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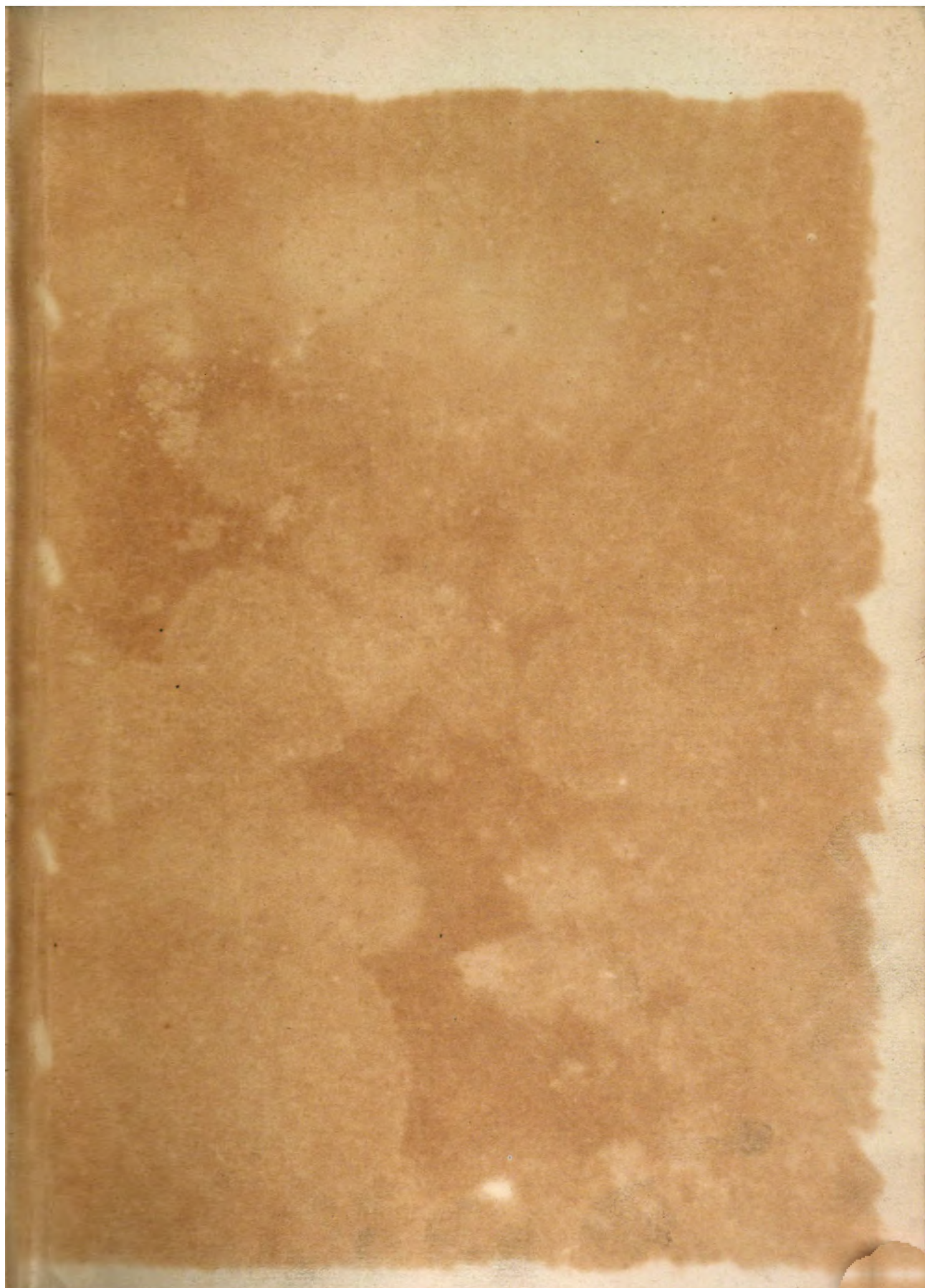
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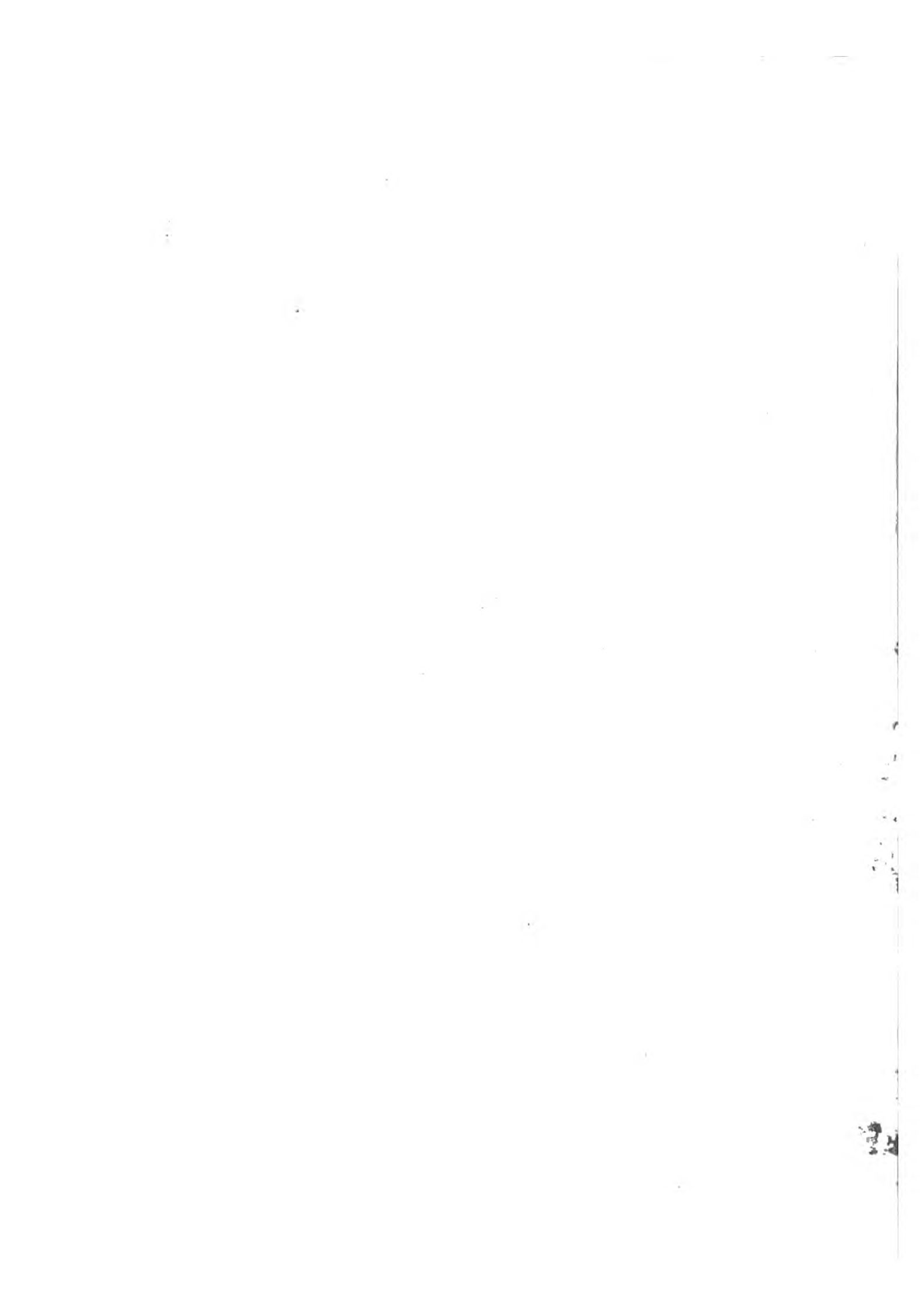



$$E. 5. \frac{1061}{3}$$

$$\text{Soe. the add. } 58 \quad d. \frac{3}{\pi 7,8,15}$$

$$= A. 5. 28$$






*New Shakspeare Society.*

SERIES II. 7

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PLAYS.

*The Two Noble Kinsmen.* 15

REPRINT OF THE FIRST QUARTO, 1634,  
WITH A COLLATION OF THE SECOND EDITION, FOLIO, 1679.

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EDITED BY

HAROLD LITLEDALE.

PUBLISHED FOR

*The New Shakspeare Society*

BY N. TRÜBNER & CO., 57, 59, LUDGATE HILL,  
LONDON, E.C., 1876.

## The following Publications of the *New Shakspeare Society*

HAVE BEEN ISSUED FOR 1874:

- Series I. Transactions.** 1. The New Shakspeare Society's Transactions, Part I, containing (among other things) prints of the genuine Parts of *Timon* and *Pericles*; Mr James Spedding's and the late Mr S. Hickson's Papers on the several shares of SHAKSPERE and FLETCHER in *Henry VIII* and the *Two Noble Kinsmen*.
- Series II. Plays.** 1. A Parallel-Text Edition of the first two Quartos of *Romeo and Juliet*, 1597 and 1599, arranged so as to show their Differences, and with Collations of all the Quartos and Folios, edited by P. A. Daniel, Esq. *Presented by H. R. H. Prince Leopold, Vice-President.*  
2, 3. The First two Quartos of *Romeo and Juliet*, 1597 and 1599: simple Reprints, edited by P. A. Daniel, Esq.
- Series IV. Shakspeare Allusion-Books.** 1. Part I. *a.* Greenes Groatesworth of Wit [written in 1592], 1596; *b.* Henry Chettle's 'Kind-Harts Dreame' [written in 1593]; *c.* 'Englandes Mourning Garment' [1603]; *d.* A Mourneful Dittie, entituled Elizabeths Losse, together with A Welcome for King James [1603]; with extracts from Willobie his Avis, Marston, Carew, Gabriel Harvey, Meres's *Palladis Tamia*, 1598, &c. &c.; edited by C. Mansfield Ingleby, Esq., LL.D.  
*Dr Ingleby presented to every Member a copy of his Still Lion, an attempt to establish a Science of Criticism of Shakspeare's Text. Mr Furnivall also presented to every Member a copy of his Introduction to Gervinus's Commentaries.*

The following Publications have been issued for 1875:

- Series II. Plays.** 4. A revised Edition of the second, or 1599, Quarto of *Romeo and Juliet*, collated with the other Quartos and the Folios; edited by P. A. Daniel, Esq., with Notes, &c.  
5, 6. *Henry V*: *a.* Facsimile Reprints of the Quarto, 1600, and First Folio, 1623, edited by Brinsley Nicholson, M.D.
- Series I. Transactions,** 2, 3. 1874, Part II; 1875-6, Part I, Containing Papers by Messrs Hales, Fleay, Simpson, and Spedding, and Prof. Ingram and Delius, with Reports of the Discussions on them.
- Series III. Originals and Analogues.** 1. Part I. *a.* The Tragicall Historie of Romeus and Juliet, written first in Italian by Bandell, and nowe in English by Ar[thur] Br[ooke], 1562; edited by P. A. Daniel, Esq. *b.* The goodly hystory of the true and constant loue between Rhomeo and Julietta; from Painter's *Palace of Pleasure*, 1567; edited by P. A. Daniel, Esq.  
*Mr Halliwell presented to every Member a copy of Mr A. H. Paget's "Shakspeare's Plays: a Chapter of Stage History."*

The following Publications will soon be issued for 1876:

- Series VI. Shakspeare's England.** 1. William Harrison's *Description of England*, 1577, 1587, edited from its two versions by Fredk. J. Furnivall, Esq., M.A. Part I, with a 4-times enlarged copy of Norden's Map of London by van der Keere, 1593.  
2. *a.* *Tell-Trothes New-yeares Gift*, 1593, with *The passionate Morrice*. *b.* John Lane's *Tom Tel-Troths message, and his pens complaint*. *c.* Thomas Powell's *Tom of all Trades, or the Plaine Pathway to Preferment*. *d.* *The Glasse of Godly Loue*. (*Presented by 3 Members of the Society.*) Edited by F. J. Furnivall, M.A.  
3. William Stafford's *Compendious or briefe Examination of certeyne ordinary Complaints of divers of our Countreyemen, in these our Days*, 1581; with an Introduction by F. D. Matthew, Esq.; edited by F. J. Furnivall, Esq., M.A. (*Presented by the Right Hon. the Earl of Derby.*)  
4. Phillip Stubbes's *Anatomie of Abuses*, 1 May, 1583; with extracts from his Life of his Wife, 1591; ed. F. J. Furnivall, M.A. (*Presented by Richard Johnson, Esq.*)
- Series II. Plays.** 7, 8. *The Two Noble Kinsmen*, by Shakspeare and Fletcher; *a.* A Reprint of the Quarto of 1634; *b.* a revised Edition, with Notes, by Harold Littledale, Esq., Trinity College, Dublin.
- Series VIII. Miscellanies.** 1. The late Prof. W. Spalding's Letter on the Authorship of *The Two Noble Kinsmen*, on the Characteristics of SHAKSPERE's style, and the secret of his Supremacy (1833). A new edition, with a Memoir by John Hill Burton, LL.D.

The following Publications of the *New Shakspeare Society* are in the Press:

- Series I. Transactions.** Part II. for 1875-6 containing Papers by Prof. Delius, &c.
- Series II. Plays.** 9. *The Two Noble Kinsmen*, by Shakspeare and Fletcher; *c.* An Introduction, and Glossarial Index of all the words, distinguishing Shakspeare's from Fletcher's, by Harold Littledale, Esq., Trinity College, Dublin.

THE TWO NOBLE KINSMEN.



Reprint of the Quarto, 1634.





THE  
TWO NOBLE KINSMEN.

REPRINT OF THE QUARTO, 1634.

EDITED BY  
HAROLD LITTLEDALE.



PUBLISHED FOR  
*The New Shakspeare Society*  
BY N. TRÜBNER & CO., 57, 59, LUDGATE HILL,  
LONDON, 1876.

Series II. No. 7.

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JOHN CHILDS AND SON, PRINTERS.

## BIBLIOGRAPHY.

THE Quarto, 1634, is here for the first time reprinted literally. The original arrangement of the text has been exactly followed, even to the division of the pages; and care has been taken to render this virtually a facsimile reproduction

No Collation (properly so called) of the two earliest editions has hitherto appeared. Accordingly, in attempting one for the first time, I have been under the disadvantage of having no such predecessor as the *Cambridge Shakespeare* or Mr Furness' splendid *Variorum* to supply a test of the accuracy of my work.<sup>1</sup> This disadvantage I have tried to remedy by a very careful comparison of the proof-sheets with the original texts; and I trust that very few errors have escaped correction.

Indeed, I am almost disposed to fear censure for over-exactness in my Collation of the Folio (Appendix A); but a Collation (some scholars whose opinions are worth having agree in this) should be virtually a reprint, for what seems trivial to one reader may yet be of considerable service to another.

The following descriptive list includes most of the English Editions I have seen, all I have collated:—

1. QUARTO, 1634. The earliest extant or known edition of this play, here reprinted from Mr P. A. Daniel's copy. The text is evidently taken, as the directions and actors' names (e. g. pp. 14, 64, 80) shew, from the stage copy at the Blackfriars Theatre. It is noteworthy that between the two copies I have seen, viz. one belonging to P. A. Daniel, Esq. (kindly lent for the purposes of this reprint), and the other in the Library of Trinity College, Dublin,—there are several variations, one of which is important as clearing up an old editorial crux, and (still more so!) as explaining and establishing the Folio reading, doubted by Dyce.<sup>2</sup> One other variation is of some importance. I have collated the Daniel and T. C. D. quartos carefully, and find the following variations between them:

Daniel Qo: I. i. 179, l evy—I. ii. 77, glory on [*no stop*]  
—I. iv. 20, succard—v. ii. 31, hon<sup>cst</sup>,—58 He's a—59, Did you,—where the Dublin Qo (revised as the volume was being issued, probably), reads:—levy—glory on[;]—smeard—honest—He's a—Did you.<sup>3</sup>

<sup>1</sup> Mr Skeat's edition was not published until all my Collations of the other texts were completed, still it has been of some service to me in this way.

<sup>2</sup> I refer to I. iv. 20: *Like to a paire of Lions, succard with prey* (Daniel Qo.), where the folio reads *smeard*, and Dyce notes that the Qo. has *succard*; but Mr Skeat, using the Cambridge copies (and the Trin. Coll., Dublin, and Brit. Mus. copies are the same), reads: *Like to a paire of Lions, smeard with prey*, and therefore noted (p. 91) "Mr Dyce is wrong in stating that the quarto reads *succard*."

<sup>3</sup> See Bacon's *Essays*, Appendix to the Notes, ed. W. A. Wright, M.A. Golden Treas. series, p. 350, for an interesting account of differences in old copies of the same edition.

2. FOLIO, 1679. The second folio edition of B. and F. Title : "Fifty Comedies and Tragedies written by {Francis Beaumont And John Fletcher,} Gentlemen. All in one Volume. Published by the Authors Original Copies, the Songs to each Play being added. *Si quid habent veri Vatum præsagia, vivam.* [Device] London, Printed by J. Macock, for John Martyn, Henry Herringman, Richard Marriot, MDCLXXIX."

From the Preface—The Booksellers to the Reader—we learn that . . . "Besides, in this Edition you have the addition of no fewer than Seventeen Plays more than were in the former, which we have taken the pains and care to collect, and Print out of 4to in this Volume, which for distinction sake are markt with a Star in the Catalogue of them facing the first Page of the Book." . . . Accordingly we find

47 Two Noble Kinsmen.\*

which shews, as a collation of the texts clearly confirms, that the Folio text was taken from the Quarto ; and the revised Quarto, the reading *smear'd* tells us.

The numerous corrections are evidently the work of an intelligent compositor, who has removed misprints and modernised spelling as he went along. Traces of an editorial revision of the text are nowhere apparent, though the fact of a list of *dramatis personæ* being given would indicate that some little attention had been paid to the reprint. Hence for critical purposes the collation I have made is of small independent value ; nevertheless I have thought it deserving of a place at the end of the reprint : a thorough collation was needed, and had not hitherto been supplied. This collation, it may be added, gives some interesting illustrations of the progress which forty-five years had caused towards attaining a standard orthography. The *e* final (*againē*, etc.) is omitted ; *-our* (*armour*, etc.) generally altered to *-or* ; terminations in *-les*, *-nes*, etc. (*careles*, *busines*;) have the *s* doubled (more regard being had to uniformity than to etymology) ; and other similar modifications appear. I do not mean to affirm that the changes here indicated were introduced into all books of the period ; that the spelling had become fixed ; I only call attention to the noteworthy fact that in a reprint of a book published in 1634, there were in 1679 introduced certain changes of spelling which, with a few exceptions, are observed consistently throughout.

3. ED. 1711. B. and F. "in seven volumes.—Adorned with cuts.—Revised and Corrected : with some account of the life and writings of the Authors.—London : Printed for Jacob Tonson, at *Shakespear's Head* over-against *Catherine-Street* in the *Strand*. MDC CXI."

The prefatory "account" is little more than a combination of Dryden's note on Rymer's *Tragedies of the Last Age, considered and examined* (1673) ; and the passages in Gerard Langbaine's *Account of the English Dramatick Poets* (1691), relating to B. and F. This Preface cannot be considered accurate. For instance, the writer (p. xxvii) quotes 27 lines from Langbaine, in which extensive transcript he inserts one word, omits thirty-two, and substitutes for the word *decease* the word *death*. He then gives, with-

out acknowledgment, an alphabetical list of B. and F.'s plays, almost verbally from Langbaine's list : the few additions to the older account being of no value.

The reference to our play is as follows :—" *Two Noble Kinsmen*, a Tragi-Comedy. This Play was written by Mr *Fletcher*, and Mr *Shakespear*. *The Story is taken from Chaucer's Knight's Tale, which Mr Dryden has admirably put into modern English ; it is the first Poem in his Fables*" (vol. I. p. xxxix). This—which is an unusually wide variation from Langbaine's "*Two Noble Kinsmen*, a Tragi-Comedy. This Play was written by Mr. *Fletcher*, and Mr. *Shakespear*." (p. 215)—gives no support to the tradition of Shakspeare's authorship beyond the inference that no contradiction of the tradition had been put forward. Langbaine is generally careful in his statements, and we may consider that he knew no reason for doubting the title-page of the Quarto, from which he probably derived his information. In the Preface, he tells us that he has given the reader "a large Account of the Title-page of each Play" which he has seen. His "large Account" of the 2 *N. K.* has been given above.

The text of this 1711 edition is taken from the Folio, and is quite worthless ; only one important *var. lect.* appears, viz., *Tyllers* for *Tytlers*, V. iii. 83/95. Strange to state, *not one* of the Editors have noticed the older reading ! all read *tyllers*.

4. ED. 1750. B. and F. ten vols. "Collated with all the former Editions, and Corrected. With NOTES Critical and Explanatory. By The Late Mr THEOBALD, Mr SEWARD of *Eyam* in *Derbyshire*, and Mr SYMPSON of *Gainsborough*. LONDON, Printed for J. and R. TONSON, and S. DRAPER in the Strand .MDCCL."

This is the first so-called critical edition, with Introductions, Notes, &c., but the fact of the existence of these notes is rather to be regretted than otherwise (except perhaps as illustrating the ignorance of Elizabethan literature which prevailed in the last century), for the necessity has thereby been imposed upon subsequent editors of transcribing, combating, and exposing, the miserable displays of ignorance and vanity which Mr Seward of *Eyam* in *Derbyshire* has embodied in the form of notes. Coleridge asks, "Did the name of criticism ever descend so low as in the hands of those two fools and knaves, Seward and Sympton?" (*Table Talk*, p. 212, ed. 1852). And if this be thought rather hard on the good easy men, the following from Gifford's preface to Ben Jonson (p. 68, ed. 1853, Moxon) shews that Coleridge was not alone in thinking lightly of their editorial qualities :—"Whether Whalley [in his edition of Jonson] was diffident of himself, or the gentlemen volunteered their assistance, I have no means of knowing, but he availed himself occasionally of the aid of Sympton and Seward, (the editors of Beaumont and Fletcher,) who led him astray, and where he would have been simply wrong, if left to himself, rendered him absurd. In one pleasant way of making notes, and swelling the bulk of the book, they all agreed. None of them printed from the earliest editions ; they took up the latest which they could find, and went smoothly on till they were stopt by some palpable error of the press. This, as the clown says, *was meat and drink to them* ; they immediately set themselves to con-

jecture what the word should be, and after a little burst of vanity, at which it is impossible to forbear a smile, they turned, for the first time, to the old copy, and invited the public to witness their sagacity, and partake in their triumph."

I have omitted all such *conjectures* of Seward's as I found anticipated in the old editions, with a few exceptions preserved as specimens. Theobald, who died before the edition had advanced very far, has left a few good notes; Sympson's are occasionally presentable, but as for Seward—Seward "never deviates into sense." I regret that my duty as an Editor has necessitated a reproduction of so many of the notes from the edition of 1750; far sooner would I leave them in obscure repose. Not that I wish to speak uncharitably of any one; rather, with the gentle Coleridge, I would say:—"Mr. Seward! Mr. Seward! you may be, and I trust you are, an angel; but you were an ass." (*Shakesp. Notes and Lect.*, p. 286, ed. 1874.)

5. ED. 1778. B. and F. ten vols., the notes by various editors, viz. G. Colman, J. N., R[eed], and others. This edition was reprinted in 1811, with Whalley's ed. of Ben Jonson, the B. and F. occupying three of the four volumes. While some part of the notes is devoted to exposing not only the "carelessness," but also "the more unpardonable faults of faithlessness and misrepresentation," which characterised Messrs Seward and Sympson's edition, the remaining portion consists chiefly of quotations from those commentators, with a few insignificant and generally worthless additions. The best of the new notes are perhaps those signed R. (Reed); Colman's share in the work does not appear to have been important.

Although the text is not stretched or lopped as it had been by the metrical Procrustes (of Eyam in Derbyshire), it is nevertheless full of inaccuracies, these arising mainly from ignorance of Elizabethan words and usages, and a few also from careless revision of the proof-sheets,—Seward's errors being exposed in a note, and yet left standing in the text. But, with all its imperfections, this edition is still widely separated from its predecessor, and must be regarded as the first true critical edition of Beaumont and Fletcher's works. The editors, it may be added, hold that our play has been falsely ascribed to Shakspeare (pref. ix).

6. ED. 1812. Henry Weber's, fourteen vols. 8vo. The text has been reprinted by E. Moxon (1839, 1851, re-issued lately among Routledge's "Old Dramatists"), in two vols., with a preface by George Darley, and a glossary, but without notes.

Weber benefited by the notes of Monck Mason (1798), and produced a comparatively accurate text. My references to B. and F.'s plays are, unless where otherwise stated, to Moxon's ed., 1851, 2 vols. roy. 8vo.

7. KNIGHT'S PICTORIAL SH., eight vols., 8vo., 1839—1841.

Considering Knight's fine scholarship, it is strange that the 2 *N. K.* text in this ed. should be almost worthless; yet such is actually the case. And the cause is not far to seek. Knight believed that the non-Fletcherian portions were by Chapman, consequently gave the play a grudging admittance into his Shakspeare, and only out of deference to tradition and opinion on the subject.

Mr Hickson also attributes the careless manner in which Knight printed the play to his having "prejudged the question" of authorship (*N. Sh. Tr.* 1874, I. 26\*).

Knight's text is little more than a reprint of that of 1778, with a few changes, not always for the better, one or two readings in some degree worthy of him, and many marks of perfect indifference about the accuracy of the text.

Dyce, following soon after with his ed. of B. and F., pointed out many blunders of preceding editors, and Knight in the 2nd ed. of the "Pictorial" adopted the majority of Dyce's corrections, and indeed may be said to have based his revised text exclusively upon Dyce's. Except that Knight's second text might afford some corroboration of Dyce's authority, it possesses no intrinsic value, and cannot be regarded as an independent critical effort. A few passages have been excluded from the text on the score of grossness, but, as is usual in "bowdlerised" editions, others just as obnoxious have been retained.

8. ED. DYCE. B. and F. 1843—6, eleven vols. It is unnecessary to speak at any length of this masterly work, which must long remain the standard edition of these authors. The text and notes are of real importance, and, considering the great extent of the undertaking, wonderfully accurate. In the second edition of his Shakspeare, Dyce admitted the 2 *N. K.* (adopting the division made by Spalding in his *Letter*, &c. 1833), and revised the text and notes carefully. The 3rd edition, 1876, with Dyce's latest corrections, has been taken as the basis of this revised text, and I have to thank Messrs Chapman and Hall for their kindness in enabling me to use the proof-sheets for some time before the actual publication of the eighth vol. of Dyce. This last edition, so far as the 2 *N. K.* is concerned, is almost exactly the same as that of 1867, even such a slip as is made in the Preface (Dyce's *Sh.* vol. viii. p. 117), where it is stated that our play is printed "in the folios of Shakspeare, 1664 and 1685," remaining uncorrected.<sup>1</sup>

9. ED. H. TYRRELL. "Doubtful Plays," in one vol. *s. a.* I had not been able to obtain access to a copy of this edition until April, 1876, when I found that Mr Tyrrell had occasionally anticipated me in my restorations of the old readings. But I also found that he had followed the Quarto as an absolute and infallible guide (even in punctuation) in many places where I had felt myself compelled to depart from its authority. All Mr Tyrrell's most important readings have been noted in the critical collation affixed to the revised text, but I studied his edition too late to be able to insert his readings among my general notes. The annotations are worthless, being based chiefly upon Mr Seward's; and the text is occasionally so bad (e. g. V. iv. 10) that one cannot help thinking that its special merits are due rather to the accuracy of the Quarto text than to the editor's judicious discrimination.

10. ED. SKEAT, 1875. A school edition, with Introduction,

<sup>1</sup> Mr W. C. Hazlitt repeats this mistake in his ed. of Hazlitt's *Eliz. Literature* (Bell and Daldy, 1870, p. 119, n.): but Mr Hazlitt is, I regret to say, not conspicuous for his accuracy. (e. g. contrast the prefatory note with the mistakes or inaccurate quotations on pp. 30, 37, 75, 88, 106, 127. etc.)



Notes, critical and explanatory, and Index of words explained, by the Rev. W. W. Skeat, M.A. (Pitt Press, Cambridge). I can recommend this (the first) edition, for its systematic and apparently laborious preparation, but cannot speak very highly of the text and some of the *critical* notes, as they seem to be : (a) not up to date—Mr Skeat collated no edition later than Dyce's first (1843-6), and consequently lost both Dyce's later corrections and the revisions of Knight's second edition ; (b) excessively expurgated—at least the moral purification of the text has occasionally engendered much critical corruption—this however is but a matter of individual opinion, and need not be insisted on ; (c) inaccurately collated and revised, leading Mr Skeat (1) to propose (p. 119, l. 112 ; p. 150, l. 15) as conjectural emendations two readings which appear in the old editions : (2) to misquote preceding texts in the critical notes : (3) to neglect some important old readings. These faults, however, are due to hasty execution of the work, and will doubtless be corrected in a new edition. The general plan is excellent ; and many illustrative and explanatory notes are, as was to be expected, very suggestive. The Introduction, however, is plainly the work of a scholar new to the subject ; and is decidedly disappointing. We find in it Mr Skeat's usual regularity of arrangement and inclusive plan of treatment, but we miss the firmness of grasp and thoroughness of execution which render his editions of Early English texts so serviceable. The Introduction,—treating of the various questions of origin, authorship, date, evidence, tests, opinion, etc.,—appears to have been written before Mr Skeat had reached that stage of knowledge of his subject at which the work of preceding inquirers, so far as un-original, becomes merged in and replaced by the productions of his own independent and special researches. A student, tolerably familiar with his materials, cannot afford to take his information at second-hand : does not do so, at least, without sufficient verification of his authorities. This indicates a capital defect in Mr Skeat's prefatory remarks,—he has in certainly two instances of importance suffered loss by not taking his materials at first-hand. In one case, he misses all that is of the slightest interest—viz. Elizabeth's *criticisms*—in Wood's accounts of Edward's play acted before the queen at Oxford, by quoting Knight's meagre excerpt from one of Wood's narratives, in place of hunting up the originals (as given, for example, by Nicholls, *Progr. of Eliz.* ; see Introduction to the present edition) under date 1566. But Mr Skeat had a more serious loss in not studying Mr Spalding's *Letter*, etc., the most important dissertation (Mr Hickson's review hardly excepted,) yet published on the preliminary considerations about the authorship of this play. Mr Skeat contents himself (p. xv) with quoting (and not quite literally) three lines from Mr Spalding's *Letter* (p. 61), which lines are to be found (also quoted inaccurately) in Mr Hickson's paper (p. 29\*). Moreover, Mr Skeat repeats the careless slip made at p. 26\* of the *Transactions*, where the signature is wrongly given.<sup>1</sup>

<sup>1</sup> Skeat, *Introd.* p. xv. : "a letter signed J. S." F., note in *N. S. Trans.* '74, pt. I. p. 26\*, "The Preface is signed J. S." The *Letter* has no "Preface"—it has Mr Spalding's initials on the last page (111) :—"W. S."

The pity of it is that Mr Skeat's Introduction omits demonstration of the many really valuable arguments put forward by Spalding at the outset of his consideration—deductions from various points of external probability, historical evidence, etc. Certainly, opinion must play an important part in an examination of the kind, but it might rest on as firm a basis of fact and logical inference as could possibly be got together, remembering that conviction

“ must be grounded  
On knowledge, not opinion, (for opinion  
Relies on probability and accident,  
But knowledge on necessity and truth).”

(Ford, *Broken Heart*, III. i.)

I have derived a good deal of help from Mr Skeat's book, and I believe I have in every case acknowledged my obligation, even so far as occasionally, when we happened to coincide, giving my note the benefit of Mr Skeat's authority. I am also indebted to Mr Skeat for many valuable communications, for which I sincerely thank him; and, I may be allowed to add, he has only his own high reputation as a scholar to thank for the detailed, perhaps excessively minute, criticisms I have ventured to make upon his book.

The following sources should also be mentioned as important:—

a. Heath's *MS.* notes, quoted by Dyce.

b. Monck Mason's *Comments on the Plays* of B. and F. 1798: containing some comparatively good notes.

c. Sidney Walker's *Critical Examination of the Text of Shakespeare*. Walker's notes are especially valuable for the metrical rearrangements of particular passages, suggested by him.

d. Dr C. M. Ingleby and Dr B. Nicholson, two of my fellow-editors for our Society, have had the kindness to send me some important critical and illustrative comments upon this play, all of which will be found among the general notes to the revised text. I beg to return both these gentlemen my earnest thanks for their assistance. Dr Nicholson is at present preparing a complete edition of the “Doubtful Plays,”—I do but hope that the present edition may, as far as possible, serve to lighten his work on *one* such play.

Present edition. The plan of this edition is Mr Furnivall's, the execution my own. In at least one respect, I heartily agree with Mr Furnivall's design, viz. in the retention (as far as possible) of the old forms of spelling in the revised text. Modernised Shakspeare may be very well for people who won't read him at all if he is “wrongly spelt;” but surely scholars should rather seek to have his works, if not possibly as they were written, at least certainly as they were pronounced. Who ever wades through Dryden's Palamon and Arcite in preference to the old *Knights Tale*? Who has ever suggested that we should discard old Homer's dialect, and robe that ancient person's poetry in modern Greek?

And if modernisation be once granted, who will shew us where to draw the line? Are we to hew down our author to the most sweet understandings of his readers? or may we hope that by

leaving him above them a little they may eventually reach him, and that without their suffering either "sickness in will, or wrestling strength in reason?"

But I should have been better satisfied if dire Necessity (in this instance, not Mr Furnivall, but the common custom of Editors) had spared me and my readers the infliction of explanatory notes. Let us have various readings to any extent, and a carefully prepared text, but why must the wretched student of modern Shakspeare go wading through a vast quagmire of critical opinion and confutation, before he is allowed to catch a glimpse of the pure Shakspeare stream, as it gleams faintly and far out over the tangled mazes of this dismal editorial swamp?

The present is only a *trial-edition*, in which some attempt is made to place the oldest texts before the student, to bring the chief editorial variations into a serviceable focus, and to supply a concise summary of the most important criticisms and explanations. I have done my best to render the criticism and explanations useful to the general student, but the first commentators on this play struck a note so "compact of jars," that even the last two editors have not succeeded in reducing this critical discord to an uniformly harmonious tone. To this *variorum* selection, in deference to the ground-plan of this edition, further notes have been added, which the reader might have had the luck to have been spared, but for certain contributions from friendly hands which induced me to let mine own ill-favoured attempts go forth in such respectable company. After all, notes are but excrescences, necessary evils; and so long as folk accept the *variorum theory* of Shakspeare study, so long must they submit to commentaries that are incomparable (save to Dr Parr's wig) in their immensity and density. We have "bowdlerised" editions in plenty; when will the Hercules come who will bowdlerise the editors? when the critic who, taking his stand at 1700, will give us adequate collations of the old texts, and concise explanations of any real difficulties; who though he may read the commentators for his private delectation, will let us hear nothing of them,—preferring instead to disclaim all originality, and so truly to become—original? Till then the editors and not the editee must hold first place in the general student's mind.

In addition to the gentlemen already mentioned, I beg to acknowledge my obligations to Professors J. K. Ingram, R. Atkinson, and E. Dowden, of Trinity College, Dublin; to Rev. A. S. Palmer, Mr F. J. Furnivall, and to my fellow-members of the "Mermaid Shakspeare Club," for many valuable suggestions and corrections. The whole Society owes a fresh debt of gratitude to Mr P. A. Daniel for his kindness in allowing his copy of the Quarto to be used for the purposes of this reprint.

HAROLD LITTLEDALE.

## ABBREVIATIONS.

Editions collated marked \*.

- \* Q. Quarto, 1634.  
 \* F. or F2. B. and F., 2d Fol. 1679. } Denoted by O. Edd.  
 \* T. or ed. 1711. Tonson's ed. 7 vols. } when they agree.  
 \* S. or ed. 1750. (Se. =) Seward, (Sy. =) Sympson, (Th. =)  
 Theobald's ed. 1750.  
 Heath. Heath's MS. notes, quoted by Dyce.  
 \* C. or Edd. 1778. Colman, or the Editors (or ed., the edition)  
 of 1778.  
 Mason. Comments by Monck Mason, 1798.  
 \* C. 1811. Reprint of C. 1778.  
 \* W. Weber's ed. 1812.  
 \* K. ('41). Knight's first ed. of the "Pictorial," 1838-41.  
 \* D. ('46). Dyce's first ed. B. and F. 1843-6.  
 \* Ty. Tyrrell's Shakspeare. "Doubtful Plays," 1 vol. s. a  
 Sid. Walker. Critical Exam. of the text of Sh., 1860.  
 \* K. ('67). Knight's "Pictorial," second ed.  
 \* D. ('67). Dyce's Sh., second ed. 1867.  
 \* Sk. Skeat's ed. 1875.  
 \* D. ('76). Dyce's Sh., third ed. (vol. viii.) 1876.  
 D. ('67, '76) shews that both have the same reading.  
 K. shews that Knight's reading is the same in all his edd.  
 D. shews that Dyce's reading is the same in all his edd.

NOTE. Where similar readings differ only in *immaterial* points of spelling or type, I have given the spelling as in the oldest of the several editions.

For convenience of reference, the number of the lines in both Reprint and Revised text are given when necessary. Thus, V. iii. 83/95 may be read: Act V., scene iii., line 83 in Revised text [numbered metrically], line 95 in simple Reprint [numbered according to the lines of type].



THE  
TWO  
NOBLE  
KINSMEN :

Presented at the Blackfriars  
by the Kings Maiefties fervants,  
with great applaufe :

---

Written by the memorable Worthies  
of their time ;

{ Mr. *John Fletcher*, and } Gent.  
{ Mr. *William Shakspeare*. }

---



---

Printed at *London* by *Tho. Cotes*, for *Iohn Waterfon* :  
and are to be fold at the figne of the *Crowne*  
in *Pauls Church-yard*. 1634.

PROLOGVE.

Florish.

**N**ew Playes, and Maydenheads, are neare a kin,  
 Much follow'd both, for both much mony g'yn,  
 If they stand found, and well: And a good Play  
 (Whose modest Sceanes blush on his marriage day,  
 And shake to loofe his honour) is like hir  
 That after holy Tye, and first nights stir  
 Yet still is Modestie, and still retaines  
 More of the maid to fight, than Husbands paines;  
 We pray our Play may be so; For I am sure  
 It has a noble Breeder, and a pure,  
 A learned, and a Poet never went  
 More famous yet twixt Po and silver Trent  
 Chaucer (of all admir'd) the Story gives,  
 There constant to Eternity it lives;  
 If we let fall the Noblenesse of this,  
 And the first found this child heare, be a hisse,  
 How will it shake the bones of that good man,  
 And make him cry from under ground, O fan  
 From me the witles chaffe of such a wrighter (lighter  
 That blastes my Bayes, and my jam'd workes makes  
 Then Robin Hood? This is the feare we bring;  
 For to say Truth, it were an endlesse thing,  
 And too ambitious to aspire to him;  
 Weake as we are, and almost breathlesse swim  
 In this deepe water. Do but you hold out  
 Your helping hands, and we shall take about,  
 And something doe to save us: You shall heare  
 Sceanes though below his Art, may yet appeare  
 Worth two houres travell. To his bones sweet sleepe:  
 Content to you. If this play doe not keepe,  
 A little dull time from us, we perceave  
 Our losses fall so thicke, we must needs leave.

4

8

12

16

20

24

28

32

Florish.



## THE TWO NOBLE Kinemen.

[1. 1]

*Actus Primus.*

*Enter Hymen with a Torch burning: a Boy, in a white Robe before singing, and strewing Flowres: After Hymen, a Nymph, encompast in her Tresses, bearing a wheaten Garland. Then Theseus betweene two other Nymphs with wheaten Chaplets on their heades. Then Hipolita the Bride, lead by Theseus, and another holding a Garland over her head (her Tresses likewise hanging.) After her Emilia holding up her Traine.*

The Song,

*Musike.*

**R**oses their sharpe spines being gon,  
Not royall in their smels alone,  
But in their hew.

4 Maiden Pinckes, of odour faint,  
Daxies smel-lesse, yet most quaint  
And sweet Time true.

Prim-rose first borne, child of Ver,  
8 Merry Spring times Herbinger,  
With her bels dimme.  
Oxlips, in their Cradles growing,  
Mary-golds, on death beds blowing,  
12 Larkef-heeles trymme.

B

All

a—Q1. I



<i>All deere natures children : sweete- Ly fore Bride and Bridegroomes feete Blessing their sence. Not an angle of the aire, Bird melodious, or bird faire, Is absent hence.</i>	<i>Strew Flowers.</i>	[1. 1]      16
<i>The Crow, the flaudrous Cuckoe, nor The boding Raven, nor Clough hee Nor chattring Pie, May on our Bridehouse pearch or sing, Or with them any discord bring But from it fly.</i>		      20     24
<i>Enter 3. Queenes in Blacke, with vailes staind, with impe- riall Crownes. The 1. Queene fals downe at the foote of Theseus; The 2. fals downe at the foote of Hypolita. The 3. before Emilia.</i>		
<i>1. Qu. For pitties sake and true gentilities, Heare, and respect me.</i>		
<i>2. Qu. For your Mothers sake, And as you with your womb may thrive with faire ones, Heare and respect me,</i>		28
<i>3. Qu. Now for the love of him whom Iove hath markd The honour of your Bed, and for the sake Of cleere virginity, be Advocate For us, and our distresses : This good deede Shall raze you out o'th Booke of Trespasses All you are set downe there.</i>		     32
<i>Theseus. Sad Lady rise.</i>		36
<i>Hypol. Stand up.</i>		
<i>Emil. No knees to me.</i>		
<i>What woman I may steed that is distrest, Does bind me to her.</i>		  40
<i>Thef. What's your request? Deliver you for all.</i>		
<i>1. Qu. We are 3. Queenes, whose Soveraignes fel before The wrath of cruell Creon; who endured The Beakes of Ravens, Tallents of the Kights,</i>		   44
		And

[I. 1] And pecks of Crowes, in the fowle feilds of Thebs.

He will not suffer us to burne their bones,  
To urne their ashes, nor to take th' offence  
48 Of mortall loathfomenes from the blest eye  
Of holy *Phæbus*, but infects the windes  
With stench of our flaine Lords. O pittie Duke,  
Thou purger of the earth, draw thy feard Sword  
52 That does good turnes to'th world ; give us the Bones  
Of our dead Kings, that we may Chappell them ;  
And of thy boundles goodnes take some note  
That for our crowned heades we have no rooffe,  
56 Save this which is the Lyons, and the Beares,  
And vault to every thing.

*Thef.* Pray you kneele not,  
I was transported with your Speech, and suffer'd  
60 Your knees to wrong themselves ; I have heard the fortunes  
Of your dead Lords, which gives me such lamenting  
As wakes my vengeance, and revenge for'em  
King *Capaneus*, was your Lord the day  
64 That he should marry you, at such a season,  
As now it is with me, I met your Groome,  
By *Marfis Altar*, you were that time faire ;  
Not *Iunos Mantle* fairer then your Treffes,  
68 Nor in more bounty spread her. Your wheaten wreathe  
Was then nor threadd, nor blafed ; Fortune at you  
Dimpled her Cheeke with smiles : *Hercules* our kinefman  
(Then weaker than your eies) laide by his Club,  
72 He tumbled downe upon his Nenuan hide  
And swore his finews thawd : O greife, and time,  
Fearefull consumers, you will all devoure.

1, *Qu.* O I hope some God,  
76 Some God hath put his mercy in your manhood  
Whereto heel infuse powre, and presse you forth  
Our undertaker.

*Thef.* O no knces, none Widdow,  
80 Vnto the Helmeted-Belona use them,  
And pray for me your Souldier.  
Troubled I am.

*turnes away.*

2. *Qu.*

2. <i>Qu.</i> Honoured <i>Hypolita</i>	[I. 1]
Most dreaded <i>Amazonian</i> , that ha'ft flaine	84
The Sith-tuskd-Bore; that with thy Arme as ftrong	
As it is white, waft neere to make the male	
To thy Sex captive; but that this thy Lord	
Borne to uphold Creation, in that honour	88
Firft nature ftilde it in, fhrunke thee into	
The bownd thou waft ore-flowing; at once fubduing	
Thy force, and thy affection: Soldireffe	
That equally canft poize fternenes with pittie,	92
Whom now I know haft much more power on him	
Then ever he had on thee, who ow'ft his ftrength,	
And his, Love too: who is a Servant for	
The Tenour of the Speech. Deere Glaffe of Ladies	96
Bid him that we whom flaming war doth fcortch,	
Vnder the fhadow of his Sword, may coole us:	
Require him he advance it ore our heades;	
Speak't in a womans key: like fuch a woman	100
As any of us three; weepe ere you faile; lend us a knee;	
But touch the ground for us no longer time	
Then a Doves motion, when the head's pluckt off:	
Tell him if he i'th blood cizd field, lay fwolne	104
Showing the Sun his Teeth; grinning at the Moone	
What you would doe.	
<i>Hip.</i> Poore Lady, fay no more:	
I had as leife trace this good action with you	108
As that whereto I am going, and never yet	
Went I fo willing, way. My Lord is taken	
Hart deepe with your diftreffe: Let him confider:	
Ile fpeake anon.	112
3. <i>Qu.</i> O my petition was <i>kneele to Emilia.</i>	
Set downe in yce, which by hot greefe uncandied	
Melts into drops, fo forrow wanting forme	
Is preft with deeper matter.	116
<i>Emilia.</i> Pray ftand up,	
Your greefe is written in your cheeke.	
3. <i>Qu.</i> O woe,	
You cannot reade it there; there through my teares,	120
Like	

- [I. 1] Like wrinckled peobles in a glasse streame  
You may behold 'em (Lady, Lady, alacke)  
He that will all the Treasure know o'th earth  
124 Must know the Center too; he that will fish  
For my leaft minnow, let him lead his line  
To catch one at my heart. O pardon me,  
Extremity that sharpens fundry wits  
128 Makes me a Foole.  
*Emilii.* Pray you fay nothing, pray you,  
Who cannot feele, nor see the raine being in't,  
Knowes neither wet, nor dry, if that you were  
132 The ground-peece of some Painter, I would buy you  
T'instruct me gainst a Capitall greefe indeed  
Such heart peirc'd demonstration; but alas  
Being a naturall Sister of our Sex  
136 Your sorrow beates so ardently upon me,  
That it shall make a counter reflect gainst  
My Brothers heart, and warme it to some pittie  
Though it were made of stone: pray have good comfort.  
140 *Thef.* Forward to'th Temple, leave not out a lot  
O'th sacred Ceremony.  
1. *Qu.* O This Celebration  
Will long last, and be more costly then,  
144 Your Suppliants war: Remember that your Fame  
Knowles in the eare, o'th world: what you doe quickly,  
Is not done rashly; your first thought is more.  
Then others laboured medittance: your premeditating  
148 More then their actions: But oh Love, your actions  
Soone as they mooves as Asprays doe the fish,  
Subdue before they touch, thinke, deere *Duke* thinke  
What beds our slaine Kings have.  
152 2. *Qu.* What greifes our beds  
That our deere Lords have none.  
3. *Qu.* None fit for'th dead:  
Those that with Cordes, Knives, drams precipitance,  
156 Weary of this worlds light, have to themselves  
Beene deaths most horrid Agents, humane grace  
Affords them dust and shaddow.  
1. *Qu.* But our Lords

- Ly bliftring fore the vifitating Sunne, [I. 1]  
 And were good Kings, when living.
- Thef.* It is true. and I will give you comfort,  
 To give your dead Lords graves :  
 The which to doe, muft make fome worke with *Creou* ; 164  
 1. *Qu.* And that worke presents it felfe to'th doing :  
 Now twill take forme, the heates are gone to morrow.  
 Then, booteles toyle muft recompence it felfe,  
 With it's owne fweat ; Now he's fecure, 168  
 Not dreames, we ftand before your puiffance  
 Wrinching our holy begging in our eyes  
 To make petition cleere.
2. *Qu.* Now you may take him, 172  
 Drunke with his victory.
3. *Qu.* And his Army full  
 Of Bread, and floth.
- Thef.* *Artefuis* that beft knoweft 176  
 How to draw out fit to this enterprife,  
 The prim'ft for this proceeding, and the number  
 To carry fuch a bufineffe, forth and l evy  
 Our worthieft Instruments, whilft we despatch 180  
 This grand act of our life, this daring deede  
 Of Fate in wedlocke.
1. *Qu.* Dowagers, take hands  
 Let us be Widdowes to our woes, delay 184  
 Commends us to a famifhing hope.
- All.* Farewell.
2. *Qu.* We come unfeafonably : But when could greefe  
 Cull forth as unpanged judgement can, fit't time 188  
 For beft folicitation.
- Thef.* Why good Ladies,  
 This is a fervice, whereto I am going,  
 Greater then any was ; it more imports me 192  
 Then all the actions that I have foregone,  
 Or futurely can cope.
1. *Qu.* The more proclaiming  
 Our fuit fhall be neglected, when her Armes 196  
 Able to locke *Iove* from a Synod, fhall

By

- [I. 1] By warranting Moone-light corset thee, oh when  
Her twyning Cherries shall their sweetnes fall  
200 Vpon thy taffefull lips, what wilt thou thinke  
Of rotten Kings or blubberd Queenes, what care  
For what thou feelst not? what thou feelst being able  
To make *Mars* spurne his Drom. O if thou couch  
204 But one night with her, every howre in't will  
Take hofstage of thee for a hundred, and  
Thou shalt remember nothing more, then what  
That Banket bids thee too.
- 208 *Hip.* Though much unlike  
You should be so transported, as much sorry  
I should be such a Suitour; yet I thinke  
Did I not by th'abstaying of my joy  
212 Which breeds a deeper longing, cure their surfeit  
That craves a present medicine, I should plucke  
All Ladies scandall on me. Therefore Sir  
As I shall here make tryall of my prayres,  
216 Either presuming them to have some force,  
Or sentencing for ay their vigour dombe,  
Prorogue this busines, we are going about, and hang  
Your Sheild afore your Heart, about that necke  
220 Which is my ffee, and which I freely lend  
To doe these poore Queenes service.  
*All Queens.* Oh helpe now  
Our Cause cries for your knee.
- 224 *Emil.* If you grant not  
My Sifter her petition in that force,  
With that Celerity, and nature which  
Shee makes it in: from henceforth ile not dare  
228 To aske you any thing, nor be so hardy  
Ever to take a Husband.  
*Thef.* Pray stand up.  
I am entreating of my selfe to doe  
232 That which you k neele to have me; *Pyrihous*  
Leade on the Bride; get you and pray the Gods  
For successe, and returne; omit not any thing  
In the pretended Celebration: Queenes

Follow

Follow your Soldier (as before) hence you [I. 1]  
 And at the banckes of Anly meete us with  
 The forces you can raise, where we shall finde  
 The moytie of a number, for a busines,  
 More bigger look't; since that our Theame is haste 240  
 I stamp this kisse upon thy currant lippe,  
 Sweete keepe it as my Token; Set you forward  
 For I will see you gone. *Exeunt towards the Temple.*  
 Farewell my beauteous Sifter: *Pirithous* 244  
 Keepe the feast full, bate not an howre on't.  
*Pirithous.* Sir  
 Ile follow you at heeles; The Feasts solempnity  
 Shall want till your returne. 248  
*Thef.* Cofen I charge you  
 Boudge not from Athens; We shall be returning  
 Ere you can end this Feast; of which I pray you  
 Make no abatement; once more farewell all. 252  
 1. *Qu.* Thus do'st thou still make good the tongue o'th  
 2. *Qu.* And earnest a Deity equal with Mars, (world.  
 3. *Qu.* If not above him, for  
 Thou being but mortall makest affections bend 256  
 To Godlike honours; they themselves some fay  
 Grone under such a Mastry.  
*Thef.* As we are men  
 Thus should we doe, being sensually subdude 260  
 We loose our humane tytle; good cheere Ladies. *Florish.*  
 Now turne we towards your Comforts. *Exeunt.*

Scæna 2. *Enter Palamon, and Arcite.* [I. 2]

*Arcite.* Deere *Palamon*, deerer in love then Blood  
 And our prime Cofen, yet unhardned in  
 The Crimes of nature; Let us leave the City  
 Thebs, and the temptings in't, before we further 4  
 Sully our glosse of youth,  
 And here to keepe in abstinence we flame  
 As in Incontinence; for not to swim  
 I'th aide o'th Current, were almost to sincke, 8  
 At

[I. 2] At least to frustrate striving, and to follow  
The common Streame, twold bring us to an Edy  
Where we should turne or drowne ; if labour through,  
12 Our gaine but life, and weakenes.

*Pal.* Your advice

Is cride up with example : what strange ruins  
Since first we went to Schoole, may we perceive  
16 Walking in Thebs ? Skars, and bare weedes  
The gaine o'th Martialist, who did propound  
To his bold ends, honour, and golden Ingots,  
Which though he won, he had not, and now flurtd  
20 By peace for whom he fought, who then shall offer  
To *Marfis* so scornd *Altar* ? I doe bleede  
When such I meete, and with great *Iuno* would  
Resume her ancient fit of *Ielouzie*  
24 To get the Soldier worke, that peace might purge  
For her repletion, and retaine anew  
Her charitable heart now hard, and harsher  
Then strife, or war could be.

28 *Arcite*, Are you not out ?

Meete you no ruine, but the Soldier in  
The Cranckes, and turnes of Thebs ? you did begin  
As if you met decaies of many kindes :

32 Perceive you none, that doe arouse your pittie  
But th'un-considerd Soldier ?

*Pal.* Yes, I pittie

Decaies where ere I finde them, but such most  
36 That sweating in an honourable Toyle  
Are paide with yce to coole 'em.

*Arcite*, Tis not this

I did begin to speake of: This is vertue  
40 Of no respect in Thebs, I spake of Thebs  
How dangerous if we will keepe our Honours,  
It is for our resyding, where every evill  
Hath a good cullor ; where eve'ry seeming good's  
44 A certaine evill, where not to be ev'n Iumpe  
As they are, here were to be strangers, and  
Such things to be meere Monsters.

C

*Pal.*



*Pal.* Tis in our power, [I. 2]  
 (Vnlesse we feare that Apes can Tutor's) to 48  
 Be Masters of our manners: what neede I  
 Affect anothers gate, which is not catching  
 Where there is faith, or to be fond upon  
 Anothers way of speech, when by mine owne 52  
 I may be reasonably conceiv'd; fav'd too,  
 Speaking it truly; why am I bound  
 By any generous bond to follow him  
 Followes his Taylor, haply so long untill 56  
 The follow'd, make pursuit? or let me know,  
 Why mine owne Barber is unblest, with him  
 My poore Chinne too, for tis not Cizard iust  
 To such a Favorites glasse: What Cannon is there 60  
 That does command my Rapier from my hip  
 To dangle't in my hand, or to go tip toe  
 Before the streete be foule? Either I am  
 The fore-horfe in the Teame, or I am none 64  
 That draw i'th fequent trace: these poore fleight fores,  
 Neede not a plantin; That which rips my bofome  
 Almost to'th heart's,  
*Arcite.* Our Vncle *Creon.* 68  
*Pal.* He,  
 A most unbounded Tyrant, whose successe  
 Makes heaven unfeard, and villany assured  
 Beyond its power: there's nothing, almost puts 72  
 Faith in a feavour, and deifies alone  
 Voluble chance, who onely attributes  
 The faculties of other Instruments  
 To his owne Nerves and act; Commands men service, 76  
 And what they winne in't, boot and glory on  
 That feares not to do harm; good, dares not; Let  
 The blood of mine that's fibbe to him, be suckt  
 From me with Leeches, Let them breake and fall 80  
 Off me with that corruption.  
*Arc.* Cleere spirited Cozen  
 Lets leave his Court, that we may nothing share,  
 Of his lowd infamy: for our milke, 84

Will

- [I. 2] Will relish of the pasture, and we must  
Be vile, or disobedient, not his kinsmen  
In blood, unless in quality.
- 88 *Pal.* Nothing truer :  
I think the Echoes of his shames have deaft  
The eares of heav'nly Iustice : widdows cryes  
Descend againe into their throates, and have not : *Enter Va-*  
92 Due audience of the Gods : *Valerius* (*lerius.*)  
*Val.* The King calls for you ; yet be leaden footed  
Till his great rage be off him. *Phobus* when  
He broke his whipstocke and exclaimd against  
96 The Horses of the Sun, but whisperd too  
The lowdenesse of his Fury.  
*Pal.* Small windes shake him,  
But whats the matter ?
- 100 *Val.* *Thefeus* (who where he threatens appals,) hath sent  
Deadly defiance to him, and pronounces  
Ruine to Thebes, who is at hand to seale  
The promise of his wrath.
- 104 *Arc.* Let him approach ;  
But that we feare the Gods in him, he brings not  
A jot of terrour to us ; Yet what man  
Thirds his owne worth (the case is each of ours)  
108 When that his actions dredg, with minde affurd  
Tis bad he goes about.  
*Pal.* Leave that unreasond.  
Our services stand now for Thebes, not *Creon*,
- 112 Yet to be neutrall to him, were dishonour ;  
Rebellious to oppose : therefore we must  
With him stand to the mercy of our Fate,  
Who hath bounded our last minute.
- 116 *Arc.* So we must ;  
It sed this warres a foote ? or it shall be  
On faile of some condition.  
*Val.* Tis in motion
- 120 The intelligence of state came in the instant  
With the defier.

*Pal.* Lets to the king, who, were he [I. 2]  
 A quarter carrier of that honour, which  
 His Enemy come in, the blood we venture 124  
 Should be as for our health, which were not spent,  
 Rather laide out for purchase: but alas  
 Our hands advanc'd before our hearts, what will  
 The fall o'th stroke doe damage? 128  
*Arci.* Let th'event,  
 That never erring Arbitratour, tell us  
 When we know all our selves, and let us follow  
 The becking of our chance. *Exeunt.* 132

Scæna 3. *Enter Pirithous, Hipolita, Emilia.* [I. 3]

*Pir.* No further.  
*Hip.* Sir farewell; repeat my wishes  
 To our great Lord, of whose succes I dare not  
 Make any timerous question, yet I wish him 4  
 Exces, and overflow of power, and't might be  
 To dure ill-dealing fortune; speede to him,  
 Store never hurtes good Gouvernours.  
*Pir.* Though I know 8  
 His Ocean needes not my poore drops, yet they  
 Muft yeild their tribute there: My precious Maide,  
 Those best affections, that the heavens infuse  
 In their best temperd peices, keepe enthroand 12  
 In your deare heart.  
*Emil.* Thanckes Sir; Remember me  
 To our all royall Brother, for whose speede  
 The great Bellona ile follicite; and 16  
 Since in our terrene State petitions are not  
 Without giftes understood: Ile offer to her  
 What I fhall be advised she likes; our hearts  
 Are in his Army, in his Tent. 20  
*Hip.* In's bosome:  
 We have bin Soldiers, and wee cannot weepe  
 When our Friends don their helmes, or put to fea,  
 Or tell of Babes broachd on the Launce, or women 24  
 That

[I. 3] That have fod their Infants in (and after eate them)  
The brine, they wept at killing 'em ; Then if  
You stay to see of us such Spincsters, we  
28 Should hold you here for e ver.

*Pir.* Peace be to you

As I pursue this war, which shall be then  
Beyond further requiring.

*Exit Pir.*

32 *Emil.* How his longing  
Followes his Friend ; since his depart, his sportes  
Though craving serioufnes, and skilll, past slightly  
His careles execution, where nor gaine  
36 Made him regard, or losse confider, but  
Playing ore busines in his hand, another  
Directing in his head, his minde, nurse equall  
To these so differing Twyns ; have you observ'd him,  
40 Since our great Lord departed ?

*Hip.* With much labour :

And I did love him fort, they two have Cabind  
In many as dangerous, as poore a Corner,  
44 Perill and want contending, they have skift  
Torrents whose roring tyranny and power  
I'th least of these was dreadfull, and they have  
Fought out together, where Deaths-sejfe was lodgd,  
48 Yet fate hath brought them off : Their knot of lov  
Tide, weau'd, intangled, with so true, so long,  
And with a finger of so deepe a cunning  
May be outworne, never undone. I thinke  
52 *Thefeus* cannot be umpire to himselfe  
Cleaving his conscience into twaine, and doing  
Each side like Iustice, which he loves best.

*Emil.* Doubtleffe

56 There is a best, and reason has no manners  
To say it is not you : I was acquainted  
Once with a time, when I enjoyd a Play-fellow ;  
You were at wars, when she the grave enrichd,  
60 Who made too proud the Bed, tooke leave o'th Moone  
(which then lookt pale at parting) when our count  
Was each a eleven.

*Hip.* Twas *Flauia*.

[I. 3]

*Emil.* Yes

64

You talke of *Pirithous* and *Thefeus* love ;  
Theirs has more ground, is more maturely seafond,  
More buckled with strong Iudgement. and their needes

2. Hearfes ready with Palamon : and Arcite : the 3. Queenes. Theseus : and his Lordes ready.

The one of th'other may be said to water

68

Their intertangled rootes of love, but I

And thee (I figh and spoke of) were things innocent,

Lou'd for we did, and like the Elements

That know not what, nor why, yet doe effect

72

Rare issues by their operance ; our soules

Did so to one another ; what she lik'd,

Was then of me approov'd, what not condemd

No more arraignment, the flowre that I would plucke

76

And put betweene my breasts, oh (then but beginning

To swell about the bloffome) she would long

Till shee had such another, and commit it

To the like innocent Cradle, where *Phenix* like

80

They dide in perfume : on my head no toy

But was her patterne, her affections (pretty

Though happely, her careles, were, I followed

For my most ferious decking, had mine eare

84

Stolne some new aire, or at adventure humd on

From misicall Coynadge ; why it was a note

Whereon her spirits would sojourne (rather dwell on)

And sing it in her slumbers ; This rehearfall

88

(Which fury-innocent wots well) comes in

Like old importments bastard, has this end,

That the true love tweene Mayde, and mayde, may be

More then in sex individuall.

92

*Hip.* Y'are ont of breath

And this high speeded-pace, is but to say

That you shall never (like the Maide *Flavina*)

Love any that's calld Man.

96

*Emil.* I am sure I shall not.

*Hip.* Now alacke weake Sister,

I must no more beleeeve thee in this point

(Though, in't I know thou dost beleeeve thy selfe,)

100

Then

[I. 3] Then I will trust a fickely appetite,  
That loathes even as it longs ; but sure my Sifter  
If I were ripe for your perfwafion, you  
104 Have faide enough to fhake me from the Arme  
Of the all noble *Thefeus*, for whofe fortunes,  
I will now in, and kneele with great affurance,  
That we, more then his *Pirothous*, poffeffe  
108 The high throne in his heart.  
*Emil.* I am not againft your faith,  
Yet I continew mine.

*Exeunt.*  
*Cornets.*

[I. 4] Scæna 4. *A Battaile strooke within : Then a Retrait : Florish.*  
*Then Enter Thefeus (victor) the three Queenes meete*  
*him, and fall on their faces before him.*

1. *Qu.* To thee no farre be darke.

2. *Qu.* Both heaven and earth

Friend thee for ever.

4 3. *Qu.* All the good that may

Be wiſhd upon thy head, I cry Amen too't. (vens

*Thef.* Th'imparciall Gods, who from the mounted hea-  
View us their mortall Heard, behold who erre,

8 And in their time chaſtice : goe and finde out

The bones of your dead Lords, and honour them

With treble Ceremonie, rather then a gap

Should be in their deere rights, we would fuppl'it.

12 But thoſe we will depute, which ſhall inveſt

You in your dignities, and even each thing

Our haft does leave imperfect ; So adiew

And heavens good eyes looke on you, what are thoſe ?

*Exeunt Queenes.*

16 *Herald.* Men of great quality, as may be judgd

By their appointment ; Some of Thebs have told's

They are Sifters children, Nephewes to the King.

*Thef.* By'th Helme of Mars, I ſaw them in the war,

20 Like to a paire of Lions, fuccard with prey,

Make lanes in troopes agaft. I fixt my note

Conſtantly on them ; for they were a marke

Worth

Worth a god's view : what prisoner was't that told me [I. 4]  
When I enquired their names ? 24

*Herald.* We leave, they'r called

*Arcite and Palamon,*

*Thef.* Tis right, those, those  
They are not dead ? 28

3. Hearses ready.

*Her.* Nor in a state of life, had they bin taken  
When their last hurts were given, twas possible  
They might have bin recovered ; Yet they breathe  
And haue the name of men. 32

*Thef.* Then like men use 'em  
The very lees of such (millions of rates)  
Exceede the wine of others : all our Surgions  
Convent in their behoofe, our richest balmes 36

Rather then niggard waft, their lives concerne us,  
Much more then Thebes is worth, rather then have 'em  
Freed of this plight, and in their morning state  
(Sound and at librcy) I would 'em dead, 40

But forty thousand fold, we had rather have 'em  
Prisoners to us, then death ; Beare 'em speedily  
From our kinde aire, to them unkinde, and minister  
What man to man may doe for our fake more, 44

Since I have knowne frights, fury, friends, beheastes,  
Loves, provocations, zeale, a mistris Taske,  
Defire of liberty, a feavour, madnes,  
Hath set a marke which nature could not reach too 48

Without some imposition, sicknes in will  
Or wrafling strength in reason, for our Love  
And great *Appollos* mercy, all our best,  
Their best skill tender. Leade into the Citty, 52

Where having bound things scatterd, we will post  
To Athens for our Army. *Florish.*

*Exeunt.*

*Musicke.*

Scæna 5. *Enter the Queenes with the Hearses of their* [I. 5]  
*Kuightes, in a Funerall Solempnity, &c.*

*Vrnes, aud odours, bring away,  
Vapours, sighes, darken the day ;*

*Our*

[I. 5] *Our dole more deadly lookes than dying*  
4 *Balmes, and Gummes, and heavy cheeres,*  
*Sacred vials fill'd with teares,*  
*And clamors through the wild ayre flying.*

*Come all sad, and solempne Showes,*  
8 *That are quick-eyd pleasures foes ;*  
*We convent nought else but woes.* *We convent, &c.*

3. *Qu.* This funeral path, brings to your housholds grave:  
Ioy ceaze on you againe : peace sleepe with him.  
12 2. *Qu.* And this to yours.  
1. *Qu.* Yours this way : Heavens lend  
A thousand differing waies, to one sure end.  
3. *Qu.* This world's a Citty full of fraying Streetes,  
16 And Death's the market place, where each one meetes.  
*Exeunt severally.*

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[II. 1]

*Actus Secundus.*

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Scæna 1. *Enter Iailor, and Wooer.*

*Iailor.* I may depart with little, while I live, some thing I  
May cast to you, not much : Alas the Prifon I  
Keepe, though it be for great ones, yet they feldome  
4 Come ; Before one *Salmon*, you shall take a number  
Of Minnowes : I am given out to be better lyn'd  
Then it can appeare, to me report is a true  
Speaker : I would I were really, that I am  
8 Deliverd to be : Marry, what I have (be it what  
it will) I will assure upon my daughter at  
The day of my death.

*Wooer.* Sir I demaund no more then your owne offer,  
12 And I will estate your Daughter in what I  
Have promised,

a—Q1.

2

D

*Iailor.*



*Iailor.* Wel, we will talke more of this, when the solemny [II. 1]  
Is past; But have you a full promise of her?

*Enter Daughter.*

When that shall be seene, I tender my consent. 16

*Wooer.* I have Sir; here shee comes.

*Iailor.* Your Friend and I have chanced to name  
You here, upon the old busines: But no more of that.  
Now, so soone as the Court hurly is over, we will 20  
Have an end of it: I'th meane time looke tenderly  
To the two Prisoners. I can tell you they are princes.

*Daug.* These strewings are for their Chamber; tis pittie they  
Are in prison, and twer pittie they should be out: I 24  
Doe thinke they have patience to make any adverstie  
Asham'd; the prison it selfe is proud of 'em; and  
They have all the world in their Chamber.

*Iailor.* They are fam'd to be a paire of absolute men. 28

*Daug.* By my troth, I thinke Fame but stammers 'em, they  
Stand a greife above the reach of report. (doers.

*Iai.* I heard them reported in the Battaile, to be the only

*Daug.* Nay most likely, for they are noble sufferers; I 32  
Mervaile how they would have lookd had they beene  
Victors, that with such a constant Nobility, enforce  
A freedome out of Bondage, making misery their  
Mirth, and affliction, a toy to jest at. 36

*Iailor.* Doe they so?

*Daug.* It seemes to me they have no more fence of their  
Captivity, then I of ruling Athens: they eate  
Well, looke merrily, discourse of many things, 40  
But nothing of their owne restraint, and disasters:  
Yet sometime a divided figh, martyrd as twer  
I'th deliverance, will breake from one of them.  
When the other presently gives it so sweete a rebuke, 44  
That I could wish my selfe a Sigh to be so chid,  
Or at least a Sigher to be comforted.

*Wooer.* I never saw em.

*Iailor.* The Duke himselfe came privately in the night, 48

*Enter Palamon, and Arcite, above.*

And so did they, what the reason of it is, I

Know

[II. 1] Know not : Looke yonder they are ; that's  
*Arcite* lookes out.

52 *Daugh.* No Sir, no, that's *Palamon* : *Arcite* is the  
Lower of the twaine ; you may perceiue a part  
Of him.

*Iai.* Goe too, leave your pointing ; they would not  
56 Make us their object ;out of their fight.

*Daugh.* It is a holliday to looke on them :Lord, the  
Diffrence of men.

*Exeunt,*

[II. 2]            Scæna 2. *Enter Palamon, and Arcite in prison.*

*Pal.* How doe you Noble Cofen ?

*Arcite.* How doe you Sir ?

*Pal.* Why frong ñough to laugh at misery,  
4 And beare the chance of warre yet, we are prifoners  
I feare for ever Cofen.

*Arcite.* I beleeeve it,  
And to that destiny have patiently  
8 Laide up my houre to come.

*Pal.* Oh Cofen *Arcite,*  
Where is Thebs now ? where is our noble Country ?  
Where are our friends, and kindreds ? never more  
12 Muft we behold thofe comforts, never fee  
The hardy youthes ftrive for the Games of honour  
(Hung with the painted favours of their Ladies)  
Like tall Ships under faile:then ftart among't 'em  
16 And as an Eaftwind leave 'em all behinde us,  
Like lazy Clowdes, whilst *Palamon* and *Arcite,*  
Even in the wagging of a wanton leg  
Out-ftript the peoples praifes, won the Garlands,  
20 Ere they have time to wifh 'em ours.O never  
Shall we two exercife, like Twyns of honour,  
Our Armes againe, and feele our fyry horfes  
Like proud Seas under us, our good Swords, now  
24 (Better the red-eyd god of war nev'r were)  
Bravifhd our fides, like age muft run to ruft,  
And decke the Temples of thofe gods that hate us,

D 2

Thefe

These hands shall never draw 'em out like lightning  
To blast whole Armies more. [II. 2]  
28

*Arcite.* No *Palamon*,

Those hopes are Prisoners with us, here we are  
And here the graces of our youthes must wither  
Like a too-timely Spring; here age must finde us, 32

And which is heaviest (*Palamon*) unmarried,  
The sweete embraces of a loving wife

Loden with kisses, armd with thousand Cupids  
Shall never claspe our neckes, no issue know us, 36

No figures of our felves shall we ev'r see,  
To glad our age, and like young Eagles teach 'em  
Boldly to gaze against bright armes, and say

Remember what your fathers were, and conquer. 40

The faire-eyd Maides, shall weepe our Banishments,  
And in their Songs, curfe ever-blinded fortune  
Till shee for shame see what a wrong she has done

To youth and nature; This is all our world; 44

We shall know nothing here but one another,  
Heare nothing but the Clocke that tels our woes.

The Vine shall grow, but we shall never see it:  
Sommer shall come, and with her all delights; 48

But dead-cold winter must inhabite here still.

*Pal.* Tis too true *Arcite.* To our Theban houndes,  
That shooke the aged Forrest with their ecchoes,  
No more now must we halloa, no more shake 52

Our pointed Iavelyns, whilst the angry Swine  
Flyes like a parthian quiver from our rages,  
Strucke with our well-steeld Darts: All valiant uses.

(The foode, and nourishment of noble mindes,) 56

In us two here shall perish; we shall die  
(which is the curfe of honour) lastly  
Children of greife, and Ignorance.

*Arc.* Yet Cofen, 60

Even from the bottom of these miseries  
From all that fortune can inflict upon us,  
I see two comforts ryfing, two meere blessings,

If the gods please, to hold here abrave patience, 64

And

[II. 2] And the enjoying of our greefes together.  
Whilst *Palamon* is with me, let me perish  
If I thinke this our prison.

68 *Pala.* Certainly,  
Tis a maine goodnes Cofen, that our fortunes  
Were twyn'd together ; tis most true, two foules  
Put in two noble Bodies, let 'em suffer  
72 The gaule of hazard, fo they grow together,  
Will never fincke, they must not, say they could  
A willing man dies sleeping, and all's done.

*Arc.* Shall we make worthy uses of this place  
76 That all men hate fo much ?

*Pal.* How gentle Cofen ?

*Arc.* Let's thinke this prison, holy sanctuary,  
To keepe us from corruption of worse men,  
80 We are young and yet desire the waies of honour,  
That liberty and common Conversation  
The poyson of pure spirits; might like women  
Wooe us to wander from. What worthy blessing  
84 Can be but our Imaginations  
May make it ours ? And heere being thus together,  
We are an endles mine to one another ;  
We are one anothers wife, ever begetting  
88 New birthes of love ; we are father, friends, acquaintance,  
We are in one another, Families,  
I am your heire, and you are mine : This place  
Is our Inheritance : no hard Oppressour  
92 Dare take this from us ; here with a little patience  
We shall live long, and loving : No surfeits seeke us :  
The hand of war hurts none here, nor the Seas  
Swallow their youth : were we at liberty,  
96 A wife might part us lawfully, or bufines,  
Quarrels consume us, Envy of ill men  
Crave our acquaintance, I might sicken Cofen,  
Where you should never know it, and so perish  
100 Without your noble hand to close mine eies,  
Or praiers to the gods ; a thousand chaunces  
Were we from hence, would sever us.

*Pal.* You have made me [II. 2]  
 (I thanke you *Cofen Arcite*) almost wanton 104  
 With my Captivity : what a misery  
 It is to live abroade? and every where :  
 Tis like a Beast me thinks : I finde the Court here,  
 I am sure a more content, and all those pleasures 108  
 That wooe the wils of men to vanity,  
 I see through now, and am sufficient  
 To tell the world, tis but a gaudy shaddow,  
 That old Time, as he passès by takes with him, 112  
 What had we bin old in the Court of *Creon*,  
 Where sin is Iustice, lust, and ignorance,  
 The vertues of the great ones : *Cofen Arcite*,  
 Had not the loving gods found this place for us 116  
 We had died as they doe, ill old men, unwept,  
 And had their Epitaphes, the peoples Curfes,  
 Shall I say more ?  
*Arc.* I would heare you fill. 120  
*Pal.* Ye shall.  
 Is there record of any two that lov'd  
 Better then we doe *Arcite* ?  
*Arc.* Sure there cannot. 124  
*Pal.* I doe not thinke it possible our friendship  
 Should ever leave us.  
*Arc.* Till our deathes it cannot  
*Enter Emilia and her woman.*  
 And after death our spirits shall be led 128  
 To those that love eternally. Speake on Sir.  
 This garden has a world of pleasures in't.  
*Emil.* What Flowre is this ?  
*Wom.* Tis calld Narcissus Madam. 132  
*Emil.* That was a faire Boy certaine, but a foole,  
 To love himfelfe, were there not maides enough ?  
*Arc.* Pray forward.  
*Pal.* Yes. 136  
*Emil.* Or were they all hard hearted ?  
*Wom.* They could not be to one so faire.  
*Emil.* Thou wouldst not.

*Wom.*

- [II. 2] *Wom.* I thinke I should not, Madam.  
*Emil.* That's a good wench :  
But take heede to your kindnes though.  
*Wom.* Why Madam ?
- 144 *Emil.* Men are mad things.  
*Arcite.* Will ye goe forward Cofen ?  
*Emil.* Canst not thou worke such flowers in filke wench ?  
*Wom.* Yes.
- 148 *Emil.* Ile have a gowne full of 'em and of these,  
This is a pretty colour, wilt not doe  
Rarely upon a Skirt wench ?  
*Wom.* Deinty Madam.
- 152 *Arc.* Gofen, Cofen, how doe you Sir ? Why *Palamon* ?  
*Pal.* Never till now I was in prifon *Arcite.*  
*Arc.* Why whats the matter Man ?  
*Pal.* Behold, and wonder.
- 156 By heaven thee is a Goddesse.  
*Arcite.* Ha.  
*Pal.* Doc reverence.  
She isa Goddesse *Arcite.*
- 160 *Emil.* Of all Flowres.  
Me thinkes a Rofe is best.  
*Wom.* Why gentle Madam ?  
*Emil.* It is the very Embleme of a Maide.
- 164 For when the west wind courts her gently  
How modestly the blowes, and paints the Sun,  
With her chaste blushes ? When the North comes neere her,  
Rude and impatient, then, like Chastity
- 168 Shee lockes her beauties in her bud againe,  
And leaves him to bafe briers.  
*Wom.* Yet good Madam,  
Sometimes her modesty will blow so far
- 172 She fals for't : a Mayde  
If thee have any honour, would be loth  
To take example by her.  
*Emil.* Thou art wanton.
- 176 *Arc.* She is wondrous faire.  
*Pal.* She is all the beauty extant.

*Emil.*

*Emil.* The Sun grows high, lets walk in, keep these flowers, [II. 2]  
 Weele see how neere Art can come neere their colours;  
 I am wondrous merry hearted, I could laugh now. 180

*Wom.* I could lie downe I am fure.

*Emil.* And take one with you ?

*Wom.* That's as we bargaine Madam,

*Emil.* Well, agree then. 184

*Exeunt Emilia and woman.*

*Pal.* What thinke you of this beauty ?

*Arc.* Tis a rare one.

*Pal.* Is't but a rare one ?

*Arc.* Yes a matchles beauty. 188

*Pal.* Might not a man well lose himselfe and love her ?

*Arc.* I cannot tell what you have done, I have,  
 Beshrew mine eyes for't, now I feele my Shackles.

*Pal.* You love her then ? 192

*Arc.* Who would not ?

*Pal.* And desire her ?

*Arc.* Be fore my liberty.

*Pal.* I saw her first. 196

*Arc.* That's nothing

*Pal.* But it shall be.

*Arc.* I saw her too.

*Pal.* Yes, but you must not love her. 200

*Arc.* I will not as you doe ; to worship her ;  
 As she is heavenly, and a blessed Goddess ;  
 (I love her as a woman, to enjoy her)  
 So both may love. 204

*Pal.* You shall not love at all.

*Arc.* Not love at all.

Who shall deny me ?

*Pal.* I that first saw her ; I that tooke possession 208

First with mine eye of all those beauties

In her revealed to mankind : if thou lou'ft her,

Or entertain'ft a hope to blast my wishes,

Thou art a Traytour *Arcite* and a fellow 212

False as thy Title to her : friendship, blood

And all the tyes betweene us I disclaime

If

[II. 2] If thou once thinke upon her.

216 *Arc.* Yes I love her,

And if the lives of all my name lay on it,

I must doe so, I love her with my soule,

If that will lose ye, farewell *Palamon*,

220 I say againe, I love, and in loving her maintaine

I am as worthy, and as free a lover

And have as just a title to her beauty

As any *Palamon* or any living

224 That is a mans Sonne.

*Pal.* Have I cald thee friend ?

*Arc.* Yes, and have found me so ; why are you mov'd thus ?

Let me deale coldly with you, am not I

228 Part of you blood, part of your soule ? you have told me

That I was *Palamon*, and you were *Arcite*.

*Pal.* Yes.

*Arc.* Am not I liable to those affections,

232 Those joyes, greifes, angers, feares, my friend shall suffer ?

*Pal.* Ye may be.

*Arc.* Why then would you deale so cunningly,

So strangely, so vnlike a noble kinsman

236 To love alone ? speake truely, doe you thinke me

Vnworthy of her fight ?

*Pal.* No ; but unjust,

If thou pursue that fight.

240 *Arc.* Because an other

First sees the Enemy, shall I stand still

And let mine honour downe, and never charge ?

*Pal.* Yes, if he be but one.

244 *Arc.* But say that one

Had rather combat me ?

*Pal.* Let that one say so,

And use thy freedome ; els if thou pursuest her,

248 Be as that cursed man that hates his Country,

A branded villaine.

*Arc.* You are mad.

*Pal.* I must be.

252 Till thou art worthy, *Arcite*, it concernes me,

E

And



And in this madnes, if I hazard thee [II. 2]  
And take thy life, I deale but truely.

*Arc.* Fie Sir.

You play the Childe extreamely : I will love her, 256  
I muft, I ought to doe fo, and I dare,  
And all this juftly.

*Pal.* O that now, that now

Thy falfe-felfe and thy friend, had but this fortune 260

To be one howre at liberty, and graspe

Our good Swords in our hands, I would quickly teach thee

What tw'er to filch affection from another :

Thou art bafer in it then a Cutpurfe ; 264

Put but thy head out of this window more,

And as I have a foule, Ile naile thy life too't.

*Arc.* Thou dar'ft not foole, thou canft not, thou art feeble.

Put my head out ? Ile throw my Body out, 268

And leape the garden, when I fee her next

*Enter Keeper.*

And pitch between her armes to anger thee.

*Pal.* No more ;the keeper's comming ; I fhall live

To knocke thy braines out with my Shackles. 272

*Arc.* Doe.

*Keeper.* By your leave Gentlemen :

*Pala.* Now honeft keeper ?

*Keeper.* Lord *Arcite*, you muft prefently to'th Duke ; 276

The caufe I know not yet.

*Arc.* I am ready keeper.

*Keeper,* Prince *Palamon*, I muft awhile bereave you 280

Of your faire Cofens Company.

*Exeunt Arcite, and Keeper.*

*Pal.* And me too,

Even when you pleafe of life ;why is he fent for ?

It may be he fhall marry her, he's goodly,

And like enough the Duke hath taken notice 284

Both of his blood and body :But his falfehood,

Why fhould a friend be treacherous ? If that

Get him a wife fo noble, and fo faire ;

Let honeft men ne're love againe. Once more 288

[II. 2] I would but see this faire One : Bleffed Garden,  
And fruite, and flowers more bleffed that fill bloffom  
As her bright eies shine on ye. would I were  
292 For all the fortune of my life hereafter  
Yon little Tree, yon blooming Apricocke ;  
How I would fspread, and fling my wanton armes  
In at her window ; I would bring her fruite  
296 Fit for the Gods to feed on : youth and pleafure  
Still as the tafte should be doubled on her,  
And if ſhe be not heavenly I would make her  
So neere the Gods in nature, they ſhould feare her.

*Enter Keeper.*

300 And then I am fure ſhe would love me : how now keeper  
Wher's *Arcite*,  
*Keeper*, Banifhd : Prince *Pirithous*  
Obtained his liberty ; but never more  
304 Vpon his oth and life muſt he ſet foote  
Vpon this Kingdome.

*Pal.* Hees a bleffed man,  
He ſhall ſee Thebs againe, and call to Armes  
308 The bold yong men, that when he bids 'em charge,  
Fall on like fire : *Arcite* ſhall have a Fortune,  
If he dare make himſelfe a worthy Lover,  
Yet in the Feild to ſtrike a battle for her ;  
312 And if he loſe her then, he's a cold Coward ;  
How bravely may he beare himſelfe to win her  
If he be noble *Arcite* ; thouſand waies.  
Were I at liberty, I would doe things  
316 Of ſuch a vertuous greatnes, that this Lady,  
This bluſhing virgine ſhould take manhood to her  
And ſeeke to raviſh me.

*Keeper*, My Lord for you

320 I have this charge too.

*Pal.* To diſcharge my life.

*Keep.* No, but from this place to remoove your Lordſhip,  
The windowes are too open.

324 *Pal.* Devils take 'em  
That are ſo envious to me ; pre'thee kill me.

*Keep.* And hang for't afterward. [II. 2]  
*Pal.* By this good light  
 Had I a sword I would kill thee. 328  
*Keep.* Why my Lord?  
*Pal.* Thou bringst such pelting scurvy news continually  
 Thou art not worthy life; I will not goe.  
*Keep.* Indeede you must my Lord. 332  
*Pal.* May I see the garden?  
*Keep.* Noe.  
*Pal.* Then I am resolved, I will not goe. (rous  
*Keep.* I must constrain you then: and for you are dange- 336  
 Ile clap more yrons on you.  
*Pal.* Doe good keeper.  
 Ile shake 'em so, ye shall not sleepe,  
 Ile make ye a new Morriffe, must I goe? 340  
*Keep.* There is no remedy.  
*Pal.* Farewell kinde window.  
 May rude winde never hurt thee. O my Lady  
 If ever thou hast felt what forrow was, 344  
 Dreame how I suffer. Come; now bury me.

*Exeunt Palamon, and Keeper.*

Scæna 3. *Enter Arcite.* [II. 3]

*Arcite.* Banishd the kingdome? tis a benefit,  
 A mercy I must thanke 'em for, but banishd  
 The free enjoying of that face I die for,  
 Oh twas a studdied punishment, a death 4  
 Beyond Imagination: Such a vengeance  
 That were I old and wicked, all my sins  
 Could never plucke upon me. *Palamon*;  
 Thou ha'ft the Start now, thou shalt stay and see 8  
 Her bright eyes breake each morning gainst thy window,  
 And let in life into thee; thou shalt feede  
 Vpon the sweetenes of a noble beauty,  
 That nature nev'r exceeded, nor nev'r shall: 12  
 Good gods? what happines has *Palamon*?  
 Twenty to one, hee'le come to speake to her,  
 And if she be as gentle, as she's faire,

[II. 3] I know she's his, he has a Tongue will tame (can come'  
Tempests, and make the wild Rockes wanton. Come what  
The worst is death; I will not leave the Kingdome,  
I know mine owne, is but a heape of ruins,  
20 And no redresse there, if I goe, he has her.  
I am resolu'd an other shape shall make me.  
Or end my fortunes. Either way, I am happy :  
Ile see her, and be neere her, or no more.

*Enter .4. Country people, & one with a garland before them.*

24 1. My Masters, ile be there that's certaine.  
2. And Ile be there.  
3. And I.  
4. Why then have with ye Boyes; Tis but a chiding,  
28 Let the plough play to day, ile tick'lt out  
Of the Iades tailes to morrow.  
1. I am fure  
To have my wife as jealous as a Turkey :  
32 But that's all one, ile goe through, let her mumble.  
2. Clap her aboard to morrow night, and stoa her,  
And all's made up againe.  
3. I, doe but put a feskue in her fist, and you shall see her  
36 Take a new lesson out, and be a good wench.  
Doe we all hold, against the Maying ?  
4. Hold? what should aile us ?  
3. *Arcas* will be there.  
40 2. And *Sennois*.  
And *Rycas*, and 3. better lads nev'r dancd under green Tree,  
And yet know what wenches : ha ?  
But will the dainty Domine, the Schoolemaster keep touch  
44 Doe you thinke : for he do's all ye know.  
3. Hee'l eate a hornebooke ere he faile : goe too, the mat-  
ter's too farre driven betweene him, and the Tanners daugh-  
ter, to let slip now, and she must see the Duke, and she must  
48 launce too.  
4. Shall we be lusty.  
2. All the Boyes in Athens blow wind i'th breech on's,

and heere ile be and there ile be, for our Towne, and here [II. 3]  
 againe, and there againe: ha, Boyes, heigh for the wea- 52  
 vers.

1. This muft be done i'th woods.

4. O pardon me.

2. By any meanes our thing of learning fees fo: where he 56  
 himfelfe will edific the Duke moft parloufly in our behalfe:  
 hees excellent i'th woods, bring him to'th plaines, his lear-  
 ning makes no cry.

3. Weele fee the sports, then every man to's Tackle: and 60  
 Sweete Companions lets rehearfe by any meanes, before  
 The Ladies fee us, and doe sweetly, and God knows what  
 May come on't.

4. Content; the sports once ended, wee'l performe. Away 64  
 Boyes and hold.

*Arc.* By your leaves honeft friends: pray you whither  
 goe you.

4. Whither? why, what a question's that? 68

*Arc.* Yes, tis a question, to me that know not.

3. To the *Games* my Friend.

2. Where were you bred you know it not?

*Arc.* Not farre Sir, 72

Are there fuch *Gamcs* to day?

1. Yes marry are there:

And fuch as you neuer faw; The *Duke* himfelfe  
 Will be in perfon there. 76

*Arc.* What pafimes are they?

2. Wraftling, and Running; Tis a pretty Fellow.

3. Thou wilt not goe along.

*Arc.* Not yet Sir. 80

4. Well Sir

Take your owne time, come Boyes

1. My minde miſgives me

This fellow has a veng'ance tricke o'th hip, 84  
 Marke how his Bodi's made for't

2. Ile be hangd though

If he dare venture, hang him plumb porredge,

He wraſtle? he roft eggs. Come lets be gon Lads. *Exeunt* 4. 88

*Arc.*

[II. 3] *Arc.* This is an offerd oportunity  
I durst not wish for. Well, I could have wrestled,  
The best men calld it excellent, and run  
92 Swifter, then winde upon a feild of Corne  
(Curling the wealthy eares) never flew : Ile venture;  
And in some poore disguise be there, who knowes  
Whether my browes may not be girt with garlands?  
96 And happines preferre me to a place,  
Where I may ever dwell in sight of her. *Exit Arcite,*

[II. 4] *Scæna 4. Enter Iailors Daughter alone.*  
*Daugh.* Why should I love this Gentleman? Tis odds  
He never will affect me; I am base,  
My Father the meane Keeper of his Prison,  
4 And he a prince; To marry him is hopelesse;  
To be his whore, is witles; Out upon't;  
What pushes are we wenchs driven to  
When fiftene once has found us? First I saw him,  
8 I (seeing) thought he was a goodly man;  
He has as much to please a woman in him,  
(If he please to bestow it so) as ever  
These eyes yet lookt on; Next, I pittied him,  
12 And so would any young wench o' my Conscience  
That ever dream'd, or vow'd her Maidenhead  
To a yong handsome Man; Then I lov'd him,  
(Extreamely lov'd him) infinitely lov'd him;  
16 And yet he had a Cofen, faire as he too.  
But in my heart was *Palamon*, and there  
Lord, what a coyle he keeps? To heare him  
Sing in an evening, what a heaven it is?  
20 And yet his Songs are sad-ones; Fairer spoken,  
Was never Gentleman. When I come in  
To bring him water in a morning, first  
He bowes his noble body, then salutes me, thus:  
24 Faire, gentle Mayde, good morrow, may thy goodnes,  
Get thee a happy husband; Once he kist me,  
I lov'd my lips the better ten daies after,  
Would he would doe so ev'ry day; He greives much,  
28 And me as much to see his misery.

What

What should I doe, to make him know I love him, [II. 4]  
 For I would faine enjoy him? Say I ventur'd  
 To fet him free? what faies the law then? Thus much  
 For Law, or kindred: I will doe it,  
 And this night, or to morrow he shall love me. 32 *Exit.*

Scæna 4. *Enter Theseus, Hipolita, Pirithous,* [II. 5]

*Emilia: Arcite with a Garland, &c.*

*Thef:* You have done worthily; I have not feene  
 Since *Hercules*, a man of tougher synewes;  
 What ere you are, you run the best, and wrastle,  
 That these times can allow. 4

*Arcite.* I am proud to please you.

*Thef.* What Countrie bred you?

*Arcite.* This; but far off, Prince.

*Thef.* Are you a Gentleman? 8

*Arcite.* My father said so;

And to those gentle uses gave me life.

*Thef.* Are you his heire?

*Arcite.* His yongest Sir. 12

*Thef.* Your Father

Sure is a happy Sire then: what proves you?

*Arcite.* A little of all noble Qualities:

I could have kept a Hawke, and well have holloa'd 16

To a deepe crie of Dogges; I dare not praise

My feat in horfemanhip: yet they that knew me

Would say it was my best peece: last, and greatest,

I would be thought a Souldier. 20

*Thef.* You are perfect.

*Pirith.* Vpon my soule, a proper man.

*Emilia.* He is so.

*Per.* How doe you like him Ladie? 24

*Hip.* I admire him,

I have not feene so yong a man, so noble

(If he say true,) of his fort.

*Emil.* Beleeve, 28

His mother was a wondrous handsome woman,

His face me thinkes, goes that way.

*Hyp.* But his Body

And

This short flourish of Cornets and Showtes within.

[II. 5] And fire minde, illustrate a brave Father.

*Per.* Marke how his vertue, like a hidden Sun  
Breakes through his baser garments.

*Hyp.* Hee's well got fure.

36 *Thef.* What made you seeke this place Sir ?

*Arc.* Noble *Thefeus*.

To purchase name, and doe my ablest service  
To such a well-found wonder, as thy worth,

40 Fo onely in thy Court, of all the world  
dwells faire-eyd honor.

*Per.* All his words are worthy.

*Thef.* Sir, we are much endebted to your travell,

44 Nor shall you loose your with : *Perithous*  
Dispose of this faire Gentleman.

*Perith.* Thankes *Thefeus*.

What ere you are y'ar mine, and I shall give you

48 To a most noble service, to this Lady,  
This bright yong Virgin ; pray observe her goodnesse ;  
You have honoured hir faire birth-day, with your vertues,  
And as your due y'ar hers : kisse her faire hand Sir.

52 *Arc.* Sir, y'ar a noble Giver : dearest Bewtie,  
Thus let me seale my vowd faith : when your Servant  
(Your most unworthie Creature) but offends you.  
Command him die, he shall.

56 *Emil.* That were too cruell.

If you deserve well Sir ; I shall soone see't : (you.  
Y'ar mine, and somewhat better than your rancke Ile use

*Per.* Ile see you furnith'd, and because you say

60 You are a horseman, I must needs intreat you  
This after noone to ride, but tis a rough one.

*Arc.* I like him better (Prince) I shall not then  
Freeze in my Saddle.

64 *Thef.* Sweet, you must be readie,  
And you *Emilia*, and you (Friend) and all  
To morrow by the Sun, to doe obfervance  
To flowry May, in *Dians* wood : waite well Sir

68 Vpon your Mistris : *Emely*, I hope  
He shall not goe a foote.



*Emil.* That were a shame Sir, [II. 5]  
 While I have horses : take your choice, and what  
 You want at any time, let me but know it ; 72  
 If you serve faithfully, I dare assure you  
 You'll finde a loving Mistris.

*Arc.* If I doe not,  
 Let me finde that my Father ever hated, 76  
 Disgrace, and blowes.

*Thef.* Go leade the way ; you have won it :  
 It shall be so ; you shall receive all dues  
 Fit for the honour you have won ; Twere wrong else, 80  
 Sister, beshrew my heart, you have a Servant,  
 That if I were a woman, would be Master,  
 But you are wise.

*Emil.* I hope too wife for that Sir. *Florish.* *Exeunt omnes.* 84

Scæna 6. *Enter Iaylors Daughter alone.* [II. 6]

*Daughter.* Let all the Dukes, and all the divells rore,  
 He is at liberty : I have venturd for him,  
 And out I have brought him to a little wood  
 A mile hence, I have sent him, where a Cedar 4  
 Higher than all the rest, spreads like a plane  
 Fast by a Brooke, and there he shall keepe close,  
 Till I provide him Fyles, and foode, for yet  
 His yron bracelets are not off. O Love 8  
 What a stout hearted child thou art ! My Father  
 Durst better have indur'd cold yron, than done it :  
 I love him, beyond love, and beyond reason,  
 Or wit, or safetie : I have made him know it 12  
 I care not, I am desperate, If the law  
 Finde me, and then condemne me for't ; some wenches,  
 Some honest harted Maides, will sing my Dirge.  
 And tell to memory, my death was noble, 16  
 Dying almost a Martyr : That way he takes,  
 I purpose is my way too : Sure he cannot  
 Be so unmanly, as to leave me here,  
 If he doe, Maides will not so easily 20  
 Trust men againe : And yet he has not thank'd me  
 For what I have done : no not so much as kist me,

And

- [II. 6] And that (me thinkes) is not so well ; nor scarcely  
 24 Could I perfwade him to become a Freeman,  
 He made such scruples of the wrong he did  
 To me, and to my Father. Yet I hope  
 When he confiders more, this love of mine  
 28 Will take more root within him : Let him doe  
 What he will with me, so he use me kindly,  
 For use me so he thall, or ile proclaime him  
 And to his face, no-man : Ile presently  
 32 Provide him necessaries, and packe my cloathes up,  
 And where there is a path of ground Ile venture  
 So hee be with me ; By him, like a shadow  
 Ile ever dwell ; within this houre the whoobub  
 36 Will be all ore the prifon : I am then  
 Kiffing the man they looke for : farewell Father ;  
 Get many more such prifoners, and such daughters,  
 And shortly you may keepe your selfe. Now to him :

[III. 1]

*Actus Teruius.*

Cornets in  
 sundry places.  
 Noise and  
 hallowing as  
 people a May-  
 ing.

Scæna 1. *Enter Arcite alone.*

- Arcite.* The Duke has loft Hypolita ; each tooke  
 A ferverall land. This is a solemne Right  
 They owe bloomd May, and the *Athenians* pay it  
 4 To'th heart of Ceremony : O Queene *Emilia*  
 Fresher then May, sweeter  
 Then hir gold Buttons on the bowes, or all  
 Th' enamell'd knackes o'th Meade, or garden, yea  
 8 (We challenge too) the bancke of any Nymph  
 That makes the streame seeme flowers ; thou o Iewell  
 O'th wood, o'th world, haft likewise blest a pace  
 With thy sole presence, in thy rumination  
 12 That I poore man might estfoones come betweene  
 And chop on some cold thought, thrice blessed chance  
 To drop on such a Miftris, expectation  
 most gitleffe on't : tell me O Lady Fortune  
 16 (Next after *Emely* my Sovereigne) how far

I may be proud. She takes strong note of me, [III. 1]  
 Hath made me neerer her; and this beauteous Morne  
 (The prim'ft of all the yeare) presents me with  
 A brace of horses, two such Steeds might well 20  
 Be by a paire of Kings backt, in a Field  
 That their crownes titles tride: Alas, alas  
 Poore Cofen *Palamon*, poore prifoner, thou  
 So little dream'ft upon my fortune, that 24  
 Thou thinkst thy selfe, the happier thing, to be  
 So neerer *Emilia*, me thou deem'ft at *Thebes*,  
 And therein wretched, although free; But if  
 Thou knew'ft my Mistris breathd on me, and that 28  
 I ear'd her language, livde in her eye; O Coz  
 What passion would enclose thee.  
*Enter Palamon as out of a Bush, with his Shackles: lends  
 his fist at Arcite.*  
*Palamon.* Traytor kinsfeman,  
 Thou shouldst perceive my passion, if these signes 32  
 Of prifonment were off me, and this hand  
 But owner of a Sword: By all othes in one  
 I, and the iustice of my love would make thee  
 A confessed Traytor, o thou most perfidious 36  
 That ever gently lookd the voydes of honour.  
 That eu'r bore gentle Token; falsest Cofen  
 That ever blood made kin, call'ft thou hir thine?  
 Ile prove it in my Shackles, with these hands, 40  
 Void of appointment, that thou ly'ft, and art  
 A very theefe in love, a Chaffy Lord  
 Nor worth the name of villaine: had I a Sword  
 And these house clogges away. 44  
*Arc.* Deere Cofin *Palamon*,  
*Pal.* Cofoner *Arcite*, give me language, such  
 As thou hast shewd me feate.  
*Arc.* Not finding in 48  
 The circuit of my breast, any grosse stufte  
 To forme me like your blazon, holds me to  
 This gentlenessse of answer; tis your passion  
 That thus mistakes, the which to you being enemy, 52  
 Cannot to me be kind: honor, and honestie

- [III. 1] I cherish, and depend on, how so ev'r  
You skip them in me, and with them faire Coz  
56 Ile maintaine my proceedings; pray be pleaf'd  
To shew in generous termes, your griefes, since that  
Your question's with your equall, who professes  
To cleare his owne way, with the minde and Sword  
60 Of a true Gentleman.  
*Pal.* That thou durst *Arcite*.  
*Arc.* My Coz, my Coz, you have beene well advertif'd  
How much I dare, y'ave seene me use my Sword  
64 Against th'advice of feare: fure of another  
You would not heare me doubted, but your silence  
Should breake out, though i'th Sanctuary.  
*Pal.* Sir,  
68 I have seene you move in such a place, which well  
Might justifie your manhood, you were calld (faire  
A good knight and a bold; But the whole weeke's not  
If any day it rayne: Their valiant temper  
72 Men loose when they encline to trecherie,  
And then they fight like compell'd Beares, would fly  
Were they not tyde.  
*Arc.* Kinsman, you might as well  
76 Speake this, and act it in your Glasse, as to  
His eare, which now disdaines you.  
*Pal.* Come up to me,  
Quit me of these cold Gyves, give me a Sword  
80 Though it be rustie, and the charity  
Of one meale lend me; Come before me then  
A good Sword in thy hand, and doe but say  
That *Emily* is thine, I will forgive  
84 The trespassse thou hast done me, yea my life  
If then thou carry't, and brave soules in shades  
That have dyde manly, which will seeke of me  
Some newes from earth, they shall get none but this  
88 That thou art brave, and noble.  
*Arc.* Be content,  
Againe betake you to your hawthorne house,  
With counsaile of the night, I will be here  
92 With wholefome viands; these impediments

Will I file off, you shall have garments, and  
 Perfumes to kill the smell o'th prison, after [III. 1]  
 When you shall stretch your selfe, and say but *Arcite*  
 I am in plight, there shall be at your choyce 96  
 Both Sword, and Armour.

*Pal.* Oh you heavens, dares any  
 So noble beare a guilty busines! none  
 But onely *Arcite*, therefore none but *Arcite* 100  
 In this kinde is so bold.

*Arc.* Sweete *Palamon*.

*Pal.* I doe embrace you, and your offer, for  
 Your offer doo't I onely, Sir your person 104  
 Without hipocrify I may not with

*Winde hornes of Cornets.*

More then my Swords edge ont.

*Arc.* You heare the Hornes ;  
 Enter your Muficke leaft this match between's 108  
 Be croft, er met, give me your hand, farewell.  
 Ile bring you every needfull thing : I pray you  
 Take comfort and be strong.

*Pal.* Pray hold your promise ; 112  
 And doe the deede with a bent brow, most crtaine  
 You love me not, be rough with me, and powre  
 This oile out of your language ; by this ayre  
 I could for each word, give a Cuffe : my stomach 116  
 not reconcild by reafon,

*Arc.* Plainely spoken,  
 Yet pardon me hard language, when I spur

*Winde hornes.*

My horfe, I chide him nor ; content, and anger 120  
 In me have but one face. Harke Sir, they call  
 The scatterd to the Banket ; you must gueffe  
 I have an office there.

*Pat.* Sir your attendance 124  
 Cannot please heaven, and I know your office  
 Vnjustly is atcheev'd.

*Arc.* If a good title,  
 I am perfwaded this question ficke between's, 128

By

[III. 1] By bleeding must be cur'd. I am a Suitour,  
That to your Sword you will bequeath this plea  
And talke of it no more.

132 *Pal.* But this one word :  
You are going now to gaze upon my Miftris,  
For note you, mine she is.

*Arc,* Nay then.

136 *Pal.* Nay pray you,  
You talke of feeding me to breed me strength  
You are going now to looke upon a Sun  
That strengthens what it lookes on, there

140 You have a vantage ore me, but enjoy't till  
I may enforce my remedy. Farewell.

*Ereunt.*

[III. 2] Scæna 2. *Enter Iaylors daughter alone.*

*Daugh.* He has mistooke; the Beake I meant, is gone  
After his fancy, 'Tis now welnigh morning,  
No matter, would it were perpetuall night,

4 And darkenes Lord o'th world, Harke tis a wolfe :  
In me hath greife flaine feare, and but for one thing  
I care for nothing, and that's *Palamon.*

I wreake not if the wolves would jaw me, fo

8 He had this File ; what if I hallowd for him ?

I cannot hallow : if I whoop'd ; what then ?

If he not anfwear, I should call a wolfe,

And doe him but that service. I have heard

12 Strange howles this live-long night, why may't not be  
They have made prey of him ? he has no weapons,  
He cannot run, the Iengling of his Gives  
Might call fell things to listen, who have in them

16 A fence to know a man unarmd, and can  
Smell where resistance is. Ile fet it downe  
He's torne to peeces, they howld many together  
And then they feed on him : So much for that,

20 Be bold to ring the Bell ; how stand I then ?

All's char'd when he is gone, No, no I lye,

My Father's to be hang'd for his escape,

My selfe to beg, if I prizd life so much

24 As to deny my act, but that I would not,

Should

Should I try death by duifons : I am mop't, [III. 2]  
 Food tooke I none thefe two daies.  
 Sipt fome water. I have not clofd mine eyes  
 Save when my lids fcowrd off their bine ; alas 28  
 Diffolue my life, Let not my fence unfettle  
 Leaft I fhould drowne, or ftab or hang my felfe.  
 O ftate of Nature, faile together in me,  
 Since thy beft props are warpt : So which way now ? 32  
 The beft way is, the next way to a grave :  
 Each errant ftrep befide is torment. Loe  
 The Moone is down, the Cryckets chirpe, the Schreichowle  
 Calls in the dawne ; all offices are done 36  
 Save what I faile in : But the point is this  
 An end, and that is all. *Exit.*

Scæna 3. *Enter Arcite, with Meate, Wine, and Files.* [III. 3]

*Arc.* I fhould be neere the place, hoa. *Cofen Palamon.*

*Enter Palamon.*

*Pal. Arcite.*

*Arc.* The fame : I have brought you foode and files,  
 Come forth and feare not, her'esno *Thefeus.* 4

*Pal.* Nor none fo honeft *Arcite.*

*Arc.* That's no matter,

Wee'l argue that hereafter : Come take courage,  
 You fhall not dye thus beaftly, here Sir drinke 8  
 I know you are faint, then ile talke further with you

*Pal. Arcite,* thou mightft now poyfon me.

*Arc.* I might.

But I muft feare you firft : Sit downe, and good now 12  
 No more of thefe vaine parlies, let us not  
 Having our ancient reputation with us  
 Make talke for Fooles, and Cowards, To your health, &c.

*Pal. Doe.* 16

*Arc.* Pray fit downe then, and let me entreate you  
 By all the honefty and honour in you,  
 No mention of this woman, t'will difturbe us,  
 We fhall have time enough. 20

*Pal.* Well Sir, Ile pledge you. (blood man.)

*Arc.* Drinke a good hearty draught, it breeds good

*Doe*

[III. 3] Doe not you feele it thaw you ?

24 *Pal.* Stay, Ile tell you after a draught or two more.

*Arc.* Spare it not, the Duke has more Cuz : Eate now.

*Pal.* Yes.

*Arc.* I am glad you have fo good a ftomach.

28 *Pal.* I am gladder I have fo good meate too't.

*Arc.* Is't not mad lodging, here in the wild woods Cofen

*Pal.* Yes, for then that have wilde Confciencces. (I fee,

*Arc.* How tafts your vittails? your hunger needs no fawcce

32 *Pal.* Not much.

But if it did, yours is too tart : fweete Cofen : what is this ?

*Arc.* Venifon.

*Pal.* Tis a lufly meate :

36 Giue me more wine ; here *Arcite* to the wenches

We have known in our daies. The Lord Stewards daughter.

Doe you remember her ?

*Arc.* After you Cuz.

40 *Pal.* She lov'd a black-haired man.

*Arc.* She did fo ; well Sir.

*Pal.* And I have heard fome call him *Arcite*. and

*Arc.* Out with't faith.

44 *Pal.* She met him in an Arbour :

What did fhe there Cuz ? play o'th virginals ?

*Arc.* Something fhe did Sir.

*Pal.* Made her groane a moneth for't ; or 2. or 3. or 10.

48 *Arc.* The Marfhals Sifter,

Had her fhare too, as I remember Cofen,

Elfe there be tales abroade, you'l pledge her ?

*Pal.* Yes.

52 *Arc.* A pretty broune wench t'is-There was a time

When yong men went a hunting, and a wood,

And a broade Beech : and thereby hangs a tale : heigh ho.

*Pal.* For *Emily*, upon my life ; Foole

56 Away with this fraind mirth ; I fay againe

That figh was breathd for *Emily* ; bafe Cofen,

Dar'ft thou breake firft ?

*Arc.* you are wide.

60 *Pal.* By heaven and earth, ther's nothing in thee honeft.



*Arc.* Then Ile leave you : you are a Beast now : [III. 3]

*Pal.* As thou makst me, Traytour. (fumes :

*Arc.* Ther's all things needfull, files and shirts, and, per-  
Ile come againe some two howres hence, and bring 64  
That that shall quiet all,

*Pal.* A Sword and Armour.

*Arc.* Feare me not ; you are now too fowle ; farewell.  
Get off your Trinkets, you shall want nought ; 68

*Pal.* Sir ha :

*Arc.* Ile heare no more. *Exit.*

*Pal.* If he keepe touch, he dies for't. *Exit.*

Scæna 4, *Enter Iaylors daughter.* [III. 4]

*Daugh.* I am very cold, and all the Stars are out too,  
The little Stars, and all, that looke like aglets :  
The Sun has feene my Folly : *Palamon* ;  
Alas no ; hees in heaven ; where am I now ? 4  
Yonder's the fea, and ther's a Ship ; how't tumbles  
And ther's a Rocke lies watching under water ;  
Now, now, it beates upon it ; now, now, now,  
Ther's a leak sprung, a found one, how they cry ? 8  
Vpon her before the winde, you'l loofe all els :  
Vp with a course or two, and take about Boyes.  
Good night, good night, y'ar gone ; I am very hungry,  
Would I could finde a fine Frog ; he would tell me 12  
Newes from all parts o'th world, then would I make  
A Carecke of a Cockle shell, and fayle  
By east and North East to the King of *Pigmes*,  
For he tels fortunes rarely. Now my Father 16  
Twenty to one is trust up in a trice  
To morrow morning, Ile say never a word.

*Sing.*

*For ile cut my greene coat, afoote above my knee,  
And ile clip my yellow lockes ; an inch below mine eie. 20*

*hey, nonny, nonny, nonny,*

*He's buy me a white Cut, forth for to ride*

*And ile goe seeke him, throw the world that is so wide*

*hey nonny, nonny, nonny. 24*

O for a pricke now like a Nightingale, to put my breast

Against

[III. 4] Against. I shall sleepe like a Top elfe. *Exit.*

[III. 5] Scæna 6. Enter a Schoole master. 4. Countrymen : and  
*Baum. 2. or 3. wenches, with a Taborer.*

*Sch.* Fy, fy, what tediousity, & difenfanity is here among ye?  
 have my Rudiments bin labourd so long with ye? milkd unto  
 ye, and by a figure even the very plumbroth & marrow of  
 4 my understanding laid upon ye? and do you still cry where,  
 and how, & wherfore? you most courfe freeze capacities, ye  
 jave Iudgements, have I faide thus let be, and there let be,  
 and then let be, and no man understand mee, *proh deum,*  
 8 *medius fidius*, ye are all dunces: For why here stand I.  
 Here the Duke comes, there are you close in the Thicket; the  
 Duke appeares, I meete him and unto him I utter learned  
 things, and many figures, he heares, and nods, and hums, and  
 12 then cries rare, and I goe forward, at length I fling my Cap  
 up; marke there; then do you as once did *Meleager*, and the  
*Bore* break comly out before him: like true lovers, cast your  
 felves in a Body decently, and sweetly, by a figure trace, and  
 16 turne Boyes.

1. And sweetly we will doe it Master *Gerrold*.
2. Draw up the Company, Where's the Taborour.
3. Why *Timothy*.

20 *Tab.* Here my mad boyes, have at ye.

*Sch.* But I say where's their women?

4. Here's *Frix* and *Maudline*. *(Barbery.*

2. And little *Luce* with the white legs, and bouncing

24 1. And freckled *Nel*; that never faild her Master.

*Sch.* Wher be your Ribands maids? swym with your Bodies  
 And carry it sweetly, and deliverly  
 And now and then a faour, and a friske.

28 *Nel.* Let us alone Sir.

*Sch.* Wher's the rest o'th Muficke.

3. Disperfd as you commanded.

*Sch.* Couple then

32 And see what's wanting; wher's the *Bavian*?

My friend, carry your taile without offence  
 Or scandall to the Ladies; and be sure  
 You tumble with audacity, and manhood,

And when you barke doe it with judgement. [III. 5]

*Bau.* Yes Sir.

*Sch.* *Quo usque taudem.* Here is a woman wanting

4. We may goe whistle : all the fat's i'th fire.

*Sch.* We have, 40

As learned Authours utter, washd a Tile,

We have beene *fatuus*, and laboured vainely.

2. This is that scornfull peece, that scurvy hilding  
That gave her promise faithfully, she would be here, 44  
Cicely the Sempsters daughter :

The next gloves that I give her shall be dog skin ;

Nay and she faile me once, you can tell *Arcas*

She swore by wine, and bread, she would not breake. 48

*Sch.* An Elele and woman,

A learned Poet sayes : unles by'th taile

And with thy teeth thou hold, will either faile,

In manners this was false position 52

1. A fire ill take her ; do's she flinch now ?

3. What

Shall we determine Sir ?

*Sch.* Nothing, 56

Our bufines is become a nullity

Yea, and a woefull, and a pittious nullity.

4. Now when the credite of our Towne lay on it,  
Now to be frampall, now to pilfe o'th nettle, 60  
Goe thy waies, ile remember thee, ile fit thee,

*Enter Iaylors daughter.*

*The George alow, came from the South, from*

*Daughter.* *The coast of Barbary a.*

*And there he met with brave gallants of war* 64

*By one, by two, by three, a*

*Well haid, well haid, you jolly gallants,*

*And whither now are you bound a*

*Chaire and  
fooles out.*

*O let me have your company till come to the found a* 68

*There was three fooles, fell out about an howlet*

*The one fed it was an owle*

*The other he fed nay,*

*The third he fed it was a hawke, and her bels wer cut away.* 72

3. Ther's

[III. 5] 3. Ther's a dainty mad woman Mr. comes i'th Nick as mad as a march hare: if wee can get her daunce, wee are made againe: I warrant her, shee'l doe the rarest gambols.

76 1. A mad woman? we are made Boyes.

*Sch.* And are you mad good woman?

*Daugh.* I would be forry elfe,

Give me your hand.

80 *Sch.* Why?

*Daugh.* I can tell your fortune.

You are a foole: tell ten, I have pozd him: Buz

Friend you must eate no white bread, if you doe

84 Your teeth will bleede extreamely, shall we dance ho?

I know you, y'ar a Tinker: Sirha Tinker

Stop no more holes, but what you should.

*Sch.* *Dij boni.* A Tinker Damzell? (play

88 *Daug.* Or a Conjurer: raise me a devill now, and let him *Quipaffa*, o'th bells and bones.

*Sch.* Goe take her, and fluently perfwade her to a peace:

*Et opus exegi, quod nec Iouis ira, nec ignis.*

92 Strike up, and leade her in.

2, Come Laffe, lets trip it.

*Daugh.* Ile leade.

(*Winde Hornes:*

3. Doe, doe.

96 *Sch.* Perfwafively, and cunningly: away boyes,

*Ex. all but Schoolemafter.*

I heare the hornes: give me some

Meditation, and marke your Cue;

Pallas inspire me.

*Enter Thef. Pir. Hip. Emil. Arcite: and traine.*

100 *Thef.* This way the Stag tooke.

*Sch.* Stay, and edifie.

*Thef.* What have we here?

*Per.* Some Countrey sport, upon my life Sir.

104 *Per.* Well Sir, goe forward, we will edifie.

Ladies sit downe, wee'l stay it.

(Ladies.

*Sch.* Thou doughtie Duke all haile: all haile sweet

*Thef.* This is a cold beginning.

108 *Sch.* If you but favour; our Country pastime made is,

We are a few of those collected here [III. 5]  
 That ruder Tongues distinguish villager,  
 And to say veritie, and not to fable;  
 We are a merry rout, or else a rable 112  
 Or company, or by a figure, *Choris*  
 That fore thy dignitie will dance a Morris.  
 And I that am the rectifier of all  
 By title Pedagogus, that let fall 116  
 The Birch upon the breeches of the small ones,  
 And humble with a Ferula the tall ones,  
 Doe here present this Machine, or this frame,  
 And daintie Duke, whose doughtie difsmall fame 120  
 From *Dis* to *Dedalus*, from post to pillar  
 Is blowne abroad; helpe me thy poore well willer,  
 And with thy twinkling eyes, looke right and straight  
 Vpon this mighty Morr—of mickle waight 124  
 Is—now comes in, which being glewd together  
 Makes Morris, and the cause that we came hether.  
 The body of our sport of no small study  
 I first appeare, though rude, and raw, and muddy, 128  
 To speake before thy noble grace, this tenner:  
 At whose great feete I offer up my penner.  
 The next the Lord of May, and Lady bright,  
 The Chambermaid, and Servingman by night 132  
 That seeke out silent hanging: Then mine Host  
 And his fat Spowse, that welcomes to their cost  
 The gauled Traveller, and with a beckning  
 Informs the Tapster to inflame the reckning: 136  
 Then the beast eating Clowne, and next the foole,  
 The *Bavian* with long tayle, and eke long toole,  
*Cum multis alijis* that make a dance,  
 Say I, and all shall presently advance. 140  
     *Thef.* I, I by any meanes, deere Domine.  
     *Per.* Produce. *Muficke Dance.*  
*Intrate filij*, Come forth, and foot it,  
 Knocke for Ladies, if we have beene merry 144  
 Schoole. Enter  
 The Dance. And have pleas'd thee with a derry,  
 And a derry, and a downe

*Say*

[III. 5] *Say the Schoolemaster's no Clowne :*

148 *Duke, if we have pleas'd three too*  
*And have done as good Boyes should doe,*  
*Give us but a tree or twaine*  
*For a Maypole, and againe*

152 *Ere another yeare run out,*  
*Wee'l make thee laugh and all this rout.*

*Thef.* Take 20. Domine; how does my sweet heart.

*Hip.* Never so pleas'd Sir.

156 *Emil.* Twas an excellent dance, and for a preface  
 I never heard a better. (warded.)

*Thef.* Schoolemaster, I thanke yon, One see'em all re-  
*Per.* And heer's something to paint your Pole withall.

160 *Thef.* Now to our sports againe.

*Sch.* May the Stag thou huntst stand long,  
 And thy dogs be swift and strong :  
 May they kill him without lets,

164 And the Ladies eate his dowsets : Come we are all made.

*Winde Hornes.*

*Dij Deaq; omnes, ye have danc'd rarely wenches. Exeunt.*

[III. 6] *Scæna 7. Enter Palamon from the Bush.*

*Pal.* About this houre my Cofen gave his faith  
 To visit me againe, and with him bring  
 Two Swords, and two good Armors; if he faile  
 4 He's neither man, nor Souldier; when he left me  
 I did not thinke a weeke could have restord  
 My loft strength to me, I was growne so low,  
 And Crest-falne with my wants: I thanke thee *Arcite,*  
 8 Thou art yet a faire Foe; and I feele my selfe  
 With this refreshing, able once againe  
 To out dure danger: To delay it longer  
 Would make the world think when it comes to hearing,  
 12 That I lay fattig like a Swine, to fight  
 And not a Souldier: Therefore this blest morning  
 Shall be the last; and that Sword he refuses,  
 If it but hold, I kill him with; tis Iustice:  
 16 So love, and Fortune for me: O good morrow.

*Enter Arcite with Armors and Swords.*

*Arcite.*

*Arc.* Good morrow noble kinsman, [III. 6]  
*Pal.* I have put you  
 To too much paines Sir.  
*Arc.* That too much faire Cofen, 20  
 Is but a debt to honour, and my duty.  
*Pal.* Would you were fo in all Sir; I could with ye  
 As kinde a kinsman, as you force me finde  
 A beneficiall foe, that my embraces 24  
 Might thanke ye, not my blowes.  
*Arc.* I shall thinke either  
 Well done, a noble recompence.  
*Pal.* Then I shall quit you. 28  
*Arc.* Defy me in these faire termes, and you show  
 More then a Miftris to me, no more anger  
 As you love any thing that's honourable;  
 We were not bred to talke man, when we are arm'd 32  
 And both upon our guards, then let our fury  
 Like meeting of two tides, fly strongly from us,  
 And then to whom the birthright of this Beauty  
 Truly pertaines (without obbraidings, scornes,  
 Dispisings of our persons, and such powtings 36  
 Fitter for Girles and Schooleboyes) will be feene  
 And quickly, yours, or mine: wilt please you arme Sir,  
 Or if you feele your selfe not fitting yet 40  
 And furnisht with your old strength, ile stay Cofen  
 And ev'ry day discourse you into health,  
 As I am spard. your person I am friends with,  
 And I could wish I had not saide I lov'd her 44  
 Though I had dide; But loving such a Lady  
 And justifying my Love, I must not fly from't.  
*Pal.* *Arcite*, thou art so brave an enemy  
 That no man but thy Cofen's fit to kill thee, 48  
 I am well, and lusty, choose your Armes.  
*Arc.* Choose you Sir.  
*Pal.* Wilt thou exceede in all, or do'st thou doe it  
 To make me spare thee? 52  
*Arc.* If you thinke so Cofen,  
 You are deceived, for as I am a Soldier.

[III. 6] I will not spare you.

56 *Pal.* That's well said.

*Arc.* You'll finde it

*Pal.* Then as I am an honest man and love,

With all the justice of affection

60 Ile pay thee soundly : This ile take.

*Arc.* That's mine then,

Ile arme you first.

*Pal.* Do : pray thee tell me Cofen,

64 Where gotst thou this good Armour.

*Arc.* Tis the Dukes,

And to say true, I stole it ; doe I pinch you ?

*Pal.* Noe.

68 *Arc.* Is't not too heavie ?

*Pal.* I have worne a lighter,

But I shall make it serve.

*Arc.* Ile buckl't close.

72 *Pal.* By any meanes.

*Arc.* You care not for a Grand guard ?

*Pal.* No, no, wee'l use no horses, I perceive

You would faine be at that Fight.

76 *Arc.* I am indifferent.

*Pal.* Faith so am I : good Cofen, thrust the buckle  
Through far enough.

*Arc.* I warrant you.

80 *Pal.* My Caske now.

*Arc.* Will you fight bare-armd ?

*Pal.* We shall be the nimbler.

*Arc.* But use your Gauntlets though ; those are o'th leaft,

84 Prethee take mine good Cofen.

*Pal.* Thanke you *Arcite*.

How doe I looke, am I false much away ?

*Arc.* Faith very little ; love has usd you kindly.

88 *Pal.* Ile warrant thee, Ile strike home.

*Arc.* Doe, and spare not ;

Ile give you cause sweet Cofen.

*Pal.* Now to you Sir,

92 Me thinks this Armo'rs very like that, *Arcite*,

H

Thou



Thou wor'ft that day the 3. Kings fell, but lighter. [III. 6]

*Arc.* That was a very good one, and that day  
I well remember, you outdid me Cofen,  
I never faw fuch valour: when you chargd 96  
Vpon the left wing of the Enemie,  
I fpurd hard to come up, and under me  
I had a right good horfe.

*Pal.* You had indeede 100  
A bright Bay I remember.

*Arc.* Yes but all  
Was vainely labour'd in me, you outwent me,  
Nor could my wifhes reach you; yet a little 104  
I did by imitation.

*Pal.* More by vertue,  
You are modeft Cofen.

*Arc.* When I faw you charge firft, 108  
Me thought I heard a dreadfull clap of Thunder  
Breake from the Troope.

*Pal.* But fill before that flew  
The lightning of your valour: Stay a little, 112  
Is not this peece too freight?

*Arc.* No, no, tis well.

*Pal.* I would have nothing hurt thee but my Sword,  
A bruife would be difhonour. 116

*Arc.* Now I am perfect.

*Pal.* Stand off then.

*Arc.* Take my Sword, I hold it better.

*Pal.* I thanke ye: No, keepe it, your life lyes on it, 120  
Here's one, if it but hold, I aske no more,  
For all my hopes: My Caufe and honour guard me.

*Arc.* And me my love: \* Is there ought elfe to fay?

*Pal.* This onely, and no more: Thou art mine Aunts Son. 124  
And that blood we defire to fhed is mutuall,  
In me, thine, and in thee, mine: My Sword  
Is in my hand, and if thou killft me  
The gods, and I forgive thee; If there be 128  
A place prepar'd for thofe that fleepe in honour,  
I wifh his wearie foule, that falls may win it:

They bow fe-  
verall wayes:  
then advance  
and stand.

Fight

[III. 6] Fight bravely Cofen, give me thy noble hand.

132 *Arc.* Here *Palamon* : This hand shall never more  
Come neare thee with such friendship.

*Pal.* I commend thee.

*Arc.* If I fall, curse me, and say I was a coward,  
136 For none but such, dare die in these just Tryalls.

Once more farewell my Cofen,

*Pal.* Farewell *Arcite*.

*Fight.*

*Hornes within : they stand.*

*Arc.* Loe Cofen, loe, our Folly has undon us.

140 *Pal.* Why ?

*Arc.* This is the Duke, a hunting as I told you,

If we be found, we are wretched, O retire

For honours sake, and safely presently

144 Into your Bush agen ; Sir we shall finde

Too many howres to dye in, gentle Cofen :

If you be seene you perish instantly

For breaking prison, and I, if you reveale me,

148 For my contempt ; Then all the world will scorne us,

And say we had a noble difference,

But base disposers of it.

*Pal.* No, no, Cofen

152 I will no more be hidden, nor put off

This great adventure to a second Tryall :

I know your cunning, and I know your cause,

He that faints now, shame take him, put thy selfe

156 Vpon thy present guard.

*Arc.* You are not mad ?

*Pal.* Or I will make th'advantage of this howre

Mine owne, and what to come shall threaten me,

160 I feare lesse then my fortune : know weake Cofen

I love *Emilia*, and in that ile bury

Thee, and all crosses else.

*Arc.* Then come, what can come

164 Thou shalt know *Palamon*, I dare as well

Die, as discourse, or sleepe : Onely this feares me,

The law will have the honour of our ends.

Have at thy life.

*Pal.* Looke to thine owne well *Arcite*.

[III. 6]

*Fight againe. Hornes.*

*Enter Theseus, Hipolita, Emilia, Perithous and traine.*

*Thefus.* What ignorant and mad malicious Traitors,  
Are you? That gainst the tenor of my Lawes  
Are making Battaile, thus like Knights appointed,  
Without my leave, and Officers of Armes? 172  
By *Castor* both shall dye.

*Pal.* Hold thy word *Thefus*,

We are certainly both Traitors, both despisers  
Of thee, and of thy goodnesse: I am *Palamon* 176

That cannot love thee, he that broke thy Prison,  
Thinke well, what that deserves; and this is *Arcite*  
A bolder Traytor never trod thy ground  
A Falser neu'r seem'd friend: This is the man 180

Was begd and banish'd, this is he contemnes thee  
And what thou dar'ft doe; and in this disguise  
Against this owne Edict followes thy Sister,  
That fortunate bright Star, the faire *Emilia* 184

Whose fervant, (if there be a right in seeing,  
And first bequeathing of the soule to) justly  
I am, and which is more, dares thinke her his.  
This treacherie like a most trusty Lover, 188

I call'd him now to answer; if thou bee'ft  
As thou art spoken, great and vertuous,  
The true descider of all injuries,  
Say, Fight againe, and thou shalt see me *Thefus* 192

Doe such a Iustice, thou thy selfe wilt envie,  
Then take my life, Ile wooe thee too't.

*Per.* O heaven,

What more then man is this! 196

*Thef.* I have sworne.

*Arc.* We seeke not

Thy breath of mercy *Thefus*, Tis to me  
A thing as soone to dye, as thee to say it, 200  
And no more mov'd: where this man calls me Traitor,  
Let me say thus much; if in love be Treason,  
In service of so excellent a Beutie,

As

- [III. 6] As I love most, and in that faith will perish,  
 As I have brought my life here to confirme it,  
 As I have serv'd her truest, worthiest,  
 As I dare kill this Cofen, that denies it,  
 208 So let me be most Traitor, and ye please me :  
 For scorning thy Ediēt Duke, aske that Lady  
 Why she is faire, and why her eyes command me  
 Stay here to love her ; and if she say Traytor,  
 212 I am a villaine fit to lye unburied.  
*Pal.* Thou shalt have pittie of us both, o *Thefeus*,  
 If unto neither thou shew mercy, stop,  
 (As thou art just) thy noble eare against us,  
 216 As thou art valiant ; for thy Cofens soule  
 Whose 12. strong labours crowne his memory,  
 Lets die together, at one instant Duke,  
 Onely a little let him fall before me,  
 220 That I may tell my Soule he shall not have her.  
*Thef.* I grant your wish, for to say true, your Cofen  
 Has ten times more offended, for I gave him  
 More mercy then you found, Sir, your offenses  
 224 Being no more then his : None here speake for 'em  
 For ere the Sun set, both shall sleepe for ever.  
*Hipol.* Alas the pittie, now or never Sister  
 Speake not to be denide ; That face of yours  
 228 Will beare the curses else of after ages  
 For these lost Cofens.  
*Emil.* In my face deare Sister  
 I finde no anger to 'em ; nor no ruyn,  
 232 The misadventure of their owne eyes kill 'em ;  
 Yet that I will be woman, and have pittie,  
 My knees shall grow to'th ground but Ile get mercie.  
 Helpe me deare Sister, in a deede so vertuous,  
 236 The powers of all women will be with us,  
 Most royall Brother.  
*Hipol.* Sir by our tye of Marriage.  
*Emil.* By your owne spotlesse honour.  
 240 *Hip.* By that faith,  
 That faire hand, and that honest heart you gave me.

*Emil.* By that you would have pittie in another, [III. 6]  
 By your owne vertues infinite.

*Hip.* By valour, 244  
 By all the chaste nights I have ever pleas'd you.

*Thef.* These are strange Conjurings. (our dangers,  
*Per.* Nay then Ile in too : By all our friendship Sir, by all  
 By all you love most, warres ; and this sweet Lady. 248  
*Emil.* By that you would have trembled to deny  
 A blushing Maide.

*Hip.* By your owne eyes : By strength  
 In which you swore I went beyond all women, 252  
 Almost all men, and yet I yeelded *Thefeus*.

*Per.* To crowne all this ; By your most noble soule  
 Which cannot want due mercie, I beg first.

*Hip.* Next heare my prayers. 256  
*Emil.* Last let me intreate Sir.  
*Per.* For mercy.  
*Hip.* Mercy.  
*Emil.* Mercy on these Princss. 260  
*Thef.* Ye make my faith reele : Say I felt  
 Compassion to'em both, how would you place it ?  
*Emil.* Vpon their lives : But with their banishments.  
*Thef.* You are a right woman, Sister ; you have pittie, 264  
 But want the vnderstanding where to use it.  
 If you desire their lives, invent a way  
 Safer then banishment : Can these two live  
 And have the agony of love about 'em, 268  
 And not kill one another ? Every day  
 The'yld fight about you ; howrely bring your honour  
 In publique question with their Swords ; Be wise then  
 And here forget 'em ; it concernes your credit, 272  
 And my oth equally : I have said they die,  
 Better they fall by'th law, then one another.  
 Bow not my honor.

*Emil.* O my noble Brother, 276  
 That oth was rashly made, and in your anger,  
 Your reason will not hold it, if such vowes  
 Stand for expresse will, all the world must perish.

Beside

- [III. 6] Beside, I have another oth, gainst yours  
Of more authority, I am sure more love,  
Not made in passion neither, but good heede.  
*Thef.* What is it Sister ?
- 284 *Per.* Vrge it home brave Lady.  
*Emil.* That you would nev'r deny me any thing  
Fit for my modest suit, and your free granting :  
I tye you to your word now, if ye fall in't,
- 288 Thinke how you maim your honour ;  
(For now I am fet a begging Sir, I am deafe  
To all but your compassion) how, their lives  
Might breed the ruine of my name ; Opinion,
- 292 Shall any thing that loves me perish for me ?  
That were a cruell wisdome, doe men proyne  
The straight yong Bowes that blush with thousand Bloffoms  
Because they may be rotten ? O Duke *Thefeus*
- 296 The goodly Mothers that have groand for these,  
And all the longing Maides that ever lov'd,  
If your vow stand, shall curse me and my Beauty,  
And in their funerall songs, for these two Cofens
- 300 Despise my crueltie, and cry woe worth me,  
Till I am nothing but the scorne of women ;  
For heavens fake save their lives, and banish 'em.  
*Thef.* On what conditions ?
- 304 *Emil.* Swear'em never more  
To make me their Contention, or to know me,  
To tread upon thy Dukedome, and to be  
Where ever they shall travel, ever strangers to one another.
- 308 *Pal.* Ile be cut a peeces  
Before I take this oth, forget I love her ?  
O all ye gods dispise me then : Thy Banishment  
I not mislike, so we may fairely carry
- 312 Our Swords, aud cause along : else never trifle,  
But take our lives Duke, I must love and will,  
And for that love, must and dare kill this Cofen  
On any peece the earth has.
- 316 *Thef.* Will you *Arcite*  
Take these conditions ?

*Pal.* H'es a villaine then. [III. 6]  
*Per.* Theſe are men.  
*Arcite.* No, never Duke : 'Tis worſe to me than begging 320  
 To take my life ſo baſely, though I thinke  
 I never ſhall enjoy her, yet ile preſerve  
 The honour of affection, and dye for her,  
 Make death a Devill. 324  
*Theſ.* What may be done ? for now I feele compaſſion.  
*Per.* Let it not fall agen Sir.  
*Theſ.* Say *Emilia*  
 If one of them were dead, as one muſt, are you 328  
 Content to take th'other to your husband ?  
 They cannot both enjoy you ; They are Princes  
 As goodly as your owne eyes, and as noble  
 As ever fame yet ſpoke of ; looke upon'em, 332  
 And if you can love, end this difference,  
 I give conſent, are you content too Princes ?  
*Both.* With all our foules.  
*Theſ.* He that ſhe refuſes 336  
 Muſt dye then.  
*Both.* Any death thou canſt invent Duke.  
*Pal.* If I fall from that mouth, I fall with favour,  
 And Lovers yet unborne ſhall bleſſe my athes. 340  
*Arc.* If ſhe refuſe me, yet my grave will wed me,  
 And Souldiers ſing my Epitaph.  
*Theſ.* Make choice then.  
*Emil.* I cannot Sir, they are both too excellent 344  
 For me, a hayre ſhall never fall of theſe men.  
*Hip.* What will become of 'em ?  
*Theſ.* Thus I ordaine it,  
 And by mine honor, once againe it ſtands, 348  
 Or both ſhall dye. You ſhall both to your Countrey,  
 And each within this moneth accompanied  
 With three faire Knights, appeare againe in this place,  
 In which Ile plant a Pyramid ; and whether 352  
 Before us that are here, can force his Cofen  
 By fayre and knightly ſtrength to touch the Pillar,  
 He ſhall enjoy her : the other looſe his head,

And

[III. 6] And all his friends ; Nor shall he grudge to fall,  
Nor thinke he dies with interest in this Lady :  
Will this content yee ?

*Pal.* Yes : here Cofen *Arcite*

360 I am friends againe, till that howre.

*Arc.* I embrace ye.

*Thef.* Are you content Sister ?

*Emil,* Yes, I must Sir,

364 Els both miscarry.

*Thef.* Come shake hands againe then,

And take heede, as you are Gentlemen, this Quarrell  
Sleepe till the howre prefixt, and hold your course.

368 *Pal.* We dare not faile thee *Thefeus.*

*Thef.* Come, Ile give ye

Now ufage like to Princes, and to Friends :

When ye returne, who wins, Ile fettle heere,

372 Who looses, yet Ile weepe upon his Beere.

*Exeunt.*

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[IV. 1]

*Actus Quartus.*

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Scæna 1. *Enter Iailor, and his friend.*

*Iailor.* Heare you no more, was nothing faide of me  
Concerning the escape of *Palamon* ?  
Good Sir remember.

4 1. *Fr.* Nothing that I heard,

For I came home before the busines  
Was fully ended : Yet I might perceive  
Ere I departed, a great likelihood

8 Of both their pardons : For *Hipolita,*

And faire-eyd *Emilie,* upon their knees

Begd with such hanfom pittie, that the Duke

Me thought stood staggering, whether he should follow

12 His rash o'th, or the sweet compassion

Of those two Ladies ; and to second them,

That truly noble Prince *Perithous*

Halfe his owne heart, fet in too, that I hope

16 All shall be well : Neither heard I one question



Of your name, or his scape. *Enter 2. Friend.* [IV. 1]

*Iay.* Pray heaven it hold so.

2. *Fr.* Be of good comfort man; I bring you newes,  
Good newes. 20

*Iay.* They are welcome,

2. *Fr.* *Palamon* has cleerd you,  
And got your pardon, and discoverd (Daughters,  
How, and by whose meanes he escapt, which was your 24  
Whose pardon is procurd too, and the Prifoner  
Not to be held ungratefull to her goodnes,  
Has given a summe of money to her Marriage,  
A large one ile assure you. 28

*Iay.* Ye are a good man  
And ever bring good newes.

1. *Fr.* How was it ended?

2. *Fr.* Why, as it should be; they that nev'r begd 32  
But they prevaild, had their fuites fairely granted,  
The prifoners have their lives.

1. *Fr.* I knew t'would be so.

2. *Fr.* But there be new conditions, which you'l heare of 36  
At better time.

*Iay.* I hope they are good.

2. *Fr.* They are honourable,  
How good they'l prove, I know not. 40

*Enter Wooer.*

1. *Fr.* T'will be knowne.

*Woo.* Alas Sir, wher's your Daughter?

*Iay.* Why doe you aske?

*Woo.* O Sir when did you see her? 44

2. *Fr.* How he lookes?

*Iay.* This morning. (the sleepe?)

*Woo.* Was she well? was she in health? Sir, when did

1. *Fr.* These are strange Questions. 48

*Iay.* I doe not thinke she was very well, for now  
You make me minde her, but this very day  
I ask'd her questions, and she answered me  
So farre from what she was, so childishly. \* 52  
So fillily, as if she were a foole,

[IV. 1] An Inocent, and I was very angry.

But what of her Sir? (as good by me

56 *Woo.* Nothing but my pittie; but you must know it, and  
As by an other that leffe loves her:

*Iay.* Well Sir.

1. *Fr.* Not right?

60 2. *Fr.* Not well?—*Wooer,* No Sir not well.

*Woo.* Tis too true, the is mad.

1. *Fr.* It cannot be.

*Woo.* Beleeve you'll finde it so.

64 *Iay.* I halfe suspected

What you told me: the gods comfort her:

Either this was her love to *Palamon,*

Or feare of my miscarrying on his scape,

68 Or both.

*Woo.* Tis likely.

*Iay.* But why allthis haste Sir?

*Woo.* Ile tell you quickly. As I late was angling

72 In the great Lake that lies behind the Pallace,

From the far shore, thicke set with reedes, and Sedges,

As patiently I was attending sport,

I heard a voyce, a shrill one, and attentive

76 I gave my eare, when I might well perceive

T'was one that sung, and by the smallneffe of it

A boy or woman. I then left my angle

To his owne skill, came neere, but yet perceivd not

80 Who made the sound; the rushes, and the Reeds

Had so encompass't it: I laide me downe

And listned to the words the song, for then

Through a small glade cut by the Fisher men,

84 I saw it was your Daughter.

*Iay.* Pray goe on Sir?

*Woo.* She sung much, but no fence; onely I heard her

Repeat this often. *Palamon* is gone,

88 Is gone to'th wood to gather Mulberies,

Ile finde him out to morrow.

1. *Fr.* Pretty foule.

*Woo.* His shackles will betray him, hee'l be taken,



- [IV. 1] *Daugh.* I can fing twenty more.  
*Bro.* I thinke you can,  
*Daugh.* Yes truely can I, I can fing the Broome,  
132 And Bony Robin. Are not you a tailour?  
*Bro.* Yes,  
*Daugh.* Wher's my wedding Gowne?  
*Bro.* Ile bring it to morrow.  
136 *Daugh.* Doe, very rarely, I muft be abroad elfe  
To call the Maides, and pay the Minftrels  
For I muft loofe my Maydenhead by cocklight  
Twill never thrive elfe.  
140 *O faire, oh sweete, &c.* *Singes.*  
*Bro.* You muft ev'n take it patiently.  
*Iay.* Tis true,  
*Daugh.* Good 'ev'n, good men, pray did you ever heare  
144 Of one yong *Palamon*?  
*Iay.* Yes wench we know him.  
*Daugh.* Is't not a fine yong Gentleman?  
*Iay.* Tis, Love.  
148 *Bro.* By no meane croffe her, she is then diftemperd  
For worfe then now she showes.  
*1. Fr.* Yes, he's a fine man.  
*Daugh.* O, is he fo? you have a Sifter.  
152 *1. Fr.* Yes.  
*Daugh.* But she fhall never have him, tell her fo,  
For a tricke that I know, y'had beft looke to her,  
For if she fee him once, she's gone, she's done,  
156 And undon in an howre. All the young Maydes  
Of our Towne are in love with him, but I laugh at 'em  
And let 'em all alone, Is't not a wife courfe?  
*1. Fr.* Yes. (by him,  
160 *Daugh.* There is at leaft two hundred now with child  
There muft be fowre; yet I keepe clofe for all this,  
Clofe as a Cockle; and all thefe muft be Boyes,  
He has the tricke on't, and at ten yeares old  
164 They muft be all gelt for Muftians,  
And fing the wars of *Thefeus*.  
*2. Fr.* This is ftrange.

*Daugh.* As ever you heard, but say nothing. [IV. 1]  
*1. Fr.* No. (him, 168  
*Daugh.* They come from all parts of the Dukedome to  
 Ile warrant ye, he had not so few laft night  
 As twenty to difpatch, hee'l tickl't up  
 In two howres, if his hand be in. 172  
*Iay.* She's loft  
 Paft all cure.  
*Bro.* Heaven forbid man.  
*Daugh.* Come hither, you are a wife man. 176  
*1. Fr.* Do's fhe know him ?  
*1. Fr.* No, would fhe did.  
*Daugh.* You are mafter of a Ship ?  
*Iay.* Yes. 180  
*Daugh.* Wher's your Compaffe ?  
*Iay.* Heere.  
*Daugh.* Set it too'th North.  
 And now direct your courfe to'th wood, wher *Palamon* 184  
 Lyes longing for me ; For the Tackling  
 Let me alone ; Come waygh my hearts, cheerely.  
*All.* Owgh, owgh, owgh, tis up, the wind's faire, top the  
 Bowling, out with the maine faile, wher's your 188  
 Whiffle Mafter ?  
*Bro.* Lets get her in.  
*Iay.* Vp to the top Boy.  
*Bro.* Wher's the Pilot ? 192  
*1. Fr.* Heere,  
*Daugh.* What ken'ft thou ?  
*2. Fr.* A faire wood.  
*Daugh.* Beare for it mafter : take about : *Singes.* 196  
*When Cinthia with her borrowed light, &c.* *Exeunt.*  
 Scæna 2. *Enter Emilia alone, with 2. Pictures.* [IV. 2]  
*Emilia.* Yet I may binde thofe wounds up, that muft  
 And bleed to death for my fake elfe ; Ile choofe, (open  
 And end their strife : Two fuch yong hanfom men  
 Shall never fall for me, their weeping Mothers, 4  
 Following the dead cold afhes of their Sonnes  
 Shall never curfe my cruelty : Good heaven,  
 What

- [IV. 2] What a sweet face has *Arcite*? if wise nature  
8 With all her best endowments, all those beauties  
She flows into the births of noble bodies,  
Were here a mortall woman, and had in her  
The coy denials of yong Maydes, yet doubtles,  
12 She would run mad for this man: what an eye?  
Of what a fyry sparkle, and quick sweetnes,  
Has this yong Prince? Here Love himselfe fits smyling,  
Iust such another wanton *Ganimead*,  
16 Set Love a fire with, and enforced the god  
Snatch up the goodly Boy, and fet him by him  
A shining constellation: What a brow,  
Of what a spacious Majesty he carries?  
20 Arch'd like the great eyd *Iuno's*, but far sweeter,  
Smoother then *Pelops* Shoulder? Fame and honour  
Me thinks from hence, as from a Promontory  
Pointed in heaven, should clap their wings, and sing  
24 To all the under world, the Loves, and Fights  
Of gods, and such men neere 'em. *Palamon*,  
Is but his foyle, to him, a meere dull shadow,  
Hee's swarth, and meagre, of an eye as heavy  
28 As if he had lost his mother; a still temper,  
No stirring in him, no alacrity,  
Of all this sprightly sharpenes, not a smile;  
Yet these that we count errors may become him:  
32 *Narcissus* was a sad Boy, but a heavenly:  
Oh who can finde the bent of womans fancy?  
I am a Foole, my reason is lost in me,  
I have no choice, and I have ly'd so lewdly  
36 That women ought to beate me. On my knees  
I aske thy pardon: *Palamon*, thou art alone,  
And only beautifull, and these the eyes,  
These the bright lamps of beauty, that command  
40 And threaten Love, and what yong Mayd dare crosse 'em  
What a bold gravity, and yet inviting  
Has this browne manly face? O Love, this only  
From this howre is Complexion: Lye there *Arcite*,  
44 Thou art a changling to him, a meere Gipsy.

And

And this the noble Bodie : I am fotted, [IV. 2]  
 Vtterly loft : My Virgins faith has fled me.  
 For if my brother but even now had ask'd me  
 Whether I lov'd, I had run mad for *Arcite*, 48  
 Now if my Sifter ; More for *Palamon*,  
 Stand both together : Now, come aske me Brother,  
 Alas, I know not : aske me now fweet Sifter,  
 I may goe looke ; What a meere child is *Fancie*, 52  
 That having two faire gawdes of equall fweetneffe,  
 Cannot diftinguifh, but muft crie for both.

*Enter Emil. and Gent.*

*Emil.* How now Sir ?

*Gent.* From the Noble Duke your Brother 56  
 Madam, I bring you newes : The Knights are come.

*Emil.* To end the quarrell ?

*Gent.* Yes.

*Emil.* Would I might end firft : 60  
 What finnes have I committed, chaft *Diana*,  
 That my unspotted youth muft now be foyld  
 With blood of *Princes* ? and my Chafitie  
 Be made the Altar, where the lives of Lovers, 64  
 Two greater, and two better never yet  
 Made mothers joy, muft be the facrifice  
 To my unhappy Beautie ?

*Enter Thejeus, Hipolita, Perithous and attendants.*

*Thejeus.* Bring 'em in quickly, 68  
 By any meanes, I long to fee'em.  
 Your two contending Lovers are return'd,  
 And with them their faire Knights : Now my faire Sifter,  
 You muft love one of them. 72

*Emil.* I had rather both,  
 So neither for my fake should fall untimely

*Enter Meffengers. — Curtis.*

*Thef.* Who faw'em ?

*Per.* I a while. 76

*Gent.* And I.

*Thef.* From whence come you Sir ?

*Meff.* From the Knights.

*Thef.*

[IV. 2] *Thef.* Pray speake

You that have seene them, what they are.

*Meff.* I will Sir,

And truly what I thinke : Six braver spirits

84 Then these they have brought, (if we judge by the outside)

I never saw, nor read of : He that stands

In the fittest place with *Arcite*, by his seeming

Should be a stout man, by his face a Prince,

88 (His very looks so say him) his complexion,

Nearer a browne, than blacke ; sterne, and yet noble,

Which shewes him hardy, fearelesse, proud of dangers :

The circles of his eyes show faire within him,

92 And as a heated Lyon, so he lookes ;

His haire hangs long behind him, blacke and shining

Like Ravens wings : his shoulders broad, and strong,

Armd long and round, and on his Thigh a Sword

96 Hung by a curious Bauldricke ; when he frownes

To seale his will with, better o'my conscience

Was never Souldiers friend.

*Thef.* Thou ha'ft well describde him,

100 *Per.* Yet a great deale short

Me thinkes, of him that's first with *Palamon*.

*Thef.* Pray speake him friend.

*Per.* I ghesse he is a Prince too,

104 And if it may be, greater ; for his show

Has all the ornament of honour in't :

Hee's somewhat bigger, then the Knight he spoke of,

But of a face far sweeter ; His complexion

108 Is (as a ripe grape) ruddy : he has felt

Without doubt what he fights for, and so apter

To make this cause his owne : In's face appears

All the faire hopes of what he undertakes,

112 And when he's angry, then a fetled valour

(Not tainted with extreames) runs through his body,

And guides his arme to brave things : Feare he cannot,

He shewes no such soft temper, his head's yellow,

116 Hard hayr'd, and curld, thicke twind like Ivy tops,

Not to undoe with thunder ; In his face

K

The



The liverie of the warlike Maide appeares, [IV. 2]  
 Pure red, and white, for yet no beard has blest him.  
 And in his rowling eyes, fits victory, 120  
 As if she ever ment to correct his valour :  
 His Nose stands high, a Character of honour.  
 His red lips, after fights, are fit for Ladies.  
*Emil.* Must these men die too? 124  
*Per.* When he speakes, his tongue  
 Sounds like a Trumpet ; All his lynesaments  
 Are as a man would wish 'em, strong, and cleane,  
 He weares a well-steeld Axe, the staffe of gold, 128  
 His age some five and twenty.  
*Meff.* Ther's another,  
 A little man, but of a tough soule, seeming  
 As great as any : fairer promises 132  
 In such a Body, yet I never look'd on.  
*Per.* O, he that's freckle fac'd ?  
*Meff.* The same my Lord,  
 Are they not sweet ones ? 136  
*Per.* Yes they are well.  
*Meff.* Me thinkes,  
 Being so few, and well dispos'd, they show  
 Great, and fine art in nature, he's white hair'd, 140  
 Not wanton white, but such a manly colour  
 Next to an aborne, tough, and nimble fet,  
 Which shoves an active soule ; his armes are brawny  
 Linde with strong finewes : To the shoulder peece, 144  
 Gently they swell, like women new conceav'd,  
 Which speakes him prone to labour, never fainting  
 Vnder the waight of Armes ; stout harted, still,  
 But when he stirs, a Tiger ; he's gray eyd, 148  
 Which yeelds compassion where he conquers : sharpe  
 To spy advantages, and where he finds 'em,  
 He's swift to make 'em his : He do's no wrongs,  
 Nor takes none ; he's round fac'd, and when he smiles 152  
 He shoves a Lover, when he frownes, a Souldier :  
 About his head he weares the winners oke,  
 And in it stucke the favour of his Lady :

His

- [IV. 2] His age, some fix and thirtie. In his hand  
He beares a charging Staffe, embost with filver.  
*Thef.* Are they all thus?  
*Per.* They are all the founnes of honour.
- 160 *Thef.* Now as I have a foule I long to see'em.  
Lady you shall see men fight now.  
*Hip.* I wish it,  
But not the cause my Lord; They would show  
164 Bravely about the Titles of two Kingdomes;  
Tis pittie Love should be so tyrannous:  
O my soft harted Sitter, what thinke you?  
Weepe not, till they weepe blood; Wench it must be.
- 168 *Thef.* You have steel'd'em with your Beautie: honord  
To you I give the Feild; pray order it, (Friend,  
Fitting the persons that must use it.  
*Per.* Yes Sir.
- 172 *Thef.* Come, Ile goe visit 'em: I cannot stay,  
Their fame has fir'd me so; Till they appeare,  
Good Friend be royall.  
*Per.* There shall want no bravery.
- 176 *Emilia.* Poore wench goe weepe, for whosoever wins,  
Looses a noble Cofen, for thy fins. *Exeunt.*
- [IV. 3] Scæna 3. *Enter Iailor, Wooer, Doctor.*  
*Doct.* Her distraction is more at some time of the Moone,  
Then at other some, is it not?  
*Iay.* She is continually in a harmeleffe distemper, sleeper  
4 Little, altogether without appetite, save often drinking,  
Dreaming of another world, and a better; and what  
Broken peece of matter so'ere she's about, the name  
*Palamon* lardes it, that she farces ev'ry bufines  
*Enter Daughter.*
- 8 Withall, fyts it to every question; Looke where  
Shee comes, you shall perceive her behaviour.  
*Daugh.* I have forgot it quite; The burden o'nt, was *downe*  
*A downe a*, and pend by no worse man, then  
12 *Giraldo, Emilius* Schoolemafter; he's as  
Fantastickall too, as ever he may goe upon's legs,  
For in the next world will *Dido* see *Palamon*, and

Then will she be out of love with *Eneas*. [IV. 3]

*Doct.* What stuff's here? pore soule. 16

*Ioy.* Ev'n thus all day long.

*Daugh.* Now for this Charme, that I told you of, you must  
Bring a peece of silver on the tip of your tongue,  
Or no ferry: then if it be your chance to come where 20

The blessed spirits, as the's a fight now; we maids  
That have our Lyvers, perish'd, crakt to peeces with  
Love, we shall come there, and doe nothing all day long  
But picke flowers with Proserpine, then will I make 24  
*Palamon* a Nofegay, then let him marke me,—then.

*Doct.* How prettily she's anisse? note her a little further.

*Dau.* Faith ile tell you, sometime we goe to Barly breake,  
We of the blessed; alas, tis a fore life they have i'th 28

Thother place, such burning, frying, boyling, hissing,  
Howling, chattring, curfing, oh they have shrowd  
Measure, take heede; if one be mad, or hang or  
Drowne themselves, thither they goe, *Jupiter* blesse 32

Vs, and there shall we be put in a Caldron of  
Lead, and Vfurers greafe, amongst a whole million of  
Cutpurfes, and there boyle like a Gamon of Bacon  
That will never be enough. *Exit.* 36

*Doct.* How her braine coynes?

*Daugh.* Lords and Courtiers, that have got maids with  
Child, they are in this place, they shall stand in fire up to the  
Nav'le, and in yce up to'th hart, and there th'offending part 40  
burnes, and the deceaving part freezes; in troth a very gree-  
vous punishment, as one would thinke, for such a Trifle, be-  
leve me one would marry a leaprous witch, to be rid on't  
Ile assure you. 44

*Doct.* How she continues this fancie? Tis not an engrafted  
Madnesse, but a most thicke, and profound mellencholly.

*Daugh.* To heare there a proud Lady, and a proud Citty  
wiffe, howle together: I were a beast and il'd call it good 48  
sport: one cries, o this smoake, another this fire; One cries, o,  
that ever I did it behind the arras. and then howles; th'other  
curfes a suing fellow and her garden house.

*Sings.* *I will be true, my stars, my fate, &c.* *Exit. Daugh.* 52  
*Iaylor.*

- [IV. 3] *Iay.* What thinke you of her Sir? (minister to.  
*Doct.* I think she has a perturbed minde, which I cannot  
*Iay.* Alas, what then ?
- 56 *Doct.* Vnderstand you, she ever affected any man, ere  
 She beheld *Palamon* ?  
*Iay.* I was once Sir, in great hope, she had fixd her  
 Liking on this gentleman my friend. (great
- 60 *Woo.* I did thinke so too, and would account I had a  
 Pen-worth on't, to give halfe my state, that both  
 She and I at this present stood unfainedly on the  
 Same tearmes. (the
- 64 *Do.* That intemprat surfeit of her eye, hath distemperd  
 Other fences, they may returne and settle againe to  
 Execute their preordaind faculties, but they are  
 Now in a most extravagant vagary. This you
- 68 Must doe, Confine her to a place, where the light  
 May rather seeme to steale in, then be permitted; take  
 Vpon you (yong Sir her friend) the name of  
*Palamon*, say you come to eate with her, and to
- 72 Commune of Love; this will catch her attention, for  
 This her minde beates upon; other objects that are  
 Inferted tweene her minde and eye, become the pranks  
 And friskins of her madnes; Sing to her, such greene
- 76 Songs of Love, as she sayes *Palamon* hath sung in  
 Prison; Come to her, stucke in as sweet flowers, as the  
 Season is mistres of, and thereto make an addition of  
 Som other compounded odours, which are grateful to the
- 80 Sence: all this shall become *Palamon*, for *Palamon* can  
 Sing, and *Palamon* is sweet, and ev'ry good thing, desire  
 To eate with her, crave her, drinke to her, and still  
 Among, intermingle your petition of grace and acceptance
- 84 Into her favour: Learne what Maides have beene her  
 Companions, and play-pheeres, and let them repaire to  
 Her with *Palamon* in their mouthes, and appeare with  
 Tokens, as if they suggested for him, It is a falsehood
- 88 She is in, which is with falsehoods to be combated.  
 This may bring her to eate, to sleepe, and reduce what's  
 Now out of square in her, into their former law, and

Regiment ; I have seene it approved, how many times [IV. 3]  
 I know not, but to make the number more, I have 92  
 Great hope in this. I will betweene the passages of  
 This project, come in with my aplyance : Let us  
 Put it in execution ; and hasten the successe, which doubt not  
 Will bring forth comfort. *Florish. Exeunt.* 96

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*Actus Quintus.* [V. 1]

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*Scæna 1. Enter Theseus, Perithous, Hipolita, attendants.*

*Thef.* Now let'em enter, and before the gods  
 Tender their holy prayers : Let the Temples  
 Burne bright with sacred fires, and the Altars  
 In hallowed clouds commend their swelling Incense 4  
 To those above us : Let no due be wanting,  
*Florish of Cornets.*

They have a noble worke in hand, will honour  
 The very powers that love 'em.

*Enter Palamon and Arcite, and their Knights.*

*Per* Sir they enter. 8

*They:* You valiant and strong harted Enemies  
 You royall German foes, that this day come  
 To blow that nearenesse out that flames betweene ye ;  
 Lay by your anger for an houre, and dove-like 12  
 Before the holy Altars of your helpers  
 (The all feard gods) bow downe your stubborne bodies,  
 Your ire is more than mortall ; So your helpe be,  
 And as the gods regard ye, fight with Iustice, 16  
 I le leave you to your prayers, and betwixt ye  
 I part my wishes.

*Per.* Honour crowne the worthiest.

*Exit Theseus, and his traine.*

*Pal.* The glasse is running now that cannot finish 20  
 Till one of us expire : Thinke you but thus,  
 That were there ought in me which strove to shew  
 Mine enemy in this businesse, wer't one eye  
 Against another : Arme opprest by Arme : 24

[V. 1] I would destroy th'offender, Coz, I would  
Though parcell of my selfe : Then from this gather  
How I should tender you.

28 *Arc.* I am in labour  
To push your name, your auncient love, our kindred  
Out of my memory ; and i'th selfe same place  
To feate something I would confound : So hoyft we  
32 The fayles, that must these vessells port even where  
The heavenly Lymiter pleases.

*Pal.* You speake well ;

Before I turne, Let me embrace thee Cofen

36 This I shall never doe agen.

*Arc.* One farewell.

*Pal.* Why let it be so : Farewell Coz.

*Exeunt Palamon and his Knights.*

*Arc.* Farewell Sir ;

40 Knights, Kinsmen, Lovers, yea my Sacrifices  
True worshippers of Mars, whose spirit in you  
Expells the feedes of feare, and th'apprehension  
Which still is farther off it, Goe with me  
44 Before the god of our profession : There  
Require of him the hearts of Lyons, and  
The breath of Tigers, yea the fearcenesse too,  
Yea the speed also, to goe on, I meane :  
48 Else with we to be Snayles ; you know my prize  
Must be drag'd out of blood, force and great feate  
Must put my Garland on, where she sticke  
The Queene of Flowers : our intercession then  
52 Must be to him that makes the Campe, a Cestron  
Brymd with the blood of men : give me your aide  
And bend your spirits towards him. *They kneele.*  
Thou mighty one, that with thy power hast turnd  
56 Greene Neptune into purple.  
Comets prewarne, whose havocke in vaste Feild  
Vnearthed skulls proclaime, whose breath blowes downe,  
The teeming Ceres foyzon, who dost plucke  
60 With hand armenypotent from forth blew clowdes,  
The mafond Turrets, that both mak'ft, and break'ft

The

The itony girthes of Citties : me thy puple, [V. 1]  
 Yongest follower of thy Drom, instruct this day  
 With military skill, that to thy lawde 64  
 I may advance my Streamer, and by thee,  
 Be fil'd the Lord o'th day, give me great Mars  
 Some token of thy pleasure.

*Here they fall on their faces as formerly, and there is heard  
 clanging of Armor, with a short Thunder as the burst of  
 a Battaile, whereupon they all rise and bow to the Altar.*

O Great Corrector of enormous times, 68  
 Shaker of ore-rank States, thou grand decider  
 Of duffie, and old tytles, that healst with blood  
 The earth when it is sicke, and curst the world  
 O'th pluresie of people ; I doe take 72  
 Thy signes auspiciously, and in thy name  
 To my designe ; march boldly, let us goe. *Exeunt.*

*Enter Palamon and his Knights, with the former obser-  
 vance.*

*Pal.* Our stars must glister with new fire, or be  
 To daie extinct ; our argument is love, 76  
 Which if the goddesse of it grant, she gives  
 Victory too, then blend your spirits with mine,  
 You, whose free noblenesse doe make my cause  
 Your personall hazard ; to the goddesse *Venus* 80  
 Commend we our proceeding, and implore  
 Her power unto our partie. *Here they kneele as formerly.*

Haile Sovereigne Queene of secrets, who hast power  
 To call the feircest Tyrant from his rage ; 84  
 And weepe unto a Girle ; that ha'ft the might  
 Even with an ey-glance, to choke *Mars's* Drom  
 And turne th'allarme to whispers, that canst make  
 A Cripple flourish with his Crutch, and cure him 88  
 Before *Apollo* ; that may'ft force the King  
 To be his subjects vassaile, and induce  
 Stale gravitie to daunce, the pould Bachelour  
 Whose youth like wanton Boyes through Bonfyres 92  
 Have skipt thy flame, at seaventy, thou canst catch  
 And make him to the scorne of his hoarse throate

Abuse

- [V. 1] Abuse yong laies of love ; what godlike power  
96 Haft thou not power upon ? To *Phæbus* thou  
Add'ft flames, hotter then his the heavenly fyres  
Did scortch his mortall Son, thine him ; the huntresse  
All moyft and cold, some fay began to throw  
100 Her Bow away, and figh : take to thy grace  
Me thy vowd Souldier, who doe beare thy yoke  
As t'wer a wreath of Rofes, yet is heavier  
Then Lead it felfe, ftings more than Nettles ;  
104 I have never beene foule mouthd againft thy law,  
Nev'r reveald fecret, for I knew none ; would not  
Had I kend all that were ; I never practifed  
Vpon mans wife, nor would the Libells reade  
108 Of liberall wits : I never at great feaftes  
Sought to betray a Beautie, but have bluffh'd  
At fimpring Sirs that did : I have beene harfh  
To large Confeffors, and have hotly ask'd them  
112 If they had Mothers, I had one, a woman,  
And women t'wer they wrong'd. I knew a man  
Of eightie winters, this I told them, who  
A Laffe of foureteene bridged;twas thy power  
116 To put life into duft, the aged Crampe  
Had fcrew'd his fquare foote round,  
The Gout had knit his fingers into knots,  
Torturing Convulfions from his globie eyes,  
120 Had almoft drawne their fpheeres, that what was life  
In him feem'd torture : this Anatomie  
Had by his yong faire pheare a Boy, and I  
Beleev'd it was his, for ſhe ſwore it was,  
124 And who would not beleeeve her ? briefe I am  
To thofe that prate and have done ; no Companion  
To thofe that boaft and have not ; a defyer  
To thofe that would and cannot ; a Rejoycer,  
128 Yea him I doe not love, that tells cloſe offices  
The fowleft way, nor names concealements in  
The boldeft language, fuch a one I am,  
And vow that lover never yet made figh  
132 Truer then I. O then moſt foft ſweet goddeſſe

L

Give



Give me the victory of this question, which [V. 1]  
 Is true loves merit, and blesse me with a signe  
 Of thy great pleasure.

*Here Musicke is heard, Doves are seene to flutter, they  
 fall againe upon their faces, then on their knees.*

*Pal.* O thou that from eleven, to ninetie raig'n'ft 136  
 In mortall bosomes, whose chafe is this world  
 And we in heards thy game; I give thee thanks  
 For this faire Token, which being layd unto  
 Mine innocent true heart, armes in assurance *They bow.* 140  
 My body to this businesse: Let us rise  
 And bow before the goddesse: Time comes on: *Exeunt.*

*Still Musicke of Records.*

*Enter Emilia in white, her haire about her shoulders, a wheaten wreath: One in white holding up her traine, her haire stucke with flowers: One before her carrying a silver Hynde, in whic his conveyd Incense and sweet odours, which being set upon the Altar her maides standing a loofe, she sets fire to it, then they curtsy and kneele.*

*Emilia.* O sacred, shadowie, cold and constant Queene,  
 Abandoner of Revells, mute contemplative, 144  
 Sweet, solitary, white as chaste, and pure  
 As windefand Snow, who to thy femall knights  
 Alow'ft no more blood than will make a blush,  
 Which is their orders robe. I heere thy Priest 148  
 Am humbled fore thine Altar, O vouchsafe  
 With that thy rare greene eye, which never yet  
 Beheld thing maculate, looke on thy virgin,  
 And sacred silver Mistris, lend thine eare 152  
 (Which nev'r heard scurrill terme, into whose port  
 Ne're entred wanton found,) to my petition  
 Seafond with holy feare; This is my last  
 Of vestall office, I am bride habited, 156  
 But mayden harted, a husband I have pointed,  
 But doe not know him, out of two, I should  
 Choose one, and pray for his successe, but I  
 Am guiltlesse of election of mine eyes, 160  
 Were I to loofe one, they are equall precious,

- [V. 1] I could doombe neither, that which perish'd should  
 Goe too't unfentenc'd : Therefore most modest Queene,  
 164 He of the two Pretenders, that best loves me  
 And has the truest title in't, Let him  
 Take off my wheaten Gerland, or else grant  
 The fyle and qualitie I hold, I may  
 168 Continue in thy Band.  
*Here the Hynde vanishes under the Altar: and in the  
 place ascends a Rose Tree, having one Rose upon it.*  
 See what our Generall of Ebbs and Flowes  
 Out from the bowells of her holy Altar  
 With sacred act advances : But one Rose,  
 172 If well inspir'd, this Battaile shal confound  
 Both these brave Knights, and I a virgin flowre  
 Must grow alone unpluck'd.  
*Here is heard a sodaine twang of Instruments, and the  
 Rose falls from the Tree.*  
 The flowre is false, the Tree descends : O Mistris  
 176 Thou here dischargest me, I shall be gather'd,  
 I thinke so, but I know not thine owne will ;  
 Vnclasp thy Misterie : I hope she's pleas'd,  
 Her Signes were gracious.

*They curtsey and Exeunt.*

- [V. 2] Scæna 2. *Enter Doctor, Iaylor and Wooer, in habite of  
 Palamon.*  
*Doct.* Has this advice I told you, done any good upon her ?  
*Wooer.* O very much ; The maids that hept her company  
 Have halfe perswaded her that I am *Palamon* ; within this  
 4 Halfe houre she came smiling to me, and asked me what I  
 Would eate, and when I would kisse her : I told her  
 Presently, and kist her twice.  
*Doct.* Twas well done ; twentie times had bin far better,  
 8 For there the cure lies mainly  
*Wooer.* Then she told me  
 She would watch with me to night, for well she knew  
 What houre my fit would take me.  
 12 *Doct.* Let her doe so,  
 And when your fit comes, fit her home,

And presently.	[V. 2]
<i>Wooer.</i> She would have me sing.	
<i>Doct̄or.</i> You did so ?	16
<i>Wooer.</i> No.	
<i>Doct̄.</i> Twas very ill done then, You should observe her ev'ry way.	
<i>Wooer.</i> Alas	20
I have no voice Sir, to confirme her that way.	
<i>Doct̄or.</i> That's all one, if yee make a noyse, If she intreate againe, doe any thing, Lye with her if she aske you.	24
<i>Iaylor.</i> Hoa there <i>Doct̄or.</i>	
<i>Doct̄or.</i> Yes in the waie of cure.	
<i>Iaylor</i> But first by your leave I'th way of honestie.	28
<i>Doct̄or.</i> That's but a nicenesse, Nev'r cast your child away for honestie ; Cure her first this way, then if shee will be honest, She has the path before her.	32
<i>Iaylor.</i> Thanke yee <i>Doct̄or.</i>	
<i>Doct̄or.</i> Pray bring her in And let's see how shee is.	
<i>Iaylor.</i> I will, and tell her	36
Her <i>Palamon</i> saies for her : But <i>Doct̄or,</i> Me thinkes you are i'th wrong still.	<i>Exit Iaylor.</i>
<i>Doct̄.</i> Goe, goe : you Fathers are fine Fooles : her honesty ? And we should give her phyficke till we finde that :	40
<i>Wooer.</i> Why, doe you thinke she is not honest Sir ?	
<i>Doct̄or.</i> How old is she ?	
<i>Wooer.</i> She's eighteene.	
<i>Doct̄or.</i> She may be,	44
But that's all one, tis nothing to our purpose, What ere her Father saies, if you perceave Her moode inclining that way that I spoke of Videlicet, the <i>way of flesh,</i> you have me.	48
<i>Wooer.</i> Yet very well Sir.	
<i>Doct̄or.</i> Please her appetite And doe it home, it cures her <i>ipso facto,</i>	

The

[V. 2] The mellencholly humour that infects her.

*Wooper.* I am of your minde *Doct̄or.*

*Enter Iaylor, Daughter, Maide.*

*Docter.* You'l finde it fo; she comes, pray honour her.

*Iaylor.* Come, your Love *Palamon* staies for you childe,

56 And has done this long houre, to vifite you.

*Daughter.* I thanke him for his gentle patience,

He's a kind Gentleman, and I am much bound to him,

Did you nev'r see the horfe he gave me ?

60 *Iaylor.* Yes.

*Daugh.* How doe you like him ?

*Iaylor.* He's a very faire one.

*Daugh.* You never saw him dance ?

64 *Iaylor.* No.

*Daugh.* I have often.

He daunces very finely, very comely,

And for a Iigge, come cut and long taile to him,

68 He turnes ye like a Top.

*Iaylor.* That's fine indeede.

*Daugh.* Hee'l dance the Morris twenty mile an houre,

And that will founder the best hobby-horfe

72 (If I have any skill) in all the parish,

And gallops to the turne of *Light a'love*,

What thinke you of this horfe ?

*Iaylor.* Having these vertues

76 I thinke he might be broght to play at Tennis.

*Daugh.* Alas that's nothing.

*Iaylor.* Can he write and reade too.

*Daugh.* A very faire hand, and casts himfelfe th'accounts

80 Of all his hay and provender : That Hostler

Muft rise betime that cozens him ; you know

The Chestnut Mare the Duke has ?

*Iaylor.* Very well.

84 *Daugh.* She is horribly in love with him, poore beaft,

But he is like his master coy and scornefull.

*Iaylor.* What dowry has she ?

*Daugh.* Some two hundred Bottles,

88 And twenty strike of Oates ; but hee'l ne're have her ;

He

He lifpes in's neighing able to entice [V. 2]  
 A Millars Mare,  
 Hee'l be the death of her.  
*Doctor.* What stuffe she utters ? 92  
*Iaylor.* Make curtfe, here your love comes.  
*Wooer.* Pretty foule  
 How doe ye ? that's a fine maide, ther's a curtfe.  
*Daugh.* Yours to command ith way of honestie ; 96  
 How far is't now to'th end o'th world my Masters ?  
*Doctor.* Why a daies Iorney wench.  
*Daugh.* Will you goe with me ?  
*Wooer.* What shall we doe there wench ? 100  
*Daugh.* Why play at ffoole ball,  
 What is there else to doe ?  
*Wooer.* I am content  
 If we shall keepe our wedding there : 104  
*Daugh.* Tis true  
 For there I will assure you, we shall finde  
 Some blind Priest for the purpose, that will venture  
 To marry us, for here they are nice, and foolish ; 108  
 Besides my father must be hang'd to morrow  
 And that would be a blot i'th bufinesse  
 Are not you *Palamon* ?  
*Wooer.* Doe not you know me ? 112  
*Daugh.* Yes, but you care not for me ; I have nothing  
 But this pore petticoate, and too corse Smockes.  
*Wooer.* That's all one, I will have you.  
*Daugh.* Will you surely ? 116  
*Wooer.* Yes by this faire hand will I.  
*Daugh.* Wee'l to bed then.  
*Wooer.* Ev'n when you will.  
*Daugh.* O Sir, you would faine be nibling. 120  
*Wooer.* Why doe you rub my kisse off ?  
*Daugh.* Tis a sweet one,  
 And will perfume me finely against the wedding.  
 Is not this your Cofen *Arcite* ? 124  
*Doctor.* Yes sweet heart,  
 And I am glad my Cofen *Palamon*

Has

[V. 2] Has made so faire a choice.

128 *Daugh.* Doe you thinke hee'l have me ?

*Doct̄or.* Yes without doubt.

*Daugh.* Doe you thinke so too ?

*Iaylor.* Yes.

(growne,

132 *Daugh.* We shall have many children : Lord, how y'ar

My *Palamon* I hope will grow too finely

Now he's at liberty : Alas poore Chicken

He was kept downe with hard meate, and ill lodging .

136 But ile kisse him up againe.

*Enter a Messēnger.*

*Mess.* What doe you here, you'l loofe the noblest fight  
That ev'r was seene.

*Iaylor.* Are they i'th Field ?

140 *Mess.* They are

You beare a charge there too.

*Iaylor.* Ile away straight

I must ev'n leave you here.

144 *Doct̄er.* Nay wee'l goe with you,

I will not loofe the Fight.

*Iaylor.* How did you like her ?

*Doct̄or.* Ile warrant you within these 3. or 4. daies

148 Ile make her right againe. You must not from her

But still preserve her in this way.

*Wooer.* I will.

*Doc.* Lets get her in.

152 *Wooer.* Come sweete wee'l goe to dinner

And then wee'll play at Cardes.

*Daugh.* And shall we kisse too ?

*Wooer.* A hundred times

156 *Daugh.* And twenty.

*Wooer.* I and twenty.

*Daugh.* And then wee'l sleepe together.

*Doc.* Take her offer.

160 *Wooer.* Yes marry will we.

*Daugh.* But you shall not hurt me.

*Wooer.* I will not sweete.

*Daugh.* If you doe (Love) ile cry.

*Florish Exeunt.*

Scæna.

Seæna 3. *Enter Theseus, Hipolita, Emilia, Perithous: and [V. 3]  
some Attendants, T. Tucke: Curtis.*

*Emil.* Ile no step further.

*Per.* Will you loofe this fight ?

*Emil.* I had rather see a wren hawke at a fly  
Then this decifion ev'ry ; blow that falls 4  
Threats a brave life, each stroake laments  
The place whereon it fals, and founds more like  
A Bell, then blade : I will stay here,  
It is enough my hearing shall be punishd, 8  
With what shall happen, gainst the which there is  
No deaffing, but to beare ; not taint mine eye  
With dread fights, it may thun.

*Pir.* Sir, my good Lord 12  
Your Sifter will no further.

*Thef.* Oh she must.  
She shall see deeds of honour in their kinde,  
Which sometime show well pencild. Nature now 16  
Shall make, and act the Story, the beleife  
Both feald with eye, and eare ; you must be present,  
You are the victours meede, the price, and garlond  
To crowne the Questions title. 20

*Emil.* Pardon me,  
If I were there, I'd winke

*Thef.* You must be there ;  
This Tryall is as t'wer i'th night, and you 24  
The onely star to shine.

*Emil.* I am extinct,  
There is but envy in that light, which shoves  
The one the other : darkenes which ever was 28  
The dam of horroure, who do's stand accurst  
Of many mortall Millions, may even now  
By casting her blacke mantle over both  
That neither could finde other, get her selfe 32  
Some part of a good name, and many a murther  
Set off wherto she's guilty.

*Hip.* You must goe.

*Emil.* In faith I will not. 36  
*Thef.*

[V 3] *Thef.* Why the knights must kindle  
 Their valour at your eye : know of this war  
 You are the Treasure, and must needs be by  
 40 To give the Service pay.

*Emil,* Sir pardon me,  
 The tittle of a kingdome may be tride  
 Out of it selfe.

44 *Thef.* Well, well then, at your pleasure,  
 Those that remaine with you, could wish their office  
 To any of their Enemies.

*Hip.* Farewell Sister,  
 48 I am like to know your husband fore your selfe  
 By some small start of time, he whom the gods  
 Doe of the two know best, I pray them he  
 Be made your Lot.

*Exeunt Theseus, Hipolita, Perithous, &c.*

52 *Emil.* *Arcite* is gently visagd ; yet his eye  
 Is like an Engyn bent, or a sharpe weapon  
 In a soft sheath ; mercy, and manly courages  
 Are bedfellowes in his visage : *Palamon*  
 56 Has a most menacing aspect, his brow  
 Is grav'd, and seemes to bury what it frownes on,  
 Yet sometime tis not so, but alters to  
 The quality of his thoughts ; long time his eye  
 60 Will dwell upon his object. Mellencholly  
 Becomes him nobly ; So do's *Arcites* mirth,  
 But *Palamons* sadnes is a kinde of mirth,  
 So mingled, as if mirth did make him sad,  
 64 And sadnes, merry ; those darker humours that  
 Sticke misbecomingly on others, on them  
 Live in faire dwelling.

*Cornets. Trompets found as to a charge.*

Harke how yon spurs to spirit doe incite  
 68 The Princes to their prooffe, *Arcite* may win me,  
 And yet may *Palamon* wound *Arcite* to  
 The spoyling of his figure. O what pittie  
 Enough for such a chance ; if I were by  
 72 I might doe hurt, for they would glance their eies



Toward my Seat, and in that motion might [V. 3]  
 Omit a ward, or forfeit an offence  
 Which crav'd that very time : it is much better  
 (*Cornets. a great cry and noice within crying a Palamon.*)  
 I am not there, oh better never borne 76  
 Then minister to such harme, what is the chance ?

*Enter Servant.*

*Ser. The Crie's a Palamon.*

*Emil.* Then he has won : Twas ever likely,  
 He lookd all grace and successe, and he is 80  
 Doubtlesse the prim'ft of men : I pre'thee run  
 And tell me how it goes.

*Showt, and Cornets : Crying a Palamon.*

*Ser. Still Palamon.*

*Emil.* Run and enquire, poore Servant thou haft lost, 84  
 Vpon my right side still I wore thy picture,  
*Palamons* on the leff, why so, I know not,  
 I had no end in't ; else chance would have it so.

*Another cry, and showt within, and Cornets.*

On the finifter side, the heart lyes ; *Palamon* 88  
 Had the best boding chance : This burst of clamour  
 Is sure th'end o'th Combat. *Enter Servant.*

*Ser.* They saide that *Palamon* had *Arcites* body

Within an inch o'th Pyramid, that the cry 92  
 Was generall a *Palamon* : But anon,  
 Th'Assistants made a brave redemption, and  
 The two bold Tytlers, at this instant are  
 Hand to hand at it. 96

*Emil.* Were they metamorphis'd

Both into one ; oh why ? there were no woman  
 Worth so compos'd a Man : their single share,  
 Their noblenes peculier to them, gives 100  
 The prejudice of disparity values shortnes

*Cornets. Cry within, Arcite, Arcite.*

To any Lady breathing——More exulting ?  
*Palamon* still ?

*Ser.* Nay, now the sound is *Arcite*.

104

*Emil.* I pre'thee lay attention to the Cry.

*Cornets,*

[V. 3] *Cornets. a great shout and cry, Arcite, victory.*

Set both thine eares to'th bufines.

*Ser.* The cry is

108 *Arcite*, and victory, harke *Arcite*, victory,  
The Combats consummation is proclaim'd  
By the wind Instruments.

*Emil.* Halfe fights saw

112 That *Arcite* was no babe ; god's lyd, his richnes  
And coflines of spirit look't through him, it could  
No more be hid in him, then fire in flax,  
Then humble banckes can goe to law with waters,  
116 That drift windes, force to raging : I did thinke  
Good *Palamon* would miscarry, yet I knew not  
Why I did thinke so ; Our reasons are not prophets  
When oft our fancies are : They are comming off :

120 Alas poore *Palamon*.

*Cornets.*

*Enter Theseus, Hipolita, Pirithous, Arcite as victor, and attendants, &c.*

*Thef.* Lo, where our Sister is in expectation,  
Yet quaking, and unfetled : Fairest *Emily*,  
The gods by their divine arbitrament

124 Have given you this Knight, he is a good one  
As ever strooke at head : Give me your hands ;  
Receive you her, you him, be plighted with  
A love that growes, as you decay ;

128 *Arcite. Emily,*

To buy you, I have lost what's deereft to me,  
Save what is bought, and yet I purchase cheapely,  
As I doe rate your value.

132 *Thef.* O loved Sister,

He speakes now of as brave a Knight as ere  
Did spur a noble Steed : Surely the gods  
Would have him die a Batchelour, leaft his race

136 Should shew i'th world too godlike : His behaviour  
So charmd me, that me thought *Alcides* was  
To him a sow of lead : if I could praise  
Each part of him to'th all ; I have spoke, your *Arcite*

140 Did not loofe by't ; For he that was thus good

Encountred yet his Better, I have heard [V. 3]  
 Two emulous Philomels, beate the eare o'th night  
 With their contentious throates, now one the higher,  
 Anon the other, then againe the first, 144  
 And by and by out breasted, that the fence  
 Could not be judge betweene 'em : So it far'd  
 Good space betweene these kinsmen ; till heavens did  
 Make hardly one the winner : weare the Girland 148  
 With joy that you have won : For the subdude,  
 Give them our present Iustice, since I know  
 Their lives but pinch 'em ; Let it here be done :  
 The Sceane's not for our seeing, goe we hence, 152  
 Right joyfull, with some sorrow. Arme your prize,  
 I know you will not loofe her : *Hipolita*  
 I see one eye of yours conceives a teare  
 The which it will deliver. *Florish.* 156  
*Emil.* Is this wyning ?  
 Oh all you heavenly powers where is you mercy ?  
 But that your wils have saide it must be so,  
 And charge me live to comfort this unfriended, 160  
 This miserable Prince, that cuts away  
 A life more worthy from him, then all women ;  
 I should, and would die too.  
*Hip.* Infinite pittie 164  
 That fowre such eies should be so fixd on one  
 That two must needes be blinde fort.  
*Thef.* So it is. *Exeunt.*  
 Scæna 4. *Enter Palamon and his Knightes pyniond : Iaylor, [V. 4]*  
*Executioner &c. Gard.*  
 Ther's many a man alive, that hath out liv'd  
 The love o'th people, yea i'th selfesame state  
 Stands many a Father with his childe ; some comfort  
 We have by so considering : we expire 4  
 And not without mens pittie. To live fill,  
 Have their good wishes, we prevent  
 The loathsome misery of age, beguile  
 The Gowt and Rheume, that in lag howres attend 8  
 For grey approachers ; we come towards the gods

Yong

- [V. 4] Yong, and unwapper'd not, halting under Crymes  
Many and stale : that fure fhall please the gods
- 12 Sooner than fuch, to give us Nectar with 'em,  
For we are more cleare Spirits. My deare kinsmen.  
Whofe lives (for this poore comfort) are laid downe,  
You have fould 'em too too cheape.
- 16 1. K. What ending could be  
Of more content ? ore us the victors have  
Fortune, whofe title is as momentary,  
As to us death is certaine : A graine of honour
- 20 They not ore'-weigh us.  
2. K. Let us bid farewell ;  
And with our patience, anger tottring Fortune,  
Who at her certain'ft reeles.
- 24 3. K. Come ? who begins ?  
*Pal.* Ev'n he that led you to this Banket, fhall  
Tafte to you all : ah ha my Friend, my Friend,  
Your gentle daughter gave me freedome once ;
- 28 You'l fee't done now for ever : pray how do'es fhe ?  
I heard fhe was not well ; her kind of ill  
gave me fome forrow.  
*Jaylor.* Sir fhe's well reftor'd,
- 32 And to be married fhortly.  
*Pal.* By my fhort life  
I am moft glad on't ; Tis the lateft thing  
I fhall be glad of, pre'thee tell her fo :
- 36 Commend me to her, and to peece her portion  
Tender her this.  
1. K. Nay lets be offerers all.  
2. K. Is it a maide ?
- 40 *Pal.* Verily I thinke fo,  
A right good creature, more to me deferving  
Then I can quight or fpeake of.  
*All K.* Commend us to her. *They give their purfes.*
- 44 *Jaylor.* The gods requight you all,  
And make her thankfull.  
*Pal.* Adiew ; and let my life be now as fhort,  
As my leave taking. *Lies on the Blocke.*

1. *K.* Leade couragiour Cofin.

[V. 4]

1. 2. *K.* Wee'l follow cheerefully.

*A great noife within crying, run, save hold :*

*Enter in haft a Meffenger.*

*Meff.* Hold, hold, O hold, hold, hold.

*Enter Pirithous in hafte.*

*Pir.* Hold hoa : It is a curfed haft you made  
If you have done fo quickly : noble *Palamon*, 52  
The gods will fhew their glory in a life.  
That thou art yet to leade.

*Pal.* Can that be,  
When *Venus* I have faid is falfe ? How doe things fare ? 56

*Pir.* Arife great Sir, and give the tydings eare  
That are moft early fweet, and bitter.

*Pal.* What  
Hath wakt us from our dreame ? 60

*Pir.* Lift then : your Cofen  
Mounted upon a Steed that *Emily*  
Did firft beftow on him, a blacke one, owing  
Not a hayre worth of white, which fome will fay 64  
Weakens his price, and many will not buy

His goodneffe with this note : Which fuperftition  
Heere findes allowance : On this horfe is *Arcite*  
Trotting the ftones of *Athens*, which the *Calkins* 68  
Did rather tell, then trample ; for the horfe

Would make his length a mile, if't pleaf'd his Rider  
To put pride in him : as he thus went counting  
The flinty pavement, dancing as t'wer to'th Muficke 72  
His owne hoofes made ; (for as they fay from iron

Came Mufickes origen) what envious Flint,  
Cold as old *Saturne*, and like him poffeft  
With fire malevolent, darted a Sparke 76

Or what feirce fulphur elfe, to this end made,  
I comment not ; the hot horfe, hot as fire  
Tooke Toy at this, and fell to what diforder  
His power could give his will, bounds, comes on end, 80

Forgets fchoole dooing, being therein traind,  
And of kind mannadge, pig-like he whines

At

[V. 4] At the sharpe Rowell, which he freats at rather  
 84 Then any jot obaies; seekes all foule meanes  
 Of boyftrous and rough Iadrie, to dif-seate  
 His Lord, that kept it bravely: when nought serv'd,  
 When neither Curb would cracke, girthbreake nor diffring  
 88 Dif-roote his Rider whence he grew, but that (plunges  
 He kept him tweene his legges, on his hind hoofes  
 on end he stands  
 That *Arcites* leggs being higher then his head  
 92 Seem'd with frange art to hang: His victors wreath  
 Even then fell off his head: and presently  
 Backward the Iade comes ore, and his full poyze  
 Becomes the Riders loade: yet is he living,  
 96 But such a vessell tis, that floates but for  
 The furge that next approaches: he much defires  
 To have some speech with you: Loe he appeares.

*Enter Theseus, Hipolita, Emilia, Arcite, in a chaire.*

*Pal.* O miserable end of our alliance  
 100 The gods are mightie *Arcite*, if thy heart,  
 Thy worthie, manly heart be yet unbroken  
 Give me thy last words, I am *Palamon*,  
 One that yet loves thee dying.  
 104 *Arc.* Take *Emilia*  
 And with her, all the worlds joy: Reach thy hand  
 Farewell: I have told my last houre; I was false,  
 Yet never treacherous: Forgive me Cofen:  
 108 One kisse from faire *Emilia*: Tis done:  
 Take her: I die.  
*Pal.* Thy brave soule seeke *Elixium*. (thee,  
*Emil.* Ile close thine eyes Prince; blessed soules be with  
 112 Thou art a right good man, and while I live,  
 This day I give to teares.  
*Pal.* And I to honour.  
*Thef.* In this place first you fought: ev'n very here  
 116 I fundred you, acknowledge to the gods  
 Our thanks that you are living:  
 His part is playd, and though it were too short  
 He did it well: your day is lengthned, and,

The

The bliffefull dew of heaven do's arowze you. [V. 4]  
 The powerfull *Venus*, well hath grac'd her Altar,  
 And given you your love : Our Master *Mars*  
 Haft vouch'd his Oracle, and to *Arcite* gave  
 The grace of the Contention : So the Deities 124  
 Have shewd due justice : Beare this hence.

*Pal.* O Cofen,

That we should things desire, which doe cost us  
 The losse of our desire ; That nought could buy 128  
 Deare love, but losse of deare love.

*Thef.* Never Fortune

Did play a subtler Game : The conquerd triumphes,  
 The victor has the Losse : yet in the passage, 132

The gods have beene most equall : *Palamon*,  
 Your kinfeman hath confest the right o'th Lady  
 Did lye in you, for you firft saw her, and

Even then proclaimd your fancie : He restord her 136  
 As your stolne Iewell, and desir'd your spirit

To fend him hence forgiven ; The gods my justice  
 Take from my hand, and they themselves become 140  
 The Executioners : Leade your Lady off ;

And call your Lovers from the stage of death,  
 Whom I adopt my Frinds. A day or two

Let us looke sadly, and give grace unto  
 The Funerall of *Arcite*, in whose end 144

The visages of Bridegroomes weele put on  
 And simile with *Palamon* ; for whom an houre,

But one houre since, I was as dearely sorry,  
 As glad of *Arcite* : and am now as glad, 148

As for him sorry. O you heavenly Charmers,  
 What things you make of us ? For what we lacke

We laugh, for what we have, are sorry still,  
 Are children in some kind. Let us be thankefull 152

For that which is, and with you leave dispute  
 That are above our question ; Let's goe off,

And beare us like the time. *Florish. Exeunt.*

Epilogue.

## EPILOGVE.

- I** *Would now aske ye how ye like the Play,  
But as it is with Schoole Boyes, cannot say,  
I am cruell fearefull : pray yet stay a while,*  
**4** *And let me looke upon ye : No man smile ?  
Then it goes hard I see ; He that has  
Lov'd a yong handsome wench then, show his face :  
Tis strange if none be heere, and if he will*  
**8** *Against his Conscience let him hiss, and kill  
Our Market : Tis in vaine, I see to stay yee,  
Have at the worst can come, then ; Now what say ye ?  
And yet mistake me not : I am not bold*  
**12** *We have no such cause. If the tale we have told  
(For tis no other) any way content ye)  
(For to that honest purpose it was ment ye)  
We have our end ; and ye shall have ere long*  
**16** *I dare say many a better, to prolong  
Your old loves to us : we, and all our might,  
Rest at your service, Gentlemen, good night.*

Florith.

FINIS.

N





## APPENDIX A.

## A LIST OF ALL VARIATIONS

IN TEXT OF FOLIO, 1679, FROM ORIGINAL QUARTO, 1634.

## THE PERSONS REPRESENTED IN THE PLAY.

Hymen,		Perithous,
Theseus,		Jaylor,
Hippolita,	} <i>Sisters to Theseus</i>	His Daughter, <i>in love with Palamon,</i>
Emelia,		Countreymen,
Nymphs.		VVenches,
Three Queens,		A Taborer,
Three valiant Knights,		Gerrold, A Schoolmaster.
Palamon,	} <i>The two Noble Kinsmen, in love with fair Emelia</i>	
Arcite,		

## PROLOGUE

1. <i>Plays</i> [om.,]   <i>Maiden</i>	26. <i>tack</i>	<i>born,</i>
heads [om.,]   a[-]kin,	27. <i>do</i>   <i>hear</i>	8. <i>Harbinger,</i>
2. <i>money g'n,</i>	28. <i>Scenes</i>   <i>appear</i>	9. <i>dim.</i>
4. <i>Scenes</i>	29. <i>hours travel.</i>   <i>sleep :</i>	10. <i>Oxlips</i> [om.,]
6. <i>Tie,</i>	30. <i>Play</i>   <i>keep,</i>	11. <i>Marigolds</i> [om.,]
7. <i>Modesty,</i>   <i>retains</i>	31. <i>perceive</i>	<i>death-beds</i>
8. <i>Maid</i>   <i>pains ;</i>	32. <i>thick,</i>	12. <i>Larks-heels trim.</i>
9. <i>I'm</i>	I. i. <i>Actus Primus. Scena</i>	13. <i>dear</i>   <i>children</i> [om. :]
10. <i>breeder,</i>	<i>Prima.</i>	<i>sweet[,]</i>
11. <i>Learned,</i>	<i>Torch</i>   <i>before[,]</i>   <i>Flowers :</i>	14. <i>Lie</i>   <i>Bridegrooms</i>
12. <i>'twixt Po</i>   <i>Trent</i>	<i>Nymph,</i> <i>encompass'd</i>	<i>feet[,]</i>
13. <i>Chaucer</i>	<i>between</i>   <i>Nymphs,</i>	16. <i>Angel</i>   <i>Air,</i>
14. <i>eternity</i>	<i>heads.</i>   <i>Hippolita</i>   <i>Bride</i>	17. <i>Bird fair,</i>
15. <i>Nobleness</i>	[om.,]   <i>Train.</i>	19. <i>slanderous Cuckooe,</i>
16. <i>Child hear,</i>   <i>hiss,</i>	<i>The SONG. Musick.</i>	20. <i>boading</i>   <i>Clough he</i>
18. <i>unden[-]ground, Oh</i>	1. <i>sharp</i>   <i>gone,</i>	21. <i>chatt'ring</i>
19. <i>witless chaff</i>   <i>writer</i>	2. <i>royal</i>   <i>smells</i>	<i>three Queens</i>   <i>Black</i>
20. <i>blasts</i>   <i>Works</i>	3. <i>hew[.]</i>	<i>vails stain'd,</i>   <i>Imperial</i>
21. <i>Than Robin Hood[,]</i>	4. <i>Maiden-Pinks,</i>	<i>Crowns.</i>   <i>first Queen</i>
<i>fear</i>   <i>bring</i> [om. ;]	5. <i>Daisies smell</i> [om. -] <i>less,</i>	<i>falls down</i>   <i>foot</i>
22. <i>endless thing[:]</i>	7. <i>Prim</i> [om. -] <i>rose first</i>	<i>second</i>   <i>foot</i>   <i>Hippo-</i>
24. <i>breathless</i>		<i>lita.</i>   <i>third</i>
25. <i>deep</i>		

25. pities sake[.],  
 26. Hear [om. ,] and  
 27. sake[.]  
 28. fair  
 29. Hear  
 30. mark'd  
 31. honor  
 32. clear Virginity,  
 33. deed  
 34. o'th'Book  
 35. down  
 37. *Hip*.  
 42. three Queens, | Sove-  
 reigns fell  
 43. cruel | endur'd  
 44. Beaks | Kites,  
 45. Crows [om. ,] | foul  
 field  
 46. burn  
 48. mortal loathsomness  
 49. winds  
 50. slain | pity  
 51. fear'd  
 52. turns | to th'  
 53. Chappel  
 54. boundless goodness  
 55. roof[:]  
 56. Lions | Bears,  
 58. kneel not[.],  
 62. for 'em[:]  
 65. Groom,  
 66. *Mars's Altar*[:] | fair ;  
 67. *Juno's Mantle*[:] | than  
 68. wreath  
 69. not thrash'd,  
 70. Cheek | kinsman  
 71. eyes) laid  
 73. thaw'd : Oh grief,  
 74. Fearful | devour.  
 75. Oh  
 77. he'll | power, | press  
 79. Oh | knees, | Widow,  
 80. Unto | Helmeted-*Be-  
 lona*  
 81. Soldier  
 82. Troubl'd | *Turns*  
*away*.  
 83. *Hippolita*  
 84. hast slain  
 85. Sith - tusk'd - Bore ; |  
 Arm  
 86. was't near  
 88. honor  
 89. stil'd | shrunk  
 90. bound | o'er-flowing ;  
 91. Soldieress  
 92. sternness | pity,  
 95. his [om. ,] Love
96. Tenor | Dear Glass of  
 Ladies[.]  
 97. scorch,  
 98. Under | shadow | cool  
 99. o'er | heads ;  
 101. weep e'r you fail ;  
 103. Than  
 105. i'th' | blood[-]ciz'd |  
 swoln  
 105. Shewing | Teeth[.],  
 | Moon  
 106. do.  
 107. Poor Lady [om. ,]  
 108. leif  
 109. I'm  
 111. Heart deep | distress :  
 112. I'll speak  
 113. Oh | was[.], | *Kneel*  
 114. lce, | grief  
 115. form  
 117. *Emil*.  
 118. grief | cheek.  
 119. Oh  
 120. read | tears,  
 121. wrinkl'd pebbles |  
 Glass stream  
 122. alack)  
 123. treasure | o'th'  
 126. me[:]  
 128. fool.  
 129. *Emil*.  
 130. feel, | rain  
 131. Knows  
 132. ground-piece  
 133. gainst | capital grief  
 134. heart[-]pierc'd  
 135. natural  
 136. beats | me[:]  
 137. counter[-]reflect 'gainst  
 138. warm | pity  
 140. to th' | jot  
 141. O'th' | ceremony.  
 142. Oh | celebration  
 143. than  
 145. Knows | ear [om. ,]  
 o'th' | do  
 146. more[.],  
 147. Than  
 148. than | *Jove*,  
 149. Soon | move[.], | As-  
 prays do  
 150. touch[:] think, dear  
 Duke think  
 151. slain  
 152. griefs  
 153. dear  
 154. for th'  
 155. Cords, | Drams
157. Been deaths | humane  
 158. shadow.  
 160. Lie blist'ring 'fore |  
 Sun,  
 162. true[.],  
 164. do [om. ,] | *Creon*[.]  
 164. work | to th'  
 166. 'twill | form, | heats  
 | morrow[.]  
 167. Then [om. ,] | bootless  
 toil | it self,  
 168. its own  
 169. dretms,  
 171. clear.  
 173. Drunk  
 176. *Artesis*  
 177. out[.], | enterprize,  
 179. business,  
 180. dispatch  
 181. deed  
 182. wedlock.  
 184. Widows  
 187. grief  
 192. than  
 193. Than  
 196. Arms[.],  
 197. lock *Jove*  
 198. Moon-light  
 199. twining | sweetness  
 200. Upon | tastful Lips,  
 | think  
 201. Kings[.], | blubber'd  
 Queens,  
 202. feel'st  
 203. spurn | Oh  
 204. hour  
 207. Banquet  
 210. Suitor ; | think  
 211. th' abstaining  
 213. med'cine, | pluck  
 214. scandal  
 215. trial | Prayers,  
 217. vigor dumb,  
 218. business,  
 219. Shield | heart, | neck  
 220. Fee,  
 221. do | poor Queens  
 222. help  
 227. She | I'll  
 228. ask  
 231. intreating | self | do  
 232. kneel  
 233. Lead | gods  
 234. success, | return  
 [om. ;]  
 235. celebration[:]  
 Queens  
 237. banks | *Anly*

238. find  
239. moiety | business,  
240. Theme  
241. kiss uppon | Lip,  
242. Sweet keep | token ;  
244. Farewel | Sister[;] |  
245. Keep | Feast | hour  
246. *Pyrr.* Sir[,]  
247. I'll | heels ; | solemnity  
248. return.  
249. Cosin  
250. Budge | *Athens* ;  
251. E'r  
252. Ma e | farewel  
253. dost | o'th'  
254. *Mars*[.]  
256. mortal[,]  
257. godlike honors ;  
258. Groan | Mast'ry.  
260. subdu'd  
261. Title ; | cheer  
262. turn | our

I. ii. *Scena Secunda.*

*Enter Palamon and Arcite.*

1. Dear | dearer | Love  
than  
2. Cosin, | unhard'ned  
3. City  
4. *Thebs,*  
5. gloss  
6. keep  
8. I'th' aid o'th' current, |  
sink,  
10. stream, 'twould | Eddy  
11. turn | drown ;  
12. gain | weakness.  
14. cry'd  
15. School,  
16. *Thebs* ? | weeds  
17. o'th'  
18. honor,  
20. peace[,]  
21. *Mars's* | scorn'd  
Altar ? | bleed  
22. meet, | *Juno*  
23. antient | *jealousie*  
24. work,  
25. retain  
27. Than  
28. *Arcite*[.]  
29. Meet | ruin,  
30. crancks [om. ,] | turns  
| *Thebs* ?  
31. kinds :  
32. do arouse | pity  
33. th' unconsider'd

34. *Pal.* | pity  
35. where[-]e'er | find  
36. toil  
37. paid | Ice | cool  
38. *Arcite*[.] | 'Tis  
39. speak of[,] this | virtue  
40. *Thebs,*  
41. keep | honors,  
42. residing, | evil  
43. colour ; | ev'ry  
44. certain evil, | jump  
46. meer  
47. 'Tis  
48. (Unless | fear  
49. need  
52. own  
56. long[,] until  
59. poor Chinn | 'tis | just  
60. glass :  
62. goe  
63. street | foul ? | either  
64. Team,  
65. i'th' | poor slight  
66. Need | Plantain ; | tips  
67. toth'  
68. Uncle  
71. Heaven unfear'd,  
73. Feavor,  
76. own  
77. win | glory on [; so  
*T. C. D. Qo.*]  
78. fears  
79. bloud  
80. let | break  
82. Clear spirited Cosin  
83. Let's  
84. loud | milk,  
86. kinsmen  
87. unless  
89. think | ecchoes | deaf't  
90. ears | Justice : | cries  
91. again | throats, | not  
[om. :]  
92. gods :  
93. calls | leaden[-]footed  
95. whipstock[,] | ex-  
claim'd  
96. whisper'd to  
97. loudness | fury.  
98. winds  
99. what's  
100. threats  
101. defiance  
102. Ruin | *Thebs,* | seal  
104. approach[:]  
105. fear | gods  
106. terror | yet  
107. own

108. dregg'd, | assur'd  
110. unreason'd.  
111. *Thebs,*  
112. neutral | dishonor ;  
116. wars afoot ?  
117. fail  
122. Let's  
123. honor,  
124. enemy came | bloud  
128. o'th' | do  
130. never[-]erring Arbi-  
trator,

I. iii. *Scena Tertia.*

*Enter Perithous, Hippolita,  
Emilia.*

2. farewel ;  
3. success  
4. question[;]  
5. Excess,  
6. speed  
7. hurts | Governors  
9. needs | poor  
10. yield | Maid,  
11. affections [om. ,]  
12. temper'd pieces, keep  
enthron'd  
13. dear  
14. Thanks | remember  
15. all[-]Royal | speed  
16. *Bellona* I'll sollicite ;  
17. State[,]  
18. gifts | I"  
19. advis'd  
21. bosom :  
22. been | we | weep  
23. do'n | helms, | Sea,  
24. broach'd | Women  
25. eat  
26. brine[,]  
27. Spinsters,  
28. ever[,]  
31. *Exit Pir.*  
33. Follows | sports  
34. seriousness, | skill,  
35. careless | gain  
36. loss  
37. o'er business  
38. mind, | equal  
39. dif'ring Twins ;  
42. for't, | Cabin'd  
43. poor a corner,  
44. Peril  
45. roaring  
46. I'th' | dread'd,  
47. Death's-self | lodg'd,  
48. Fate

49. Ti'd, weav'd, intangl'd,  
50. deep  
51. out[-]worn, | think  
52. himself  
53. twain,  
54. Justice,  
55. Doubtless  
58. enjoy'd.  
59. enrich'd,  
60. took | o'th' Moon  
61. (Which  
62. Was each eleven.  
63. 'Twas *Flavia*[.]
- Two Hearses ready with  
Palamon, and Arcite:  
The three Queens. The-  
seus, and his Lords  
ready.*
64. Yes[.]  
65. talk  
66. season'd,  
67. judgement[.] | needs  
69. roots  
70. she  
71. Lov'd  
72. do  
73. souls  
75. approv'd, | condemn'd  
76. arraignment, | flower  
pluck  
77. between  
78. blossom)  
79. she  
80. *Phenix*[-]like  
81. di'd  
82. pattern  
83. happily, | careless,  
84. ear  
85. stol'n | air, | humm'd  
on  
86. musical Coynage[.]  
why[.] | Note  
87. sojourn  
88. rehearsal  
89. fury [om.-] innocent  
90. importments [-] bastard  
| end[;]  
91. 'tween Maid, and  
Maid,  
92. than | individual.  
93. out  
95. Maid  
98. alack wea  
99. believe  
100. (Though [om. ,] | be-  
lieve thy self)  
101. sickly
102. loaths | longs[.]  
104. said | Arm  
106. kneel  
107. than | *Pirathous*, pos-  
sess  
108. Throne  
109. *Ewil*.  
110. continue.
- I. iv. *Scena Quarta.*  
*Battel struck within : then  
| Retreat : | Theseus |  
Queens meet*
1. Star | dark.  
2. Heaven | Earth  
5. wish'd | *Amen* to't.  
6. Th' impartial gods,  
7. mortal Herd,  
8. chastise : | find  
9. honor  
10. ceremony, | than  
11. dear | supply't.  
14. haste | adieu  
15. look
- Queens.  
16. judg'd  
17. *Thebs*  
18. Nephews  
19. By th' | *Mars*,  
20. pair | smear'd | [*Dan-  
iel Qo. succard T. C. D.*  
*Qo. smeard*]  
21. troops  
22. mark  
23. view :  
24. enquir'd  
27. 'Tis  
*Three Hearses ready.*  
29. been  
30. 'twas  
31. been recover'd ;  
32. have  
35. Exceed | Wine | Sur-  
geons  
36. behoof,  
37. than niggard waste, |  
concern  
38. than *Thebs* | than  
40. liberty)  
42. than | bear em  
43. kind air, | unkind,  
44. do  
45. known | beheasts,  
46. zeal, | *Mistriss taske*,  
47. feavor, | madness,  
48. mark  
49. sickness | Will
50. wrestling  
51. *Apollos*  
52. skills | Lead | City,  
53. scatter'd, | will post[.]  
54. *Athens*  
*Musick*.
- I. v. *Scena Quinta.*  
*Queens[.] | Knights, | Fu-  
neral Solemnity, &c.*
1. *Urns* [om. ,] and *Odours*,  
2. *Vapors*, *sighs*,  
3. *looks*[,]  
4. *Gumms*, | *cheers*,  
5. *viols* | *tears*,  
6. *clamors*[,] | *air flying*[:]  
7. *sad* [om. ,] | *solemn*  
*Shows*,  
8. *quick-ey'd*  
10. household graver [om. :]  
11. Joy seize | again :  
peace[,] sleep  
14. ways [om. ,]  
15. City | streets,  
16. Market[-]place, | meets.
- II. i. *Scena Prima.*  
*Faylor* [om. ,]
1. *Jail*. [so throughout the  
scene.]  
3. Keep, | seldom  
5. Minnows : | lin'd  
6. Than | appear,  
8. Deliver'd  
9 It  
11. Sir[,] | demand | than  
| own  
12. Daughter[,]  
14. Well, | talk  
16. seen  
17. she  
19. business :  
20. soon | Court[-]hurry  
21. I'th' mean | look  
22. prisoners. | Princes.  
23. 'tis pity  
24. 'twere pity  
25. Do think  
26. it self  
28. pair  
30. grief  
31. battel,  
32. *Nay*[,] | sufferers ;  
33. *Marvel* | look'd[,] |  
been  
35. freedom | bondage.

- |  |  |   |
|--|--|---|
| 36. affliction [om. ,]                         | clock  | 114. Justice, Lust,   Ig-<br>norance,         |
| 38. seems   me[,]                              | 48. Summer                                       | 115. virtues   Cosin <i>Arcite</i><br>[om. ,] |
| 39. than   <i>Athens</i> :   eat               | 49. dead-cold   inhabit                          | 117. di'd   men [om. ,]                       |
| 40. look                                       | 50. 'Tis   hounds,                               | 118. Epitaphs,                                |
| 41. own  | 51. shook  | 120. hear                                     |
| 42. divided   martyr'd  <br>'twere             | 52. hollo  | 123. we two <i>Arcite</i> ?                   |
| 43. I'th'   break                              | 53. Javelins,                                    | 125. think                                    |
| 44. sweet                                      | 54. Flies   Parthian                             | 127. deaths   cannot[.]                       |
| 45. my self   sigh                             | 55. Struck   well-steel'd                        |   |
| 46. sigher                                     | 56. food [om. ,]   minds,                        | Emilia   <i>Woman</i> .                       |
| 48. himself   night[.]                         | 58. (Which   honor)                              |   |
| Palamon,   <i>Arcite</i> [om. ,]               | 59. grief,   Ignorance[,]                        | 129. Speak                                    |
| 50. Look[,]                                    | 60. Cosin,                                       | 130. Garden                                   |
| 51. looks                                      | 63. rising,   meer                               | 131. Flower                                   |
| 53. twain ;                                    | 64. please [om. ,]                               | 132. 'Tis call'd <i>Narcissus</i> [,]         |
| 55. Go to,                                     | 65. griefs                                       | 133. fair   certain,   fool,                  |
| 57. look                                       | 67. think  | 134. himself,   Maids                         |
| 58. Diff'rence   <i>Exeunt</i> [.]             | 68. Certainly,                                   | 137. hard[-]hearted ?                         |
|  | 69. 'Tis   main goodness,<br>Cosin,              | 138. fair.                                    |
| II. ii. <i>Scena Secunda</i> .                 | 70. twin'd   souls                               | 140. think                                    |
| Palamon,   <i>Arcite</i>                       | 71. bodies,                                      | 141. wench :                                  |
| 1. do you[,]   Cosin ?                         | 72. gaul   | 142. kindness                                 |
| 2. do you[,]                                   | 73. sink,  | 145. forward[,] Cosin ?                       |
| 3. enough                                      | 74. sleeping,                                    | 146. work   Flowers  <br>Silk                 |
| 4. bear   war                                  | 77. Cosin ?                                      | 148. I'll   Gown   'em[,]                     |
| 5. fear   Cosin.                               | 78. think   Holy Sanctuary,                      | 149. wil't   do                               |
| 6. believe                                     | 79. keep   | 150. skirt                                    |
| 8. Laid   hour                                 | 80. young[,]   wayes                             | 151. Dainty                                   |
| 9. Cosin                                       | 81. conversation[,]                              | 152. Cosin, Cosin,   do<br>you[,]             |
| 10. <i>Thebs</i>   Countrey ?                  | 82. poison   spirits[,]  <br>might[,]   women[,] | 153. now[,]                                   |
| 13. youths   honor[,]                          | 84. imaginations                                 | 154. Why[,]                                   |
| 15. Sail :                                     | 85. here   | 156. she   Goddess.                           |
| 16. behind                                     | 86. endless                                      | 158. Do                                       |
| 17. Clouds,   <i>Arcite</i> [.]                | 87. Wife,  | 159. is a Goddess                             |
| 20. E'r  | 88. births   Father, Friends,<br>Acquaintance,   | 160. Flowers,                                 |
| 21. twins   honor,                             | 89. are[,]                                       | 161. Methinks                                 |
| 22. Arms again,   feel  <br>fery horses[,]     | 90. Heir,  | 163. Emblem   Maid.                           |
| 24. red-ey'd   War                             | 91. oppressor                                    | 164. West                                     |
| 25. Bravish'd   age[,]                         | 93. seek   | 165. blows                                    |
| 26. deck                                       | 94. War  | 166. near                                     |
| 27. light'ning                                 | 96. Wife   business,                             | 167. then [om. ,]                             |
| 30. prisoners                                  | 97. us[:]  | 168. She locks   again,                       |
| 31. youths                                     | 98. Cosin,                                       | 169. briers[,]                                |
| 32. find                                       | 100. eyes,                                       | 172. falls   Maid                             |
| 34. sweet                                      | 101. prayers   chances                           | 173. she   honor,                             |
| 35. I. o a d e n   a r m' d  <br><i>Cupids</i> | 102. sever                                       | 176. fair.                                    |
| 36. necks,                                     | 104. thank   Cosin                               | 178. let's .                                  |
| 39. arms,                                      | 106. abroad ?                                    | 179. We'll   near   near                      |
| 40. Fathers                                    | 107. 'Tis   methinks:   find                     | 180. I'm   merry[-]hearted,                   |
| 41. fair-ey'd Maids,   weep<br>  banishments,  | 108. I'm   | 181. down                                     |
| 43. she  | 109. Wills                                       | 183. bargain[,]<br>Emilia   <i>Woman</i> .    |
| 46. Hear nothing[,]                            | 110. now[;]                                      | 185. think                                    |
|  | 111. 'tis   shadow,                              | 186. 'Tis                                     |
|  | 112. by[,]                                       |   |
|  | 113. been  |   |

188. Yes[,] a matchless beauty[,]  
 189. himself[,]  
 191. feel  
 201. do ;  
 202. goddess ;  
 206. all[:]  
 207. denie  
 208. took  
 210. reveal'd | mankind : | lov'st her[:]  
 212. Traitor *Arcite*,  
 213. blood  
 214. ties between | dis-claim  
 215. \*If | think  
 216. *Arc*[:] Yes[,]  
 218. so, | soul,  
 219. farewell  
 220. again, | loving her[,]  
 maintain  
 221. worthy[om.,] | Lover  
 223. *Palamon*[:]  
 225. call'd  
 227. deal  
 228. Your blood, | soul ?  
 232. griefs, | fears,  
 234. deal  
 235. unlike | Kinsman  
 236. speak truly, | do | think  
 237. Unworthy  
 238. No[,]  
 240. another  
 242. honor down,  
 247. freedom[:] else  
 248. Countrey,  
 249. villain.  
 252. concerns  
 253. madness,  
 254. deal | truly.  
 256. child extreamly :  
 257. do  
 259. Oh  
 260. false-self[,]  
 261. hour  
 262. swords  
 263. What 'twere  
 264. than  
 266. soul, | I'll nail | to't.  
 267. fool,  
 268. I'll  
 269. leap | Garden, | next[.]  
 270. Arms  
 271. Keepers coming ;  
 272. knock | brains  
*Keep.* [name of speaker  
 thus noted throughout the scene.]  
 274. leave[,] Gentlemen[.]  
 275. Keeper ?  
 276. to th'  
 278. Keeper.  
 280. fair Cosins company.  
*Arcite*,  
 285. Blood and Body : | falshood,  
 287. Wife | fair ;  
 288. ne'er | again.  
 289. fair one : blessed  
 290. Fruit, and Flowers  
 291. bright  
 293. Apricock ;  
 294. arms  
 295. fruit  
 296. gods.  
 298. heavenly[,]  
 299. near | gods | fear  
 300. I'm | Keeper[,]  
 301. Where's *Arcite* [ ? ]  
 302. *Keep.* Banish'd :  
 303. Obtain'd  
 304. Upon | oath | foot  
 305. Upon | Kingdom.  
 306. He's  
 307. *Thebes* again, | Arms  
 308. young  
 310. himself  
 311. Field | battel  
 313. bear himself  
 314. ways.  
 315. do  
 316. virtuous greatness,  
 317. Virgin  
 318. seek  
 322. remove  
 323. windows  
 325. prethee  
 330. bring'st | scurvy  
 331. go.  
 332. Indeed you  
 333. Garden ?  
 334. No.  
 335. resolv'd, | go.  
 336. constrain | then[:]  
 337. I'll | irons  
 338. Keeper.  
 339. I'll | sleep,  
 340. I'll  
 342. Farewel kind  
 343. wind | Oh | Lady[,]  
 345. Dream  
 Palamon [om. , ]  
 II. iii. *Scena Tertia.*  
*Arcite.*  
 I. Banish'd | Kingdom ?  
 'tis  
 2. thank | banish'd  
 4. 'twas  
 7. pluck | me[,]  
 8. hast  
 9. break | 'gainst  
 10. feed  
 11. Upon | sweetness  
 12. never  
 13. happiness  
 14. he'll | speak  
 15. fair,  
 18. Kingdom,  
 19. own [om. , ] | heap  
 20. redress | go, | her[,]  
 21. resolv'd an other  
 22. I'm  
 23. I'll | near  
*garland.*  
 24. I[.] | I'll | certain.  
 25. I'll  
 27. Boys ; 'Tis but [om. a ]  
 chiding,  
 28. I'll tickl'  
 29. jades tails  
 30. I'm  
 32. I'll  
 34. again.  
 35. fesku  
 38. ail  
 39. *Arcas*[:]  
 41. danc'd  
 43. *Domine*,  
 44. think : For  
 45. He'll eat | hornbook | fail :  
 46. far | between  
 48. dance  
 50. Boys | i'th'  
 51. here I'll | I'll | Town,  
 52. again, | again : Ha,  
 Boys,  
 54. i'th'  
 56. means  
 57. himself | behalvs :  
 58. He's | i'th' | to'th'  
 plains,  
 60. We'll  
 61. Sweet | means,  
 64. we'll perform.  
 65. Boys  
 66. wither

68. Why,  
69. 'tis  
70. *Games*[,] | Friend  
[om. .]  
72. far  
73. *Games*[,]  
75. never | *Duke*[,]  
78. 'Tis  
82. own | Boys[.]  
83. mind  
84. trick  
86. I'll | hang'd  
87. plumb[-]porridge,  
88. wrestle?  
89. offer'd  
91. call'd  
92. than wind | Corn  
93. ears) | I'll  
94. poor | knows  
95. brows  
96. happiness prefer  
*Arcite* [om. ,]

II. iv. *Scæna Secunda.*

*Failors*

2. affect | I'm  
3. mean  
4. Prince ; | hopeless ;  
7. fifteen  
8. though the  
14. young  
15. Extremely  
18. coyl  
19. Heaven  
23. bows  
24. Fair, | Mayd, | good-  
ness,  
28. misery[:]  
30. fain  
[The stage dir. at side  
wrongly printed at  
end of II. iv. (in  
italics.)]

II. v. *Scæna Secunda.*

*Hippolita,*

1. seen  
2. sinews ;  
3. wrestle,  
5. I'm  
11. heir ?  
12. youngest  
14. Suie[,] then : | proves  
15. Qualities :  
16. Hawk, | hollow'd  
17. Dogs ;  
a—Q1. 7

20. Soldier.  
22. Upon | soul,  
26. seen | young  
28. Believe,  
30. me thinks,  
31. *Hip.*  
33. virtue, | Sun[,]  
34. Breaks  
35. *Hip.* He's  
36. seek  
40. only | world  
41. fair-ey'd  
46. Thanks  
47. y' are mine,  
49. young | goodness ;  
50. honour'd her fair |  
virtues,  
51. y' are hers : kiss |  
fair  
52. y' are | Beautie,  
53. seal | vow'd  
57. soon  
58. Y 'are | ranck I'll  
59. I'll  
61. noon | 'tis  
67. *Dian's* | wait | Sir[,]  
68. Upon  
69. foot.  
74. You'll find  
76. find  
78. lead  
79. receive  
80. honor | 'Twere

II. vi. *Scæna 6.*

*Faylor*

2. ventur'd | him[:]  
4. Cedar[,]  
6. Brook, | keep  
7. food[:]  
11. him [om. ,]  
12. safetie[:]  
13. desperate[:] | Law  
14. Find  
15. hearted Maids,  
20. Maids  
21. again :  
23. (me thinks) | Nor  
24. persuade  
30. I'll proclaim him[,]  
31. no [om. -] man :  
32. pack | cloaths  
33. I'll  
34. he  
35. I'll | hour  
36. o'er | I'm  
37. look | Farewell

Father[,]

39. keep your self. | him[:]  
[The marginal dir. *Cornets*, etc., printed  
(in italics) at foot of  
this sc. instead of  
heading III. i.] *hol-  
lowing.*

III. i. *Scæna Prima.*

1. Each took  
3. bloom'd  
4. To' th' | Queen  
5. than  
6. her | bows,  
7. Th' enamell'd knacks o'  
th' Mead, | ye  
8. banck  
9. stream seem | Jewell  
12. poor | betwen  
15. guiltless  
16. Sovereign)  
17. proud.  
18. near | beauteous Morn  
19. year)  
21. pair  
22. crowns | tried :  
23. Poor | poor  
25. thy self,  
26. near  
28. breath'd  
29. liv'd | Coz[.]  
31. kinsman,  
32. signs  
34. oaths  
35. justice  
36. Traytor[:] | perfidious  
37. look'd | honor.  
38. ev'r  
39. her  
40. I'll  
42. thief  
43. villain :  
44. cloggs  
45. Dear | *Palamon*[.]  
47. shew'd | feat.  
49. gross stuff  
50. form  
51. gentleness | 'tis  
55. fair Coz[.]  
56. I'll maintain  
57. terms, | griefs [om. ,]  
59. clear | own | mind  
61. thon  
63. seen  
64. fear :  
65. hear



66. i' th'  
68. seen  
69. call'd  
70. week's | fair  
71. rayn :  
73. coupel'd Beeres,  
74. ty'd.  
76. Speak | Glass,  
77. ear, | disdains  
81. meal | then[,]  
84. trespass | done my,  
ye  
85. souls  
86. di'd | seek  
87. news | this[,]  
90. Again | hawthorn  
91. counsel  
94. o' th'  
95. your self,  
96. I'm | choice  
97. Armor.  
98. dare  
99. bear | business !  
100. only  
101. kind  
102. Sweet  
104. do't | only,  
105. hypocrisy  
*Wind horns*  
106. than  
107. hear | Horns ;  
108. Musick  
109. crost [om. ,] e'r  
110. I'll  
113. deed | certain  
114. pour  
115. oil ont | ayr  
116. Cuff :  
117. Not reconcil'd  
118. Plainly  
*Wind horns.*  
120. not ;  
121. Hark  
122. scatter'd | guess  
126. Unjustly | atcheiv'd.  
128. I'm persuaded | sick  
129. I'm | Suitor,  
131. talk  
137. talk  
138. look  
139. looks  
140. o'er
- III. ii. *Scæna Secunda.*  
*Jaylors*  
1. mistook ; | Beak  
2. 'Tis
4. darkness | o' th' | Hark  
| wolf :  
5. grief slain fear,  
7. wreak  
8. hollow'd  
9. hollow :  
10. answer'd, | wolf,  
12. howls  
14. Jengling  
16. unarm'd,  
17. I'll | down  
18. torn | howl'd  
19. fed  
23. My self | priz'd  
26. took | non  
27. water[,] | clos'd  
29. Dissolve  
30. drown, | my self.  
31. fail  
35. Moon | Cr'ckets |  
Screich[-]owl  
36. dawn ;  
37. fail
- III. iii. *Scæna Tertia.*  
*Meat,*  
1. near  
2. *Arcite* [?]  
3. food  
4. fear | here's no  
7. We'll  
8. drink[:]  
9. you're | I'll talk  
12. fear | down,  
13. vain  
15. talk | Fools, |  
health[:]  
17. dowu | entreat  
18. honor  
19. 't will disturb  
21. I'll  
23. feel  
24. I'll  
25. Spare | Eat  
27. I'in  
28. I'm | meat to't.  
29. lodg ing [om. ,] |  
Cosen [?]  
30. wild  
31. victuals? | see[:]  
33. sweet  
35. meat :  
36. Give  
40. black-hair'd  
44. Arbor :  
45. o' the  
47. groan | Month
50. abroad, you'll  
52. brown | 'tis[:]  
53. young  
54. broad beech :  
55. life[,] fool  
56. A way | strain'd | again  
57. breath'd  
58. break  
59. You  
60. there's  
61. *Arc*[:] | I'll  
62. mak'st | Traytor.  
63. There's | and [om. ,]  
perfumes[:]  
64. I'll | again | hours  
65. all[:]  
66. Armor[:]  
67. Fear | fowl ;  
70. I'll here  
71. keep
- III. iv. *Scæna Quarta.*  
*Jaylors*  
2. look  
3. seen  
4. he's  
5. sea[,] | there's a  
6. there's | Rock  
7. beats  
8. There's  
9. Upon | wind,  
10. Up | tack | Boys.  
11. y' are | I'm  
12. find  
13. News | o' th'  
14. A Careck | Cockle[-]  
shell, | sayll  
15. *Pignies,*  
18. I'll  
19. *I'll* | green | afoot  
20. *I'll* | locks ;  
21. hey, nonny, nonny,  
nonny[:]  
23. *I'll goe seek* | wide[:]  
25. prick | brest  
26. sleep
- III. v. *Scæna Sexta.*  
*School[-]master*  
1. *Sch*[:]  
2. labour'd | milk'd  
3. ye, and[,] figure[:]  
6. Judgements, | said  
7. me,  
10. appears, | meet him[:]  
11. hears,

- |  |  |  |
|--|--|--|
| <p>13. mark   do<br/>14. comely<br/>16. turn Boys.<br/>18. Taboror[?]<br/>19. <i>Timothy</i>[?]<br/>20. boys,<br/>21. woman[;]<br/>23. <i>Barbary</i>.<br/>24. freckled   fail'd<br/>25. Where<br/>27. favor,<br/>29. Where's   o'th' Musick.<br/>30. Dispers'd<br/>32. where's<br/>33. tail<br/>36. bark<br/>38. <i>tandem</i> [?]   wanting[.]<br/>39. i' th'<br/>41. Authors   wash'd<br/>42. labour'd vainly.<br/>43. scornfull<br/>45. <i>Cicely</i><br/>46. dogs[-]skin ;<br/>47. fail   <i>Arcas</i>[,]<br/>48. break.<br/>49. Eeel<br/>50. by 'th' tail<br/>51. fail,<br/>52. position[.]<br/>57. business<br/>59. credit   Town<br/>60. piss o'th'<br/>61. ways, I'll   I'll<br/>63. Daughter[,]<br/>65. a[.]<br/>66. <i>hail'd</i>,<br/>67. <i>bound a</i> [?]<br/><br/>Chair and stools out[.]<br/>68. <i>sound a</i>[.]<br/>69. <i>fools</i>,   <i>howlet</i>[:]<br/>70. <i>owl</i><br/>72. <i>hawk</i>,   <i>were</i><br/>73. Mr. comes i' th' Nick[,]<br/>74. Hare[;]   we   dance,<br/>we<br/>75. again :   she'll do<br/>76. Boys.<br/>82. fool :   poz'd   Buz[.]<br/>83. eat   do<br/>84. bleed extremely,<br/>85. y 'are   Sir[,] ha<br/>86. <i>Dii</i><br/>88. play[.]<br/>89. o' th'<br/>90. <i>Sch</i>[.] Go   and<br/>91. <i>Fouis</i><br/>92. lead</p> | <p>93. Lass,<br/>94. I'll lead. (<i>Wind Horns</i> :<br/>96. Persuasively,   cunningly[:]  boys,<br/>97. hear   horns :<br/>98. mark.<br/>99. <i>Pallas</i><br/><br/><i>train</i>.<br/>100. took,<br/>105. down, we'll<br/>106. hail :   hail<br/>108. favor ;<br/>113. <i>Chorus</i><br/>119. frame [om. ,]<br/>122. blown   help   poor<br/>125. glew'd<br/>126. hither [om. .]<br/>128. appear,<br/>129. speak<br/>130. feet<br/>133. seek<br/>134. Spouse,<br/>135. beck'ning<br/>136. reck'ning :<br/>137. Clown,   fool,<br/>138. <i>Bavian</i>[,]   tail,   tool<br/>[om. ,]<br/>139. <i>aliis</i>,<br/>141. means, dear <i>Domine</i>.<br/><i>Musick Dance</i>[:]<br/>143. <i>filii</i>,   it[.]<br/><br/>Knock   Schoolm.<br/>144. <i>been</i><br/>145. <i>pleas'd</i><br/>146. <i>down</i><br/>147. <i>School</i>[-] <i>master's</i>  <br/><i>Clown</i> :<br/>148. <i>pleas'd thee</i><br/>149. <i>Boys</i><br/>150. <i>'twaine</i><br/>151. <i>again</i><br/>152. <i>year</i><br/>153. <i>We'll</i><br/>154. <i>Domine</i> ;   sweet<br/>heart [?]<br/>155. <i>pleas'd</i><br/>156. <i>'Twas</i><br/>157. <i>better</i>[,]<br/>158. <i>School</i> [-] <i>master</i>,  <br/>thank you,<br/>160. <i>again</i>.<br/>164. <i>eat</i><br/><br/><i>Wind Horns</i>.<br/>165. <i>Dii deaq</i> ; <i>Omnus</i>,</p> | <p>III. vi. <i>Scena Septima</i>.<br/>1. hour<br/>2. again,<br/>3. fail<br/>4. Soldier ;<br/>5. think   week   restor'd<br/>7. Crest-fal'n   thank<br/>8. fair   feel   self<br/>9. again<br/>10. out[-]dure<br/>13. Soldier :<br/>15. 'tis Justice :<br/>17. kinsman,<br/>19. pains<br/>20. fair<br/>21. honor,<br/>23. kind   find<br/>25. blows.<br/>26. think<br/>29. fair terms,<br/>30. than<br/>31. honorable[:]<br/>32. talk<br/>36. pertains   scorns,<br/>38. seen<br/>39. Sir [?]<br/>40. feel   self<br/>41. furnish'd   I'll<br/>43. spar'd,   I'm<br/>44. said<br/>45. had did ;<br/>49. I'm<br/>51. exceed   do'st<br/>52. spare<br/>53. think<br/>54. deceiv'd<br/>57. You'll find it[.]<br/>58. as I'm<br/>60. I'll   I'll<br/>62. I'll<br/>64. Armor [?]<br/>67. No.<br/>69. worn<br/>71. I'll<br/>72. means.<br/>74. we'll   perceive<br/>75. fain<br/>76. I'm<br/>77. Good<br/>80. Cask<br/>81. bare-arm'd ?<br/>83. Gantlets   o' th'<br/>85. Thank<br/>86. look,   falen<br/>87. us'd<br/>88. I'll   I'll<br/>90. I'll</p> |
|--|--|--|

92. Me thinks | Armor's |  
*Arcite*.]
95. out[-]did  
 96. charg'd  
 97. Upon  
 98. spur'd  
 100. indeed  
 103. out[-]went  
 104. Yet  
 106. virtue,  
 110. Break | Troop.  
 114. 'tis  
 116. dishonor.  
 117. I'm  
 120. thank | keep  
 122. honor  
 [stage dir. after l. 122.]  
 123. love[:] [om. \*]  
 124. only,  
 129. sleep | honor,  
 130. soul,  
 133. near  
 137. Cosen[.]  
*Horns*  
 139. undone  
 142. we're  
 143. honors  
 145. hours  
 146. seen  
 147. reveal  
 148. scorn  
 153. Tryall [displaced : in  
 Q., om. in F.]  
 155. thy self  
 156. Upon  
 158. hour  
 159. own,  
 160. fear less | weak  
 161. I'll  
 165. sleep : Only | fears |  
 166. honor | ends[,]  
 168. Look | own  
*again. Horns.*  
*Hippolita, | train.*  
 170. 'gainst | Laws  
 171. Battail,  
 176. goodness : I'm  
 178. Think  
 180. never  
 181. beg'd  
 183. own | follows  
 184. fair  
 186. soul  
 187. I'm | think  
 189. be'st  
 190. virtuous,  
 192. again,
193. Justice | thy self  
 194. I'll | to't  
 195. Heaven,  
 196. than  
 197. sworn.  
 198. seek  
 199. 'Tis  
 200. soon  
 203. Beautie,  
 210. fair,  
 213. pity | O  
 214. stop [om. ,]  
 215. ear  
 216. soul  
 217. labors crown  
 218. Let's | instant[,]  
 219. Only  
 220. Soul  
 223. than | offences  
 224. than | speak  
 225. sleep  
 226. *Hippol.* | pity,  
 227. Speak | denied ;  
 228. bear  
 231. Nor  
 232. own  
 234. to' th' | I'll  
 235. He'p | dear | deed |  
 virtuous,  
 239. own spotless honor.  
 241. fair  
 243. virtues  
 244. valor,  
 245. chast | pleas'd  
 247. I'll  
 248. wars ;  
 250. Maid.  
 251. own  
 253. yielded  
 254. crown | soul  
 256. hear  
 257. intreat  
 260. Princes.  
 261. reel :  
 263. Upon  
 265. understanding  
 267. than  
 270. They'ld | you; Hourly  
 | honor  
 273. o' th  
 274. byth' | than  
 277. o' th | you'r  
 278. vows  
 279. expres  
 280. oath,  
 281. I'm  
 282. heed.  
 284. Urge
285. never  
 288. maim | honor ;  
 289. I'm | I'm deaf  
 293. wisdom, | proyn  
 294. Bows  
 296. groan'd  
 297. Maids  
 301. I'm | scorn  
 302. Heavens  
 304. Swear 'em  
 306. upon the  
 309. oath,  
 311. fairly  
 312. Else  
 318. He's | villain  
 320. 'Tis  
 321. think  
 322. I'll  
 323. honor  
 325. feel  
 326. again  
 331. own  
 332. of[:] Look  
 334. too[,]  
 335. souls.  
 339. fall from | favor,  
 340. unborn  
 342. Soldiers  
 345. hayr  
 347. ordain  
 348. again  
 350. month  
 351. fair | appear again  
 352. I'll  
 354. fair  
 356. friends[:]  
 357. think  
 360. I'm | again, | hour.  
 363. *Emil*[:]  
 364. Ecel both  
 365. again  
 366. heed,  
 367. Sleep | hour perfixt,  
 368. fail  
 369. *Toes.* | I'll  
 371. return, | I'll | here,  
 372. loses, | I'll weep |  
 Beer.
- IV. i. *Scena Prima.*  
*Jailor* [om. ,] | *freind.*  
 1. *Jail.* Hear | more [?] |  
 said  
 4. I [o m. .] *Fr.* [so  
 throughout sc.]  
 5. business  
 7. E'r | likelihood

- |  |   |  |
|--|---|--|
| <p>8. for <i>Hippolita</i>,<br/>9. fair-ey'd <i>Emilia</i>,  <br/>knees[.]<br/>10. Begg'd   handsome<br/>11. staggering [om. ,]<br/>12. oath,<br/>14. truly   <i>Perithous</i>[.]<br/>15. Half   own<br/><br/>2 <i>Friends</i>.<br/>18. <i>Jail</i>.   Heaven<br/>19. 2 <i>Fr.</i>   news [om. ,]<br/>20. news.<br/>21. <i>Jail</i>.<br/>22. clear'd<br/>23. discover'd<br/>24. means   scap'd,  <br/>(Daughter's,<br/>25. procured   prisoner<br/>26. ungrateful   goodness,<br/>27. sum<br/>28. I'll<br/>30. news.<br/>32. ne'er begg'd<br/>33. prevail'd,   suits fairly<br/>granted[.]<br/>35. 'twould<br/>36. you'll hear<br/>38. <i>Jail</i>.<br/>40. they'll<br/>41. 'Twill   known.<br/>42. where's<br/>43. do   ask?<br/>44. Oh Sir[.]<br/>45. looks[?]<br/>46. <i>Jail</i>.<br/>47. health [om. ?] Sir [?]  <br/>sleep?<br/>48. questions.<br/>49. <i>Jail</i>.   do   think<br/>50. mind<br/>51. answer'd<br/>52. far   childishly[.]<br/>53. fool,<br/>54. Innocent,<br/>55. Sir[.]<br/>56. pity[.]<br/>57. less<br/>58. <i>Jail</i>.<br/>60. <i>Woo</i>. No Sir[.] not<br/>well. [printed as a<br/>separate line]<br/>61. 'Tis<br/>63. Believe, you'll find<br/>64. half<br/>67. fear<br/>69. 'Tis<br/>70. haste[.]</p> | <p>71. I'll<br/>72. Palace,<br/>73. thick   Reeds [om. ,]<br/>75. voice,<br/>76. ear,<br/>77. 'Twas   smallness<br/>78. Boy   Woman.<br/>79. near,   perceiv'd<br/>80. Rushes,<br/>81. laid   down<br/>82. sung,<br/>83. Fisher[-]men,<br/>88. to th'   Mulberries,<br/>89. I'll find<br/>90. soul.<br/>91. he'll<br/>92. do   I'll<br/>93. black [-] ey'd Maids<br/>[om. ,]   do<br/>94. heads with Daffadillies,<br/>95. cherry [om. -] lips,  <br/>cheeks   Damask<br/>96. we'll dance   fore<br/>97. then   talk'd   you[.]<br/>98. lose   morning [om. ,]<br/>99. Flowers<br/>100. sung<br/>101. but willow,   between<br/>102. fair<br/>103. young<br/>104. deep   sate ;   careless<br/>105. wreak   Bull-rush  <br/>stuck<br/>106. Water Flowers  <br/>several colours.<br/>107. methought   appear'd<br/>  fair Nymph<br/>108. feeds   <i>Iris</i><br/>111. Thus   ty'd,<br/>113. again,<br/>116. <i>Woo</i>.   her[.]<br/>119. city<br/>120. swiftmess,<br/>121. far behind   four,<br/>122. far   cross<br/>123. where we staid,<br/>125. hither<br/>128. Oh[.]<br/>130. think<br/>131. <i>Daugh</i>[.]   truly  <br/><i>Broom</i>,<br/>132. <i>Bonny Robbin</i>.  <br/>Tailor?<br/>133. Yes[.]<br/>134. Where's   wedding[-]<br/>Gown?<br/>135. I'll<br/>137. Maids</p> | <p>138. Maidenhead   cock[-]<br/>light<br/>139. 'Twill<br/>140. <i>Oh fair</i>,   <i>sweet</i>, &amp;c.<br/>143. Good [om. '] ev'n,  <br/>hear<br/>144. young<br/>145. wench[.]<br/>146. young<br/>147. <i>Jay</i>. 'Tis [om. ,]<br/>148. mean cross   distem-<br/>per'd<br/>149. than   shows.<br/>151. Oh,<br/>153. trick   look<br/>156. undone   hour.  <br/>Maids<br/>157. Town<br/>158. is't<br/>161. four ;   keep<br/>162. boys,<br/>163. trick   years<br/>164. Musicians,<br/>169. Dukedom<br/>170. I'll<br/>171. twenty[.]   he'll<br/>tickle't<br/>172. hours,<br/>173. <i>Jay</i>.<br/>176. <i>Daug</i>.<br/>177. Does<br/>180. <i>Jay</i>.<br/>181. Where's   Compass?<br/>182. <i>Jay</i>. Here.<br/>183. to th'<br/>184. course to th'<br/>185. Lies   for the<br/>186. weigh   cheerly.<br/>187. fair,<br/>188. main sail, where's<br/>190. Let's<br/>191. <i>Jay</i>. Up<br/>192. Where's<br/>193. Here[.]<br/>195. fair<br/>196. Bear   tack   <i>Sings</i>.<br/>197. Cinthia<br/><br/>IV. ii. <i>Scena Secunda</i>.<br/>Emilia alone,   two<br/>1. bind<br/>2. I'll<br/>3. young handsome<br/>5. Sons<br/>6. Heaven[.]<br/>7. <i>Arcite</i>[.]<br/>8. beauties</p> |
|--|---|--|

9. She shews | births  
 10. mortal  
 11. denials | young Maids,  
 | doubtless,  
 12. fiery | sweetness :  
 14. young | here | himself  
 | smiling,  
 15. Just  
 16. enforc'd  
 17. what  
 20. ey'd *Juno's*,  
 21. than | Honor  
 22. Methinks  
 25. such | near 'em.  
 26. foil, | mere  
 27. He's  
 30. sharpness,  
 31. errors | him [?]  
 33. find  
 34. I'm | fool,  
 36. Women | beat  
 37. ask  
 38. beautiful, | thy  
 39. Beauty [om. ,]  
 40. young Maid | cross 'em  
 42. brown  
 43. hour | complexion : lye  
 44. mere Gipsie.  
 46. Utterly  
 47. Brother[.],  
 48. *Arcite*[.]  
 50. now, | ask  
 51. ask  
 52. go look ; what  
 53. fair gawds | equal  
 sweetness,  
 54. cry  
       Emil.  
 57. news :  
 58. quarrel ?  
 61. sins | chaste  
 62. soil'd  
 63. bloud | Princes ? |  
 Chastity  
 64. Lives  
 66. Mothers  
 67. Beauty ?  
       *Enter Theseus, Hippo-*  
       *lita, Perithous, and*  
       *Attendants* [om. .]  
 68. *Thes.*  
 69. means [om. ,]  
 71. fair | fair  
 73. untimely[.]  
       *Messenger.* Curtis.  
 78. you[,]
80. speak  
 81. seen  
 83. think : six  
 84. Than those  
 85. he  
 86. first  
 88. looks  
 89. brown, than black ;  
 stern,  
 90. shews | fearless,  
 91. eyes[.], | fair | him[.].  
 92. Lion, | looks[:]  
 93. black  
 95. Arm'd  
 96. Bauldrick[:] | frowns  
 97. seal | Will  
 98. Soldiers  
 99. hast | describ'd  
 100. deal  
 101. Methinks,  
 102. speak  
 103. gness  
 105. honor  
 106. He's | bigger [om. ,]  
 than  
 107. his  
 108. Grape)  
 109. doubt[,]  
 110. own : in's | appears  
 111. fair  
 113. extreams)  
 114. arm | Fear  
 115. shews | temper,  
 116. hair'd, | curl'd, thick  
 twin'd[,]  
 117. Nor to | in  
 118. Livery | Maid appears,  
 119. red [om. ,]  
 120. eyes [om. ,]  
 121. meant | correct  
 122. honor,  
 123. Lips,  
 125. speaks,  
 126. all | lineaments  
 127. clean,  
 128. wears | well-steel'd |  
 Gold,  
 130. There's  
 133. Body [om. ,]  
 134. Oh [om. ,]  
 135. *Mess*[.]  
 137. Yes[,]  
 138. Methinks[.]  
 139. dispos'd, | shew  
 140. Art  
 142. aborn,  
 143. shows | soul : | arms  
 are
144. Lin'd | sinews : | to |  
 shoulder[-]piece,  
 145. Women | conceiv'd,  
 146. speaks  
 147. Under | weight |  
 Arms[.], | stout[-]hearted  
 [om. ,]  
 148. grey ey'd,  
 149. yields | sharp  
 150. spie  
 151. does  
 153. shows | frowns, |  
 Soldier :  
 154. wears | oak,  
 155. stuck  
 156. thirty.  
 157. bears | Charging |  
 emboss'd | Silver.  
 159. sons | honor.  
 160. soul[,]  
 161. Lady[.],  
 164. Kingdoms ;  
 165. 'Tis pity  
 166. Oh | soft[-]hearted |  
 think  
 167. Weep | weep blood ;  
 168. Beauty : honor'd  
 (friend [om. ,])  
 169. Field ;  
 172. I'll go  
 173. till | appear,  
 174. friend | royal.  
 176. Poor | go weep,  
 177. Cosin,  
 IV. iii. *Scena Tertia.*  
*Failor,*  
 1. Moon,  
 2. Than  
 3. harmless | sleeps  
 6. piece | so e'er  
 7. lards | business[.]  
 8. Withal, fits | Look  
 9. She  
 10. on't [om. ,] | *Down*  
 11. *down a*[:] | penn'd  
 | than  
 12. Schoolmaster ;  
 13. Fantastical  
 15. *Aneas.*  
 16. poor soul.  
 18. Charm,  
 19. piece  
 21. there's | Maids  
 22. Livers, perisht, |  
 pieces  
 23. do

24. pick Flowers | *Proserpine*,  
 25. mark  
 26. amiss ? | farther.  
 27. I'll | Barly[-]break,  
 28. 'tis | i'th'  
 29. Other | boiling  
 30. chatt'ring,  
 31. heed ; | hang[,]  
 32. Drown | *Jupiter* bless  
 33. Us, | Cauldron  
 34. Usurers  
 35. cut[-]purses, | boil  
 37. brain coins ?  
 38. Maids  
 39. child,  
 40. Navel, | Ice | to th' heart,  
 41. burns, | deceiving | grie-vous  
 42. think, | be-lieve  
 43. leprous  
 44. I'll  
 45. 'Tis  
 46. madness, | thick, | melancholly.  
 47. hear | City  
 48. wife, howl | beast[,] | Il'd  
 49. oh | smoak, | one cries [om.,] oh [om.,]  
 50. that I ever | Arras, | howls ;  
 51. Garden[-]house.  
 52. *Stars*, | *Fate*, &c.  
 53. *Jay*. | think | her[,]  
 54. mind,  
 56. Understand | man, e'r  
 58. *Jay*. | once[,] | hope [om.,] | fix'd  
 59. Gentleman  
 60. think  
 61. Pen'worth | half  
 63. terms.  
 64. intemperate | distemper'd  
 65. return | again  
 66. preordained  
 68. doe[,] confine  
 69. seem | steal | than  
 70. Upon | (young Sir[,])  
 71. *Falamon*[:] | eat  
 73. mind beats  
 74. 'tween | mind | pranks  
 75. madness[:] | sing | her [om.,] | green  
 76. says  
 77. stuck | Flowers [om.,]  
 78. mistriss
79. Some | odors,  
 80. Sense :  
 81. thing [om.,]  
 82. eat | carve | drink  
 84. learn | Maids | been  
 85. Play-pheers ; | repair  
 86. mouths, | appear  
 87. falshood  
 88. falshoods  
 89. eat, | sleep,  
 90. Law,  
 91. seen  
 93. between  
 95. success,  
 Florish.
- V. i. *Scena Prima*.  
 Thesius, Perithous, Hippolita, *Attendants*.  
 2. Prayers :  
 3. Burn  
 6. work | honor  
 Palamon | Arcite,  
 9. strong[-]hearted enemies  
 10. royal  
 11. nearness out[,] | between  
 12. hour, | Dove-like  
 14. all[-]fear'd | down | stubborn  
 15. Ire | mortal ; | help  
 16. Justice,  
 17. I'll  
 19. Honor  
 Theseus | *train*.  
 20. glass  
 21. think  
 22. shew  
 23. business, were't  
 24. Arm | Arm :  
 25. Coz[.]  
 26. parcel | self : then  
 29. antient  
 30. i' th' self[-]same  
 31. seat | so hoist  
 32. sails, | vessels  
 34. speak  
 35. turn, | Cosin  
 36. do  
 37. farewel.  
 38. Farewel  
 Palamon  
 39. Farewel  
 40. Kinsmen,  
 41. *Mars*,  
 42. seeds | fear,
43. goe  
 45. Lions,  
 46. Tygers, yea[,] | fierceness  
 47. Yea[,] | go | mean [om. :]  
 48. snails[:]  
 49. dragg'd | blood, | fear  
 50. sticks  
 51. Queen  
 52. Camp,  
 53. Brim'd | aid  
 55. turn'd | *kneel*.  
 56. Green *Neptune*  
 57. prewarn, | havock | vast Field  
 58. Unearthed | proclaim, blows down,  
 59. Cores | pluck  
 60. armenipotent from both | clouds,  
 61. mason'd | mak'st [om.,]  
 62. girths | cities : | pupil,  
 63. Youngest | Drum,  
 64. laud  
 65. streamer,  
 66. o' th' | *Mars*  
 67. Pleasure.  
*Thunder*[,] | *battel*, | *rise*[,]  
 68. Oh  
 69. o'er-rank  
 70. dusty, | Titles, | heal's  
 71. sick  
 72. O'th' pleurisie | do  
 73. signs  
 74. design ;  
 Palamon  
 75. Stars  
 76. day  
 77. goddess  
 79. nobleness do  
 80. personal | goddess  
*kneel*  
 83. Hail Sovereign Queen  
 84. fiercest  
 85. weep | Girl ; | hast  
 86. eye-glance, | choak | Drum  
 87. turn th' allarm  
 88. Cripple  
 90. vassal,  
 91. gravity to [, *omits* daunce] | Batchelor  
 92. boys | Bonfires  
 93. seventy,  
 94. scorn | throat

95. young lays | Love ;  
 97. than | fires  
 98. scorch | mortal | hunt-  
 ress  
 99. moist | say[,]  
 101. vow'd Soldier, | do  
 bear | yoaak  
 102. 'twere  
 103. Than | it self,  
 104. been foul[-]mouth'd |  
 Law,  
 105. Ne'er reveal'd  
 106. ken'd | practis'd  
 107. Upon | Libels read  
 108. liberal | feasts  
 109. beauty,  
 111. ask'd 'em  
 113. 't were  
 114. eighty  
 115. Lass | fourteen |  
 'twas  
 116. Cramp  
 117. foot  
 119. globy eies,  
 120. drawn | spheres,  
 122. young fair Sphere  
 123. Believ'd  
 124. believe | brief  
 125. prate[,]  
 127. Rejoycer[.]  
 128. do  
 129. foulest | conceal-  
 ments  
 132. than | Oh | goddess  
 134. bless | sign  
*Musick | seen | again*  
 136. Oh | eleven [om. .] |  
 ninety reign'st  
 137. mortal bosoms, |  
 Chase  
 138. Herds | Game ; |  
 thanks  
 139. fair | laid  
 140. arms  
 141. body | business[;]  
 142. goddess : *Musick*  
*hair | white[,] holding*  
*| train, | hair | stuck*  
*| Flowers : | Hynd,*  
*| which is conveyed*  
*odors, | Altar[,]*  
*Maids | aloof, |*  
*curt sy | kneel.*  
 143. Oh | shadowy, |  
 Queen,  
 144. Revels,
146. wind[-]fan'd | femal  
 Knights  
 147. Allow'st  
 148. Orders Robe. | here  
 149. for thine  
 150. green  
 151. look | Virgin,  
 152. Mistriss, | ear  
 153. ne'r | scurril term,  
 154. Ne'er  
 155. Season'd | fear ; this  
 156. vestal | I'm Bride[-]  
 habited[,]  
 157. Maiden[-]hearted[:] |  
 Husband  
 158. do  
 159. success,  
 160. guiltless  
 161. lose | equal  
 162. doome  
 163. to't | Queen,  
 165. Title | let  
 166. Garland,  
 167. file | quality  
*Hind | Rose[-]Tree,*  
 169. Flows  
 170. bowels  
 172. inspir'd, | Battel  
 173. Virgin Flower  
 174. *sodain | falls*  
 175. Flower | fall'n, | oh  
 Mistriss  
 177. think | own Will ;  
 178. Unclaspe the Mistery:  
 179. Signs | gracious.  
*curt'sey[,]*
- V. ii. *Scena Secunda.*  
*Jaylor, | Woocr,*  
*habit | Palamon [om. .]*  
 2. *Woo.* Oh | the Maids |  
 kept  
 3. half  
 4. Half hour | ask'd  
 5. eat, | kiss | told her[,]  
 7. 'Twas | twenty | been  
 8. mainly.  
 9. *Woo.*  
 11. hour  
 12. do  
 20. *Woo.*  
 21. confirm  
 22. ye | noise,  
 23. intreat again, do  
 24. Lie | ask  
 25. *Jail.* | Doctor.
26. Yes[,] | way  
 27. *Jail.* | first[,]  
 28. I'th' | honesty.  
 29. *Doct.* | niceness,  
 30. honesty ;  
 31. she  
 33. *Jail.* Thank ye Doctor.  
 34. *Doct.*  
 35. she  
 36. *Jail.*  
 37. Doctor,  
 38. Methinks | i' th' |  
*Jaylor.*  
 39. fools :  
 40. physick | find  
 41. *Woo.* | do | think |  
 honest[,]  
 42. *Doct.*  
 43. eighteen.  
 44. *Doct.*  
 45. 'tis  
 46. ev'r | perceive  
 47. Mood | off[.]  
 48. *Videlicet, The*  
 49. *Woo.* Yes  
 51. do  
 52. melancholly humor  
 53. *Woo.* | mind[,]  
*Jaylor, | Maid.*  
 54. *Doct.* You'll find |  
 honor  
 55. *Jail.* | stays | child,  
 56. hour, | visit you [om. .]  
 57. *Daugh.* | thank  
 59. never.  
 60. *Jail.*  
 61. do  
 62. fair one [om. .]  
 64. *Jail.*  
 65. often[,]  
 66. dances  
 67. Jigg, | tail  
 68. turns  
 69. *Jail.* indeed.  
 70. He'll | *Morris* | hour,  
 73. turn  
 74. think  
 75. *Jail.* | virtues  
 76. think | brought  
 78. *Jail.* | read  
 79. fair | himself  
 80. Hay | Provender : that  
 83. *Jail.*  
 84. poor  
 85. Master[,] | scornful.  
 86. *Jail.* | Dowry  
 88. Oats ; | he'll ne'er

89. lisps[,]  
 90. Millers  
 91. He'll | her[,]  
 92. *Doct.* | stuff  
 93. *Fail.* | curt'sie,  
 94. *Woo.* | soul  
 95. Maid, there's | curt'sie.  
 96. i' th' | honesty ;  
 97. to th' | o' th'  
 98. *Doct.* | days journey  
 99. go  
 100. *Woo.* | do  
 101. Stool[-]ball.  
 102. do.  
 103. *Woo.*  
 104. keep | there [om. :]  
 105. 'Tis  
 106. find  
 109. Besides[,] | Father  
 110. i' th' business  
 112. *Woo.* Do  
 114. poor Petticoat, |  
 two course Smocks.  
 115. *Woo.*  
 117. *Woo.* Yes[,] | fair  
 118. We'll  
 119. *Woo.*  
 120. fain he  
 121. *Woo.* | do | kiss  
 122. 'Tis  
 124. Cosin  
 125. *Doct.* | Sweet heart,  
 126. Cosin  
 127. fair  
 128. Do | think he'll  
 129. *Doct.*  
 130. Do | think  
 131. *Fail.*  
 132. Lord, | y'are [omits  
 (growne,)]  
 134. poor Chicken[,]  
 135. down | Meat, | Lodg-  
 ing[,]  
 136. I'll kiss | again.  
 137. do | you'll lose |  
 sight[,]  
 138. e'er was see.  
 139. *Fail.* | field ?  
 141. bear  
 142. *Fail.* I'll  
 144. *Doct.* | we'll  
 145. loose  
 146. *Fail.*  
 147. *Doct.* I'll | three or  
 four days  
 148. I'll | again.  
 150. *Woo.*  
 151. *Doct.* Let's
152. *Woo.* | Sweet[,] we'll  
 go  
 153. we'll | Cards.  
 154. kiss  
 155. *Woo.* times[.]  
 157. *Woo.* I[,]  
 158. we'll sleep  
 159. *Doct.*  
 160. *Woo.*  
 162. *Woo.* | Sweet.  
 163. do | I'll Florish
- V. iii. *Tertia.* | These us,  
 Hippolita, Emilia, Per-  
 ithous : | T. Tuck : Cur-  
 tis.
1. I'll  
 3. Wren hawk | Fly  
 4. Than | decision[;] ev'ry  
 [om. ;]  
 5. stroke  
 6. falls,  
 7. than Blade[,]  
 8. enough[,] | punish'd,  
 9. 'gainst  
 10. deafing, | hear ;  
 12. *Per.*  
 15. Honor | kind,  
 16. shew | pencill'd.  
 17. belief  
 18. seal'd | ear ;  
 19. victors meed, | garland  
 20. crown | Title.  
 22. I'd wink  
 24. trial | 'twere i' th'  
 25. only Star  
 27. shows  
 28. darkness  
 29. dame of horror[;] |  
 does  
 30. mortal  
 31. black  
 32. find | self  
 34. whereto  
 35. go  
 36. *Emil.*[.]  
 37. Knights  
 39. needs  
 41. *Emil.*[.] Sir[,]  
 42. Title | Kingdom |  
 try'd  
 43. self.  
 45. remain  
 46. enemies.  
 47. Farewel  
 48. Husband 'fore | self  
 50. two[,] | them[,]
51. Lot[,]  
 [for *Exeunt* reads]  
*Enter* Theseus, Hip-  
 polita, Perithous,  
 &c.  
 52. visag'd ;  
 53. Engine | sharp  
 55. bedfellows  
 57. seems | frowns  
 58. sometimes 'tis  
 59. quality  
 60. Melancholly  
 61. so does *Arcite's*  
 62. *Palamon's* sadness |  
 kind  
 64. sadness, | humors  
 65. Stick mis[-]becomingly  
 66. fair  
*Trumpets* | *Charge.*  
 67. Hark how your | spirit  
 68. proof,  
 69. *Arcite*[,]  
 70. spoiling | Oh | pity  
 72. do  
 74. Ward,  
*A great* | *noise within*[,]  
 | *Palamon.*)  
 76. born  
 77. Than | harm,  
 78. cry's  
 79. 'twas  
 80. look'd | success,  
 81. Doubtless | prethee  
*Shout*, | *crying a* *Palamon.*  
 84. poor  
 85. Upon | Picture,  
 86. *Palamon's* | left, why  
 so [om. ,]  
*cry* [om. ,] *and shout*  
 88. side [om. ,] | lies ;  
 89. clamor  
 90. o' th' combat.  
 91. said  
 92. o' th'  
 93. general  
 97. metamorphos'd  
 99. compos'd | man :  
 100. [At the foot of p. 447  
 in F2, the catchword  
 "Their" is given, but  
 at top of p. 448, "The  
 prejudice," &c. ; the line  
 "Their noblenes peculiar  
 to them, gives" being  
 left out, obviously by  
 mistake. First restored  
 in ed. 1778.]



- Arcite, Arcite.
105. prethee  
*shout*[,] | Arcite,
106. ears to th' business.
108. hark
111. Half
112. babe[;] | richness
113. costliness | lookt
114. than
115. Than | banks | go
116. winds, | think
118. think
119. coming
120. poor
- Theseus, Hippolita, Pirithous, Arcite as Victor [om. ,] and Attendants, &c.
122. fairest *Emilia*,
123. Divine
125. struck
127. grows,
129. you [om. ,] | dearest
130. cheaply,
131. do
132. Oh
133. speaks | e'er
134. surely
135. batchelor, lest
136. show i' th' | his
137. charm'd | methought
138. Sow of Lead :
139. to th' all ;
140. lose | for
142. beat | ear o' th'
143. throats, | now on the
144. again
145. out[-]breasted, | sense
146. between | so
147. between these kinsmen ;
148. wear the Garland
149. for the subdu'd,
150. Justice
151. 'em[,] let
152. Scene's
153. joyful, | Arm
154. lose | *Hippolita*
155. tear
157. winning ?
158. powers[,]
159. wills | said
161. Prince [om. ,]
162. than
163. die too[,]
164. pity
165. four | eyes | fix'd
166. needs | blind for't[,]
- V. iv. *Scena Quarta.*
- Palamon | *Knights pin-ion'd* : *Failor* [om. ,] | [,] &c.
1. There's | alive [om. ,]—  
out[-]liv'd
2. o' th' | yea[,] i' th' self[-]  
same
3. child ;
5. pity.
7. lothsome
8. Gout | Rheum, | hours
10. Young, | unwap-  
per'd[,] not [om. ,] |  
Crimes
13. clear | dear kinsmen.
14. poor | down,
15. sold | cheap.
17. o'er
18. Title
19. certain : a grain of  
honor
20. o'er-weigh
21. farewell ;
22. tott'ring
23. reels.
24. Come[-:]
25. Banquet,
27. freedom
28. does
31. *Fail.* Sir[,]
32. married
34. 'tis
35. prethee
36. piece
38. I. *K*[,] *Nay*[,] let's
39. maid ?
40. think
42. Than | speak
44. *Fail.* | requite
45. thankful.
46. Adieu ;
- Block.*
48. Lead courageous
49. We'll | cheerfully.  
*within*[,] | *save*[,] | *haste*
50. oh
- Pirithous
51. Hold[,] | haste
54. lead.
56. do
57. tidings ear
60. wak't | dream [om. ?]
61. Cosin
63. black
64. hayr
66. goodness
67. Hear finds
69. than | For
70. pleas'd
72. t'were to' th' Musick
73. own hoofs | (For
74. Musicks
76. Spark[,]
78. The | fire[,]
79. Took
81. Forgets [-] school |  
train'd,
82. mannage,
83. sharp | frets
84. Than | obeyes ; Seeks  
| foul means
85. Iad'rie, | dis-seat
86. When
87. crack, | break[,] | dif-  
fring
88. Dis[-]root
89. 'tween | legs, | hoofs
90. [()] on end he stands  
[as if part of l. 89].
91. *Arcites*[,] legs | than
93. And
94. Backward | jade | o'er,
95. load : Yet
96. 'tis [om. ,] | floats
97. He
98. appears.
- Hippolita, | chair.*
102. I'm
106. hour ;
108. kiss | fair | 'Tis
110. soul
111. I'll | eyes[,] | souls |  
thee [om. ,]
113. tears.
114. honor.
115. Even
116. acknowledg
117. thanks
118. play'd,
119. length'ned, and [om. ,]
120. blissfull | you[:]
122. *Mars*[,]
123. *Arcite*[,]
125. shew'd | Bear
128. loss
129. Dear | loss | dear
131. conquer'd triumphs,
132. Loss :

133. been  
134. kinsman | o' th'  
136. proclaim'd | restor'd  
137. stolen Jewell,  
140. Lead  
142. Friends.  
143. look  
145. we'll  
146. hour,

147. hour | dearly  
150. lack  
155. bear

EPILOGUE

2. *School Boys,*  
4. *look*  
6. *young*

7. 'Tis | *here,*  
8. *hiss* [om. ,]  
9. *vain,* | *ye,*  
12. *th' tale*  
13. 'tis  
15. *And*  
17. *We,*

[FINIS omitted.]



*Cymbeline*: *a.* A Reprint of the Folio of 1623; *b.* a revised Edition with Introduction and Notes, by W. J. Craig, Esq., M.A., Trinity College, Dublin.

**Series II. Plays.** *Henry V*: *b.* Parallel-Texts of the Quarto and First Folio, arranged so as to show their differences; *c.* a revised edition of the Play; the whole edited by Brinsley Nicholson, M.D.

The following works have been suggested for publication:—

1. Parallel Texts of the imperfect sketches of *b.* Hamlet, and its Quarto 2 (with the Folio and a revised Text); *c.* Merry Wives of Windsor, and Folio 1; *d.* The Contention, and Henry VI, Part 2, in F1; The True Tragedy, and Henry VI, Part 3, in F1.
2. Parallel Texts of the following Quarto Plays and their versions in the First Folio, with collations: Richard III, Q1; 2 Henry IV, Q1; Troilus and Cressida, Q1; Lear, Q1: to show the relations of the Folio text to that of the previous editions. Of Othello, four Texts, Q1, Q2, F1, and a revised Text.
3. Parallel Texts of the two earliest Quartos of Midsummer Night's Dream, and Merchant of Venice; to show which edition is the better basis for a revised text.
4. The First Quartos of Much Ado about Nothing; Loues Labour's Lost; Richard II; 1 Henry IV; from which the copies in the Folio were printed.

Reprints in Quarto of the remaining Folio Plays, with collations. When possible, the passages which Shakspeare used from North's Plutarch, Holinshed's and Halle's Chronicles, &c., will be printed opposite the texts of his Roman and Historical Plays. Also the plots of the old plays of 'The Taming of a Shrew,' 'Promos and Cassandra,' 'The troublesome raigne of King John,' &c., will be printed parallel with the plots of Shakspeare's Plays that were founded on them. In all Reprints of Quarto and Folio editions of Shakspeare's Plays, the numbers of act, scene, and line, will be given in the margin, so as to make the books handy to work with.

**Series V. The Contemporary Drama.** Works suggested by the late Mr Richard Simpson (see *The Academy*, Jan. 31, 1874, p. 120-1):—

- a.* The Works of Robert Greene, Thomas Nash (with a selection from Gabriel Harvey's), Thomas Lodge, and Henry Chettle.
- b.* The Arraignment of Paris (Peele's); Arden of Feversham; George-a-Greene; Locrine; King Edward III (of which Act ii. is by a different hand, and that, possibly Shakspeare's); Mucedorus; Sir John Oldcastle; Thomas Lord Cromwell; The Merry Devil of Edmonton; The London Prodigal; The Puritan; A Yorkshire Tragedy; Faire Em; The Birth of Merlin; The Siege of Antwerp; The Life and Death of Thomas Stucley; A Warning to Fair Women. (Perhaps 'The Prodigal Son,' and 'Hester and Ahasuerus,' extant in German Translations.)
- c.* The Martinist and Anti-Martinist Plays of 1589-91; and the Plays relating to the quarrel between Dekker and Jonson in 1600.
- d.* Lists of all the Companies of Actors in SHAKSPEARE'S time, their Directors, Players, Plays, and Poets.
- e.* Dr Wm. Gager's *Meleager*, a tragedy, printed Oct. 1592 (with the correspondence relating to it between Dr Gager of Christ Church, and Dr John Reynolds of Corpus (Univ. Coll. Oxf. MS. J. 18; and at Corpus). Also, Reynolds's rejoinder in 1593, 'The Overthrow of Stage Plays,' &c., with the letters between him and Gentilis. Also, Gentilis's 'Disputatio de Actoribus et Spectatoribus Fabularum non notandis.' Hannov. 1659. And 'Fucus sive Histriomastix' (a play against Reynolds), Lambeth MS. 838).
- f.* Robert Chester's *Love's Martyr*—from which Shakspeare's lines to the 'Phoenix and Turtle' were taken—with an Introduction showing who Salisbury was, to whom the Chorus Vatum dedicates the book; and showing the relation between Chester's poem and Shakspeare's *Cymbeline*.

*Richard II*, and the other Plays in Egerton MS. 1994 (suggested by Mr J. O. Halliwell).

The Returne from Pernassus, 1606; to be edited by the Rev. A. B. Grosart.

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*Mr Halliwell presented to every Member a copy of Mr A. H. Paget's "Shakespeare's Plays: a Chapter of Stage History."*

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- Series VI.** 2. *a.* *Tell-Trothes New-yeares Gift*, 1593, with *The passionate Morrice*. *b.* John Lane's *Tom Tel-Troths message, and his Pens Complaint*, 1600. *c.* Thomas Powell's *Tom of all Trades, or the Plaine Pathway to Preferment*, 1631. *d.* *The Glasse of Godly Loue*, [1569]. (*Presented by 3 Members of the Society.*) Edited by F. J. Furnivall, M.A.
3. William Stafford's *Compendious or briefe Examination of certeyne ordinary Complaints of divers of our Countreyemen, in these our Days*, 1581; with an Introduction by F. D. Matthew, Esq.; edited by F. J. Furnivall, M.A. (*Presented by the Right Hon. the Earl of Derby.*)
4. Phillip Stubbes's *Anatomic of Abuses*, 1 May, 1583; with extracts from his Life of his Wife, 1591; ed. F. J. Furnivall, M.A. Part I.
- Series II. Plays.** 7, 8. *The Two Noble Kinsmen*, by Shakspeare and Fletcher; *a.* A Reprint of the Quarto of 1634; *b.* a revised Edition, with Notes, by Harold Littledale, Esq., Trinity College, Dublin. (*The latter presented by Richard Johnson, Esq.*)
- Series VIII. Miscellanies.** 1. The late Prof. W. Spalding's Letter on the Authorship of *The Two Noble Kinsmen*, on the Characteristics of SHAKSPEARE's style, and the secret of his Supremacy (1833). A new ed. with a Memoir of Prof. Spalding by John Hill Burton, LL.D.

The first Publication for 1877 is now ready, Oct. 1, 1876 :

- Series VI. Shakspeare's England.** 1. William Harrison's *Description of England*, 1577, 1587, edited from its two versions by Fredk. J. Furnivall, M.A. Part I, with an enlarged copy of Norden's Map of London by van den Keere, 1593, and Notes on it by Mr H. B. Wheatley.

The following Publications of the *New Shakspeare Society* are in the Press :

- Series I. Transactions.** Part II. for 1875-6 containing Papers by Prof. Delius, Miss J. Lee, &c.
- Series II. Plays.** 9. *The Two Noble Kinsmen*, by Shakspeare and Fletcher; *c.* An Introduction, and Glossarial Index of all the words, distinguishing Shakspeare's from Fletcher's, by Harold Littledale, Esq., Trinity College, Dublin.
- Cymbeline*: *a.* A Reprint of the Folio of 1623; *b.* a revised Edition with Introduction and Notes, by W. J. Craig, Esq., M.A., Trinity College, Dublin.

PRESENTED

To his fellow Members

OF

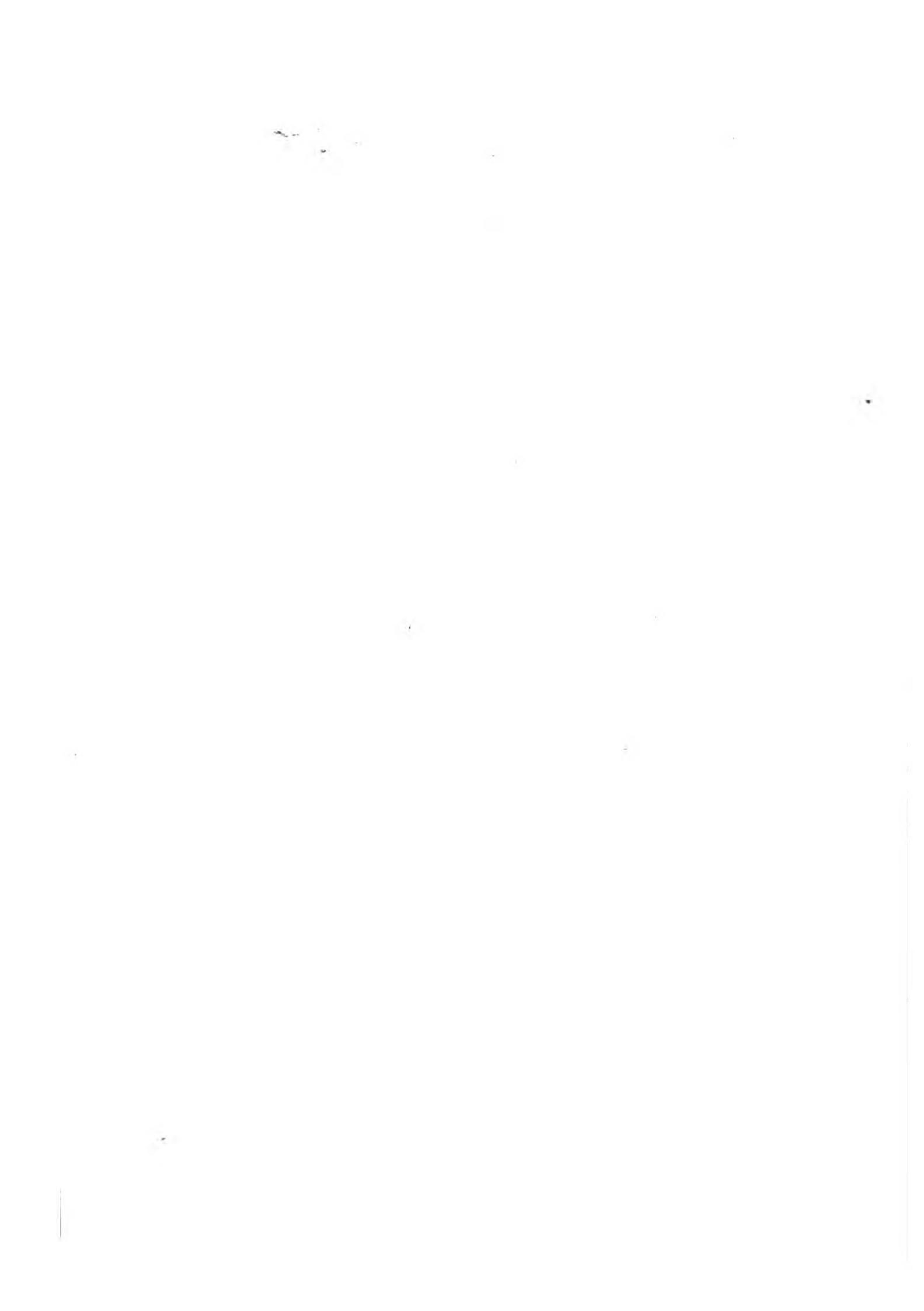
*THE NEW SHAKSPERE SOCIETY*

BY

RICHARD JOHNSON,

*Langton Oaks, Fallowfield, Manchester.*





The Two Noble Kinsmen.

BY

WILLIAM SHAKSPERE AND JOHN FLETCHER.



THE  
TWO NOBLE KINSMEN.

BY  
WILLIAM SHAKSPERE AND JOHN FLETCHER.

---

Edited from the Quarto of 1634

BY  
HAROLD LITTLEDALE.

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PART I.  
REVISED TEXT AND NOTES.

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Series II. 8.

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JOHN CHILDS AND SON, PRINTERS.

## DRAMATIS PERSONÆ.

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THESEUS, duke of Athens.  
PIRITHOUS, an Athenian general.  
ARTESIUS, an Athenian captain.  
PALAMON, } nephews to Creon king of Thebes.  
ARCITE, }  
VALERIUS, a Theban nobleman.  
Six Knights.  
Herald.  
Jailor.  
Wooer to the Jailor's Daughter.  
Doctor.  
Brother } to the Jailor.  
Friends }  
Gentleman.  
GERROLD, a schoolmaster.

HIPPOLYTA, an Amazon, bride to Theseus.  
EMILIA, her sister.  
Three Queens.  
Jailor's Daughter.  
Waiting-women to Emilia.

Countrymen, Messengers, a man personating Hymen, Boy, Executioner,  
Guard, and Attendants. Country wenches, and women personating  
Nymphs.

SCENE—*Athens and the neighbourhood, except in part of the first act,  
where it is Thebes and the neighbourhood.*

---

*Dramatis Personæ*] Dyce ; given imperf. in | Gaoler. *Waiting-women*] L. D.  
F.; no list in Q. *Jailor.*] L. D. | Waiting-woman  
b I

PROLOGUE.

Florish.] **N**ew playes and maydenheads are neare akin ;  
 Much follow'd both, for both much money gi'en,  
 If they stand sound and well : and a good play,  
 4 Whose modest scenes blush on his marriage-day,  
 And shake to loose his honour, is like hir  
 That after holy tye and first nights stir,  
 Yet still is modestie, and still retaines  
 8 More of the maid to fight than husband's paines ;  
 We pray our play may be so ; for I'm sure  
 It has a noble breeder and a pure,  
 A learned, and a poet never went  
 12 More famous yet twixt Po and silver Trent :  
 Chaucer—of all admir'd—the story gives ;  
 There constant to eternity it lives.  
 If we let fall the noblenesse of this,  
 16 And the first sound this child heare be a hissè,  
 How will it shake the bones of that good man,  
 And make him cry from under ground, “ O, fan  
 From me the witles chaffe of such a wrighter  
 20 That blastes my layes, and my fam'd workes makes lighter  
 Then Robin Hood ! ” This is the feare we bring ;  
 For, to say truth, it were an endlesse thing,  
 And too ambitious, to aspire to him,  
 24 Weake as we are, and almost breathlesse swim  
 In this deepe water. Do but you hold out  
 Your helping hands, and we shall take about,  
 And something doe to save us. You shall heare  
 28 Scenes, though below his art, may yet appeare  
 Worth two houres' travell. To his bones sweet sleepe !  
 Content to you ! If this play doe not keepe  
 A little dull time from us, we perceave  
 32 Our losses fall so thicke, we must needs leave. [Florish.]

Knight omits this prol. entirely.  
 23. *him,*] L. Q. him ; D. him.  
 25. *water. Do*] Q. D. water, do

26. *take*] Q. (=) F. etc. tack  
 29. *travell.*] Q. D. travail.

# THE TWO NOBLE Kinmen.

## ACT I.

[1. 1]

[SCENE I. Athens. Before a temple.]

*Enter Hymen with a torch burning: a Boy, in a white robe, before, singing and strewing flowers. After Hymen, a Nymph, encompassed in her tresses, bearing a wheaten garland. Then Theseus, betweene two other Nymphs with wheaten Chaplets on their heades. Then Hippolyta, the bride, led by [Pirithous], and another holding a garland over her head, her tresses likewise hanging. After her, Emilia, holding up her traine. [Artesius and Attendants.]*

The Song.

[Musicke.]

**R**oses, their sharpe spines being gone,  
Not royall in their smels alone,  
But in their hew.

Maiden pinckes, of odour faint,  
Daxies smel-lesse, yet most quaint,  
And sweet time true.

4

Prim-rose, first-borne child of Ver,  
Merry spring-time's herbinge  
With her bells dimme.

8

Oxlips, in their cradles growing,  
Mary-golds, on death-beds blowing,  
Larkes'-heeles trimme.

12

*Hippolyta, . . led by Pirithous*] S. etc. O.  
Edd. Ty. Nicholson, lead by Theseus  
(Edd. led)

7. *Prim-rose, first-borne child*] Edd. Q.  
Prim-rose first borne,

8. *herbinge With*] L. om. [,] Q. sqq.  
Herbinge, With  
9. *her bells*] Q. F. etc. (bells), except Sk.  
hair-bells



[I. 1] *All deere Nature's children sweete,  
Ly fore bride and bridegroome's feete, [Strew Flowers  
Blessing their fence!*

16 *Not an angel of the aire,  
Bird melodious or bird faire,  
[Be] absent hence!*

*The crow, the slaundrous cuckoe, nor  
20 The boding raven, nor [chough hore,]  
Nor chattring pie,  
May on our bridehouse perch or sing,  
Or with them any discord bring,*

24 *But from it fly!*

*Enter three Queenes in blacke, with vailles flaind, with imperiall crownes. The first Queene fals downe at the foote of Theseus; the second fals downe at the foote of Hippolyta; the third before Emilia.*

1. *Qu.* For pittie's sake and true gentilitie's,  
Heare, and respect me!

2. *Qu.* *Qu.* For your mother's sake,  
And as you with your womb may thrive with faire ones,  
28 Heare, and respect me!

3. *Qu.* Now, for the love of him whom Jove hath markd  
The honour of your bed, and for the sake  
Of cleere virginity, be advocate  
32 For us and our distresses! This good deede  
Shall raze you out o' th' booke of trespassses  
All you are fet downe there.

*Thef.* Sad lady, rise.

*Hip.* Stand up.

*Emil.* No knees to me:

36 What woman I may steed that is distrest  
Does bind me to her.

---

13. *sweet, Lie*] F. sqq. C. Lye Q. | 18. *Be absent*] S. etc. O. Edd. Is absent  
sweete-Ly | 20. *chough hoar*] S. etc. Q. Clough hec  
16. *angel*] Edd. Q. angle Th. conj. angel | F. Clough hc T. Clough he

*Thef.* What's your request? Deliver you for all. [I. 1]

1 *Qu.* We are three queenes, whose soveraignes fel before  
 The wrath of cruell Creon; who [endure] 40  
 The beakes of ravens, tallents of the kights,  
 And pecks of crowes, in the fowle feilds of Thebs.  
 He will not suffer us to burne their bones,  
 To urne their ashes, nor to take th' offence 44  
 Of mortall loathfomenes from the blest eye  
 Of holy Phœbus, but infects the windes  
 With stench of our flaine lords. O pittie, duke!  
 Thou purger of the earth, draw thy feard sword 48  
 That does good turnes to th' world; give us the bones  
 Of our dead kings, that we may chappell them;  
 And of thy boundles goodnes, take some note  
 That for our crowned heades we have no rooffe 52  
 Save this, which is the lyon's, and the beare's,  
 And vault to every thing!

*Thef.* Pray you, kneele not:  
 I was transported with your speech, and suffer'd 56  
 Your knees to wrong themselves. I have heard the fortunes  
 Of your dead lords, which gives me such lamenting  
 As wakes my vengeance and revenge for 'em.  
 King Capaneus was your lord, the day 60  
 That he should marry you, at such a season  
 As now it is with me, I met your groome  
 By Mars's altar; you were that time faire,  
 Not Juno's mantle fairer then your tresses, 64  
 Nor in more bounty spread her; your wheaten wreathe  
 Was then nor threas'd nor blasted; fortune at you  
 Dimpled her cheeke with smiles; Hercules our kinefman—  
 Then weaker than your eies—laide by his club; 68  
 He tumbled downe upon his [nemean] hide,

40. *endure*] M. D. K. ('67) Sk. Q. W.  
 endured F. etc. K. ('41) *endur'd*  
 41. *Tallents*] Q. Edd. talons  
 42. *feilds*] Q. F. T. S. field C. W. etc.  
 fields

63. *Mars's*] F. Q. Marsis  
 65. *spread her*] Edd. S. om. her  
 69. *Nemean*] S. O. Edd. Nenuan S.  
 on his

[I. 1] And fwoore his finewe thawd. O, greife and time,  
Fearefull confumers, you will all deuoure

72 1 *Qu.* O I hope fome God,  
Some God hath put his mercy in your manhood,  
Whereto hee'l infufe powre, and preffe you forth  
Our undertaker!

*Thef.* O no knees, none, widow!  
76 Unto the helmeted Bellona use them,  
And pray for me, your fouldier.  
Troubled I am. [Turnes away.]

2 *Qu.* Honoured Hippolyta,  
Most dreaded Amazonian, that haft flaine  
80 The fith-tuskd bore; that, with thy arme as strong  
As it is white, waft neere to make the male  
To thy fex captive, but that this thy lord—  
Borne to uphold creation in that honour  
84 Firft nature ftilde it in—fhrunke thee into  
The bownd thou waft ore-flowing, at once fubduing  
Thy force and thy affection; foldieresse,  
That equally canft poize sternenes with pittie;  
88 [Who] now, I know, haft much more power on him  
Then e'er he had on thee, who ow'ft his strength  
And his love too, who is a fervant for  
The tenour of [thy] fpeech; deere glaffe of ladies,  
92 Bid him that we, whom flaming war doth fcortch,  
Under the fhadow of his fword may coole us;  
Require him he advance it ore our heades;  
Speak 't in a woman's key: like fuch a woman  
96 As any of us three; weepe ere you faile;  
Lend us a knee;  
But touch the ground for us no longer time  
Then a dove's motion when the head's pluckt off;  
100 Tell him if he i' th' blood-cizd field lay fwolne,  
Showing the fun his teeth, grinning at the moone,

88. *Who*] D. Q. Whom now I know  
90. *for*] O.Edd. D. Ty. K. ('67) Sk. S. | 91. *thy fpeech*] S. etc. O Edd. Ty. the  
C. W. to | Speech

I. 1.]	<i>The Two Noble Kinsmen.</i>	7
What you would doe!		[I. 1]
<i>Hip.</i>	Poore lady, say no more :	
I had as leife trace this good action with you		
As that whereto I 'm going, and nev'r yet		104
Went I fo willing, way. My lord is taken		
Heart deepe with your distresse : let him confider ;		
Ile speake anon.		
3 <i>Qu.</i>	O, my petition was [Kneele to Emilia.	
Set downe in yce, which, by hot greefe uncandied,		108
Melts into drops ; fo sorrow, wanting forme,		
Is prest with deeper matter.		
<i>Emilia.</i>	Pray stand up :	
Your greefe is written in your cheeke.		
3 <i>Qu.</i>	O, woe !	
You cannot reade it there ; there through my teares,		112
Like wrinckled pebbles in a [glaffe] streame		
You may behold 'em ! Lady, lady, alacke !		
He that will all the treasure know o' th' earth		
Must know the center too ; he that will fish		116
For my leaft minnow, let him lead his line		
To catch one at my heart. O, pardon me !		
Extremity, that sharpens fundry wits,		
Makes me a foole.		
<i>Emil.</i>	Pray you say nothing, pray you :	120
Who cannot feele nor see the raine, being in 't,		
Knowes neither wet nor dry. If that you were		
The ground-peece of some painter, I would buy you		
T' instruct me gainst a capitall greefe indeed ;—		124
Such heart-peirc'd demonstration !—but, alas !		
Being a naturall fister of our sex,		
Your sorrow beates fo ardently upon me,		
That it shall make a counter-reflect gainst		128

105. *willing, way*] O.Edd. S. etc. willing way. Sy. willing. Ay! Ty. willing 'way.  
 112. *there through*] O.Edd. W. Ty. K. ('67). S. C. K. ('41). here D. etc.

there, through  
 113. *glasse*] S. sqq. glassy Q. glasse  
 F. T. glass  
 114. *behold 'em*] Q. D. behold it

[I. 1] My brother's heart, and warme it to some pitty,  
 Though it were made of stone: pray have good comfort.  
*Thef.* Forward to th' temple! leave not out a jot  
 O' th' sacred ceremony.

132 1 *Qu.* O, this celebration  
 Will [longer] last, and be more costly, then  
 Your suppliants' war! Remember that your fame  
 Knowles in th' eare o' th' world: what you doe quickly

136 Is not done rashly; your first thought is more  
 Then others' labour'd medittance: your premeditating  
 More then their actions: But, oh Jove! your actions,  
 Soone as they [moove], as aspraves doe the fish,

140 Subdue before they touch; thinke, deere duke, thinke  
 What beds our flaine kings have!

2 *Qu.* What greifes our beds,  
 That our deere lords have none!

3 *Qu.* None fit for th' dead!  
 Those that with cordes, knives, drams, precipitance,

144 Weary of this world's light, have to themselves  
 Beene death's most horrid agents, humane grace  
 Affords them dust and shaddow.

1 *Qu.* But our lords  
 Ly bliftring fore the visitating sunne,

148 And were good kings when living.

*Thef.* It is true;  
 And I will give you comfort,

To give your dead lords graves: the which to doe,  
 Must make some worke with Creon.

1 *Qu.* And that worke

133. *longer*] S. etc. O.Edd. Ty. long  
 139. *moove*] F. sqq. move Q. mooves  
 143. *Drams, Precipitance,*] S. C. W. D.  
 O.Edd. drams precipitance, K. Sk.  
 Cords', knives', drams' precipitance,  
 Ty. drams-precipitance,  
 145. *humaine*] Q. F. humane T. sqq.  
 human  
 149-150. *will give . . . To give*] O.Edd. S.

C. W. K. D. Ty. Se. conj., Sk. will give  
 you Comfort, [and engage Myself and  
 Pow'rs] to give Mason. to give . . .  
 will give Sid. Walker's arrangement:  
 so D.('67, '76).  
 151. *And that worke*] O.Edd. Ty. D.('67,  
 '76). S. etc. Sid. Walker, work now  
 Arrangement Walker's.

I. 1.]	<i>The Two Noble Kinsmen.</i>	9
	Presents it felfe to th' doing :	[I. 1]
	Now 'twill take forme, the heates are gone to morrow ;	
	Then, booteles toyle must recompence it felfe	
	With it's owne fweat ; now he 's fecure,	
	Not dreames we ftand before your puiffance,	156
	Wrinching our holy begging in our eyes,	
	To make petition cleere.	
	2 <i>Qu.</i> Now you may take him	
	Drunke with his victory.	
	3 <i>Qu.</i> And his army full	
	Of bread, and floth.	160
	<i>Thef.</i> Artefius, that beft know'ft	
	How to draw out fit to this enterprife	
	The prim'ft for this proceeding, and the number	
	To carry fuch a bufineffe ; forth and levy	
	Our worthieft instruments ; whilft we defpatch	164
	This grand aet of our life, this daring deede	
	Of fate in wedlocke.	
	1 <i>Qu.</i> Dowagers, take hands ;	
	Let us be widdowes to our woes ; delay	
	Commends us to a famifhing hope.	168
	<i>All Qu.</i> Farewell !	
	2 <i>Qu.</i> We come unfeafonably ; but when could greefe	
	Cull forth, as unpanged judgement can, fitt'ft time	
	For beft follicitation ?	
	<i>Thef.</i> Why, good ladies,	
	This is a fervice, whereto I am going,	172
	Greater then any [war] ; it more imports me	
	Then all the aetions that I have foregone,	
	Or futurely can cope.	
	1 <i>Qu.</i> The more proclaiming	
	Our fuit fhall be neglected : when her armes,	176

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156. <i>Not dreames</i> ] Q. T. C. W. Ty. K. D.	And 's
Sk. F. Not dretms S. etc. Nor	161. <i>draw out fit</i> ] Q. D. out, fit
dreams	167. <i>widdowes</i> ] Edd. Sy. conj. wedded
157. <i>Wrinching</i> ] O.Edd. S. etc. Rinsing	173. <i>any war ;</i> ] Th. S. etc. O.Edd. Ty.
159. <i>And his</i> ] O.Edd. etc. Sid. Walker,	any was ;



That which you kneele to have me.—Pirithous, [I. 1]  
 Leade on the bride : get you and pray the Gods  
 For successe and returne ; omit not any thing  
 In the pretended celebration.—Queenes,  
 Follow your soldier. [*To Artefius.*] As before, hence you, 212  
 And at the banckes of [*Aulis*] meete us with  
 The forces you can raife, where we shall finde  
 The moytie of a number, for a bufines  
 More bigger lookt. Since that our theame is hafte, 216  
 I stamp this kisse upon thy currant lippe ;  
 Sweete, keepe it as my token. Set you forward ;  
 For I will see you gone. [*Exit Artefius.*  
 Farewell my beauteous sifter. Pirithous, 220  
 Keepe the feaft full ; bate not an howre on 't.  
*Pir.* Sir,  
 Ile follow you at heeles : the feaft's solempnity  
 Shall want till your returne.  
*Thef.* Cofen, I charge you  
 Boudge not from Athens ; we shall be returning 224  
 Ere you can end this feaft, of which, I pray you,  
 Make no abatement. Once more, farewell all.  
 1 *Qu.* Thus dost thou still make good  
 The tongue o' th' world. 228  
 2 *Qu.* And earn't a deity  
 Equal with Mars.  
 3 *Qu.* If not above him ; for  
 Thou being but mortall, mak't affections bend  
 To godlike honours ; they themselves, some say,  
 Groned under such a mastery. 232  
*Thef.* As we 're men,  
 Thus should we doe ; being sensually subdude,

212. *Follow your soldier. As before, hence*  
 M. W. D. Sk. Q. F. S. C. Follow your  
 Soldier (as before) hence you (T.  
 Soldiers) K. Ty. soldier, as before ;  
 hence

213. *Aulis*] Th. S. etc. O.Edd. Anly  
 Ingleby, Auly Heath, Ilisse Se. conj.

At the Gates, or Port, or Back, of Aulis  
 216. *bigger look't*] Q. F. T. sqq. bigger  
 look'd D. bigger-look'd

223. *want*] O.Edd. etc. S. (approved by  
 Sid. Walker) wait

226-9] Sid. Walker's arrangement, D. ('67,  
 '76).



[I. 1] We loofe our humane tyle. Good cheere, ladies!  
Now turne we towards your comforts. [*Floriſh. Exeunt.*]

[I. 2] SCENE II. [*Thebes. The court of the palace.*]

*Enter Palamon and Arcite.*

*Arcite.* Deere Palamon, deerer in love then blood,  
And our prime cofen, yet unhardned in  
The crimes of nature; let us leave the citty  
4 Thebs, and the temptings in 't, before we further  
Sully our glosse of youth:  
And here to keepe in abstinence we shame  
As in incontinence; for not to swim  
8 I' th' aide o' th' current, were almost to fincke,  
At leaft to frustrate striving; and to follow  
The common streame, 'twold bring us to an edy  
Where we should turne or drowne; if labour through,  
12 Our gaine but life and weakenes.

*Pal.* Your advice  
Is cride up with example: what strange ruins,  
Since first we went to schoole, may we perceive  
Walking in Thebs? Skars and bare weedes  
16 The gaine o' th' martialist, who did propound  
To his bold ends, honour and golden ingots,  
Which though he won, he had not; and now flurtd  
By peace for whom he fought. Who, then, shall offer  
20 To Mars's so-scornd altar? I doe bleede  
When such I meete, and with great Juno would  
Refume her ancient fit of jelouzie,  
To get the foldier worke, that peace might purge  
24 For her repletion, and retaine anew  
Her charitable heart, now hard, and harther  
Then strife or war could be.

*Arc.* Are you not out?

234. *humane*] Q. Edd. human | 24. *retaine*] Edd. Heath conj. reclaim  
8. *aide*] O.Edd. etc. Th. conj. C. head | Sk. conj. regain

Meete you no ruine but the foldier in [I. 2]  
 The cranckes and turnes of Thebs? You did begin 28  
 As if you met decaies of many kindes:  
 Perceive you none that doe arowse your pittie,  
 But th' unconfiderd foldier?

*Pal.* Yes; I pittie  
 Decaies where ere I finde them; but such most 32  
 That, sweating in an honourable toyle  
 Are paide with yce to coole 'em.

*Arc.* 'Tis not this  
 I did begin to speake of; this is vertue  
 Of no respect in Thebs; I spake of Thebs, 36  
 How dangerous, if we will keepe our honours,  
 It is for our refyding; where every evill  
 Hath a good cullor; where every seeming good'  
 A certaine evill; where not to be ev'n jumpe 40  
 As they are here, were to be strangers, and  
 Such things to be, meere monfters.

*Pal.* 'Tis in our power—  
 Unlesse we feare that apes can tutor's—to  
 Be masters of our manners: what neede I 44  
 Affect anothers gate, which is not catching  
 Where there is faith? or to be fond upon  
 Anothers way of speech, when by mine owne  
 I may be reasonably conceiv'd, fav'd too, 48  
 Speaking it truly? why am I bound  
 By any generous bond to follow him  
 Followes his taylor, haply so long untill  
 The follow'd make purfuit? or let me know 52  
 Why mine owne barber is unblest, with him  
 My poore chinne too, for 'tis not cizard juft  
 To such a favorite's glasse? What cannon is there  
 That does command my rapier from my hip, 56  
 To dangle't in my hand, or to go tip-toe

41. *are here,*] Mason. D. Ty. O.Edd. S. | mere (F. T. S. meer)  
 C. W. K. Sk. are, here | 51. *untill*] Q. F. sqq. until Sid. Walker,  
 42. *to be, meere*] Nicholson. Edd. to be | till

[I. 2] Before the ftreete be foule? Either I am  
The fore-horfe in the teame, or I am none  
60 That draw i' th' fequent trace. Thefe poore fleight fores  
Neede not a plantin; that which rips my bofome,  
Almoft to th' heart's—

*Arc.* Our uncle Creon.

*Pal.* He,

A moft unbounded tyrant, whofe fuceffes  
64 Makes heaven unfeard, and villany affured  
Beyond its power there's nothing; almoft puts  
Faith in a feavour, and deifies alone  
Voluble chance; who onely attributes  
68 The faculties of other instruments  
To his owne nerves and act; commands men fervice,  
And what they winne in 't, boot and glory; [one]  
That feares not to do harm; good, dares not; let  
72 The blood of mine that's fibbe to him, be fuckt  
From me with leeches; let them breake and fall  
Off me with that corruption!

*Arc.* Cleere-fpirited cozen,

Let's leave his court, that we may nothing share  
76 Of his lowd infamy; for our milke  
Will relifh of the pasture, and we muft  
Be vile or difobedient; not his kinfmen  
In blood, unleffe in quality.

*Pal.* Nothing truer:

80 I thinke the ecchoes of his shames have deaf  
The eares of heav'nly iuftice: widdows' cries

61. *rips*] Q. etc. F. T. tips

63. *successes*] O.Edd. etc. Heath, K. success

64. *Makes*] O.Edd. K. Ty. S. etc. Make  
S. C. Ty. Sk. assur'd, Beyond

65. *power there's nothing;*] S. D. Sk.  
O. Edd. power: there's nothing, almost  
C. power; there's nothing almost Ty.  
power there's nothing—almost

66. *feavour*] Q. etc. Th. conj. Fear

67. *chance* ;] D. Ty. O.Edd. chance, C.

K. chance— S. W. Sk. Chance:

69. *men service*] O.Edd. S. sqq. men's  
service C.(1778). mens' C.(1811).  
men's

70. *boot and glory; one*] Ingram. (Daniel  
Qo.) boot and glory on That (T. C.  
D. Qo.) F. T. Ty. on; That S. etc.  
Boot and Glory too; That Nicholson,  
boots and glories on:

71. *good, dares not* ;] O.Edd. S. C. W.  
K. D. Ty. Sk. good dares not:

Descend againe into their throates, and have not [I. 2]  
Due audience of the gods.—Valerius! [Enter Valerius.

*Val.* The king calls for you; yet be leaden-footed, 84

Till his great rage be off him: Phœbus when  
He broke his whipstocke, and exclaimd against  
The horses of the sun, but whisperd, to  
The lowdennesse of his fury. 88

*Pal.* Small windes shake him!  
But what's the matter?

*Val.* Theseus—who where he threatens appals—hath sent  
Deadly defyanee to him, and pronounces  
Ruine to Thebes; who is at hand to feale 92  
The promise of his wrath.

*Arc.* Let him approach:  
But that we feare the gods in him, he brings not  
A jot of terrour to us: yet what man  
Thirde his owne worth—the case is each of ours— 96  
When that his action's dredg'd with minde affurd  
'Tis bad he goes about?

*Pal.* Leave that unreasond;  
Our services stand now for Thebes, not Creon:  
Yet to be neutrall to him were dishonour, 100  
Rebellious to oppose; therefore we must  
With him stand to the mercy of our fate,  
Who hath bounded our last minute.

*Arc.* So we must.—  
Is't fed this warres a foote? or it shall be, 104  
On faile of some condition?

*Val.* 'Tis in motion;  
Th' intelligence of state came in the instant  
With the defier.

*Pal.* Let's to the king; who, were he  
A quarter carrier of that honour which 108  
His enemy come in, the blood we venture  
Should be as for our health; which were not spent,

[I. 2] Rather laide out for purchase : but, alas !

112 Our hands advanc'd before our hearts, what will  
The fall o' th' froke doe damage ?

*Arc.* Let th' event,

That never-erring arbitratour, tell us

When we know all ourfelves, and let us follow

116 The becking of our chance.

[*Exeunt.*]

[I. 3] SCENE III. [*Before the gates of Athens.*]

*Enter Pirithous, Hippolyta, and Emilia.*

*Pir.* No further !

*Hip.* Sir, farewell : repeat my wishes

To our great lord, of whose succes I dare not

Make any timerous question ; yet I wish him

4 Exces and overflow of power, an't might be

To [dare] ill-dealing fortune. Speede to him ;

Store never hurtes good governours.

*Pir.* Though I know

His ocean needes not my poore drops, yet they

8 Muft yeild their tribute there. My precious maide,

Those best affections that the heavens infuse

In their best-temperd peices, keepe enthroand

In your deare heart !

*Emil.* Thanckes, fir ! Remember me

2 To our all-royall brother ; for whose speede

The great Bellona Ile follicite ; and

Since, in our terrene fstate, petitions are not

Without giftes underftood, Ile offer to her

10 What I fhall be advifed ſhe likes. Our hearts

Are in his army, in his tent.

*Hip.* In 's bofome.

We have bin foldiers, and wee cannot weepe

When our friends don their helmes, or put to fea,

5. *dare*] Se. Sy. conj., Heath. D. Sk. | W. K. *dure* Ty. 'dure Se. conj. T'out-  
Nicholson. S. C. *cure* O.Edd. Mason. | *dure or T'out-dare or To dare*

Or tell of babes broachd on the launce, or women [I. 3]  
 That have fod their infants in—and after eate them—  
 The brine they wept at killing 'em; then, if  
 You stay to see of us such spinsters, we  
 Should hold you here for ever. 24

*Pir.* Peace be to you,  
 As I pursue this war! which shall be then  
 Beyond further requiring. [Exit *Pir.*

*Emil.* How his longing  
 Follows his friend! since his depart, his sportes,  
 Though craving feriousnes and skill, past flightly 28  
 His careles execution, where nor gaine  
 Made him regard, or losse confider; but  
 Playing [one] bufines in his hand, another  
 Directing in his head, his minde nurse equall 32  
 To these so differing twyns. Have you observ'd him  
 Since our great lord departed?

*Hip.* With much labour;  
 And I did love him for 't. They two have cabind  
 In many as dangerous as poore a corner, 36  
 Perill and want contending; they have skift  
 Torrents, whose roring tyranny and power  
 I' th' leaft of these was dreadfull; and they have  
 Fought out together, where death's felfe was lodgd; 40  
 Yet fate hath brought them off. Their knot of love  
 Tide, weav'd, intangled, with so true, so long,  
 And with a finger of so deepe a cunning  
 May be outworne, never undone. I thinke 44  
 Theseus cannot be umpire to himselfe,  
 Cleaving his conscience into twaine, and doing  
 Each side like justice, which he loves best.

*Emil.* Doubtleffe

27. *sports*] Edd. Coleridge conj. imports  
 31. *Playing one*] M. (Heath MS.) sqq. Q.  
 ore F. T. S. C. o'er  
 36. *dangerous as poor*] D. ('67, '76) Sk.  
 conj. Edd. dangerous, as poor  
 b 2

37. *contending; they*] D. Sk. O. Edd. etc.  
 contending, they  
 39. *least of these*] Edd. Se. conj. best of  
 Ships were  
 40. *Fought*] Edd. L. quer. Sought

[I. 3] There is a best, and reason has no manners  
 To say it is not you. I was acquainted  
 Once with a time, when I enjoyd a play-fellow;  
 You were at wars, when she the grave enrichd,  
 52 Who made too proud the bed, tooke leave o' th' moone—  
 Which then lookt pale at parting—when our count  
 Was each eleven.

*Hip.* 'Twas [Flavina.]

*Emil.* Yes

You talke of Pirithous' and Theseus' love:

56 Theirs has more ground, is more maturely seasond,  
 More buckled with strong judgement, and their needs

2. Hearses ready, with Palamon and Arcite: the 3. Queenes, Theseus, and his Lordes ready.  
 The one of th' other may be said to water  
 Their intertangled rootes of love; but I,  
 And shee I sigh and spoke of, were things innocent,  
 Lov'd for we did, and like the elements  
 That know not what nor why, yet doe effect  
 Rare issues by their operance, our soules

64 Did so to one another: what she lik'd  
 Was then of me approv'd; what not, condemn'd,  
 No more arraignment; the flowre that I would plucke  
 And put betweene my breasts, O—then but beginning

68 To swell about the blossome—she would long  
 Till shee had such another, and commit it  
 To the like innocent cradle, where, Phoenix-like,  
 They dide in perfume; on my head no toy

72 But was her patterne; her affections—pretty,  
 Though happily her careless [wear]—I followed  
 For my most serious decking; had mine eare  
 Stolne some new aire, or at adventure humd [one]

54. *each eleven*] F. sqq. Q. each a eleven  
*Flavina*] S. sqq. Q. Flavia F. T.  
 Flavia

67. *oh (then . . . blossome)*] O.Edd. S. (oh  
 then C. sqq. (oh, then Sid. Walker,  
 Ty. oh! (then . . . D. ('67, '76) om. oh

72. (*pretty, . . . her careless wear*)] C. sqq.  
 Q. happily, her careless, were, [om. ]].  
 F. happily, her careless, were, I T.

careless were, Sy. conj. (1) (so Dodd,  
 Beaut. of Sh. I. 92, C) they careless  
 were) I (2) her careless Wear I S.  
 affection; her Pretty, tho' haply care-  
 less Wear, I Dodd conj. her affect;  
 her Lamb, hers careless were

75. *hum'd one*] C. etc. Q. humd on  
 F. T. S. W. humm'd on Ty. hum'd on

From muficall coynadge, why, it was a note [I. 3]  
 Whereon her fpirits would fojourne,—rather dwell on,—  
 And fing it in her flumbers: this rehearfall—  
 Which, ev'ry innocent wots well, comes in  
 Like old importments bastard—has this end, 80  
 That the true love tweene mayde and mayde may be  
 More then in fex [dividuall.]

*Hip.* Y' are out of breath;  
 And this high-speeded pace is but to fay,  
 That you fhall never—like the maide Flavina— 84  
 Love any that's calld man.

*Emil.* I'm fure I fhall not.

*Hip.* Now, alacke! weake fifter,  
 I muft no more beleeve thee in this point—  
 Though in 't I know thou doft beleeve thy felfe— 88  
 Then I will truff a fickely appetite,  
 That loathes even as it longs. But, fure, my fifter,  
 If I were ripe for your perfwafion, you  
 Have faide enough to fhake me from the arme 92  
 Of the all noble Thefeus, for whofe fortunes  
 I will now in and kneele, with great affurance  
 That we, more then his Pirithous, poffeffe  
 The high throne in his heart. 96

*Emil.* I am not  
 Againft your faith; yet I continew mine. [*Cornets. Exeunt.*]

SCENE IV. [*A field before Thebes.*]

[I. 4.]

*A battaile ftrooke within: then a retrait: florifh. Then enter Thefeus (victor), [Herald, and Attendants.] The three Queenes meete [Thefeus], and fall on their faces before him.*

1 *Qu.* To thee no ftarre be darke!

2 *Qu.* Both heaven and earth

79. *every innocent*] Lamb. W. sqq. Q. fury-innocent wots well) comes in Like old importments bastard, has this end, F. T. (as Q. with varr. fury [om. - ] innocent . . importments[-]bastard[, T.] . . end[;]). Sy. S. C. surely Innocence

wots well) · Mason, (Which fury innocent, wot I well, . . . old empotment's bastard)

82. *dividual*] S. sqq. Q. individuall F. T. individual

96-7] Dyce's arrangement.



[I. 4.] Friend thee for ever!

3 *Qu.* All the good that may  
Be wishd upon thy head, I cry amen to 't!

4 *Thef.* Th' imparciall gods, who from the mounted heavens  
View us their mortall heard, behold who erre,  
And in their time chaftice. Goe, and finde out  
The bones of your dead lords, and honour them

8 With treble ceremonie: rather then a gap  
Should be in their deere [rites,] we would supply 't.  
But thofe we will depute which fhall invest  
You in your dignities, and even each thing

12 Our haft does leave imperfect. So, adiew, [*Exeunt Queenes.*  
And heavens good eyes looke on you! What are thofe?

*Herald.* Men of great quality, as may be judgd  
By their appointment; some of Thebs have told 's  
16 They 're fifters' children, nephewes to the king.

*Thef.* By th' helme of Mars, I faw them in the war,  
Like to a paire of lions smeard with prey,  
Make lanes in troopes agaft: I fixt my note  
20 Constantly on them; for they were a marke  
Worth a god's view. What [was 't that prifoner] told me  
When I enquired their names?

*Herald.* We 'leave, they 're called  
Arcite and Palamon.

*Thef.* 'Tis right; thofe, thofe.

24 They are not dead?

*Her.* Nor in a ftate of life: had they bin taken  
When their laft hurts were given, 'twas poffible

3. Hearfes  
ready.

They might have bin recovered; yet they breathe,

28 And have the name of men.

*Thef.* Then like men ufe 'em:

9. *rites*] D. Q. rights  
18. *smear'd*] F. T. S. W. K. D. Ty. Sk.  
(Brit. Mus., Camb. Univ., Trin. Coll.  
Dub.) Qq. smeard (Colman's, Dyce's,  
P. A. Daniel's) Qq. succard C. suc-  
cour'd  
21. *what was't that prisoner*] D. K. ('67)

Sk. O.Edd. etc. K. ('41) what prisoner  
was't that  
22. *We 'leave*] L. O.Edd. We leave S.  
C. W. K. Sk. With leave D. ('46) Wi'  
leave Ty. We leave; they Heath,  
D. ('67, '76) We learn Ingleby conj.  
Believe L. conj. 'lieve

The very lees of fuch, millions of rates, [I. 4]  
 Exceede the wine of others : all our furgions  
 Convent in their behoofe ; our richeft balmes,  
 Rather then niggard, waft : their lives concerne us 32  
 Much more then Thebs is worth : rather then have 'em  
 Freed of this plight, and in their morning ftate,  
 Sound and at liberty, I would 'em dead ;  
 But, forty thoufand fold, we had rather have 'em 36  
 Prifoners to us then death. Beare 'em speedily  
 From our kinde aire,—to them unkinde,—and minifter  
 What man to man may doe ; for our fake more,  
 Since I have knowne frights, fury, friends' beheafte, 40  
 Loves' provocations, zeale, a miftris' tafce,  
 Defire of liberty, a feavour, madnes,  
 Hath fet a marke—which nature could not reach to  
 Without fome impofition,—ficknes in will, 44  
 Or wrafling ftrengh in reafon. For our love,  
 And great Apollo's mercy, all our beft  
 Their beft skill tender ! Leade into the citty ;  
 Where, having bound things fcatterd, we will poft 48  
 To Athens [fore] our army. [Florifh. Exeunt.]

SCENE V. [Another part of the fame, more remote [I. 5]  
 from Thebes.]

*Enter the Queenes with the hearfes of their knightes, in a  
 funerall folempnity, &c.*

*Urnes and odours bring away ! [Muficke.  
 Vapours, fighes, darken the day !*

40. *frights, fury, friends' beheafte*] S. (Friends Behefte) W. K.('41) frights, fury, friends' behefte F. T. frights ; fury, O.Edd. C. Ty. friends, behefte (Q. behefte) Heath, fights, fury D. K.('67) Sk. fight's fury, friends' behefte  
 41. *Loves' provocations*] S. W. K.('67) D. Sk. O.Edd. C. Ty. Loves, provocations *zeal, a miftris' tafce,*] C. sqq. miftris' tafce S. miftris tafce Q. miftris Tafce D. K.('67) Sk. zeal [in] a miftris' tafce  
 42. *liberty, a feavour, madnes,*] Edd. Sk. liberty—a fever, madnes—Hath  
 43. *Hath*] O.Edd. K.('41) Ty. Sk. S. C. W. D. K.('67) 'T hath Heath, Have S. C. arranged 42—45 : madnes, Sicknes in will, or . . . reafon ; 'T hath set . . . reach to Without some impofition  
 43, 44.] L. Edd. omit the marks of parenthesis.  
 49. *'fore*] S. sqq. O.Edd. for

[I. 5] *Our dole more deadly lookes than dying ;*  
 4 *Balmes, and gummes, and heavy cheeres,*  
*Sacred vials fill'd with teares,*  
*And clamors through the wild ayre flying!*  
  
*Come all sad and solemne showes,*  
 8 *That are quick-eyd pleasure's foes!*  
*We convent nought else but woes:*  
*We convent, &c.*

3 *Qu.* This funeral path brings to your household's grave:  
 12 Joy ceaze on you againe! Peace sleepe with him!

2 *Qu.* And this to yours.

1 *Qu.* Yours this way. Heavens lend  
 A thousand differing waies to one sure end.

3 *Qu.* This world's a citty full of straying freetes,  
 16 And death's the market-place, where each one meetes.

[*Exeunt severally.*]

## ACT II.

[II. 1] SCENE I. [*Athens. A garden, with a castle in the back-ground.*]

*Enter Jailor and Wooer.*

*Jail.* I may depart with little, while I live; some thing I may caft to you, not much. Alas! the prifon I keepe, though it be for great ones, yet they feldome come; before one  
 4 falmon, you fhall take a number of minnowes. I am given out to be better lyn'd then it can appeare to me report is a true fpeaker: I would I were really that I am deliverd to be. Marry, what I have—be it what it will—I will affure upon my  
 8 daughter at the day of my death.

*Woo.* Sir I demaund no more then your owne offer; and I will eftate your daughter in what I have promifed.

3. *looks than dying;*] D. Q. looks than dying [om. ;] F. T. looks, than dying [om. ;] C. etc. dying[!] S. Ty. looks than dying[,]  
 6. *wild!* O.Edd. Sid. Walker conj. wide

11. *grave:]* Q. K. D. Ty. Sk. F. graver [om. :] T. S. Graves, C. W. graves:  
 5. *appeare to me]* Edd. Q. Ty. appeare, to me

*Jail.* Wel, we will talke more of this when the solemnity is [II. I] paff. But have you a full promise of her? when that shall be 12  
feene, I tender my consent. [Enter Daughter.

*Woo.* I have, fir. Here shee comes.

*Jail.* Your friend and I have chanced to name you here, upon the old busines; but no more of that now, so soone as 16  
the court hurry is over, we will have an end of it: i' th' meane time, looke tenderly to the two prifoners; I can tell you they are princes.

*Daugh.* These strewings are for their chamber. 'Tis pittie 20  
they are in prifon, and 'twere pittie they should be out. I doe thinke they have patience to make any adversfity asham'd; the prifon it felfe is proud of 'em; and they have all the world in their chamber. 24

*Jail.* They are fam'd to be a paire of absolute men.

*Daugh.* By my troth, I think fame but stammers 'em; they stand a greife above the reach of report.

*Jail.* I heard them reported in the battaile to be the only 28  
doers.

*Daugh.* Nay, most likely; for they are noble sufferers. I mervaile how they would have lookd, had they beene victors, that, with such a constant nobility, enforce a freedome out or 32  
bondage, making misery their mirth, and affliction a toy to jest at.

*Jail.* Doe they so?

*Daugh.* It seemes to me they have no more fence of their 36  
captivity then I of ruling Athens: they eate well, looke merrily, discourse of many things, but nothing of their owne restraint and difasters. Yet fometime a devided figh, martyrd as 't were i' th' deliverance, will breake from one of them; 40  
when the other presently gives it so sweete a rebuke, that I could wish my felfe a figh to be so chid, or at least a figher to be comforted.

*Woo.* I never saw 'em. 44

27. *greise*] Q. D. ('46) Ty. Sk. S. Griese | conj. Gree K. ('67) grice D. ('67, '76)  
F. T. C. W. K. ('41) grief Se. Sy. | grise

[II. 1] *Jail.* The duke himfelfe came privately in the night, and fo did they, what the reafon of it is, I know not. [*Enter Palamon and Arcite, above.*] Looke, yonder they are! that's  
48 Arcite lookes out.

*Daugh.* No, fir, no; that's Palamon: Arcite is the lower of the twaine; you may perceive a part of him.

*Jail.* Goe to! leave your pointing; they would not make  
52 us their object; out of their fight.

*Daugh.* It is a holliday to looke on them. Lord, the difference of men. [*Exeunt.*]

[II. 2]

SCENE II. [*The same.*]*Enter Palamon and Arcite [above].*

*Pal.* How doe you, noble cofen?

*Arc.* How doe you, fir?

*Pal.* Why, ftrong inough to laugh at mifery,  
And beare the chance of warre yet. We are prifoners  
4 I feare for ever, cofen.

*Arc.* I beleeve it;  
And to that deftiny have patiently  
Laide up my houre to come.

*Pal.* Oh cofen Arcite,  
Where is Thebs now? where is our noble country?  
8 Where are our friends and kindreds? Never more  
Muft we behold thofe comforts, never fee  
The hardy youthes ftrive for the games of honour,  
Hung with the painted favours of their ladies,  
12 Like tall fhips under faile; then ftart amongst 'em  
And, as an eaftwind, leave 'em all behinde us  
Like lazy clowdes, whilst Palamon and Arcite,  
Even in the wagging of a wanton leg,  
16 Out-ftript the people's praifes, won the garlands,  
Ere they have time to wifh 'em ours. O, never  
Shall we two exercife, like twyns of honour,

Our armes againe, and feele our fyry horfes [II. 2]  
 Like proud seas under us! Our good swords now,— 20  
 Better the red-eyd god of war nev'r [wore]—  
 [Ravishd] our fides, like age, must run to ruft,  
 And decke the temples of those gods that hate us;  
 These hands shall never draw 'em out like lightning, 24  
 To blaft whole armies, more!

*Arc.* No, Palamon,  
 Those hopes are prisoners with us: here we are,  
 And here the graces of our youthes must wither,  
 Like a too-timely spring; here age must finde us, 28  
 And, which is heaviest, Palamon, unmarried;  
 The sweete embraces of a loving wife,  
 Loden with kisses, armd with thousand cupids,  
 Shall never claspe our neckes; no issue know us, 32  
 No figures of our selves shall we e'er see,  
 To glad our age, and like young eagles teach 'em  
 Boldly to gaze against bright armes, and say  
 "Remember what your fathers were, and conquer!" 36  
 The faire-eyd maides shall weepe our banishments,  
 And in their songs curse ever-blinded fortune,  
 Till shee for shame see what a wrong she has done  
 To youth and nature: this is all our world; 40  
 We shall know nothing here but one another;  
 Heare nothing but the clocke that tels our woes;  
 The vine shall grow, but we shall never see it;  
 Sommer shall come, and with her all delights, 44  
 But dead-cold winter must inhabite here still.

*Pal.* 'Tis too true, Arcite. To our Theban houndes,  
 That shooke the aged Forrest with their ecchoes,  
 No more now must we halloa; no more shake 48  
 Our pointed javelyns, whilst the angry swine  
 Flyes like a Parthian quiver from our rages,  
 Strucke with our well-steeld darts: all valiant uses—

21. *wore*] S. sqq. K.('41). O.Edd. were  
 D. K.('67) ware

22. *Ravish'd*] S. sqq. Q. Bravishd F.

T. Ty. Bravish'd  
 51. *Strucke*] Q. F. T. S. C. W. K.('41)  
 Ty. Struck Heath, D. K.('67) Stuck

[II. 2] The foode and nourishment of noble mindes—  
 In us two here shall perish ; we shall die—  
 Which is the curfe of honour—lastly,  
 Children of greife and ignorance.

*Arc.* Yet, cofen,

56 Even from the bottom of these miseries,  
 From all that fortune can inflict upon us,  
 I see two comforts ryfing, two meere blessings,  
 If the gods please, to hold here a brave patience,  
 60 And the enjoying of our greefes together.  
 Whilst Palamon is with me, let me perish  
 If I thinke this our prifon !

*Pal.* Certainly

'Tis a maine goodnes, cofen, that our fortunes  
 64 Were twynn'd together : 'tis most true, two foules  
 Put in two noble bodies, let 'em suffer  
 The gaule of hazard, fo they grow together,  
 Will never fincke ; they must not, say they could :  
 68 A willing man dies sleeping, and all's done.

*Arc.* Shall we make worthy uses of this place,  
 That all men hate fo much ?

*Pal.* How, gentle cofen ?

*Arc.* Let's thinke this prifon holy sanctuary,  
 72 To keepe us from corruption of worfe men :  
 We 're young, and yet desire the waies of honour ;  
 That, liberty and common conversation,  
 The poyfon of pure spirits, might, like women,  
 76 Wooe us to wander from. What worthy blessing  
 Can be, but our imaginations  
 May make it ours ? And heere being thus together,  
 We are an endles mine to one another ;  
 80 We are one another's wife, ever begetting

54. *lastly*] O.Edd. etc. S. C. (Ingleby,  
 L., quer.) lazily

59. *please, to hold here a brave*] Q. Ty.  
 (Sk. conj.) F. T. please to hold here  
 S. please to hold here, a C. W. please

to hold here ; a brave D. K. Sk. please  
 to hold here,—a brave

64. *twynn'd*] L. Q. twyn'd F. T. D.  
 K. ('67) Sk. twin'd S. C. K. ('41) twinn'd  
 W. Ty. twined

New birthes of love ; we are father, friends, acquaintance ; [II. 2]  
 We are, in one another, families,  
 I am your heire, and you are mine : this place  
 Is our inheritance ; no hard oppreffour 84  
 Dare take this from us : here, with a little patience,  
 We fhall live long, and loving ; no furfeits feeke us ;  
 The hand of war hurts none here, nor the seas  
 Swallow their youth. Were we at liberty, 88  
 A wife might part us lawfully, or bufines ;  
 Quarrels confume us ; envy of ill men  
 Crave our acquaintance ; I might ficken, cofen,  
 Where you fhould never know it, and fo perifh 92  
 Without your noble hand to clofe mine eies,  
 Or praiers to the gods ; a thoufand chaunces,  
 Were we from hence, would feaver us.  
*Pal.* You 've made me—  
 I thanke you, cofen Arcite—almoft wanton 96  
 With my captivity : what a mifery  
 It is to live abroad, and every where !  
 'Tis like a beaft, me thinkes : I finde the court here,  
 I am fure, a more content ; and all thofe pleafures 100  
 That wooe the wils of men to vanity  
 I fee through now ; and am fufficient  
 To tell the world, 'tis but a gaudy fhadow,  
 That old time, as he paffes by, takes with him. 104  
 What had we bin, old in the court of Creon,  
 Where fin is juftice, luft and ignorance  
 The vertues of the great ones ? Cofen Arcite,  
 Had not the loving gods found this place for us, 108  
 We had died as they doe, ill old men, unwept,  
 And had their epitaphes, the people's curfes.  
 Shall I fay more ?  
*Arc.* I'd heare you ffill.  
*Pal.* Ye fhall.

91. *Crave*] O.Edd. C. W. K.('41) Ty. S. | Heath, Raze Mason, Cleave D. K.('67)  
 Reave Th. conj. Craze Sy. conj. Carve | Sk. Grave



[II. 2] Is there record of any two that lov'd  
Better then we doe, Arcite ?

*Arc.* Sure there cannot.

*Pal.* I doe not thinke it possible our friendship  
Should ever leave us.

*Arc.* Till our deathes it cannot ;

[*Enter Emilia and her Woman [below].*]

116 And after death our spirits shall be led  
To those that love eternally. Speake on, fir.

[*Emil.*] This garden has a world of pleasures in't.  
What flowre is this ?

*Wom.* 'Tis calld Narcissus, madam.

120 *Emil.* That was a faire boy certaine, but a foole  
To love himselfe : were there not maides enough ?

*Arc.* Pray forward.

*Pal.* Yes.

*Emil.* Or were they all hard hearted ?

*Wom.* They could not be to one so faire.

*Emil.* Thou wouldst not.

124 *Wom.* I thinke I should not, madam.

*Emil.* That's a good wench :

But take heede to your kindnes though !

*Wom.* Why, madam ?

*Emil.* Men are mad things.

*Arc.* Will ye goe forward, cofen ?

*Emil.* Canst not thou worke such flowers in filke, wench ?

128 *Wom.* Yes.

*Emil.* Ile have a gowne full of 'em ; and of these ;

This is a pretty colour : wilt not doe

Rarely upon a skirt, wench ?

*Wom.* Deinty, madam.

*Arc.* Cofen, Cofen ! how doe you, Sir ? Why, Palamon !

132 *Pal.* Never till now I was in prifon, Arcite.

*Arc.* Why, what's the matter, man ?

*Pal.* Behold, and wonder !

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118. *Emi. This garden]* S. sqq. O.Edd. Ty. give this as part of Arcite's speech.

By heaven, thee is a goddesse!

[II. 2]

*Arc.*

Ha!

*Pal.*

Doe reverence!

She is a goddesse, Arcite!

*Emil.*

Of all flowres,

Me thinks, a rose is best.

136

*Wom.*

Why, gentle madam?

*Emil.* It is the very embleme of a maide :

For when the west wind courts her gently

How modestly she blowes, and paints the sun

With her chaste blushes! When the north comes neere her, 140

Rude and impatient, then, like chastity,

Shee lockes her beauties in her bud againe,

And leaves him to base briers.

*Wom.*

Yet, good madam,

Sometimes her modesty will blow so far

144

She fals for 't : a mayde,

If thee have any honour, would be loth

To take example by her.

*Emil.*

Thou art wanton.

*Arc.* She is wondrous faire!

148

*Pal.*

She is all the beauty extant!

*Emil.* The sun grows high; lets walk in. Keep these flowers.

Wee'le see how neere art can come neere their colours.

I am wondrous merry-hearted; I could laugh now.

*Wom.* I could lie downe, I am sure.

152

*Emil.*

And take one with you?

*Wom.* That 's as we bargaine, madam.

*Emil.*

Well, agree then.

[*Exeunt Emilia and Woman.*]

*Pal.* What thinke you of this beauty?

*Arc.*

'Tis a rare one.

*Pal.* Is 't but a rare one?

*Arc.*

Yes, a matchles beauty.

*Pal.* Might not a man well lose himselfe, and love her?

156

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138. *gently*] O.Edd. etc. S. Farmer, *gently* Th. conj. her Beauties *gently*

[II. 2] *Arc.* I cannot tell what you have done ; I have,  
Beswore mine eyes for 't. Now I feele my shackles.

*Pal.* You love her, then ?

*Arc.*

Who would not ?

*Pal.*

And desire her ?

160 *Arc.* Before my liberty.

*Pal.* I saw her first.

*Arc.*

That's nothing.

*Pal.*

But it shall be.

*Arc.* I saw her too.

*Pal.*

Yes, but you must not love her.

*Arc.* I will not as you doe, to worship her,

164 As she is heavenly, and a blessed goddess ;

I love her as a woman, to enjoy her :

So both may love.

*Pal.*

You shall not love at all.

*Arc.* Not love at all ! Who shall deny me ?

168 *Pal.* I, that first saw her ; I, that took possession

First with mine eye of all those beauties in her

Revealed to mankind. If thou lovest her,

Or entertain'it a hope to blast my wishes,

172 Thou art a traitour, Arcite, and a fellow

False as thy title to her : friendship, blood,

And all the ties betwene us, I disclaime,

If thou once thinke upon her !

*Arc.*

Yes, I love her ;

176 And if the lives of all my name lay on it,

I must doe so ; I love her with my foule !

If that will lose ye, farewell, Palamon !

I say againe, I love ; and in loving her, maintaine

180 I am as worthy and as free a lover,

And have as just a title to her beauty,

As any Palamon, or any living

That is a man's sonne.

168.] Edd. Sid. Walker, deny me? *Pal.* |  
I ; I that

179. *I say againe, I love : and* | Edd. (O. |

Edd. S. love, and) Sid. Walker, I love  
her ; and

*Pal.* Have I cald thee friend? [II. 2]

*Arc.* Yes, and have found me so. Why are you mov'd thus? 184

Let me deale coldly with you: am not I  
Part of [your] blood, part of your foule? you 've told me  
That I was Palamon, and you were Arcite.

*Pal.* Yes. 188

*Arc.* Am not I liable to those affections,  
Those joyes, greifes, angers, feares, my friend shall suffer?

*Pal.* Ye may be.

*Arc.* Why, then, would you deale so cunningly,  
So strangely, so unlike a noble kinsman, 192  
To love alone? Speake truely, doe you thinke me  
Unworthy of her fight?

*Pal.* No; but unjust  
If thou pursue that fight.

*Arc.* Because an other  
First sees the enemy, shall I stand still, 196  
And let mine honour downe, and never charge?

*Pal.* Yes, if he be but one.

*Arc.* But say that one  
Had rather combat me?

*Pal.* Let that one say so,  
And use thy freedome; else if thou pursuest her, 200  
Be as that curfed man that hates his country,  
A branded villaine!

*Arc.* You are mad.

*Pal.* I must be,  
Till thou art worthy, Arcite; it concernes me;  
And, in this madnes, if I hazard thee 204  
And take thy life, I deale but truely.

*Arc.* Fie, fir!  
You play the childe extreamely: I will love her,  
I must, I ought to doe so, and I dare;  
And all this justly. 208

*Pal.* O, that now, that now

- [II. 2] Thy false selfe and thy friend had but this fortune,  
 To be one howre at liberty, and graspe  
 Our good swords in our hands! I 'ld quickly teach thee  
 212 What 'twere to filch affection from another!  
 Thou art baser in it then a cutpurse:  
 Put but thy head out of this window more,  
 And, as I have a foule, Ile naile thy life to 't!  
 216 *Arc.* Thou dar'ft not, foole; thou canst not; thou art feeble:  
 Put my head out! Ile throw my body out,  
 And leape the garden, when I see her next,  
 And pitch between her armes to anger thee.  
 220 *Pal.* No more! the keeper's comming; I shall live  
 To knocke thy braines out with my shackles.  
*Arc.* *Doe.*

*Enter [Jailor.]*

- [*Jail.*] By your leave, gentlemen.  
*Pal.* Now, honest keeper?  
 [*Jail.*] Lord Arcite, you must presently to the duke:  
 224 The cause I know not yet.  
*Arc.* I'm ready, keeper.  
 [*Jail.*] Prince Palamon, I must awhile bereave you  
 Of your faire cofen's company. [*Exeunt Arcite and Jailor.*]  
*Pal.* And me too,  
 Even when you please of life. Why is he sent for?  
 228 It may be, he shall marry her; he's goodly,  
 And like enough the duke hath taken notice  
 Both of his blood and body. But his falsehood!  
 Why should a friend be treacherous? If that  
 232 Get him a wife so noble and so faire,  
 Let honest men ne'er love againe. Once more  
 I would but see this faire one.—Blessed garden,  
 And fruite and flowers more blessed, that still blossom  
 236 As her bright eies shine on ye! Would I were,  
 For all the fortune of my life hereafter,

II. 2.]

*The Two Noble Kinsmen.*

33

Yon little tree, yon blooming apricocke ! [II. 2]  
How I would spread, and fling my wanton armes  
In at her window ! I would bring her fruite 240  
Fit for the gods to feed on ; youth and pleafure,  
Still as the tasted, fhould be doubled on her ;  
And if ſhe be not heavenly, I would make her  
So neere the gods in nature, they fhould feare her ; 244

[Enter Jailor.]

And then I am ſure ſhe would love me. How now, keeper !  
Wher's Arcite ?

[Jail.] Banifhd. Prince Pirithous  
Obtained his liberty ; but never more,  
Upon his oth and life, muſt he ſet foote 248  
Upon this kingdome.

Pal. Hee's a bleſſed man !  
He ſhall ſee Thebs againe, and call to armes  
The bold yong men that, when he bids 'em charge,  
Fall on like fire : Arcite ſhall have a fortune, 252  
If he dare make himſelfe a worthy lover,  
Yet in the field to ſtrike a battle for her ;  
And if he loſe her then, he's a cold coward ;  
How bravely may he beare himſelfe to win her 256  
If he be noble Arcite : thouſand waies !  
Were I at liberty, I would doe things  
Of ſuch a vertuous greatnes, that this lady,  
This bluſhing virgine, ſhould take manhood to her, 260  
And ſeeke to raviſh me.

[Jail.] My lord, for you  
I have this charge too—

Pal. To diſcharge my life.

[Jail.] No ; but from this place to remoove your lordſhip :  
The windowes are too open. 264

Pal. Devils take 'em  
That are ſo envious to me ! Pre'thee kill me.

[Jail.] And hang for't afterward ?

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238. *Apricocke*] Q. F. T. S. D. K. ('67) Sk. Apricock C. W. K. ('41) Ty. apricot  
b 3

- [II. 2] *Pal.* By this good light  
Had I a sword I 'ld kill thee.
- [*Jail.*] Why, my lord?
- 268 *Pal.* Thou bring'ft such pelting scurvy news continually,  
Thou art not worthy life. I will not goe.
- [*Jail.*] Indeede you muft, my lord.
- Pal.* May I fee the garden?
- [*Jail.*] Noe.
- Pal.* Then I am refolv'd, I will not goe.
- [*Jail.*] I muft
- 272 Conftaine you, then; and for you're dangerous,  
Ile clap more yrons on you.
- Pal.* Doe, good keeper:  
Ile fhake 'em fo, ye fhall not fleepe;  
Ile make ye a new morriffe. Muft I goe?
- 276 [*Jail.*] There is no remedy.
- Pal.* Farewell, kinde window;  
May rude winde never hurt thee!—O, my lady,  
If ever thou haft felt what forrow was,  
Dreame how I fuffer!—Come, now bury me. [*Exeunt.*]

[II. 3] SCENE III. [*The country near Athens.*]*Enter Arcite.*

- Arc.* Banifhd the kingdome? 'tis a benefite,  
A mercy I muft thanke 'em for; but banifhd  
The free enjoying of that face I die for,
- 4 Oh 'twas a ftuddied punishment, a death  
Beyond imagination! Such a vengeance,  
That, were I old and wicked, all my fins  
Could never plucke upon me. Palamon,
- 8 Thou haft the start now, thou fhalt ftay, and fee  
Her bright eyes breake each morning 'gainft thy window,  
And let in life into thee; thou fhalt feede  
Upon the sweetenes of a noble beauty,
- 12 That nature ne'er exceeded, nor ne'er fhall:  
Good gods, what happines has Palamon!

Twenty to one, hee'l come to speake to her; [II. 3]  
 And, if she be as gentle as she's faire,  
 I know she's his; he has a tongue will tame 16  
 Tempests, and make the wild rockes wanton. Come what  
 can come,

The worst is death; I will not leave the kingdome:  
 I know mine owne is but a heape of ruins,  
 And no redresse there: if I goe, he has her. 20  
 I am resolv'd: an other shape shall make me,  
 Or end my fortunes; either way, I'm happy:  
 Ile see her, and be neere her, or no more.

*Enter four Country-people; & one with a garland before them.*

1. My masters, Ile be there, that's certaine. 24  
 2. And Ile be there.  
 3. And I.  
 4. Why, then, have with ye, boyes! 'Tis but a chiding:  
 Let the plough play to-day; Ile tickle't out 28  
 Of the jades' tailes to-morrow.

1. I am sure  
 To have my wife as jealous as a turkey:  
 But that's all one; Ile goe through, let her mumble.  
 2. Clap her aboard to morrow-night, and stoa her, 32  
 And all's made up againe.

3. I, doe but put  
 A feskue in her fist, and you shall see her  
 Take a new lesson out, and be a good wench.  
 Doe we all hold against the maying? 36

4. Hold?  
 What should aile us?  
 3. Arcas will be there.  
 2. And Sennois,  
 And Rycas; and three better lads nev'r dancd  
 Under green tree; and [ye] know what wenches, ha!

21. *resolv'd*: *another*] D. Q. *resolu'd* an  
 other  
 24. *sq.*] Dyce's arrangement, ed. 1876,

here followed.  
 39. *ye know*] S. *sq.* O.Edd. yet know



- [II. 3] But will the dainty domine, the schoolemafter,  
 Keep touch, doe you thinke? for he do's all, ye know.  
 3. Hee'l eate a hornebooke ere he faile : goe to!  
 The matter's too farre driven betweene  
 44 Him and the tanner's daughter, to let slip now;  
 And she must see the duke, and she must daunce too.  
 4. Shall we be luffy?  
 2. All the boyes in Athens  
 Blow wind i' th' breech on us : and here Ile be  
 48 And there Ile be, for our towne, and here againe,  
 And there againe : ha, boyes, heigh for the weavers!  
 1. This must be done i' th' woods.  
 4. O, pardon me!  
 2. By any meanes; our thing of learning [says] so;  
 52 Where he himselve will edifie the duke  
 Most parlously in our behalves : hee's excellent i' th' woods;  
 Bring him to th' plaines, his learning makes no cry.  
 3. We'll see the sports; then every man to 's tackle!  
 56 And, sweete companions, let's rehearse by any meanes,  
 Before the ladies see us, and doe sweetly,  
 And god knows what may come on 't.  
 4. Content : the sports  
 Once ended, wee'l performe. Away, boyes, and hold!  
 60 *Arc.* By your leaves, honest friends; pray you, whither  
 goe you?  
 4. Whither! why, what a question 's that!  
*Arc.* Yes, 'tis a question,  
 To me that know not.  
 3. To the games, my friend.  
 64 2. Where were you bred, you know it not?  
*Arc.* Not farre, fir.  
 Are there such games to-day?  
 1. Yes, marry, are there :  
 And such as you nev'r saw; The duke himselve  
 Will be in person there.

II. 3, 4.] *The Two Noble Kinsmen.* 37

*Arc.* What pastimes are they? [II. 3]  
 2. Wraffling, and running.—'Tis a pretty fellow. 68

3. Thou wilt not goe along?

*Arc.* Not yet, fir.

4. Well, fir,

Take your owne time. Come, boyes.

1. My minde misgives me  
 This fellow has a vengeance tricke o' th' hip;

Marke how his body 's made for 't. 72

2. Ile be hangd though

If he dare venture; hang him, plumb porredge!

He wraffle? he roft eggs! Come, let's be gon, lads.

[*Exeunt* Countrymen.]

*Arc.* This is an offerd oportunity  
 I durft not wish for. Well I could have wrestled, 76

The best men calld it excellent; and run

Swifter then winde upon a feild of corne,

Curling the wealthy eares, nev'r flew. Ile venture,

And in some poore disguise be there: who knowes 80

Whether my browes may not be girt with garlands,

And happines preferre me to a place

Where I may ever dwell in fight of her? [*Exit.*]

SCENE IV. [*Athens. A room in the prifon.*] [II. 4]

*Enter* Jailor's Daughter.

*Daugh.* Why should I love this gentleman? 'tis odds

He never will affect me; I am base,

My father the meane keeper of his prifon,

And he a prince; To marry him is hopelesse,

To be his whore, is witles. Out upon 't!

What pushes are we wenches driven to,

76. *Well I*] S. C. W. K. D. Sk. O. Edd. | near Se. Sy. S. C. W. the . . . ne'er  
 Ty. Well, I | Mason, D. than wind . . . ever flew K.  
 78. *then winde . . . nev'r flew.*] L. Q. | Sk. than . . . e'er  
 then winde . . . never flew: (so F. T. | 3. *his prifon*] Q. etc. S. this prifon  
 Ty. than wind) Th. conj. then . . .

- [II. 4] When fifteene once has found us ! First I saw him ;  
 8 I, seeing, thought he was a goodly man ;  
 He has as much to please a woman in him—  
 If he please to bestow it so—as ever  
 These eyes yet lookt on ; next, I pittied him,  
 12 And so would any young wench o' my conscience  
 That ever dream'd, or vow'd her maidenhead  
 To a yong handsome man ; then I lov'd him,  
 Extremely lov'd him, infinitely lov'd him ;  
 16 And yet he had a cosen, faire as he too ;  
 But in my heart was Palamon, and there,  
 Lord, what a coyle he keeps ! To heare him  
 Sing in an evening, what a heaven it is !  
 20 And yet his songs are sad ones. Fairer spoken  
 Was never gentleman : when I come in  
 To bring him water in a morning, first  
 He bowes his noble body, then salutes me, thus :  
 24 " Faire, gentle mayde, good morrow : may thy goodnes  
 Get thee a happy husband ! " Once, he kist me ;  
 I lov'd my lips the better ten daies after :  
 Would he would doe so ev'ry day ! He greives much,  
 28 And me as much to see his misery :  
 What should I doe, to make him know I love him ?  
 For I would faine enjoy him. Say I ventur'd  
 To set him free ? what saies the law, then ? Thus much  
 32 For law, or kindred ! I will doe it,  
 And this night or to-morrow he shall love me. [Exit.

8. *I, seeing,*] S. C. W. K. D. Sk. Q. I  
 (seeing) F. I (seeing) though the Sid.  
 Walker, And seeing  
 14. *then I lov'd*] O.Edd. S. D. Ty. C. W.  
 K. Then, I Sk. [and] then, I  
 18. *To heare him*] O.Edd. etc. Se. S. To  
 sit and hear him  
 31. *thus much For*] O.Edd. Ty. S. thus  
 much For . . Kindred : I will do it, ay

And this night ; and toMorrow he shall  
 love me. C.(1778) W. K.(41) And this  
 Night, or tomorrow : He (he C. 1811).  
 Q. night, or to morrow he D. Sk. night  
 or tomorrow he K.(67) night, or  
 to-morrow, he L. qy. I will do it, And  
 this night ;—or tomorrow he  
 32.] cf. metre of IV. ii. 144.

SCENE V. [*An open place in Athens.*]

[II. 5]

Enter Theseus, Hippolyta, Pirithous, Emilia; Arcite [*as a Country-man, wearing*] a Garland; [*and Country-people*].

This short flourish of cornets, and showtes within.

*Thef.* You have done worthily; I have not feene,  
Since Hercules, a man of tougher synewes:  
What e'er you are, you run the best, and wrastle,  
That these times can allow.

4

*Arc.* I'm proud to please you.

*Thef.* What cuntry bred you?

*Arc.* This; but far off, prince.

*Thef.* Are you a gentleman?

*Arc.* My father said so;

And to those gentle uses gave me life.

*Thef.* Are you his heire?

8

*Arc.* His yongest, sir.

*Thef.* Your father

Sure is a happy fire, then. What proves you?

*Arc.* A little of all noble qualities:

I could have kept a hawke, and well have holloa'd

To a deepe crie of dogges; I dare not praise

12

My feat in horfemanfhip, yet they that knew me

Would say it was my best peece; last and greateft,

I would be thought a souldier.

*Thef.* You are perfect.

*Pir.* Upon my soule, a proper man!

16

*Emil.* He is so.

*Pir.* How doe you like him, ladie?

*Hip.* I admire him:

I have not feene so yong a man so noble—

If he say true,—of his sort.

*Emil.* Beleeve,

His mother was a wondrous handsome woman;

20

*Scene V*] Qo. Scæna 4. D. Arcite disguised, wearing . . . . . Countrymen  
7. *me life*] Edd. Se. conj. my

9. *prooves you?*] Q. F. T. W. D. Ty.  
K.('67) Šk. proves S. C. K.('41) prove  
Ingram conj. profess

- [II. 5] His face me thinkes goes that way.  
*Hip.* But his body  
 And frie minde illustrate a brave father.  
*Pir.* Marke how his vertue, like a hidden sun,  
 24 Breakes through his baser garments!  
*Hip.* Hee's well got, fure.  
*Thef.* What made you seeke this place, fir?  
*Arc.* Noble Theseus,  
 To purchase name, and doe my ablest service  
 To such a well-found wonder as thy worth;  
 28 For onely in thy court, of all the world,  
 Dwells faire-eyd honor.  
*Pir.* All his words are worthy.  
*Thef.* Sir, we are much endebted to your travell,  
 Nor shall you loofe your wifh.—Pirithous,  
 32 Dispose of this faire gentleman.  
*Pir.* Thankes, Theseus.—  
 What-e'er you are, y' are mine; and I shall give you  
 To a most noble service,—to this lady,  
 This bright yong virgin; pray, observe her goodnesse:  
 36 You have honoured hir faire birthday with your vertues,  
 And, as your due, y' are hers; kisse her faire hand, fir.  
*Arc.* Sir, y' are a noble giver.—Dearest bewtie,  
 Thus let me feale my vowd faith [*kisses her hand*]: when your  
 fervant—  
 40 Your most unworthie creature—but offends you,  
 Command him die, he shall.  
*Emil.* That were too cruell.  
 If you deserve well, fir, I shall soone see it:  
 Y' are mine: and fomewhat better than your rancke Ile use you.  
 44 *Pir.* Ile see you furnish'd, and because you fay  
 You are a horseman, I must needs intreat you  
 This afternoone to ride; but tis a rough one.  
*Arc.* I like him better, prince; I shall not, then,

42. *see it*] L. Q. D. see't43. *Ile use you*] Q. arrangement. D. prints

as a separate line.

Freeze in my faddle.

[II. 5]

*Thef.* Sweet, you must be readie,—  
And you, Emilia,—and you, friend,—and all,—  
To-morrow, by the sun, to doe observance  
To flowry May, in Dian's wood.—Waite well, fir,  
Upon your mistress.—Emily, I hope  
He shall not goe afoote.

52

*Emil.* That were a shame, fir,  
While I have horses.—Take your choice; and what  
You want at any time, let me but know it;  
If you serve faithfully, I dare assure you  
You'll finde a loving mistress.

56

*Arc.* If I doe not,  
Let me finde that my father ever hated:  
Disgrace and blowes.

*Thef.* Go, leade the way; you've won it;  
It shall be so: you shall receive all dues  
Fit for the honour you have won; 'twere wrong else.—  
Sister, beshrew my heart, you have a servant,  
That, if I were a woman, would be master:  
But you are wife.

60

64

*Emil.* I hope too wife for that, fir.

[*Flourish.* *Exeunt.*]SCENE VI. [*Athens. Before the prison.*]

[II. 6]

*Enter Jailor's Daughter.*

*Daugh.* Let all the dukes and all the divells rore,  
He is at liberty: I have ventur'd for him;  
And out I have brought him to a little wood  
A mile hence: I have sent him, where a cedar,  
Higher than all the rest, spreads like a plane,  
Fast by a brooke; and there he shall keepe close,  
Till I provide him fyles and foode; for yet  
His yron bracelets are not off. O, love,  
What a stout-hearted child thou art! My father  
Durst better have indur'd cold yron than done it.

4

8

[II. 6] I love him beyond love and beyond reason,  
 12 Or wit, or safetie; I have made him know it:  
 I care not; I am desperate; if the law  
 Finde me, and then condemne me for 't, some wenches  
 Some honest-harted maides, will fing my dirge,  
 16 And tell to memory my death was noble,  
 Dying almost a martyr. That way he takes,  
 I purpose is my way too: sure he cannot  
 Be so unmanly, as to leave me here:  
 20 If he doe, maides will not so easly  
 Trust men againe: and yet he has not thank'd me  
 For what I've done: no, not so much as kist me;  
 And that, me thinkes, is not so well; nor scarcely  
 24 Could I perswade him to become a freeman,  
 He made such scruples of the wrong he did  
 To me and to my father. Yet, I hope,  
 When he considers more, this love of mine  
 28 Will take more root within him: let him doe  
 What he will with me, so he use me kindly;  
 For use me so he shall, or Ile proclaime him,  
 And to his face, no man. Ile presently  
 32 Provide him necessaries, and packe my cloathes up,  
 And where there is a [patch] of ground Ile venture,  
 So hee be with me: by him, like a shadow,  
 Ile ever dwell. Within this houre the whoobub  
 36 Will be all o'er the prison: I am then  
 Kissing the man they looke for. Farewell, father!  
 Get many more such prisoners and such daughters,  
 And shortly you may keepe yourfelfe. Now to him! [*Exit.*]

## ACT III.

SCENE I. [*A forest near Athens.*]

[III. 1]

*Enter Arcite.*Cornets in  
sundry places.  
Noise and  
hallowing as  
people a-May-  
ing.

*Arc.* The Duke has loft Hippolyta ; each tooke  
A feverall land. This is a folemne rite  
They owe bloomd May, and the Athenians pay it  
To th' heart of ceremony. O queene Emilia,  
Fresher then May, sweeter 4  
Then hir gold buttons on the bowes, or all  
Th' enameld knackes o' th' meade or garden : yea !  
We challenge too the bancke of any nymph, 8  
That makes the streame feeme flowers ; thou, O jewell  
O' th' wood, o' th' world, haft likewise blest a [place]  
With thy sole prefence ! In thy rumination  
That I, poore man, might eftsoones come betweene, 12  
And chop on some cold thought ! thrice blessed chance  
To drop on such a misftris, expectation  
Most gitleffe on't. Tell me, O lady fortune,—  
Next after Emily my foveraigne,—how far 16  
I may be prowde. She takes strong note of me,  
Hath made me neere her, and this beuteous morne,  
The prim'ft of all the yeare, presents me with  
A brace of hofes : two such steeds might well 20  
Be by a paire of kings backt, in a field  
That their crownes' titles tride. Alas, alas,  
Poore cofen Palamon, poore prifoner ! thou  
So little dream'ft upon my fortune, that 24  
Thou thinkst thy selfe the happier thing, to be  
So neare Emilia ; me thou deem'ft at Thebs,  
And therein wretched, although free ; but if  
Thou knew'ft my misftris breathd on me, and that 28

2. *land*] O.Edd. sqq. Spalding, Ty. Sk. | 11. *presence! In thy*] D. K. Sk. O.Edd.  
(D. gloss.) laund Heath, stand | Ty. presence, in S. C. W. presence.—In  
10. *place*] S. sqq. O.Edd. pace



[III. 1] I ear'd her language, livde in her eye, O coz,  
What passion would enclose thee!

*Enter Palamon as out of a bush, with his shackles : lends  
his fist at Arcite.*

*Pal.* Traytor kinsman!  
Thou shouldst perceive my passion, if these signes  
32 Of prisonment were off me, and this hand  
But owner of a sword. By all othes in one,  
I, and the justice of my love, would make thee  
A confest traytor. O thou most perfidious  
36 That ever gently lookd! the [voyd'ft] of honour  
That ev'r bore gentle token! falsest cofen  
That ever blood made kin! call'ft thou hir thine?  
Ile prove it in my shackles, with these hands,  
40 Void of appointment, that thou ly'ft, and art  
A very theefe in love, a chaffy lord,  
Nor worth the name of villaine! Had I a sword,  
And these house clogges away,—

*Arc.* Deere cofin Palamon,  
44 *Pal.* Cofener Arcite, give me language such  
As thou hast shewd me feate!

*Arc.* Not finding in  
The circuit of my breast any grosse stufte  
To forme me like your blazon, holds me to  
48 This gentleness of answer: 'tis your passion  
That thus mistakes; the which to you being enemy,  
Cannot to me be kind. Honor and honestie  
I cherish and depend on, how so ev'r  
52 You skip them in me; and with them, faire coz,  
Ile maintaine my proceedings. Pray, be pleas'd  
To shew in generous termes your griefes, since that  
Your question's with your equall, who professes  
56 To cleare his owne way with the minde and sword  
Of a true gentleman.

36. *voyd'st*] S. sqq. void'st Q. F. voydes | 42. *Nor worth*] Edd. L. quer. Not worth  
T. voids

III. 1.] *The Two Noble Kinsmen.* 45

*Pal.* That thou durst, Arcite! [III. 1]

*Arc.* My coz, my coz, you have beene well advertif'd  
How much I dare: y'ave feene me use my sword  
Against th' advice of feare. Sure, of another 60  
You would not heare me doubted, but your silence  
Should breake out, though i' th' sanctuary.

*Pal.* Sir,  
I have feene you move in such a place, which  
Might justifie your manhood; you were calld 64  
A good knight and a bold: but the whole weeke's not faire,  
If any day it rayne. Their valiant temper  
Men loose when they encline to trecherie;  
And then they fight like compell'd beares, would fly 68  
Were they not tyde

*Arc.* Kinsman, you might as well  
Speake this, and act it in your glaſſe, as to  
His eare, which now disdaines you.

*Pal.* Come up to me,  
Quit me of these cold gyves, give me a sword, 72  
Though it be rustie, and the charity  
Of one meale lend me; come before me then,  
A good sword in thy hand, and doe but say  
That Emily is thine, I will forgive 76  
The trespassse thou hast done me, yea, my life  
If then thou carry 't; and brave foules in shades,  
That have dyde manly, which will seeke of me  
Some newes from earth, they shall get none but this, 80  
That thou art brave and noble.

*Arc.* Be content,  
Againe betake you to your hawthorne house:  
With counfaile of the night, I will be here  
With wholesome viands; these impediments 84  
Will I file off; you shall have garments, and  
Perfumes to kill the smell o' th' prison; after,

---

68. *compell'd beares*] Q. *compell'd Beares* | S. *sqq. compell'd Beares*  
F. *coupel'd Beeres* T. *coupel'd Beares* |

[III. 1] When you shall stretch your selfe, and say but, " Arcite,  
88 I am in plight," there shall be at your choyce  
Both sword and armour.

*Pal.* Oh you heavens, dares any  
So noble beare a guilty bufines! none  
But onely Arcite; therefore none but Arcite

92 In this kinde is so bold.

*Arc.* Sweete Palamon,—

*Pal.* I doe embrace you and your offer: for  
Your offer doo 't I onely, fir; your perfon  
Without hipocrify I may not with [*Winde hornes of cornets.*

96 More then my sword's edge on 't.

*Arc.* You heare the hornes:

Enter your [musite] least this match between 's  
Be croft, er met. Give me your hand; farewell:  
Ile bring you every needfull thing: I pray you,

100 Take comfort, and be strong.

*Pal.* Pray hold your promise,

And doe the deede with a bent brow: most certaine  
You love me not: be rough with me, and powre  
This oile out of your language. By this ayre,

104 I could for each word give a cuffe; my stomach  
Not reconcild by reason.

*Arc.* Plainely spoken!

Yet pardon me hard language; when I spur  
My horse, I chide him [not]; content and anger

108 In me have but one face.

Harke, fir! they call [*Winde hornes.*

The scatterd to the banket: you must guesse

I have an office there.

*Pal.* Sir, your attendance

89. *dares*] Q. Ty. F. sqq. dare

90. *So noble beare a guilty busines!*] Q.  
[om.!] F. T. business! S. C. W. K.  
Ty. bear . . . business? D. ('67, '76)  
noble . . . baseness? Sk. nobly . . .  
business?

97. *musite*] Q. Musicke F. T. Musick

D'Avenant, *muise* S. C. (Ty. notes,  
p. 484: "music, evidently a corrup-  
tion.") *muse* quick W. *muse* K.  
D. ('46) Sk. *musit* Ty. (text, by mis-  
take) *music* quick D. ('67, '76) *muset*  
107. *chide him not*] F. sqq. Q. him nor

III. 1, 2.]      *The Two Noble Kinsmen.*      47

Cannot please heaven ; and I know your office      [III. 1]  
Unjustly is atcheev'd.      112

*Arc.*      [I've] a good title,  
I am perfwaded : this quefftion, ficke between 's,  
By bleeding muft be cur'd. I am a fuitour  
That to your fword you will bequeath this plea,  
And talke of it no more.      116

*Pal.*      But this one word :  
You are going now to gaze upon my miftris ;  
For note you, mine fhe is,—  
*Arc.*      Nay, then,—  
*Pal.*      Nay, pray you,—

You talke of feeding me to breed me ftrength ;  
You 're going now to looke upon a fun      120  
That ftrengthens what it lookes on ; there you have  
A vantage ore me : but enjoy it till  
I may enforce my remedy. Farewell.      [Exeunt.]

SCENE II. [*Another part of the foreft.*]      [III. 2]

*Enter Jailor's Daughter alone.*

*Daugh.* He has miftooke the [brake] I meant ; is gone  
After his fancy. 'Tis now welnigh morning ;  
No matter : would it were perpetuall night,  
And darkenes lord o' th' world !—Harke ! 'tis a wolfe :      4  
In me hath greife flaine feare, and, but for one thing,  
I care for nothing, and that's Palamon :  
I [reck] not if the wolves would jaw me, fo  
He had this file. What if I hallowd for him ?      8  
I cannot hallow : if I whoop'd, what then ?  
If he not anfwear'd, I fhould call a wolfe,  
And doe him but that fervice. I have heard

112. *I've a good title*] S. C. K. D. Ty. Sk.  
O. Edd. If W. I have T. I'm per-  
suaded

121. *there you have A*] D. Q. there You  
have a Q. enjoy't

1. *brake*] Th. M. W. K. D. Ty. Sk. Q.

Beake F. T. Beak D'Avenant, beach  
Sy. conj. Brook Se. conj. mistook ; the  
Hawk I sent is gone Se. S. (text) C.  
Nares, Hickson, Beck L. Brake (spelt  
Breake ?)

7. *reck*] Edd. Q. wreake

- [III. 2] Strange howles this live-long night : why may 't not be  
 They have made prey of him ? he has no weapons ;  
 He cannot run ; the jengling of his gyves  
 Might call fell things to listen, who have in them  
 16 A fence to know a man unarmd, and can  
 Smell where resifance is. Ile fet it downe  
 He's torne to peeces ; they howld many together,  
 And then they fed on him : so much for that !  
 20 Be bold to ring the bell ; how stand I, then ?  
 All 's char'd when he is gone. No, no, I lye ;  
 My father 's to be hang'd for his escape ;  
 My selfe to beg, if I prizd life so much  
 24 As to deny my act ; but that I would not,  
 Should I try death by duffons.—I am mop't,  
 Food tooke I none thefe two daies,—  
 Sipt some water. I have not clofd mine eyes  
 28 Save when my lids scowrd off their [brine.] Alas,  
 Diffolve, my life ! let not my fence unfettle,  
 Least I should drowne, or stab, or hang my selfe !  
 O state of nature, faile together in me,  
 32 Since thy best props are warpt ! So, which way now ?  
 The best way is the next way to a grave :  
 Each errant step beside is torment. Loe,  
 The moone is down, the cryckets chirpe, the schreich-owle  
 36 Calls in the dawne ! all offices are done,  
 Save what I faile in : but the point is this,  
 An end, and that is all.

[*Erit.*]19. *fed*] Edd. Q. feed25. *death*] Edd. Sk. qy. deaths26. *daies,—Sipt some water.*] L. Q. daies.

Sipt some water. I have F. took I

non these two daies. Sipt some water,

I have. (T. none . . Days, . . Water.)

Sy. conj. Mason, Ty. 'cept some Water

S. days, only sipt Some Water, two

Nights I've C. K. days, Sipt some

water ; I've W. (re-arr. ll. 26—31,

v. n.) days ; sipt some water ; I have

D. days ; once, indeed, I sipp'd some

water ; I've So Sk. (*places* once, indeed,I *within* [ ]).28. *brine*] T. sqq. Q. F. bine (cf. I. iii.

22.)

SCENE III. [*The same part of the forest as in Scene I.*] [III. 3]*Enter Arcite, with meate, wine, files, &c.**Arc.* I should be neere the place. Hoa, Cofen Palamon!*Enter Palamon.**Pal.* Arcite?*Arc.* The fame : I 've brought you foode and files.  
Come forth and feare not ; here 's no Theseus.*Pal.* Nor none so honest, Arcite. 4*Arc.* That's no matter :  
Wee'l argue that hereafter. Come, take courage ;  
You shall not dye thus beaftly : here, fir, drinke ;  
I know you 're faint ; then Ile talke further with you.*Pal.* Arcite, thou mightft now poyfon me. 8*Arc.* I might ;  
Bat I muft feare you firft. Sit downe ; and, good, now,  
No more of thefe vaine parlies : let us not,  
Having our ancient reputation with us,  
Make talke for fooles and cowards. To your health. [*Drinks.*] 12*Pal.* Doe.*Arc.* Pray, fit downe, then ; and let me entreate you,  
By all the honesty and honour in you,  
No mention of this woman ! 't will difturbe us ;  
We shall have time enough. 16*Pal.* Well, fir, Ile pledge you.*Arc.* Drinke a good hearty draught ; it breeds good blood,  
man.

Doe not you feele it thaw you ?

*Pal.* Stay ; Ile tell you  
After a draught or two more.*Arc.* Spare it not ;  
The Duke has more, coz. Eate now. 20*Pal.* Yes.*Arc.* I am glad4. *Nor none so*] Edd. Sid. Walker, No, | 12. *health* [*Drinks.*] D. Q. health, &c.  
nor none so

[III. 3] You have so good a stomach.

*Pal.* I am gladder

I have so good meate too 't.

*Arc.* Is 't not mad lodging,

Here in the wild woods, cosen?

*Pal.* Yes, for them

24 That have wilde consciences.

*Arc.* How tafts your vittails?

Your hunger needs no sawce, I see.

*Pal.* Not much:

But if it did, yours is too tart, sweete cosen.

What is this?

*Arc.* Venifon.

*Pal.* 'Tis a lusty meate.

28 Give me more wine: here, Arcite, to the wenches

We have known in our daies! The lord-steward's daughter;

Doe you remember her?

*Arc.* After you, coz.

*Pal.* She lov'd a black-haird man.

*Arc.* She did so; well, fir?

32 *Pal.* And I have heard some call him Arcite; and—

*Arc.* Out with 't, faith!

*Pal.* She met him in an arbour:

What did she there, coz? play o' th' virginals?

*Arc.* Something she did, fir.

*Pal.* Made her groane a month for 't;

36 Or two, or three, or ten.

*Arc.* The marshal's sifter

Had her share too, as I remember, cosen,

Else there be tales abroad; you'l pledge her?

*Pal.* Yes.

*Arc.* A pretty broune wench 't is: there was a time

40 When yong men went a-hunting, and a wood,

And a broade beech; and thereby hangs a tale.—

Heigh-ho!

*Pal.* For Emily, upon my life! Foole,

Away with this straind mirth! I fay againe,

III. 3, 4.] *The Two Noble Kinsmen.* 51

That figh was breathd for Emily : bafe cofen, [III. 3]  
 Dar'ft thou breake firft ?

*Arc.* You 're wide.

*Pal.* By heaven and earth,  
 Ther 's nothing in thee honeft.

*Arc.* Then Ile leave you :  
 You are a beaft now.

*Pal.* As thou makft me, traytour.

*Arc.* Ther's all things needfull,—files, and fhirts, and per- 48  
 fumes :

Ile come againe fome two howres hence, and bring  
 That that fhall quiet all.

*Pal.* A fwold and armour ?

*Arc.* Feare me not. You are now too fowle : farewell :  
 Get off your trinkets ; you fhall want nought. 52

*Pal.* Sir ha,—

*Arc.* Ile heare no more. [Exit.

*Pal.* If he keepe touch, he dies for't. [Exit.

SCENE IV. [*Another part of the foreft.*] [III 4]

*Enter Jailor's Daughter.*

*Daugh.* I'm very cold ; and all the ftars are out too,  
 The little ftars and all, that looke like aglets :  
 The fun has feene my folly. Palamon !  
 Alas, no ! hee 's in heaven.—Where am I now ?— 4  
 Yonder 's the fea, and there 's a fhip ; how 't tumbles !  
 And there 's a rocke lies watching under water ;  
 Now, now, it beates upon it ; now, now, now,  
 Ther's a leak fprung, a found one ; how they cry ! 8  
 [Spoon] her before the winde, you'l loofe all els ;  
 Up with a courfe or two, and take about, boyes :  
 Good night, good night ; y'ar gone.—I am very hungry :  
 Would I could finde a fine frog ! he would tell me 12

9. *Spoon*] W. D. K('67). Th. conj. Spoon | Run her  
 Q. Vpon her F. T. Ty. K.('41) Upon | 10. *take*] Q. (=) F. sqq. tack  
 her Sy. S. C. Up with her 'fore Sk.



[III. 4] Newes from all parts o' th' world; then would I make  
 A carecke of a cockle-shell, and fayle  
 By east and north-east to the King of Pigmies,  
 16 For he tels fortunes rarely. Now, my father,  
 Twenty to one, is trust up in a trice  
 To-morrow morning: Ile say nev'r a word.

*For Ile cut my greene coat a foote above my knee;* [Sings.  
 20 *And Ile clip my yellow lockes an inch below mine e'e:*  
*Hey, nonny, nonny, nonny.*  
*He s' buy me a white cut, forth for to ride,*  
*And Ile goe seeke him, throw the world that is so wide:*  
 24 *Hey nonny, nonny, nonny.*

O for a pricke now, like a nightingale,  
 To put my breast against! I shall sleepe like a top elfe. [Exit.]

[III. 5] SCENE V. [*Another part of the forest.*]

*Enter* [Gerrold,] *four* Countrymen [*as Morris-dancers, another as the Bavian, five*] *Wenches, with a Taborer.*

*Ger.* Fy, fy!

What tediousity and difenfanity  
 Is here among ye! have my rudiments  
 4 Bin labourd so long with ye, milkd unto ye,  
 And, by a figure, even the very plum-broth  
 And marrow of my understanding laid upon ye,  
 And do you still cry "Where," and "How," and "Wherefore" ?  
 8 You most coarse freeze capacities, ye [jane] judgements,  
 Have I faide "Thus let be," and "There let be,"  
 And "Then let be," and no man understand mee?  
*Proh Deum, medius fidius,* ye are all dunces!  
 12 For why, here stand I; here the duke comes; there are you,  
 Clofe in the thicket; the duke appeares, I meete him,

14. *Carecke*] Q. F. Careck T. S. D.  
 Carack C. W. Ty. K. Sk. Carrack  
 22. *He s'*] Skeat *MS.* O.Edd. S. C. W.  
 K. D. Sk. He 's Mason, Ty. He'll  
*Scene V.*] Edd. Q. scæna vi. *Bavian*]  
 S. sqq. Q. F. Baum T. *and* Baum

[as if a proper name.] *five Wenches*  
 D. Q. 2. or 3. wenches  
 8. *janz*] D. Sk. O.Edd. W. Ty. jave  
 Se. conj. bays Se. S. C. Nares, sleeve  
 K. jape

And unto him I utter learned things [III. 5]  
 And many figures; he heares, and nods, and hums,  
 And then cries "Rare!" and I goe forward; at length 16  
 I fling my cap up; marke there! then do you,  
 As once did Meleager and the bore,  
 Break comly out before him, like true lovers,  
 Cast your selves in a body decently, 20  
 And sweetly, by a figure, trace and turne, boyes.  
 1. And sweetly we will doe it, mafter Gerrold.  
 2. Draw up the company. Where's the taborour?  
 3. Why, Timothy! 24  
*Tab.* Here, my mad boyes; have at ye!  
*Ger.* But, I say, where's their women?  
 4. Here 's Friz and Maudline.  
 2. And little Luce with the white legs, and bouncing  
 Barbery.  
 1. And freckeled Nel, that never faild her matter.  
*Ger.* Wher be your ribands, maids? swym with your bodies, 28  
 And carry it sweetly, and deliverly;  
 And now and then a favour and a friske.  
*Nel.* Let us alone, fir.  
*Ger.* Wher 's the rest o' th' muficke?  
 3. Disperfd as you commanded. 32  
*Ger.* Couple, then,  
 And see what's wanting. Wher's the Bavian?  
 My friend, carry your taile without offence  
 Or scandall to the ladies; and be sure  
 You tumble with audacity and manhood; 36  
 And when you barke, doe it with judgement.  
*Bav.* Yes, fir.  
*Ger.* *Quo usque tandem?* here 's a woman wanting.  
 4. We may goe whistle: all the fat 's i' th' fire.  
*Ger.* We have,  
 As learned authours utter, washd a tile, 40  
 We have beene *fatuus*, and laboured vainely.  
 2. This is that scornfull peece, that scurvy hilding,  
 That gave her promise faithfully she would

[III. 5] Be here, Cicely the sempsters daughter :  
 The next gloves that I give her shall be dog-skin ;  
 Nay and she faile me once— You can tell, Arcas,  
 She swore, by wine and bread, she would not breake.

48 *Ger.* An eele and woman,  
 A learned poet sayes, unles by th' taile  
 And with thy teeth thou hold, will either faile.  
 In manners this was false position.

52 1. A fire ill take her ! do's she flinch now ?  
 3. What  
 Shall we determine, fir ?

*Ger.* Nothing ;  
 Our bufines is become a nullity,  
 Yea, and a woefull and a pittious nullity.

56 4. Now, when the credite of our towne lay on it,  
 Now to be frampall, now to pilfe o' th' nettle !  
 Goe thy waies ; Ile remember thee, Ile fit thee !

*Enter Jailor's Daughter [and sings.]*

60 *The George, alow ! came from the south,  
 From the coast of Barbary-a ;  
 And there he met with brave gallants of war,  
 By one, by two, by three-a.*

Chaire and  
 fooles out.

*Well haild, well haild, you jolly gallants !  
 And whither now are you bound-a ?  
 O let me have your company  
 Till [I] come to the found-a !*

68 *There was three fooles fell out about an howlet :  
 The one sed it was an owle ;  
 The other he sed nay ;  
 The third he sed it was a hawke,  
 And her bels were cut away.*

52. *fire ill*] O.Edd. C. W. K. D. S. feril Sk. (D. conj.) wild-fire  
 59. *George, alow !*] L. Q. George alow, Edd. George alow came L. conj. George —alow !— (= halloo !)

66. *Till I come*] T. S. C. K. D. Sk. Q. F. till come W. till [we] come Ty. till We come  
 68. *The one sed*] Edd. L. quer. The one he sed or one sed 'twas

3. Ther 's a dainty mad woman, master, [III. 5]  
 Comes i' th' nick ; as mad as a March hare :  
 If wee can get her daunce, wee 're made againe ;  
 I warrant her, shee'l doe the rarest gambols.

1. A mad woman ! we are made, boyes. 76

*Ger.* And are you mad, good woman ?

*Daugh.* I 'ld be forry elfe

Give me your hand.

*Ger.* Why ?

*Daugh.* I can tell your fortune :

You are a foole. Tell ten ? I have pozd him. Buz !

Friend, you muft eate no white bread ; if you doe 80

Your teeth will bleede extreamely. Shall we dance, ho ?

I know you, y' ar a tinker ; firha tinker,

Stop no more holes but what you should.

*Ger.* *Dij boni !*

A tinker, damzell ! 84

*Daugh.* Or a conjurer :

Raife me a devill now, and let him play

*Qui passà* o' th' bels and bones.

*Ger.* Goe, take her,

And fluently perfwade her to a peace ;

*Et opus exegi, quod nec Iouis ira, nec ignis—* 88

Strike up, and leade her in.

2. Come, lasse, let's trip it.

*Daugh.* Ile leade. [*Winde hornes.*]

3. Doe, doe.

*Ger.* Perfwafively, and cunningly ; away, boyes ! 92

[*Ex. all but Gerrold.*]

I heare the hornes : give me some meditation,

And marke your cue.

Pallas inspire me !

*Enter Theseus, Pirithous, Hippolyta, Emilia, Arcite, and traine.*

*Thef.* This way the ftag tooke.

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72. *master*] D. S. Magister. Q. Mr | a peace  
 87. *a peace*] Edd. R[eed]. conj. appease | 88. *Et opus*] O.Edd. D. S. C. W. K.  
 Mason, a place W. conj. a pace W. | Ty. Atque opus Sk. En, opus

- [III. 5] *Ger.* Stay and edifie.
- 96 *Thef.* What have we here?  
*Pir.* Some countrey sport, upon my life, fir.  
*[Thes.]* Well, fir, goe forward; we will edifie.—  
 Ladies, fit downe, wee'l stay it.
- 100 *Ger.* Thou doughtie duke, all haile! all haile, fweet ladies!  
*Thef.* This is a cold beginning.  
*Ger.* If you but favour, our country paffime made is.  
 We are a few of thofe collected here,
- 104 That ruder tongues diftinguifh villager;  
 And to fay veritie and not to fable,  
 We are a merry rout, or elfe a rable,  
 Or company, or, by a figure, choris,
- 108 That fore thy dignitie will dance a morris.  
 And I, that am the rectifier of all,  
 By title *pædagogus*, that let fall  
 The birch upon the breeches of the fmall ones,
- 112 And humble with a ferula the tall ones,  
 Doe here prefent this machine, or this frame;  
 And, daintie duke, whofe doughtie difmall fame  
 From Dis to Dædalus, from poft to pillar,
- 116 Is blowne abroad, helpe me, thy poore well-willer,  
 And, with thy twinckling eyes, looke right and ftraight  
 Upon this mighty *morr*—of mickle waight—  
*Is*—now comes in, which, being glewd together,
- 120 Makes *morris*, and the caufe that we came hether.  
 The body of our fport, of no fmall ftudy,  
 I firft appeare, though rude, and raw, and muddy,  
 To fpeake, before thy noble grace, this tenner;
- 124 At whofe great feete I offer up my penner:  
 The next the Lord of May and Lady bright,  
 The Chambermaid and Servingman, by night  
 That feeke out filent hanging: then mine Hof
- 128 And his fat Spowfe, that welcomes to their cof

98. *Thes.]* Edd. Q. *Per.* Well Sir, study. I L. quer. sport. Of . . .  
 120. *hether.* *The body . . . study, I]* Q. study, I  
 (study I) D. Sk. hither, The body . . . 128. *welcomes to their cost]* O. Edd. S. Ty.

The gauled traveller, and with a beckning [III. 5]

Informes the tapfter to inflame the reckning :

Then the beaft-eating Clowne, and next the Foole,

The Bavian, with long tayle and eke long toole ; 132

*Cum multis alijs* that make a dance :

Say "I," and all shall presently advance.

*Thef.* I, I, by any meanes, deere domine.

*Pir.* Produce. 136

[*Ger.*] *Intrate filij*, come forth ; and foot it.

[*Muficke. Dance a Morris.*] Knocke for schoole. Enter The dance.

Ladies, if we have beene merry,

And have pleafd [ye] with a derry,

And a derry, and a downe,

140

Say the schoolemafter 's no clowne.

Duke, if we have pleafd thee too,

And have done as good boyes should doe,

Give us but a tree or twaine

144

For a maypole, and againe,

Ere another yeare run out,

Wee'l make thee laugh, and all this rout.

*Thef.* Take twenty, domine.—How does my fweet heart ? 148

*Hip.* Never fo pleafd, fir.

*Emil.* 'Twas an excellent dance ; and for a preface,

I never heard a better.

*Thef.* Schoolemafter, I thanke you.—

One fee 'em all rewarded.

152

*Pir.* And heer 's fomething

To paint your pole withall.

*Thef.* Now to our fports againe.

*Ger.* May the ftag thou huntft ftand long,

And thy dogs be fwift and ftrong !

Sk. C. etc. welcome Sid. Walker, D. ('67, '76) welcome to his  
130. *Informes*] Q. F. T. sqq. Ty. Sid. Walker, Inform D. K. Inform  
131. *beaft-eating*] Edd. Edd. Mason, beef-eating

137. *Ger. Intrate*] C. sqq. O.Edd. S. give to Pir. Ty. arranges: *School.* Produce. *Intrate* &c.

139. *pleas'd ye*] S. sqq. O.Edd. Ty. thee, S. om have

142. *thee too*] F. sqq. Q. three too

[III. 5] May they kill him without lets,  
And the ladies eate his dowfets! [Winde hornes.

[*Exeunt* Theseus, Pirithous, Hippolyta, Emilia, Arcite,  
and traine.]

158 Come, we 're all made. *Dij deæque omnes!*  
Ye have danc'd rarely, wenches. [*Exeunt.*

[III. 6] SCENE VI. [*Forest, as in Scene III.*]

*Enter Palamon from the Bush.*

*Pal.* About this houre my cofen gave his faith  
To vifit me againe, and with him bring  
Two fwords, and two good armors; if he faile,  
4 He 's neither man nor fouldier. When he left me,  
I did not thinke a weeke could have reftord  
My loft ftrength to me, I was growne fo low  
And creft-falne with my wants: I thanke thee, Arcite,  
8 Thou art yet a faire foe; and I feele my felfe,  
With this refreshing, able once againe  
To out-dure danger. To delay it longer  
Would make the world think, when it comes to hearing,  
12 That I lay fatting like a fwine, to fight,  
And not a fouldier: Therefore, this bleft morning  
Shall be the laft; and that sword he refufes,  
If it but hold, I kill him with; 'tis iuffice:  
16 So, love and fortune for me! O, good morrow.

*Enter Arcite with armors and fwords.*

*Arc.* Good morrow, noble kinsman.

*Pal.* I have put you  
To too much paines, fir.

*Arc.* That too much, faire cofen,  
Is but a debt to honour and my duty.

20 *Pal.* Would you were fo in all, fir! I could with ye  
As kinde a kinsman, as you force me finde

---

157. *dowsets*!] Q. sqq. D. doucets! *Scene vi.*] Edd. Q. scæna 7.

A beneficiall foe, that my embraces  
Might thanke ye, not my blowes.

[III. 6]

*Arc.* I shall thinke either  
Well done, a noble recompence.

24

*Pal.* Then I shall quit you.

*Arc.* Defy me in these faire termes, and you show  
More then a mistris to me : no more anger  
As you love any thing that 's honourable :

We were not bred to talke, man ; when we 're arm'd

28

And both upon our guards, then let our fury,  
Like meeting of two tides, fly strongly from us ;

And then to whom the birthright of this beauty

Truely pertaines—without obbraidings, scornes,

32

Dispifings of our persons, and such powtings

Fitter for girles and schooleboyes—will be seene,

And quickly, yours or mine. Wilt please you arme, fir,

Or, if you feele your selfe not fitting yet

36

And furnishd with your old strength, Ile stay, cofen,

And ev'ry day discourse you into health,

As I am spard : your person I am friends with,

And I could wish I had not faide I lov'd her,

40

Though I had dide ; but, loving such a lady,

And justifying my love, I must not fly from 't.

*Pal.* Arcite, thou art so brave an enemy,

That no man but thy cofen 's fit to kill thee :

44

I am well and lusty ; choose your armes.

*Arc.* Choose you, fir.

*Pal.* Wilt thou exceede in all, or do'st thou doe it  
To make me spare thee ?

*Arc.* If you thinke so, cofen,

You are deceived, for as I am a soldier,

48

I will not spare you.

*Pal.* That 's well said.

*Arc.* You 'll finde it.

*Pal.* Then, as I am an honest man, and love

With all the justice of affection,

Ile pay thee soundly. This Ile take.

52



- [III. 6] *Arc.* That 's mine, then.  
 Ile arme you firft.
- Pal.* Do. Pray thee, tell me, cofen,  
 Where gotft thou this good armour ?
- Arc.* 'Tis the duke's,  
 And to fay true, I ftole it. Doe I pinch you ?
- Pal.* Noe.
- 56 *Arc.* Is 't not too heavie ?
- Pal.* I have worne a lighter ;  
 But I fhall make it ferve.
- Arc.* Ile buckl't clofe.
- Pal.* By any meanes.
- Arc.* You care not for a grand-guard ?
- Pal.* No, no ; wee'l ufe no horfes : I perceave
- 60 You 'ld faine be at that fight.
- Arc.* I am indifferent.
- Pal.* Faith, fo am I. Good cofen, thruft the buckle  
 Through far enough.
- Arc.* I warrant you.
- Pal.* My cafke now.
- Arc.* Will you fight bare-armd ?
- Pal.* We fhall be the nimble.
- 64 *Arc.* But ufe your gauntlets though : thofe are o' th' leaf ,  
 Prethee take mine, good cofen.
- Pal.* Thanke you, Arcite.  
 How doe I looke ? am I falne much away ?
- Arc.* Faith, very little ; love has ufd you kindly.
- 68 *Pal.* Ile warrant thee, Ile frike home.
- Arc.* Doe, and fpare not.  
 Ile give you caufe, fweet cofen.
- Pal.* Now to you, fir.  
 Me thinks this armour 's very like that, Arcite,  
 Thou wor'ft that day the three kings fell, but lighter.
- 72 *Arc.* That was a very good one ; and that day  
 I well remember, you outdid me, cofen ;

I never saw such valour : when you charg'd [III. 6]  
 Upon the left wing of the enemy,  
 I spur'd hard to come up, and under me 76  
 I had a right good horse.

*Pal.* You had indeede ;  
 A bright bay, I remember.

*Arc.* Yes. But all  
 Was vainely labour'd in me ; you outwent me,  
 Nor could my wishes reach you ; yet a little 80  
 I did by imitation.

*Pal.* More by vertue ;  
 You 're modest, cosen.

*Arc.* When I saw you charge first,  
 Me thought I heard a dreadfull clap of thunder  
 Breake from the troope. 84

*Pal.* But still before that flew  
 The lightning of your valour. Stay a little :  
 Is not this peece too streight ?

*Arc.* No, no ; 'tis well.

*Pal.* I would have nothing hurt thee but my sword  
 A bruise would be dishonour. 88

*Arc.* Now I 'm perfect.

*Pal.* Stand off, then.

*Arc.* Take my sword ; I hold it better.

*Pal.* I thanke ye. No, keepe it ; your life lyes on it :  
 Here 's one, if it but hold, I aske no more  
 For all my hopes. My cause and honour guard me ! 92

*Arc.* And me my love !

[*They bow severall wayes ; then advance and stand.*

Is there aught else to say ?

*Pal.* This onely, and no more. Thou art mine aunt's son,  
 And that blood we desire to shed is mutuall ;  
 In me, thine, and in thee, mine : my sword 96  
 Is in my hand, and, if thou killst me,  
 The gods and I forgive thee ; if there be

[III. 6] A place prepar'd for those that sleepe in honour,  
 100 I with his wearie foule that falls may win it.  
 Fight bravely, cofen : give me thy noble hand.

*Arc.* Here, Palamon : this hand shall never more  
 Come neare thee with such friendship.

*Pal.* I commend thee.

104 *Arc.* If I fall, curse me, and say I was a coward ;  
 For none but such dare die in these just tryalls.  
 Once more, farewell, my cofen.

*Pal.* Farewell, Arcite. [Fight.  
 [Hornes within : they stand.

*Arc.* Loe, cofen, loe ! our folly has undon us.

108 *Pal.* Why ?

*Arc.* This is the duke, a-hunting as I told you ;  
 If we be found, we 're wretched : O, retire,  
 For honour's sake and [safety,] presently  
 Into your bush agen, fir ; we shall finde

112 Too many howres to dye in. Gentle cofen,  
 If you be feene, you perish instantly  
 For breaking prifon ; and I, if you reveale me,  
 For my contempt : then all the world will scorne us,  
 116 And say we had a noble difference,  
 But base disposers of it.

*Pal.* No, no, cofen ;  
 I will no more be hidden, nor put off  
 This great adventure to a second tryall :

120 I know your cunning and I know your cause :  
 He that faints now, shame take him ! Put thy selfe  
 Upon thy present guard,—

*Arc.* You are not mad :

*Pal.* Or I will make th' advantage of this howre  
 124 Mine owne ; and what to come shall threaten me,  
 I feare lesse then my fortune. Know, weake cofen,  
 I love Emilia ; and in that Ile bury

103. *I commend . . . tryalls*] Edd. Se. |  
 would give to *Pal.* ; and l. 106 *Once*  
 . . . . . *cousin* to *Arc.*

110. *sake and safety,*] S. [sake,] Mason,  
 W. K. D. Sk. O.Edd. C. Ty. sake,  
 and safely presently

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Thee, and all crosses else. [III. 6]

*Arc.* Then, come what can come,  
 Thou shalt know, Palamon, I dare as well 128  
 Die, as discourse or sleepe : onely this feares me,  
 The law will have the honour of our ends.  
 Have at thy life!

*Pal.* Looke to thine owne well, Arcite.  
 [Fight againe. *Hornes.*

*Enter Theseus, Hippolyta, Emilia, Pirithous, and traine.*

*Thef.* What ignorant and mad malicious traitors 132  
 Are you, that, 'gainst the tenor of my lawes,  
 Are making battaile, thus like knights appointed,  
 Without my leave, and officers of armes ?  
 By Castor, both shall dye. 136

*Pal.* Hold thy word, Theseus :  
 We are certainly both traitors, both despisers  
 Of thee and of thy goodnesse : I am Palamon,  
 That cannot love thee, he that broke thy prison ;  
 Thinke well what that deserves : and this is Arcite ; 140  
 A bolder traytor never trod thy ground,  
 A fals'er nev'r seem'd friend : this is the man  
 Was begd and banish'd : this is he contemnes thee  
 And what thou dar'ft doe ; and in this disguise, 144  
 Against [thy] owne edict, followes thy sifter,  
 That fortunate bright star, the faire Emilia ;  
 Whose servant—if there be a right in seeing,  
 And first bequeathing of the soule to—justly 148  
 I am ; and, which is more, dares thinke her his.  
 This treacherie, like a most trusty lover,  
 I call'd him now to answer : if thou bee'ft,  
 As thou art spoken, great and vertuous, 152  
 The true descider of all injuries,  
 Say, " Fight againe ! " and thou shalt see me, Theseus,

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145. *thy owne*] D. K.('67) thy own Q. | W. K.('41) Ty. this known Sk. thine  
 this owne F. this own T. S. C. | own

[III. 6] Doe such a justice, thou thy selfe wilt envie :

156 Then take my life ; Ile wooe thee too't.

*Per.*

O heaven,

What more then man is this !

*Thef.*

I 've sworne.

*Arc.*

We seeke not

Thy breath of mercy, Thefeus : 'tis to me

A thing as soone to dye as thee to say it,

160 And no more mov'd. Where this man calls me traitor,

Let me say thus much ; if in love be treason,

In service of so excellent a beutie,

As I love most, and in that faith will perish,

164 As I have brought my life here to confirme it,

As I have serv'd her truest, worthiest,

As I dare kill this cofen that denies it,

So let me be most traitor, and ye please me.

168 For scorning thy edict, duke, aske that lady

Why she is faire, and why her eyes command me

Stay here to love her ; and, if she say " traytor,"

I am a villaine fit to lye unburied.

172 *Pal.* Thou shalt have pittie of us both, O Thefeus,

If unto neither thou shew mercy ; stop,

As thou art just, thy noble eare against us ;

As thou art valiant, for thy cofen's foule,

176 Whose twelve strong labours crowne his memory,

Let's die together, at one instant, duke ;

Onely a little let him fall before me,

That I may tell my foule he shall not have her.

180 *Thef.* I grant your wish ; for, to say true, your cofen

Has ten times more offended, for I gave him

More mercy then you found, sir, your offenses

Being no more then his.—None here speake for 'em ;

184 For, ere the sun set, both shall sleepe for ever.

*Hip.* Alas the pittie !—Now or never, sister,

Speake, not to be denide : that face of yours

Will beare the curses else of after ages

188 For these lost cofens.

*Emil.* In my face, deare sifter, [III. 6]  
 I finde no anger to 'em, nor no ruyn ;  
 The misadventure of their owne eyes kill 'em ;  
 Yet that I will be woman, and have pittie,  
 My knees shall grow to th' ground but Ile get mercie. 192  
 Helpe me, deare sifter : in a deede so vertuous  
 The powers of all women will be with us.—  
 Most royall brother,— [They kneel.  
*Hip.* Sir, by our tye of marriage,—  
*Emil.* By your owne spotlesse honour,— 196  
*Hip.* By that faith,  
 That faire hand, and that honest heart you gave me,—  
*Emil.* By that you would have pittie in another,  
 By your owne vertues infinite,—  
*Hip.* By valour,  
 By all the chaste nights I have ever pleafd you,— 200  
*Thef.* These are strange conjurings.  
*Pir.* Nay, then, Ile in too :—  
 By all our friendship, fir, by all our dangers, [Kneels.  
 By all you love most, warres, and this sweet lady,—  
*Emil.* By that you would have trembled to deny 204  
 A blushing maide,—  
*Hip.* By your owne eyes, by strength,  
 In which you swore I went beyond all women,  
 Almost all men, and yet I yeilded, Thefeus,—  
*Pir.* To crowne all this, by your most noble soule, 208  
 Which cannot want due mercie, I beg first.  
*Hip.* Next, heare my prayers.  
*Emil.* Last, let me intreate, fir.  
*Pir.* For mercy.  
*Hip.* Mercy.  
*Emil.* Mercy on these princes.  
*Thef.* Ye make my faith reele : say I felt 212  
 Compassion to 'em both, how would you place it ?  
*Emil.* Upon their lives : but with their banishments.

[III. 6] *Thef.* You 're a right woman, fister; you have pitty,  
 216 But want the understanding where to use it.  
 If you desire their lives, invent a way  
 Safer then banishment: can these two live,  
 And have the agony of love about 'em,  
 220 And not kill one another? every day  
 They'd fight about you; howrely bring your honour  
 In publique question with their swords. Be wife, then,  
 And here forget 'em; it concernes your credit  
 224 And my oth equally; I have said they die:  
 Better they fall by th' law then one another.  
 Bow not my honour.

*Emil.* O, my noble brother,  
 That oth was rashly made, and in your anger;  
 228 Your reason will not hold it: if such vowes  
 Stand for expresse will, all the world must perish.  
 Beside, I have another oth 'gainst yours,  
 Of more authority, I 'm sure more love;  
 232 Not made in passion neither, but good heede.

*Thef.* What is it, fister?

*Pir.* Urge it home, brave lady!

*Emil.* That you would nev'r deny me any thing  
 Fit for my modest suit, and your free granting:  
 236 I tye you to your word now, if ye fall in 't,  
 Thinke how you maim your honour,—  
 For now I am fet a-begging, fir, I 'm deafe  
 To all but your compassion,—how their lives  
 240 Might breed the ruine of my name, opinion!  
 Shall any thing that loves me perish for me?  
 That were a cruell wisdome: doe men proyne  
 The straight yong bowes that blush with thousand blossoms,

236. *fall*] Q. F. Ingleby. T. etc. fail  
 237. *honour*,—] D. ('67, 76). Sk. hon-  
 our!— Q. S. sqq. honour; D. ('46)  
 om. [,—]. F. honor; T. Honour;  
 239. *compassion*,—] L. D. compassion;  
 240. *name, opinion!*] C. W. O.Edd. Ty.  
 [Opinion!] name; Opinion, S. Name

—Opinion; Se. conj. O Pity! or O  
 piteous! or O Juno! Sy. quer. Opine  
 Th. conj., Mason, W. conj., K. D. Sk.  
 name's opinion!  
 242. *proyne*] Q. F. T. proyn S. C. W.  
 K. Ty. prune D. Sk. proin

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	Because they may be rotten? O duke Theseus, The goodly mothers that have ground for these, And all the longing maides that ever lov'd, If your vow stand, shall curse me and my beauty, And in their funerall songs for these two cofens Despise my crueltie, and cry woe worth me, Till I am nothing but the scorne of women. For heaven's sake save their lives, and banish 'em.	[III. 6]     248
	<i>Thef.</i> On what conditions?	252
	<i>Emil.</i> Swear 'em never more To make me their contention or to know me, To tread upon thy dukedome, and to be, Where ever they shall travel, ever strangers To one another.	    256
	<i>Pal.</i> Ile be cut a-peeces Before I take this oth: forget I love her? O all ye gods, despise me, then. Thy banishment I not mislike, so we may fairely carry Our swords and cause along; else, never trifle, But take our lives, duke: I must love, and will; And for that love must and dare kill this cofen, On any peece the earth has.	    260
	<i>Thef.</i> Will you, Arcite, Take these conditions?	264
	<i>Pal.</i> He's a villaine, then.	
	<i>Pir.</i> These are men! <i>Arcite.</i> No, never, duke; 'tis worse to me than begging, To take my life so basely. Though I thinke I never shall enjoy her, yet Ile preserve The honour of affection, and dye for her. Make death a devill.	   268
	<i>Thef.</i> What may be done? for now I feele compassion.	
	<i>Pir.</i> Let it not fall agen, fir.	
	<i>Thef.</i> Say, Emilia, If one of them were dead, as one must, are you	272

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246. *lov'd,*] O.Edd W. loved, Sid. Walker, D. ('67, '76) lov'd them,



- [III. 6] Content to take the other to your husband ?  
 They cannot both enjoy you ; they are princes  
 276 As goodly as your owne eyes, and as noble  
 As ever fame yet spoke of ; looke upon 'em,  
 And, if you can love, end this difference ;  
 I give consent.—Are you content too, princes ?  
 280 *Both.* With all our soules.  
*Thef.* He that the refuses  
 Must dye, then.  
*Both.* Any death thou canst invent, duke.  
*Pal.* If I fall from that mouth, I fall with favour,  
 And lovers yet unborne shall blesse my athes.  
 284 *Arc.* If she refuse me, yet my grave will wed me,  
 And souldiers sing my epitaph.  
*Thef.* Make choice, then.  
*Emil.* I cannot, fir, they 're both too excellent :  
 For me, a hayre shall never fall of these men.  
 288 *Hip.* What will become of 'em ?  
*Thef.* Thus I ordaine it ;  
 And by mine honour, once againe it stands,  
 Or both shall dye.—You shall both to your countrey ;  
 And each within this month, accompanied  
 292 With three faire knights, appeare againe in this place,  
 In which Ile plant a pyramid ; and, whether,  
 Before us that are here, can force his cosen  
 By fayre and knightly strength to touch the pillar,  
 296 He shall enjoy her ; th' other loose his head,  
 And all his friends ; nor shall he grudge to fall,  
 Nor thinke he dies with interest in this lady.  
 Will this content yee ?  
*Pal.* Yes.—Here, cosen Arcite,  
 300 I am friends againe till that howre.  
*Arc.* I embrace ye.  
*Thef.* Are you content, sifter ?  
*Emil.* Yes ; I must, fir,  
 Els both miscarry.  
*Thef.* Come, shake hands againe, then ;

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And take heede, as you 're gentlemen, this quarrell [III. 6]  
Sleepe till the howre prefixt, and hold your courfe. 304

*Pal.* We dare not faile thee, Thefeus.

*Thef.* Come, Ile give ye

Now ufage like to princes, and to friends.

When ye returne, who wins, Ile fettle heere ;

Who loofes, yet Ile weepe upon his beere. [Exeunt. 308

ACT IV.

SCENE I. [Athens. A room in the prifon.] [IV. 1]

*Enter Jailor, and Firft Friend.*

*Jail.* Heare you no more ? was nothing faide of me  
Concerning the efcape of Palamon ?

Good fir, remember.

1 *Fr.* Nothing that I heard ;

For I came home before the buifnes 4

Was fully ended : yet I might perceive,

Ere I departed, a great likelihood

Of both their pardons ; for Hippolyta

And faire-eyd Emilie upon their knees 8

Begd with fuch handfom pittie, that the duke

Me thought flood ftaggering whether he fhould follow

His rash oth, or the fweet compaffion

Of thofe two ladies ; and to fecond them, 12

That truly noble prince Pirithous,

Halfe his owne heart, fet in too, that I hope

All fhall be well : neither heard I one queftion

Of your name or his fcape. 16

*Jail.* Pray heaven, it hold fo !

*Enter Second Friend.*

2 *Fr.* Be of good comfort, man ; I bring you newes,  
Good newes.

*Jail.* They 're welcome.

2 *Fr.* Palamon has cleerd you,  
And got your pardon, and difcoverd how

[IV. 1] And by whose meanes he escapt, which was your daughter's,  
Whose pardon is procurd too ; and the prifoner—  
Not to be held ungratefull to her goodnes—  
Has given a fumme of money to her marriage,  
24 A large one, Ile assure you.

*Jail.* Ye 're a good man,  
And ever bring good newes.

1 *Fr.* How was it ended ?

2 *Fr.* Why, as it should be ; they that nev'r begd  
But they prevaild, had their suites fairely granted :

28 The prifoners have their lives.

1 *Fr.* I knew 'twould be fo.

2 *Fr.* But there be new conditions, which you'l heare of  
At better time.

*Jail.* I hope they 're good.

2 *Fr.* They 're honourable,  
How good they'l prove, I know not.

1 *Fr.* 'Twill be knowne.

*Enter Wooer.*

32 *Woo.* Alas, fir, wher's your daughter ?

*Jail.* Why doe you aske ?

*Woo.* O, fir, when did you see her ?

2 *Fr.* How he lookes !

*Jail.* This morning.

*Woo.* Was she well ? was she in health, fir ?  
When did she sleepe ?

1 *Fr.* These are strange questions.

36 *Jail.* I doe not thinke she was very well ; for, now  
You make me minde her, but this very day  
I ask'd her questions, and she answered me  
So farre from what she was, so childishly,

40 So fillily, as if she were a foole,  
An inocent ; and I was very angry.

20. *escapt*] Q. F. D. Sk. scap'd T. etc. | 35. *When*] Edd. D. quer. Where  
'scap'd W. 'scaped Ty. escap'd

But what of her, fir?

[IV. 1]

*Woo.* Nothing but my pittie;  
But you muſt know it, and as good by me  
As by an other that leſſe loves her.

44

*Jail.* Well, fir?

1 *Fr.* Not right?

2 *Fr.* Not well?

*Woo.* No, fir, not well:

'Tis too true, ſhe is mad.

1 *Fr.* It cannot be.

*Woo.* Beleeve, you'l finde it ſo.

*Jail.* I halfe ſuſpected

What you [have] told me; the gods comfort her!

48

Either this was her love to Palamon,  
Or feare of my miſcarrying on his ſcape,  
Or both.

*Woo.* 'Tis likely.

*Jail.* But why all this haſte, fir?

*Woo.* Ile tell you quickly. As I late was angling

52

In the great lake that lies behind the pallace,  
From the far ſhore, thicke ſet with reedes and ſedges,  
As patiently I was attending ſport,

I heard a voyce, a ſhrill one; and attentive

56

I gave my eare; when I might well perceive

'Twas one that ſung, and, by the ſmallneſſe of it

A boy or woman. I then left my angle

To his owne ſkill, came neere, but yet perceivd not

60

Who made the ſound, the ruſhes and the reeds

Had ſo encompaſt it: I laide me downe,

And liſtned to the words ſhe ſong; for then,

Through a ſmall glade cut by the fiſher men,

64

I ſaw it was your daughter.

*Jail.* Pray, goe on, fir.

*Woo.* She ſung much, but no ſence; onely I heard her

48. *you [have] told* S. etc. (om. [ ]). W. | 54. *far ſhore,* Q. D. ('67) *far' ſhore,*  
Sk. [have] O. Edd. Ty. omit *have*

[IV. 1] Repeat this often : " Palamon is gone,  
68 Is gone to th' wood to gather mulberies ;  
Ile finde him out to morrow."

1 *Fr.* Pretty foule !

*Woo.* " His shackles will betray him, hee'l be taken,  
And what shall I doe then ? Ile bring a beavy,  
72 A hundred blacke-eyd maides that love as I doe,  
With chaplets on their heads of daffadillies,  
With cherry lips, and cheekes of damaske rofes,  
And all wee'l daunce an antique fore the duke,  
76 And beg his pardon." Then she talk'd of you, fir ;  
That you must loofe your head to-morrow morning,  
And she must gather flowers to bury you,  
And see the houle made handfome. Then she fung  
80 Nothing but " Willow, willow, willow ; " and betweene  
Ever was, " Palamon, faire Palamon,"  
And " Palamon was a tall yong man." The place  
Was knee-deepe where she sat ; her careles tresses  
84 A wreathe of bull-rush rounded ; about her stucke  
Thousand fresh water-flowers of severall cullors ;  
That me thought she appeard like the faire nimph  
That feedes the lake with waters, or as Iris  
88 Newly dropt downe from heaven. Rings she made  
Of rushes that grew by, and to 'em spoke  
The prettiest posies,—“ Thus our true love's tide,”  
“ This you may loofe, not me,” and many a one ;  
92 And then she wept, and fung againe, and figh'd,  
And with the same breath smil'd, and kist her hand.

2 *Fr.* Alas, what pittie 'tis !

*Woo.* I made in to her :  
She saw me, and straight fought the flood ; I fav'd her,  
96 And set her safe to land : when presently  
She slipt away, and to the citty made,  
With such a cry, and swiftnes, that, beleeve me,  
Shee left me farre behinde her. Three or foure

---

84. *wreathe*] L. Q. wreake F. T. wreak S. sqq. wreath

I saw from farre off crosse her, one of 'em [IV. 1]  
 I knew to be your brother ; where she staid,  
 And fell, scarce to be got away : I left them with her,  
 And hether came to tell you. Here they are.

*Enter Brother, Daughter, and others.*

*Daugh.* [*sings*] *May you never more enjoy the light, &c.*  
 Is not this a fine song ? 104

*Bro.* O, a very fine one !

*Daugh.* I can sing twenty more.

*Bro.* I thinke you can.

*Daugh.* Yes, truly, can I ; I can sing *The Broome*,  
 And *Bonny Robin*. Are not you a tailour ?

*Bro.* Yes. 108

*Daugh.* Wher's my wedding gowne ?

*Bro.* Ile bring 't to-morrow.

*Daugh.* Doe, very rarely ; I must be abroad else,  
 To call the maides and pay the minstrels ;  
 For I must loose my maidenhead by cocklight ;  
 'Twill never thrive else. 112

*O faire, O sweete, &c.* [*Singes.*]

*Bro.* You must ev'n take it patiently.

*Jail.* 'Tis true.

*Daugh.* Good even, good men. Pray, did you ever heare  
 Of one yong Palamon ?

*Jail.* Yes, wench, we know him.

*Daugh.* Is't not a fine yong gentleman ? 116

*Jail.* 'Tis, love.

*Bro.* By no meane crosse her ; she is then distemperd  
 [Far] worse then now she shoves.

1 *Fr.* Yes, he's a fine man.

*Daugh.* O, is he so ? you have a fister ?

1 *Fr.* Yes.

*Daugh.* But she shall never have him, tell her so, 120

107. *Bonny*] F. etc. Q. Bony F. T. S. C. early  
 Robbin 117. *meane*] Q. F. T. S. Ty. mean C.  
 109. *rarely*] O. Edd. Ty. Sk. Sy. conj. etc. means  
 Mason, W. K. D. rearly Th. Se. S. 118. *Far*] T. sqq. Q. F. Ty. For

- [IV. 1] For a tricke that I know : y' had best looke to her,  
 For, if she see him once, she 's gone ; she 's done,  
 And undon in an howre. All the young maydes  
 124 Of our towne are in love with him, but I laugh at 'em  
 And let 'em all alone ; is 't not a wise course ?  
 1 Fr. Yes.  
 Daugh. There is at least two hundred now with child  
 by him,—  
 There must be fowre ; yet I keepe close for all this,  
 128 Close as a cockle ; and all these must be boyes,—  
 He has the tricke on 't ; and at ten yeares old  
 They must be all gelt for musitians,  
 And sing the wars of Theseus.  
 2 Fr. This is strange.  
 132 Daugh. As ever you heard : but say nothing.  
 1 Fr. No.  
 Daugh. They come from all parts of the dukedome to  
 him ;  
 Ile warrant ye, he had not so few last night  
 As twenty to dispatch ; hee'l tickl't up  
 136 In two howres, if his hand be in.  
 Jail. She 's loft  
 Past all cure.  
 Bro. Heaven forbid, man.  
 Daugh. Come hither ; you 're a wife man.  
 1 Fr. Do's she know him ?  
 2 Fr. No, would she did !  
 Daugh. You 're master of a ship ?  
 140 Jail. Yes.  
 Daugh. Wher's your compasse ?  
 Jail. Heere.  
 Daugh. Set it too th' north ;  
 And now direct your course to th' wood, wher Palamon  
 Lyes longing for me ; for the tackling  
 Let me alone ; come, waygh, my hearts, cheerly !  
 144 All. Owgh, owgh, owgh ! 'tis up, the wind is faire :  
 Top the bowling ; out with the maine faile :

Wher 's your whistle, mafter? [IV. 1]

*Bro.* Let 's get her in.

*Jail.* Up to the top, boy!

*Bro.* Wher 's the pilot?

*1 Fr.* Heere.

*Daugh.* What ken'ft thou? 148

*2 Fr.* A faire wood.

*Daugh.* Beare for it, mafter;

Take about! [Singes.

*When Cynthia with her borrowed light, &c.* [Exeunt.

SCENE II. [Athens. *A room in the Palace.*] [IV. 2]

*Enter Emilia with two pictures.*

*Emil.* Yet I may binde those wounds up, that muft open  
And bleed to death for my fake elfe: Ile choofe,  
And end their strife: two fuch yong hanfom men  
Shall never fall for me; their weeping mothers, 4  
Following the dead-cold afhes of their fonnes,  
Shall never curfe my cruelty. Good heaven,  
What a fweet face has Arcite! If wife nature,  
With all her beft endowments, all thofe beuties 8  
She fowes into the birthes of noble bodies,  
Were here a mortall woman, and had in her  
The coy denialls of yong maydes, yet doubtles,  
She would run mad for this man: what an eye,— 12  
Of what a fyry fparkle and quick fweetnes,  
Has this yong prince! here Love himfelfe fits fmyling!—  
Juft fuch another, wanton Ganimede  
Set [Jove] a-fire with, and enford the god 16  
Snatch up the goodly boy and fet him by him,  
A fhining confellation: what a brow,—  
Of what a fpacious majefty, he carries,  
Arch'd like the great-eyd Juno's, but far fweeter, 20  
Smoother then Pelops' foulder!—Fame and honour

9. *sowes*] Q. F. T. shews S. etc. sows  
12, 14. *eye,— . . . smiling!—*] L. Q.  
eye? . . . smyling, D. eye, . . . smiling;  
16. *Set Jove afire with*] Sy. conj. C. W.

D. Sk. O.Edd. Set Love afire with,  
Sy. conj. (2). Jove fuch another . . . Set  
Love afire with Se. conj. Ganimede He  
set Jove afire with S. K. Ty. omit *with*



- [IV. 2] Me thinks from hence, as from a promontory  
 Pointed in heaven, should clap their wings, and sing  
 24 To all the under world, the loves and fights  
 Of gods, and such men neere 'em. Palamon  
 Is but his foyle; to him, a meere dull shadow:  
 Hee's fwarth and meagre, of an eye as heavy  
 28 As if he had lost his mother; a still temper,  
 No stirring in him, no alacrity;  
 Of all this sprightly sharpenes, not a smile;—  
 Yet these that we count errors, may become him:  
 32 Narcissus was a fad boy, but a heavenly.  
 O, who can finde the bent of woman's fancy?  
 I am a foole, my reason is lost in me;  
 I have no choice, and I have ly'd so lewdly  
 36 That women ought to beate me. On my knees  
 I aske thy pardon, Palamon; thou art alone,  
 And only beautiful; and these the eyes,  
 These the bright lamps of beauty, that command  
 40 And threaten Love; and what yong mayd dare crosse 'em?  
 What a bold gravity, and yet inviting,  
 Has this browne manly face? O Love, this only  
 From this howre is complexion. Lye there, Arcite:  
 44 Thou art a changling to him, a meere gipsy,  
 And this the noble bodie. I am sotted,  
 Utterly lost; my virgin's faith has fled me;  
 For, if my brother but even now had ask'd me  
 48 Whether I lov'd, I had run mad for Arcite;  
 Now if my sifter, more for Palamon.  
 Stand both together.—Now, come, aske me, brother;—  
 Alas, I know not!—Aske me now, sweet sifter;—  
 52 I may goe looke!—What a meere child is fancie,  
 That, having two faire gawdes of equall sweetnesse,  
 Cannot distinguish, but must crie for both!

28. *As if he had lost his mother*] O.Edd.  
 etc. C. conj. As h' had not lost his  
 mother S. C. K. As if he'd lost  
 38. *the eyes*] Q. Ty. Sk. F. etc. thy eyes

Mason, And these bright eyes, They're  
 the bright lamps  
 46. *virgin's*] T. etc. Q. F. Virgins S. D.  
 Virgin Faith

*Enter a [Gentleman.]*

[IV. 2]

*Emil.* How now, fir!*Gent.* From the noble duke your brother,  
Madam, I bring you newes : the knights are come. 56*Emil.* To end the quarrell?*Gent.* Yes.*Emil.* Would I might end fir!  
What finnes have I committed, chafte Diana,  
That my unspotted youth muft now be foyld  
With blood of princes, and my chafitie 60  
Be made the altar, where the lives of lovers—  
Two greater and two better never yet  
Made mothers joy,—muft be the facrifice  
To my unhappy beautie? 64*Enter Thefeus, Hippolyta, Pirithous, and Attendants.**Thef.* Bring 'em in  
Quickly by any meanes ; I long to fee 'em.  
Your two contending lovers are return'd,  
And with them their faire knights : now, my faire fifter,  
You muft love one of them. 68*Emil.* I had rather both,  
So neither for my fake fhould fall untimely.*Thef.* Who faw 'em?*Pir.* I a while.*Gent.* And I.*Enter a Mefſenger ; (Curtis.)**Thef.* From whence come you, fir?*Meff.* From the knights.*Thef.* Pray, ſpeake,  
You that have feene them, what they are. 72

*Enter a Gentleman*] T. Q. F. Enter Emil. and Gent. | 67. *faire*] Q. F. etc. fair Sid. Walker, conj. sixe knights  
63. *mothers joy*] O.Edd. S. D. Ty. K. ('67) | *Messenger*] Edd. Q. Messengers  
Sk. C. W. K. ('41) mothers' joy

[IV. 2] *Meff.*

I will, fir,

And truly what I thinke. Six braver spirits  
Then these they 've brought—if we judge by th' outside—  
I never saw nor read of. He that stands

76 In the first place with Arcite, by his seeming  
Should be a stout man, by his face a prince,—  
His very looks so say him; his complexion  
Nearer a browne than blacke; iterne, and yet noble,  
80 Which shewes him hardy, fearelesse, proud of dangers;  
The circle of his eyes show [fire] within him,  
And as a heated lyon so he lookes;  
His haire hangs long behind him, blacke and shining  
84 Like ravens' wings; his shoulders broad and strong;  
Armd long and round; and on his thigh a sword  
Hung by a curious bauldricke, when he frownes  
To seale his will with; better, o' my conscience,  
88 Was never souldier's friend.

*Thef.* Thou'ft well describde him.*Pir.*

Yet a great deale short,

Me thinkes, of him that 's first with Palamon.

*Thef.* Pray, speake him, friend.*Pir.*

I ghesse he is a prince too,

92 And, if it may be, greater; for his show  
Has all the ornament of honour in't:  
Hee's somewhat bigger then the knight he spoke of,  
But of a face far sweeter; his complexion  
96 Is as a ripe grape ruddy; he has felt,  
Without doubt, what he fights for, and so apter  
To make this cause his owne; in 's face appears  
All the faire hopes of what he undertakes;  
100 And when he's angry, then a fetled valour,  
Not tainted with extreames, runs through his body,  
And guides his arme to brave things; feare he cannot,  
He shewes no such soft temper; his head 's yellow,

74. *these*] Q. C. W. K. Ty. Sk. F. etc. | F. T. K. ('41) fair S. C. W. Ty. far  
those | 85. *Arm'd*] F. T. Mason, W. K. D. Sk.  
81. *fire*] Heath. D. K. ('67) Sk. Q. faire | Q. Armd S. C. Ty. Arms

Hard hayr'd, and curld, thicke twind, like [ivy-tods,] [IV. 2]  
 Not to undoe with thunder ; in his face  
 The liverie of the warlike maide appeares,  
 Pure red and white, for yet no beard has blest him ;  
 And in his rowling eyes fits victorie, 108  
 As if she ever ment to [court] his valour ;  
 His nose stands high, a character of honour ;  
 His red lips, after fights, are fit for ladies.

*Emil.* Must these men die too ? 112

*Pir.* When he speaks, his tongue  
 Sounds like a trumpet ; all his lyeaments  
 Are as a man would with 'em, strong, and cleane ;  
 He weares a well-steeld axe, the staffe of gold ;  
 His age some five and twenty. 116

*Meff.* Ther 's another,  
 A little man, but of a tough soule, seeming  
 As great as any ; fairer promifes  
 In such a body yet I never look'd on.

*Pir.* O, he that 's freckle-fac'd ? 120

*Meff.* The same, my lord :  
 Are they not sweet ones ?

*Pir.* Yes, they are well.

*Meff.* Me thinks,  
 Being so few and well-dispos'd, they show  
 Great and fine art in nature. He 's white-hair'd,  
 Not wanton-white, but such a manly colour 124  
 Next to an aborne ; tough, and nimble-fet,  
 Which showes an active soule ; his armes are brawny,  
 Linde with strong finewes ; to the shouler-peece  
 Gently they swell, like women new-conceav'd, 128  
 Which speaks him prone to labour, never fainting  
 Under the waight of armes ; stout-harted, still,  
 But, when he stirs, a tiger ; he 's gray-eyd,  
 Which yeelds compassion where he conquers ; sharpe 132

104 *ivy-tods*] L. O.Edd. etc. Ivy tops or  
 ivy-tops  
 109. *court*] L. S. etc. crown Q. correct

F. T. Ty. correct  
 130. *stouthearted, still*] Q. etc. F. T.  
 stout-hearted om. [,] still,

- [IV. 2] To spy advantages, and where he finds 'em,  
 He 's fwift to make 'em his ; he do's no wrongs,  
 Nor takes none ; he 's round-fac'd, and when he finiles  
 136 He showes a lover, when he frownes, a souldier ;  
 About his head he weares the winner's oke,  
 And in it stucke the favour of his lady ;  
 His age, some six and thirtie ; in his hand  
 140 He beares a charging-staffe, embost with silver.  
*Thef.* Are they all thus ?  
*Pir.* They 're all the fannes of honour.  
*Thef.* Now, as I have a soule, I long to see 'em—  
 Lady, you shall see men fight now.  
*Hip.* I with it,  
 144 But not the cause, my lord : they would show  
 Bravely about the titles of two kingdoms :  
 'Tis pittie love should be so tyrannous.—  
 O my soft-harted sister, what thinke you ?  
 148 Weepe not, till they weepe blood, wench : it must be.  
*Thef.* You 've steel'd 'em with your beautie.—Honord  
 friend,  
 To you I give the feild ; pray, order it,  
 Fitting the persons that must use it.  
*Pir.* Yes, fir.  
 152 *Thef.* Come, Ile goe visit 'em : I cannot stay—  
 Their fame has fir'd me so—till they appeare.  
 Good friend, be royall.  
*Pir.* There shall want no bravery.  
*Emil.* Poore wench, goe weepe ; for whosoever wins,  
 156 Loofes a noble cofen for thy sins. [Exeunt.]

[IV. 3] SCENE III. [*Athens. A room in the prison.*]

*Enter Jailor, Wooer, and Doctor.*

*Doct.* Her distraction is more at some time of the moone  
 then at other some, is it not ?

---

144. *show Bravely about*] Q. F. T. C. | about  
 (shew) S. C. Mason, bravely Fighting | 2. *other some*] Edd. Mason, other time

*Jail.* She is continually in a harmelesse distemper, sleepe [IV. 3] little; altogether without appetite, save often drinking, dreaming of another world, and a better; and what broken peece of matter so e'er she's about, the name Palamon lardes it, that she farces ev'ry busines withall, fyts it to every question.—Looke where shee comes; you shall perceiv her behaviour.

\* *Enter Daughter.*

*Daugh.* I have forgot it quite; The burden on 't was *Downe-a, downe-a*, and pend by no worse man then Geraldo, Emilia's schoolemaster; he's as fantastically, too, as ever he may goe upon 's legs, for in the next world will Dido see Palamon, 12 and then will she be out of love with Æneas.

*Doct.* What stuff's here! pore soule!

*Jail.* Ev'n thus all day long.

*Daugh.* Now for this charme that I told you of. You must 16 bring a peece of silver on the tip of your tongue, or no ferry: then, if it be your chance to come where the blessed spirits—as ther's a fight now!—we maids that have our lyvers peris'd, crakt to peeces with love, we shall come there, and doe 20 nothing all day long but picke flowers with Proserpine; then will I make Palamon a nosegay; then let him—marke me—then—

*Doct.* How prettily she 's amiss! note her a little further. 24

*Daugh.* Faith Ile tell you, sometime we goe to barly-breake, we of the blessed. Alas, 'tis a fore life they have i' th' other place, such burning, frying, boyling, hissing, howling, chattering, curfing. O, they have throwd meafure! Take heede: if one 28 be mad, or hang, or drowne themselves, thither they goe, Jupiter blesse us! and there shall we be put in a caldron of lead and usurers' greafe, amongst a whole million of cutpurfes, and there boyle like a gamon of bacon that will never be 32 enough.

18-19. (*as there's*) F. T. S. C. K. (O.Edd. om. ( )). Q. as th'ers Mason, are, (there's a sight) we maids W. [are,] (there 's a sight now) we D. Sk. are—there's a sight now!—we Ty. spirit's, as there's a sight now; L. qy. ay, there's

b

6

22. *let him—marke me—then—*] D. Q. let him marke me,—then  
26-27. *i' th' other place*] Edd. Q. i'th Thother F. T. Ty. i'th' Other  
30. *shall we be put*] Edd. L. quer. they be put

[IV. 3] *Doct.* How her braine coynes!

*Daugh.* Lords and courtiers, that have got maids with  
36 child, they are in this place; they shall stand in fire up to the  
navle, and in yce up to th' hart, and there th' offending part  
burnes, and the deceaving part freezes; in troth, a very greev-  
ous punishment, as one would thinke, for such a trifle; be-  
40 leve me, one would marry a leaprous witch, to be rid on 't,  
Ile assure you.

*Doct.* How she continues this fancie! 'Tis not an engrafted  
madnesse, but a most thicke and profound mellencholly.

44 *Daugh.* To heare there a proud lady and a proud city-  
wife howle together! I were a beast and Il'd call it good  
sport: one cries, "O! this smoake!" [th' other] "This fire!"  
one cries, "O, that ever I did it behind the arras!" and then  
48 howles; th' other curses a fuing fellow and her garden house.

*I will be true, my stars, my fate, &c.* [Sings.  
[Exit.

*Jail.* What thinke you of her, fir?

*Doct.* I think she has a perturbed minde, which I cannot  
52 minister to.

*Jail.* Alas, what then?

*Doct.* Understand you she ever affected any man ere she  
beheld Palamon?

56 *Jail.* I was once, fir, in great hope she had fixd her liking  
on this gentleman, my friend.

*Woo.* I did thinke so too, and would account I had a great  
pen'worth on 't, to give halfe my state, that both she and I at  
60 this present stood unfainedly on the same tearmes.

*Doct.* That intemperat surfeit of her eye hath distemperd the  
other senses: they may returne and settle againe to execute  
their preordaind faculties; but they are now in a most extrava-  
64 gant vagary. This you must doe: confine her to a place  
where the light may rather seeme to steale in then be per-  
mitted; take upon you, yong fir her friend, the name of  
Palamon, say you come to eate with her, and to commune of

love; this will catch her attention, for this her minde beates [IV. 3]  
 upon; other objects, that are inferted tweene her minde and  
 eye, become the pranks and friskins of her madnes: sing to  
 her, such greene songs of love as she sayes Palamon hath sung  
 in prison; come to her, stucke in as sweet flowers as the 72  
 feason is mistres of, and thereto make an addition of som other  
 compounded odours, which are grateful to the fence; all this  
 shall become Palamon, for Palamon can sing, and Palamon is  
 sweet, and ev'ry good thing: desire to eate with her, [carve] 76  
 her, drinke to her, and still among intermingle your petition of  
 grace and acceptance into her favour: learne what maides have  
 beene her companions and play-pheeres, and let them repaire  
 to her with Palamon in their mouthes, and appeare with 80  
 tokens, as if they suggested for him. It is a falsehood she is in,  
 which is with falsehoods to be combated. This may bring her  
 to eate, to sleepe, and reduce what 's now out of square in her,  
 into their former law and regiment: I have seene it approved, 84  
 how many times I know not; but to make the number more,  
 I have great hope in this. I will, betweene the passages of  
 this project, come in with my aplyance. Let us put it in  
 execution; and hasten the successe, which doubt not, will bring 88  
 forth comfort. [Flourish. Exeunt.

## ACT V.

SCENE I. [*Athens. Three Altars prepared, and inscribed [V. 1]  
 severally to Mars, Venus, and Diana.*]

*Enter Theseus, Pirithous, Hippolyta, and Attendants.*

[*A flourish.*]

*Thef.* Now let 'em enter, and before the gods  
 Tender their holy prayers: let the temples  
 Burne bright with sacred fires, and the altars  
 In hallowed clouds commend their swelling incense

4

76. *carve her*] F. T. C. W. D. K. ('67)  
 Sk. Q. Ty. *crave her* S. K. ('41) *carve*  
 for her

83. *what's now*] O.Edd. W. D. Sk. S.  
 C. K. *what are*

84. *regiment*] O.Edd. etc. S. *Regimen*;  
*Three Altars, &c.*] L. D. A Court before  
 the temples of Mars, Venus, and Diana.  
 4. *swelling*] Edd. Th. conj. *smelling*



[V. 1] To those above us : let no due be wanting :  
They have a noble worke in hand, will honour  
The very powers that love 'em.

*Flourish of Cornets. Enter Palamon, Arcite, and their Knights.*

*Pir.* Sir, they enter.

8 *Thef.* You valiant and strong-hearted enemies,  
You royall german foes, that this day come  
To blow that nearenesse out that flames betweene ye,  
Lay by your anger for an houre, and dove-like  
12 Before the holy altars of your helpers,  
The all-feard gods, bow downe your stubborne bodies :  
Your ire is more than mortall ; fo your helpe be !  
And as the gods regard ye, fight with iustice :  
16 Ile leave you to your prayers, and betwixt ye  
I part my wishes.

*Pir.* Honour crowne the worthieft !

[*Exeunt Theseus and his traine.*]

*Pal.* The glasse is running now that cannot finish  
Till one of us expire : thinke you but thus,  
20 That were there aught in me which strove to show  
Mine enemy in this bufinesse, wer't one eye  
Against another, arme opprest by arme,  
I would destroy th' offender ; coz, I would,  
24 Though parcell of my felfe : then from this gather  
How I should tender you.

*Arc.* I am in labour

To push your name, your auncient love, our kindred,  
Out of my memory ; and i' th' felfe-fame place  
28 To feate something I would confound : fo hoyft we  
The fayles, that must these vessells port even where  
The heavenly lymiter pleases.

*Pal.* You speake well.

Before I turne, let me embrace thee, cofen :  
32 This I shall never doe agen.

10. *nearenesse*] Edd. Ingleby conj. fierce- | 29. *port*] Q. F. etc. T. S. part  
nesse

*Arc.* One farewell! [V. 1]

*Pal.* Why let it be fo: farewell, coz!

*Arc.* Farewell, fir!

[*They embrace.—Exeunt Palamon and his Knights.*

Knights, kinsmen, lovers, yea, my sacrifices,  
 True worshippers of Mars, whose spirit in you  
 Expells the feedes of feare, and th' apprehension 35  
 Which still is farther off it, goe with me  
 Before the god of our profession: there  
 Require of him the hearts of Lyons, and  
 The breath of tigers, yea, the fearecenne too, 40  
 Yea, the speed also,—to goe on, I meane,  
 Elfe wish we to be snayles: you know my prize  
 Must be drag'd out of blood; force and great feate  
 Must put my garland on, where she stickes 44  
 The queene of flowers; our intercession then  
 Must be to him that makes the campe a cestron  
 Brymd with the blood of men: give me your aide,  
 And bend your spirits towards him. 48

[*They advance to the altar of Mars, and fall on their faces;  
 then kneel.*

Thou mighty one, that with thy power hast turnd  
 Greene Neptune into purple; [whose approach]  
 Comets prewarne; whose havocke in vaste feild  
 Unearthed skulls proclaime; whose breath blowes downe 52  
 The teeming Ceres' foyzon; who dost plucke  
 With hand [armypotent] from forth blew clowdes  
 The mafond turrets; that both mak'ft and break'ft  
 The stony girthes of citties; me thy puple, 56  
 Yong'ft follower of thy drom, instruct this day

37. *farther off it*] Q. F. S. Ty. T. farther  
 of it C. K. further off Heath, Mason,  
 W. D. Sk. father of it

44. *she stickes*] Q. F. T. D. K. ('67) Ty.  
 she sticks S. etc. K. ('41) she will  
 stick L. quer. on me, where she stickes

48. *They advance, &c.*] D. Q. They  
 kneele

50. *Neptune*] F. Q. Neptune. [*whose  
 approach*] S. etc. insert. lacuna in O.  
 Edd.

54. *armipotent*] S. sqq. Q. armenypotent  
 F. T. armenipotent Ty. omnipotent

57. *Young'st*] D. Q. Yongest F. T. W.  
 Ty. K. Youngest S. Young

[V. 1] With military skill, that to thy lawde  
 I may advance my streamer, and by thee  
 60 Be fil'd the lord o' th' day ;—give me, great Mars,  
 Some token of thy pleasure.

*[Here they fall on their faces as formerly, and there is heard  
 clanging of armor, with a short thunder, as the burst  
 of a battaile, whereupon they all rise and bow to the altar.]*

O great corrector of enormous times,  
 Shaker of ore-rank states, thou grand decider  
 64 Of dustie and old tytles, that heal'ft with blood  
 The earth when it is ficke, and cur'ft the world  
 O' the pluresie of people ; I doe take  
 Thy signes auspiciously, and in thy name

68 To my designe march boldly. Let us goe. [*Exeunt.*]

*Re-enter Palamon and his Knights.*

*Pal.* Our stars must glister with new fire, or be  
 To-daie extinct ; our argument is love,  
 Which if the goddesse of it grant, she gives  
 72 Victory too : then blend your spirits with mine,  
 You, whose free noblenesse doe make my cause  
 Your personall hazard : to the goddesse Venus  
 Commend we our proceeding, and implore  
 76 Her power unto our partie.

*[They advance to the altar of Venus, and fall on their faces ;  
 then kneel.]*

Haile, soveraigne queene of secrets, who hast power  
 To call the feircest tyrant from his rage  
 And weepe unto a girle ; that hast the might  
 80 Even with an ey-glance to choke Mars's drom,  
 And turne th' allarme to whispers ; that canst make  
 A cruple flourish with his crutch, and cure him  
 Before Apollo ; that may'it force the king

68. *Re-enter, &c.*] D. Q. Enter Palamon  
 and his Knights, with the former  
 observance  
 76. *They advance, &c.*] D. Q. Here they

kneele as formerly,  
 79. *And weepe*] Q. F. T. Ty. And weep  
 S. etc. To weep Th. conj. weep into

To be his subject's vassaile, and induce [V 1.]  
 Stale gravitie to daunce; the poul'd bach'lour—  
 Whose youth, like wanton boyes through bonfyres,  
 Have skipt thy flame—at seaventy thou canst catch,  
 And make him, to the scorne of his hoarfe throate, 88  
 Abuse yong laies of love. What godlike power  
 Haft thou not power upon? to Phæbus thou  
 Add'st flames hotter then his; the heavenly fyres  
 Did scortch his mortall son, thine him; the huntresse 92  
 All moyft and cold, some say, began to throw  
 Her bow away, and figh. Take to thy grace  
 Me, thy vovd fouldier, who doe beare thy yoke  
 As 'twere a wreath of rofes, yet is heavier 96  
 Then lead it selfe, stings more than nettles: I  
 Have never beene foule-mouthd against thy law;  
 Nev'r reveald secret, for I knew none,—would not,  
 Had I kend all that were; I never practised 100  
 Upon man's wife, nor would the libells reade  
 Of liberall wits; I never at great feastes  
 Sought to betray a beautie, but have blush'd  
 At simpring firs that did; I have beene harsh 104  
 To large confessors, and have hotly ask'd them  
 If they had mothers? I had one, a woman,  
 And women 'twere they wrong'd: I knew a man  
 Of eightie winters,—this I told them,—who 108  
 A lasse of foureteene bridged; 'twas thy power  
 To put life into duff; the aged crampe  
 Had scrow'd his square foote round,  
 The gout had knit his fingers into knots, 112  
 Torturing convulsions from his globie eyes  
 Had almost drawne their spheeres, that what was life  
 In him seem'd torture; this anatomie

85. *Stale gravity*] Edd. Mason, quer. state-gravity *poul'd*] L. O.Edd. pould  
 S. C. W. K. Ty. polled D. Sk. pollèd  
 L. *bach'lour*] Q. Bachelour  
 86. *Whose youth*] O.Edd. etc. S. whose

Freaks of Youth

87. *Have*] Edd. Mason, hath  
 97. *nettles: I*] D. ('67, '76). Sk. prints *I*  
 at beg. l. 98. S. Nettles; I've never

- [V. 1] Had by his yong faire pheare a boy, and I  
 Belev'd it was his, for she swore it was,  
 And who would not beleeve her? Briefe, I am  
 To those that prate, and have done, no companion;  
 120 To those that boast, and have not, a defyer;  
 To those that would, and cannot, a rejoycer;  
 - Yea, him I doe not love, that tells close offices  
 The fowleſt way, nor names concealments in  
 124 The boldeſt language; ſuch a one I am,  
 And vow that lover never yet made fiſh  
 Truer then I. O, then, moſt ſoft ſweet goddeſſe,  
 Give me the victory of this queſtion, which  
 128 Is true love's merit, and bleſſe me with a ſigne  
 Of thy great pleaſure.

[Here muſicke is heard, doves are ſeene to flutter: they  
 fall againe upon their faces, then on their knees.]

- Pal. O thou that from eleven to ninetie raign'ſt  
 In mortall boſomes, whoſe chaſe is this world,  
 132 And we in heards thy game, I give thee thankes  
 For this faire token; which being layd unto  
 Mine innocent true heart, armes in aſſurance  
 My body to this buſineſſe.—Let us riſe  
 136 And bow before the goddeſſe: time comes on.

[They bow. Exeunt.]

[Still muſicke of records. Enter Emilia in white, her haire  
 about her ſhoulders, [and wearing] a wheaten wreath: One  
 in white holding up her traine, her haire ſtucke with flowers;  
 one before her carrying a ſilver hynde, in which is conveyd  
 incenſe and ſweet odours, which being ſet upon the altar [of  
 Diana,] her maides ſtanding aloofe, ſhe ſets fire to it; then  
 they curſſey and kneele.]

Emil. O ſacred, ſhadowie, cold and conſtant queene,

116. <i>pheare</i> ] Q. F. T. Sphere S.	have not; a defyer To those that would and cannot; a &c.
(conj.!) Ty. Pheer C. W. K. pheer	
D. fere	126. <i>soft sweet</i> ] Q. D. soft-sweet
119—121.] S. sqq. Wrongly pointed in	136. <i>maidēs</i> ] Q. F. T. K. D. Ty. Sk.
O.Edd. Q. prate and have done; no	Maids S. C. W. Maid
Companion To those that boast and	

V. 1.]	<i>The Two Noble Kinsmen.</i>	89
Abandoner of revells, mute, contemplative,		[V. 1]
Sweet, folitary, white as chafte, and pure		
As winde-fand fnow, who to thy femall knights		140
Allow'ft no more blood than will make a blufh,		
Which is their order's robe ; I heere, thy priefte,		
Am humbled fore thine altar : O, vouchsafe,		
With that thy rare greene eye—which never yet		144
Beheld thing maculate—looke on thy virgin ;		
And, facred filver miftris, lend thine eare—		
Which nev'r heard fcurrill terme, into whofe port		
Ne're entred wanton found—to my petition		148
Seafond with holy feare. This is my laft		
Of veftall office ; I 'm bride-habited,		
But mayden-harted ; a husband I have 'pointed,		
But doe not know him ; out of two, I fhould		152
Chooſe one, and pray for his fucceſſe ; but I		
Am guiltleſſe of election : of mine eyes		
Were I to looſe one,—they are equall precious,—		
I could doombe neither ; that which perifh'd fhould		156
Goe too't unfentenc'd : therefore, moft modeft queene,		
He, of the two pretenders, that beft loves me		
And has the trueſt title in 't, let him		
Take off my wheaten gerland, or elſe grant		160
The fyle and qualitie I hold I may		
Continue in thy band.		
<i>[Here the hynde vaniſhes under the altar, and in the place</i>		
<i>afcends a roſe-tree, having one roſe upon it.</i>		
See what our generall of ebbs and flowes		
Out from the bowells of her holy altar		164
With facred act advances ; but one roſe !		
If well inſpird, this battaile ſhal confound		
Both theſe brave knights, and I, a virgin flowre,		
Muſt grow alone unpluck'd.		168

144. *greene*] Q. F. etc. green S. sheen  
 147. *port*] O. Edd. etc. Th. conj. Ingleby  
 (quer.) porch

154. *election : of mine eyes Were I to looſe*  
*one,— . . . precious,—I]* D. ('67, '76).

Q. (F. T. guiltless T. Election . . .  
 Eyes,) Am guiltlesse of election of mine  
 eyes, Were S. sqq. D. ('46) Sk. Election  
 of mine Eyes ; Were Ty. election of  
 mine eyes. Were

[V. 1] [*Here is heard a sodaine twang of instruments, and the rose  
fals from the tree, which vanishes under the altar.*

The flowre is falne, the tree descends.—O mistress,  
Thou here dischargedest me; I shall be gather'd,  
I thinke so; but I know not thine owne will:

172 Unclaspe thy mysterie.—I hope she's pleas'd;  
Her signes were gracious. [*They curtsy, and exeunt.*

SCENE II. [*Athens. A room in the prison.*]

[V. 2] *Enter Doctor, Jailor, and Wooer in halite of Palamon.*

*Doct.* Has this advice I told you done any good upon her?

*Woo.* O very much; the maids that kept her company  
Have halfe perswaded her that I am Palamon;  
4 Within this halfe houre she came finiling to me,  
And asked me what I 'ld eate, and when I 'ld kisse her:  
I told her presently, and kist her twice.

\* *Doct.* 'Twas well done: twentie times had bin far better;  
8 For there the cure lies mainely.

*Woo.* Then she told me  
She 'ld watch with me to-night, for well she knew  
What houre my fit would take me.

*Doct.* Let her doe so;  
And when your fit comes, fit her home, and presently.

12 *Woo.* She would have me sing.

*Doct.* You did so?

*Woo.* No.

*Doct.* 'Twas very ill done, then;  
You should observe her ev'ry way.

*Woo.* Alas,  
I have no voice, fir, to confirme her that way!

16 *Doct.* That 's all one, if yee make a noyse:  
If she intreate againe, doe any thing;  
Lye with her, if she aske you.

*Jail.* Hoa, there, doctor!

*Doct.* Yes, in the waie of cure.

---

18. *Hoa, there*] Edd. Ho or Hoa Mason, Hold there

*Jail.* But first, by your leave, [V. 2]  
I' th' way of honestie. 20

*Doct.* That 's but a niceness ;  
Nev'r cast your child away for honestie :  
Cure her first this way ; then, if thee will be honest,  
She has the path before her.

*Jail.* Thanke yee, doctor.

*Doct.* Pray, bring her in,  
And let 's see how thee is. 24

*Jail.* I will, and tell her  
Her Palamon staies for her : but, doctor,  
Me thinks you are i' th' wrong still. [Exit.

*Doct.* Goe, goe ;  
You fathers are fine fooles : her honesty !  
And we should give her physicke till we finde that— 28

*Woo.* Why, doe you thinke she is not honest, fir ?

*Doct.* How old is she ?

*Woo.* She 's eighteene.

*Doct.* She may be ;  
But that 's all one, 'tis nothing to our purpose :  
What e'er her father saies, if you perceave 32  
Her moode inclining that way that I spoke of,  
*Videlicet*, the way of flesh—you have me ?

*Woo.* [Yes,] very well, fir.

*Doct.* Please her appetite,  
And doe it home ; it cures her, *ipso facto*, 36  
The mellencholly humour that infects her.

*Woo.* I am of your minde, doctor.

*Doct.* You'l finde it so. She comes, pray [humour] her.

*Re-enter Jailor, Daughter, and Maide.*

*Jail.* Come ; your love Palamon staies for you, childe, 40  
And has done this long houre, to visite you.

*Daugh.* I thanke him for his gentle patience ;  
He 's a kind gentleman, and I 'm much bound to him.

35. *Yes, very*] C. sqq. Q. Yet very F. | 39. *humour*] S. sqq. Q. T. honour F.  
T. S. Yes very honor



[V. 2.] Did you nev'r see the horfe he gave me ?

44 *Jail.* Yes.

*Daugh.* How doe you like him ?

*Jail.* He 's a very faire one.

*Daugh.* You never faw him dance ?

*Jail.* No.

*Daugh.* I have often :

He daunces very finely, very comely ;

48 And, for a jigge, come cut and long taile to him ;

He turnes ye like a top.

*Jail.* That 's fine indeede.

*Daugh.* Hee'l dance the morris twenty mile an houre,

And that will founder the best hobby-horfe,

52 If I have any skill, in all the parish ;

And gallops to the [tune] of *Light a' love* :

What thinke you of this horfe ?

*Jail.* Having these vertues

I thinke he might be broght to play at tennis.

56 *Daugh.* Alas, that 's nothing.

*Jail.* Can he write and reade too ?

*Daugh.* A very faire hand ; and casts himfelfe th' accounts

Of all his hay and provender : that hostler

Must rise betime that cozens him. You know

60 The cheftnut mare the duke has ?

*Jail.* Very well.

*Daugh.* She 's horribly in love with him, poore beaft ;

But he is like his mafter, coy and scornefull.

*Jail.* What dowry has she ?

*Daugh.* Some two hundred bottles,

64 And twenty strike of oates ; but hee'l ne'er have her :

He lifpes in 's neighing, able to entice

A millar's mare ; hee'l be the death of her.

*Doct.* What stuffe she utters !

68 *Jail.* Make curtie, here your love comes.

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53. *tune*] S. sqq. Q. turne F. T. Ty. | Light o' love : Ty. Light-a-love !  
 turn *Light a' Love*:] O.Edd. D. |

*Woo.* Pretty foule, [V. 2]  
 How doe ye? That 's a fine maide; ther 's a curtfie!  
*Daugh.* Yours to command, i' th' way of honestie.  
 How far is 't now to th' end o' th' world, my masters?  
*Doct.* Why, a day's jorney, wench. 72  
*Daugh.* Will you goe with me?  
*Woo.* What shall we doe there, wench?  
*Daugh.* Why, play at ftoole ball:  
 What is there elfe to doe?  
*Woo.* I am content,  
 If we shall keepe our wedding there.  
*Daugh.* 'Tis true,  
 For there, I will affure you, we shall finde 76  
 Some blind priest for the purpose, that will venture  
 To marry us, for here they 're nice and foolish;  
 Besides, my father must be hang'd to-morrow,  
 And that would be a blot i' th' bufinesse. 80  
 Are not you Palamon?  
*Woo.* Doe not you know me?  
*Daugh.* Yes; but you care not for me; I have nothing  
 But this pore petticoate and too corse smockes.  
*Woo.* That 's all one; I will have you. 84  
*Daugh.* Will you surely?  
*Woo.* Yes, by this faire hand, will I.  
*Daugh.* Wee'l to bed, then.  
*Woo.* Ev'n when you will. [Kisses her.]  
*Daugh.* O, fir, you 'ld faine be nibling.  
*Woo.* Why doe you rub my kisse off?  
*Daugh.* 'Tis a sweet one,  
 And will perfume me finely 'gainst the wedding. 88  
 Is not this your cofen Arcite?  
*Doct.* Yes, sweet heart;  
 And I am glad my cofen Palamon  
 Has made so faire a choice.  
*Daugh.* Doe you thinke hee'l have me?

[V. 2] *Doct.* Yes without doubt.

*Daugh.* Doe you thinke so too?

92 *Jail.* Yes.

*Daugh.* We shall have many children.—Lord, how y'ar  
growne!

My Palamon I hope will grow, too, finely,

Now he 's at liberty : alas, poore chicken,

96 He was kept downe with hard meate and ill lodging;

But Ile kisse him up againe.

*Enter a Meffenger.*

*Meff.* What doe you here? you'l loofe the noblest fight  
That ev'r was seene.

*Jail.* Are they i' th' field?

*Meff.* They are :

100 You beare a charge there too.

*Jail.* Ile away straight.—

I must ev'n leave you here.

*Doct.* Nay, wee'l goe with you;

I will not loofe the [fight.]

*Jail.* How did you like her?

*Doct.* Ile warrant you, within these three or four daies

104 Ile make her right againe. You must not from her,

But still preserve her in this way.

*Woo.* I will.

*Doct.* Let's get her in.

*Woo.* Come, sweete, wee'l goe to dinner;

And then wee'll play at cardes.

*Daugh.* And shall we kisse too?

108 *Woo.* A hundred times.

*Daugh.* And twenty?

*Woo.* I, and twenty.

*Daugh.* And then wee'l sleepe together?

*Doct.* Take her offer.

*Woo.* Yes, marry, will we

100. *Ile away*] Qo. Edd. I'll I., quer. I | 102. *sight*] D. lose the sight. Q. I will  
will | not loose the Fight.

*Daugh.* But you shall not hurt me. [V. 2]

*Woo.* I will not, sweete.

*Daugh.* If you doe, love, Ile cry. [Exeunt. 112]

SCENE III. [*A part of the forest near Athens, and near the place appointed for the combat.*] [V. 3]

*Flourish.* Enter Theseus, Hippolyta, Emilia, Pirithous: and some Attendants, (T. Tucke: Curtis.)

*Emil.* Ile no step further.

*Pir.* Will you loofe this fight?

*Emil.* I had rather see a wren hawke at a fly,

Then this decifion: ev'ry blow that falls

Threats a brave life; each stroake laments 4

The place whereon it fals, and sounds more like

A bell then blade: I will stay here,—

It is enough my hearing shall be punishd

With what shall happen, gainst the which there is 8

No deeffing, but to heare,—not taint mine eye

With dread fights it may shun.

*Pir.* Sir, my good lord,

Your fister will no further.

*Thef.* O, she must:

She shall see deeds of honour in their kinde, 12

Which sometime show well, pencild: nature now

Shall make and act the story, the beleife

Both seald with eye and eare. You must be present;

You are the victour's meede, the price and garlond 16

To crowne the question's title.

*Emil.* Pardon me;

*A part of the forest*] D. W. An Apartment in the Palace Ty. A Place near the Lists

6. *here,—*] L. Q. here, It is enough my hearing shall be punishd, With . . . happen, gainst . . . deaffing, but to heare; not C. W. here: . . . happen, ('gainst . . . deaffing) but to hear, not D. ('67, '76) happen,—'gainst . . . deaffing,—but to hear, not Sk. happen,

gainst . . . deaffing, but to hear,—not S. and against

13. *show well, pencill'd*] D. Heath, Mason, W. Sk. O.Edd. Ty. well [om. ,] S. time shall show well pencill'd C. K. well-pencil'd

16. *price*] Edd. L. quer. prize

17. *question's title*] O.Edd. sqq. Sk. D. ('67, '76) questant's title

[V. 3] If I were there, I'd winke.

*Thef.* You must be there ;

This tryall is as 'twere i' th' night, and you

20 The onely star to shine.

*Emil.* I am extinct :

There is but envy in that light, which shoves

The one the other. Darkenes, which ever was

The dam of horroure, who do's stand accurst

24 Of many mortall millions, may even now,

By casting her blacke mantle over both,

That neither could finde other, get her selfe

Some part of a good name, and many a murther

28 Set off wherto she's guilty.

*Hip.* You must goe.

*Emil.* In faith, I will not.

*Thef.* Why, the knights must kinde

Their valour at your eye : know, of this war

You are the treasure, and must needes be by

32 To give the service pay.

*Emil.* Sir, pardon me ;

The tytle of a kingdome may be tride

Out of it selfe.

*Thef.* Well, well then, at your pleasure ;

Those that remaine with you could wish their office

36 To any of their enemies.

*Hip.* Farewell, fister :

I 'm like to know your husband fore your selfe,

By some small start of time : he whom the gods

Doe of the two know best, I pray them he

40 Be made your lot.

[*Exeunt all except Emilia and some of the Attendants.*]

*Emil.* Arcite is gently visagd ; yet his eye

Is like an engyn bent, or a sharpe weapon

In a soft sheath ; mercy and manly courage

44 Are bedfellowes in his visage. Palamon

23. *dam*] Q. S. sqq. F. T. dame

44. *in his*] Edd. Sid. Walker, In 's

Has a most menacing aspect; his brow [V. 3]  
 Is grav'd, and seemes to bury what it frownes on;  
 Yet sometime 'tis not so, but alters to  
 The quality of his thoughts; long time his eye 48  
 Will dwell upon his object; mellencholly  
 Becomes him nobly; so do's Arcite's mirth;  
 But Palamon's fadnes is a kinde of mirth,  
 So mingled, as if mirth did make him fad, 52  
 And fadnes, merry; those darker humours that  
 Sticke misbecomingly on others, on [him]  
 Live in faire dwelling.

[Cornets. Trompets found as to a charge.

Harke, how yon spurs to spirit doe incite 56  
 The princes to their proofe! Arcite may win me;  
 And yet may Palamon wound Arcite to  
 The spoyling of his figure. O, what pittie  
 Enough for such a chance. If I were by, 60  
 I might doe hurt; for they would glance their eies  
 Toward my feat, and in that motion migh  
 Omit a ward, or forfeit an offence,  
 Which crav'd that very time: it is much better 64  
 I am not there; O, better never borne  
 Then minister to such harme.

[Cornets; a great cry and noice within; crying "A Palamon!"

What is the chance?

Ser. The crie's "A Palamon!"

Emil. Then he has won. 'Twas ever likely: 68  
 He lookd all grace and successe, and he is  
 Doubtlesse the prim'ft of men. I pre'thee, run  
 And tell me how it goes.

[Shout, and cornets; crying "A Palamon!"

Ser. Still Palamon.

Emil. Run and enquire. Poore servant, thou haft loft: 72  
 Upon my right side still I wore thy picture,  
 Palamon's on the left: why so, I know not;

---

47. sometime] Q. D. sometimes 54. on him] S. etc. O.Edd. Ty. on them  
 b 7

[V. 3] I had no end in 't else; chance would have it fo:  
76 On the finifter fide, the heart lyes; Palamon  
Had the beft boding chance.

[Another cry, and shourt within, and cornets.

This burft of clamour

Is fure the end o' th' combat.

[Re-enter Servant.

Ser. They faide that Palamon had Arcite's body

80 Within an inch o' th' pyramid, that the cry  
Was generall "A Palamon!" but anon,  
Th' affitants made a brave redemption, and  
The two bold tytlers at this instant are

84 Hand to hand at it.

Emil. Were they metamorphi'd

Both into one!—O, why? there were no woman

Worth fo compofd a man: their fingle fhare,

Their noblenes peculier to them, gives

88 The prejudice of difparity, values fhortnes

To any lady breathing.

[Cornets; cry within: "Arcite, Arcite!"

More exulting?

"Palamon" ftill?

Ser. Nay, now the found is "Arcite."

Emil. I pre'thee lay attention to the cry;

92 Set both thine eares to' th' bufines.

[Cornets; A great shourt and cry, "Arcite, victory!"

Ser. The cry is

"Arcite!" and "victory!" harke: "Arcite, victory!"

The combat's confummation is proclaim'd

By the wind-instruments.

Emil. Halfe-fights faw

96 That Arcite was no babe; god's lyd, his riches

75. *in't else; chance*] Mason, W. D. K. ('67)

Sk. O.Edd. in't; else chance Sy.

conj. less chance S. C. Ty. omit *else*

83. *Tytlers*] Q. F. T. Tylters S. Tilters

C. W. K. D. Ty. Sk. tilters

85. *into one!*—] L. Q. one; D. one—

87. *Their noblenes peculier to them, gives*] Q.

C. sqq. This l. om. in F. T. by chance;  
S. could not restore it!

88. *disparity, values shortness To*] Ty. Q.

F. disparity values C. K. D. Sk. dis-  
parity, value's shortness, To W. value's  
shortness To

And coflines of ſpirit look't through him ; it could [V. 3]  
 No more be hid in him then fire in flax,  
 Then humble banckes can goe to law with waters  
 That drift windes force to raging. I did thinke 100  
 Good Palamon would mifcarry ; yet I knew not  
 Why I did thinke ſo : our reaſons are not prophets,  
 When oft our fancies are. They 're comming off : [*Cornets.*  
 Alas, poore Palamon ! 104

*Enter Theſeus, Hippolyta, Pirithous, Arcite as victor, and  
 Attendants, &c.*

*Theſ.* Lo, where our fiſter is in expectation,  
 Yet quaking and unfetled.—Faireſt Emily,  
 The gods, by their divine arbitrament,  
 Have given you this knight : he is a good one 108  
 As ever ſtrooke at head. Give me your hands :  
 Receive you her, you him ; be plighted with  
 A love that growes as you decay.

*Arc.* *Emily,*  
 To buy you, I have loſt what 's deereſt to me, 112  
 Save what is bought ; and yet I purchaſe cheapely,  
 As I doe rate your value.

*Theſ.* O loved fiſter,  
 He ſpeakes now of as brave a knight as e'er  
 Did ſpur a noble ſteed : ſurely, the gods 116  
 Would have him die a batch'lour, leaſt his race  
 Should ſhew i' th' world too godlike : his behaviour  
 So charmd me, that me thought Alcides was  
 To him a ſow of lead : if I could praife 120  
 Each part of him to th' all I have ſpoke, your Arcite  
 Did not looſe by 't ; for he that was thus good  
 Encountred yet his better. I have heard  
 Two emulous Philomels beate the eare o' th' night 124  
 With their contentious throates, now one the higher,  
 Anon the other, then againe the firſt,

121. to th' all I've ſpoke,] S. D. K. Sk. | thee All I have ſpoke,  
 Q. to 'th all; I have ſpoke, Ty. to |



[V. 3] And by and by out-breasted, that the fence  
 128 Could not be judge betweene 'em : so it far'd  
 Good space betweene these kinsmen ; till heavens did  
 Make hardly one the winner.—Weare the girland  
 With joy that you have won.—For the subdude,  
 132 Give them our present justice, since I know  
 Their lives but pinch 'em : let it here be done.  
 The scene's not for our seeing : goe we hence,  
 Right joyfull, with some sorrow.—Arme your prize,  
 136 I know you will not loose her.—Hippolyta,  
 I see one eye of yours conceives a teare,  
 The which it will deliver.

[*Florisht.*]

*Emil.* Is this wyunning?  
 O all you heavenly powers, where is [your] mercy?  
 140 But that your wils have saide it must be so,  
 And charge me live to comfort this unfriended,  
 This miserable prince, that cuts away  
 A life more worthy from him then all women,  
 144 I should and would die too.

*Hip.* Infinite pittie,  
 That fowre such eies should be so fixd on one,  
 That two must needs be blinde for 't.

*Thef.* So it is. [*Exeunt.*]

[V. 4] SCENE IV. [*The same ; a Block prepared.*]  
*Enter Palamon and his Knights pyniond, Jailor,*  
*Executioner, &c. Gard.*

*Pal.* Ther 's many a man alive that hath out liv'd  
 The love o' th' people ; yea, i' th' selfesame state  
 Stands many a father with his childe : some comfort  
 4 We have by so confidering ; we expire,  
 And not without men's pittie ; to live, still

139. *your mercy ?*] Edd. Q. you mercy?  
*Sc. IV. The same ; &c.]* L. D. The same  
 part of the forest as in Act III. Scene  
 VI. W. An open place in the City  
 with a Scaffold  
 5. *pittie ; to live, still*] L. (cf. V. iv. 133).

O. Edd. Ty. pittie. To live still, Have  
 their good wishes, we S. sqq. Pittie ; to  
 live still, Have their good Wishes ; we  
 D. Sk. to live still Have C. (1778,  
 mens' C. (1811,) mens'

Have their good wishes; we prevent [V. 4]  
 The loathfome misery of age, beguile  
 The gowt and rheume, that in lag howres attend 8  
 For grey approachers; we come towards the gods  
 Yong, and unwapper'd, not halting under crymes  
 Many and stale; that, fure, shall please the gods  
 Sooner than such, to give us nectar with 'em, 12  
 For we are more cleare spirits. My deare kinsmen,  
 Whose lives for this poore comfort are laid downe,  
 You have fould 'em too too cheape.

1 K. What ending could be  
 Of more content? O'er us the victors have 16  
 Fortune, whose title is as momentary  
 As to us death is certaine; a graine of honour  
 They not o'er-weigh us.

2 K. Let us bid farewell;  
 And with our patience anger tottring fortune, 20  
 Who, at her certain't, reeles.

3 K. Come; who begins?  
*Pal.* Ev'n he that led you to this banket shall  
 Taste to you all.—Aha, my friend, my friend!  
 Your gentle daughter gave me freedome once; 24  
 You'l see 't done now for ever: pray, how does she?  
 I heard she was not well; her kind of ill  
 Gave me some sorrow.

*Jail.* Sir, she 's well restor'd,  
 And to be marryed shortly. 28

*Pal.* By my thort life,  
 I am most glad on't; 'tis the latest thing  
 I shall be glad of; pre'thee, tell her so;  
 Commend me to her, and, to peece her portion,  
 Tender her this. [Gives purse. 32

1 K. Nay, let 's be offerers all.

6. *wishes; we prevent*] Edd. Q. Ty.  
 wishes, we Sk. wishes; [herein] we  
 prevent  
 10. *unwapper'd, not*] T. Sy. W. D. Sk.  
 Q. F. unwapper'd not, Th. Se. S. C.

Ty. unwarp'd not K. unwappen'd, not  
 15. *too too cheape.*] O.Edd. (F. cheap T.  
 Cheap) S. Sk. (conj.) C. W. D. ('46)  
 Ty. K. too, too D. ('67, '76) too-too

[V. 4] 2 *K.* Is it a maide ?

*Pal.* Verily, I thinke so ;  
A right good creature, more to me deferving  
Then I can quight or speake of.

*All K.* Commend us to her.

[*They give their purses.*]

36 *Jail.* The gods requight you all, and make her thankfull !

*Pal.* Adiew ; and let my life be now as fhort  
As my leave-taking.

1 *K.* Leade, couragious cofin.

2. 3. *K.* Wee'l follow cheerefully.

[*Palamon lays his head on the block. A great noife within,  
crying, "Run, fave, hold !"*]

*Enter in hafte a Meflenger.*

40 *Meff.* Hold, hold ! O, hold, hold, hold !

*Enter Pirithous in hafte.*

*Pir.* Hold, hoa ! It is a curfed haft you made,  
If you have done fo quickly.—Noble Palamon,  
The gods will fhew their glory in a life

44 That thou art yet to leade.

*Pal.* Can that be, when  
Venus I 've faid is falfe ? How doe things fare ?

*Pir.* Arife, great fir, and give the tydings eare  
That are moft [dearly] sweet and bitter.

*Pa..* What

48 Hath wakt us from our dreame ?

*Pir.* Lift then. Your cofen,

Mounted upon a steed that Emily  
Did firft beftow on him,—a blacke one, owing  
Not a hayre-worth of white, which fome will fay

52 Weakens his price, and many will not buy

His goodneffe with this note ; which fuperftition

35. *quight*] Q. F. T. S. C. D. ('67, '76) | 39. 2. 3. *K.*] L. Q. 1. 2. K. D. All the  
quit W. K. D. ('46) Sk. quite Ty. | Knights  
quite | 47. *dearly*] S. sqq. O. Edd. early Sy.  
39.] D. Q. Lies on the Blocke. | rarely

Heere findes allowance,—on this horſe is Arcite [V. 4]  
 Trotting the ſtones of Athens, which the calkins  
 Did rather tell then trample ; for the horſe 56  
 Would make his length a mile, if 't pleaſ'd his rider  
 To put pride in him : as he thus went counting  
 The flinty pavement, dancing as 'twere to th' muſicke  
 His owne hoofes made ;—for, as they ſay, from iron 60  
 Came muſicke's origen,—what envious flint,  
 Cold as old Saturne, and like him poſſeſt  
 With fire malevolent, darted a ſparke,  
 Or what feirce fulphur elſe, to this end made, 64  
 I comment not ; the hot horſe, hot as fire,  
 Tooke toy at this, and fell to what diſorder  
 His power could give his will, bounds, comes on end,  
 Forgets ſchoole-dooing, being therein traird, 68  
 And of kind mannadge ; pig-like he whines  
 At the ſharpe rowell, which he freats at rather  
 Then any jot obaies ; feekeſ all foule meanes  
 Of boyſtrous and rough jadrie, to diſ-feate 72  
 His lord, that kept it bravely : when nought ſerv'd,  
 When neither curb would cracke, girth breake, nor diffring  
 plunges  
 Diſ-roote his rider whence he grew, but that  
 He kept him tweene his legges, on his hind hoofes 76  
 [ . . . . . ] on end he ſtands  
 That Arcite's legs, being higher then his head,  
 Seem'd with ſtrange art to hang : his victor's wreath  
 Even then fell off his head ; and preſently 80  
 Backward the jade comes ore, and his full poyze  
 Becomes the rider's loade. Yet is he living ;  
 But ſuch a veſſell 'tis that floates but for  
 The furge that next approaches : he much deſires 84  
 To have ſome ſpeech with you. Loe, he appeares.

*Enter Theſeus, Hippolyta, Emilia, Arcite in a chaire.*

*Pal.* O miſerable end of our alliance !

77. *on end he ſtands*] Here left as in Qo, | have dropt out of the old text. F. (on  
 the ſpace being indicated, as ſome words | end he ſtands

[V. 4.] The gods are mightie.—Arcite, if thy heart,  
 88 Thy worthie, manly heart, be yet unbroken,  
 Give me thy last words; I am Palamon,  
 One that yet loves thee dying.

*Arc.* Take Emilia,  
 And with her, all the world's joy. Reach thy hand :  
 92 Farewell; I've told my last houre. I was false,  
 Yet never treacherous: forgive me, cofen.—  
 One kiſſe from faire Emilia. [*Kiſſes her.*]—'Tis done:  
 Take her. I die. [*Dies.*]

*Pal.* Thy brave ſoule ſeeke Elizium!  
 96 *Emil.* Ile cloſe thine eyes, prince; bleſſed ſoules be with  
 thee!  
 Thou art a right good man; and, while I live,  
 This day I give to teares.

*Pal.* And I to honour.  
*Thef.* In this place firſt you fought; ev'n very here  
 100 I fundred you: acknowledge to the gods  
 [*Your*] thanks that you are living.  
 His part is playd, and though it were too ſhort,  
 He did it well; your day is lengthned, and  
 104 The bliſſefull dew of heaven do's arrowze you:  
 The powerfull Venus well hath grac'd her altar,  
 And given you your love; our maſter Mars  
 Haſt vouch'd his oracle, and to Arcite gave  
 108 The grace of the contention: ſo the deities  
 Have ſhewd due juſtice.—Beare this hence.

*Pal.* O cofen,  
 That we ſhould things deſire, which doe coſt us  
 The loſſe of our deſire! that nought could buy  
 112 Deare love but loſſe of deare love!

*Thef.* Never fortune  
 Did play a ſubtler game: the conquerd triumphes,  
 The victor has the loſſe; yet in the paſſage  
 The gods have beene moſt equall. Palamon,

87. *gods*] Edd. Th. conj. The Cords  
 101. *Your*] D. Sk. O.Edd. etc. Our

104. *arrowze*] L. O.Edd. arouse S.  
 arouze C. sqq. arrose Ty. arouse

Your kinsman hath confest the right o' th' lady [V. 4]  
 Did lye in you ; for you first saw her, and  
 Even then proclaimd your fancie ; he restord her  
 As your stolne jewell, and desir'd your spirit  
 To send him hence forgiven : the gods my justice 120  
 Take from my hand, and they themselves become  
 The executioners. Leade your lady off ;  
 And call your lovers from the stage of death,  
 Whom I adopt my friends. A day or two 124  
 Let us looke sadly, and give grace unto  
 The funerall of Arcite ; in whose end  
 The vifages of bridegroomes weele put on  
 And finile with Palamon ; for whom an houre, 128  
 But one houre since, I was as dearely sorry,  
 As glad of Arcite, and am now as glad  
 As for him sorry.—O you heavenly charmers,  
 What things you make of us ! For what we lacke 132  
 We laugh, for what we have, are sorry ; still  
 Are children in some kind. Let us be thankefull  
 For that which is, and with you leave dispute  
 That are above our question.—Let 's goe off, 136  
 And beare us like the time. [*Flourish. Exeunt.*]

---

133. *are sorry ; still*] W. sqq. O.Edd. S. Ty. sorry still, C. sorry still ;

## EPILOGUE.

I *Would now aske ye how ye like the play ;  
But, as it is with schoole-boyes, cannot say  
I am cruell fearefull. Pray, yet stay a while,  
4 And let me looke upon ye. No man smile ?  
Then it goes hard, I see. He that has  
Lov'd a yong handsome wench, then, show his face,—  
'Tis strange if none be heere,—and, if he will  
8 Against his conscience, let him hiss, and kill  
Our market. 'Tis in vaine, I see, to stay yee :  
Have at the worst can come, then ! Now what say ye ?  
And yet mistake me not ; I am not bold ;  
12 We have no such cause. If the tale we have told—  
For 'tis no other—any way content ye,—  
For to that honest purpose it was ment ye,—  
We have our end ; and ye shall have ere long,  
16 I dare say, many a better, to prolong  
Your old loves to us. We, and all our might,  
Rest at your service : gentlemen, good night.*

[Flourish.]

---

Knight omits this *Epilogue*.

2. *But, as it is with Schoole-Boyes, cannot say*] D. pointing O.Edd. S. point. : But [om. ,] . . . Boyes[,] cannot say, (F.

Boys,) C. sqq. But, as . . . schoolboys cannot say, D. But, as . . . schoolboys, cannot say I'm cruel-fearful.

## NOTES.

WHEREVER the text of the Quarto has been materially altered in this revised text, the change has been indicated by enclosing the new reading in brackets. Changes of punctuation have not been indicated in this way.

Such of the stage-directions as are enclosed in brackets have been added from Dyce's edition, 1876. For an account of the various editions referred to, see preface to the Quarto Reprint.

DRAMATIS PERSONÆ. List first given in Fol. 1679, imperfectly; the list here as given by Dyce, 1876.

PROLOGUE. Probably by Fletcher. Several of his favourite images are employed in it, and the general style resembles that of his undoubted prologues. See General Introduction for a few remarks on this.

5. *shake to loose*] *i. e.* at losing. See Note, I. i. 150/162. *lose* frequently so spelt in old books, and almost invariably in this play.

24. *almost breathlesse swimme*] See Note, IV. i. 139/180.

29. *two hours' travel*] The various allusions to the length of performances which occur in the prologues and epilogues of this period are worth noting; *three* hours is sometimes mentioned, but *two* seems to have been oftener promised, perhaps as a sop to the 'understanding gentlemen of the ground.' (*v. Prolog. Humorous Lieutenant*—'and *short enough*, we hope;' and to *The Coxcomb*.) Most plays probably took from two and a half to three hours for representation. The following list will illustrate this, containing all the allusions in Sh., B. and F., Ben Jonson, Massinger, and Ford's prologues and epilogues, with a few from other sources. *Two Hours*: Sir R. Stapylton's *Verses on Fletcher's Works* (ed. Darley, I. li.); *Love's Pilgrimage*, prol.; *Four Plays in One*, Induction; *Henry VIII.*, prol.; *Romeo and Juliet*, prol.; *Ram Alley, or Merry Tricks*, epil. (Hazlitt's *Dodsley*, x. 380); D'Avenant, *Unfortunate Lovers*, prol.; Sir Aston Cokain's lines "To my friend Mr Thomas Randolph," etc.; Cleveland's *Works*, p. 312, ed. 1742, Elegy on Ben Jonson; and "To the Memory of Ben Jonson," by Ja. Mayne. *Three Hours*: Shirley's *Preface*, B. and F.; *The Loyal Subject*, epil.; *The Lover's Progress*, prol. (this, like several other prologues and epilogues in the Fol. B. and F., was written after Fletcher's death, for a revival of the play).

ACTS AND SCENES. The Quarto division has been followed throughout. Some editors (Weber, Dyce, Skeat) have joined the first two scenes of Act II. together, as one scene. But the Quarto rightly makes a distinction, II. i. being by Shakspeare, II. ii. by Fletcher; the very fact of the scenes overlapping in



point of *time* goes to prove the separate authorship. Dr Ingram has pointed out an example of the confusion caused by the modern arrangement (*N. S. S. Trans.* pt II. p. 455. Note the "unconscious testimony" there afforded of the value of the 'stopt-line' test). See also Mr Skeat's Pref., p. xii. *n.*

## ACT I.

## Scene I.

*Enter Hymen*] See *As You Like It*, V. iv. (and the 'wedlock-hymn' there sung); *Philaster*, V. iii.; B. Jonson's *Hymenæi*; *Pericles*, III. prol. 9; *L'Allegro*, 126; *Four Plays in One* (*Tr. of Death*, sc. iv.); *Taming of A Shrew* (Shakespeare Soc. ed. 1844, p. 38); B. Jonson's *Hue and Cry after Cupid*; Chapman's *Widow's Tears*.

*Her tresses likewise hanging*] Cf. stage-dir. V. i. 136/142-3, where Emilia is "bride-habited, but mayden-hearted." Dr Nicholson notes here: "this appearance of the bride in dishevelled hair, apparently a classic custom (Jonson refers to Sext. Pompon. F.), betokened virginity, and was in use up to Jacobian times at least. The most remarkable example was that of the Countess of Essex when married to Somerset.—'She, thinking all the world ignorant of her slie practices, hath the impudence to appear in the habit of a *Virgin*, with her hair pendent almost to her feet; which Ornament of her body (though a fair one) could not cover the deformities of her soul.' A. Wilson's *Life of James I.*, p. 72. Donne, in his *Epithalamium*, also alludes to it. See Webster's *White Devil*, p. 27, ed. 1859; and Jonson's *Hymenæi* on the first marriage of this same Countess of Essex."

*wheaten garland*] The origin of this custom is not clear; the wheaten wreath seems to have been worn as an emblem of fertility, and perhaps also of peace (the causer of plenty.—"As peace should still her wheaten garland wear," *Hml.* V. ii. 41). That this wheaten wreath "was well in the writer's mind" is shewn by I. i. 65/68. "Ceres appears in the masque in the *Tempest* to bless with Juno the marriage, and she (Demeter) as the goddess of fertility was considered a goddess of marriage. In the representations also she wore a wheat-ear chaplet. Was, however, the wheat-ear chaplet a known custom, or did the authors, remembering this of Ceres, and remembering perhaps the only religious marriage of the Romans—*confarreatio*—invent this show?" (Dr Nicholson.)

*Led by Pirithous*] Theobald's correction (O. Edd. reading *Theseus*) clearly rendered necessary by the direction—"Then *Theseus*, betwene two other *Nymphs* with wheaten chaplets on their heads,"—when considered with the later direction—"The 1. Queene fals downe at the foote of *Theseus*; The 2. fals downe at the foote of *Hypolita*"—shewing that *Theseus* and *Hippolyta* were walking at some little distance from one another. Subsequent editors (Mr Tyrrell excepted) have adopted Theobald's reading, but Dr Nicholson opposes the change, and considers that the authors were here thinking of the phrase (founded on the custom) *uxorem ducere*. "It is true that this referred to the leading home, but that would not matter. It is evidence of the strength and significance of the custom that in Greek marriages a widower did not conduct his wife, but that this office then fell

to a friend such as Pirithous. The passage that will probably be quoted against me, I take to be pretty decisive in favour of the old reading. When Theseus makes up his mind to leave his bride on the instant to march against Creon, and says—

‘Pirithous

Lead on the bride,’

he does so because he clearly makes Pirithous his proxy in the marriage ceremony and ensuing feast”—[But does not Theseus mean that Pir. is to *continue leading* the bride and not to go with him?]

“‘Omit not anything

In the pretended celebration,’

Where, as usual in Shakspeare, *pretended* is a word of *curiosa felicitas*, having a double significance.”

SONG. Spalding assigns this song to Shakspeare, and thinks it “very unlike the more formal and polished rhymes of Fletcher” (*Letter*, p. 28). Mr Furnivall, Dr Nicholson, Prof. Dowden, and many others, dissent from this opinion, and, although at first I opposed, I am every day more and more inclined to agree with the latter view. It is certainly remarkable to notice the selection of flowers and the resemblance of some of the epithets to those in Shakspeare’s plays; it is especially significant if (as however we have no right to do in a consideration of the kind) we add Mr Skeat’s ingenious (but mistaken) emendation *hairbells* to the list; and all the birds of ill omen may also be more or less closely paralleled from Shakspeare. To these facts add that *not a single line or even epithet* in the song can be paralleled from Beaumont and Fletcher’s whole works, and we have seemingly a very strong case of internal evidence to support Spalding’s view. But, on the other hand, we can notice that the flowers are paralleled from two or three ‘posy’ passages in certain plays, viz., *Winter’s Tale* (IV. iv. 100–132), *Cymbeline* (IV. ii. 219–225), and *Midsummer Night’s Dream* (II. i. 250); we can also notice that the list of birds is a mere catalogue with very formal and commonplace attributes: the slanderous cuckoo, the boding raven, the chattering pie,—and if Seward’s *chough hoar* be admitted, the insertion, for mere rhyme’s sake, of an epithet without any ethical significance. Taking this song with that in the fifth scene, some resemblance in the mere stringing together of symbolic objects will be noticed; while both songs are deficient in clearness and directness of reference. On the whole, it is difficult to decide, and opinion must vary as each reader hears more or less distinctly the ring of Shakspeare’s tone in the verse, and links this perception to the internal evidence; or else, refusing to recognize Shakspeare as the writer on æsthetic grounds, he will abstain from referring the song to Shakspeare, Fletcher, or perhaps some third writer (perhaps the lost play of 1594?) on the merits of the literal evidence in its present incomplete state. Mr Skeat (*Introd.* p. xxii.) thinks that Fletcher may have added this song. It must be admitted that the song is essentially and indispensably part of the scene, and sufficient for all dramatic purposes. Even its seemingly fragmentary state (noticed by Sidney Walker) might be accounted for by the fact that Shakspeare only tells us enough to acquaint us with the “necessary question of the play,” directly and explicitly. Where the evidence is incon-

clusive, conjecture tends only to mislead; and (though, following Hickson's arrangement, I treat the song as if it were Shakspeare's, perhaps more fully because not certainly so) I refrain from expressing any definite view on the question of its authorship.

4. *Maiden pinckes*] *i. e.* 'fresh pinks' (Skeat); or the *matted pinck* specially commended for its smell by Bacon, *Of Gardens*; see Mr Wright's Glossary, Golden Treas. ed. s.v. *Pinck*.

5. *Daisies*] Included among Bacon's "Low Flowers, being withal sweet, and sightly." See too *Notes & Queries*, May 1, 1875, p. 347. This line is especially urged by Mr Furnivall as un-Shaksperian. Cowley calls "*Daisies* the first-born of the teeming spring," *Sylva*, p. 51, ed. 1684.

6. *sweet time true*] thyme. Cf. *Oth.*, I. iii. 326. *M. N. D.*, II. i. 249. And—

"Time is to trie me,  
As eche be tried must,  
Trusting, you know while life doth last  
I will not be unjust."

See "A Nosegaie alwaies sweet," in *A Handeful of Pleasant Delites*, 1584 (Park's *Heliconia*, II. pp. 1—6). The significances of the following flowers are explained:—*Lavender*, 'for lovers true,' 'desiring'; *Rosemarie*, 'for remembrance'; *Sage*, 'for sustenance'; *Fend*, 'for flaterers'; *Violet*, 'for faithfulness'; *Roses*, 'to rule me, with reason, as you will'; *Jeliflowers*, 'for gentleness'; *Carnations*, 'for gratioussnesse'; *Marigolds*

"is for marriage,

That would our minds suffise,  
Least that suspicion of us twaine  
By anie meanes should rise:" etc.

*Penirial*, 'to serve as a remembrancer'; *Cowsloppes*, 'for counsel.'

7. *Prime-rose*] Cf. Quarles, *Stanzas*, quoted in Chambers' *Cyclop. Eng. Lit.*; *Lycidas*, 142; *Wint. T.*, IV. iv. 122; *Cymb.*, IV. ii. 222; B. Jonson, *Pan's Anniversary*. For derivation (which is not very certain), see Wordsworth, *River Duddon*, xxii. (cf. *Eccles. Sonn.* xlvi.); Prior's *Names of English Plants*. Mr Skeat has kindly sent me the following note, amending the note already published in his edition:—

"There is an allusion here to the *apparent* etymology of the French name for the primrose, viz. *primevère*. *Primevère* is, or was thought to be, for *prima veris*; or in other words, the 'first-born child of Ver.' The *true* etymology is rather *primula veris*, if the word was taken from Latin; but Brachet supposes that it was merely borrowed from the Ital. *primavera*, a name used of flowers that come in the early spring." *Prime-roses*, the usual spelling in old writers, is that used by Bacon, *Of Gardens*. Chaucer, *pryme-rose*. *Ver.* cf. Chapman, *Minor Poems* (ed. 1875, p. 40).

9. *With her bells dimme*] Qo. F2 *bells dimm*, the rest *bells dim*, except Skeat, *hairbells dim*. Mr Skeat's emendation is very ingenious, and supported by strong presumptive evidence, but I cannot, for my own part, admit the validity of his arguments. He says in his Introduction (p. xxii.) that the Song is such a piece as *Fletcher* "might have added," and yet he bases his change mainly

upon the fact of an apparently analogous passage in *Shakspeare* (*Cymbeline*, IV. ii. 218). It should be remembered that *if* we have not *Shakspeare* in this song, we are under no necessity of assimilating it to his undoubted work ; especially as such an assimilation might tend to prejudice us on the question of authorship.

In the first place, Mr Skeat argues that the rhythm of the line positively requires the accent on the *second* syllable. But is this really so? do not the irregularity of the number of syllables and the words used in these third lines, rather indicate that there is but *one* emphatic word in the line : *hue, true, dim, trim, sense, hence, pie, fly?* Besides, there is another and important *structural* obstacle to Mr Skeat's arrangement. Looking through the song we see one half (3 lines exactly) of each stanza occupied by one idea (v. ll. 1—3, 7—9, 13—15, 22—24), and the remaining half devoted to a group of objects ; Mr Skeat's change would destroy this designed symmetry. Again, Mr Skeat urges : "(1) that *her bells* makes no sense at all ; (2) that *Shakespeare* couples the 'azured harebell' with the 'pale primrose' . . . ; and (3) that there is no objection to the epithet *dim* as applied to such a flower. See *Shak. Winter's Tale*, IV. iv. 118 :

daffodils,  
That come before the swallow dares, and take  
The winds of March with beauty ; violets *dim*,  
But sweeter than the lids of Juno's eyes,  
Or Cytherea's breath ; pale primroses, &c."

These arguments do not appear to me to establish Mr Skeat's case. Take them in the inverted order. (3) *violets dim* is not a parallel to *hairbells dim*, as the sweetness of the violet's smell is contrasted with the radiant beauty of the daffodils that conquers the winds of March, *dim* serving to subordinate the colour to the perfume, and perhaps meaning "half-hidden from the eye," retiring, modest ; or, as Chapman (*Minor Poems*, p. 130, cf. p. 39,) has it : "with bosom-hung and hidden heads." Schmidt explains *dim* : "wanting beauty, homely," but against this prosy interpretation of the "glowing violet," see *Sonn.* xcix., and *Ven.* 124. In the *Phoenix Nest*, 1593 (Park's *Heliconia*, vol. II. p. 135) :—

"Sweete violets (Loves paradise), that spred  
Your gracious odours, which you couched beare  
Within *your pale faces*,  
Upon the gentle wings of some calme breathing winde,  
That plaies amid the plaine," &c.

(? referring to some special kind of sweet violet, as perhaps in *W. T.*).

Again, though the epithet *dim* might be applied to one variety of the hairbell proper (whose flowers are sometimes *white*), it is scarcely applicable either to the bluebell or to the ordinary hairbell. *Shakspeare* speaks of the *azure veins*, that is, the clear, translucent, blue veins, "of heaven's own tinct ;" and similarly therefore of the *azured harebell, like thy veins* (v. *Lucr.*, 419 ; *Cymb.*, II. ii. 22 ; *Temp.*, v. 43). *Dim*, on the contrary, is applicable to the *pale* primrose : cf. *M. N. D.*, I. i. 215 :—

"And in the woods, where often you and I  
Upon *faint* primrose beds were wont to lie."

(2) The fact that *Shakspeare* couples the 'azured harebell' with the 'pale primrose'

in *Cymb.* IV. ii. 219 (even assuming him to have written this song) does not involve that we should have them coupled here, else why not have the *violet* or *daffodil*, instead of two summer-flowers, the *marigold* and *larkspur*? Mr Skeat adds on to his note the remark that "The true *hairbell* (so called in modern works, with reference to the slenderness of its stalk) is the *Campanula rotundifolia*, but the name was frequently applied to the *Agraphis nutans*, the wild hyacinth or bluebell; and the latter is probably here intended, both because it is an earlier flower and because the epithet *dim* suits it better." Not "probably," but *certainly*, the wild hyacinth or bluebell (*Hy. non scriptus*) is here to be the meaning, unless we understand the boy to strew flowers which blossom—the *primrose* in March and April, and the *hairbell* (*proper*) in July and August. (See Jenkinson's *Brit. Plants*, pp. 26, 31, ed. 1775.) But though bluebell *must* be the meaning in the *Two Noble Kinsmen* song, it is not so certainly the sense in *Cymbeline*. "While summer lasts," Arviragus will strew Fidele's grave (cf. *Per.*, IV. i. 18); and it is just possible that the four seasons may be symbolized by their respective emblems: pale primrose of spring and early summer; the azured hairbell, reflecting the blue midsummer sky; the leaf (coming forth in May, but Autumn's very type) of eglantine, linking May's sweetness to the "moist rich smell of the rotting leaves" in the late season;—

"Yea, and furr'd moss besides, when flowers are none,  
To winter-ground thy corse."

Such a succession is both possible and natural, and *may* be signified by the passage. The point is, at all events, open to doubt until it can be shown that Shakspeare's age knew not of the *Campanula rotundifolia* as the harebell, but solely denominated *Hyacinthus non scriptus* by that name; certainly, while doubt on this point exists, it takes a good deal of ground from beneath any hypothesis founded on the analogy. (It is *certain* that *harebell* was formerly a common name for the *bluebell*; e. g. see Parkinson, *Paradisus*, p. 122 = *Iacynth* (q. Dr Prior); Jenkinson, *Brit. Plants*, p. 70 = *Hyacinth*; Mackay's *Flora Hibernica*, p. 137 = *Campanula*, p. 286 = *Hy.*; Henfrey's *Elem. Botany*, p. 303 = *Cam.*) But (1) *bells* "makes no sense at all?" This may be objected to on various grounds. e. g. (a) if (as Mr Skeat writes to me) "Primrose, first-born child of Ver" = *primula veris*, the cowslip is included under that term, and this is sustained by the mention of *oxlips* afterwards,—"*cowslips wan* that hang the pensive head" may be said to have bells *dim*; and "a cowslip's bell" in *Temp.*, V. 89, clenches the argument. But (b) this "cowslip's bell" suggests another and better explanation, for it shews that Shakspeare used the word *bell* = blossom, not confining it to the *campanulaceæ* (as indeed *we* do not when we speak of bluebells), but even applying it to the *primulaceæ*, and apparently deriving the epithet less from the precise form than from the general appearance and bell-like *movements* of the flower.

Similarly Mr Tennyson has "flower-bells," etc.; and Darwin, *Botanic Garden* (IV. 576), "silver bells" (= orange blossoms), "close the timorous floret's golden bell" (of the anemone, tragopogon, and other sensitive plants, III. 460); cf. *Loves of the Plants* (IV. 514), "and each chill Floret clos'd her velvet bell;" (I. 36) "a blossom's bell;" I. 490, etc.

Having vindicated the old reading formally, to some extent at least, does Mr Skeat's assertion receive assent, that "*her bells* makes no sense at all"?

I explain (as Dr Nicholson has also suggested) that the significance of *harbinger* is attracted into the expression *her bells*, and the passage means, bring the Primrose, harbinger that belleteth the advent of spring, as a welcome guest is precluded by peals of the "sweet poetry of steeples." (Perhaps the idea was suggested by a recollection of the scene: the bells at Theseus' wedding?) Mr Tennyson (*Adeline*) warrants this idea of the flowers ringing:

"Or when little airs arise,  
How the merry bluebell rings,  
To the mosses underneath?"

I do not insist on all or any of these points as facts *proving* that Mr Skeat is wrong; I merely plead for the old text—do not these few reasons warrant us at least in retaining the old reading "until further notice;" will Mr Skeat still "have no hesitation in this case," and will it still be "astonishing" to him "that no one has thought of" his reading before?

10. *Oxlips*] *Wint. T.*, l. c. *M. N. D.*, II. i. 250.

11. *Marigolds on deathbeds blowing*] cf. *Per.*, IV. i. 16:

". . . and marigolds  
Shall as a carpet hang upon thy grave  
While summer-days do last."

"The peculiarity in the text is that they are 'blowing,' therefore 'growing,' and it is worth enquiry in addition to the parallelism in *Pericles*—which is only parallel as refers to strewing—whether the custom of planting marigolds on graves was common? Looking to the significance of the marigold (see *N. and Q.* s. v.) the custom would be likely to obtain" (Dr Nicholson). Visitors to Bettwys-y-Coed, N. Wales, can see graves planted with many flowers, including (1875) marigolds and "sweet thyme true," in the old churchyard there.

13. *nature's children sweet*] Flowers are called "Nature's lovely children" by Ann Radcliffe, *Mysteries of Udolpho*, c. 1.

16. *Not an angel of the air*] This, the reading of all editions, has been objected to by Theobald, who proposed *Augel*, from Ital. *augello*, a bird. However, Dyce's explanation is evidently right: "'bird of the air,' (*angel* in this sense is a Grecism,—*ἄγγελος*, i. e. *messenger*, being applied to birds of augury. Our early writers frequently use the word as equivalent to bird; so in Massinger and Dekker's *Virgin Martyr*, the Roman eagle is called 'the Roman angel,' Massinger's Works, vol. i. p. 36, ed. Gifford, 1813)." The passage in Massinger—not a close parallel—was first noted by Monck Mason, 1798, and is found in Act II. sc. ii. sp. 17: "the Roman angel's wings shall melt." Closer is this from Ben Jonson's *Sad Shepherd*, II. ii.—"The dear good angel of the spring, the nightingale" (i. e. that bringeth glad tidings of spring). Cf. "And aerie birds like angels ever sing," Barnabe Barnes, *Spiritual Sonnets*, x. I have found no example of the word in this sense in Beaumont and Fletcher, nor does it occur in Shakspeare. "Angel refers to birds who would be likened to the good spirits or angels, exclusive of the birds of prey and ill-omen who rather represented the angels who had fallen" (Dr Nicholson). Cf. *Iliad*, XXIV. 202 (Mr Skeat).

19. *The crow*] References selected from Schmidt's *Shakesp. Lex.* show how ill-omened the crow was held to be:—*Sonn.*, lxx.; *M. N. D.*, II. i. 97; *W. T.*, III. ii. 192; *H.5.*, II. i. 91; IV. ii. 51; 2 *H.6.*, IV. x. 90; V. ii. 11; *Troil.*, IV. ii. 9; *Cymb.*, III. i. 83; V. iii. 93.

*slandorous cuckoo*] The slander of the "cukkow ever unkinde" (Chaucer, *Assemb. F.*, 358) is explained in *L. L. L.*, V. ii. 908. See too "The Cuckoo" in *Love-Poems and Humorous Ones*, Ballad Soc. 1874, p. 18. Cf. *Epistolae Helianæ*, p. 462, ed. 1688 (vol. IV. let. xix.).

20. *Boding raven*] cf. *Troil.*, V. ii. 191; *Oth.*, IV. i. 22,—“the raven o'er th' infected house, Boding to all.” The night-raven (as Dyce shows) is a different bird, though of similar omen:

“and the night raven,

Which doth use for to call

Men to death's haven.”—(*Robin Goodfellow, his Mad*

*Pranks and Merry Jests*, Qo, black-letter, 1628. q. Beloe, *Anecd.* I. 275.)

This latter is the “night-crow” mentioned in 3 *H.6.*, V. vi. 45. Lt.-Col. Cunningham has noted that Cavendish, in the life of Wolsey, tells us the Cardinal used to call Anne Bullen the “night-crow.”

20. *chough hoar*] Qo *Clough hee*; F2 *Clough he*, ed. 1711, *Clough he*; Seward, etc., *chough hoar*. “There can be no reason to doubt therefore of our having got the true substantive; for *He* we must have an adjective that suits the *Chough*, and also rhimes to *nor*; *hoar* will do both, the *Chough* having grayish feathers on his head, from whence Shakespeare calls him the *russet-pated chough*” (*M. N. D.*, III. ii. 21). But *russet-pated*, as Prof. Newton points out (in Mr Skeat's ed.), is really russet-patted = *à pattes rousses* (cf. for the single *t* the ordinary spelling of *twinned*, *twined*, etc.); and the rhyme is questionable. See Dyce's Glossary, Rolfe's n. on *Temp.* II. i. 266, and Mr Skeat's note here. Charles Lamb (Lieut.-Col. Cunningham kindly informed me) “considered that *cuckoo* and *chough* rhymed, and altered his copy accordingly,

‘The crow, the slanderous cuckoo,

The boding raven nor the chough,

Nor chatt'ring pie.’”

The pronunciation *choo* (still, I believe, to be heard in the north of England) is no objection, as the word comes from A.S. *ceo* (Skeat), and *enow*, *enough*, give us a parallel; though *chuff* (v. Nares) must have been more usual. Lamb's mode of complete excision seems even preferable to Seward's very feeble bit of tinkering. For a most fatal objection to the arrangement *chough hoar* exists in the fact that *hoar* is a purely descriptive epithet, and utterly devoid of any symbolic bearing, while all the rest have some reference to the requirements of the case. Assuredly, if Seward's conjecture give the original reading, Shakspeare never wrote the song. It is true that *chough* was probably a colloquial name for *jack-daw*; nearly all the passages in Shakspeare would bear such an interpretation; and even here, as betokening dishonesty, it might perhaps be admitted. Besides, the name *chough* in this sense cannot be considered peculiar to Shakspeare, for what lover of the sainted bird of Rheims can fail to identify him here:—

"The owle eke, that of dethe the bode bryngeth,  
 . . . . .  
*The thefe the choghe*, and eke the janglynge pye."

Chauc. *Assemb. F.*, ll. 343—345.

(Cf. . . . "like the foolish *chough*, which loves to steal money only to hide it." Cowley, *Essays*, 7. *Of Avarice*, p. 127, sig. U, u. u. 4. ed. 1684.) Probably the name *choo*, *ceo*, was once used of the whole class: have we not got the original word still in *caw*, *caw*?

Dr Nicholson warns us against confining "colloquial names to scientific species," the more so as the former were often variously applied in different parts. "Palsgrave (Halliwell, *Arch. Dict.*) gives '*choughe*, a yong crowe, *corneille*;' and Cotgrave under the similar French *Chouette* has not only *chough*, *cadesse*, *daw*, *jackdaw*, but the little horn owle (a thievish night-bird) as well. Hence it does not follow that the *chough* of Dover Cliff is the *jackdaw*, because Shakspeare chooses to call (perhaps some special) *chough russet-pated* in *M. N. D.* If I speak of a red-legged partridge, is it to be said that I am speaking of that species whenever I mention the word *partridge*, and is this to be proved of me by quoting my red-legged partridge?" Gilbert White tells us that "Cornish *choughs* abound, and breed on all the cliffs of the Sussex coast;" a fact which confirms Dr Nicholson's defence of the *Lear* passage.

21. *chatt'ring pie*] cf. 3 *H.6.*, V. vi. 46-7:

"The raven rooked her on the chimney's top,  
 And chattering pies in dismal discords sung."

22. *Bride-house*] cf. *Taming of A Shrew* (ed. 1844. Sh. Soc.), p. 23:

"Boy. Why come man, we shall have good cheere  
 Anon at the bride house, for your maisters gone to  
 Church to be married alreadie, and thears  
 Such cheere as passeth.

*San.* O brave, I would I had eate no meate this week  
 For I have never a corner left in my bellie  
 To put a venison pastie in," etc.

*Enter 3. Queens*] Sidney Walker (*Crit. Exam. of the Text of Sh.* 1860, III. 340) asks: "Is the Epithalamium broken off by the entrance of the Queens? It seems unfinished; and it is more natural I think it should be interrupted. So of Paris's speech at the tomb, *Romeo and Juliet*, V. iii."

The entire introduction illustrates Shakspeare's directness and clearness in putting us in possession of the "exact state of affairs at the opening of the play, without any circumlocution or long-winded harangues, but naturally and dramatically" (Hickson, *N. S. S. Tr.*, p. 30\*). The procession and song are only inserted for this purpose, and we quickly enter on the dramatised *Knights Tale*. The chief Chaucer parallels to this Act are: Sc. i. cf. ll. 35—106; Sc. iii. cf. ll. 107—116; Sc. iv. cf. ll. 117—132, 143—171; Sc. v. cf. ll. 133—142 (*Aldine Chaucer*, vol. II. ed. 1866).

33/34. *book of trespasses*] This form of speech was very common in Sh.'s day: cf. "the book of virtue," *W. T.*, "the book of life," *R.2.*, "the devil's book," 2 *H.4.*, "book of memory," 1 *H.6.*, "Jove's own book," "the book of



his good acts," *Cor.*, etc. Speaking of this passage, Spalding (p. 29) observes: "These latter lines (29/30-35) are of a character which is perfectly and singularly Shakespeare's. The shade of gravity which so usually darkens his poetry, is often heightened to the most solemn seriousness. The religious thought presented here is most alien from Fletcher's turn of thought.—His energy, sometimes confined within due limits, often betrays him into harshness; and his liking for familiarity of imagery and expression sometimes makes him careless though both should be coarse, a fault which we find here, and of which Fletcher is never guilty."

40/43. *who endure*] *Qo endured*, *F2 endure'd*, as in later edd. Monck Mason proposed the reading *I* (following Dyce and Skeat) have adopted, *who endure*, "as they were still in that situation" (*Comments on the Plays of B. and F.*, &c. By the Right Hon. J. Monck Mason, 1798). *endure* is also, Dr Nicholson has noted, the more dramatic form, and was probably that used by the authors. Cf. "If he i'th' blood-siz'd field lay swoln."

41/44. *beakes of ravens, &c.*] cf. *Jul. Cæs.*, V. i.:

"And in their steads do *ravens, crows, and kites*,  
Fly o'er our heads, and downward look on us,  
As we were sickly prey."

*Tullents* is the usual spelling in old books.

45/48. *eye of holy Phœbus*] cf. *H. 5.*, IV. i. 290: "Sweats in the eye of Phœbus" (Skeat).

48/51. *Thou purger of the earth*] Spalding, *Letter*, p. 30, calls attention to this form of speech, and adds: "Verbal names expressing the agent occur, it is true, in Fletcher and others, but they are in an especial manner frequent with Shakspeare, who invents them to preserve his brevity, and always applies them with great force and quaintness." *Purgers*, *Jul. Cæs.*, II. i. 180.

47/50. *duke*] "a leader, a general, a commander (Lat. *Dux*)." This explan. (Dyce's and *Var. Sh.* on *M. N. D.*, I. i. p. 177) suits the wide application of the word better than Dr Schmidt's. Cf. "Theseus, our renowned duke," *M. N. D.*, I. i. 19 (not in Schmidt).

50/53. *chapel them*] See Dr Abbott's *Sh. Gr.*, § 290. This word, and "to *urn* their ashes," Spalding italicises as instances "of those bold coinages of words, forced on a mind for whose force of conception common terms were too weak" (p. 30).

56/59. *transported*] rapt. Cf. l. 188/209.

59/62. *vengeance and revenge*] These words are similarly coupled in *Rich. 2.*, IV. i. 66: "shall render vengeance and revenge:" apparently to intensify the threat.

62/63. *Cápanéus*] Chaucer's pronunciation of the word—"Was whilome wyf to Kyng Capáneús"—though different from this, is still quadrisyllabic. Spalding (I think without sufficient grounds) says: "Probably Fletcher would not have committed this false quantity."

63/66. *Mars's altar*] *Qo Marsis*, disyll. cf. *Tr. and Cress.*, II. i. 58; IV. v. 177, 255, etc. *The Lover's Progress*, II. iii. Peele's *Polyhymnia*, ix.

65/68. *spread her*] Seward stupidly notes: "The Reader will see that *her* is prejudicial to the Sense and Measure, and to be discarded." The construction is simplified, and the pause softened, by *her* [sc. *mantle*].

67/70. *our kinsman*] See North's *Plutarch*, ed. Skeat, p. 279 to p. 290.

69/72. *nemean.*] Cf. *Hml.*, I. iv. 83, *L. L. L.*, IV. i. 90. There is a similar reference to "Alcides, that master'd monsters," in (Beaumont's part of) *Four Plays, Tr. of Honour*, sc. ii. Hercules, disyll. "Ercles."

75/78. *undertaker*] Dyce (quoting Ritson) explains to be "one who undertakes or takes up the quarrel or business of another." Cf. *Tw. N.*, III. iv. 350, *Lover's Progress*, I. i., and see a good note in Skeat's ed. p. 101.

91/96. *for The tenour of thy speech*] Seward ("rightly perhaps," Dyce) changed the passage to: "a Servant to The Tenor of thy Speech" (O. Edd. *the speech*). *Servant* (as in Philaster, III. ii., *Knight of Malta*, III. ii., *Hazl. Dodsl.*, VII. 489, and often in Sh.), the correlative of *Mistress*, was applied not merely to gentlemen by themselves, but was a regular term of address from the ladies to whom they made their court. v. Schmidt. s. v. cf. *The Phoenix Nest*, 1593 (Park, *Heliconia*, II. p. 113): "Mistress and Servant, titles of mischance," *ib.* p. 117: "Mistress this grace unto your servant give." "A Lady Forsaken, complayneth" (in *The Paradise of Daintie Devices*, xxii.) of her lover: "Yet since his servant I became, most like a bondman have I beene," shewing still further the special significance of the word.

99/103. *a dove's motion*] cf. *Lucrece*, 457: "Like to a new-kill'd bird she trembling lies."

100/104. *blood-siz'd*] *Hml.*, II. ii. 484: "o'er-sized with coagulate gore." †

108/114. *uncandied*] This word does not occur elsewhere in Sh., though we have *candy* (to become hard) in *Temp.*, II. i. 279, and *Tim.*, IV. iii. 226; and *discandy*, *Ant. and Cleop.*, III. xiii. 165, and IV. xii. 22.

112/120. *there through my tears*] This, the reading of the old Edd., was changed by Seward and Sympson into *here*, etc., as the queen is supposed to be pointing to her heart! "But though she speaks of her heart afterwards, she alludes in this place to her eyes, which she compares to pebbles viewed through a glassy stream; a description which would not apply to her heart."—Monck Mason. Dr Nicholson notes also that the change is to the plural 'em, "either because she is thinking of her eyes as ostents of her grief, or what is much the same, though not perhaps in such accord with the English of the day, because she is thinking of the grief in either eye, and therefore *griefs*."

117/125. *lead his line*] weight as with lead.

118/127. *Extremity, that sharpens sundry wits, Makes me a fool*] cf. *The Honest Man's Fortune*, III. i. :—

"Cunning Calamity,

That others' gross wits uses to refine,

When I most need it, dulls the edge of mine."

Who has here said in 19 words what Sh. says better in 9? *The Hon. M. Fortune* was acted in 1613, and perhaps written not long after the 2 *N. K.* had its first run at the theatre. Dyce considers Beaumont to have shared the authorship with Fletcher, and Professor Ward (*Hist. Eng. Dram. Lit.*, II. 189) hesitatingly expresses the same view. But the Rev. F. G. Fleay (*N. S. S. Trans.*, pt. I. p. 51) considers it to have been written by Fletcher "and Anon."\*

\* P.S. Mr Fleay's new *Sh. Manual* does not add to my knowledge of his views on the authorship of this play, as on p. 151 he ascribes it to "F. and Anon.," but on p. 93 to "B. and F." (20/5/76).

I regret very much that Mr Fleay's tables,\* by not containing the total number of verse-lines in the plays tabulated, do not enable me to say if the following proportions are those generally found in Beaumont's verse. In Act III. sc. 1. of the *Hon. M. F.* we have 168 verse-lines, 56 of which have double-endings, or exactly 1 in 3; and 20 rhyme-lines, or 2 in 16·8. These proportions shew plainly that the poem at end "Upon the Honest Man's Fortune, by Mr John Fletcher" is no evidence of *single* authorship, as Fletcher's average of double-endings is about 1 in 2, or even higher, and as this title really means that *the lines* "Upon An Honest Man's Fortune" *are by* Mr John Fletcher. The number of rhyme-lines looks like Beaumont, and the verse often dips into prose for a few speeches and then rises again "prepared for longer flight,"—a characteristic of his manner. Again, the turns of thought and expression seem (to me) quite like e. g. those in the non-Fletcherian part of the *Woman-Hater*; if (as Mr Fleay thinks) Beaumont had part in this latter, I can see no reason (metrical tables being absent) for departing from Dyce's opinion on the authorship of the *Honest Man's Fortune*. Probably then it was Beaumont who has thus borrowed this striking expression.

123/132. *the ground-piece*] The general sense is:—"If you were merely a painter's dull, lifeless, pictured-surface I would buy you, you exhibit such heart-deep grief, to teach me to know a genuine case of sorrow when I might meet it: but as you are much more—a very woman like myself,—your distress (which *is* heart-deep) shines so strongly upon my heart that it shall make a return-impression upon my brother's, and cause him to pity you as I do." Emilia means that the Queen's is a presentation of sorrow, and not a representation merely. Heart sorrow, not face sorrow. With this passage we may cf. *Hml.*, IV. vii. 108:—

"Laertes, was your father dear to you,  
Or are you but the painting of a sorrow,  
A face without a heart?"

Webster, *The Devil's Law Case*, I. i. :—

. . . . "But indeed,  
If ever I would have mine drawn to the life,  
I would have a painter steal it at such time  
I were devoutly kneeling at my prayers:  
There is then a heavenly beauty in 't, *the soul*  
*Moves in the superficies.*"

And especially, *Lucrèce*, ll. 1366—1582. *Piece* was the regular word for a work of art, picture or statue (v. Schmidt, s. v. and for its use in composition, cf. Webster, *Vitt. Cor.* 2d-last sp.—"I limned this night-piece, and it was my best").

The precise signification of *ground* is not so clear. It may (1) be taken in the general sense of *surface*, and *ground-piece* = pictured as distinguished from sculptured work, superficial seeming. Or (2) *ground* in the sense of foundation (cf. *ground-work*), and *ground-piece* = model, subject matter. Or (3) *ground* may

\* . . . "some of the particulars being of that impressive order of which the significance is entirely hidden, like a statistical amount without a standard of comparison, but with a note of exclamation at the end."—*Middlemarch*, p. 327, one vol.

mean principal, main, chief; and *ground-piece* = master-piece, *chef d'œuvre*. Or (4) in the technical sense of foil, dull "ground" of a picture, as contrasted with the glare and prominence of her sorrow. Compare Ger. *Grund*, *Grundriss*, *Grundstück*, etc. In any case the general sense is the same; *seeming* and *being* are contrasted. Read *The Winter's Tale*, V. iii., if you cannot realise how the soul may be wrought by the *instruction* of a "poor image."

The word *ground-piece* does not occur elsewhere in Shakspeare, nor in Beaumont and Fl.; however, none of the editors, Mr Skeat excepted, have vouchsafed to notice it. Mr Skeat explains: "(perhaps) a study for a picture, a sketch." With the Shakspeare-like tone of the passage, we may contrast somewhat similar scenes in the *Maid's Tragedy*, II. ii., and *The Lover's Progress*, IV. iv.

139/149. *asprays*] cf. *Coriol.*, IV. vii. 36, and see Staunton's n. Dyce refers to Yarrell's *British Birds*, I. 25; and Nares (in addition to the above instances) quotes from Drayton, *Polyolb.* Song xxv. :—

"The osprey, oft here seen, though seldom here it breeds,  
Which over them the fish no sooner do espy,  
But betwixt him and them by an antipathy,  
Turning their bellies up as though their death they saw,  
They at his pleasure lie, to stuff his gluttonous maw."

Messrs Wright and Halliwell (whose ed. of *Nares* I have used) add: "Chapman (Hom. *Il.* xviii., *infin.*) calls it the *osspringer*." See Halliwell, *Arch. Dict.*, s.v. *Aspere*.

143/155. *drams, precipitance*] Seward and Sympson placed a comma between these words in 1750, since when Editors have vied in discovering recondite significations for the word *precipitance*. e. g. the Edd. 1778 think it means "the unhappy precipitation of suicides, in getting rid of their lives." However, the Queen is here enumerating the various agents or means of suicide, viz., hanging, stabbing, poison, and ("leaping down precipices," Seward; "the act of precipitation," Mason; "precipitation from heights," Weber; "the act of throwing one's-self down a precipice," Dyce.) *Precipitance* does not occur elsewhere in Sh.; but Dyce's explanation is confirmed by *H.8.*, V. i. 140 (? Fl.); *Lear*, IV. vi. 50. (*Coriol.* III. ii. 4, precipitation, "the steep Tarpeian death," i. e. being thrown, not self-throwing.) Generally, Sh. includes *drowning* in his lists of suicidal agencies, and possibly Mason's explanation, as most inclusive, may be the right one. See note on III. ii. 29. Knight (followed by Mr Skeat) reads "Cords', knives', drams' precipitance;" with the meaning "headlong haste, desperate rashness" (Skeat).

145/157. *humaine*] "*Humane* (such invariably is the spelling of O. Edd., never *human*); the accent is always on the first syllable, even in *Wint.*, III. ii. 166." Dr Schmidt. Cf. l. 234/261 of this scene.

147/160. *visitating*] "*Visiting* [*Ant. and Cl.*, IV. xv. 68] and *visitating*, inspecting, surveying."—Dyce. Sidney Walker on *Temp.*, I. ii., "We'll visit Caliban, my slave," notes, "i. e. look after him," and refers to this passage. *Visitation* is a common word in Sh. in the sense of *Visit*.

150/162. *I will give you comfort, To give your dead lords graves*] *To give*, i. e. *by giving*, one of the commonest constructions in Shakspeare. Cf. *to be* = *by being*, *infra*, III. i. 25; *Night Walker*, III. iii.; *Faithful Friends*, I. i., etc. Dr Abbott

(quoting nearly thirty examples of this "gerundive use of the infinitive," *Sh. Gr.*, § 356) explains it thus:—"To was originally used not with the infinitive but with the gerund in -e, and, like the Latin 'ad' with the gerund, denoted a purpose. Thus 'to love' was originally 'to lovene,' i. e. 'to (or toward) loving' (ad amandum). Gradually, as *to* superseded the proper infinitival inflection, *to* was used in other and more indefinite senses, 'for,' 'about,' 'in,' 'as regards,' and, in a word, for any form of the gerund as well as for the infinitive." Truly Monck Mason went piously nigh the Still Lion when he wrote: "The words *will* in the first line, and *to* in the last, appear to have been erroneously transposed. The passage must originally have run thus:—

'And I, *to* give you comfort,  
Will give your dead lords graves.'"

But what would Dr Ingleby say of this?—"As both the Sense and Measure are somewhat deficient, there is reason to suspect a Part of the Sentence dropt, perhaps somewhat like the following might have been the Original:—

But I will give you Comfort, and engage  
Myself and Pow'rs to give your dead Lords Graves.'"

(I had written thus much some months before Mr Skeat's edition appeared, and it was with no little surprise I found that Mr Skeat had accepted Mr Seward's ingenious conjecture.) Weber agrees with Seward "that some omission has probably taken place, but cannot assent to Mason's thinking an amendment necessary." Sidney Walker suggests a good arrangement of the lines which (with Dyce) I have adopted, merely omitting *now* (gratuitously inserted by Seward) from "And that work [now] Presents," etc. Dyce and Skeat adopt Seward's insertion of *now*, the former however placing it between brackets in his early ed. and omitting it entirely in edd. '67, '76.

155/168. *with it's own*] *Its* (gen. spelt *it's*) is found ten times in Fol. 1623. I have noted over thirty instances in Darley's (i. e. Weber's) Beaumont and Fletcher, but cannot say whether there are so many in the old edd. As in *Sh.*, the word will be found two or three times in a single scene, and then not for whole plays (e. g. thrice in *Beggar's Bush*, II. iii.). *Its* occurs again, I. ii. 65/72.

157/172. *Wrenching*] Of course "corrected in 1750." The old spelling is probably phonetic, and I find the folio reading (also noticed by Dyce) *Henry VIII.*, I. i. 167, to be:—

"and like a glasse  
Did breake i' th' wrenching."

(Cf. *rinch*, in *The optick glasse of humors*, 1607, fo. 2.—Dr Ingleby.) This pronunciation is still heard in parts of Ireland. Seward compares *Lear*, IV. iii.

159/174. *And his army full*] Sidney Walker quotes these lines as one with the preceding speech:

"Now you may take him  
Drunk with his victory, *and his* army full  
Of bread and sloth."

Simply noting "*And's*," and adding V. iii. 44/55,

"Are bedfellows *in his* visage. Palamon  
Has a most menacing aspect;" etc., with the note "*In's*."

167/184. *Let us be widows to our woes*] Hickson illustrates Shakspeare's "certain boldness of metaphor, carried sometimes to that extreme that it requires a considerable effort of the understanding to follow it," by quoting these lines. I confess I do not see the meaning at all clearly; it seems to be: "Let us be widows to our woes, as well as to our husbands; for as Creon has left our dead lords unburied, so our woes have been left unburied by Theseus." I only throw out this as the best explanation I can attempt; and as Seward's may appear clearer to my readers than it does to me, I add it. "Let us continue still in the most distress'd Widow-hood by the continuance of our Woes. The expression tho' not quite clear, will give this Sense which is certainly a fine one; and in such Writers as our Authors we must not always expect that Perspicuity as we meet with in Poems of less Depth. For this reason I cannot admit a Conjecture of Mr *Sympson*, tho' . . . it is undoubtedly an ingenious one.

*Let us be wedded to our woes."*

177/197. *Jove from a synod*] The regular word in Sh. for an assembly of the Gods: *A. Y. L.*, III. ii. 158; *Cor.*, V. ii. 74; *Hml.*, II. ii. 516; *Ant. and Cl.*, III. x. 5; *Cymb.*, V. iv. 89. Cf. *B. and F.*, *The Prophetess*, III. iii.: "the synod of the gods."

179/199. *twinning cherries*] Qo *twynning*, F2 and ed. 1711, *twining*. Altered by Theobald. See Note, II. i. 64/70. So in *Wint. T.*, I. ii. 67, "We were as twyn'd Lambs," is the Fol. reading (Schmidt), and Cleveland spells *twinn'd* with one *n* (*Works*, ed. 1687). Shakspeare does not use the word *twinning* of lips elsewhere; B. and F. have it, *Philaster*, II. ii. (Fol. 1679: *twin'd cherries*, cf. *ib.* IV. iii.), and *Night Walker*, III. vi. (Fol. 1679: *two twinn'd cherries*). And cf. *Gesta Grayorum* (Nicholls, *Progresses of Q. Elizabeth*, vol. II. p. 70):

"Musicke is the soule of Measure, speeding both in equall grace,

*Twines* are they begot of pleasure, when she wishly numbred space."

180/200. *tasteful*] Not elsewhere in Sh.

183/203. *Mars spurn his drum*] Mars' drum is mentioned twice again, V. i. 63 and V. i. 86. Sidney Walker, on *Ven. and Adon.*, xviii. (Mars . . . "scorning his churlish drum"), notes "giving Mars a drum instead of the classical trumpet," and refers here and to *All's Well*, III. iii. 11. But Mars' drum is frequently alluded to by the other writers of the time, e. g. several times by G. Peele.

210/234. *For success, &c.*] Alexandrine.

212/236. *Follow your soldier. As before, hence you*] Mason. Qo to ed. 1778, *Follow your Soldier (as before) hence you*. "The sense of this passage is obscured by the parenthesis and false pointing: it should stand thus— . . . [as in the text] . . . The first three words are addressed to the Queens; the remainder to Arbesius [*sic*], whom he had before desired to draw out troops for the enterprize."—Monck Mason. Weber quotes this note, and spells *Arbesius* in the direction [*Exit ARBESIVS*], but rightly in the text.

213/237. *Aulis*] Theobald. O. Edd. *Anly*. Theobald proposed *Aulis*, which Seward believes to be "the true Word," although "it would indeed be more convincing were there a River of that Name," and "perhaps *Banks* may be also a Corruption; it might have been *At the Gates*, or *at the Port*, or *at the*

*Back of Aulis.*" But *bank*, as Mr Skeat has noted, is applied by Sh. to the sea-margin in 1 *H.4.*, III. i. 45; and (Schmidt enables me to add) in *Sonn.*, lvi. 11; 2 *H.6.*, III. ii. 83; *R.3.*, IV. iv. 525; and *sea-bank*, *M. of V.*, V. 11; *Oth.*, IV. i. 138. The reading *Aulis* is probably right; Seward's geographical objection ("very far-fetched and ridiculous," in Weber's opinion) is certainly of very little weight. It is a curious coincidence that in Peele's *Battle of Alcazar*, III. iii., "Lying for want of wind in Aulis' gulf," the Qo reads *Aldest*. Cf. "Aulis' strand," Peele, *Tale of Troy*. Heath proposed to read "Ilisse" for the river Ilissus (Dyce). Dr Ingleby suggests that we should merely invert the *n* to give us *Auly*. But *is* for *y* would have been a very likely mistake for a reader of Elizabethan handwriting to make. Cf. n. III. vi. 144/183.

216/240.] Explaining the fact of a standing army.

217/241. *stamp*. . . *current*. . . *token*] Seward notes that the sense is equivocal, referring to the currency of coin and also "to his Haste."

223/248. *The feast's solemnity Shall want till your return*] Edd. 1750, *wait*, which Sidney Walker thinks is the true reading. All other texts, *want*, which seems genuine, "signifying, the celebration of the nuptials should remain incomplete till his return, as Pirithous had rather accompany Theseus than stay behind to be his proxy, as the latter desires" (Edd. 1778). *Solemnity* is here used in the second sense given by Dr Schmidt: "awful grandeur, stateliness, dignity," and not in the first and commoner one: "ceremony performed (especially of the celebration of nuptials, cf. *solemn*)," v. Schmidt, s. v.; Dryden, *Globe* ed. p. 97; and Furness, *Variorum Macbeth*, III. vi. 8.

233/260. *being sensually subdued*] cf. *A King and No King*, IV. iv. :

"Know that I have lost,  
The only difference betwixt man and beast,  
My reason."

#### Scene 2.

Ascribed to Shakspeare and Fletcher. That Spalding had a sense of some incongruity may be inferred from his criticism:—"The scene, though not lofty in tone, does not want interest, and contains some extremely original illustrations." Hickson, after a review to which I need only refer (p. 36\*) concludes: "We think that either Shakspeare and Fletcher wrote the scene in conjunction, or that it was originally written by Fletcher, and afterwards revised and partially rewritten by Shakspeare. From the entrance of Valerius, however, it appears to be entirely by the latter." (Does it not therefore appear more likely that the view put forward by Spalding, and upheld by Messrs Dyce, Skeat, and Swinburne,—that Shakspeare was the first sketcher of the piece, Fletcher the "padder;" that the play is "gilt o'er-dusted," rather than "dust that is a little gilt,"—gives after all the true explanation of the mystery? Speculation on this point, however, must to a very great extent depend upon conjecture and individual opinion, founded on certain modes of regarding the work.) Compare with the scene, *The Captain*, II. i., and *The Double Marriage*, II. iii. (and with this, II. ii. of the present play).

16/17. *Martialist*] Not elsewhere in Sh.; B. and F. have it twice, *A King*

and *No King*, II. ii.; and *The Laws of Candy*, V. i. Cf. *Spanish Tragedy*, I. pp. 8, 9. (Hazlitt's Dodsley, vol. v.) See Hickson on this speech, p. 36\*.

18/20. *flurled*] *flurt-gills* occurs once in Sh., *flurt* never. Nares, quoting one instance (from Peele's *Old Wives Tale*, 1595) has "Flurting, Scorning?" Examples of the words *flurt* and *flirt* may be found in B. and F. *The Pilgrim*, I i.: "I'll not be fool'd, nor flurled!" *Rule a Wife*, III. v.: "a flirted fool." *Span. Curate*, V. ii., "flirts" = tricks. Cf. also *Hudibras*, I. 450; Chapman, *May Day*, II. iii.: "If you think good, you may flirt away again as soon as you see him" (ed. Shepherd, p. 282 b). Hazl. Dodsl. vii. 295 (v. n.): "Mistress Flirt—yea, foul strumpet, Light-a-love, short-heels." Mr Seward, pref. B. and F., p. lix., ed. 1750, says . . . "it is still the fashion to flurt at the names of *Critic* and *Commentator*, and almost to treat the very science with derision." "To flirt a fan" is still a common expression, and Dr Nicholson gives me the following lesson on *flirtation*:—"Though a *flirt* in our sense, and in the much stronger Elizabethan sense, was probably of the same origin with *flurt* (scorn), yet they branched off sufficiently to be considered two words. The original meaning seems (as rightly given by Richardson) to be *to toss*. To *flirt* or *flurt* water by an action of the finger and thumb is still in use; and from this action—still a disdainful movement in common use—it came to signify to scorn, jeer, or cast a disdainful joke upon. That it arose thus or from any other casting, just as we have the metaphoric phrase of "casting mud on one," is shewn by quotations from Udall and Milton in Richardson, the very happy and idiomatic use of it in Quarles, given by Halliwell and Wright in Nares, as by "flurled fool" in B. and F. Commentators on Sh. have I think erred in giving *flurt* in *flurt-gill*, *R. and J.*, II. iv., the mere sense of *flirt*—a woman of light behaviour. *Gill-flirt* about 1700 seems to have had that meaning, but if one looks well into what the Nurse meant, and compares it with B. and F. *flurt-gillian*, it will be evident that she means 'I am none of your light wenches, that you can jeer and flout.'" That the word denoted any quick tossing movement, is shewn from the reference to *Hudibras* above:

"His draggling Tail hung in the Dirt,  
Which on his Rider he wou'd flurt."

Ed. Z. Grey, Pt. I. c. i. l. 450.

The Rev. A. S. Palmer has given ("Leaves from a Word-hunter's Notebook," pp. 33-40) reasons for believing that these are but secondary meanings of the word, and that it is originally "nothing else but a slightly contracted form of the French *fleureter* (from *fleur*), to go a-flowering, or, as old Cotgrave gives it in his dictionary (1660), 'Fleureter, *lightly to pass over; only to touch a thing in going by it (metaphorically from the little Bee's nimble skipping from flower to flower as she feeds)*;' and so the cognate word in Spanish, *florear*, means 'to dally with, to trifle' (Stevens, 1706)." See the entire note.

24/25. *purge For her repletion*] *For*, against, as a remedy for. "*For* (in opposition to): hence 'to prevent.'" Abbott, *Sh. Gr.*, § 154. *Repletion* not elsewhere found in Sh.

24/25. *retain*] i. e. employ, take into service, as in *Henry VIII*, I. ii. 192. Cf. *retainer*, a person so retained. Heath proposed *reclaim*; Mr Skeat "would



rather read *regain*; at any rate that is the sense intended." (But then, would not *regain anew* be the same as saying *gain anew anew*?)

41/45. *As they are here, were to be strangers, and such things to be, mere monsters*] Mason first placed the comma after *here*, the O. Edd. put it after *are*. The second line has no comma after *to be* in any preceding edition. I am indebted to Dr Nicholson for the reading and explanation:—"It does not matter to the sense whether we punctuate *are, here* or *are here*, but the latter seems to me more idiomatic and rhythmical, and in such things the authority of the old editions is no authority. But Weber's explanation of the rest is quite incorrect, and the true sense requires a comma, as I have placed it, after *be*. 'Not to be as they are,' says Arcite, 'were to be strangers, and to be such things [as they are] [were to be] mere monsters.' The form of thought and expression is as in a previous passage:

. . . for not to swim, &c.  
. . . and to follow, &c.

I am surprised that Dyce, with his great knowledge of Elizabethan English, did not see this." The note in Weber (which Mr Skeat quotes) is: "Arcite says, 'If we were not exactly as they are, we should be here (in Thebes) strangers, and such things as would be considered mere, that is, absolute, monsters, or things out of the common track of human customs.'"

46/51. *Where there is faith*] i. e. self-reliance.

51/56. *haply so long untill*] Sidney Walker queries "haply so long *till*." With the double sense, cf. *Cymb.*, III. iii. 21-6.

61/66. *a plantain*] Qo *plantin*. F2 *plantain*. The word is spelt *Plantan* in Fol. 1623, being found in *L. L. L.*, III. i. 74, and *Rom. and Jul.*, I. ii. 52. "The leaves of the plantain (the herb so called,—*plantago major*,—not the tree) were supposed to have great efficacy in healing wounds, stanching blood, &c."—Dyce. See *A Physical Directory*, by Nich. Culpeper, 3rd ed. Lond. 1651, p. 24, a: . . . "Outwardly it cleers the sight, takes away inflammations, Scabs, Itch, the Shingles, and all spreading sores, and is as wholesome a Herb as can grow about a house."

63/71-72.] This passage in the O. Edd. reads:—(Qo)

*A most unbounded Tyrant, whose successes  
Makes heaven unfear'd, and villany assured  
Beyond its power: there's nothing almost puts  
Faith in a feavour, &c.*

And this was altered in 1750 (followed by Mason and Weber) to:

*Make Heaven unfear'd, and Villany assur'd  
Beyond its Pow'r there's Nothing; almost puts, &c.*

Seward explaining: "The Successes of the Tyrant makes Heav'n unfear'd, and Villany assur'd that nothing is beyond its Pow'r; which almost staggers the Faith of good Men, and makes them think that Chance, and not a just Providence, governs the World." Notice that Seward makes the very "mistake" he corrects: *successes makes*. But in fact it is only ignorance of Shaksperian usage that has led editors to admit any change in either the noun or the verb here. See Abbott's *Sh. Gr.*, § 333, for an accurate statement of the case. Edd. 1778 offer

an explanation "which can satisfy no one, and renders the rest of the sentence entirely devoid of meaning" (Weber).

*Whose successes*

*Make Heav'n unfear'd, and villainy assur'd,  
Beyond its power; there's nothing almost puts  
Faith in a fever, &c.*

The "first line and half" of which "plainly signifies, that 'Creon's success diminishes our fear of the gods, by making us suppose that guilt can oppose their power, and defend itself from their justice.'—Its *power* refers to *Heav'n*, not to *villainy*. The next sentence appears to be incomplete, probably by a casual omission, or possibly on purpose broken off abruptly; if the latter, there should be a dash after *voluble chance*" (which *dash* the Edd. accordingly plant in their text). Heath and Knight read *success*. Mr Skeat reads:

*Make Heaven unfear'd, and villainy assur'd,  
Beyond its power there's nothing: &c.*

But—not to take exception to *make*—why should there be a comma after *assur'd*? *Its*, v. Trench, *Eng. Past and Pres.*, p. 126 (3rd ed.).

67/74. *Voluble*] Not so accented elsewhere in Shakspeare (who always uses it of discourse = fluent). *voluble*, *L. L. L.*, II. i. 96; *Errors*, II. i. 92. However, we can never infer accent safely from the initial foot of English blank-verse. In *Par. Lost*, IV. 594, Milton has *volubil* in the classical sense, as here. For the formation, cf. *debile*, *Cor.*, I. ix.

70/77. *And what they win in 't, boot and glory; one*] Daniel Qo, *boot and glory on That feares, &c.* T. C. D. Qo and F2 place a semicolon after *on*; Seward reads *boot and glory too*; which all modern editors have accepted. Dr Nicholson thinks it "more after the old style to read: *And what they win in 't, boots and glories on*. This seems to me like one of the fuller sentences which Shakspeare in his later writings affected, for besides the general meaning that he appropriated all and made their renown his, the words are so chosen as to convey this, that he seized on all, their material boot and their material glory, and also that tyrant-like he gloried in his act of appropriation." But Dr J. K. Ingram has suggested what only needed suggesting to be admitted the right reading:—" . . . But is it not likely that the reading in the old edition [Daniel Qo] is right, wanting only a stop? *boot and glory; on That feares not, etc. on*, as usual, representing our *one*." For this spelling of *one*, cf. I. iii. 85, Qo: *humd on From, &c.*, and *Love's L. L.*, Booth's reprint F1, p. 133. See Collier's n. *Mach.*, II. ii. 63, Furness, p. 107. Moreover, the word is vulgarly pronounced *wan* in Ireland at the present day; this would explain the phonetic spelling (*wan, won, 'on*) *on*; as the English (*one, wun*) *'un*.

72/79. *sibbe*] akin.

79/81. *in blood, unless in quality*] not in *kin*, unless in *kind*. Cf. *M. of V.*, II. iii.: "though I am a daughter to his blood, I am not to his manners." Cf. the beginning of this scene

86/95. *whipstock*] Phœbus' "whip of steel, Whose bitter smart he made his horses feel," and "his fiery whip," mentioned in Beaumont's transl. *Salmacis and Hermaphroditus*.

88/98. *Small winds shake him*] cf. *Cymb.*, II. iii. 136: "South-fog rot him."  
96/107. *Thirds his own worth*] An easy ellipsis: "What man (is there, but that he) Thirds his power," &c.

106/120. *intelligence*] "i. e. messenger, as in *K. John*, IV. ii. 116: 'Oh, where hath our *intelligence* been drunk?'"—Skeat. Schmidt, on the same line in *K. John* and *H. IV.*, IV. iii. 98, says: "Abstr. pro concr. = spy, informer." It is worth adding that *intelligence* is therefore not (as Mr Skeat seems to take it) an exact equivalent for *intelligencer*, i. e. "one who entertains the communication and discourse between two parties—an agent, mediator."—Schmidt.

109/124. *come*] *Qo. doth* is understood before *come*.

127. *before*] further than. Quite a different use from the word in *Coriol.*, I. iv.: "Now put your shields before your hearts, and fight with hearts more proof than shields."

#### Scene 3.

Spalding and Hickson agree in praising this scene very highly, and Lamb has selected the episode of Flavina as one of his specimens from the Play. "Much of this scene has Shakspeare's stamp deeply cut upon it: it is probably all his."—Spalding, *Letter*, p. 33.

5/6. *To dare ill-dealing fortune*] O. Edd. Weber, Mason, and Knight read *dure*. Seward, Edd. 1778, *cure*. Sympson conj. *dare* (which Seward says "may signify to *bid defiance to*:" and probably Sympson so understood it too). Dyce and Skeat read *dare*, quoting Heath: "that, if possible, he may defy Fortune to disappoint him," v. Dyce, n. But the word, as Dr Nicholson notes, if the right reading, is here used in the more significant "fowling and hawking sense of terrifying till it lay still and subdued, or not daring flight, fled crouching on the earth. See a very good note on the word with quotations in Nares. The same sense renders the supposed obscure passage in *Meas. for Meas.*, IV. iv., perfectly intelligible. 'When she thinks over it,' says Angelo, 'reason will so terrify her that she will lie quiet and not tongue;' the reference being to the fact that birds become silent when the hawk is circling aloft." See Richardson, s. v. *Dare*; and cf. Chapman, *The Gentleman Usher*, I. i. (p. 78, ed. Shepherd):—

"A cast of falcons on their merry wings,  
Daring the stooped prey, that shifting flies."

Schmidt refers to *H.8.*, III. ii. 282, and *H.5.*, IV. ii. 36. And cf. *Lucrece*, 506—511. However, cf. III. vi. 10.

7/9. *His ocean needs not, &c.*] Weber compares *Ant. and Cleop.*, III. xii. 8—10.

21/24. *women That have sod their infants in, &c.*] There is a somewhat similar allusion (though under very different circumstances) in *The Sea Voyage*, III. i. :—

". . . Unroasted or unsod ?

*Mor.* I have read in stories—

*Lam.* Of such restoring meats we have examples,  
Thousand examples, and allowed for excellent ;  
Women that have eat their children, men  
Their slaves, nay their brothers," &c.

The *Sea Voyage* was licensed June 22nd, 1622 (Darley. See Ward, *Eng. Dram. Lit.*, II. 218, on "the revolting realism of much in this play, and in the midst of its fanciful connection," &c.) Cf. *Pericles*, I. iv. 42-50. "Probably," Dr Nicholson writes, "the main instance that gave rise to these allusions was *The Siege of Jerusalem*. Nashe's book was very popular, and it was probably alluded to in sermons constantly." I have since noted, *apropos* of this, in *Love's Cure*, II. i. : "I say unto thee, one pease was a soldier's provant a whole day at the destruction of Jerusalem." Mr Skeat refers to Josephus, *Wars of the Jews*, VI. 3, 4.

27/34. *sports*] Coleridge conj. *imports*—"a wretched conjecture!" Dyce.

37/44-7.] Seward, finding the expression here obscure, has repaired it: "I will not obtrude my Conjecture upon the Reader, as the Original; it departs rather too far from the Trace of the Letters, but it is offer'd as what I could have wish'd the Poets to have wrote.

—They have skiff

*Torrents, whose roaring Tyranny and Power*

*I' th' best of Ships were dreadful;*

i. e. in a small Skiff they have endur'd Storms which would have been terrible to the largest Ships." To which Edd. 1778 add: "The text is obscure, but the conjectural reading ridiculous. The sense seems to be 'That the very *least* of their *dangers* and *distresses* was *dreadful*.'" The meaning seems to Weber to be: "Peril and want contending who should injure them most, they have passed in a slight bark over torrents whose roaring tyranny and power, even when at the minimum of power, were dreadful." Clearly it is: contending *against* peril and want, &c. Compare the speech with *Coriol.*, IV. iv. 13 seqq.

67/77. *oh* (*then but beginning To swell about the blossom*) *she would long*] This is the reading of the old editions; Seward and other editors include *oh* in the parenthesis. Sidney Walker writes "Dele *O*." This certainly is necessary if we wish to regulate the metre, and Dyce adopts Walker's suggestion. The irregularity of the metre, as well as the inappropriateness of the parenthesis, have suggested to me that *possibly* the words (*then but beginning To swell about the blossom*) were interpolated by Fletcher, and the lines originally read:

*The flowre that I would plucke*

*And put betweene my breasts,—oh, she would long*

*Till she had such another, &c.*

In any case, *oh* should be read with *she would long*. The statement cannot be objected to physiologically, but it certainly seems a superfluous piece of information from a dramatic point of view. Dr Ingleby thinks that "if the parenthesis had been Fl.'s interpolation, the 'oh' would have gone with 'she' in next line. The 'oh' now seems to me an impertinence. Why not put it [oh]?"

72/82.] The reading in the text (from ed. 1778, and so all subseq. edd.) may be explained: "Her *fancy* (which was sure to be pretty, even in her most *careless* dress) I copied in my most studied adornments" (Colman, ed. 1778).

75/85. *humm'd one*] O. Edd. *on*. Seward changed to *one*; v. n. I. ii. 70/77. Weber replaces the old reading, thinking it "far better." No subsequent editor, except Mr Tyrrell, has agreed with him.

77/87. *sojourn* (rather, *dwell on*),] The editors, 1778, give "the following very ingenious remark" from Dr Dodd:—"Do not the last words sound as if they had been a marginal note of some critic, or a remark of a prompter?" The editors add: "The conjecture is so very probable, and the passage would be so much amended, we are almost inclined to discard the words." But the words are by no means synonymous: *dwell on* denoting far longer duration than *sojourn*,—and Emilia is the "critic" who corrects herself.

78/88. *This rehearsal* (*Which, every innocent wots well, comes in Like old importment's bastard*) *has this end*,] This passage as here given may be paraphrased: "The end of this long relation (*rehearsal*), as every innocent is aware, *comes in* like the 'illegitimate conclusion' of a long story told very consequentially [*old-importment*; or else? *bastard* = hybrid, abortive offspring (cf. *Comus*, 727), = full of sound and fury, signifying nothing, 'ridiculus mus'], simply means that the love," &c. I only attempt that explanation, as I do not understand those given by my predecessors; however, in the hope that others may, I add their various readings and interpretations. Qo has:

*This rehearsall*

(*Which fury-innocent wots well*) *comes in*

*Like old importments bastard, has this end,*

F2 and ed. 1711 variations being: *rehearsal*: *fury* [om. -] *innocent*: *importments* [-] *bastard*: and *end* [:]. Sympson and Edd. 1778 read: *Which surely Innocence wots well*). Monck Mason would read "*empartment*, from the French *empartement*, which signifies passion, or transport," and *wot I well* instead of *wots well*; his parenthesis then being: (*Which fury innocent, wot I well, comes in Like old empartment's bastard*) *has this end*,—"And Emilia's meaning is this—This recital, the innocent enthusiasm of which, I well know, comes in like the spurious offspring, the faint resemblance, of the passion I formerly felt for Flavina, is intended to prove, that the love between maid and maid may be stronger than that between persons of different sexes." Weber explains: "This rehearsal of our affections (which every innocent soul well knows comes in like the mere bastard, the faint shadow of the true import, the real extent of our natural affections) has this end, or purpose, to prove that the love between two virgins may be," &c. Dr Nicholson notes that "If I understand Weber's interpretation aright, that the love of two innocents is the rehearsal of 'the real nature of our natural affections,' then Emilia is made by calling it *Importment's bastard* to contradict her own conclusion that the true love of maid and maid exceeds the love of the sexes. Hence Mason's explanation is right, and this is further shown by the word *old*, which both refers to passed affection, and expresses (as often) the strength of that importment. See Todd, Nares, etc. s. v. Old." Lamb first introduced the reading *every innocent* for *fury-innocent*. The mistake is obvious, f for e, 'every' being spelt (as commonly) 'eury.' Seward compares *M. N. D.*, III. ii., and Mr Skeat *The Lover's Progress*, II. i., for the general sense of the passage. Mr Skeat frees old *Importment's* character from all imputations, by changing the line to "[Comes in with this importment] has this end."

82/92. *sex dividuall*] Seward and Sympson's correction; the O. Edd. *sex individual* (Qo *individuall*). Dr C. M. Ingleby informs me that this misprint also

occurs in Sir E. Brydges' ed. of Milton, *P. L.* xii. 85; "no individual being"—in 1st ed.; "dividual being" in Todd's and Masson's edd.

96/109. *I am not against your faith, Yet I continue mine*] Sidney Walker queries:

———*I am not* [  
*Against your faith, yet I continue mine.*

Scene 4.

Misprinted *Scene VI.* in ed. 1750.

"The phraseology of this short scene is like Shakspeare's, being brief and energetic, and in one or two instances passing into quibbles."—Spalding, *Letter*, p. 36. ". . . the mark of Shakspeare's hand too strongly to be mistaken."—Hickson, p. 37\*.

13/15. *what are those?*] There is no stage direction here, as the 'warning' at l. 68 (margin) of the preceding scene was sufficient. Dyce wrongly heads the scene: "*Dead bodies lying on the ground; among them Palamon and Arcite.*" The Kinsmen, as the old direction shows, are borne in on "hearses."

18/20. *smear'd with prey*] See Critical Notes (and Preface to Qo reprint for complete list of the variations between the two copies of the quarto collated by me). Dyce notes "*smear'd.* So the folio of 1679 (Qy. if rightly?)—The quarto has 'succard.'" Mr Skeat was not aware of the reading of the Daniel Qo when he noted (p. 91) that Dyce was wrong, as Dyce was similarly ignorant of the other reading. *Smear* is regularly used by Sh. in this sense: cf. *Cor.*, I. vi. 69.

22/25. *We 'leave*] "It is just questionable whether *We leave* be not a misprint for *believe*, as in II. iv. 19/28."—Dr Ingleby. *We 'leave* (believe), says the herald doubtfully; "'Tis right, those, those," exclaims Theseus.

31/36. *convent*] Summon. *Meas.*, V. 158; *H.8.*, V. i. 52; *Cor.*, II. ii. 58. Schmidt.

32/37. *niggard*] a verb. v. Abbott, *Sh. Gr.* Introd.; cf. *Sonn.* I. 12.

40/45—9] On this "cataloguing of circumstances altogether peculiar to Shakspeare," see Hickson, p. 32\*, and the quotations from *Hamlet* and *Troil.* The passage appeared to Monck Mason to be "a strange nonsensical bombastical rhapsody, incapable of explanation."

*Since I have knowne frights, fury, friends, beheastes,  
Loves, provocations, zeal, a mistris Taske,  
Desire of liberty, a feavour, madnes,  
Hath set a marke which nature could not reach too  
Without some imposition, sicknes in will, &c.] Qo.*

Theseus' meaning is plain enough; the only difficulty is, how far should we *improve* on that meaning by altering the old punctuation or even the old reading. Dyce, *inter alia*, reads *fight's fury*, suggested (to his authority, Heath, who read: *fighths, fury*,) probably by the fact that a battle had just been 'struck' (the technical phrase). Theseus directs that the prisoners shall be removed from all sights that might be suggestive of their captivity and so hinder their recovery, since he knows that, among other causes, "desire of liberty" hath sometimes produced a degree of mental apathy or delirium ("set a marke" of "sickness in

will or wrestling strength in reason") which ("nature could not reach to,") could only be combated by practising some deception. Compare what the Doctor says of the daughter's "wrestling strength in reason" (in her case produced by "Love's provocations"): "It is a falsehood she is in, which is *with falsehoods to be combated*," IV. iii. 81/87. I only admit the following changes: *friends' behests*, *Love's provocations*, . . . *mistris' taske*; and enclose the words "Which nature could not reach to without some imposition" in a parenthesis, to indicate that they refer to the first order: "Bear them hence," &c. Alternatives are enumerated, each separately governing *Hath*. (*Imposition* might else mean penalty, equivalent surrender, quittance; viz.—*sickness in will, or wrestling strength in reason* = mental apathy, or delirium.) *fright* = "violent fear, terror;" *zeal* = "intense and eager interest or endeavour" (Schmidt). If this arrangement makes sense, it has the old text to authorise it, but my predecessors have not been satisfied with the old text, and still less with one another's amendments.

All the Edd. from Seward read *mistress' task*; all (except Edd. 1778, who follow Qo), *friends' behests*, *Love's provocations*. Seward proposed "'*T hath set*,' which all Edd., except Knight and Skeat, adopt. Seward also transposed the lines, inserting *Sickness . . . reason*, after *madness*, and Edd. 1778 accept this derangement. Heath proposed *fight's fury, friends' behests*, and *Have* for *Hath*. Dyce added two original changes to those he adopted from Seward, viz., *fight's fury*, and *zeal [in] a mistress' task*. If we agree to disregard the old text, Mr Skeat's readings and interpretation seem the most probable:—

Since I have known fight's fury, friends' behests,  
Love's provocations, zeal [in] a mistress' task  
Desire of liberty—a fever, madness—  
Hath set a mark, &c.

Mr Skeat understands *that* before *Hath*, and explains: "For I have known the fury of fight, the requisitions of friends, the provocations of love, the zeal employed in executing a mistress' task, or the desire of liberty,—to be (or, to amount to) a fever or a madness, which has proposed an aim (or endeavours) which the man's natural strength could not attain to, without at least some forcing, or some fainting of the will, or some severe struggle in the mind. . . . *Imposition* means demand or requirement, in an excessive degree."

#### Scene 5.

"The last scene of this act is of a lyrical cast, and comprised in a few lamentations spoken by the widowed queens over the corpses of their dead lords."—Spalding, *Letter*, p. 36. "The internal evidence in the fifth scene, which is a dirge, is not so strong; *it is the only scene throughout the entire play with regard to which we entertain doubt*; but we incline to the belief that it is by Shakspeare."—Hickson, p. 37\*. It is only out of deference to the authority of these critics that I have *inclined* to the same belief; at the same time, the evidence seems to me to point rather the other way. The final couplet is (I think) not to be considered as evidence, being probably not original. The epithet "quick-eyed," a favourite one with Fletcher, does not occur once in Shakspeare (v. Schmidt, p.

1435); and the whole *tone* of the song seems to me Fletcherian.

11/10. *houshold's grave*:] Qo *houshold's grave* :, F2 *graver* [om. :], ed. 1711 *graves*. "Mr Dyce wrongly ascribes the last reading to Seward instead of Tonsen," 1711 (Mr Skeat). "Each king," as Knight discovered, "had *one* grave."

15/16. *This world's a city*] I have to thank my friend, the Rev. A. S. Palmer, for the following interesting parallels to these well-known lines. We have not been able to ascertain the *dates* of any of these epitaphs, but they appear sufficiently ancient to have been lenders, not borrowers.

In *Monuments and Monumental Inscriptions in Scotland*, by Rev. Charles Rogers, Lond. 1871-2, these epitaphs are given (Vol. II. pp. 363 and 370):—

*Elginshire.*

*Parish of Abernethy.*

"On gravestones in the churchyard are these rhymes:—

[TWO EPITAPHS.]

The world's a city  
Full of streets,  
And death's a market  
That every one meets;  
But if life were a thing  
That money could buy,  
The poor could not live  
And the rich would ne'er die."

[No date or other detail.]

*Parish of Elgin.*

"From the area of the cathedral and the surrounding churchyard we have the following rhymes:—

\* \* \* \* \*  
This world is a city  
Full of streets;  
Death is the mercat  
That all men meets.  
If lyfe were a thing  
That money could buy  
The poor could not live  
And the rich would not die.

[No date or other detail.]

Southey, *Commonplace Books* (Vol. IV. p. 48), gives the following version, an epitaph at Worpleton:

Life is a city full of crooked streets,  
And Death the Marketplace where all men meets.  
If life were a merchandize which men could buy,  
The rich would purchase it, and only the poor would die."



With the idea we may also compare Massinger, speaking of "that difficult lesson, how to learn to die,"—

"All studies else are but as circular lines,  
And death the centre where they must all meet."

*Old Law*, V. i.

In *Ancient Poems, Ballads and Songs of the Peasantry of England* (ed. J. H. Dixon, Percy Soc., 1846, re-edited 1857, by R. Bell), is printed a curious old poem entitled *The Messenger of Mortality, or Life and Death contrasted in a Dialogue betwixt Death and a Lady*, the last four lines of which are an expanded and corrupted version of the passage in question. The 'moral' of the Dialogue, with this quatrain appended as a tag, is as follows:—

Thus may we see the high and mighty fall,  
For cruel Death shows no respect at all  
To any one of high or low degree,  
Great men submit to Death as well as we.  
Though they are gay, their life is but a span—  
A lump of clay—so vile a creature's man.  
Then happy those whom Christ has made his care,  
Who die in the Lord, and ever blessèd are.  
The grave's the market-place where all men meet,  
Both rich and poor, as well as small and great.  
If life were merchandize that gold could buy,  
The rich would live, the poor alone would die."

It is probably owing to the popularity of this traditional poem, which seems to have been widely current, that the concluding lines, with slight differences of form, are so frequently found in country church-yards inscribed on the tombstones of the peasantry. They are not, however, contained in the broadside with which Mr Bell collated the version printed in the above volume. (*A. S. Palmer.*)

#### ACT II.

We have now reached the most doubtful and most disputed part of our play, the underplot. On this subject the reader is referred to Spalding's *Letter*, in which it is maintained that the underplot "is clearly the work of a different artist from many of the leading parts of the drama;" and to Hickson's examination and refutation of this view, *N. S. S. Trans.*, pp. 38-9\*.

It must be tolerably plain to any reader that certain parts of this underplot are by a different hand from other parts; and that hand, Hickson asserts, Shakspeare's. Note that the two scenes do not fit together exactly; in the prose scene the kinsmen are referred to as if in conversation, but in the verse dialogue which ensues they are made to begin with mutual salutations. Hickson notes another inconsistency, p. 38\*. So, too, all their lamentations about Thebes, II. ii., are not very akin to their resolution, "Let us leave Thebes," etc., in I. ii. The parallels to this act from the *Knights Tale* are: Sc. ii. cf. ll. 172—360, 417—475; Sc. iii. cf. ll. 361—416, 476—558 (this passage especially deserves comparison, and on); Sc. v. cf. ll. 559—592.

Weber, Dyce, and Skeat print this first scene as part of the long second scene, but the Qo distinguishes them; they overlap in point of time, the authorship is different, and the juncture is confusing (v. *N. S. S. Tr.*, 1874, pt. II, p. 455).

1. *depart*] part. v. Nares. "Followed by *with* = to resign, give up." Schmidt.

5. *better lyn'd*] Cf. Cleveland, *Works*, p. 93: "But though he came alone, yet well lin'd it seems, with 133*l.* 8*d.*"

30. *a greise*] Qo *greife*. F2, ed. 1711, 1778, Weber, Knight ('41), *grief*. Seward and Sympson "both read and conjecture Gree" (Seward's note), but as Qo in their text. Edd. 1778 think *grief* "is a stiff expression," but, nevertheless, "think it, both in expression and sentiment, every way superior to the proposed restoration" *greise!* Knight (1867) reads *grice*, Dyce *grise*, and quotes Lydgate, *Warres of Troy* (B. i. sig. E 1 verso, ed. 1555):—

"She gan anone by *grees* to asende  
Of a Touret in to an hye pynacle,"

and refers to *Twelfth Night*, III. i. 135; *Timon*, IV. iii. 16; *Othello*, I. iii. 200 (*Grise*, Schmidt). See Nares, s. v. *Grice*, and Mr Skeat's note here. *Grise* seems to have been the usual word for ascending platforms on a stage: e. g. Ben Jonson, *Part of the King's Entertainment* . . . "the daughters of the Genius, and six in number; who in a spreading ascent, upon several grices, help to beautify both the sides." Chapman, *Mask of Middle Temple and Gray's Inn* (p. 343, ed. Shepherd),—"This rock was in the undermost part craggy, and full of hollow places, in whose concaves were contrived two winding pair of stairs, by whose greeces the persons above might make their descents, and all the way be seen."

49. *And so did they.*] As the sense appears defective to Seward, he would strike out these words, but (horrible consequence!) "the Measure would be lost." See Coleridge, *Table Talk*, p. 212, ed. 1852.

58. *Lord, the difference of men*] *Lear*, IV. ii. 26 (Skeat)

#### Scene 2.

"On the whole, however, this scene, if it be Fletcher's, (of which I have no doubt,) is among the very finest he ever wrote; and there are many passages in which, while he preserves his own distinctive marks, he has gathered no small portion of the flame and inspiration of his immortal friend and assistant."—Spalding, *Letter*, p. 37.

21/24. *never wore*] Mr Skeat compares *wor'st*, III. vi. 93.

24/27. *like lightning*] A favourite image of Fletcher's. Cf. III. vi. 81/108; *Loyal Subject*, IV. v.; *Lover's Progress*, I. ii, etc.

37/40. *The fair-ey'd maids*] Prospective lamentations, curses, rejoicings, of the same kind as in the passage in the text, are at once the commonest and most striking of Fletcher's many peculiarities. E. g. in this play alone, cf. II. vi. 15; III. vi. 187/228, 246/297; IV. i. 72/94; ii. 4; and, amongst others, passages in the following scenes: *Monsieur Thomas*, II. v.; *A Wife for a Month*, V. iii.; *Thierry and Theodoret*, IV. i.; *A King and No King*, IV. ii.; *The Mad Lover*, III. iv.; *The Lover's Progress*, III. iv.; *Custom of the Country*, I. i.; V. iv.;

*The Maid's Tragedy*, II. i. (Some of these may be better compared with other of the passages in our play than with this one.)

46/50. *our Theban hounds*] Perhaps a reminiscence of Edwardes' play of *Palamon and Arcite* (see Introduction), or of Theseus' hounds in *M. N. D.*

50/54. *a Parthian quiver.*] There is a somewhat similar allusion in *Valentinian*, I. i.: "quivers for the Parthians." Nash, *Summer's Last Will, &c.* (Hazlitt's Dodsley, viii. 19): "As the Parthians fight flying away," &c.; cf. (Skeat) *Cymb.* I. vi. 20.

54/58. *lastly*] Seward, ed. 1778 (and Dr C. M. Ingleby) read *lazily*; perhaps a necessary change, as Palamon is lamenting the privation of "all valiant uses" and consequent inertness; though I do not feel confident enough to admit the amendment. Where the old text makes some sort of sense we are bound to respect it. O. Edd. and the rest, *lastly*, meaning "that which is worst of all."—Mason. The line hardly wants a syllable, and *gently* (which Mr Skeat quotes as a parallel instance of this metrical defect) is a trisyl'able: *For when the west wind courts her gently*, II. ii. 138/164 (see note here). The same objection holds of *R.3*, IV. iv. 428: *shortly*. There is no parallel in V. i. 103: *stings more than nettles*, if the text were rightly arranged (as Dyce, '67, '76, has it) by placing *I* of the next line at the end of l. 103, and so making them *both* metrical.

58/63. *mere*] absolute. Mr Skeat compares *Woman Hater*, III. ii. :—

"Yet do I see

Thro' this confusedness, some little comfort."

64/70. *twynn'd*] *Qo twyn'd*. The old spelling for (Seward, ed. 1778 reading) *twinn'd*. F2, ed. 1711, Weber, Dyce, Skeat, read *twin'd*, and Weber compares *Lover's Progress*, III. iii.: "two hearts that have been twined together" (where F2 reads *twin'd*, i. e. *twinn'd*). See note, I. i. 179/199. And cf. *Coriol.*, IV. iv. 17.

75/82. *The poyson of pure spirits*] Cf. *Custom of the Country*, IV. iii.

79/87. *an endles mine*] *Philaster* (III. i.) says of Arethusa: "Is she not all a lasting mine of joy."

91/98. *Crave*] O. Edd. Dyce, Knight ('67), and Skeat: *Grave*, i. e. Bury, "entomb" (Skeat). *Crave* = require. The whole speech is only an expansion of the first two lines. The fact that Sh. uses *grave* = bury does not strengthen an emend. of Fletcher's text very much.

119/132. *Narcissus*] Cf. IV. ii. 32. *Knight's Tale*, l. 1084: "Ne Narcisus the fayr of yore agon." *Faithful Shepherdess*, II. i., the plant is mentioned, as "for swellings best."

136/162-9. *A rose, &c.*] There is a striking parallel to this intensely Fletcherian passage in *The Loyal Subject* (acted in 1618: Ward), IV. iii. :—

"Here, ladies, here (you were not made for cloisters),

Here is the sphere you move in; here shine nobly,

And, by your powerful influence, command all!—

*What a sweet modesty dwells round about 'em,*

[*Aside.*

*And like a nipping morn, pulls in their blossoms!*"

Cf. too, *The Mad Lover*, IV. i.

138/164. *gently*] "Dr Farmer (Appendix to Shakespeare, 1773) quotes this

speech, and with Seward (line 2) reads *gently* for *gently*. I mention this minuteness of the doctor, because (line 5) he substitutes *charity* for *chastity*, and (line 6) *shuts* for *locks*. The quotation is made in support of a proposal, by 'an eminent critic,' to alter the word *shakes* to *shuts*, in the following passage in Cymbeline :

'— like the tyrannous breathing of the north,  
Shakes all our buds from growing.'

I dare say, the doctor did not intentionally violate the poet's text ; but think each of the errors very remarkable."—*J. N.*, ed. 1778 (here quoted from reprint, 1811). Theobald proposed to insert *Beauties* after *courts her*, but Seward points out that *gently* is trisyllabic. Edd. 1778 prefer Theobald's variation, "but neither is necessary ;" v. n. supra, l. 54/58.

159/192—207.] This form of short-lined (Box-and-Cox-like) dialogue is very common in Fletcher's writings. See Mr Fleay's paper and the discussion of it (in *N. S. S. Trans.*, pt. I. 1874) for a good account of the Fletcherian metres.

163/201—4] Cf. *Knights Tale*, 294 seqq. It is worth noting that Shakspeare shows his early acquaintance with this sophism of Arcite's, in the sonnet in *L. L. Lost* (given also with a few verbal changes in *Pass. Pilgr.* iii.), IV. iii. 64—7 :—

"A woman I forswore ; but I will prove,  
Thou being a goddess, I forswore not thee :  
My vow was earthly, thou a heavenly love ;  
Thy grace being gained cures all disgrace in me."

The passage forms a suggestive link between *L. L. Lost*, *M. N. D.*, and Chaucer's *Theseus*. "In transferring his story from Chaucer, the poet has here been guilty of an oversight. The old poet fixes a character of positive guilt on Arcite's prosecution of his passion, by relating a previous agreement between the two cousins, by which either, engaging in any adventure whether of love or war, had an express right to the co-operation of the other. Hence Arcite's interference with his cousin's claim becomes with Chaucer a direct infringement of a knightly compact ; while in the drama no deeper blame attaches to it than as a violation of the more fragile rules imposed by the generous spirit of friendship."—Spalding, *Letter*, p. 40. Seward has also noted this disagreement, II. ii. 243/298.

179/220.] "Arrange and write,  
'I say again,  
love *her* ; and, in loving her, maintain,' &c."

Sidney Walker.

188/232. *Am not I liable* &c.] On this "mere flash in the pan," see Hickson, p. 48\*.

243/298.] *And if she be not heavenly*] Seward praises this speech, and continues : "Our Authors have improved upon *Chaucer*, in making *Palamon* and *Arcite* such very distinct Characters ; but *Arcite*, who is not crown'd with Success, becomes by this means the more amiable, and has the Reader's Wishes in his Favour. This is a Fault that Chaucer particularly guards against," etc. It may be remarked, *apropos* of this, that no one can read the *Shakspeare* part of the

play by itself, without feeling throughout that Palamon is the central figure and true hero of the piece; but reading the Fletcher scenes, on the contrary, our sympathies are involuntarily turned away from Palamon and towards Arcite. This fact illustrates Mr Spedding's observations on the want of congruity as a whole in the kindred play *Henry VIII*. "The strongest sympathies which have been wakened in us run opposite to the course of the action."—*N. S. S. Trans.*, 1874, pt. I. App. p. 3<sup>a</sup>.

268/330. *pelting*] paltry. *M. for M.*, II. ii. 112; *M. N. D.*, II. i. 91; *R.2*, i. 60; *Troil.*, IV. v. 267; *Lear*, II. iii. 18 (Schmidt).

Scene 3.

Of course, by Fletcher. "Neither this scene, nor the following, in which the jailor's daughter meditates on the perfections of Palamon, . . . have anything in them worthy of particular notice."—Spalding, p. 41.

"In my paper on Fletcher, I have shown that Fletcher never wrote *prose* in any of his plays."—Rev. F. G. Fleay, *N. S. S. Trans.*, pt. I. 1874, App. p. 62<sup>a</sup>. I follow Dyce's arrangement, in the hope that these lines may appear metrical: certainly not a few seem to me *prose*.

16. *a tongue will tame tempests*] Cf. *Philaster*, IV. ii., where the king exclaims (of himself):—

" . . . 'Tis the king  
Will have it so; whose breath can still the winds,  
Uncloud the sun, charm down the swelling sea,  
And stop the clouds of heaven. Speak, can it not?  
*Dion.* No."

The two passages are about equally bombastic.

32/33. *Clap her aboard*] A common expression in Fletcher: e. g. *The Pilgrim*, IV. iii.; *Scornful Lady*, III. ii. ("Clap her aboard, and stow her"). Chapman, *Widow's Tears*, I. i.: "by this you had bore up with the lady, and clapped her aboard," etc., and cf. sp. 48 of same scene.

34/35. *feskue*] "A wire, stick, or straw, chiefly used for pointing to the letters, in teaching children to read."—Nares. See Weber's note, and cf. Dr Ingleby's *Centurie of Prayse*, p. 152.

41. *keep touch*] The origin of this phrase is not very clear. Dyce (quoting from Johnson's *Dict.*) explains *touch* as "exact performance of agreement." Nares: "to be faithful, to be exact to an appointment." Cf. III. iii. 53/72; *Love's Pilgrimage*, III. ii.; *Rule a Wife*, IV. iv. Some one has suggested that the idea is connected with 'touchstone' (as in *Edw. 3*, III. iii.: "your intended force must bide the touch," p. 43, Tauchnitz Ed.); but *touch* in the sense of keeping a promise, Dr Nicholson tells me, probably came from the custom of *shaking hands* on a bargain or agreement. Cf. the O.E. word *handfast*.

45/48. *and she must see the duke*] Cf. *The Bloody Brother*, II. ii.:—

"I must deliver  
A bevy of young lasses, that must look on  
This night's solemnity, and see the two dukes,  
Or I shall lose my credit."

48/51. *our town, . . . ha, boys, heigh for the weavers*] The resemblance between these countrymen and the rude mechanicals of *M. N. D.* is more apparent than real; v. n. III. v. 12/9. With the speeches here, cf. Ralph's May-day address:

"With bells on legs, and napkins clean, unto your shoulders tied,  
With scarfs and garters as you please, and 'Hey for our town' cried."

*Knight of the Burning Pestle.*

With the preceding line, cf. same play, Induction. In the Moral Play of *Wyt and Science*, by John Redford (v. Warton, on Tusser), Idellnes says:

"But yet to take my leve of my deere, lo!  
With a skyp or twayne, heere lo! and heer lo!  
And heere againe!" (Ed. Halliwell, *Sh. Soc.*, p. 30.)

"Weavers supposed to be good singers and particularly given to singing psalms (being most of them Calvinists and refugees from the Netherlands)": *Twelfth N.*, II. iii. 61; *1 H.4.*, II. iv. 147 (Schmidt). Perhaps we have here a reminiscence of the well-voiced Nick Bottom.

75/89. *This is an offer'd, &c.*] "From *Turne* quod optanti, &c." [Virg. *Æn.* ix. 6.] Sid. Walker (q. Dyce).

78/82. *Swifter then nev'r flew.*] "Many irregularities may be explained by the desire of emphasis which suggests repetition, even where repetition, as in the case of a negative, neutralizes the original phrase" (Abbott, *Sh. Gr.*, § 406); and the sentence here may be explained somewhat similarly:—I could have run swifter than the wind, had it flown never so swiftly. I change *never* to *nev'r*. Perhaps suggested by Virg. *Æn.* vii. 808-9. Cf. Peele's *Polyhymnia*, vi.

#### Scene 4.

Fletcher's: matter and metre. Wrongly headed *Scene 2*, and the following, *Scene 3*, in ed. 1750.

2. *affect*] "feel desire towards."—Dryden, Globe ed. glossary.

14. *young handsome*] These adjectives may be found together in any of Fletcher's plays. Cf. *infra*, IV. ii. 3, Epil. 6.

31. *Thus much For law*] O. Edd. arrange the lines so, and rightly; *Thus much* forming one of Fletcher's *heavy* monosyllabic double-endings; the following line can also be sufficiently eked out, if properly pronounced, *kindred* almost trisyllabic, and followed by a pause. Edd. 1778 and subseq. edd. place *Thus much* at beginning of line *For law*, etc., thereby spoiling a line, and an important metrical peculiarity, and giving us instead an ordinary double ending line. Seward ("very licentious," Weber) reads:

*For Law or Kindred: I will do it, ay  
And this night: and to Morrow he shall love me.*

Edd. 1778 punctuate: *And this night, or tomorrow: he shall love me!* Mr Skeat omits all points from the line; Qo places a [,] after *night*. Perhaps *or tomorrow* may mean *ere morning?*

#### Scene 5.

Fletcher's.

4. . . . *can allow*] = approve, praise; cf. Chapman, *Shadow of Night* (p. 6, b.

ed. Shepherd). Webster, *Westward Ho*, III. iv.:—"I have acquainted Wafer and Honeysuckle with it, and they allow my wit for it extremely." v. Schmidt, s.v.

14. *what proves you*] sc. to be a gentleman. (Cf. Webster, *Vitt. Cor.* p. 11, ed. Dyce, 1866: "My father prov'd himself a gentleman.") Arcite answers, a little of all noble professions,—sportsman, horseman, soldier. He is disguised as a countryman ("a pore laborer," Chaucer), and therefore rather confidently enumerates his professions (not necessarily his possessions, as Hippolyta understands him: "if he say true," she says; v. Schmidt, s.v. *quality*). *Sire* is to be pronounced as a disyllable; cf. Tennyson, *Fatima*, 3rd stanza, *fire*; and *infra*, V. i. 3, *fires*. Qo. *prooves*. F2 ed. 1711, Weber, Dyce, Skeat, *prooves*. Seward, Edd. 1778, Knight, *prove*. Dr J. K. Ingram proposes the reading *profess* for *prooves*, comparing Arcite's answer ("A little of all noble *qualities*") with:—"because my selfe have seene his demeanor no lesse civill than he exelent in the *qualitie* he *professes*." Chettle, *Kind-Harts Dreame*, p. 2 (q. Ingleby, *Centurie of Prayse*, p. 3). [Cf. *infra*, III. i. 56.] But v. *Rich.* 3, IV. iii. 69; *Tw. N.*, III. iv. 416—420; and Ward's *Eng. Dram. Lit.*, I. 275.

30/43. *travel*] labour, or, referring to l. 25/36, journey.

50/64. *do observance*] Chaucer's word, *Knight's T.*, 642. Cf. *M. N. D.*, I. i. 167; IV. i. 129, 130 (Schmidt wrongly, 137). Mr Skeat has also noted these parallels. Edd. 1778 refer to Bourne's *Popular Antiq.*, ed. Brand, 1777, p. 255; and Mr Skeat to Brand, ed. Ellis, I. 179.

#### Scene 6.

Unmistakeably Fletcher's. Spalding thinks the scenery of the wood "prettily described."

1. *divells rore*] Probably we have here a relic of the old *Mysteries*. Cf. *Rich.* 3, IV. iv., "fiends roar, saints pray;" *Hen. 5*, IV. iv., "this roaring devil i' th' old play;" *Monsieur Thomas*, II. ii., "though the devil roar."

15.] See n. II. ii. 37/40.

32. *necessaries*] pronounced *nessaries*, as in *Jul. Cæs.*, II. i. 178, "our purpose necessary and not envious." Cf. *princess* for *princesses*, *Temp.*, I. ii. 173; *A. Y. L.*, ii. 175 (but v. Schmidt). See Abbott, *Sh. Gr.*, § 468, etc.; and for a full discussion of Sh.'s pronunciation, Mr A. J. Ellis's great contribution to phonetic science, *Early English Pronunciation, with especial reference to Shakspeare and Chaucer*. The *internal* sources of information on Sh.'s pronunciation (viz. *puns*, *metre*, and *rhyme*), are particularly considered, pp. 917—996.

33. *patch of ground*] Dr C. M. Ingleby's correction of the reading of all former editions, *path*; cf. *Hml.*, IV. iv. 18. Dr Ingleby also compares the Lincolnshire term *spoon*, "being a path into a cornfield ending in a round space," or patch.

35. *whoobub*] Cf. *W. T.*, IV. iv. 629.

## ACT III.

## Scene I.

Spalding (p. 41) and Hickson (pp. 40-42) are agreed in assigning this Scene to Shakspeare, and in praising it very highly.

Chaucer originals : Sc. i. cf. ll. 593-765 ; Sc. iii. cf. ll. 758-9 ; Sc. vi. cf. ll. 766-1022.

2. *land*] All Edd. *land*, except Skeat, who reads *laund*, from Dyce's suggestion. Dyce has *laund* in his glossary (though *land* in his text), and Spalding, quoting the passage, *laund*. Heath conj. *stand*. The word may have been suggested by the *Knights Tale*, l. 833 : "And to the launde he rydeth him ful right ;" but it was common at the time Shakspeare wrote (see Nares, Schmidt, s.v., and Hales' *Longer English Poems*, p. 219), and is now familiar to us under the form *lawn*.

6. *gold buttons*] Cf. *Hamlet*, I. iii. 40. "*Bouter*, v. a. to put, set, push. O. Fr. *boter*, from M. H. G. *bōzen*.—Der. *bout* (verbal subst., properly that part of a body which pushes or touches first), *bouture* (a cutting, the piece one puts into the ground), *bouton* (that which pushes out, makes knobs on plants ; thence by analogy, pieces of wood or metal shaped like buds)," etc.—Brachet, *Etym. Dict.* tr. Kitchen.

7. *knacks*] Cf. *M. N. D.*, I. i. 34 ; *Shr.*, IV. iii. 67 ; *Wint.*, IV. iv. 360, 439 (Schmidt). Chapman, *Cæsar and Pompey*, II. i. 20 :—"as if good clothes were *knacks* to know a knave." "He sent me a very rich present of perfumes, skins, gloves, and purses embroidered, with other *nacks* of the same kind."—*Memoirs of Lady Fanshawe*, p. 192, ed. 1829. Cf. Peele, *Arraignement of Paris*, IV. i. 2, and Hazlitt's Dodsley, I. 349.

9.] Mr Skeat well compares Spenser, *Prothal.*, 73-82.

13. *chop*] "exchange, make an exchange."—Skeat.

*cold*] chaste, as freq. in Sh. (v. Schmidt) ; e. g. *Temp.*, IV. 66.

36/37. *the voydest*] Sympson first "cleared up" this "difficult Passage (which had long puzzled us all three)."—Seward. O. Edd. *voydes* (*voids*, ed. 1711).

44/45. *Cosin . . . Cosener.*] This was a common pun ; e. g. *Mons. Thomas*, I. iii. : "Cousin, Cozen thyself no more ;" *Rich. 3*, IV. iv. : "Cousins indeed, and by their uncle cozened Of comfort." See Trench, *Eng. Past and Present*, 8th ed. p. 305.

68/73] Cf. *Mccl.*, V. vii. 1.

72/79. *cold gyves*] i. e., as Dr C. M. Ingleby has pointed out, *iron bonds*. Cf. *Cymb.*, V. iv. 28 : "cancel these *cold bonds*" (not in Schmidt). Cf. II. v. 10.

89/98. *dares*] either the plural in *s* (v. Abbott, *Sh. Gr.*, § 333), or *any*, sc. *one*, with the reply, *none* = *no one*. F2 *dare*, and so Edd.

90/99. *so noble bear a guilty busines ?*] i. e. Dares any one who shews himself so noble be capable of aught base ? None, save Arcite, could be so ; and therefore in proportion to the height of his generosity is the depth of his baseness. Dyce (1867, 1876) reads *baseness*. Mr Skeat changes *noble* to *nobly*, and does not notice Dyce's change. All other Edd. as here, from Qo.



97/108. *Enter your musite*] Qo *Musicke*. "Is not *musick* an old form of *musit*?" Ingleby. Nares quotes from Greene's *Thieves falling out* (*musé*), and from *Ven. and Adon.* (*musets*); explaining: "*Muse, Muset* or *Musit*, s. The opening in a fence or thicket through which a hare, or other beast of sport, is accustomed to pass. *Muset*, French." See Mr Skeat's note (which corrects Nares' French, *Muset*, to *musette* and *musse*.—Cotgrave). Alken, *The National Sports of Great Britain* (fol. p. 18, ed. 1821), translates "by the same *meuses*" "par les mêmes sentiers." He says of the hare: "This animal is extremely attached to the place of her birth, and will make her *form*, or resting-place, as near to it as possible; and to this she will constantly return, by the same *meuses* or paths, even after having been chased from it, to the nearest possible risk of life." The somewhat similar mistake *k* for *t* occurs again, IV. i. 106, where Qo has *wreake* for *wreathe*.

104/116. *my stomach not*] "i. e. *if my stomach were not*."—S. Walker.

112/127. *I've a good title,*] O. Edd. *If*. Seward, Edd. 1778, Knight, Dyce, Skeat, *I've*. Weber, *I have*.

#### Scene 2.

Spalding assigns this scene to Fletcher, noting that the jailor's daughter now first "begins to shew symptoms of unsettled reason. There is some pathos in several parts of her soliloquy, but little vigour in the expression, or novelty in the thoughts."—*Letter*, p. 43. Hickson ascribes this censure of Spalding's to the fact that "he assumed the whole of the underplot to be by one writer." As the evidence of the "stopt-line" test is slightly against this scene being by Shakspeare, I add a few of Hickson's remarks. (Mr Furnivall, in his table, *N. S. S. Tr.*, p. 65\*, gives the "stopt-line" proportions of this scene, viz., 38 *verse-lines*, 9 *unstopt*, giving a proportion of 1 to 4'22. I make 12 unstopt lines in the scene, viz., ll. 1, 7, 11, 12, 14, 15, 16, 17 (?), 23, 27, 35, 36. This would give the proportion 1 to 3'16.) "It is to this scene," Mr Hickson observes, "that we referred by anticipation, as giving an instance of Shakspeare's judgment. It can hardly be said to explain any necessary circumstance of the play; and so many scenes in which this character appears alone, are rather injurious to the action: but it supplies the due gradation between a mind diseased and madness; and in connection with another scene at which we shall shortly arrive, it displays a depth of insight into the psychological character of this state only excelled by Shakspeare himself, in *King Lear*. Let our readers observe in particular . . . [ll. 5, 7, 8, 14, 15, 29—32] . . .—the unselfish anxiety of the jailor's daughter for Palamon's safety, and her subsequent terror at her own disordered senses. The introduction of the popular notion [v. Carpenter's *Mental Physiol.*, p. 88, 3rd ed.] that wild beasts have 'a sense to know a man unarm'd' is quite a Shaksperian illustration; and we do not know an instance of finer drawing than this of her imagination painting, as absolute reality, the subject of her first fear. From this conviction (of Palamon's death) we come naturally to the concluding lines, beyond which the next step *is* madness." See the whole passage, pp. 42\*, 43\*.

1. *the brake*] Theobald, Weber, Knight, Dyce, Skeat, *Brake*. Qo *Beake*, F2,

ed. 1711, *Beak*. Sympson prop. *Brook*, Seward (from association of the idea *Beak*) first proposed to read *Hawk I sent is gone*, but, with Edd. 1778, printed *beck*; and Hickson quotes the line with *beck*. Qo reading seems most likely a misprint for *Brake* (or *Break*), as may partly be inferred from comparing III. i. 82/90 ('hawthorn house'), l. 97/108, and stage direction in same scene, l. 30; III. vi. direction, and l. 111/144, etc.; cf. l. 28, *brine*, Qo reading *bine*. D'Avenant (R[eed], in ed. 1778, informs us) reads *beach*. *Beck* seemed to Nares "an excellent and undoubted emendation, because the jailor's daughter had appointed Palamon to wait for her at a cedar 'fast by a brook'" (q. Dyce). Chaucer, *K. T.*, l. 659: "This Palamoun Was in a busche." In confirmation of *beck* from *Beake* might be noted that *rack* is spelt *wreake* a few lines down.

21. *all's char'd*] "That is, 'My task is done then.' Chare is frequently used for task work."—Weber. See a very interesting note on this word in Mr Skeat's edition

25. *mop'd*] Nares explains *mope-eyed* as short-sighted. So in *Hamlet*, III. iv. 81, *mope* means "to act blindly." *Temp.*, V. 240; *H.5*, III. vii. 143 (v. Schmidt, who explains differently). Hence, *To be moped* signifies metaphorically, to be dazed, bewildered, as in *The Humorous Lieut.*, IV. vi. :—

"Sure, I take it,

He is bewitch'd, or mop'd, or his brains melted ;"

and *Queen of Corinth*, II. iii. :—

"How am I tranced, and moped !"

Mr Skeat says : "perhaps for *death* we should read *deaths*."

26-8.] Qo *daies*. *Sipt some water*. *I have*. Sympson conjectured '*cept some water*, which Monck Mason has "no doubt is right ;" but Seward filled up "both verses with what seems perfectly natural for her to say :—

'Food took I none these two days, only sipt

Some Water, two Nights I've not clos'd mine eyes,' etc.

Dyce says "that some words have dropt out is quite evident," and reads : *once indeed I sipped* &c. Mr Skeat adopts this, placing the words (which Dyce has omitted doing) between brackets ; but cf. IV. iii. 4 (an evidence of unity in the authorship of these two scenes). Weber re-arranges the lines : *Food*, etc. ; *I have not*, etc. ; *Scowered off*, etc. ; *Let not*, etc. ; *Or stab*, etc. ; *Oh, state*, etc. Edd. 1778 and Knight follow the old text. It is possible that some words have dropped out ; guessing can avail little in such a case.

29.] The enumeration of deaths should be noticed, and their connection with insanity. Cf. I. i. 155, IV. iii. 29/31, *Temp.*, III. iii.,—

"I have made you mad ;

And even with such-like valour, men hang and drown

Their proper selves."

31. *state of nature*.] Cf. *Lear*, I. iv. 290 (Skeat) ; *Macb.*, I. iii. 140.

#### Scene 3.

This is one of those scenes, by the introduction of which Fletcher succeeded in spoiling a good play. "In most respects the scene is not very characteristic [?] of either writer, but leans towards Fletcher ; and one argument for him might

be drawn from an interchange of sarcasms between the kinsmen, in which they retort on each other former amorous adventures: such a dialogue is quite like Fletcher's men of gaiety; and needless degradation of his principal characters is a fault of which Shakspeare is not guilty."—Spalding, *Letter*, p. 43; v. Hickson, p. 44.

4. *Here's no Theseus*] S. Walker proposed to complete the line by making Palamon exclaim: *No, Nor none so honest, Arcite*. "'Theseus' is Shakspeare's pronunciation, not Fletcher's (see *Mid. N. D.*); besides, the sentence seems to require 'No'" (q. Dyce).

6/9. *beastly*] like a beast, adv., cf. *T. of S.*, IV. ii. 34; *2 H.4*, II. i. 16; *Ant.*, I. v. 50; *Cymb.*, V. iii. 27, and adj. *Cymb.*, III. iii. 40. Cf. *M. W.*, V. v. 10; *Tim.*, IV. iii. 329 (Schmidt).

42/55—61.] Spalding quotes these lines as "one strikingly animated burst of jealous suspicion and impatience."

*Scene 4.*

"The fourth scene introduces the jailor's daughter again; she is now mad. She fancies she sees a ship, and there is some affectation of nautical language, (why, Heaven only knows); and the rest is mere incoherent nonsense. Now, though this last, indeed, may be the frequent birth of madness (or rather, so seeming, in default of being able to follow the infinitely fine associating links), it can have no place in poetry, which, whatever it may be, is certainly not a literal transcript of common things in their common aspects. In a subsequent scene we shall find the speeches given to this character full of meaning; the present bears every mark of the hand of Fletcher."—Hickson, p. 44\*.

2. *aglets*] Here, Spangles. Cotgrave explains *Aguillette*, *Esguillette*, as *A point*. Nares has a good note on the word, and quotes from Dodsley's *Old Plays*, III. 194 (the passage is also given in a note to Coleridge's *Table Talk*, April 5th, 1833, p. 223, ed. 1852, from the *Spanish Tragedy*, IV. See Hazlitt's *Dodsley*, vol. V. p. 115):—

"And yonder pale-faced Hecate there, the moon,  
Doth give consent to that is done in darkness;  
And all those stars that gaze upon her face  
Are aglets on her sleeve, pins on her train."

Dyce gives an example from *Faerie Queene*, II. iii. 26; and notes on the word: *aglets*—"were worn," says Sir F. Madden, "by both sexes; by the men chiefly as tags to their laces or points (*aiguillettes*), which were made either square or pointed, plain or in the form of acorns, or with small heads cut at the end, or topped with a diamond or ruby. . . . They were worn also by ladies, as pendants or ornaments in their head-dress. . . . Junius is therefore evidently mistaken in explaining *aglet* by *spangle*, into which error Archdeacon Nares has also partly fallen." Note on *Privy Purse Expenses of the Princess Mary*, p. 205: but (Dyce says) Coles gives both "An *Aglet* (tag of a point), *Æramentum ligulæ*," and "An *Aglet* (a little plate of metal), *Bractea*, *Bracteola*." [Cf. *Handful of Pleasant delites*, 1584 (Park, *Heliconia*, II. 25):

"Thy garters fringed with gold,  
And silver aglets hanging by,  
Which made thee blithe for to beholde," &c.

Cf. *T. of Shrew*, I. ii. 79, "aglet-baby"—i. e. a *point device*. See also Park, I. c. p. 102, n.]

9. *Spoom her*] Qo *Vpon her*; F2, ed. 1711, Knight (early ed.), *Upon her*. Seward and Sympson, Ed. 1778, *Up with her fore*: Theobald proposed to read *spoom*, which Weber, Dyce (who hesitates), and Knight (1867) adopt, spelling it *spoom*. *Spoom* is found in *The Double Marriage*, II. i.: "we'll spoom before her." Cf. Dryden, *Hind and Panther*, III. 96:

"When virtue spooms before a prosperous gale,  
My heaving wishes help to fill the sail."

*Spoom her before the wind* is the same as saying: Let her spoom, etc. Still, the reading is very uncertain, and Mr Skeat places a different word in his text: *Run her*. The misprint in the old text, Mr Skeat rightly refers to "the repetition of the *Up* of the next line; and the most likely word is one which shall be a short monosyllable, ending with *n*. Nearly all the modern editions read *Spoom her*, from a conjecture of Weber's [from Theobald's], founded on the fact that *spoom* occurs in Beaumont and Fletcher's *Double Marriage*, Act II. sc. i.; but the word *spoom*, in that passage, is an intransitive verb, meaning to sail steadily, and is a mere variation, apparently, of *spume* (foam), as if the sense were to throw up foam." Mr Skeat also quotes Nares' opinion against the reading *Spoom*.

10. *course*] "The courses meant in this place are two of the three lowest and largest sails of a ship, which are so called, because, as largest, they contribute most to give her way through the water, and consequently enable her to feel her helm, and steer her course better, than when they are not set or spread to the wind." Holt, q. Dyce. *take*, i. e. *tack*; the usual spelling in O. Edd. Cf. Prol. 26.

14. *Carecke*] Trading vessels often alluded to by B. and F.; e. g. *The Coxcomb*, I. iii.: "like Carracks, only strength and stowage" (v. Nares).

*Song*.] Mr Skeat notes that this song resembles st. 19 of the *Nutbrown Maid*. R[eed], in ed. 1778, gives D'Avenant's alteration:—

"For straight my green gown into breeches I'll make,  
And my long yellow locks much shorter I'll take.  
Sing down a-down, &c.  
Then I'll cut me a switch, and on that ride about,  
And wander and wander till I find him out.  
With a heigh down, &c."

Sir William's change from the line "He s' buy me a white cut, forth for to ride," is curious. *Cut*, Dyce explains as "a familiar term for a common horse (either from its being docked or gelded)," &c. Dyce retains the old reading *He's buy me*, instead of Weber's *He'll buy me*, *He's* being a contracted form of *He shall*. See Dr Abbott's *Sh. Gr.*, § 461, "*shall* is abbreviated into 'se and 's in *Lear*, iv. 6, 246; *R. and J.*, i. 3, 9. In the first of these cases it is a provincialism, in the second a colloquialism. A similar abbreviation 'I 'st' for 'I will,' 'thou 'st' for 'thou wilt,' 'thou shalt,' &c., seems to have been common in the early Lancashire dialect (Gill, quoted by Mr Ellis)," &c. Mr Skeat (*MS.*) has suggested the slight change in the position of the apostrophe; *He s'*; the old Editions print *He's*, as 'th for th', etc.

25. *nightingale*] I only remark on this, perhaps the commonest allusion in our

poetry, that Fletcher's references to the story are generally of a burlesque cast :  
e. g. *Lover's Progress*, III. ii. :

"If I had but a pottle of sack, like a sharp prickle,  
To knock my nose against when I am nodding,  
I should sing like a nightingale."

*The Nice Valour*, V. i. :

"Set a sharp jest  
Against my breast,  
Then how my lungs do tickle!  
As nightingales  
And things in cambric rails,  
Sing best against a prickle."

For the story of *Philomene* (given in *The Legende of Good Women*), the translation from "Dan Nasoes verse" was made by George Gascoigne, 1576, and has been reprinted by Mr Arber. Cf. *Pass. Pilgr.*, xxi. 380; *Faithful Shepherdess*, V. iii.; Giles Fletcher's *Christ's Victorie* (pp. 219, 257, ed. Grosart); etc., etc.

*Scene 5.*

The scene is headed "Scæna 6" in Qo, "Scæna Sexta," Fz.

This scene is, in Hickson's opinion, "not only imitation, but the imitation of a young and inexperienced writer" (p. 57\*); and Spalding criticises Gerrold as "a personage who has the pedantry of Shakspeare's Holofernes, without one solitary spark of his humour." Perhaps this is a little too hard on the "high-fantastical" pedant.

*Bavian*] Qo, Fz, *Baum*. *Bavian*, *Babion* (B. J., *Cynthia's Revels*, I. i.), or *Babian*, a man dressed up as a baboon. The word *Bavian* is derived from the Dutch; cf. Swed. *bawian*. See Douce (whom Weber quotes), Nares, Dyce, and Skeat, for some remarks on this character, and Douce and Ritson (*Robin Hood Ballads, Notes and Illustrations*) for some account of the Morris-dance. There is "a mockmask of baboons, attired like fantastical travellers, in Neapolitan suits and great ruffs, all horsed with asses," etc., in Chapman's *Masque of the Middle Temple and Lincoln's Inn* (p. 342, ed. Shepherd).

1 sqq.] Compare these opening lines with *The Spanish Curate*, III. ii. :—

"I have taught these twenty years,  
Preach'd spoonmeat to ye, that a child might swallow,  
Yet ye are blockheads still."

8/6. *most coarse freeze capacities*] This seems to mean mental grossness, and is a simple metaphor from *frieze*—cf. "russet yeas and honest kersey noes," *L. L. L.*, V. ii. 413 (Skeat). *Freeze* had another signification—which may be alluded to here—as in Cleveland's description of a wedding-party (*Works*, p. 258, ed. 1742 :—

"When at the last they had fetched their Freeze,  
And mired their Stomacks quite up to the Knees  
In Claret for and Good Cheer," etc.

? *Freeze* = Friesland Beer. Cf. "a frolic up-se-freeze," Nash, *Summer's last Will, &c.* (Hazlitt, Dodsley's O. P., viii. 58, refers to *Popular Antiquities of*

*Great Britain*, vol. ii. p. 259.) *Up-se* = drunk; *half-seas-over*. v. Hazlitt, xiv. 471.

8/6. *jane judgements*] Dyce, Skeat. O. Edd. *jave*; Seward (suggested *bays*, but) followed by Edd. 1778 (and approved by Nares, s. v. *slave-silk*), read *slave*, i. e. floss-silk; Knight, *jape*. Dyce's emendation is certainly right, and *jane* (= *Jean*) was "a stuff well known in England long before the present play was written: 'Fustian called Jean,' &c. *The Rates of the Custome-house*, &c. 1582, sig. C2." *javel* (v. Cotgrave) or *ravel* (= confused, Cleveland) would be preferable to Seward's change, had we not Dyce's correction.

12/9. *Here the Duke comes*, etc.] If Fletcher borrowed this scene from Shakespeare, the author of the *Masque of the Inner Temple and Gray's Inn* has given us an outline of what must have been a precisely similar exhibition. Compare the whole scene carefully with the following description:—"The second Anti-masque rush in, dance their measure, and as rudely depart; consisting of a Pedant, May Lord, May Lady; Servingman, Chambermaid; a Country Clown, or Shepherd, Country Wench; an Host, Hostess; a He-Baboon, She-Baboon; a He-Fool, She-Fool, ushering them in. All these persons, apparelled to the life, Men issuing out of one side of the bosage, and the Women from the other. The music was extremely well-fitted, having such a spirit of country jollity, as can hardly be imagined; but the perpetual laughter and applause was above the music," etc. (Works of B. and F., ed. Darley (Weber's text), p. 688, vol. II.)

21/15. *trace and turn, boys*] "Which is followed by the *trace* and *tract* of an excellent juggler, that can juggle with every joint about him from head to heel."—Ben Jonson, *Pan's Anniversary*. "Now for the honour of our town, boys, *trace* sweetly."—Fletcher, *Women Pleas'd*, IV. i. (see the scene). *tract*, sb. is used in the modern sense of *trace* by Spenser, *F. Q.*, VI. xii. 22: "Him follow'd by the tract of his outrageous spoile;" and as the verb, II. vi. 39.

Mr Skeat explains *trace*, "follow out your proper track:" but the word seems to have been regularly used of dances:

"And light-foot Nymphes, can chace the lingring Night  
With Heydeguyes, and trimly trodden traces."

Spenser, *Shep. Cal.*, June, l. 28.

where E. K. glosses: "*Heydeguyes*, A country daunce or rownd. The conceipt is, that the Graces and Nymphes doe daunce unto the Muses and Pan his musicke all night by Moonelight. To signifie the pleasauntnesse of the soyle."

cf. "He hops without the ring,  
Yet daunceth on the trace,  
When some come after, soft and faire  
A heavie hobling pace."

*Handful of Pleasant Delites*, 1584.

(p. 60, Park) and Park (*Heliconia*, II. 101) is perhaps right in querying "if an allusion to hopscotch?" See *The Four P. P.* (Hazlitt's Dodsley, I. 360): "Here were a hopper to hop for the ring! &c. . . . To hop so, that ye shall hop without it" (= outside it). But these terms were also used of the Morris and *Hobbyhorse* dancing (as possibly in the lines quoted from Park), perhaps from training, 'ringing,' a horse; v. Hazl. Dodsley, vii. 281. Cf. Nash, *Summer's*

*Last Will* (Hazl. Dodsley, viii. 25) : "You, friend with the hobby-horse, go not too fast . . . *Ver.* So, so, so; trot the ring twice over, and away." And see *The Four Elements*, Dodsley, i. 47 (cf. ib. vii. 318) : "Follow all : I will lead a trace. . . . So merrily let us dance ey, so merrily, &c." Note the exclamation "ey;" cf. Hazl. D. vii. 421. Strutt (*Sports and Pastimes*, ed. Hone, 1831, p. 225) says that "Hopping matches for prizes were occasionally made in the sixteenth century," and quotes from Heywood's *Proverbs*, 1566,

"Where woers hoppe in and out, long time may bring,  
Him that hoppeth best at last to have the ring—  
—I hopping without for a ringe of a rushe,"

and from the *Four P.'s*, *ubi supra*. "Hence it appears a ring was usually the prize, and given to him who could hop best, and could continue to do so the longest." An inference, surely, founded on a misunderstanding of the passages?

28/24. *swim with your bodies*.] Cf. "carry your bodies in the swimming fashion," Chapman, *The Ball*, II. (p. 494, ed. Shepherd).

29/26. *deliverly*] "nimble, actively," Dyce.

39. *all the ful's i'th' fire*] Many of these "curious comparisons, borrow'd from the pond and kitchen" (*Lover's Progress*, II. ii.), are still to be found in various parts of the kingdom; this one has survived amongst others. Cf. B. Jonson, *Love's Welcome (at Welbeck)*.

41. *washed a tile*] *laterem lavare*, πλίνθους πλύνειν.

43. *hilding*] Used of both sexes, though probably it was orig. a dimin. of *hind*, man-servant. See Nares, and to the examples he quotes of its application to woman, add : *The Pilgrim*, I. ii., "If the proud hilding Would yield but to my will, and know her duty."

49/50. *An Eele and a woman a learned Poet says*,] Who was the learned poet? I can find no classical quotation at all like this, except the proverbial phrase in Plaut. *Pseud.* 2, 4, 56 : "anguilla est, elabitur." "Anguillam cauda tenes" is given in Bohn's *Dict. Class. Quotations*; neither of these expressions being, however, applied to women. Cf. Pope, *Dunciad*, I. 280, "Holds the eel of Science by the tail." Fletcher has the proverb again in *The Scornful Lady*, II. i., "I will end with the wise man, and say, 'He that holds a woman has an eel by the tail.'" *Valentinian*, I. i., "and if all fail, This is the first quick eel that saved her tail." *The Chances*, III. iii., "an eel's tail." *The Prophetess*, III. ii., "hold her fast, she will slip through your fingers like an eel else."

In the *Paradise of Dainty Devices*, p. 62 (ed. 1810, Brydges' *Brit. Bibliog.*) : "held the Eele by the tail" (speaking of a fickle "saint"). Hazlitt's Dodsley, vii. 355 : "whosoever hath her, hath but a wet eel by the tail." Mr Skeat has kindly added two more references (in reply to a query in N. and Q.) :—"Ray (*Proverbs*) has ἀπ' οὐρᾶς τὴν ἐγγελευν ἔχεις (no reference). 'As trusty as is a quick eel by the tail.'—Hazlitt's *Old Plays*, iii. 288." I agree with Mr Skeat, that the "learned poet" is probably a fiction : (but ? Rabelais might have suggested the idea).

53. *a fire ill take her*] O. Edd. *fire ill* ("is unmeaning," Skeat. Hence this note.) Plainly the right reading (v. Nares, s. v. *Ferril*; Halliwell, *Arch. Dict.*, I. 357; or Fielding, *Joseph Andrews*, c. xvii.), as this passage needs no comment

to show :—"a tobacco-shope and a bawdy-house are coincident ; for a smoak is not without a fyer." *Gesta Grayorum* (in Nicholls' *Progresses of Q. Eli.*, vol. II. p. 68). *take* = infect. Seward hoped he restored the original in reading : *A feril take her*. Edd. 1778 ask : "May we not understand by *fire ill*, a *mighty ill*, a *severe punishment*?" Weber suspects we should transpose : *an ill fire*, but retains the old reading, as do Edd. 1778, Knight, and Dyce. Mr Skeat adopts a suggestion of Dyce's, and reads : *A wildfire take her*, explaining *wildfire* as equivalent to *Greek fire*. But even *wildfire* had a two-fold sense : (a) *Greek fire*, which sense it bears when used with such a word as *burn*, etc., as in *Philaster*, II. iv., and in *Calisto and Melibæa* (referred to by Mr Skeat); (b) when used with such a word as *take*, i. e. infect (v. Schmidt), *wildfire* means *rash*, as in the *Mad Lover*, V. iii. (q. Dyce) and *Rule a Wife*, III. v., "a wildfire take her." "Fire also gives the denominations to divers diseases, as Fire, *St Anthony's*." Rees' *Cyclopædia*, art. *Fire*. The exclamation is very old : "A wilde fyr upon thair bodyes falle." Chaucer, Reeve's Tale, l. 252. This is scarcely a parallel, from *Faust* : "*Die Feuerpein Euch ins Gebzin!*"

58/60. *frampall*] "peevish, froward," Dyce. *nettle*, ? *mettle*.

60/62.] *George alow*. Edd. "lit. low down ; possibly referring to the appearance of a ship on the horizon," Skeat. (The sense is not very clear ; was there ever a ship called the *George Aloe*? *aloe* is spelt *alowe* in the *Paradise of Dainty Devices*, p. 59!) Most probably *alow* is merely an exclamation, as in *Lear*, III. iv. 80 (Booth's repr. FI, p. 787) :—

"Pillcock sat on Pillcock hill, alow : alow, loo, loo,"

where Camb. Edd. *Halloo*. Cf. l. 64, "Well hail'd."

74/76. *March hare*] Cf. "I came from a world of mad women, Mad as March hares."—*The Wildgoose Chase*, IV. iii.

80/84. *tell ten*] "It was a trial of idiotcy to make the person count his fingers."—Weber.

84/87. *y' are a tinker*] Cf. IV. i. 133 : "Are not you a tailour?" and note the exclamation "Buz," l. 84. Cf. *Hamlet*, II. ii. 412. We are reminded of Hamlet's "you are a fishmonger," by these lines ; with the difference (noticed by Hickson, p. 48\*) that "the retort to Polonius is full of meaning."

87/91. *Qui passa*] an unexplained line. v. Skeat's n. Strutt separates these accompaniments, giving the *bells* to the Morris as commonly danced, the *bones* to the Morisco dance properly so called. A questionable distinction. (*Sports, &c.*, ed. Hone, p. 223.)

88/92. *a peace*] R[eed], in ed. 1778, proposes "*appease*, i. e. be quiet or silent." Mason : *a place*. Weber suspects "the original was *a pace*, i. e. a dance" . . . *to a peace* may simply mean, to be quiet (Skeat); or *persuade her to a peace* is Gerrold's grandiloquent mode of saying, persuade her to ally herself with us, to join in our dance. Somewhat similarly the Duke says of Malvolio, "Pursue him, and entreat him to a peace" (*Twelfth Night*, V. i.) = pacify him.

89/93. *Et opus*] O. Edd., Dyce, Seward, ed. 1778, Weber, *Atque*. Mr Skeat substitutes *En* for *et*, but reads *ignis* with the Edd. "Strictly, Ovid has '*Jamque opus*,' and '*ignes*,' not *ignis* ; *Metamorph.* xi. 871."—Skeat. Dyce, last 2 edd., has also given the reference to Ovid.



101/108. *all haile*] "I know not whether it is necessary to observe, that there is a play on *hail*, as in *Love's Labour's Lost*, v. 2,—

'All hail, sweet madam, and fair time of day!

*Prin.* Fair, in all hail, is foul, as I conceive.'

Dekker, *Old Fortunatus*, *Old English Drama*, 1831, p. 34,—

'*Andelocia.* Brother, all hail. *Shadow.* There's a rattling salutation.'"—Sidney Walker.

Cf. also, *The Faithful Friends*, III. ii.,—

"*Pergamus.* All hail!

*Learchus.* He begins to storm already."

Cleveland, *Works*, p. 380: *A zealous Discourse between the Person of the Parish, and Tabitha*:

"Hail Sister to your snowy Breast

The Word permitteth us to yeast," &c.

114/121. *Máchine*] The pronunciation (*a* long) in Co. Wicklow at the present day. Probably Gerrold's "machine" and "frame" mean simply the arranged dance and address.

125/132. *pénner*] However Gerrold may have derived the word, he surely meant *thing pennad*; not "a case for holding pens," as the Edd. from Weber explain it?

126/133.] v. n. l. 12/9 of this scene.

129/136. *welcomes to their cost*] With Mr Skeat, I have left this passage as it stands in O. Edd., objections to the *grammar* seeming hypercritical, and to a student of Dr Abbott's *Shakespearian Grammar*, almost absurd. Sidney Walker reads *welcome to his cost*, and two lines on, *Informis*. Cf. IV. iii. 90, for the use of *their*; but *traveller* may be a plural, as *soldier* so often is in *B.* and *F.*

132/139. *beast-eating*] "Why the beast-eating clown? I should read beef-eating." (Monck Mason.) Why *beef-eating*?

138/145. *Intrate filij*] Edd. 1778 rightly place *Ger.* before this speech; in preceding Edd. it is given to *Pir.*, though the marginal instruction in Qo shows that Gerrold was the speaker.

157/166. *dowsets*] "The testes of a deer."—Dyce. This word, not found in Shakspeare, is often used by Fletcher; e. g. *Thierry and Theod.*, II. ii.; *Philaster*, IV. ii.; *Elder Brother*, V. i.; *Coxcomb*, II. iii.; and by Ben Jonson, *Sad Sheph.*, I. ii.; *Gipsies Metamorphosed*, etc. v. Nares, s.v.

#### Scene 6.

"The scene is a spirited and excellent one; but its tone is Fletcher's, not Shakspeare's."—Spalding, *Letter*, p. 44. Hickson praises the scene slightly.

30/34. *Like meeting of two tides*] See Spalding, *Letter*, p. 16, for some judicious observations on the vagueness and lack of precision in Fletcher's ideas. Spalding lays particular stress on "the want of distinctness in grasping images, and the inability to see fully either their picturesque or their poetical relations;" and illustrates the remark by quoting this passage, and ll. 82/108—112, "When I saw you charge first," etc. v. n. II. ii. 24/27.

58/73. *grand-guard*] Nares does not give any satisfactory explanation of this word, but Dyce quotes from Meyrick's *Critical Inquiry into Ancient Armour, &c.*, vol. ii. p. 164, ed. 1842. Describing a suit of armour at Goodrich Court, he says that "It has, over the breast, for the purpose of justing, what was called the *grand-garde*, which is screwed on by three nuts, and protects the left side, the edge of the breast, and the left shoulder."

98/128. *If there be A place prepared*] Perhaps suggested by Chaucer's lines, *Knight's Tale*, 1951-2:—

"His spiryt chaunged was, and wente ther,  
As I cam never, I can nat tellen wher."

106/137.] Seward proposes to give ll. 103/134-6, to *Palamon*, l. 106/137 to *Arcite*: "once more farewell, my cosen." His reasons are not worth quoting: subseq. edd.; "cannot see any need of change" (Edd. 1778).

110/143. *honour's sake and safety*,] O. Edd. *sake, and safely presently*. Seward, etc., *safety*, except Edd. 1778, who reject the emendation: it "being merely conjectural, and not *necessary*"—a precaution they might have exercised in several other cases with greater propriety.

131/167. *Have at thy life*] "Have at your life then!" *Lover's Progress*, II. iii. The usual exclamation of warning.

134/170-2.] Cf. Chaucer, *K. T.*, ll. 848-857.

145/183. *Against thy owne*] Dyce, *thy*. *Go this owne*. [Note *y* mistaken for *is*. Cf. note I. i. 213/237. F2 *this own*. Ed. 1711, etc. (except Dyce *thy*, and Skeat *thine own*), *this known*. "Look to thine own well, Arcite!" occurs a few lines above, and perhaps is the right reading here: but *thy own* seems more rhythmical, and is borne out by the misprint.

190/232. *kill*] O. Edd., Dyce, Skeat, *kill*. Seward, etc., *kills*. Mr Skeat points out the tendency to make the verb "agree with the *nearest* substantive, the ear deciding against the requirements of logic;" a common irregularity in old authors.

201/246. *These are strange conjurings*] Cf. *Little F. Lawyer*, IV. v. :—

*Lam.* "Dinant, as thou art noble—  
*Ana.* As thou art valiant, Clermont—  
*Lam.* As ever I  
    Appeared lovely  
*Ana.* As you ever hope  
    For what I would give gladly—  
*Clerc.* Pretty conjurations!"

Shakspeare has a skit at these conjurations in *Hamlet*, V. ii. 38-43, although in *Coriol.*, I. vi., 22d speech, this mode of address is used.

227/277.] Cf. *Maid's Tragedy*, II. i.,—

"Thou hast ta'en an oath,  
But such a rash one, that to keep it were  
Worse than to swear it."

236/287. *fall* Qo,] F2. Ed. 1711, etc., read *fail*. Dr C. M. Ingleby confirms me in thinking that *fall* is the right reading here. He writes:—Compare I. 272: *Let it not fall agen, Sir*. These are remarkable instances of the use of this intran-

sitive verb as a synonym of *fail*. Shakspeare affords us only two certain examples of this:—

“Her will, recoiling to her better judgement,  
May *fall* to match you with her country forms  
And happily repent.”—*Othello*, III. iii. 237.

Here *fall* is not *happen* [Schmidt, wrongly, *begin, get into*], but *fail*.

“Our indiscretion sometimes serves us well,  
When our deep plots do *fall*.” (*fall*, Folio.)

*Hamlet*, V. ii. 9.

Here *fall* is nonsense; and *fall*, the reading of the quartos, makes sense. *Fall*, of course, is the opposite of succeed. Now, our word for this is *fail*. Cf.

“London you say is safely looked into;

Alas! poor rebels there your aid must fall.”

*Sir John Oldcastle*.

There is also one example in *The London Prodigal*, and two in *Isaiah*, namely, xxxi. 3, and lvii. in two verses.

240/290. *name, opinion*!] O. Edd. *name; opinion*. “Seward and Sympson propose different amendments, but inform us that Theobald, in a marginal note, proposed to read, My name’s opinion, which is much in the style of our authors, and I have no doubt is the true reading.” (Monck Mason.) Weber also *suspects* that this is the right reading, and is followed by Knight, Dyce, and Skeat. But *opinion* is emphatic, and is used here (as again by Fletcher) in the sense of *notoriety, disrepute*. Cf. *Thierry and Theodoret*, II. ii.:

“But wisdom, Sir, and weight of what is on me,  
( . . . . ) tells me directly,  
Beside my person, my fair reputation,  
If I thrust into crowds, and seek occasions,  
*Suffers opinion.*”

Elsewhere it usually means simply, reputation; e. g. *Island Princess*, III. iii., *Lover’s Progress*, IV. iv. Ford, *Broken Heart*, III. i. v. Schmidt (p. 811, b.):—  
“Peculiar passage: *that he might stick the smallest opinion on my least misuse*, *Oth.*, IV. ii. 109 (= ill opinion).”

242/293. *proyne*] Qo *proyne*, F2, ed. 1711, *proyn*. Later edd. *prune*, Dyce and Skeat, *proin*. The word was certainly pronounced as here spelt. According to Nares (s.v. *Proin*) it was “very little used in the age of Elizabeth, but common before that time.” I think I have met it not unfrequently, though I can only recall a few instances, viz. B. Jonson’s *Discourse with Cupid*, “where I sit and *proyne* my wings”; Milton, *Comus*, l. 378; Gascoigne’s *Complaint of Philomene*, “*proine* her plumes” (p. 98, Arber); Bacon’s *Essay Of Studies*, “For Naturall Abilities, are like Naturall Plants, that need *Proyning* by *Study*.” (p. 204, ed. Wright.)

246/297. *And all the longing maids that ever loved*] Sidney Walker says: “Both sound (the Fletcherian rhythm especially) and sense require ‘that ever lov’d *them*.’” I do not feel at all sure that any addition is proper or necessary. Dyce (later edd.) follows Walker’s conj. Mr Skeat has the old reading. See note on II. ii. 37/40.

270/324. *Make death a devil*] "This is obscure. It seems to mean—I will turn death into a horrible monster: cf. *Tro. and Cress.*, III. ii. 74." (Skeat.) May it not simply mean: 'though you should make death as formidable as a devil'?

282/339—342.] Fletcher here, clumsily enough, indicates the distinguishing characteristics of the Kinsmen.

292/349. *three*] Chaucer, *Knights Tale*, 993,—

"And this day fyfty wykes, fer ne neer,  
Everich of you shall bryng an hundred knightes."

## ACT IV.

Chaucer originals to this act are:—sc. ii. : ll. 1236—1350. The descriptions of the Knights deserve close comparison.

## Scene I.

A certain resemblance between the descriptive passages in this scene and the Queen's picture of Ophelia's death, has been the chief agent in misleading critics to suppose that the Jailor's Daughter is a copy of Ophelia. No view, Hickson points out, can be more erroneous, for "not only the circumstances, but the springs of action, are different from those of Ophelia; and we beg to assure such as may not have examined the question for themselves, that the language and sentiments are still more unlike. But the description in this scene has a certain resemblance to the circumstances of the death of Ophelia, and was probably written with that scene in view. It has no reference whatever to the *character* of the jailor's daughter, and it is the only circumstance in the whole play common to her and to Ophelia." (Hickson, p. 43\*. See the entire passage.)

The following, from Weber's preface, illustrates the diversity of critical opinion:—"The Jailor's Daughter, which is our authors' own addition to Chaucer's Tale, has been long admired as an extremely well-wrought copy of Ophelia." (Vol. xiii. p. 3.) Here is the other extreme:—"a wretched interpolation in the story, and a fantastic copy of Ophelia." (Hazlitt, *Eliz. Lit.*, p. 125, ed. 1870.)

25/30. *Ever bring good news*] Cf. *Wit at Several Weapons*, IV. i. :—

"Thou never brought'st good news i' thy life yet;  
And that's an ill quality."

41/54. *innocent*] "In the northern parts of this kingdom," says R[eed] in ed. 1778, "the common appellation of an *ideot* is an *innocent* to this day." Is the term peculiar to the northern part nowadays? It is commonly so used in Ireland.

45/59. *not right*] i. e. not sane, not in her right mind. The expression is still heard in Ireland in this sense, and is also used of a person supposed to be connected with supernatural agents of evil.

60/80. *To his own skill*,] See Abbott, *Sh. Gr.* § 228. i. e. "to its own skill in catching fish" (Skeat); or ? *skill* = care: to take care of itself.

71/93. *beavy*] "A lovely bevy of faire Ladies," Spenser, *F. Q.*, II. ix. 34. "This bevie of Ladies bright," *Sh. Kal.* April, l. 118, on which *E. K.* glosses: "Bevie, a beavie of ladies, is spoken figuratively for a company, or troupe: the

terme is taken of Larkes. For they say a Bevie of Larkes, even as a Covey of Partridge, or an eye of Pheasaunts." (Globe ed. p. 457.)

80/102. *Willow*] This song, often alluded to, is found in various forms; one version by John Heywood is given amongst the additional poems in Mr Halliwell's ed. of *The Moral Play of Wit and Science*, p. 86, ed. *Sh. Soc.* 1848. See the Commentators on *Othello*, IV. iii.

90/112. *posies*.] Fletcher is full of allusions to these mottoes, e. g. *Knight of B. P.*, V. iii.; *Loyal Subject*, II. ii. ("the jewel's set within."); *Pilgrim*, I. ii. ("Be constant, fair, still?" 'Tis the posy here, and here without, "Be good."); *ib.* IV. i. ("Prick me, and heal me."); *Woman Hater*, IV. i. ("poesies for chimneys."); *Rule a Wife*, IV. i. ("a blind posy in 't, 'Love and a mill-horse should go round together.'"). *Eastward Hoe*, IV. i. (Shepherd's Chapman, p. 474, "thou and thy acts become the posies for hospitals"). See a note on the word in Hales' *Longer English Poems*, p. 207. Mr Skeat refers to Chambers' *Book of Days*, I. 221. Rings made of rushes are alluded to again in *The Faithful Shepherdess*, I. iii., "Or gather rushes, to make many a ring For thy long fingers." For some interesting facts about old rings, see Fairholt's *Rambles of an Archaeologist*.

91/113. *loose*] i. e. *lose*. Mr Skeat is the only editor who has noticed this. Commonly so spelt in books of the period, and through this play, *passim*; e. g. *Prolog.* l. 5, etc.

106/132. *The Broome*] Sometimes spelt *Brome* (as *Rome* used to be pronounced *Roome*; v. Ellis's *Pronunciation*, p. 925). Weber gives this song from Wager's *The Longer Thou Livest, The More Fool Thou Art*; it is also found in *Captain Cox*, p. cxxvii, ed. Furnivall:—

"Moros. BRome, brome, on hill,  
The gentle Brome on hill hill : .  
Brome, Brome on Hiue hill,  
The gentle Brome on Hiue hill,  
The brome standes on Hiue hilla."

Dyce (vol. viii., p. 182, ed. 1876) refers to Chappell's *Popular Music of the Olden Time*, &c., vol. ii. p. 459, sec. ed.

107/133. *Bonny Robin*] Ophelia sings, "For bonny sweet Robin is all my joy," *Hml.*, IV. v. 187. See Dyce's footnote (last two edd.), vol. viii. p. 184.

107/134. *tailour* ?] v. n. III. v. 84/87; cf. l. 118/152.

110/137. *rarely*] or *rearly*, as the word is also spelt, i. e. *early*. Grose, *Glossary* (ed. 1839): "*Rear* (corruptly pronounced *Rare*), early, soon. Meat under-roasted, boiled, or broiled, is said to be rear, or rare, from being taken too soon off the fire. See *Raid* and *Rathe*. Kent." Mr Skeat has an interesting note on the word. O. Edd., Skeat, *rarely*. Sympson conj. *rearly*, "i. e. betimes in the morning;" but as he quoted no authority for this, Seward, followed by Edd. 1778, read: *early*. Mason, Weber, Knight, Dyce, adopt Sympson's reading. "Simpson had the authority of Gay, who uses *rear*, in his *Shepherd's Week*, as a provincial word for early." Weber.

112/141. *O Fair, O sweet*] Dyce (viii. 182, last two edd.) says this is found among *Certaine Sonets* at end of Sidney's *Arcadia*, p. 474, ed. 1598:

"O Faire, o sweet, when I do looke on thee,  
In whom all ioyes so well agree," etc.

119/152—5] Cf. *Hml.*, II. ii. 182—7.

139/180. *Ship.*] Fletcher has a lot of sea-talk on the course and management of a ship in *The Loyal Subject*, III. ii.

148/196. *A faire wood*] A wood is mentioned, l. 140/184, but is there not a pun intended here—*wood* meaning mad, as in *M. N. D.*, II. ii.—a fair wood = a mad beauty?

*Scene 2.*

"Fletcher's masterpiece."—Hickson. "In the soliloquy of the lady, while the poetical spirit is well preserved, the alternations of feeling are given with an abruptness and a want of insight into the nicer shades of association, which resemble the extravagant stage effects of the King and No King, infinitely more than the delicate yet piercing glance with which Shakspeare looks into the human breast in the Othello; the language, too, is smoother and less powerful than Shakspeare's, and one or two classical allusions are a little too correct and studied for him."—Spalding, *Letter*, p. 46.

16. *Set Jove afire with*] O. Edd. *Set Love afire with*. Sympson, (1) suggested *Set Jove afire with*, but thinking it still not sense, proposed, (2)

"Jove such another wanton *Ganimede*  
*Set Love afire with.*"

Seward omits *with*, and reads: *Set Jove afire*; making *afire* a trisyllable, and Knight adopts this reading. Seward also proposes to retain the old reading, and insert *he* after *Ganimede*; but prefers the former change. Edd. 1778, etc., adopt Sympson's change (1). Mason's explanation (which, strange to say, Dyce and Skeat accept as the right one) is: "Just such another (*sc. smile*) wanton *Ganimede Set Jove*," etc., *smile* being "understood from the preceding '*smiling*'" (Dyce). How any one can have read these lines attentively, without seeing that the noun is "eye," passes all comprehension. Emilia first mentions his face, and dwells reflectively on it; then his eye, of "fiery sparkle and quick sweetness," where "Love himself sets smiling"—O rare eye!

"Just such another [eye] wanton *Ganimede*  
*Set Jove afire with*, and enforc'd the god  
Snatch up the goodly boy," etc.

*Then*—having done justice to this particular feature, Emilia *next* describes his brow—

"What a brow,  
Of what a spacious majesty he carries,"—

and in comes another classical parallel—of *brow*, as the former of *eye*—to balance the *Ganimede* bit:—

"Arch'd like the great-ey'd Juno's, but far sweeter  
Smoother than Pelops' shoulder."

For the position of *with*, compare ll. 85/95—7, *infra*:—

"on his thigh a sword  
Hung by a curious baldrick, when he frowns  
To seal his will with."

See Hickson, p. 44\*, on the "elaborate imitation" of Shakspeare in this speech.

21. *Pelops' shoulder*] A very common allusion; e. g. *Faithful Shepherdess*, II. ii., etc.

27. *eye as heavy*] Cf. "How dull and heavily he looks upon me," *Prophetess*, I. ii.

28. *As if he had lost his mother*] Edd. 1778 (*he'd*) note: "This seems directly opposite to the sense intended, the effeminacy of *Palamon*, compared with *Arcite*. Perhaps we should read, *As h' had NOT lost his mother*, i. e. the mother in his mind." "This note is worth preserving for its curious and quaint absurdity."—Weber. (A good argument for a B. and F. *Variorum*!)

39.] In the *Lover's Progress*, I. ii., a rich "heir," Madam Olinda, has to choose between two rival lovers; see the whole scene. She says of one:

"in his face appears

A kind of majesty which should command,  
Not sue for favour."

44. *a mere gipsy*] Commonly used as a term of contempt, as in *Four Plays in One, Triumph of Death*, sc. vi.: "thou damn'd gipsy;" *Monsieur Thomas*, I. i., "and all complexions beside hers, to gipsies." v. Schmidt, s.v.

67/70. *their faire knights*] S. Walker proposes to read *six* for *faire*, but Dyce well compares, "With three fair knights," III. vi. 292/351.

70/75. *Enter Messenger. Curtis.*] *Qo Messengers. Curtis' services* are required again, in company with *T. Tucke*, stage direction, V. iii. Probably these were a couple of intelligent "supers" at the Blackfriars; I have not succeeded in finding out any facts about their connection with the theatre; but I think I am justified in leaving all these relics of the old times on the page as they were written, at least in a trial edition like the present. They can do no harm, and possibly may help us to some clue of date or performance hereafter.

74/82. *these*] The description of the knights should be carefully compared with the corresponding pictures in Chaucer.

81/91. *Show fire within him*] Cf. Chaucer, *K. T.*, l. 1273—5:

"The cercles of his eyen in his heed  
They gloweden bytwix yow and reed,  
And lik a griffoun loked he about," etc."

87/97.] Like a copy from *Oth.*, V. ii. 260 (Skeat).

104/116. *ivy tods*] All former Edd. read *ivy tops*. But *tops* seems obviously a misprint for *tods*, the *d* being inverted. The same misprint occurs in the *Spanish Tragedy* (v. Hazlitt's Dodsley, vol. V. p. 9), *shapes* for *shades*, and the opposite in *R. and J.*, Q2, V. iii. 41, *friendshid* for *friendship*. I have never seen *Ivy-tops*, except here, in any book, but *Ivy-tods* are often alluded to by *B.* and *F.*,—*Wit without money*, IV. ii., "old tod-ivy;" *Rule a Wife, &c.*, IV. iii., "tod of aged ivy;" *Bonduca*, I. i., "tods of ivy." *The Pilgrim*, I. ii., "tod of hay" (where, as Nares, *q. v.*, has also noticed, *Ivy* seems the true reading).

108/121. *court*] *Qo corect*, F2, ed. 1711, *correct*, Seward, etc., *crown*. Mr Skeat compares V. iii. 17/20. I have ventured to substitute *court* for Seward's conjecture, *crown*. It suits the sense, and in MS. might easily have been mistaken for *corect*.

125/142. *aborne*] Qo. Nares gives *abron*, *auberne*, *aburne* (*auburn*, "quasi Alburn, from whiteness. A colour inclining to white"), as various forms of the word. v. Schmidt; cf. *Coriol.*, II. iii. 21, *Two Gent.*, IV. iv. 194. Schlegel and Tieck translate the words in *Coriol.*—"weil von unsern Köpfen einige schwarz, einige schäckig und einige kahl sind," and note:—"einige schäckig, im Original: some *abram*, welches die Editoren in *auburn* verändert haben. Das Wort kommt aber öfter vor, bedeutet seltsam, gemischt, grau und schwarz, und hängt mit Abraham (wie die Engländer meinen) nicht zusammen; im Altdeutschen haben wir es als *a br ä u m i s c h*, *a b r a m s c h*." Ed. 1844, vol. viii., p. 384.

131/148. *gray-ey'd*] v. Schmidt, s. v. *Grey*, and the commentators on *Romeo and Juliet*, II. iv. 39 (p. 124, ed. Furness). Note their blunders about *blue-ey'd*. Cf. B. and F., *Honest Man's Fortune*, V. iii.

145/164] Seward (followed by Edd. 1778 and Mason) reads:—

"they would shew bravely

*Fighting about the titles," &c.*

Cf. III. i. 21.

*Scene 3.*

On the way in which we determine the authorship of this scene, must depend our view of Shakspeare's share in the play as a whole. But—as Spalding (p. 58) lays down—"In truth, a question of this sort is infinitely more easy of decision when Fletcher is the author against whose claims Shakspeare's are to be balanced, than it could be if the poet's supposed assistant were any other ancient English dramatist. . . . When Fletcher is Shakspeare's only competitor, . . . we are not compelled to reason from difference in *degree*, because we are sensible of a striking dissimilarity in *kind*." In continuation therefore of the principle—that the underplot is entirely from one hand,—which he assumed in order to prove, Spalding, without a single word of criticism, gives this scene to Fletcher; but Hickson—and let no one refuse to accept his judgment without a careful weighing of his arguments—confidently declares Shakspeare to be the author. Be it Shakspeare's or another's, can any one read by themselves the scenes composing the underplot without feeling satisfied that we have here the very thing Spalding describes, an absolute dissimilarity in *kind*, and not a merely relative difference in *degree*? (See *N. S. S. Trans.*, pp. 45\*—50\*.)

Compare *Macb.*, V. i. and iii. Seward says: The printers have divided the whole scene into verse, "though it is evidently all prose;" Edd. 1778 think the fact that the printers have done so is "a strong presumption" of the lines having been so written.

18/21. *as there's*] Qo *as th'ers*, F2, etc. (except Weber, Dyce, Skeat), *as there's*. Mason, *are*, (*there's a sight we maids*, [sic] &c. Weber, [*are*] (*there's a sight now*) *we*; Dyce, Skeat (from Mason), *are—there's a sight now!—we*. The old reading admits of two defences: *a*. *As* (= *so*) was used to introduce exclamations, though *so* was more commonly employed. The speaker is thinking of the place where the "blessed spirits" are—but before she can describe it or complete her sentence, she breaks into the exclamation, *as there's a sight now!* *b*. *sight* may be used, as it *is* used at the present day in Co. Wicklow, to mean *number*. One



often hears such expressions as: "there's a sight of people in the fair," "he's a sight of cattle," "I'd a sight sooner" (= a deal sooner), etc., and this provincial use (Mr P. A. Daniel informs me) still survives in England also. Thus the passage might mean, "Come where the blessed spirits—for there's a great number at present." I at least do not look for very connected utterances from this speaker; her other sentences are not so coherent as to justify me in rectifying her grammar here. The parenthesis is Seward's.

21/24, 26.] Mr Skeat refers to *W. T.*, IV. iv. 116, and *Hml.*, IV. v. 189.

25/27. *Barly-breake*] "He is at barley-break, and the last couple are now in hell." (The Virgin Martyr, Act V. Sc. i) This game is thus described by Gifford, chiefly from a passage in Sir P. Sidney's *Arcadia*. "It was played by six people (three of each sex) who were coupled by lot. A piece of ground was then chosen, and divided into three compartments, of which the middle one was called *hell*. It was the object of the couple condemned to this division, to catch the others, who advanced from the two extremities: in which case a change of situation took place, and hell was filled by the couple who were excluded by pre-occupation from the other places; in this "catching," however, there was some difficulty, as by the regulations of the game, the middle couple were not to separate before they had succeeded, while the others might break hands whenever they found themselves hard pressed. When all had been taken in turn, the last couple were said to be in hell, and the game ended." Massinger's Works, ed. H. Coleridge, Glossary. Dyce adds: "On the Scottish mode of playing it (which is very different), see Jamieson's *Etymol. Dict. of the Scot. Lang.* in 'Barla-breikis, Barley-bracks.'" The game is still a favourite with boys, although the names and rules differ at almost every school. Allusions to it are common in old plays; e. g. *The Scornful Lady*, V. iv., "here's the last couple in hell;" *The Captain*, V. iv.; Massinger (q. *supra*, and) *The Parliament of Love*, IV. v.; Jonson, *Sad Shepherd*, I. ii. See Nares for a good note on the word.

29/32.] See n. III. ii. 29.

35/38—44. See Hickson, p. 47\*, for a note on this speech. I have not noticed any parallels in *B.* and *F.* closer than these, not very close ones:—

Orpheus, describing Hell, says,

"Now in cold frosts, now scorching fires,

They sit and curse their lost desires."—*The Mad Lover*, IV. i.

and *The Night Walker*, IV. v., "the ravisher's soul in eternal frost."

46/49. *th' other, this fire*] O. Edd., etc., *another*. Dyce, *th' other*, plainly the right reading, as she is speaking of the "proud Lady" and the "proud City wife;" the one cries, . . . , th' other cries; the one cries . . . th' other curses, etc. The occurrence of *th' other* in the last clause shews that the description is not of a general "whoobub," but of two typical figures in the crowd.

76/82. *carve her*] Qo, *crave her*, corr. F2 *carve her*. Seward inserts *for*, and so Edd. 1778 and Knight (1st ed.); Weber, Dyce, Knight (2nd ed. Pictorial Sh. 1867), follow F2. In the addenda to his *B.* and *F.*, vol. I., p. civ., 1843, Dyce says: "That Seward and Mr Knight were wrong in making the alteration, 'carve for her,' is proved by the following line of Beaumont's *Remedy of Love*,

'Drink to him, carve him, give him compliments.'

Mr Skeat quotes this passage, and from *Love's Pilgrimage*, I. i., "I'll carve you, sir."

If we made any addition, the more correct idiom would be, carve *to* her (*Com. Err.*, II. ii. 120, *Vittor. Corombona*, p. 8, ed. 1866). It was a mark of great respect to carve *to* or for a person. Cf. Chaucer, *Prolog. C. T.*, l. 100. *Sh. M. IV.*, I. iii. 49; *L. L. L.*, V. ii. 323; IV. i. 55 (Schmidt, who refers to Dyce's Glossary). Prior, in *The Ladle* (Poems, vol. i., p. 74, Dublin ed. 1728):—

"Well then, things handsomely were serv'd :

My mistress for the strangers carv'd."

Chapman, *Minor Poems*, p. 30: "His eye did carve him on that feast of feasts."

77/83. *among*] See Sidney Walker, *Crit. Exam.*, vol. iii. p. 344, for a long note on this use of *among*, *per se*, as *μετα* occasionally in Greek. This use is common; e. g. see Hazlitt's *Dodsley*, vol. I., pp. 7, 22, 329.

83/90. *out of square*] Cf. R. Edwardes' *Damon and Pythias* (Hazlitt's *Dodsley*, IV. 66):

"The king himself museth hereat, yet he is far out of square,

That he trusteth none to come near him," etc. ;

i. e. disordered, "out of sorts." v. Schmidt, s. v., and cf. "all square," &c.

#### ACT V.

Weber divided Sc. i. into 3 scenes, but has not been followed in this.

Critics are unanimous—I may almost say—in assigning this act, with the exception of Scene ii., to Shakspeare. See Spalding, *Letter*, pp. 46—57, Hickson, p. 52\*. At the same time, I think it may be shewn that Fletcher was probably the author or enlarger of (at least) the preface to Scene i. Especially contrast the metre of the first 19 lines (17 verse-lines, 13 (not 15, Skeat, Pref. xxii.) double-endings!) with that of any other ordinary dialogue in the Shakspeare part of the play; the two will be found very different. I had formed the above opinion some time before Mr Skeat's edition appeared, and I find that Mr Skeat holds the same views. See his *Introd.* pp. xix, xxii, xxiii.

The following words of De Quincey's may be fitly prefixed to any commentary on this act:—

"In retracing the history of English rhetoric, it may strike the reader that we have made some capital omissions. But in these he will find we have been governed by sufficient reasons. Shakspeare is no doubt a rhetorician, *majorum gentium*, but he is so much more, that scarcely an instance is to be found of his rhetoric which does not pass by fits into the higher element of eloquence or poetry. The first and the last acts, for instance, of *The Two Noble Kinsmen*, which, in point of composition, is perhaps the most superb work in the language, and beyond all doubt from the loom of Shakspeare, would have been the most gorgeous rhetoric, had they not happened to be something far better. The supplications of the widowed Queens to Theseus, the invocations of their tutelary divinities by Palamon and Arcite, the death of Arcite, &c., are finished in a more elaborate style of excellence than any other element of Shakspeare's most elaborate scenes. In their first intention, they were perhaps merely rhetorical; but the

furnace of composition has transmuted their substance. Indeed, specimens of mere rhetoric would be better sought in some of the other great dramatists, who are under a less fatal necessity of turning everything they touch into the pure gold of poetry."—De Quincey, *Works*, X. 49 (Black's ed. 1862).

Chaucer originals : Sc. i. ll. 1351—1591 (and for scenery, ll. 1023—1235) ; Sc. iii. ll. 1625—1804 ; Sc. iv. ll. 1805, *ad fin.* Palamon prays first, Emelye second, and Arcite third, in Chaucer's story.

4. *Swelling incense*] So all edd. None of the later Editors appear to have noticed Theobald's conjecture here, *smelling incense*. But *swelling* seems the right word, and means : rising up in increasing volume of "hallow'd clouds."

9/10. *german*] simply *akin*. v. Schmidt.

10/11. *nearness*] intimacy, confidence, close friendship. Cf. "The nearness his alliance claims," *Honest Man's Fortune*, I. i. Dr Ingleby conj. *fierceness* ; but cf. *Meb.*, III. i. 116 ; *distance*.

29/32. *port*] O. Edd., etc., *port*, except Seward, *part*. "*port* may mean either (1) transport, carry, or (2) bring into port."—(Skeat.) But though Mr Skeat "can adduce no clear example" of *port* in this latter sense, it seems, as he thinks, the signification here.

30/33. *lymiter*] Not found elsewhere in *Sh.*, nor in *B.* and *F.* It may have been suggested by the Chaucerian word, *Lymitour*, "a friar licensed to beg within a certain district." Spenser and Drayton use the word in this old sense. v. Nares. Here, however, it is a substantive derived from *limit*, and means the Divine Shaper of our destinies.

34/40. *lovers*] friends. *Friend* was often used conversely when we would say *lover*.

34/40. sqq.] Spalding, p. 55, observes that "the description which we have read of Mars' attributes reminds one strongly and directly of the fine speech in the poem, when old Saturn, the god of time, enumerates his own powers of destruction. It is far from unlikely," he adds, "that the one passage suggested the other. The rich can afford to borrow."

37/44. *which still is farther off it*] Mason cannot think this, the reading the first four edd. [Edd. 1778, Knight, *further*], right, because it does not appear to him "to be sense, to say that apprehension is farther off from the spirit of Mars than fear is." He is "therefore inclined to adopt Theobald's amendment, and to read—

And the apprehension,  
Which still is father of it.

For we may fairly say that apprehension, that is, a sensibility of danger, is the parent of fear." Heath, Weber, Dyce, Skeat, adopt Mason's change ; and Mr Skeat thus explains the amended passage : "*Apprehension* means *perception* ; and the sense is—whose spirit within you expels the seeds of fear, and that perception of danger which is ever the cause of fear. Fear cannot arise, even in the most timid, till there be first some sense, or at any rate, some imagination, of danger at hand. We find almost the same thought in *Cymbeline*, IV. ii. 109—

Being scarce made up,  
I mean, to man, he had not apprehension

Of roaring terrors ; for th' effect of judgment  
Is oft the cause of fear."

But I do not see how we cannot get this meaning precisely out of the text as it stands in the old editions. *Apprehension* is the *perception of danger*, this underlies fear, is therefore farther off than fear is ; beyond it, and so farther to reach and harder to eradicate. The "effect of judgement" is the perception of danger, this perception of danger is the antecedent of fear—an indispensable preliminary condition.

50/56. *Turned green Neptune into purple*] Cf. *Macb.*, II. ii. 62, 3 :—

"No: this my hand will rather  
The multitudinous seas incarnadine,  
Making the green one red."

[i. e. one-red]. "i. e. converting the green into one uniform red." Clark and Wright, Clar. Press ed. It is enough to "put faith in a fever" to read all the glosses on this passage in Furness's *Macbeth*, p. 107. Steevens compares Heywood's *Downfall of Robert earl of Huntingdon, 1601*: "He made the *green sea red* with Turkish blood." Again, "the *multitudes* of seas died *red* with blood." [dyed].

*whose approach*] These words were suggested by Seward to fill up an evident gap in both the meaning and metre of the passage as it stands in O. Edd. Qo reads :—

*Greene Neptune into purple.  
Comets prewarne, whose havocke in vaste Feild, &c.*

51/57. *vast field*] *vast* probably means boundless, wide-spread battle-fields (though it might have another sense of Lat. *vastus*, desolated), as in *Hen. 5*, prol. 12 :—

"can this cockpit hold  
The vasty fields of France."

53/59. *foizon*] Qo, F2 so spell the word. "Foison, rich harvest" (Schmidt). Lat. *fusionem*. It occurs in Sh., *Sonn.* 53. *Tp.*, II. i. 163 ; IV. 110. *Meas.*, I. iv. 43 ("Teeming foison") ; *Macb.*, IV. iii. 88 ; *Ant.*, II. vii. 23 (*ib.*).

54/60. *armipotent*] A Chaucerian epithet (Seward), cf. *Knight's Ta.*, l. 1124 : "Marz armipotent ;" l. 1583 : "Marz the stern god armipotent." Saturn, l. 1605, says : "Myn is the ruen of the hihe halles, The fallyng of the toures and the walles," etc.

62/68. *enormous*] Cf. *Lear*, II. ii. 176 : "From this enormous state."

66/72. *pluresie*] v. Trench, *Eng. Past and Pres.*, p. 237 (3rd ed.). Cf. *Hml.*, IV. vii. 118 :—

"For goodness, growing to a plurisy  
Dies in his own too much."

But Shakspeare was not the only writer who shewed his "small Latin and less Greek" by this implied derivation from *plus*. Cf. *B. and F.*, *Custom of the Country*, II. i., "grow to a plurisy and kill," etc. ; Massinger, *Unnat. Combat*, IV. i., "Thy plurisy of goodness is thy ill ;" Ford, *'Tis Pity*, IV. iii., "plurisy of lust ;" *Broken Heart*, IV. ii., "that foulness Whose plurisy hath fevered faith and modesty" (:f. "puts faith in a fever," 2 *N. K.*, I. ii. 66/73) ; *The Fancies* (q.

Weber), "a plurisy of faithless impudence." Add (from Nares) *Atheist's Tragedy*, sig. G., "plurisy of lust;" Mascal, on *Cattle*, "grow to a plurisy, and die thereof;" and (Wright, Clar. Pr. *Hml.*) Massinger, *The Picture*, IV. ii.

69/75. *Stars must glister, &c.*] Cf. Peele, *Tale of Troy*, "glistening like stars of pure immortal fire."

79/85. *And weepe unto a girl*] O. Edd. (F2, ed. 1711, *weep*); Seward, etc., *To weep*. But surely the idea of enforcement is sufficiently plain to allow the old reading to stand, and *make him weep* being the sense if expanded. Theobald's marginal note: "into, i. e. 'till he become tender as a Girl," has not been accepted by any of the Edd. (I may note here, that Edd. 1778 cannot be trusted for the literal accuracy of their transcripts from ed. 1750; e. g. here they write *became*, and *girl*.)

85/91. *poul'd*] O. Edd. *pould*. The way it was pronounced, probably; v. Ellis, *Pronun.*, p. 961. See Nares, s. v. *Poll*, and cf. Chauc. *Prolog.* 177, 627, *Reve's Ta.*, 386, "piled sculle;" Spenser, *F. Q.*, V. ii. 6; 2 *Sam.* xiv. 26; Hazlitt's *Dodsley*, IV. 81; *Coriol.*, IV. v. 215 (Booth's repr., p. 621 a), "He will mowe all downe before him, and leaue his passage poul'd." (Schmidt inaccurately: "O. Edd. *pouled*.") Seward, etc., *poll'd*. Dyce and Skeat, *poll'd*, making the line an alexandrine. It seems rather to scan: *Stale grav/ity/ to dance; | the poul'd/ bach'lour*]. The position of the pause confirms this, and in V. iii. 117/135, the same disyll. pronun. of *bachelour* occurs.

86/92. *Whose youth*] Seward thought the metre of this line defective (which it is not, *bonfires* being trisyll.), and accordingly, with his usual disregard of meaning where *measure* was concerned, gave: *Whose freaks of youth*. Dyce notes: "Some word has probably dropt out here[?]; but the construction of the passage is such as our writers frequently employ: the poet wrote "youth . . . HAVE" on account of the intervening "boys." Skipping over *bonfires* was one of the customs observed on Midsummer's Eve: v. Strutt, *Sports and Pastimes*, p. 359, ed. 1831.

102/108. *liberal*] "licentious, wanton." Schmidt distinguishes seven meanings of this word in *Sh. Lex.*

108.] With this whole speech of Palamon's we may compare and contrast the following, from Fletcher's *Women Pleas'd*, I. i. sp. 63:—

". . . I never call'd a fool my friend, a madman,  
That durst oppose his fame to all opinions,  
His life to dishonest dangers; I never loved him,  
Durst know his name, that sought a virgin's ruin,  
Nor ever took I pleasure in acquaintance  
With men, that give as loose reins to their fancies  
As the wild ocean to his raging fluxes:  
A noble soul I twin with," &c

And with the special passage, the old bridegroom and young bride, compare a very interesting dialogue (too long to quote) of "An old Man courting a young Girl," in Cleveland's Works, pp. 224—8, ed. 1742, and v. n. on *unwappered*, *infra*, V. vi. 10.

106/112.] See Hickson, p. 30\*, on an instance of coincidence in sentiment

with this passage, which, as a proof of the identity of the writer, is "as strong as its kind will admit;" viz. *Troil. and Cress.*, V. ii. 129-133:—

"Let it not be believed for womanhood!  
Think we had mothers; do not give advantage  
To stubborn critics, apt, without a theme,  
For depravation, to square the general sex  
By Cressid's rule: rather think this not Cressid."

For Qo *pheare*, F2, ed. 1711, have *Sphere*. For this latter reading Seward conjectured *phære*, and was extremely gratified to find that this actually was the old reading! See a note on V. iii. in Ed. 1778, wherein Seward's misrepresentations, etc., are exemplified; and Gifford's Ben Jonson, pref., p. 68 (ed. 1838, Moxon).

Mr Skeat omits the entire passage, but on IV. iii. 70 (85), notes that "*Pheer* is not good spelling; it should be *feer* or *ferè*, as it is from the Middle English *ferè*, A.S. *gefera*, one who *fares* or travels with one, a comrade, companion; also, a playmate, and sometimes a wife" (p. 142). *Titus And.*, IV. i. 89 (Booth's reprint, 642 a): "the wofull Feere And father of that chast dishonoured Dame." "In Per. Prol. 21 O. Edd. *peer*, M. Edd. *ferè* or *phære*" (Schmidt; *phære*, Malone, Staunton; *ferè*, Globe ed.). Byron, *Childe H.*, c. i. *feres*.

119/124-7] The pointing, though obvious, is most chaotic in O. Edd., Qo reading,—

"To those that prate and have done; no Companion  
To those that boast and have not; a defyer  
To those that would and cannot; a Rejoycer," &c.

128/134. *merit*] reward. I may quote (Dyce from Mason from Johnson from) Prior, *Ode to Queen Anne*, "Those laurel groves, the merits of thy youth," etc. Cf. *Rich. 2*, I. iii. 156; *L. L. L.*, IV. i. 21 (quibbling. Schmidt).

130/136. *from eleven to ninety*] Cf. Pope, *R. of L.*, IV. :—

"Hail wayward Queen,  
Who rule the sex to fifty from fifteen."

Direction.] *Records*, recorders, a kind of flute. See Dyce and Nares' *Gloss.*, and Chappell's *Pop. Music of the Olden Time*. v. n. dir. I. i. See Chapman's *Shadow of Night (Minor poems, &c.)*, ed. Shepherd, 1-18). Cynthia's ivory chariot ("*ut ait Callimachus*") was drawn by "a brace of silver hinds." Compare, too, *The Phoenix Nest*, 1593 (Park's *Heliconia*, II. 133), for a poem "The Praise of Virginitie"—"Virginitie resembleth right the rose," etc., illustrating the symbolism of the shattered rose.

140/146. *windfann'd snow*] Cf. *W. T.*, IV. iv. 373-6:—

"I take thy hand, this hand,  
As soft as dove's down and as pure as it,  
Or Ethiopian's tooth, or the fann'd snow that's bolted  
By the northern blasts twice o'er;"

and *Coriol.*, V. iii. 64-7:—

"The noble sister of Publicola,  
The moon of Rome, chaste as the icicle

That's curdied by the frost from purest snow  
And hangs on Dian's temple :” etc.

Mr Skeat quotes these lines from *chaste as the icicle*, but *The moon (Diana) of Rome* draws the parallelism much closer.

140/146. *female knights*] Dian's Knights are spoken of again by Sh., *All's Well*, I. iii. 120; *Much Ado*, V. iii. 13 (Schmidt).

144/150. *greene eye*] Weber says that “the Spanish writers are peculiarly enthusiastic in the praise of green eyes,” and quotes Cervantes' novel, *Del Zeloso Estremanno* (given by Mr Skeat). Spalding, *Letter*, p. 50, refers to *Romeo and Juliet*, [III. v. 222]; *Mids. N. D.*, [V. i. 342]; and to *Don Quixote*, Parte II., capite xi. :—“Los ojos de Dulcinea deben ser de verdes esmeraldas.” Cf. Ch. K. T., l. 1309, “his eyen bright citryne.” Seward, deeply perplexed by the epithet *green*, reads *sheen*. See Furness' *R. and J.*, p. 212. The word has been very variously explained, but the concurrent testimonies of Old English, French, Spanish, and Italian writers have been produced to show that *green* eyes were considered very beautiful, and signs of long life. That this colour is unusual now-a-days, “must be confessed;” and “for this, let naturalists, if they can, account.”—(Douce.)

147/153. *scurril term*] Cf. Ford, *Lady's Trial*, IV. ii., “scurril jests;” *Troil. and Cress.*, I. iii. 148, “Breaks scurril jests.” I have not met with the word in *B.* and *F.*

*ib. port*] Theobald quotes *Hml.*, I. v. 63, to sustain his reading, *porch*, which Seward rejects. Dr Ingleby suggests the same emendation and parallel. But each word is peculiarly appropriate in its own place; cf. 2 *H.4.*, IV. v. 24, “That keep'st the ports of slumber open wide To many a watchful night” (there, however, of the *eyes*, but in the same sense, gates). “The Latin *porta* is as good a word as its derivative *porticus*” (Skeat). Chapman (*Shadow of Night*, p. 8, cf. *Minor Poems*, p. 119), “ivory port,” “Night's port of horn” (Virg. *Æn.*, vi. 893).

154/160. *I am guiltless of election*; etc.] All edd., except Dyce (last 2 edd.), place the stop after *eyes*, instead of, as here, after *election*. This, Dyce's reading, is obviously the only comprehensible arrangement of the lines. Qo has :

*Am guiltlesse of election of mine eyes,  
Were I to loose one, they are equal precious,  
I could doombe neither, that which, &c.*

Scene 2.

By Fletcher. Spalding, p. 51; Hickson, p. 51\*.

18/24. *Ho there*] Mason would read, *Hold there*; but in V. iv. 41/51 we have *Hold ho*. v. Schmidt, s. v. Ho.

48/67. *cut and long tail*] “. . . and though . . . the gaoler's daughter is speaking of the unrivalled accomplishment of the *horse* which she imagines Palamon has given to her, it seems to be agreed that the expression *Come cut and long tail* was originally derived from *dogs*, and equivalent to ‘Come dogs of all sorts.’” See a long note (based on Nares) in Dyce's *Glossary*. Cf. *Wit at Several Weapons*, II. iii., Jonson, *Love's Welcome (at Welbeck)*; and see Dyce's n. on Greene's *George a Greene*, p. 267 (Routledge's ed.).

50/70.] Alluding probably to Banks' Curtal, a celebrated dancing horse named Marocco, exhibited in London about 1589. It is said that Banks and his horse were burnt at Rome by order of the Inquisition. See Nares (ed. Wright and Halliwell) for an interesting note; and Lt.-Col. Cunningham's Marlowe, p. 365, n. (on *Epigrams* by J. D[avies], xxx. and xlvi). References to this horse are very numerous, and may be found even fifty years after his fame had become historical; e. g. Cleveland, *Works*, p. 86 (ed. 1742): "Well, he's a nimble Gentleman; set him upon *Banks* his horse in a Saddle rampant, and it is a great question which part of the Centaure shews better Tricks." v. Strutt, *Sports and Pastimes*, ed. Hone, 1831, p. 243.

53/73. *tune*] *Qo turne*, F2 *turn*, Corr. 1750. "Whose tongue is *tun'd*" is misprinted *turn'd* in *The Spanish Tragedy*, Qo 1618. v. Hazlitt's Dodsley, vol. v. p. 163. Query, was *turn* used in this sense?

*Light o' love*] "An old tune of a dance, the name of which made it a proverbial expression of levity, especially in love matters. Sir J. Hawkins recovered the original tune from an old MS., and it is inserted in the notes to *Much Ado about Nothing*, Act IV. Sc. iii."—Nares.

57/80. *Casts himself th' accounts of all his hay and provender. That Hostler must rise betimes that cozens him.*] There is a strong family likeness between this horse and one in Fletcher's *Love's Pilgrimage*, I. i. :—

*Diego*. "Lazaro !

How do the horses ?

*Laz*. Would you would go and see, Sir !

A plague of all jades, what a clap he has given me !

As sure as you live, master, he knew perfectly

I cozen'd him on 's oats ; he look'd upon me,

And then he sneer'd, as who should say 'Take heed, Sirrah !'

And when he saw our half-peck, which you know

Was but an old court-dish, Lord, how he stamp't !

I thought 't had been for joy ; when suddenly

He cuts me a back-caper with his heels,

And takes me just o' th' crupper ; down came I

And all my ounce of oats ; then he neighed out,

As though," etc.

See the whole passage. According to Seward, Shirley took this scene, after Fletcher's death, from the *New Inn*, III. i., to patch up Fl.'s play. The passages are almost literally the same; but is it certain that Fletcher is not the author of the passage?

63/87. *bottles*] Bundles of hay, "less than a truëss," according to Mr Skeat, correcting Nares' statement. Cf. *M. N. D.*, IV. i. 37; *Love's Pilgrimage*, I. i.,—

"and every bottle

Shews at the least a dozen; when the truth is, Sir,

There's no such matter, not a smell of provender."

64/88. *strike*] "four pecks, or a bushel, a strike of corn. N." Grose's *Glossary* (with Pegge's additions, 1839). "According to Bailey, a *strike* is *four*



lushels." (Skeat. Probably a mistake of Bailey for *pecks*.) Cf. *Scornful Lady*, V. iii., "brew three strikes more in a hogshead."

66/90. *A miller's mare*] Cf. *The Little French Lawyer*, IV. v.,

*Nurse*. . . . "I can jump yet  
Or tread a measure.

*Lam*. Like a miller's mare."

and *The Chances*, III. i.

A miller's mare, working round a beaten track (to drive the mill), was perhaps proverbial for her steady-going attention to business.

73/101. *Stool Ball*] Dyce quotes Strutt, *Sports and Pastimes*, for his account of this game. Ed. Hone, 1831, p. 97.

Strutt (p. 98) quotes from D'Urfey's *Don Quixote* :

"Down in a vale on a summer's day,  
All the lads and lasses met to be merry ;  
A match for kisses at stool-ball to play  
And for cakes, and ale, and sider, and perry.

*Chorus*. Come all, great small,  
Short tall, away to stool-ball."

86/120. *Daugh*. *O Sir, you would faine be nibbling*] O. Edd. read *Daugh*., and so Edd. 1778 and Dyce. Seward, Mason, and Weber, give this speech to the *Failor*, but "we think it doubtful" (Edd. 1778). *Nibbling* seems to have had an equivocal sense, as in *A. Y. L.*, III. iii. 83: "As the ox hath his bow, sir, the horse his curb, and the falcon her bells, so man hath his desires ; and as pigeons bill, so wedlock would be nibbling." Cf. *B. and F.*, *The False One*, V. iv. ; *A Wife for a Month*, V. ii. ; *The Night Walker*, I. i. v. Halliwell, *Arch. Dict.* s. v.

93/132. *how y'are growne*] Arcite is "the lower of the twaine," II. i. 52.

#### Scene 3.

Shakspeare's. "Perhaps there is nothing in every respect resembling it in the circle of the English drama. . . The manner is admirable in which the caution, which rendered it advisable to avoid introducing the combat on the stage, is reconciled with the pomp of scenic effect and bustle. The details of the scene, with which alone we have here to do, make it clear that Shakspeare's hand was in it. The greater part, it is true, is not of the highest excellence ; but the vacillations of Emilia's feelings are well and delicately given, some individual thoughts and words mark Shakspeare, there is little of his obscure brevity, much of his thoughtfulness legitimately applied, and an instance or two of its abuse."—Spalding, *Letter*, p. 51.

6/7. *I will stay here*,—] Except that I place the dashes after *here*, and *hear*, and omit the comma after *punish'd*, this and the three following lines are pointed as in O. Edd., and the meaning is plain : *I will stay here* (. . .) *not taint mine eye*. Edd. 1778 and Weber print :

. . . . " ('gainst the which there is  
No deafing) but to hear, not taint," &c.,

and Dyce the same, substituting dashes for the marks of parenthesis, and (edd.

'67, '76) placing a comma after *deafing*. Mr Skeat places a colon after *here*, commas after *happen* and *deafing*, and (,—) after *hear*. Dr C. M. Ingleby has kindly called my attention to a note in *Notes and Queries* (5th S. I. May 2, '74, p. 343), by F. J. V., where Dyce's reading (with the comma after *deafing* omitted) is given, and the comment:—"The last line but one, thus printed, has no meaning that I can make out; should we not write—

'gainst the which there is

No deafing, but to hear—not taint mine eye.'

where 'but to hear' = so as not to hear. (See Abbott's *Shakespearean Grammar*, § 122.) Then Emilia will say, 'I will stay here, not taint mine eye,' &c., the intermediate words being in a parenthesis."

13/16. *show well, pencil'd*] Heath and Mason placed the comma after *well*, adopted by Weber, Dyce, and Skeat. O. Edd. omit the comma, Edd. 1778 and Knight read *well-pencil'd*. Seward read *time shall*, because *sometimes* are not *all times*. *In their kind*, i. e. in their natural shape, in reality, which sometime appear noble when represented by art.

16/19. *price*] Edd. Query, *prize*? cf. V. i. 42/48, iii. 135/153; but also iii. 31/40.

17/20. *question's title*] i. e. the title in dispute, the right of the controversy. Cf. III. i. 112/127-8; V. i. 127/132. Dyce ('67, '76) reads *questant's*, and supports his change very strongly by quoting Collier (on *M. W.*, III. iv., Sh. vol. i., p. 222, sec. ed.), for the second folio misprint *question* in *All's Well*, II. i. 16, of the first folio reading, *questant*. But here, there were *two* questants, so *to crown the questant's title*, i. e. the disputant's title, would be unmeaning (as would also be *questants'*, if it were proposed as an amendment).

22/28. *Darkness*] "The thought here is frequent in Sh.'s dramas: and the expression of it closely resembles some stanzas in the *Lucrece*, especially those beginning, 'Oh comfort-killing night!'" (ll. 764 sqq.) Spalding, p. 52.

23/29. *dam*] Qo *dam*. F2 *dame*, corr. 1750 (by a happy conjecture of Seward's!).

38/50. *He whom the gods*]

"Or if my destyné be schapid so,  
That I schal needes have on of hem two,  
So send me him that most desireth me."

*Kn. Tu.*, ll. 1465-7.

(Note on for *one*.)

83/96. *tytlers*] i. e. contenders about a title, questants. Qo, F2, *Tytlers*, ed. 1711 *Tylters*, and the rest *tilters*. None of the editors notice this quarto reading! There were eight bold *Tilters*, but only "two bold *Tylters*." See Hazlitt's *Dodsley*, vol. v., p. 157, n. for a curious parallel mistake.

87/100. *Their noblenes peculiar to them gives*] At the foot of p. 447, in Fol. 1679 is given the catchword *Their*, but on turning over the leaf we read *The prejudice*, etc., the line *Their nobleness*, etc., being left out, obviously by an oversight. Seward was greatly puzzled over the complexity of the passage as it stood in F2 and ed. 1711, and left the construction to "some more fortunate Expositor"! Restored, 1778. Edd. 1778 point l. 88/101: *disparity*, *value's shortness*, *To*, etc., but *values shortness to* means just the same as *gives the prejudice*

of disparity to; cf. 1 *H.4*, V. ii. 60 (v. Schmidt, s. v. *Value*). Weber, *value's shortness To*. Mr Skeat gives the general sense of the reading he follows: "Were both made into one, no woman were worthy of a man so composed. Even as they are, the share of nobleness which each singly possesses is such as to assign, to any lady alive, a prejudicial inequality, a deficiency of worth as compared with them."

120/138. *a sow of lead*] Cf. *The Woman's Prize*, IV. i.,—

"But in the way she ought, to me especially,  
A sow of lead is swifter."

*The Scornful Lady*, V. ii.,—

"To throw the sledge, and lift at pigs of lead."

The exact expressions, *a sow of lead*, or *a pig of lead*, do not occur in *Sh.*, but lead is often spoken of as an emblem of heaviness; e. g. (selected from Schmidt) 2 *H.4*, I. i. 118; *Cor.*, I. i. 184; *Rom.*, I. iv. 15 ("soul of lead"—FI *soale*, quibbling), II. v. 17; *Mc.b.*, II. i. 6; *Ant.*, III. xi. 72.

122/140. *For he that was thus good*] Sidney Walker thinks this to be not an accidental coincidence with 'Εσθλός ἔων, ἀλλου κρείττονος ἀντίτυχεν.

#### Scene 4.

As V. iii. 132 shews, the scene is not changed here. Dyce refers to V. iv. 99, but the lists were made (v. 111. vi. 292) where first they fought, and the two places are therefore identical.

"The authorship of the last scene admits of no doubt. The manner is Shakspeare's, and some parts are little inferior to his very finest passages." Spalding, allowing that the reference to the jailor's daughter in this scene might be mentioned as an argument against his "hypothesis," adds in a note: "It is plain that the underplot, however bad, has been worked up with much pains; and we can conceive that its author would have been loth to abandon it finally in the incomplete posture in which the fourth scene of this act left it. Ten lines in this scene sufficed to end the story, by relating the cure of the insane girl; and there can have been no difficulty in their introduction, even on my supposition of this scene being the work of the other author. If the two wrote at the same time, the poet who wrote the rest of the scene may have inserted them on the suggestion of the other; or if the drama afterwards came into the hands of that other, (which there seems some reason to believe,) he could easily insert them for himself. In any view, these lines are no argument against my theory."—*Letter*, p. 54. Spalding's plea certainly seems of weight, and Hickson does not mention this as an argument for his division, although he does say, perhaps too loosely, that all the last scene is by Shakspeare. Mr Swinburne takes a different view; he says:—"In the very last scene of the *Two Noble Kinsmen*, we can tell with absolute certainty what speeches were appended or interpolated by Fletcher; we can pronounce with positive conviction what passages were completed and what parts were left unfinished by Shakespeare."—*Fortnightly Review*, Jan. 1876, p. 41. And Mr Swinburne promises me a full examination of this scene when he comes to write on this play.

1—15.] Cf. *Laws of Candy*, II. i.

5. *pity; to live, still*] i. e. we still have their wishing that we should be spared;

we have not yet "outliv'd The love o' the people." Or perhaps the Qo is right : *To live still, Have &c.* The pointing is similar in later Edd., except Dyce and Skeat : *live still Have.*

8. *lag hours*] Mr Skeat happily quotes I H.4, V. i. 23,—

"For mine own part, I could be well content  
To entertain the *lag-end* of my life  
With quiet hours,"

and explains the general sense to be,—“We anticipate the loathsome misery of old age, and we beguile the gout and the rheum, that, in their latter hours, lay wait for grey old men that approach the gods more slowly.”

*approachers*] Cf. *Timon*, IV. iii. 216.

10. *unwapper'd, not*] Qo, F2, *unwapper'd not*, Sympson explained, “young, and unfrightened;” but Theobald and Seward (followed by Edd. 1778) read *unwarp'd*, Seward, however, adding a postscript: “I find in the Glossary to *Urry's Chaucer*, *wapid* and *awhapid*, daunted, astonish'd. This is probably the same Word that Mr Sympson may have somewhere found spelt *wapper'd*.” (Chau. *Compl. of a Lov. Lyfe*, l. 168, “awaped and amate.” ?= forpined, worn away with *wope*, weeping. A.S. *wōp*.) Knight, *unwappen'd*, Weber, Dyce, Skeat, *unwapper'd, not*. Cf. *Timon*, IV. iii. 38 :

“Makes the *wappen'd* widow wed again.”

(? *wapper'd*. v. Halliwell, s. v. *wapen'd*; however, cf. *Rich.*3, I. i. 81.) —See Dyce, *Glossary*, and Nares, s. v. *wappen'd* or *wapper'd*. Dyce explains *unwapper'd* to mean “unworn, not debilitated;” and *wappen'd*, “overworn.” (v. Ingleby, *Still Lion*, p. xi, sec. ed.) Dyce refers to Harman's *Caveat or Warening for Common Cursetors*, &c., 1573, last sent. of p. 69, reprint 1814; Dekker's *English Villanies*, &c., ed. 1632, 2[3]d stanza of the Canter's song, sig. o. verso; and Grose's *Dict. Vulg. Tongue*, s. v. “Wap.” Grose's *Glossary* (ed. 1839), “*Wapper'd*, restless or fatigued; spoken of a sick person.—Glouc.” Halliwell, *Arch. Dict.*, gives *wapper*, “to move tremulously;” and *wapper-eyed*, “having eyes that move in a quick and tremulous manner, either from a natural infirmity, or from want of sleep.”

*Wapper* in *wapper-eyed* may be formed from the verb *wap* or *wapper*, as (Dr Abbott, *Sh. Gr.*, p. 325, § 443) “We have ‘windring’ from ‘winder,’ *Tempest*, IV. i. 128, formed after the analogy of ‘wander,’ ‘clamber,’ ‘waver,’ the *er* having apparently a frequentative force;” or—as I prefer to explain—‘winder,’ ‘wapper,’ ‘slipper’ (= slippy, *Par. Daint. Dev.*, pp. 28, 59, 63, ed. 1810), ‘lither’ (= lithe, Hazl. *Dodsl.* vii. 418), ‘bitter,’ etc., are all forms of the old English adjectival suffix in *-or*, *-er*, *-r*, and may possess some frequentative force. (“Adjectives in *-r* (O.E. *-or*, *-er*, *-r*), *bitter*, *fair*, *lither*, *slipper-y* (O.E. *sliper*, and *slider*) *meagre*.”—Dr Morris, *Hist. Outl. Eng. Accid.*, p. 285, § 321 : suffixes of Teutonic origin.)

*Wapper* then may be formed from *wap*, a word found in *Morte D'Arthur* (Globe ed. p. 480), where Sir Bedivere says: “I saw nothing but the waters *wap* and the waves wan,”—of the restless action of the waters “lapping on the crag.” This shews us the precise force of *wapper*, tremulous, quivering, restless; and *wapper'd*, worn by unrest—whether said of a crag, worn by the perpetual action

of the waves, (the 'multitudinous seas,') or of a person—broken down by sorrow or infirmity. *Unwapper'd* here means unworn; free from traces of those attendants upon "grey approachers," the "gout and rheum," and all the "loathsome misery of age."

In Cleveland's Dialogue of "An Old Man courting a Young Girl," the Nymph says:

"If at the Resurrection we  
Shall chance to marry, call on me;  
By that time I perhaps may guess  
How to bathe and how to dress  
Thy weeping Legs, and simpathise  
With perish'd Lungs and *wopper Eyes*," &c.

*Works*, ed. 1742, p. 226.

35/42. *quight*] Qo F2, i. e. *requite*, *requight*, l. 44. v. Schmidt, s. v. *quite*, *vb.* It is a distinct word from *quit*, and is rather to be referred to *requite*, as *quit* to *acquit*. Schmidt does not notice this distinction.

47/58. *most dearly sweet*] O. Edd., *early*. Sympson, *rarely*. Seward, etc., *dearly*, "in the sense of *exceedingly*, or *extremely*."

48/61—98.] De Quincey, essay on *Lessing*, Works, XII. 302 (ed. Black), refers to this speech, as follows: "iv. As a *beautiful* object. In those objects which are referred wholly to a purpose of utility, as a kitchen garden for instance, utility becomes the law of their beauty. With regard to the Cow in particular, which is referred to no variety of purposes, as the horse or the dog, the external structure will express more absolutely and unequivocally the degree in which the purposes of her species are accomplished; and her beauty will be a more determinate subject for the judgment than where the animal structure is referred to a multitude of separate ends incapable of co-existing. Describing in this view, however, it will be said that Virgil presupposes in his reader some knowledge of the subject: for the description will be a dead letter to him, unless it awakens and brightens some previous notices of his own. I answer, that, with regard to all the common and familiar appearances of nature, a poet is entitled to postulate some knowledge in his readers; and the fact is, that he has not postulated so much as Shakspeare, in his fine description of the hounds of Theseus, in the *Midsummer Night's Dream*, or of the horse of Arcite; \* and Shakspeare, it will not be pretended, had any didactic purpose in those passages." \* "In the *Two Noble Kinsmen*. The first act has been often and justly attributed to Shakspeare, but the last act is no less indisputably his, and in his very finest style." Spalding (p. 56) thinks this long speech "decidedly bad, but undeniably the work of Shakspeare."

55/60. *calkins*] "The parts of a horse-shoe which are turned up and pointed to prevent the horse from slipping."—Dyce. (In Co. Wicklow horses' shoes are said to be *cocked*—? *calked*—when thus prepared.) By "turned *up*" probably Dyce (and Knight and Skeat) understood "turned *down*." Weber quotes from Cotgrave, s. v. *Zain*, "A horse that's all of one dark colour, without any starry spot or mark about him, and thereby commonly vicious."

62/75. *Saturn*] "The sullen Saturn," *Sea Voyage*, III. i.; "might well have

warm'd old Saturn," *Cymb.*, II. v. 12; cf. *Knight's Ta.*, ll. 1818—41, and Spalding's *Letter*, p. 55,—“A way is devised for reconciling the contending oracles; and the catastrophe which effects that end is in the old poet anxiously prepared by celestial agency. . . These supernal intrigues are in this play no more than hinted at in the way of metaphor.”

69/82. *mannadze*] “the management or government of a horse.”—Dyce. The strict sense of Fr. *manège*; Ital. *maneggio*.

72/85. *dis-seate*] Cf. *McB.*, V. iii. 21 (F1 *dis-eate*), and see the commentators in Furness' *Variorum*, p. 266 (this instance of the word *dis-seate* is not there given).

77/90. *on end he stands*] F2 prints these words as part of l. 89, within a bracket [ ( ) ]; but the manner in which they are printed in Qo,—

“He kept him tweene his legs, on his hind hoofes  
on end he stands

That Arcites leggs being higher then his head,” &c.

—and the incompleteness of the sense, shew that some words have here dropped out of the text. Weber has also observed this (referring it to illegibility of the MS.), but thinks “the sense is, however, perfect as it stands;” and Mr Skeat adds: “In fact, the half-line is rather effective.”

104/120. *arrowze*] O. Edd., *arowze*; Seward, *arouse*; Edd. 1778, etc., *arrose*. It was probably pronounced as I have spelt it; note the spelling of the French *arrouser* in Cotgrave.—(Skeat.) Sidney Walker notes that this word is “An instance, rare in Shakespeare, of a word borrowed from the French. *Troilus and Cressida*, i. 3,—

—————‘rend and *deracinate*  
The unity and settled calm of states,  
Quite from their fixure.’”

My friend the Rev. A. S. Palmer (author of “Leaves from a Word-hunter's Note-book,” 1876, Trübner, &c.), has sent me the following note on *arowze*; “There can be little doubt that ‘arowze’ here represents the French *arrouser*, formerly spelt *arrouser*, ‘To bedew, besprinkle, wet, moisten, water gently.’—Cotgrave. Compare the Scotch *rouser* or *rooser*, a watering-pot, French *arrousoir*, our ‘rose,’ the perforated spout of the same utensil, a sprinkler, from *rosée*, Prov. *ros*, Lat. *ros*, dew, the congeners of which in other languages are, Slav. *rosa*, Lith. *rasa*, Greek *ῥῶσω* (to bedew), Sansk. *rasa*, water, fluid; all traced by comparative philologists to the root *rs*, *rsh*. We may recognise as akin the word ‘rouse,’ as in Tennyson's ‘Have a rouse before the morn,’ i. e. a carouse, a drinking bout. Dekker in his *Gul's Hornbook* calls it ‘the Danish rowse,’ so that Shakspeare would seem to have introduced the word with strict, though probably unconscious, verbal accuracy when he made the King of Denmark ‘take his rouse’ (*Hml.*, I. iv.). It is the Danish *ruus*, intoxication; *have en lille ruus*, to be fuddled; Swedish *rus*, a drinking bout, *taga sig ett rus*, to get drunk; Ger. *rausch*, Dutch *roes*. All these words would thus have signified originally the moistening of one's clay, as in the slang phrase ‘heavy wet’ for a toper's boozing, soaking, or drenching himself thoroughly. Similarly in the Cleveland dialect *nassy*, drunk (Atkinson), is connected with German *nass*, wet,

moist (cf. *ein nasser Bruder*, a toper). In Latin we may compare the use of *udus* and of *madidus*, (1) wet, drenched, (2) intoxicated, *mades*, to be wet, and to be drunk, the latter words being cognate with Sanskrit *mad*, (1) to be wet, (2) to get drunk, *matta*, drunk, mad, Lat. *mattus*, drunk, It. *matto*, foolish, silly, our 'mad.'

131/149. *charmors*] The gods: "Enchanters, ruling us at their will."—Seward.

## EPILOGUE.

By Fletcher, I suppose.

12. *the tale*] Evidently a reference to the Source

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[POSTSCRIPT. To the notes on Act II. sc. ii. add this, from Dyce's *Glossary*: "laugh-and-lie-down (more properly *Laugh-and-lay-down*) was a game at cards, to which there is an allusion in" ll. 151/180-1. To n. on *Prol.* 29, Mr Furnivall adds: "for the space of two hours and a half, and somewhat more."—B. Jonson, *Barth. Fair*, Induction.]

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<sup>1</sup> Mr Skeat's "Index of words explained," added to his edition, has suggested the addition of this brief index. For fuller references, see the Concordance of the whole Play, to form part of this edition.



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The Two Noble Kinsmen.

BY

WILLIAM SHAKSPERE AND JOHN FLETCHER.





THE  
TWO NOBLE KINSMEN.

BY  
WILLIAM SHAKSPERE AND JOHN FLETCHER.

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Edited from the Quarto of 1634

BY  
HAROLD LITTLEDALE, B.A.

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PART II.  
GENERAL INTRODUCTION AND LIST OF WORDS.

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PUBLISHT FOR  
**The New Shakspeare Society**  
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CLAY AND TAYLOR, THE CHAUCER PRESS, BUNGAY.

DEDICATED  
TO MY WIFE.

H. L.



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## INTRODUCTION.

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§ 1. THE source of this play is the *Knights Tale*, in Chaucer's Sources of the play. *Canterbury Tales*; and a comparison of play and poem will show how closely the original story has been adhered to in the structure of the main plot. Unlike many of the plays which Shakspeare Chaucer. produced, we have no evidence, beyond the vaguest conjecture, to suggest that this play has been based on an earlier drama on the same subject.

§ 2. We know that in 1566 a play called *Palæmon and Arcyte*, Edwardes's Palæmon and Arcyte. by Richard Edwardes, was performed before Queen Elizabeth at Oxford; but certain indications make it quite clear, though this play has perished, that it can have had little likeness to the *Two Noble Kinsmen*, and may rather have resembled the *Damon and Pythias* (see Hazlitt's *Dodsley*, vol. iv.) of the same author.

§ 3. Wood's account in the *Athenæ Oxonienses* has mention of Wood mentions Edwardes's play several times. the play several times, but the following passages,<sup>1</sup> communicated to Nicholls, the historian of Elizabeth's Progresses, by Mr. Gutch, from Wood's MSS., are more detailed, and clearly show that Edwardes's play and the play before us must have differed so materially as to make it almost certain that the authors of the latter

<sup>1</sup> Previously pointed out by me in Introduction, *Leopold Shakspeare*, p. xcix.



Wood's chief  
account of play  
of 1566 quoted.

can have known nothing of the former. "Sept. 2, 1566. At night the Queen heard the first part of an English play, named *Palæmon*, or *Palamon Arcyte*, made by Mr. Richard Edwards, a gentleman of her chapel, acted with very great applause in Christ Church Hall At the beginning of which play, there was, by part of the stage which fell, three persons slain; namely, Walker, a scholar of St. Mary Hall; one Penrice, a Brewer, and John Gilbert, Cook of Corpus Christi College, beside five that were hurt: which disaster coming to the Queen's knowledge, she sent forthwith the Vice-chancellor and her Chirurgeons to help them, and to have a care that they want nothing for their recovery. Afterwards the actors performed their parts so well, that the Queen laughed heartily thereat, and gave the author of the play great thanks for his pains. (p. 210—11.)

Elizabeth's  
criticisms.

. . . Sept. 4, 1566. At night the Queen was present at the other part of the play of *Palæmon and Arcyte*, which should have been acted the night before, but deferred because it was late when the Queen came from disputations at St. Mary's. When the play was ended, she called for Mr. Edwards, the author, and gave him very great thanks, with promises of reward, for his pains; then, making a pause, said to him and her retinue standing about her, this relating to part of the play: 'By Palæmon, I warrant he dallieth not in love when he was in love indeed; by Arcyte, he was a right martial knight, having a swart countenance<sup>1</sup> and a manly face; by Trecatio, God's pity, what a knave it is; by Perithous, throwing St. Edward's rich cloak into the funeral fire, which a stander-by would have stayed by the arm with an oath, Go fool, he knoweth his part, I warrant.' In the said play was acted a cry of hounds in the Quadrant, upon the train of a fox in the hunting of Theseus, with which the young scholars, who stood in the windows, were so much taken (supposing it was real), that they cried out, 'Now, now!—there, there!—he's caught, he's caught!' All which the Queen merrily beholding, said, 'O excellent! these boys, in very troth, are ready to leap out of the windows, to follow the hounds!' This part it seems, being repeated before certain courtiers, in the lodgings of Mr. Robert Marbeck, one of the Canons of Christ Church, by the

<sup>1</sup> Cf. *Two Noble Kinsmen*, IV. ii. 44: Arcite is "a mere gipsy."

players in their gowns (for they were all Scholars that acted), before the Queen came to Oxford, was by them so well liked, that they said it far surpassed *Damon and Pythias*, than which, they thought, nothing could be better. Likewise some said, that if the author did any more before his death, he would run mad: but this comedy was the last he made, for he died within a few months after. In the acting of the said play, there was a good part performed by the Lady Amelia, who, for gathering her flowers prettily in a garden then represented, and singing sweetly in the time of March [? May], received eight angels for a gracious reward by her Majesty's command. By whom that part was acted I know not, unless by Peter Carew, the pretty boy before mentioned." (pp. 212—13.)<sup>1</sup>

§ 4. I have given this curious extract in full. Surely it eliminates the Oxford play of 1566 from the possible sources of the *Two Noble Kinsmen*? Play of 1566 not a 'source.'

§ 5. And the evidence seems equally explicit on the remaining hypothetical source of this play: a piece called *Palamon and Arsett*, which, we learn from Henslowe's *Diary* (pp. 41, 43, 44, ed. Shakespeare Soc.), was "acted several times at the Newington theatre in 1594. Mr. Collier conjectures that the last-mentioned piece may have been a rifacimento of Edwards's play, and that in 1594 Shakespeare may have introduced into *Palamon and Arsett* those alterations and additions which afterwards 'were employed by Fletcher in the play as it was printed in 1634.' But I suspect," continues Mr. Dyce,<sup>2</sup> "that the *Palamon and Arsett* of 1594 was a distinct piece from the academical drama of 1566; and I cannot persuade myself that the 'Shakespearian' portions of the *Two Noble Kinsmen* were composed so early as 1594—stamped as they everywhere are with the manner of Shakespeare's later years." *Palamon and Arsett* (Henslowe's Diary), 1594.  
Collier's theory  
answered by Dyce.

<sup>1</sup> Nicholls, *Progr. of Eliz.*, new edit., 1823, pp. 210—13; old edit., vol. iii. pp. 110—112: see Furnivall's *Harrison*, p. liv.

<sup>2</sup> Shakespeare, vol. viii. p. 118, ed. 1876. These are strong words from Mr. Dyce, who previously, in the preface to Aldine edition of Shakspeare's poems (p. xliii, note 65), said: "The title-page of the first edition of Fletcher's *Two Noble Kinsmen* attributes the play partly to Shakespeare; I do not think our poet had any share in its composition: but I must add, that Mr. C. Lamb (a great authority in such matters) inclines to a different opinion."

1594 play lost.  
probably not a  
'source.'

No hint of  
underplot in  
Chaucer.

§ 6. As thi. play of 1594 has perished, I am unable to say how far our play resembles it, or to conjecture that from it the authors derived the underplot; they have certainly no hint of it in Chaucer, who (*Knights Tale*, ll. 609—616) says:—

“soone aftur the mydnyght, Palamoun  
By helpyng of a freend brak his prisoun,  
And fleeth the cite fast as he may goo,  
For he hade yive drink his gayler soo  
Of a clarre, maad of a certeyn wyn,  
With nercotykes and opye of Thebes fyn,  
That al that night though that men wolde him schake,  
The gayler sleep, he mighte nought awake.”

But we have the strongest grounds for supposing that our play was a new play, based directly on the *Knights Tale*.

Prologue tells us  
plainly that this  
is a new play,

based on  
Chaucer.

§ 7. In the Prologue (l. 1) it is called a new play; the writer (Fletcher, who takes the responsibility for the whole play) confesses his inability to do justice to the story (l. 24); he distinctly ascribes the piece to Chaucer's Tale (ll. 10—14); he is in dread for having presumed to dramatize Chaucer (ll. 15, 16, 19, 20); and he emphatically repeats his declaration of the source in the Epilogue (ll. 12, 13): “*the tale we have told—for 't is no other.*”

This also Mr.  
Skeat's view.

§ 8. Mr. Skeat has taken the same view of the source. He says: “We may feel sure that the authors of the *Two Noble Kinsmen* followed Chaucer, as they professed to do, without troubling themselves with examining these earlier plays.”

Therefore the  
underplot not  
derived from  
preceding play  
or poem.

The very simplicity of the underplot is an argument for its origination by Shakspeare, for he never invented a complex plot, while its poverty and dullness must be ascribed to the fact that he only gave the merest fragmentary outline of it, which Fletcher took up and perverted and spoiled. How different it would have been had Shakspeare worked out the underplot he had designed, I cannot say, but I can well imagine.

Authorship of  
the *Two Noble  
Kinsmen*.

§ 9. A strong case of presumptive proof has been made out in favour of the opinion that Shakspeare commenced the play, wrote some scenes, outlined others, and left the imperfect draft for Fletcher to complete.

Assumptions.

§ 10. Two preliminary considerations may be taken for granted:

§ 10-12. SHAKSPERE'S PART OF 'THE 2 NOBLE KINSMEN.' 13\*

(a) that two authors are discernible in the play; (b) that Fletcher is one of them. The problem is therefore to ascertain who was the other author, and what was his share in the production. The problem to be solved.

This involves an examination of the whole play, since to assume that certain scenes are by Fletcher, and therefore not in dispute, would obscure an important question, namely, How far has Shakspeare *outlined* the Fletcherian portions? For from showing that Fletcher's work is to be seen overlaying Shakspeare's (as in Act V.), I hope to be able to leave the inference clear that it was Shakspeare who sketched the play; and this being so, it will be necessary to suppose him to have drafted some slight narrative outline of the whole piece (thus indicating the main tenor of the underplot, though without necessarily descending to particulars), unless we prefer to imagine that he produced the last scenes of the play "before he had worked out the characterization which would essentially determine the details of the event."<sup>1</sup> Shakspeare the sketcher, Fletcher the padder, of the piece.

§ 11. From an examination of each scene I shall conclude that Shakspeare, having decided on dramatizing Chaucer's story, wrote Act I. (except perhaps parts of sc. i. ll. 1—37, parts of sc. ii., and all sc. v.); wrote Act II. sc. i. (*i. e.* the prose scene); perhaps supplied a few additional notes for this act, including some indications for the underplot which Fletcher expanded into sc. iv. and sc. vi.; wrote most of Act III. sc. i.; wrote sc. ii.;<sup>2</sup> wrote nearly all of Act IV. sc. iii.; wrote all except ll. 1—17 of Act V. sc. i.; wrote part of sc. iii., and all except ll. 86—98 of sc. iv. Results of the following inquiry stated.

Fletcher, who was thus left the main events of the *Knights Tale* for dramatization, devised the "trash" of the underplot, and filled in the remaining portions of the play.

§ 12. It is by no means improbable that Beaumont has lent Fletcher a hand in some scenes; parts of Act I. sc. ii., and Act V. sc. iii. (ll. 41—66) may have been touched by him, but this is too uncertain and conjectural to merit more than passing suggestion. We know that Beaumont's "judgment" was popularly supposed Had Beaumont any share?

<sup>1</sup> C. Knight, *Studies of Shakspeare*, p. 441.

<sup>2</sup> This scene has probably been touched here and there by Fletcher.

14\* § 13. TABLE OF SH.'S AND FLETCHER'S SHARES IN THE PLAY.

to temper and restrain Fletcher's "wit;" certainly it has done so, if at all, with very little effect here.<sup>1</sup>

Fletcher wrote the Prologue and Epilogue.

My division compared with those of other critics.

§ 13. To enable the reader to compare my division with those of other critics of the play, I subjoin a table, based on that given in the *Leopold Shakspeare*, Introd., p. xcvi.

Act	Scene	SHAKSPERE.	FLETCHER.
I.	i.	Weber, Spalding, Dyce, Hickson (Bridal Song not SH.'s, Dowden, Nicholson, L.?, Hargrove, Furnivall).	
"	ii.	Weber, Spalding (SH. revised by FL., Dyce, Skeat, Swinburne, L.).	(SH. and FL., or FL. revised by SH., Hickson.)
"	iii, iv.	Weber, Spalding, Dyce, Hickson, Lamb, L.	
"	v.	Weber, Spalding, Dyce (? SH., Hickson).	L.
II.	i. <sup>2</sup> (prose)	Hickson, Coleridge, L.	Weber, Spalding, Dyce.
"	ii, iii, iv, v, vi. }		{ Weber, Spalding, Dyce, Hickson, L.
III.	i.	Weber, Spalding, Dyce, Hickson (mostly SH., L.).	
"	ii.	Hickson (not FL., Furnivall; SH. touched by FL., L.).	Weber, Spalding, Dyce.
"	iii, iv, v, vi. }		{ Weber, Spalding, Dyce, Hickson, L.
IV.	i, ii.		Weber, Spalding, Dyce, Hickson, L.
"	iii.	Weber, Hickson (partly SH. interpolated by FL., L.).	Spalding, Dyce.
V.	i. <sup>2</sup>	Weber, Spalding, Dyce, Hickson, De Quincey (SH. except ll. 1-17, Skeat, L.).	
"	ii.		Weber, Spalding, Dyce, Hickson, L., &c.
"	iii, iv.	Weber, Spalding, Dyce, Hickson (SH. with FL. interpolations, L.; sc. iv., FL. interpolations, Swinburne).	

The external evidence.

§ 14. The external evidence of Shakspeare's part-authorship has been stated at length by Spalding, and need therefore only be given in a condensed form here.

<sup>1</sup> See William Cartwright's two sets of verses, prefixed to *Works of B. & F.*, and cf. *N. S. S. Trans.*, 1874, pt. i. p. 83.

<sup>2</sup> Weber's division is different: see my notes. He makes Act II. sc. i. and sc. ii. into one scene, and Act V. sc. i. into three scenes.

The title-page of the Quarto, 1634, is the earliest notice that we have of this play and of its authorship:—

THE  
TWO  
NOBLE  
KINSMEN:

Presented at the Blackfriars  
by the Kings Maiesties servants,  
with great applause:

---

Written by the memorable Worthies  
of their time;

{ Mr. *John Fletcher*, and  
{ Mr. *William Shakspeare*. } Gent.

---

[ — Device — ]

---

Printed at *London* by *Tho. Cotes*, for *John Waterson* :  
and are to be sold at the signe of the *Crowne*  
in *Pauls Church-yard*. 1634.

§ 15. This statement is perfectly explicit, and the chief external arguments against its acceptance are four in number. They are as follows:—

I. Shakspeare's name helped to sell a book, and was prefixed to other Quarto plays known to be certainly not his.

II. The editors of the First Folio (1623) have omitted this play from their list and edition, and they profess to have given every one of his plays.

III. We have no evidence that Shakspeare collaborated with any one; he certainly did not with Fletcher.

IV. The statement on the title-page is unsupported by other evidence.

That is putting, as strongly as I am able, the case on external grounds *against* the Quarto title-page.

Four cardinal  
objections to  
title-page.

Replies to these objections.

§ 16. Replying *seriatim* to these objections :—

1. Shakspeare's popularity had declined.

I. Though the *Centurie of Prayse* has shown that Shakspeare was not quite so "forgotten" in 1634 as Spalding considered, still Fletcher's popularity was fully as great as, if not greater than, his. For a small instance of this we may note that Fletcher's name is placed before Shakspeare's on the title-page in question; and certainly there was not in 1634 that motive of the popularity of Shakspeare's name which was a true and sufficient explanation of the false ascription of plays to him during his lifetime.

Fletcher's plays were not published till 1647, when there were no longer theatres for their representation; Shakspeare's, on the contrary, were printed in 1623, a fact which tells, if anything, against the opinion that his "old-fashioned wit" held the stage for long after his death; as the other fact tells in favour of Fletcher's continued popularity.<sup>1</sup>

2. Omission from Folio not decisive.

II. This is the strongest objection of an external kind, but Spalding has completely refuted it by showing that the main object of the editors of the Folio (1623) was a commercial one—to discredit some fifteen pirated quarto editions; and that, so far from being the conscientious and disinterested collectors of their friend's plays which they professed to be, they really printed from such copies as first came to hand; in some cases even from those very quartos they were striving to discredit.

Spalding's exposure of the editors of F1.

Despite their protest in the preface, every page of the Folio (1623) is a testimony that no editorial care was given to the work. The editors have admitted into the collection two plays of which Shakspeare hardly wrote a dozen lines, viz., the *first* part of *King Henry VI.* and *Titus Andronicus*, and have omitted one of which he certainly wrote a good deal, *Pericles*.

After all their protestations, *Troilus and Cressida* is not in their table of contents, and is only inserted in some copies of the Folio, with separate paging like an independent work.<sup>2</sup> Hence, Spalding

<sup>1</sup> See *The Centurie of Prayse*, 2nd ed., pp. 270, 271, N. S. S., 1879; and Spalding's *Letter*, ed. F. J. Furnivall (N. S. S.), p. 113.

<sup>2</sup> See Stokes, *Chronological Order of Shakspeare's Plays*, pp. 132, 134, on this subject.

In the Folio (1623) *Troilus* is inserted after *Henry VIII.*, between the

argues, the editors either did not take the trouble, or were unable, to procure copies of these plays; but they made no acknowledgment of the omissions in their preface; on the contrary, took credit for the great care they professed to have exerted, which, with this *Troilus* episode, is more than enough to establish their untrustworthiness.

As Pavier the publisher may have had some right or property in *Pericles* which kept it out of the Folio, so Fletcher (*v. Prol.*, l. 19) may have had some claim on the *Two Noble Kinsmen* (though his share in *Henry VIII.* suggests a slight difficulty here) which prevented its publication until after his death (in 1625).

Had Fletcher the copyright?

The second Folio (1632) being merely a revised reprint of the first (with commendatory verses only additional), its omission of our play is not evidence against Shakspeare's authorship. On the contrary (I think), the appearance of the *Two Noble Kinsmen* in quarto, within two years of the publication of the second Folio, rather suggests that it was so published because it had once more been improperly omitted from the collection of Shakspeare's plays; a view which gathers strength from the fact that the same publisher, T. Cotes (whose firm had been "concerned in the bringing out of F2, 1632"<sup>1</sup>), brought out a (sixth) quarto of *Pericles*, another excluded play, in the following year (1635).

Second Folio no evidence, being only a reprint of F1.

III. This third objection may have had some force in the last century, but it has none now. For, not to mention *Pericles*, *Timon*, and other plays, and the fact that Fletcher wrote oftener with another than by himself, Mr. Spedding has shown, so as to satisfy the best English judges of Fletcher's style,<sup>2</sup> that Shakspeare left

3. Shakspeare has collaborated with others, as witness *Pericles*, *Timon*,

Histories and the Tragedies. The last page of *Henry VIII.* is No. 232, and *Troilus* is paged, blank (prologue), blank, 79, 80, and then blanks to end. Then follows p. 1 of *Coriolanus*.

Mr. Fleay is mistaken in saying (Stokes, p. 132) that *Troilus* is "paged 79 and 80 in its second and third pages;" counting the prologue, it is paged 79 and 80 on its third and fourth pages, and therefore does not follow *Romeo* so exactly as Mr. Fleay concluded. See Booth's reprint, p. 569.

<sup>1</sup> See Stokes, *Chronol. Ord.*, p. 194.

<sup>2</sup> Except Mr. Swinburne, than whom "few can have studied [Fletcher] more thoroughly."—(p. 83 of) *A Study of Shakespeare*, pp. 82—102; *Fortnightly Review*,



18\* § 17-19. INTERNAL EVIDENCE OF SH.'S PART-AUTHORSHIP.

and (with  
Fletcher)  
*Henry VIII.*

*History of  
Cardenio* (lost).

4. No early  
denial of  
Shakspeare's  
claim.

Langbaine.

Played by  
Shakspeare's  
company.

Internal evidence  
threefold.

Metrical  
evidence proves  
Fletcher's claim  
to a share.

*Henry VIII.* unfinished, and that Fletcher completed the drama, retouching the Shaksperian portions; and, furthermore, there is a tradition that a lost play, the *History of Cardenio* (? from Don Quixote), was written by Shakspeare and Fletcher (*v. Darley, Introd., B. & F.*, p. xxii).

IV. That the authority of the title-page is unsupported by other evidence. If there is no external confirmation, at least there is no contradiction of the statement. The next known indication of the authorship does not appear till 1691, when Langbaine (*English Dramatick Poets*, p. 215) gave the authorship as he found it on the quarto title-page, which so well-informed a writer would not have done had he known any reason for doubting the accuracy of his statement.

§ 17. And some little presumptive support of Shakspeare's claim may be found in the fact that the play was acted at the Blackfriars by his Majesty's servants: at Shakspeare's theatre by Shakspeare's company of actors.

This leads to a further consideration: the internal evidence.

§ 18. The internal evidence of Shakspeare's part-authorship is threefold:—metrical similarities, artistic handling (regardful of character and motives rather than situations and scenic effects), and style of thought and imagery.

§ 19. The metrical evidence is conclusive of two things already assumed. It clearly divides the verse-scenes between two distinct and dissimilar styles of versification, and shows that one part agrees absolutely with the known metrical peculiarities of Fletcher.

With regard to the remaining portion of the play, the metrical

Jan. 1st, 1876. Mr. Swinburne seems to approve of F.-V. Hugo's theory of *Henry VIII.*, which regarded "the main part of the fifth act as the work of a mere court laureate" (p. 96); but names no one as the probable author, though he thinks that "the style of the last scene savours *now and then, and for some time together* [italicised words not in *Fortnightly* article], more strongly than ever of Fletcher's most especial and distinctive qualities," and that "the whole structure of the play, if judged by any strict rule of pure art, is incomposite and incongruous, wanting in unity, consistency, and coherency of interest."

A reviewer of Mr. Swinburne's *Study* in the *Spectator*, p. 852, July 3rd, 1880, says that Mr. S.'s "remarks strike us as conclusive" against Prof. Dowden's opinion that the death-scene of Katherine is by Fletcher.

characteristics coincide *in all respects*<sup>1</sup> with those of Shakspeare's fourth-period plays—a family likeness which cannot be found to exist between this portion and the extant works of any other known dramatist of the period.<sup>2</sup>

Metre of non-Fletcher part coincides with the metrical peculiarities of Shakspeare only.

§ 20. This elimination of all the known Elizabethan dramatists except Shakspeare on the ground of marked metrical idiosyncrasies gives no slight presumption in favour of the statement on the Quarto title-page. It would be carrying conjecture too far to suppose not only that the author of the finest scenes of this play was some anonymous genius, but also that he alone of all the writers of the time could catch the trick of Shakspeare's style so deftly as it has here been caught. If we have to choose between two improbabilities, surely the inference that Shakspeare wrote these lines is far more rational than Professor Delius's hypothesis of "Der Anonymus" who could write blank verse as well as the author of the *Winter's Tale*?

If not Shakspeare, who wrote it?

No anonymous writer could write such verse.

If the author be anonymous, no other remnants of his work exist.

§ 21. Four metrical tests admitting of tabulation have been applied to this play. One, the rhyme test, though very useful in determining the relative lateness or earliness of plays in the whole series of Shakspeare's works, is not one which throws any light upon the question of authorship, except in so far as the neglect of rhyme may be regarded as specially characteristic of Shakspeare. Rhymes only occur in those parts of the play which are here assigned to Fletcher. There is not one rhyming couplet in the certainly non-Fletcherian portion.

Four chief metrical tests.

1. Rhyme-test; only gives negative evidence here.

Absence of rhyme is a characteristic of Shakspeare's latest plays.

§ 22. Next comes the 'light-and weak-ending' test, a most trustworthy witness of lateness of composition, and an index of a truly Shaksperian peculiarity.

2. 'Light-and weak-ending' test;

It has been worked out with great precision by Dr. J. K. Ingram in his paper printed in the *Transactions* of this Society for 1874, part ii. p. 422.

At the time when this test was first applied (1874) there was no line-numbered text of the *Two Noble Kinsmen*, so Dr. Ingram

<sup>1</sup> Numerically the variation can only be defined by decimals.

<sup>2</sup> *N. S. S. Trans.*, 1874, pt. ii. p. 454.

had to use a literal transcript of the Qo 1634 which I had made for working purposes.

worked by Dr.  
Ingram,

According to the Qo text, Dr. Ingram found in the Shakspeare part (Act I. scs. i., ii., iii., iv. ; Act III. scs. i., ii. ; Act V. scs. i., iii., iv.) 50 light and 34 weak endings, and in the Fletcher part (Act II. sc. iv. ; Act III. scs. iii., v., vi.) 3 light endings and 1 weak ending.

verified by me.

I have applied this test with a better text ('Leopold' Sh.), and, subdividing the play in the same way, have found Dr. Ingram's figures to be without error of any kind.

This confirmation is not weakened by the fact that I have added three examples to the Shaksperian table; I have done so only tentatively, and I am quite ready to admit that these are not true examples if Dr. Ingram questions them.

Act III. sc. ii.

With regard to Act III. sc. ii., a word of explanation is necessary. I believe it to have been written by Shakspeare, but slightly retouched by Fletcher. I have therefore given it in the Shakspeare tables, although its ratio of 'stopt-lines' would assign it to Fletcher.

Position assigned  
by this test to  
*Two Noble  
Kinsmen*

By the 'light- and weak-ending' test the Shakspeare part of this play is placed between *Winter's Tale* and *Henry VIII.*, and therefore next that other play which Shakspeare on his retirement left for Fletcher to complete.

confirms other  
indications of  
style and metre.

This position corresponds with that assigned by the other indications of metre and style, the Shaksperian scenes being everywhere stamped "with the manner of Shakspeare's later years" (Dyce).

Summary of test.

#### SUMMARY OF 'LIGHT- AND WEAK-ENDING' TEST.

	SHAKSPERE PART.	
Total	DR. J. K. INGRAM.	H. LITTLEDALE.
'Light Endings'	50	52
'Weak Endings'	34	35
	FLETCHER PART.	
'Light Endings'	3	3
'Weak Endings'	1	1 (?)

List of 'light  
and weak  
endings' in *Two  
Noble Kinsmen*.

§ 23. Particulars follow. 'Weak endings' *italicised*. Asterisked words (\*) not in Dr. Ingram's list.

SHAKSPERE PART.

<p>I. i. 83 into 89 <i>for</i> 106 was 121 were 132 <i>than</i> 176 shall 177 when 183 will 184 <i>and</i> 185 what 202 which 212 <i>with</i> 228 <i>for</i></p> <p>I. ii. 2 <i>in</i> 21 would 27 <i>in</i> 41 <i>and</i> 43 <i>to</i> 46 upon 57 am 85 when 87 <i>to</i> 108 which 112 will</p> <p>I. iii. 8 they 13 <i>and</i> 22 <i>if</i> 23 we 30 <i>but</i></p>	<p>I. iii. 39 have 79 <i>in</i>* 81 be 91 you</p> <p>I. iv. 2 may 19 <i>with</i> 23 thou 24 <i>that</i> 25 be 27 <i>if</i> 28 <i>that</i> 40 art 44 such 45 <i>in</i> 47 <i>to</i> 54 <i>that</i> 70 <i>to</i> 85 <i>and</i> 93 <i>for</i> 122 till</p> <p>III. ii. 7 so 16 can</p> <p>V. i. 29 where 39 <i>and</i> 69 be 90 thou 97 I 108 who 116 I</p>	<p>V. i. 118 am* 123 <i>in</i> 127 which 133 unto 152 should 153 I 156 should 161 may</p> <p>V. iii. 5 like 8 is 22 was 47 <i>to</i> 53 <i>that</i> 58 <i>to</i> 62 might 69 is* 82 <i>and</i> 83 are 97 could 110 <i>with</i> 119 was 129 did</p> <p>V. iv. 22 shall 44 when 75 <i>that</i> 83 <i>for</i> 103 <i>and</i> 117 <i>and</i> 125 unto</p>
--	--	---

FLETCHER PART.

<p>II. v. 54 what III. iii. 32 <i>and</i> (? H. L.)</p>	<p>III. v. 44 would III. vi. 98 be</p>
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§ 24. I next give tables of those two most important tests, the 'stopt-line' test and the 'double-ending' test. And I have to ask particular attention to the fact that, the division of the scenes between the two authors having been made originally before any systematic application of tests had taken place, these tests are now found to confirm that apportionment made primarily upon æsthetic grounds.

3. 'Stopt-line and  
4. 'Double-ending' tests

similarly confirm  
critical division  
of the play.

My figures do not always coincide with Mr. Furnivall's; however, the divergences are not in any case productive of contradiction.<sup>1</sup>

I have already noted the 'stopt-line' peculiarities of Act III. sc. ii.

<sup>1</sup> Dr. Ingram (*N. S. S. Trans.*, 1874, pt. ii. p. 455) having pointed out Mr. Furnivall's error (caused by using Weber's text) in counting II. ii. as Shakspeare's, and in thinking that the test must be at fault, I need not further refer to it. Dyce makes the same mistake, *Sh.*, vol. viii. p. 117, ed. 1876.

22\* § 25-6. TABLE OF STOPT-LINE AND WEAK-ENDING TESTS.

'Stopt-line' ratios.

Leaving this scene out of consideration, the Shaksperian proportion of 'unstopt' to 'stopt' lines is never above 1 : 2 ; the Fletcherian never below that. Any line with a point or pause marked by type in the text ('Leopold') has been considered a 'stopt-line.'

Minor tests.

§ 25. There are minor tests, as the 'four-measure line' test, which Mr. Fleay has worked out, but their results are too indefinite and variable to be trusted.<sup>1</sup>

Tabulation of 'stopt-line' and 'double-ending' tests.

§ 26. For greater convenience of comparison, I have tabulated the 'stopt-line' and 'double-ending' tests together.

SHAKSPERE PART.

Act.	Scene.	Number of Lines.	Double endings.	Ratio of double-ended to normal lines.	Unstopt lines.	Ratio of unstopt to stopt lines.	Remarks.
I.	i.	210	49	1 to 4'28	106	1 to 1'98	touches by F. touches by F?
	ii.	116	35	1 ,, 3'31	75	1 ,, 1'54	
	iii.	97	39	1 ,, 2'48	60	1 ,, 1'61	
	iv.	49	13	1 ,, 3'76	26	1 ,, 1'88	
II.	i.	...	...	...	..	...	prose.
III.	i.	123	33	1 ,, 3'72	74	1 ,, 1'66	touches by F.
	ii.	38	10	1 ,, 3'80	11	1 ,, 3'45	
IV.	iii.	...	...	...	...	...	prose.
V.	i.	173	49	1 ,, 3'51	105	1 ,, 1'64	ll. 1-17 by F. touches by F. touches by F.
	iii.	146	39	1 ,, 3'74	79	1 ,, 1'84	
	iv.	137	45	1 ,, 3'04	74	1 ,, 1'85	
		1089	312	1 ,, 3'49	610	1 ,, 1'78	

FLETCHER PART.

I.	v.	6	0	1 to infin.	1	1 to 6'00	song 10 ll.
II.	ii.	281	159	1 ,, 1'76	72	1 ,, 3'90	
	iii.	83	39	1 ,, 2'12	21	1 ,, 3'95	
	iv.	33	19	1 ,, 1'73	10	1 ,, 3'30	
	v.	64	47	1 ,, 1'36	13	1 ,, 4'92	
	vi.	39	22	1 ,, 1'77	15	1 ,, 2'60	
III.	iii.	53	29	1 ,, 1'82	9	1 ,, 5'88	
	iv.	20	11	1 ,, 1'81	4	1 ,, 5'00	
	v.	150	59	1 ,, 2'54	24	1 ,, 6'25	
	vi.	310	184	1 ,, 1'68	79	1 ,, 3'79	
IV.	i.	151	58	1 ,, 2'60	49	1 ,, 3'08	
	ii.	156	79	1 ,, 1'97	48	1 ,, 3'25	
V.	ii.	112	63	1 ,, 1'77	14	1 ,, 8'00	
		1458	769	1 ,, 1'89	359	1 ,, 4'06	

<sup>1</sup> Note the metre of the following lines :—I. ii. 38, 39, 40, 42, 74 ; I. iii. 66, 67 ; I. iv. 44 ; II. iv. 13 ; V. i. 64, 157 ; V. iv. 10, 18, 35, 69. The 'speech-ending' test has yet to be applied to this play.

§ 26-8. CHARACTERIZATION AND CHOICE OF THE STORY. 23\*

Thus it is shown that while Shakspeare has only 1 'double ending' in every 3·49 lines, Fletcher has 1 'double ending' in every 1·89 lines, or nearly twice as many; and that while Shakspeare has 1 'unstopt' line in every 1·78 lines, Fletcher has only 1 in every 4·06 lines.

Deductions from table.

Such divergences, consistently preserved throughout, cannot be lightly scorned as the frenzied fancies of maniacal metremongers, *pace* Mr. Swinburne.

§ 27. "The choice of the story, in which the passion is, after all, of an artificial kind, the toleration of the 'trash' which abounds in the underplot, the faintness (as I must persist in regarding it) of the characterization, and, in general, the absence, except in occasional flashes, of the splendid genius which shows itself all through the last period of Shakspeare, I have always found very perplexing."<sup>1</sup>

Characterization and choice of the story.

Dr. Ingram's four objections to Shakspeare's claim.

Shakspeare cannot be accused of tolerating the trash in this play, any more than in the concluding scenes of *Henry VIII.*, for the simple reason that he never saw either play completed.

The trash of the underplot.

And even admitting the charge of faintness of characterization (a charge which Hickson has to a great extent disposed of in a different way), may we not partly find its explanation in that very "choice of the story, in which the passion is, after all, of an artificial kind," and partly in the fact that, while we are accustomed to estimate Shakspeare's powers of characterization by his complete works, we have here only a mutilated fragment wherein to trace his master-hand?

Choice of story bad.

Our tendency to judge a fragment as we should a finished play.

§ 28. How came Shakspeare to choose such a subject? He must have been early familiar with the *Knights Tale*, as he showed his acquaintance with Arcite's sophism (l. 298)—

How did the subject suggest itself to Shakspeare?

"thou wost not yit now  
Whether sche be a womman or goddesse.  
Thyn is affecciou of holynesse,  
And myn is love, as of a creature,"—

Early study of Chaucer.

in his early play, *Love's Labour's Lost*, IV. iii. 64:—

<sup>1</sup> Dr. J. K. Ingram, in *N. S. S. Trans.*, 1874, pt. ii. p. 454. I have taken Dr. Ingram's objections as being the weightiest among the array of opinions unfavourable to Shakspeare's claim. See below, § 104, for the rest of Dr. Ingram's opinion.

“A woman I forswore; but I will prove,  
 Thou being a goddess, I forswore not thee;  
 My vow was earthly, thou a heavenly love,” &c.<sup>1</sup>

Renewed study  
 later.

He had delineated Theseus in *A Midsummer Night's Dream*, taking some hints from the *Knights Tale*;<sup>2</sup> and his attention had most probably been called to the story afresh when referring to Chaucer during the composition of *Troilus and Cressida*, which was a “new play” in 1609, “never staled with the stage, never clapper-clawed with the palms of the vulgar,” and which must therefore have been composed only a short time before the *Two Noble Kinsmen* was begun.

Hence attracted  
 by Chaucer's  
 masterpiece, *The  
 Knights Tale*.

This may account for the choice of the story, although that choice may have been as injudicious as was the similarly abandoned attempt to dramatize the history of Henry VIII.

But the *Tale*  
 unsuitable for  
 dramatization.

§ 29. Not even Shakspeare could have created a great play, full of high and passionate thoughts, and possessing firm dramatic unity, from the tale of Palamon and Arcite, any more than he could have constructed a coherent drama (though Mr. Spedding thinks differently) from a series of historical tableaux so unconnected with one central figure or group as were the salient events of Henry the Eighth's reign.<sup>3</sup>

Its spirit of  
 fantastic chivalry  
 had become  
 unreal.

The romance of the two kinsmen, the springs and motives of their actions, their guiding principles and ways of thought, belonged to a state of society which it would have been necessary for the poet to create again in order to give them a reality and a justification.

Actions whose motives lie in the ephemeral laws of a capricious fashion, in the

“pleasant old conventions  
 Of our false humanity,”

<sup>1</sup> Cf. *Pass. Pilgr.*, iii.; Stokes, *Chronol. Ord.*, pp. 98, 103.

<sup>2</sup> *M. N. D.*, I. i. 167; IV. i. 129, 130. *Knights Tale*, l. 642.

<sup>3</sup> Mr. Samuel Pepys has anticipated my argument! “1663-4, January 1.—Went to the Duke's house, the first play I had been at these six months, according to my last vowe, and here saw the so much cried-up play of ‘Henry the Eighth;’ which, though I went with resolution to like it, is so simple a thing made up of a great many patches, that, besides the shows and processions in it, there is nothing in the world good or well done.”—*Centurie of Prayse*, 1st ed., p. 243; 2nd ed., p. 318, and note, p. 324.

lose their rational probability when those laws no longer regulate the relations of life, or dwell in the memories of men.

The *motif* of the *Knights Tale* had reality and consistency in Chaucer's day, when courts of love with fantastic codes of chivalrous honour justified Arcite's quibble that he was false but never treacherous, and gave Palamon a legal claim to the lady, because he first saw her and first bequeathed his soul to her; but these conventionalities were dead long before the age of Elizabeth, and not even Shakspeare's Promethean touch could impart the warmth of life to their remains.<sup>1</sup>

This was one great difficulty; another, even greater, will be mentioned below.

§ 30. We have only two acts to base our judgment on, two-fifths of the complete play.

Still, the charge of faintness of characterization has to a certain extent been successfully rebutted by Hickson; it is undeniable that the Shaksperian two-fifths give us all the positive ideas we possess of Theseus, Hippolyta, Emilia, Palamon, Arcite, and Perithous; and the rest of the play is only a confusion and perversion and obscuration of the traits indicated by Shakspeare.

The charge of faintness of characterization.

Fletcher has perverted the original design.

§ 31. Besides, several of the situations are unfavourable to the rapid development of the finer shades of character. In the first scene Theseus is in a passive attitude, assailed by the pleading queens.<sup>2</sup> The recitals of their griefs throw the other characters into the shade for some time, leaving a sense of indefiniteness at first which we should not experience were the scene acted before our eyes; but this sense soon passes away when Hippolyta and Emilia add their entreaties to those of the widowed ladies, and we become quickly impressed with the queenliness of Hippolyta's pity—

Situations unsuited for rapid development of character. Act I. sc. i.

Hippolyta.

<sup>1</sup> And at the present day, with all our loving study of the past, it is even harder than it was 270 years ago to reverently realize the fantastic aspects of chivalric love.

<sup>2</sup> The delineation of the three suppliants was inevitable, and they are strikingly individualized; but, as the dramatist has to dispense with them after the first act, their prominent introduction rather detracts from the artistic unity of the play viewed as a whole. Ulrici has some noteworthy remarks on this subject, *Sh. Dram. Art*, ii. 407 (Bohn's ed.).



ll. 101—105.

“ Poor lady, say no more ;  
I had as lief trace this good action with you  
As that whereto I'm going, and nev'r yet  
Went I so willing, way ;”

and her wife-like defence of her husband's irresolution—

“ My lord is taken  
Heart-deep with your distress ; let him consider ;”

Emilia. and not less by Emilia's tender compassion, the woman's heart unmasking the rigid composure of the Amazon.

Act V. In the fifth act also the main scenes are unsuited for the develop-  
The kinsmen. ment of character by action, but on the whole the superiority of  
Emilia, the Amazon priestess, Emilia appears as one of a certain type,—the female knight of the  
inevitably neutral, goddess Diana,—and hence, like her mistress, has inevitably some-  
thing “ sacred, shadowy, cold,” and (as her love for Flavina shows)  
“ constant ” in her character. It could not have been otherwise.  
Imagine Emilia as any other than as she is drawn, say, a warm,  
affectionate, passionately sympathetic woman, and we render the  
climax impossible. She has to be as neutral as Britomart ;<sup>1</sup> she  
must love neither of the combatants, in order to justify the ultimate  
transference of rights in her from her winner to his death-bed  
assignee.

the main  
difficulty of the  
playwright.

§ 32. This fatal defect—the necessity of this sudden transfer as a climax—was the other main difficulty (referred to above) which Shakspeare had to contend against in dramatizing the story. He could not have drawn a strongly-marked picture of character, or even of passion and pity ; the essential conditions of the story limited him to producing a tragedy of episode, a spectacular romance.<sup>2</sup>

<sup>1</sup> There are several reminiscences of the *Faery Queene*, Bk. III., in this play: *e. g.* cf. V. iii. 20—28 with *F. Q.*, III. iv. 55—59.

<sup>2</sup> The only really strong criticism—so far as I can judge—in Mr. Stack's paper, appended to Mr. Furnivall's edition of Spalding's *Letter*, p. 113, is in the passage in which he calls attention to Chaucer's conclusion, “ where the poem dedicates some beautiful lines to the funeral of Arcite and the grief of all, and only makes Emilia yield after years to the silent pleading of the woful Palamon and the urgency of her brother.”

But as I have shown, Emilia, instead of being (as Mr. Stack says) “ equally in love with two men at the same time,” is really in love with neither, and is therefore not overwhelmed by bereavement at all.

§ 33-7. CHARACTERIZATION AND CHOICE OF THE STORY. 27\*

§ 33. Nor should we leave out of account the benumbing effect of the Fletcher scenes upon the Shaksperian portion; it must be admitted (as Mr. Spedding has shown to be the case with *Henry VIII.* also) that the characterization of one portion flatly contradicts that of the other; our sympathies, which were beginning to flow towards Palamon, the proper hero of the piece, are by Fletcher turned aside from Palamon and steadily directed towards the adventurous Arcite.

Fletcher's characterization contradicts Shakspeare's.

§ 34. Fletcher could admirably delineate the light, fashionable characters of the reign of James I.,<sup>1</sup> but it was manifestly impossible for such a writer to appreciate the ideality of conventional chivalry as we find it described by Chaucer and shadowed forth in the few scenes which Shakspeare has left us.

Fletcher's limitations.

§ 35. Thus Dr. Ingram's first three objections may be shown to have less force than at first sight seemed to be in them. The choice of the story need alone be admitted to have been injudicious; but this admission cannot be held to prove anything, as *Henry VIII.* is equally liable to the accusation.<sup>2</sup>

Conclusion.

§ 36. Why Shakspeare left these two late plays unfinished seems hopeless to inquire. He may have himself regretted his choice of subjects, or may, at the close of his career, have thrown aside various fragments and sketches (these two being the chief), leaving them for subsequent completion by Fletcher, or other playwrights of the company.

Why did Shakspeare not finish this and other plays?

I have not given a particular analysis of the various characters, as Spalding and Hickson have both done this at some length, and I have nothing worth adding to their remarks.

§ 37. The last count of Dr. Ingram's indictment remains:— "the absence, except in occasional flashes, of the splendid genius which shows itself all through the last period of Shakspeare."

Style of thought and imagery. Dr. Ingram.

On the other hand, we have De Quincey declaring that "the

De Quincey.

<sup>1</sup> In this respect his only rival was Shirley. The plays of each of these men might be called *Society Plays*, in the sense that certain journals which reflect the vulgar, vicious, scandalous, and ludicrous aspects of self-styled "good society" are called *Society Journals*.

<sup>2</sup> These remarks apply somewhat to *Pericles* also.

supplications of the widowed Queens to Theseus, the invocations of their tutelar divinities by Palamon and Arcite, the death of Arcite, &c., are finished in a more elaborate style of excellence than any other element of Shakspeare's most elaborate scenes."

Whom are we to follow?

"Who shall decide, when doctors disagree,  
And soundest casuists doubt, like you and me?"

To read Dr. Ingram's words, one would imagine the Shaksperian touches to be as rare, and, when they do occur, as conspicuous, as were those ambrosial raisins in the dull dumplings of our school-days. From De Quincey's panegyric the contrary inference seems plain, that the Shaksperian scenes are as "rich" as the most double extra superfine wedding cake of our maturer years.

The style homogeneous, not patchy,

the rhythm uniformly fine, "like perfect music unto noble words."

§ 38. De Quincey seems right in this, that the purely Shaksperian scenes are homogeneous, woven in one piece, not made up of shreds and patches. The gorgeously flowing rhythm forbids us absolutely to suppose that any mere botcher of another's thoughts could have joined such verses together; like the hands of Esau and the voice of Jacob, the incongruity would have been manifest at once; Shakspeare's words not harmonizing well with the metrical accompaniment of any Herr *Anonymus*.

Nature of the following inquiry.

§ 39. I cannot undertake a survey of the "finger-post" kind, in order to ascertain the actual number and intensity of the flashes of genius which are to be found in the Shaksperian scenes; but perhaps such a survey will be unnecessary when I shall have shown by comparisons that the thoughts in general are Shakspeare's thoughts, and the phrases peculiarly his phrases, for the conclusion will then be apparent that certain parts of the play are from his pen.<sup>1</sup>

Plagiarisms

§ 40. And it is easy to distinguish between plagiarisms and self-reproductions. A plagiarism is betrayed by its environment, 't will

<sup>1</sup> I have to undergo a cross fire in such an attempt. On one side are those who deny that there are Shaksperisms, except a few scattered reminiscences; on the other, those who believe the Shaksperisms to abound, but to have been set in the text "wilfully and maliciously, by some person or persons unknown." Such opinions, being, like the famous Kilkenny cats, mutually destructive, may be left to demolish one another.

out, be the plagiarist never so skilful. Like Arcite's nobleness of spirit, it can no more be hid

“Than fire in flax ;  
Than humble banks can go to law with waters  
That drift winds force to raging” (V. iii. 98).

But with a self-reproduction the case is different. The resembling passage occurs naturally, incidentally ; some familiar word associates an old train of ideas, or some fresh idea finds its easiest embodiment in some old familiar phrase. distinguished from self-reproductions.

Shakspeare repeats himself regularly and frequently ;<sup>1</sup> he is like the ocean, “ce vaste prodige de la monotonie inépuisablement variée,”<sup>2</sup> never quite the same, yet never wholly different. He has even noted this himself, when he asks— Shakspeare repeats himself.

“Why is my verse so barren of new pride,  
So far from variation or quick change ?  
Why with the time do I not glance aside  
To new-found methods and to compounds strange ?  
Why write I still all one, ever the same,  
And keep invention in a noted weed,  
That every word doth almost tell my name,  
Showing their birth and where they did proceed ?”

*Sonnet lxxvi.*

§ 41. In entering upon an inquiry of the kind which follows, I am at some disadvantage ; for the *systematic* comparison of this play with passages from Shakspeare's other works has never before been carried out ;<sup>3</sup> therefore, as the pioneer of this branch of the investigation, I am inevitably doomed to overlook many valuable illustrations which might greatly increase the strength of my argument. No systematic inquiry of this kind ever before attempted.

It must never be forgotten too that only a first rough, fragmentary sketch is being compared with finished and carefully-elaborated productions.

<sup>1</sup> See Bellamy's *Dict. of Sh. Quotations*.

<sup>2</sup> Victor Hugo, in his magnificent rhapsody, *W. Shakespeare*, p. 6. Compare Mr. Palgrave's note in the *Golden Treasury*, p. 323 :—“Proteus represented the everlasting changes, united with ever-recurrent sameness, of the Sea.”

<sup>3</sup> Steevens has attempted it. In a few cases he has anticipated me, but as a whole his list is of small value. Weber has sufficiently exposed his arguments.

Prologue,  
by Fletcher,

§ 42. A comparison with Fletcher's prologues and epilogues places beyond a doubt that this prologue is from his pen.<sup>1</sup>

Knight has argued that "the expression 'such a writer' is almost evidence against the double authorship;"<sup>2</sup> he might with equal cogency have asserted that the phrase "this child" (l. 16) was "almost evidence" in favour of it!

affords no  
evidence of  
authorship.

The singular, "writer," may be used for rhyme's sake merely, if it be not rather an indication that Fletcher finished the play after Shakspeare's retirement, and quietly took to himself the credit of the whole composition. But, in fact, the prologue gives no clue to the authorship, single or double, of the play.

Act I. sc. i.

§ 43. This scene bears many marks of Shakspeare's hand. It is doubtful, however, whether it is all his. I have already commented on the song in the Notes (p. 109), and pointed out its shortcomings. When writing my notes I refrained from expressing any definite opinion as to its authorship, but I inclined to the view which gave it to Fletcher. While still remaining unconvinced, I am now conscious that some indications favour its being ascribed to Shakspeare. Besides the fact that not a single line or even epithet can be paralleled from Beaumont and Fletcher's works, it may be urged against Fletcher's claim that he has written nothing else in the metre of these stanzas; whereas Shakspeare, in the *Tempest* (II. i. 300), has an equally indifferent song in precisely the same unusual metre:—

Song,

perhaps by  
Shakspeare.

"While you here do snoring lie,  
Open-ey'd conspiracy  
His time doth take;  
If of life you have a care,  
Shake off slumber and beware:  
Awake! Awake!"

Shakspeare's marriage songs are none of them striking or unconventional; they are not above the level of the greater part of this one (v. *Tempest*, IV. i.; *As You Like It*, V. iv.).

<sup>1</sup> Note the likeness between this and that to *Henry VIII.* Boswell (*q. Singer, Sh.*, vii. 4) says, "That the Prologue and Epilogue [of *H.* 8] were not written by Shakespeare is, I think, clear from internal evidence." Singer (p. 7) says, "Indeed they more nearly resemble the style of Fletcher."

<sup>2</sup> *Studies of Shakspeare*, p. 428.

As to my objection to "chough hoar," that "hoar" is an epithet with no appositeness,<sup>1</sup> it might be replied perhaps that the "chough hoar" (*i. e.* jackdaw), a thievish bird, was unlucky, while the russet-patted (red-legged, Cornish) chough was not.

The whole introduction of this scene (ll. 1—37) has probably been (like Act V. sc. i. ll. 1—17) recast by Fletcher: assuredly Shakspeare never wrote l. 27 :—

"And as you wish your womb may thrive with fair ones."<sup>2</sup>

But excepting these introductory lines as containing interpolations, the scene is thoroughly Shaksperian.

The writer (ll. 40—70) gives the audience the necessary preliminary information about the personages of the play in a most natural and business-like manner: far more artistically, in fact, than he has done in those opening speeches of *Hamlet* which Sheridan has ridiculed in the *Critic*.

The speech of the First Queen ("We are three queens") contains a most characteristically Shaksperian notion—that the wind carries infection from the unburied dead of the battle-field: <sup>3</sup>—

"He will not suffer us to burn their bones,  
To urn their ashes, nor to take th' offence  
Of mortal loathsomeness from the blest eye  
Of holy Phœbus, but *infects the winds*  
*With stench of our slain lords.*"

So in *Henry V.*, IV. iii. 98 :—

"And those that leave their valiant bones in France,  
Dying like men, though buried in your dunghills,  
They shall be famed; for there the sun shall greet them,  
And draw their honours reeking up to heaven;  
Leaving their earthly parts to choke your clime,  
The smell whereof shall breed a plague in France."

Similarly in *Coriol.*, III. iii. 121 :—

"Whose loves I prize  
As the dead carcasses of unburied men  
That do corrupt my air."

<sup>1</sup> Notes, p. 114.

<sup>2</sup> I find that Mr. Simpson has anticipated me here; we have both noted this line quite independently. Indeed, who that knows Fletcher's style could help doing so? See *N. S. S. Trans.*, 1874, pt. i. p. 83, and *infra*, § 52.

<sup>3</sup> See Bucknill, *Shakspeare's Medical Knowledge*, p. 169, ed. 1860.

And even more closely, *Coriol.*, I. iv. 33 :—

“And one infect another  
Against the wind a mile.”

Lastly, *Julius Cæsar*, III. i. 273 :—

“Cry ‘Havoc!’ and let slip the dogs of war;  
That this foul deed shall smell above the earth  
With carrion men, groaning for burial.”

l. 41

The mention of the birds of prey—

“The beaks of ravens, tallents of the kites,  
And pecks of crows, in the foul fields of Thebes”—

is of course a commonplace of the battle-field; but this reference is in Shakspeare's manner, as seen in *Julius Cæsar*, V. i. 85 :—

“And in their steads do ravens, crows, and kites,  
Fly o'er our heads, and downward look on us,  
As we were sickly prey.”

l. 45.

The “blest eye of holy Phœbus” is a fanciful description of the sun, but we have it again in *Henry V.*, IV. i. 290 :—

“Sweats in the eye of Phœbus.”

l. 48.

Spalding (*Letter*, p. 30) has called attention to Shakspeare's peculiar use of verbal nouns expressing the agent, exemplified here by “thou *purger* of the earth.” For the word and the idea (one of Shakspeare's commonest medical metaphors) compare *Julius Cæsar*, II. i. 180, and for the idea, *Macbeth*, III. iv. 76 and the remarks *infra* on sc. ii.

ll. 66—69.

“Hercules our kinsman,—  
“Then weaker than your eyes,—laid by his club;  
He tumbled down upon his Nemean hide,  
And swore his sinews thawed.”<sup>1</sup>

There is a very delicate piece of characterization in these lines. Hercules, we are told,<sup>2</sup> was ever in the mind of Theseus, and the

<sup>1</sup> The hyperbole may be easily matched from Sh., *e. g.* Florizel's speeches to Perdita in *Winter's Tale*. It is “in a bolder and more masculine vein than Fletcher usually aimed at.”—Hazlitt, *Eliz. Lit.*, lect. iv. p. 120, ed. 1870.

<sup>2</sup> *Shakspeare's Plutarch*, ed. Skeat, p. 278, ‘Life of Theseus,’ c. i. “The wonderful admiration which Theseus had of Hercules' courage made him in the night that he never dreamed but of his noble acts and doings; and in the daytime, pricked forwards with emulation and envy of his glory, he determined with him-

little touch of vanity in the mention of "our kinsman" is admirably introduced. But the passage has great significance from another point of view.

Fletcher probably never opened North's *Plutarch*. Jonson, Massinger, Chapman, and the earlier writers drew from the ancient sources direct. Hence this reference points very plainly to the only dramatist who ever studied North's translation: Shakspeare. We know that he made frequent and free use of the book in his other plays. The bold treatment of classical legend is quite in his style: natural and devoid of the least taint of pedantry. The "Nemean hide" recalls "the Nemean lion's nerve" of *Hamlet*, I. iv. 83.

Plutarch has given a hint here, and

Shakspeare alone borrowed from him.

The succeeding speeches "need no bush;" they speak for themselves. Take the climax of the Second Queen's speech:—

"Lend us a knee;  
But touch the ground for us no longer time  
Than a dove's motion when the head's pluckt off;  
Tell him, if he i' th' blood-siz'd field lay swoln,  
Showing the sun his teeth, grinning at the moon,  
What you would do!"

ll. 96—101.

It is worth noticing that the comparison in the first three lines, strange and far-fetched as it appears to us now, must have been from Shakspeare's own observation of medical treatment. His son-in-law, Dr. John Hall, in his *Select Observations on English Bodies*, thus treated himself for "*Convulsion of the mouth and eyes*:—Then was a Pigeon cut open alive, and applied to my feet, to draw down the Vapours; for I was often afflicted with a slight Delirium."<sup>1</sup>

The quivering of a freshly-killed bird had early been noticed by the poet:—

"Like to a new-killed bird she trembling lies."  
*Lucrece*, l. 457.

In *Hamlet* (II. ii. 484) we have "o'er-sized with coagulate gore;" an exact equivalent of the more contracted phrase "blood-sized."

self one day to do the like, and *the rather*, because they were near kinsmen, being cousins removed by the mother's side."

<sup>1</sup> *Obs.*, lx. 2nd Cent.; q. Bucknill, *Shakspeare's Medical Knowledge*, p. 39.



I. 100.

That "horrible symptom of a painful death, which physicians call the 'sardonic grin,'"<sup>1</sup> is described in the fifth line just as Shakspeare has noted it in *John*, III. iv. 34; *Richard II.*, III. ii. 163; 1 *Henry IV.*, V. iii. 62; 2 *Henry VI.*, III. iii. 24; IV. i. 77; *Hamlet*, V. i. 212; *Cymb.*, V. iii. 38 (Schmidt).

I. 107.

In l. 107 the "hot grief" of the queen is like that of Hermione, "which burns worse than tears drown" (*Winter's Tale*, II. i. 111; cf. *Lear*, IV. vii. 47). *Uncandied* (= dissolved) is not used by Shakspeare elsewhere; but he has *candy* (= congeal) and *discandy* (= uncandy) in very similar passages.<sup>2</sup>

Note that in the fine anti-climax of the Third Queen's speech—

II. 117—119.

"O, pardon me!  
Extremity, that sharpens sundry wits,  
Makes me a fool"—<sup>3</sup>

we have "extremity," that is to say, "the utmost of human suffering,"<sup>4</sup> personified in precisely the same sense as in *Pericles*, V. i. 139:—

"Yet thou dost look  
Like Patience, gazing on kings' graves, and smiling  
Extremity out of act."

In a passage from Plutarch, quoted *infra* on I. ii., we have "extremity" similarly spoken of.

II. 126—129.

It may be objected to the following lines that light, not heat, is reflected:—

"Your sorrow beats so ardently upon me,  
That it shall make a counter-reflect 'gainst  
My brother's heart, and warm it to some pity;"

<sup>1</sup> Bucknill, *Shakspeare's Medical Knowledge*, p. 178.

<sup>2</sup> "Twenty consciences, that stand 'twixt me and Milan, candied be they and melt ere they molest," *Tempest*, II. i. 279; "the cold brook, candied with ice," *Timon*, IV. iii. 226; "by the discandying of this pelleted storm," *Antony*, III. xiii. 165 (O. Edd. *discandering*); "the hearts that spanielled me at heels . . . do discandy, melt their sweets on blossoming Cæsar," *Antony*, IV. xii. 22 (Schmidt).

<sup>3</sup> I shall point out below (§ 68) an extraordinary imitation of this passage by Beaumont: very important as establishing B.'s acquaintance with the play, and as helping us to conjecture the date.

<sup>4</sup> Singer, notes, *l. c.*, *Sh.*, iv. 232. The self-reproduction from *Twelfth Night* is obvious.

§ 43. SHAKSPERE PARALLELS TO I. i. 137—158. 'OSPREY.' 35\*

but Shakspeare says just the same thing again (*Troilus*, III. iii. 96):—

“Man, how dearly ever parted,  
How much in having, or without or in,  
Cannot make boast to have that which he hath,  
Nor feels not what he owes, but by reflection;  
As when his virtues, shining upon others,  
Heat them, and they retort that heat again  
To the first giver.”

The idea that as ospreys subdue before they touch their prey, ll. 137—139, so Theseus's deeds anticipate their own effects by virtue of their inherent kingliness,<sup>1</sup> is implied in the closely-similar description of another great warrior—Coriolanus:—

“I think he'll be to Rome  
As is the osprey to the fish, who takes it  
*By sovereignty of nature.*”—*Coriol.*, IV. vii. 36.

The passage in which the list of suicidal agencies is given, l. 142. “cords, knives, drams, precipitance,” will be referred to in my remarks on Act III. sc. ii.

The Second Queen urges Theseus to march instantly against Creon:—

“Now you may take him  
Drunk with his victory.” l. 157.

To which the Third Queen adds the consideration—

“And his army full  
Of bread and sloth.” l. 158.

I have often wondered, Would Shakspeare have described a sudden attack as *taking* them *full of bread*? But happening on the following passage, I found that I had here one more link in the chain of internal evidence of Shakspeare's authorship:—

“He *took* my father grossly, *full of bread*;  
With all his crimes broad blown, as flush as May.”  
*Hamlet*, III. iii. 80.

<sup>1</sup> l. 137:—“But, O Jove! your actions,  
Soon as they move, as aspraves do the fish,  
Subdue before they touch.”

And we know that this fulness of bread produced sloth : the "secure<sup>1</sup> hour" of afternoon sleep (I. v. 61).

In the days before standing armies, stage captains had to "forth and levy" their troops when necessary. But Shakspeare occasionally needs a body of troops to be in readiness for a sudden expedition ; and in such a case he accounts for the advanced preparations by saying either that they have been made for some other campaign, as here—

ll. 213—215.

"We shall find  
The moiety of a number, for a business  
More bigger look'd,"—

or that they have been made in anticipation, as in *Cymbeline*, III. v. 28 :—

"Our expectation that it would be thus  
Hath made us forward" [*sc.* in collecting troops].

With the closing words of the scene may be compared *Winter's Tale*, IV. iv. 25 :—

"The gods themselves,  
Humbling their deities to love," &c.

The speech contains the general idea of honour (as here) controlling desire :—

"Since my desires  
Run not before my honour."

I might note the use of peculiar words, such as *transported* (ll. 55, 187), *pluck* (l. 191), *vigour* (l. 195), *theme* (l. 215) ; but this will be possible for any student to do for himself by comparing the *Concordance* with Schmidt's *Lexicon*.

Act I. sc. ii.

Hickson's first  
opinion  
discussed.

§ 44. Hickson (p. 36\*) thinks "that either Shakspeare and Fletcher wrote the scene in conjunction, or that it was originally written by Fletcher, and afterwards revised and partially re-written by Shakspeare. From the entrance of Valerius, however, it appears to be entirely by the latter."

(Fletcher may  
have touched the  
scene, perhaps  
with Beaumont's  
help.)

If Fletcher has retouched a few of the opening speeches,—as (with Beaumont at his elbow) he may have altered a word here and there,—he has certainly not designed the scene.

<sup>1</sup> Here in its Latin sense : *sine cura*.

On this one point of collaboration I dissent totally from Mr. Hickson, and he seems to give it up himself in the end of his essay (p. 60\*):—"To sum up the result of our inquiry:—It is, that the play of *The Two Noble Kinsmen* is one to which Shakspeare possesses a better title than can be *proved* for him to *Pericles*;—that to him belong its entire plan and general arrangement: but that, perhaps for want of time to complete it by a day named, and probably by way of encouragement to a young [*born 1576 or 1579*] author of some promise, he availed himself of the assistance of Fletcher to fill up a portion of the outline."

Hickson's second opinion

I cannot reconcile the conclusions in these two quotations; they are, I think, antagonistic. Neither can face Dr. Ingram's objection as to the toleration of the trash in the underplot; indeed, that objection seems to me unanswerable, except on the hypothesis that Shakspeare, when he retired from the stage, left this play and *Henry VIII.* incomplete, and that they were worked up by Fletcher afterwards.

inconsistent with the first. Neither satisfactory.

The only valid hypothesis.

But to my parallels.

The introductory speeches of this scene contain a discourse upon the function of war as a purifier of the corruptions of peace.

This application of "the doctrines of physiology to the theory of government and statesmanship" is very characteristic of Shakspeare, as Dr. Bucknill has abundantly shown.<sup>1</sup> "Hamlet makes peace the time of health,<sup>2</sup> though of plethoric health which ripens into war" (p. 210). "War has been stated by cynical statists to be man's natural condition, and peace but the period of exhaustion and recruitment. Shakspeare does not go quite so far as this, but he looks upon war as a disease produced by that state of the body in which health becomes rank and plethoric" (p. 264).

This idea naturally occupies a large portion of Arcite's prayer in Act V. sc. i. War is there the "great corrector of enormous times, Shaker of o'er-rank states." He cures the world "o' th' plurisy of

<sup>1</sup> *Shakspeare's Medical Knowledge*, pp. 201, 210, 264.

<sup>2</sup> *Hamlet*, IV. vii. 118:—

"For goodness, growing to a *plurisy*,  
Dies in his own too-much."

See my note on V. i. 66, p. 159.

people." And as the treatment of plethoric (= "enormous") individuals was purging and bleeding, so war purges the commonwealth and heals

V. i. 64.

"with blood  
The world when it is sick."<sup>1</sup>

We may compare 2 *Henry IV.*, IV. i. (54—57) 63—66 :—

"Show awhile like fearful war,  
To diet rank minds, sick of happiness,  
And purge the obstructions which begin to stop  
Our very veins of life."

And *Macbeth*, V. ii. 25 :—

"Well, march we on,  
To give obedience where 'tis truly ow'd :  
Meet we *the medicine of the sickly weal*,  
And with him pour we, in our country's purge,  
Each drop of us."

I. i. 48.

The italicized words recall the epithet of Theseus : "thou purger of the earth."

Can we compare such passages with these in our play (V. i.), and not feel sure that they are both the expression of the same mind ?

Take now the passages in sc. ii. :—

II. 19—26.

"Who, then, shall offer  
To Mars's so-scorn'd altar? I do bleed  
When such I meet, and wish great Juno would  
Resume her ancient fit of jealousy,  
To get the soldier work, *that peace might purge*  
*For her repletion*, and retain anew  
Her charitable heart, now hard, and harsher  
Than strife or war could be."

This intransitive use of *purge* is worth remarking, and comparing with *Antony*, I. iii. 53 :—

"The condemn'd Pompey,  
Rich in his father's honour, creeps apace  
Into the hearts of such as have not thrived  
Upon the present state, whose numbers threaten ;

<sup>1</sup> Cf. III. i. 113 :—

"This question, sick between 's,  
By bleeding must be cured."

*And quietness, grown sick of rest, would purge  
By any desperate change."*

Hamlet carries the metaphor somewhat further in his speech on the Polish expedition of young Fortinbras (IV. iv. 27):—

"This is the imposthume of much wealth and peace,  
That inward breaks, and shows no cause without  
Why the man dies."

It must be mentioned that three words in this speech of Palamon's do not occur elsewhere in Shakspeare—*martialist*, *flurled*,<sup>ll. 16—24.</sup> and *repletion*. They are all of them common enough in other writers: the first two being found in Beaumont and Fletcher. However, the very fact of their proximity diminishes the force of any objection which might be founded on them; if, indeed, any can be founded on the absence of words in general circulation (see *N. S. S. Trans.*, 1874, p. 114). It is more conclusive to notice the similarity of the trains of thought to those in Shakspeare's unquestioned writings. For instance, read the first hundred lines of this scene with *Cymbeline*, III. iii., and note the resemblances of thought, the associating circumstances being not dissimilar. Compare especially

*Cymbeline*, III. iii.

ll. 16, 17: "This service is not service, so being done, But being so allowed."

ll. 24—26: "Prouder than rustling in unpaid-for silk; Such gain the cap of him that makes 'em fine, Yet keeps his book uncrossed."

ll. 45—49: "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."

*Two Noble Kinsmen*, I. ii.

ll. 67—70: "who only attributes The faculties of other instruments To his own nerves and act: commands men [']s service, and what they win in't."

ll. 49—52: "Why am I bound By any generous bond to follow him Follows his tailor, haply so long until The followed make pursuit?"

ll. 4—12: "Thebes, and the temptings in't, before we further Sully our gloss of youth; And here to keep in abstinence we shame As in incontinence; for not to swim I' th' aid o' th' current, were almost to sink, at least to frustrate striving; and to follow The common stream, 't

Very remarkable parallel.

would bring us to an eddy Where we should turn or drown; if labour through, Our gain but life and weakness."

ll. 36—42: "I spake of Thebes, How dangerous, if we will keep our honours, It is for our residing; where every evil Hath a good colour, where every seeming good 's A certain evil; where not to be ev'n jump As they are here, were to be strangers, and Such things to be, mere monsters."

ll. 49—55: "The toil o' 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'sy at the censure."

ll. 15—23: "Scars and bare weeds The gain o' th' martialist, who did propound To his bold ends honour and golden ingots, Which though he won, he had not; and now flurled By peace, for whom he fought. Who, then, shall offer To Mars's so-scorned altar? I do bleed When such I meet, and wish great Juno would Resume her ancient fit of jealousy, To get the soldier work."

Compare the structure of

ll. 47—49 (*above*: "whose top to climb . . . falling").

ll. 7—9 (*above*: "for not to swim . . . striving").

ll. 7—9.

The image in ll. 7—9—swimming with the current of vice—has its counterpart in *Timon*, IV. i. 25:—

"Lust and liberty  
Creep in the minds and marrows of our youth,  
That 'gainst the stream of virtue they may *strive*,  
And drown themselves in riot!"

Note the use of *strive* = swim.

The denunciations of Thebes may be compared with Timon's more violent denunciations of Athens, and contrasted with the very inconsistent words which Fletcher puts into the mouths of the kinsmen, beginning—

II. ii. 7.

"Where is Thebes now, where is *our noble country*?"

§ 44. SHAK. PAR. IN *CYMBELINE* TO I. ii. 42—109. LOSS OF BLOOD. 41\*

The servile imitation of fashions, satirized by Palamon in his fine ll. 42—60. speech, besides the very noticeable parallel to *Cymbeline*, III. iii. 21,<sup>1</sup> has a resemblance to *Pericles*, I. iv. 21—27:—

“This Tarsus . . .

Whose men and dames so jetted and adorned,  
Like one another's glass to trim them by.”

The whole description of the corruptions at Thebes under the rule of Creon reminds us of the state of Scotland under Macbeth (IV. iii.).

In place of Arcite's urging Palamon to leave Thebes, and Palamon's determination to stay and defy the evils which surround them, we have Malcolm's despair and Macduff's courageous resolve:—

“*Mal.* Let us seek out some desolate shade, and there  
Weep our sad bosoms empty.

*Macd.* Let us rather  
Hold fast the mortal sword, and like good men  
Bestride our downfall'n birthdom; each new morn  
New widows howl, new orphans cry, new sorrows  
Strike heaven on the face, that it resounds  
As if it felt with Scotland, and yelled out  
Like syllable of dolour.”

The rage of Creon calls to mind *Cymbeline*, III. v. 67:— l. 84.

“Go in and cheer the king: he rages; none  
Dare come about him.”

Lastly, note the strong family likeness between Palamon's words—

“The blood we venture  
Should be as for our health”— l. 109.

and those of Coriolanus—

“The blood I drop is rather physical  
Than dangerous to me” (I. v. 19).

§ 45. This is by the writer of the main part of the two preceding Act 1. sc. iii. by Shakspeare. scenes; whatever presumption of Shakspeare's authorship has been

<sup>1</sup> My *Cymbeline* parallel seems rather a tough nut for the upholders of the “plagiarism” theory, for we have here an *expansion*—which plagiarisms never are—of the germs of thought in *Cymbeline*, III. iii.



ll. 49—82.

raised with regard to them must be allowed to attach here also. The whole scene is marked by Shakspeare's manner, but I have not succeeded in noting any parallels such as I have adduced for scenes i. and ii. This is the more remarkable because the description of Flavina has been called an imitation of a somewhat similar description in *A Midsummer Night's Dream*, III. ii. 198—219.

The nature of the two passages is such, that the similarities appear to me coincidences, and not conscious imitations. Each passage has a fitness of its own.

Motive for introducing the 'Flavina' speech.

The motive of this speech of Emilia's seems to be to strengthen the wall of indifference to man which her vows to Diana have raised round her—an indifference necessary for the happy termination of the play—by adding a reasoned conviction on her part that "the love 'tween maid and maid may be more than in sex dividual."

There is not a word in the scene which Shakspeare might not have written: its rhythm is his rhythm; its mannerisms are his; its free and natural treatment of classical legend is his also.

Fine style.

Will not the description of the friendship of Theseus and Pirithous stand in point of style beside any piece of *Coriolanus*? They have

l. 40.

"Fought out together, *where death's self was lodged*;  
Yet fate hath brought them off."

This may contain a reference to the commoner form of the legend, which confused Aidoneus, king of the Molossians, with the god Pluto. Plutarch gives the more ancient version (p. 289, ed. Skeat), according to which the king caused Pirithous "presently to be torn in pieces with his dog, and shut Theseus up in close prison." But (supposing "death's self was lodged" to refer to this adventure) it was necessary for dramatic purposes that fate should bring them off.

ll. 61—64.

A little further on we have one of the numerous medical references which this play contains, expressed with exquisite grace:—

"And like the elements,  
That know not what nor why, yet do effect

§ 46. SHAKSPERE PARALLELS TO I. iii, AND iv. 'NIGGARD WASTE.' 43\*

Rare issues by their operance, our souls  
Did so to one another."<sup>1</sup>

A second medical allusion occurs a few lines on :—

“A sickly appetite,  
That loathes even as it longs.” I. 89.

The other peculiarity of sick men's longings is noted in *Coriol.*,  
I. i. 181 :—

“And your affections are  
A sick man's appetite, who desires most that  
Which would increase his evil.”

§ 46. The danger of too readily relying upon apparently parallel passages in an inquiry like the present may be illustrated from this scene.

Act I. sc. iv.  
Danger of  
relying on  
apparent  
similarities  
illustrated from  
ll. 24, 25.

Theseus asks of the kinsmen—

“They are not dead?”

To which the Herald replies—

“Nor in a state of life,” &c.

At first sight this seems to be a self-repetition from *Macbeth* :—

“I have drugged their possets,  
That death and nature do contend about them,  
Whether they live or die” (II. ii. 6).

But the resemblance is only fortuitous; here is the true original,  
from Chaucer (l. 157) :—

“Nat fully quyk, ne fully deed they were ;  
But by here coote armour, and by here gere,  
Heraudes knew hem wel in special.”

With this caution borne in mind, I may continue my comparisons, beginning by noting a slight verbal resemblance between l. 32, “rather than niggard, waste,” and *Sonnets*, i. 12, “mak'st l. 32. waste in niggarding.”

“Bear 'em speedily  
From our kind air,—to them unkind,—and minister  
What man to man may do ; for our sake, more ;  
Since I have known frights, fury, friends' behests,” II. 37-45.

<sup>1</sup> Cf. *Twelfth Night*, II. iii. 10, and Bucknill, *Shakspeare's Medical Knowledge*, pp. 120, 121.

Love's provocations, zeal, a mistress' task,  
 Desire of liberty, a fever, madness,  
 Hath set a mark—which nature could not reach to  
 Without some imposition,—sickness in will,  
 Or wrestling strength in reason."

In the notes I suggested that *imposition*<sup>1</sup> meant *deception*; but it seems to me now more probable that the passage means—take the greatest care of them, for I have known violent mental or moral shocks, when accompanied by acute physical suffering (such as might arise from careless treatment), to leave some *impression of evil* in the form of either chronic languor or actual insanity.

If this explanation be approved, it receives a strong confirmation from the following remarks by Dr. Bucknill on the madness of Lear:—"Insanity, arising from mental constitution, and moral causes, often continues in a certain state of imperfect development; that state which has been somewhat miscalled by Prichard, moral insanity; a state of exaggerated and perverted emotion, accompanied by violent and irregular conduct, but unconnected with intellectual aberration; *until some physical shock is incurred—bodily illness, or accident, or exposure to physical suffering; and then the imperfect type of mental disease is converted into perfect lunacy, characterized by more or less profound affection of the intellect, by delusion or incoherence.*"<sup>2</sup> This is evidently the case in Lear; and although we have never seen the point referred to by any writer, and have again and again read the play without perceiving it, we cannot doubt from the above quotations [*Lear*, III. ii. 67—73; IV. vi. 102—107], and especially from the second, in which the poor madman's imperfect memory refers to his suffering in the storm, that *Shakespeare contemplated this exposure and physical suffering as the cause of the first crisis in the malady.* Our wonder at his profound knowledge of mental disease increases, the more carefully we study his works;

<sup>1</sup> Cf. *Winter's Tale*, I. ii. 74, and *v.* Singer's note; also see § 94, *infra*.

<sup>2</sup> It is a pity that we have not Dr. Bucknill's opinion on both the medical knowledge and mad scenes of the *Two Noble Kinsmen*. In the words which I have italicized we have an almost verbal, and yet quite unconscious, reproduction, by an eminent mental physiologist of our own day, of the very ideas which Shakspeare has expressed with equal precision and greater fulness of detail in this speech (ll. 37—45).

here and elsewhere he displays with prolific carelessness a knowledge of principles, half of which would make the reputation of a modern psychologist."<sup>1</sup>

For the "cataloguing of circumstances, altogether peculiar to Shakspeare" (Hickson), we may compare *Timon*, IV. i. 15:—

"Piety, and fear,  
Religion to the gods, peace, justice, truth,  
Domestic awe, night-rest, and neighbourhood,  
Instruction, manners, mysteries, and trades,  
Degrees, observances, customs, and laws,  
Decline to your confounding contraries,  
And let confusion live ;"

and contrast (as Hickson has done) the "mere flash in the pan" in II. ii. 188:—

"Am not I liable to those affections,  
Those joys, griefs, angers, fears, my friend shall suffer?"

§ 47. "The only scene throughout the entire play with regard to which we entertain doubt" (Hickson), I assign to Fletcher for the following reasons:—

Act I. sc. v. by  
Fletcher.

First, the song is very poor stuff, and contains several Fletcherian phrases, as "quick-eyed pleasure" (see below on II. v.), the "wild air," and "sad and solemn" (occurs in a *Fletcherian* stage direction in *Henry VIII.*, IV. ii. : "sad and solemn music").

Next, note the word *convent*, evidently imitated from the preceding scene (where it is correctly used: "all our surgeons convent 1. 30. in their behoof;") here it is meaningless: "We convent nought else 1. 9. but woes"). It is not likely that the writer of sc. iv. would so soon have repeated such an unusual word.<sup>2</sup>

Lastly, the well-known couplet at the end—

"This world's a city full of straying streets,  
And death's the market-place, where each one meets"—

is not original.

<sup>1</sup> *Mad Folk of Sh.*, p. 196, ed. 1867.

<sup>2</sup> Hazlitt says that Shakspeare never uses *convent* in the senses in which we have it here (*Eliz. Lit.*, p. 151); but compare *Measure*, V. 128; *Henry VIII.* [? F.], V. i. 52; *Coriol.*, II. ii. 58 (Schmidt).

Even supposing it to be older than all the instances given in my notes, it is borrowed from Chaucer, *K. T.*, ll. 1989—1991 :—

“This world nys but a thurghfare full of woo,  
And we ben pilgryms, passyng to and froo ;  
Deth is an ende of every worldly sore.”

Act II. sc. i. Strange to say, this has not been hitherto pointed out by any one.  
Underplot § 48. I have now come to the underplot, and must admit that I can no longer speak with that confidence which the evidence seemed to justify in the preceding scenes ; for though it may be probably begun by Shakspeare. possible to show that Shakspeare must have given some outline of this subordinate part of the play, I think that in no single scene of the underplot can we feel absolutely certain of his hand throughout. At the same time, we are liable to very great prejudice in judging of this matter, on account of the degradation to which Fletcher has reduced characters which Shakspeare had only begun to sketch in outline.<sup>1</sup>  
Our liability to prejudice on this point.  
This scene blameless. Gaoler. In this first scene, no fault can be found with any of the characters. The Gaoler is in no ways different from his fellow in *Winter's Tale*, II. ii. ; the Wooer—afterwards made the most utterly contemptible individual in the play—is a plain-spoken man of the same degree as the girl he is wooing ; the daughter herself is made to speak, Shakspeare-like, in a way that a girl of her position never spoke outside of Shakspeare's pages : her lowly utterances becoming the medium for expressing profound reflections upon captivity and adversity.

These considerations go strongly against Fletcher's claim to have written the scene under review ; for most of his reflections can be shown to be borrowed, generally without much appropriateness, and often spoiled in the borrowing.

The daughter says :—

ll. 21—24. “I do think they have patience to make any adversity ashamed ; the prison itself is proud of 'em ; and they have all the world in their chamber.”

<sup>1</sup> It has been objected that these characters have no names, but this may be explained by saying that not being in the original, they were new conceptions, and needed not to be named until their delineation was complete. This fact might, however, be made an additional argument against the “old-play adapted” theory of Mr. Collier.

§ 48. FLETCHER'S EXPANSION OF SHAKSPERE'S THOUGHTS IN II. i. 47\*

This comes more fitly from a third person than from the prisoners themselves.

But Fletcher borrows it all in the next scene:—

“I see two comforts rising, two mere blessings,  
If the gods please, to hold here a brave patience,  
And the enjoying of our griefs together.  
Whilst Palamon is with me, let me perish  
If I think this our prison!”

II. ii. 58—62.

In fact, the first half of scene ii. is but an expanded travesty of the words of the Gaoler's Daughter in scene i.<sup>1</sup>

“*Daugh.* . . . I marvel how they would have looked, had they II. 30—34.  
been victors, that, with such a constant nobility, enforce a freedom  
out of bondage, making misery their mirth, and affliction a toy  
to jest at.”

This is evidently imitated in the next scene by Fletcher (l. 2):—  
“Why, strong enough to laugh at misery;” and (l. 96):—“almost  
wanton with my captivity.”

Again, notice the inconsistency of all sc. ii. with the girl's  
declaration in sc. i. :—“they eat well, look merrily, discourse of II. 37—39.  
many things, but nothing of their own restraint and disasters.”

Fletcher, careless as he was, could hardly have written that  
speech with sc. ii. also in his mind.

Taking this scene by itself, there is nothing offensive or inade-  
quate in it. It perfectly fulfils its purpose of being an introduction  
to the window scene, though it might have been further elaborated  
had the designer completed the play himself.

A few more considerations remain. Note first that the scene Note the prose.  
is in that form of prose dialogue so generally used by servants and  
people of low degree in Shakspeare. Next, that we should search  
Fletcher in vain to find another prose dialogue like it. His most  
slovenly work has some kind of rhythm, and even the Palace Yard  
scene (*Henry VIII.*, V. iii.), may be turned into the same sort of  
rhythmical prose, half verse half prose, as we find in Act III. sc. v.

<sup>1</sup> From seeing how Fletcher has amplified the hints in sc. i., we may gather  
some idea of the way in which he may have expanded Shakspeare's notes of  
the play.

A parallel between the last line: "Lord, the difference of men," and *Lear*, IV. ii. 26: "Oh, the difference of man and man," has been pointed out by Steevens and by Mr. Skeat.

Plutarch  
again (?).

Lastly, there may be in the Daughter's words some reminiscence of Plutarch: "Howbeit [Antonius] was of such a strong nature, that *by patience* he would *overcome any adversity*:<sup>1</sup> and the heavier fortune lay upon him, *the more constant* shewed he himself. Every man that feeleth want or adversity, knoweth by virtue and discretion what he should do: but when indeed they are overlaid with *extremity*, and be sore oppressed, few have the hearts to follow that which they praise and commend, and much less to avoid that they reprove and mislike: but rather to the contrary, they yield to their accustomed easy life, and through faint heart, and lack of courage, do change their first mind and purpose."<sup>2</sup>

Act II. sc. ii.  
Fletcher's

use of plural  
nouns.

§ 49. This scene, being admittedly Fletcher's, needs no examination. Hickson has noted that it is not conterminous with sc. i.: in the former the kinsmen are seen together in the window, yet here they begin as if just meeting: "How do you, noble kinsman?" "How do you, sir?" I may exemplify Fletcher's use of plural nouns, especially abstracts, from the first fifty lines:—prisoners, friends, kindreds, comforts, youths, games, favours, ladies, ships, clouds, praises, garlands, twins, arms, horses, seas, swords, sides, temples, gods, hands, armies, hopes, prisoners, graces, youths, embraces, kisses, cupids, necks, figures, selves, eagles, arms, fathers, maids, banishments, songs, woes, delights, hounds, echoes, javelins, rages—total, 44 in 50 lines.

To illustrate the value of offhand criticism in a question of authorship like the present, I may mention that Singer (X. 337) quotes the "beautiful lines" about the rose as "evidently by Shakspeare, as he assisted Fletcher in writing" the *Two Noble Kinsmen*, and compares *Cymbeline*, I. iv. :—

"And, like the tyrannous breathing of the north,  
Shakes all our buds from growing."

<sup>1</sup> Cf. italicized words with "patience to make any adversity ashamed:" "with such a *constant* nobility." And the passage about *Extremity* with I. i. 117: "Extremity, that sharpens sundry wits, makes me a fool."

<sup>2</sup> *Life of Antonius*, § 9, ed. Skeat, p. 167.

Singer cannot have seen the context: he arrived at this positive conclusion on the strength of Farmer's note, which quotes the "beautiful lines" in question:—

"*Emil.* Of all flowers, ll. 137—143.  
Methinks, a rose is best.

*Woman.* Why, gentle madam?

*Emil.* 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 her bud again,  
And leaves him to base briars."

I may be excused for quoting from my note (p. 134) the following "striking parallel to this intensely Fletcherian passage," from *The Loyal Subject*, IV. iii. sp. 15:—

"Here, ladies, here (you were not made for cloisters),  
Here is the sphere you move in; here shine nobly,  
And by your powerful influence, command all!—  
*What a sweet modesty dwells round about 'em,*  
*And, like a nipping morn, pulls in their blossoms!*" [*Aside.*]

As illustrating another Fletcherian problem (with which I hope some day to deal), compare<sup>1</sup>:— ll. 242, 243,  
parallel from  
Fletcher's part of  
*Henry VIII.*

"Youth and pleasure,  
Still as she tasted, should be doubled on her,"

with *Henry VIII.*, V. v. 26:—

"All princely graces,  
That mould up such a mighty piece as this is,  
With all the virtues that attend the good,  
Shall still be doubled on her."

Before passing to the next scene, I beg to direct the particular attention of any reader who may be studying Fletcher's mannerisms to my note on II. ii. 37/40. Fletcher's  
mannerisms.

§ 50. Fletcher's, beyond a doubt. For parallels, see notes. Act II. sc. iii.  
Fletcher's.

§ 51. Now comes the Gaoler's Daughter, moralizing on her love for Palamon, in Fletcher's peculiarly prurient way. Observe the phrase "young handsome man," which we find also in IV. ii. Act II. sc. iv.  
Fletcher's.

<sup>1</sup> Cf II. ii. 73, "the ways of honour," with *Henry VIII.*, V. v. 38, "the perfect ways of honour."



50\* § 52-3. II. v, vi. FLETCHER'S. § 54. III. i. 1—76 SHAKSPERE'S.

13, "young handsome men," and Epil. 1. 6 "young handsome wench."

Act II. sc. v.  
Fletcher's.

§ 52. Fletcher's frequent use of the adj. *fair* (see *Concordance*), both simply and in composition, is seen here. In nine lines (29—37) we have "fair-eyed honour" (cf. IV. i. 8, "fair-eyed Emily"), "fair gentleman," "fair birthday," "fair hand."

Act II. sc. vi.  
Fletcher's.

§ 53. This soliloquy is Fletcher's, but it is Fletcher in his better frame of mind. He has, however, gone on the wrong track, having made her passion extravagantly sensual, mere frenzy of lust, and therefore totally unlike that disinterested solicitude of true love which she displays in III. ii.

Contrast with  
Act III. sc. ii.

No imitation of  
Ophelia.

Up to this no resemblance can be traced between this girl and Ophelia; indeed, the notion would never have come into existence had it not been for the evident imitation of the pictorial circumstances of Ophelia's death in IV. i.

Act III. sc. i.  
Shakspeare to l.  
76; the rest  
possibly touched  
by Fletcher.

§ 54. In this scene we again come upon Shakspeare's work. The first 76 lines are certainly his, but there is a crudeness and want of polish about the remainder of the scene which make me think that his work has been expanded into its present form by Fletcher.

I at least do not hear the ring of unalloyed Shakspeare in these latter speeches, though there are plain traces of Shaksperian admixture.<sup>1</sup>

Peculiar words  
and phrases.  
l. 6. l. 11.

l. 7.

l. 13.

l. 72.

l. 41.

Some words and phrases are very characteristic. The "gold buttons on the boughs" (*Hamlet*, I. iii. 40); "rumination" (*As You Like It*, IV. i. 19, cf. *ruminate* in Schmidt); "the *enamell'd* knacks o' th' mead or garden" (note Shakspeare's diverse uses of this adjective—of the stones in a brook, 2 *Gent.*, II. vii. 28, of the snake's skin, *M. N. D.*, II. i. 255, and of the "jewel best enamell'd" = tinted, *Errors*, II. i. 109); "some cold thought" (= chaste, as seven times in Shakspeare), "cold gyves" (= iron bonds, as *Cymb.*, V. iv. 28); "a chaffy lord" (has its counterpart in

<sup>1</sup> I may be accused of evading difficulties by assuming that Shakspeare left rough notes here and there which Fletcher has expanded; in other words, this is saying that I have framed a hypothesis which solves the riddles of previous critics. I own the charge! Mr. Skeat's theory most nearly agrees with mine.

§ 55. ACT III. SC. II. SHAKSPERE'S, REVISED BY FLETCHER? 51\*

*Cymb.*, I. vi. 178: "the gods made you, unlike all others, chaffless"; "fight like compell'd bears" (*Macbeth*, V. vii. 1); the word-plays in "house-clogs" (= fetters, also shoes for indoors); and "cousin" in "house-clogs" II 43, 44. — "cozener" (*v.* notes).

§ 55. This scene has been referred to several times already. There are many features which recall Shakspeare to our minds. It is dawn; all night the distraught girl has roamed the forest in quest of the man whom she has enabled to escape: the tumultuous fancies of her mind have found an echo in the voice of Nature: <sup>1</sup>

"I have heard  
Strange howls this livelong night," l. 12.

enough to terrify any woman not nerved by maddening despair. But her grief hath slain her fear, and she is reckless, would even fall a willing victim to the wolves were she but enabled to complete his release by giving him "this file." Her passion in this scene is utterly unselfish; it is simply guided by anxiety for Palamon's liberation from his fetters, and has nothing to do with the filthy nymphomania into which Fletcher perverts it in his subsequent mad scenes. Her passion unselfish, not sensual.

Still, the primary cause of her madness is here seen to be disappointment. Compare Polonius's account of Hamlet's symptoms (II. ii. 146) with the indications in this scene:—

"And he, repulsed,—a short tale to make,—  
Fell into a sadness, then into a fast,  
Thence to a watch, thence into a weakness,  
Thence to a lightness, and, by this declension,  
Into the madness wherein now he raves."

Or, as Dr. Bucknill translates the "psychological opinion of the

<sup>1</sup> The student of Shelley will recollect Giacomo's speech in *The Cenci*, III. ii. sp. 1:—

"What! can the everlasting elements  
Feel with a worm like man?" &c.

Dr. George Macdonald, *The Seaboard Parish*, ch. ii. p. 9, asks:—"Was it from observation of nature in its association with human nature, or from artistic feeling alone, that Shakspeare so often represents Nature's mood as in harmony with the mood of the principal actors of his drama? I know I have so often found Nature's mood in harmony with my own, even when she had nothing to do with forming mine, that in looking back I have wondered at the fact." Compare *Troilus*, I. iii. 49—54.

The growth of Hamlet's madness according to Polonius.

old courtier" into the "dulness of medical prose":—"Disappointed and rejected in his ardent addresses to Ophelia, Hamlet became melancholy, and neglected to take food; the result of fasting was the loss of sleep; loss of sleep and loss of food were followed by general weakness; this produced a lightness or instability of the mental functions, which passed into insanity."<sup>1</sup>

Note the resemblance here.

It is curious to notice how many of these indications we have here. The melancholy is betrayed in the opening lines of the girl's soliloquy. The fasting, in her declaration:—"food took I none these two days,—supt some water." Loss of sleep, in "I have not closed mine eyes, save when my lids scoured off their brine" (the force of this expression is like Shakspeare). And instability of the mental functions, in her agonized cry:—

ll. 29—32.

"Alas!  
Dissolve, my life! let not my sense unsettle,  
Lest I should drown, or stab, or hang myself!  
O state of nature, fail together in me,  
Since thy best props are warpt!"

Fletcher could not have devised this scene.

We are thus shown the natural and gradual development of insanity; the various phases, the gradation of causes, are here faithfully displayed. I cannot ascribe the conception of such a scene to Fletcher. Here once more note that there is not the faintest imitation of Ophelia; the "cases" are distinct.

No imitation of Ophelia yet.

In the scene there are many Shaksperian marks of style.

Mannerisms.

The construction in l. 20, "Be bold to ring the bell," recalls *Temp.*, IV. i. 119: "May I *be bold to call* these spirits?" With "Dissolve, my life!" compare *Lear*, IV. iv. 19:—

l. 29.

"Lest his ungoverned rage dissolve the life  
That wants the means to lead it."

The enumeration of suicidal agencies in connection with insanity,—

l. 29.

"Let not my sense unsettle,  
Lest I should drown, or stab, or hang myself,"

may be compared with Ariel's words:—

<sup>1</sup> *Mad Folk of Shakspeare*, p. 70. Discussed very similarly in *Shakspeare's Medical Knowledge*, p. 261.

“I have made you mad ;  
And even with such-like valour, men hang and drown  
Their proper selves.”—*Temp.*, III. iii. 58.

Also with the present play :—

“Those that with cords, knives, drams, precipitance,  
Weary of this world's light, have to themselves  
Been death's most horrid agents,” I. i. 142—144

and:—“Take heed! if one be mad, or hang, or drown themselves”—which seems to be a reminiscence of the mad girl's fears as expressed in the passage first quoted (“Let not,” &c.). IV. iii. 28.

Finally, I have to ask the reader to refer to Hickson's paper, pp. 42\*, 43\*, for some further considerations which I need not repeat here.

I have expressed the opinion that Fletcher has probably touched this scene. Against this view it should be remembered that all the metrical evidence except the “stopt-line” points to Shakspeare as the author, and the “stopt-line” can be given no weight here, the spasmodic versification, full of jerky pauses, being an artistic reflection of the mental whirl and bewilderment of the speaker. I must confess that my uncertainty about Shakspeare's claim to the scene in its entirety is chiefly based upon a sense of indefiniteness in certain passages, and a doubt whether the closing incoherencies are natural. In the main the scene is Shaksperian. Has Fletcher touched this scene?  
Metrical evidence not really conflicting.

§ 56. This scene is Fletcher's, both matter and metre. One inconsistency may be noted, as showing (were proof needed!) that Fletcher did not write the prayers in Act V. sc. i. Contrast ll. 36—41 of this scene with Palamon's prayer to Venus. Act III. sc. iii.  
Fletcher's.

§ 57. The ridiculous chatter in this scene gives us Fletcher's idea of mad talk. Act III. sc. iv.  
Fletcher's.

§ 58. More padding by Fletcher. See notes to this and the preceding scenes for some illustrative quotations. One passage there quoted (p. 145) may be repeated here, as it opens a wide field of speculation about the relation of this play to that *Masque of the Inner Temple and Gray's Inn*, which was presented “in the Banqueting House at Whitehall, on Saturday, the 20th day of February, 1612” (O. S.). In this *Masque* we have a stage direction, setting Act III. sc. v.  
Fletcher's.  
A clue to the date.

Fletcher's  
*Masque*, 1612,  
1613.

forth the particulars of a dance, which must have either been borrowed from, or imitated by, that in the *Two Noble Kinsmen*. This direction has been written for the printed copy after the performance. It may be that Fletcher both wrote the *Masque* and finished the *Two Noble Kinsmen* at about the same time, and introduced the dance into the *Masque* for private, and the play for public, representation. The description is as follows:—"The second Anti-masque rush in, dance their measure, and as rudely depart; consisting of a Pedant, May Lord, May Lady; Servingman, Chambermaid; a Country Clown or Shepherd, Country Wench; an Host, Hostess; a He-Baboon, She-Baboon; a He-Fool, She-Fool, ushering them in. All these persons, apparelled to the life, the Men issuing out of one side of the boscage, the Women from the other. The music was extremely well fitted, having such a spirit of country jollity, as can hardly be imagined; but the perpetual laughter and applause was above the music.

"The dance likewise was of the same strain; and the dancers OR RATHER ACTORS, expressed every one their part so naturally and aptly, as when a man's eye was caught with the one, and then past on to the other, he could not satisfy himself which did best. It pleased his Majesty to call for it again at the end, as he did likewise for the first Anti-masque; but one of the statues by that time was undressed."<sup>1</sup>

Two  
suppositions.  
i.

Now that quotation strongly favours two suppositions. I have marked the words, "*or rather actors*," because they seem to show that *this* Anti-masque was *presented* by "his Majesty's servants," the company named on the title-page of our play; but even omitting this suggestion, there can be no doubt about the identity of the representations.

ii.

Secondly, notice that this dance was a great hit, was repeated by command at the end of the piece. If it had been known to the spectators, frequenters of the playhouse, by having been previously introduced during the representation of a play there, would it have been encored at Whitehall, or even so provocative as it was of "perpetual laughter and applause"? Assuredly it would not.

<sup>1</sup> *B. & F. ed.*, Darley, vol. ii. p. 688.

§ 59-61. III. vi. & IV. i, ii. FLETCHER'S OPHELIA. THE PICTURES. 55\*

This gives one more slight clue to the date. It puts the representation of the play back till after 20th February, 1612, that is, 1613, new style, and therefore near where I have conjectured it to be, July or August, 1613, shortly after the destruction of the Globe Theatre. See the paragraph on *Date of Composition*. Conclusion.

§ 59. This scene is also Fletcher's work. As an example of his self-repetitions, compare— Act III. sc. vi.  
Fletcher's.

*Hip.* Sir, by our tie of marriage,—  
*Emil.* By your own spotless honour,—  
*Hip.* By that faith,  
That fair hand, and that honest heart you gave me,—  
*Emil.* By that you would have pity in another,  
By your own virtues infinite,—  
*Hip.* By valour,  
By all the chaste nights I have ever pleased you,—  
*Thes.* These are strange conjurings !”

ll. 195—201.

with *The Little French Lawyer*, IV. v. :—

*Lam.* Dinant as thou art noble,—  
*Ana.* As thou art valiant, Cleremont,—  
*Lam.* As ever I  
Appeared lovely,—  
*Ana.* As you ever hope  
For what I would give gladly,—  
*Clere.* Pretty conjurations !”

§ 60. Here we have the description of the mad girl floating on the lake, making the flower-posies and singing her snatches of song ; an imitation obviously of the flower-scene and death of Ophelia. But we must beware of confusing this imitation of “the circumstances of Ophelia's death” with an imitation of the character of Ophelia ; as Hickson shows, there is undeniably the former, but certainly not the latter. This error has become stereotyped ; it will probably live side by side with its refutation for many a day. Act IV. sc. i.  
Fletcher  
imitates the  
circumstances of  
Ophelia's death.

§ 61. With the contemplation of the pictures in this scene, “Fletcher's masterpiece,” we may contrast *Timon*, I. i. 30—38 ; *Hamlet*, III. iv. 53—63 ; *Lucrece*, 1366—1561, and compare the *Lover's Progress*, I. ii. sp. 15, where a rich ‘heir,’ Madam Olinda, has to choose between two rival lovers. Act IV. sc. ii.  
“Fletcher's  
masterpiece.”

"*Olinda*. I thus look  
 With equal eyes on both ; either deserves  
 A fairer fortune than they can in reason  
 Hope for from me ; from Lidian I expect,  
 When I have made him mine, all pleasures that  
 The sweetness of his manners, youth, and virtues,  
 Can give assurance of ; But turning this way  
 To brave Clarangè, in his face appears  
 A kind of majesty which should command,  
 Not sue for favour." &c.

The whole scene is full of echoes of the *Two Noble Kinsmen*.<sup>1</sup>

A collection of Fletcher's allusions to the *eye* would fill many pages. Here the description of Palamon,

l. 27.

"of an eye as heavy  
 As if he had lost his mother,"

resembles somewhat an expression in *The Double Marriage*, III. ii. :—

"That's an Englishman ;  
 He looks as though he had lost his dog."

See below, § 113, for some important remarks by Mr. Swinburne on this scene.

Act. IV. sc. iii.

§ 62. I cannot do better than quote my words, written five years ago, as an introduction to the discussion of this scene :—

My first view—  
 all by Shakspeare.

On the way in which we determine the authorship of this scene (with Act II. sc. i. and Act III. sc. ii.), must depend our view of Shakspeare's share in the play as a whole. But—as Spalding (p. 58) lays down—"In truth, a question of this sort is infinitely more easy of decision where Fletcher is the author against whose claims Shakspeare's are to be balanced, than it could be if the poet's supposed assistant were any other ancient English dramatist. . . . When Fletcher is Shakspeare's only competitor, . . . we are not compelled to reason from difference in *degree*, because we are sensible of a striking dissimilarity in *kind*." In continuation therefore of the principle—that the underplot is

<sup>1</sup> Compare the *Lover's Progress*, I. ii. speeches 3 and 17, with *Two Noble Kinsmen*, III. vi. 275 ; sp. 19, 21, with III. vi. 239 ; sp. 27, with III. vi. 289 ; sp. 71, with IV. ii. 104, 136, III. vi. 85 ; sp. 73 ("what a lane he made"), with I. iv. 19 ("make lanes in troops aghast").

entirely from one hand—which he assumed in order to prove, Spalding, without a single word of criticism, gives this scene to Fletcher; but Hickson—and let no one refuse to accept his judgment without a careful weighing of his arguments—confidently declares Shakspeare to be the author. Be it Shakspeare's or another's, can any one read by themselves the scenes composing the underplot without feeling satisfied that we have here the very thing Spalding describes, an absolute dissimilarity in *kind*, and not a merely relative difference in *degree*? (*v. N. S. S. Trans.*, 1874, pt. i. pp. 45\*—50\*). *Notes*, p. 155.

Further consideration has made me modify the opinion there expressed: I now believe that Shakspeare wrote most of the scene, but that Fletcher has interpolated some passages.

Modified opinion: Shakspeare with touches by Fletcher.

The scene is very interesting as showing Shakspeare's humane and rational opinion as to the treatment of insane patients, so much in advance of a time when "a dark house and a whip"—gloomy isolation, heavy fetters, privation of food, and severe flogging—were the remedies employed by the most enlightened physicians.<sup>1</sup>

Shakspeare's treatment of the insane.

The Doctor in this scene will bear comparison with any of the other doctors in Shakspeare's plays; compare him in particular with those in *Lear* and *Macbeth*; and also refer to those in *Romeo and Juliet*, *Pericles* (Cerimon), *Merry Wives*, *Henry VIII.* (Dr. Butts), and *Cymbeline*.

Doctor.

The sleep-walking scene in *Macbeth* is perhaps the most important in this connection. There, as here,<sup>2</sup> we have a Doctor watching a patient who is unconsciously betraying the cause of her disorder.

Lady Macbeth.

The similarity of the precedent facts prevent us from ascribing

<sup>1</sup> *v.* Bucknill, *Mad Folk*, p. 315; *Shakspeare's Medical Knowledge*, p. 239.

<sup>2</sup> Observe the small outbreak of professional enthusiasm with a good "case:" "How prettily she's amiss! note her a little further." This illustrates that mental bias, that "professional habit of mind," which characterizes Shakspeare's medical men; or, as Dr. Bucknill (*Shakspeare's Medical Knowledge*, pp. 4, 5,) defines it further: that "sidelong growth of mind which special training impresses."

Having had to form an opinion on the question of a particular author's delineation of insanity, I have tried to atone for my laymanship by studying such books as seemed to bear on the subject, especially Dr. Bucknill's two works, several times referred to.



Fletcher's touch suspected. resemblances to imitations, although there are some features in this scene which greatly diminish my sense of certainty that it is all Shakspeare's work.

i. In the first place, I feel inclined to doubt whether the speaker's unconsciousness of being listened to is not as unnatural and improbable here as it is natural and probable in a case of somnambulism ; though to this may be answered that Shakspeare implies its probability in the Queen's ejaculation to Hamlet : " this is the very coinage of your brain ; *this bodiless creation ecstasy is very cunning in.*" The circumstances which provoke these words of the Queen's are not unlike those which here make the Doctor exclaim : " How her brain coins !"

ii. Next, it may be said that the Doctor's declaration : " she has a perturbed mind, which I cannot minister too," is contradicted by the fact that he does minister to it ; but perhaps it will be a sufficient explanation of this to take the Doctor to mean that it is nature and not the physician who must cure such disorders : " therein the patient must minister to " herself.<sup>1</sup>

iii. But setting aside these questions as hypercritical, the third objection remains, that the song of which the burthen was *Down-a, down-a*, refers to the *Fletcherian* portion (III. v. 140), and must therefore have been interpolated by Fletcher, unless we prefer the opposite (and less tenable) supposition that Fletcher introduced the song there to suit the girl's statement here, a view which might be backed by pointing out that Fletcher's hedge-schoolmaster, Gerrold, is not the same as the mad girl's "Geraldo, Emilia's schoolmaster."

In any case, these words seem a very suspicious echo of Ophelia's (IV. v. 170) : " you must sing *a-down a-down, an you call him a-down-a*. O, how the wheel [*i. e.* burden on't] becomes it !"

These considerations seem to give some little support to my theory that Shakspeare's draft scenes have been generally modified and interpolated by Fletcher. But nevertheless, the scene is in the main *not* Fletcher's. For one proof of this, we need only compare

The scene in the main not Fletcher's.  
i.

<sup>1</sup> It was common in those days for doctors to decline cases which they deemed incurable.

the Doctor here with the debased wretch in V. ii., to see that they are as distinct creations as are Marina and Boult in *Pericles*.

Again, it is most unlikely that the Shaksperisms in this scene ii. are merely stolen scraps, for they harmonize quite naturally and fully with their surroundings, and resemble, not one scene or one play, but passages too widely scattered to be collected by any plagiarist, however skilful.

The Doctor's first inquiry—"Her distraction is more at some l. 1. time of the moon than at other some, is it not?"—may have a double point, for lunar influences "affect women as well as lunatics,"<sup>1</sup> as Olivia knows when she says to Viola: "'t is not that time of moon with me, to make one in so skipping a dialogue" (I. v. 214).

The Gaoler's reply accurately describes the symptoms already noted in III. ii.: "She is continually in a harmless distemper; l. 3. sleeps little; altogether without appetite, save often drinking; dreaming of another world and a better."

In the mad girl's second speech, we have the liver correctly referred to as the "seat of animal desire and of passion founded upon it:"<sup>2</sup> "we maids that have our livers perished, cracked to l. 19. pieces with love;" so in *Tempest*, IV. i. 56; *As You Like It*, III. ii. 443; and *Twelfth Night*, II. iv. 101, &c.

The description of suicidal agencies, and the dread of suicide under the influence of mental derangement, have been noted with l. 28. reference to III. ii. 29.

The "usurer's grease" reminds us of a somewhat similar hit in l. 31. *Winter's Tale*, IV. iv. 266: "how a usurer's wife was brought to bed of twenty money-bags at a burden," and the tortures here enumerated recall Paulina's question: "What studied torments hast thou, tyrant, for me? What wheels, racks, fires? What flaying, boiling? In leads or oils?" (III. ii. 176).

As people will not hunt up references in these hurrying days, I must quote Mr. Hickson's remarks upon the girl's speech, ll. 35—41. Hickson's remarks on ll. 35—41.  
 "The allusions here will remind the reader of the following passage in *King Lear* (IV. vi. 126): 'Down from the waist they are

<sup>1</sup> Bucknill, *Shakspeare's Medical Knowledge*, p. 119.

<sup>2</sup> *Ibid.* p. 122 (cf. 110. ? Dr. Bucknill makes a mistake here).

centaurs, though women all above; but to the girdle do the gods inherit; beneath is all the fiend's: there's hell, there's darkness, there's the sulphurous pit, burning, scalding, stench, consumption.' The resemblance of the two quotations is striking, but rather in style or structure, which go to prove identity of writer, than in either sentiment or imagery. Comparing the women, who 'down from the waist are centaurs,' with the lords and courtiers who 'stand in ice up to the heart,' we may perceive that there is not one circumstance that is common to both images, and that the resemblance is entirely that of manner. Of the moral purpose of this scene we need hardly speak; but we must call attention to its peculiar fitness; the subject being the punishment awarded to deceit in love, and the indulgence of ungoverned passions,—both of these acting as causes of the disturbed state of mind of the speaker. It would hardly be straining probability to suppose, that the Doctor who attended the jailor's daughter was afterwards [? had been previously] called to King Lear and Lady Macbeth. His office is purely ministerial, and his purpose is to describe the state of mind of his respective patients; consequently, if by the same writer, no difference of character can be looked for. Similar states of mind, however, call for like expressions. Macbeth, we may recollect, says:—

'Canst thou not minister to a mind diseased?'

To which the Doctor replies,

'Therein the patient  
Must minister to himself.'

The latter speaks, in another place, of Lady Macbeth's state, as

'A great perturbation in nature!'

*Our* doctor says of *his* patient, in answer to a question from her father, 'I think she has a perturbed mind, which I cannot minister to.'

l. 51.

l. 43.

"We may observe that he has called her disorder, 'not an engrafted madness, but a most thick and profound melancholy;' and he now proceeds to give his advice as to the means of recovering her."<sup>1</sup>

<sup>1</sup> *N. S. S. Trans.*, 1874, pt. i. pp. 49\*, 50\*.

Considering this explicit statement by the Doctor, it may be doubted whether we are justified in calling her mad at all. He <sup>The "mad" girl.</sup> calls her disorder "melancholy," what doctors now call *melancholia*—"most thick," excessively morbid, not "engrafted," superinduced by external influences.<sup>1</sup>

The girl's fifth speech, ll. 44—48, is certainly more in Fletcher's ll. 44—48. style than Shakspeare's: I suspect it to be an interpolation. Compare it with two passages in Fletcher's part, III. v. 127 (silent hanging = arras), and III. iii. 33 (arbour = garden-house). The tone of the speech, too, is quite different from that of the other speeches in this scene.

The treatment which the Doctor recommends, is most judicious and humane. As "our foster-nurse of nature is repose" (*Lear*, IV. iv.), she is to be kept quiet; the dark room has its gloominess toned down; it is to be "a place where the light may rather seem to steal in than be permitted;" as music has often "holpe madmen to their wits" (*Richard II.*, V. v. 62, cf. *Pericles*, III. ii.), they are to sing to her; her lover is to be gradually associated with the idea of Palamon in her mind, the "falsehood" (hallucination, delusion) being gently eliminated by guiding its vagaries to a new object. This treatment may—the Doctor has great hopes of it—"bring her to eat, to sleep, and reduce what's now out of square in her into their former law and regiment." Meanwhile, he will come in with his "appliance." What that application was, we never learn; l. 87. for in the play, as it stands, we see *this* Doctor's face no more.

To sum up, the difficulty in IV. iii. is to explain how—if <sup>Summing up.</sup> Fletcher wrote it he should have written it in prose, and so immeasurably better than the other mad scenes which are admittedly his; how he has here made the Doctor so professional, so intelligent, so homogeneous with Shakspeare's other mad doctors, and so utterly unlike the despicable pander who goes by the name of "Doctor" in V. ii.?

I cannot resist the general conclusion that Shakspeare has Conclusion

<sup>1</sup> v. *Mad Folk*, pp. 300—311. Compare *King John*, III. iii. 42 :—

"Or if that surly spirit, melancholy,  
Had baked thy blood and made it *heavy-thick*."

written much of the scene, that most of the expressions comparable with those in his other plays are self-resemblances, not imitations; but that Fletcher has touched up and modified the scene, to make it nearer his own delineation of the mad girl.

Act V. sc. i.

Shakspere,  
except ll. 1—17,  
by Fletcher.

§ 63. This, like the first scene of Act I., requires less demonstration for its authorship to be admitted than do the minor scenes of the play, but it is the more necessary to demonstrate that authorship to the full, as thereby we raise up a body of presumptive proof in the case of the less obviously Shaksperian portions.

Critics who admit Shakspere's claim at all, are unanimous in assigning this and the last two scenes to him. At the same time, the view of Messrs. Skeat<sup>1</sup> and Swinburne, that Fletcher has completed and interpolated some passages in those scenes, must be admitted to be more scientifically correct.

Metre of ll. 1—  
17, Fletcher's.l. 18 to end,  
Shakspere.

A most cursory examination of the metre will suffice to show that Fletcher wrote the exordium, ll. 1—17 (17 verse-lines, 13 'double-endings'), but we seem to hear Shakspere with Palamon's address:—"The glass is running now that cannot finish till one of us expire." From this on, and especially in Arcite's and Emilia's prayers, "the tense dignity and pointedness of the language, the gorgeousness and overflow of illustration, and the reach, the mingled familiarities and elevation of thought, are admirable, inimitable, and decisive."<sup>2</sup>

Arcite's prayer.

Following the method of comparison, we may note the resemblance of the line—

l. 49.

"that with thy power hast turned  
Green Neptune into purple"

to Macbeth's

"No: this my hand will rather  
The multitudinous seas incarnadine,  
Making the green one-red" (II. ii. 62)

—and the recurrence of the phrase "green Neptune" in *Winter's Tale*, IV. iv. 28. There is quite a cluster of Shaksperisms in the passage:—

<sup>1</sup> Mr. Skeat suspects ll. 1—17, and some parts of the prayers of Palamon and Emilia, to be by Fletcher.

<sup>2</sup> Spalding, p. 47 (1st ed.); p. 45 (*N. S. S. ed.*).

“ Whose *havoc* in *vast field*  
*Unearthed* skulls proclaim ; whose breath blows down  
 The *teeming Ceres' foison* ; who doth pluck  
 With hand *armipotent* from forth blue *clouds*  
 The *mason'd turrets*.”

ll. 51—55.

Here we find *havoc* (as in *Jul. Cæs.*, III. i. 273 ; *John*, II. i. 220) ; *vast field* (“vasty fields of France,” *Henry V.*, prol. 12) ; *unearthed* (= unburied, just such a coinage as “earthed” = buried, in *Temp.*, II. i. 234) ; *the teeming Ceres' foison* (*Ceres*, *Temp.*, IV. 60, 75, 117, 167 ; “teeming foison,” *Meas.*, I. iv. 43, &c.) ; *armipotent* (“the a. Mars,” *L. L. L.*, V. ii. 650, may be from Chaucer, *K. T.*, ll. 1124, 1583) ; *from forth blue clouds the masoned turrets* (based on Chaucer, l. 1605, “Myn is the ruen of the hihe halles, The fallyng of the toures and the walles,” but also echoing *Temp.*, IV. 152—“cloud-capped towers”).

We come once more on the medical reference to Mars, “shaker l. 63. of o'er-rank states,” previously noticed on I. ii. The expression, l. 62. “enormous times,” like Lear’s “enormous state” (II. ii. 176), is remarkable. Palamon’s prayer is considered by Spalding to be inferior to the other two. This inferiority may be partly due to the subject, Mars and Diana being capable of more concrete supplication than Venus: the latter being conventional, suffers by comparison with the less commonplace petitions of Arcite and Emilia.

The description of the old man and young wife seems to me to be an exaggeration, and to err on the side of forcible expression,<sup>1</sup> but it is undoubtedly in Shakspeare’s manner, and like his other descriptions of old age.

Compare sc. iv. ll. 6—9 of this act :—

“ we prevent  
 The loathsome misery of age, beguile  
 The gout and rheum, that in lag hours attend  
 For grey approachers.”

<sup>1</sup> But *tempora mutantur*. What maiden would now use Perdita’s words :—

“ I would wish  
 This youth should say 'twere well ; and only therefore  
 Desire to breed by me.”—*Winter's Tale*, IV. iv. 103.

So in *Measure for Measure*, III. i. 31 :—

“Do curse the gout, serpigo, and the rheum,  
For ending thee no sooner.”<sup>1</sup>

*Winter's Tale*, IV. iv. 408 :—

“Is not your father grown incapable  
Of reasonable affairs? is he not stupid  
With age, and altering rheums? can he speak? hear?  
Know man from man? dispute his own estate?  
Lies he not bedrid? and again does nothing  
But what he did being childish?”

<sup>2</sup> *Henry IV.*, I. ii. 201—209, 258, 273.

*Troilus*, I. iii. 172-5 :—

“the faint defects of age  
Must be the scene of mirth; to cough and spit  
And with a palsy-fumbling on his gorget,  
Shake in and out the rivet.”

*Hamlet*, II. ii. 198 : “the satirical rogue says here that old men have grey beards,” &c.

*Troilus*, I. ii. 29—31 : “He is a gouty Briareus,” &c.

l. 103.

I have already noted the inconsistency of Palamon's declaration : “I never at great feasts sought to betray a beauty,” with the confession of his amour in III. iii. 36. Contrast the metre with the speech given at foot, in which Fletcher evidently imitates this passage.<sup>2</sup> Palamon's declaration of his purity might have been put in the mouth of young Malcolm (*Mc.*, IV. iii. 125) :—

“I am yet  
Unknown to woman, never was forsworn,  
Scarcely have coveted what was mine own,  
At no time broke my faith, would not betray  
The devil to his fellow, and delight  
No less in truth than life.”

<sup>1</sup> “A singular trio as diseases peculiar to old age.”—Bucknill, *Shakspeare's Medical Knowledge*, p. 71.

<sup>2</sup> “. . . I never called a fool my friend, a madman,  
That durst oppose his fame to all opinions,  
His life to dishonest dangers; I never lov'd him,  
Durst know his name, that sought a virgin's ruin,  
Nor ever took I pleasure in acquaintance  
With men, that give as loose rein to their fancies  
As the wild ocean to his raging fluxes,” &c.

*Women Pleased*, I. i. sp. 63.

Hickson (p. 32\*) has pointed out the coincidence of sentiment between the words:—

“I never at great feasts  
Sought to betray a beauty, but have blushed  
At simpering sirs that did: I have been harsh  
To large confessors, and have hotly asked them  
If they had mothers? I had one, a woman,  
And women 't were they wronged.”

l. 102—107.

And those of *Troilus* (V. ii.):—

“Let it not be believed for womanhood!  
Think, we had mothers; do not give advantage  
To stubborn critics, apt, without a theme,  
For depravation, to square the general sex  
By Cressid's rule: rather think this not Cressid.”

Somewhat similarly, Miranda says:—

“I should sin  
To think but nobly of my grandmother;  
Good wombs have borne bad sons.” (*Temp.*, II. ii.).

Emilia's prayer is a magnificent piece of poetry. Her character is here delineated by Shakspeare as that of a pure and modest vestal of Diana: though bride-habited, she is maiden-hearted, and guiltless of desire.

In the notes will be found two parallels to her description of Diana:—

“White as chaste, and pure  
As windfann'd snow.”

l. 139.

The fanciful epithet,

“our general of ebbs and flows,”

recalls *The Tempest*, V. i.:—

“That could control the moon, make flows and ebbs.”

§ 64. One has only to compare this with Act IV. sc. iii. to see that it is by a different and immeasurably inferior hand.

Act V. sc. ii.  
Fletcher.

It is this scene in particular—as it is the basest—which has given rise to the undue depreciation of any potentialities of merit which may be in the underplot.

§ 65. This scene is partly by Shakspeare, but has been touched by Fletcher, and perhaps by Beaumont also. Mr. Furnivall (pref. to Spalding, p. vi) makes very merry over Emilia's phrase:—

Act V. sc. iii.  
Shakspeare with  
touches by  
Fletcher.



ll. 57-60.

“ Arcite may win me ;  
And yet may Palamon wound Arcite to  
*The spoiling of his figure.* Oh, what pity  
Enough for such a chance ! ”

Arcite's figure. But the italicized words formerly meant more than they do now, being equal to saying, “ Palamon may incurably cripple Arcite, ”—surely not a pleasant prospect for a bride who has no option but to accept her winner, no matter how fragmentary his condition.

The word-play in l. 46 :—

Word-play.  
l. 46.

“ his brow  
Is *graved*, and seems to *bury* what it frowns on, ”

is very Shaksperian, and the dramatic construction of the scene is especially worthy of his genius.

Splendour of  
dramatic  
description.

We should have to go back to the Greek stage to find any scene comparable with this in its substitution of pure description for the pomp and circumstance of the tourney. We realize the unseen conflict as vividly as if it were presented to our view.

Fletcher's  
touches.

It may be heresy, but I think that Fletcher had a hand in the last forty lines ; ll. 105—114, and 136 to the end, are decidedly in his manner.

Act V. sc. iv.  
ll. 1-11.

§ 66. An extraordinary resemblance may be traced between Palamon's speech and that of Postumus in prison (*Cymb.*, V. iv.):—

“ 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 rather  
Groan so in perpetuity than be cured  
By the sure physician, Death, who is the key  
To unbar these locks, ” &c.

l. 8.

“ The gout and rheum that in lag hours attend For grey  
approachers, ” have been spoken of above (on V. i.) ; but the phrase *lag hours* deserves notice in connection with 1 *Henry IV*, V. i. 23 :—

“ I could be well content  
To entertain the *lag end* of my life  
With quiet hours, ”<sup>1</sup>

and the word *approachers*, with *Timon*, IV. iii. 216.

<sup>1</sup> Noted by Mr. Skeat. I regret much that my criticism of his book (*Bibliography*, prefixed to Qo. reprint) has made Mr. Skeat feel aggrieved with the

§ 66. ACT V. SC. iv. SHAKSPERE, WITH LINES BY FLETCHER. 67\*

The rare adjective *unwappered* is used here just as Shakspeare l. 10. employs the similar form *wappered* in *Timon*, IV. iii. 38.

In IV. i. we are told that Palamon has given a large sum of money to the marriage of the Gaoler's Daughter. Is that gift alluded to in l. 31 here?—

“Commend me to her, and, to piece *her portion*,  
Tender her this.”

If so, these lines about the Gaoler's Daughter may have been, as Spalding says, inserted by Fletcher. The point is, however, open to doubt. Are ll. 23—38 interpolated by Fletcher?

It is curious to note that the description of the death of Arcite, which De Quincey thought in Shakspeare's finest style, seemed to Spalding “decidedly bad, but undeniably the work of Shakspeare.”

Remembering the descriptions of the horse in *Venus and Adonis*, Arcite's death. and of Lamond's horsemanship in *Hamlet* (IV. vii. 86), we can well understand the zest with which Shakspeare would throw himself into this elaborate picture of the struggle between horse and rider; it contains some of his peculiar expressions,<sup>1</sup> and is deeply marked by his manner. But the speeches immediately following, ll. 84—98, are Shakspeare and the horse. unmistakably from Fletcher's pen. However, we find the master-hand once more in the closing words of Theseus:—

“His part is played, and though it were too short,  
He did it well; your day is lengthened, and  
The blissful dew of heaven does arrose you:  
The powerful Venus well hath graced her altar,  
And given you your love; our master Mars  
Hath vouch'd his oracle, and to Arcite gave  
The grace of the contention; so the deities  
Have showed due justice.”

ll. 102—109.

Theseus, blessing Palamon and Emilia, says that the beneficent Marriage blessings. dew of heaven sprinkles their marriage: “The blissful dew of

Society in general and myself in particular. This being so, I now wish that my zeal for minute accuracy had not led me to be so outspoken about some little defects in Mr. Skeat's edition. Experience has taught me that perfect accuracy is not to be found in any book.

<sup>1</sup> *E. g. disseat*, a word which confirms the folio reading (*dis-eate*) in *Macheth*, V. iii. 21.

heaven does arrose you." Closely related are the words of Prospero, when, *speaking also of marriage*, he says that if Ferdinand wrong Miranda, the dewy blessings of heaven shall not besprinkle their union :

"No sweet aspersion shall the heavens let fall  
To make this contract grow."

The resemblances here are very striking ; in each case the idea being that heaven bedews a marriage with blessings. Note the Romanticisms, *arrose* (Qo. *arouse*, O. F. *arrouser*), and *aspersion*.

Most of the preceding parallels from late plays.

Throughout my collection of parallels it will have been noted how few have been drawn from the early or even second period plays : all the closer self-reproductions are traced from the last two groups, and especially from the plays of the fourth period. For instance, the foregoing close parallel between this play and *The Tempest*.<sup>1</sup>

The solemn reflections of Theseus at the close :—

ll. 132—4.

"For what we lack, we laugh ;  
For what we have, are sorry ; still  
Are children in some kind,"

recall the melancholy words of his brother duke in *Measure for Measure* :—

"Happy thou art not ;  
For what thou hast not, still thou striv'st to get,  
And what thou hast, forgett'st."

Epilogue.

§ 67. By Fletcher.

Date of composition.

§ 68. We have no external evidence to fix the date. There are, however, several internal indications which place the Shaksperian portion about 1609, and the Fletcherian portion about 1613.

Metrical evidence puts Shakspeare's sketch about 1609.

The metrical evidence, and the self-reproductions from *Cymbeline*, *Tempest*, and *Winter's Tale*, place the Shaksperian part in 1609 or 1610.

Evidence for Fletcher's completion, in 1613.

The date of completion (or rather, first representation, which is

<sup>1</sup> This is not a further parallel from the Fletcherian portion of *Henry VIII.* (IV. ii. 133), for there is no reference to *marriage* here :—

"The dews of heaven fall thick in blessings on her."

But Fletcher evidently repeats himself in the following :—

"Blessings from heaven in thousand showers fall on you" (*Rollo*, II. iii.).

§ 68. *TWO NOBLE KINSMEN* FINISHED AND ACTED IN 1613. § 69. 69\*

generally much the same thing) may be conjectured from some very slender indications which I have collected.

First, note that the prologue was intended for a *first representa-* Prologue.  
tion of the play (l. 16) ; then, that the writer refers to some severe i.  
losses which the company had recently sustained : “our losses fall ii.  
so thick, we must needs leave.” Surely this must refer to the  
burning of the Globe theatre on June 29th, 1613?

When did the Company’s losses fall so thick as about that time?

There is a curious plagiarism from Act I. sc. i. l. 118 :

*Honest Man’s  
Fortune.*

“Extremity, that sharpens sundry wits,  
Makes me a fool,”

in Beaumont and Fletcher’s play (the Beaumont part) of *The Honest Man’s Fortune*, III. i :—

“Cunning Calamity,  
That others’ gross wits uses to refine,  
When I most need it, dulls the edge of mine.”

This supplies a *terminus ad quem*, for *The H. M. F.* was acted in 1613 (*v. Notes*, p. 117).

And we are given a *terminus a quo* by the imitation in III. iv. *Masque of Inner  
Temple, &c.*  
of the *Masque of the Inner Temple and Gray’s Inn*, as shown above in my remarks on that scene, § 58.

Thus the Fletcherian part may be assigned to 1613, and the first representation to July or August of that year.

As it was during the performance of *Henry VIII.* that the Globe had been burned, there would be a peculiar significance in this allusion to “our losses” by Fletcher when introducing another “new play” at the remaining theatre of His Majesty’s servants : the Blackfriars.

This is a very slight basis on which to build up an hypothesis of the date, but it is better than none.

§ 69. I originally intended to reprint here a complete catena of all preceding criticisms and opinions concerning the play ; but History of  
opinion.  
but having written out a considerable number, I found that such an undertaking would swell the Introduction to more than double its

present size. I have therefore only given a list of references to the writings of the various critics who have pronounced upon this play, and summarised or quoted their opinions (without adducing their arguments, if any) upon the question of authorship.

Langbaine. § 70. Gerard Langbaine (1656—1692) in his list of Beaumont and Fletcher's plays, p. 215 of *An account of the English Dramatick Poets*, 1691, calls our play "a Tragi-Comedy," and says that it "was written by Mr. *Fletcher* and Mr. *Shakespear*." See Bibliography, prefixed to Qo. Reprint, p. vii.

Ed. 1711. § 71. Tonson's ed. of B. and F. 1711, gives Langbaine's opinion above quoted, vol. I. p. xxxix.

Pope. § 72. Alexander Pope (1688—1744), preface to Plays: "We may conclude him (Shakspeare) to be no less conversant with the ancients of his own country; from the use he has made of Chaucer in *Troilus* and *Cressida*, and in the *Two Noble Kinsmen*, if that play be his, as there goes a tradition it was (and indeed it has little resemblance to Fletcher, and more of our author than some of those which have been received as genuine)."

Warburton. § 73. William Warburton (1698—1779) says:—"the whole first Act of Fletcher's *Two Noble Kinsmen*" was written by Shakspeare, "but in his worst style." Pope and W.'s ed. vol. I. at end of Table of Editions.

Ed. 1750. § 74. Seward in his preface undertakes to "prove that either Shakespeare had a very great hand in all the acts of this play, particularly in the whole charming character of the Jailor's daughter, or else that Fletcher more closely imitated him in this than in any other part of his works." Act I. sc. i. he gives to Fletcher. Act I. sc. iii., the *Flavina* speech, is "probably Shakespeare's, and in his *Second*, if not in his very *Best* manner." The prison scene between the *Kinsmen* (II. ii.) is more worthy of Shakspeare than any part of Act I. "It is in Shakespeare's *second-best* manner, or in Fletcher's *best*." The Gaoler's Daughter, from her likeness to Ophelia, is either by Shakspeare, or "Fletcher has here equalled him in his very best manner." Act V. sc. i. may have been by Sh. and F. jointly.

Gerrold and his rout he assigns to Fletcher, on account of the

Latinisms. Act V. sc. iii.—the combat scene—he thinks too like the Greek plays to be by Shakspeare.

§ 75. Richard Farmer (1735—1797), *Appendix to Shakspeare*, Farmer. 1773, holds that Shakspeare had a hand in the play. He has not examined the question at any length. See my notes, p. 134.

§ 76. Colman “cannot find one plausible argument for as- Ed. 1778. cribing to Shakspeare any part of the *Two Noble Kinsmen*,” and thinks it is by Beaumont and Fletcher.

§ 77. George Steevens (1786—1800), *Shakspeare's plays by Steevens. Johnson, Steevens, and Reid*, vol. xxi., note to *Pericles*, pp. 401—8, has a long dissertation, with many verbal parallels, to show that Fletcher alone wrote this tragedy, “in silent imitation” of Shakspeare. See also vol. xvii. p. 177.

§ 78. Edmond Malone (1741—1812), *Sh. by Boswell*, vol. iii. Malone. p. 303, referring to the *palamon and arsett* of 1594, says: “On this play the *Two Noble Kinsmen* was probably founded.”

§ 79. August Wilhelm von Schlegel (1767—1845), *Lectures on Schlegel. Dramatic Art*, translated by John Black, vol. ii. pp. 309—312, calls the play “the joint production of Shakspeare and Fletcher.” . . . “The first Acts are most carefully laboured; afterwards the piece is drawn out in an epic manner to too great a length; the dramatic law of quickening the action, towards the conclusion, is not sufficiently observed. The part of the daughter of the jailor, whose insanity is artlessly conducted in pure monologues, is certainly not Shakspeare's; for, in that case, we must suppose him to have had an intention of arrogantly imitating his own Ophelia.”<sup>1</sup> For Tieck's opinion, v. § 87. Tieck.

§ 80. Henry Weber (1783—1818), works of *B. & F.*, vol. xiii. Weber. pp. 151—169:—“The supposition of Warburton, that the first act was his [Shakspeare's], is supported strongly by internal evidence; but few will agree with his *ipse dixit*, that it is written in Shakspeare's worst manner. The second act bears all the marks of Fletcher's

<sup>1</sup> Every reader of the play must have been struck by the frequency of monologues, above mentioned by Schlegel. Of these, Shakspeare wrote but one, Act III. sc. ii.; the others are imitations of this scene. In *Cymbeline*, Posthumus soliloquises in a scene of the same kind, Act II. sc. v.

style. Of the third, I should be inclined to ascribe the first scene to Shakspeare, and in the fourth, the third scene, which is written in prose; while the other scenes in which the madness of the Jailor's Daughter is delineated, are in verse, according to the usual practice of Fletcher. The entire last act, perhaps, with the exception of the fourth scene [*i. e.* sc. ii.; Weber divided Act V. sc. i. into 3 scenes], strongly indicates that it was the composition of Fletcher's illustrious associate."

Lamb. § 81. Charles Lamb (1775—1834), *Dramatic Poets*, vol. ii. pp. 78-9:—Act II. sc. ii. (window scene) "bears indubitable marks of Fletcher; the two which precede it [Act I. sc. i. the three queens, and sc. iii. Flavina] give strong countenance to the tradition that Shakspeare had a hand in this play. The same judgment may be formed of the death of Arcite, and some other passages, not here given. They have a luxuriance in them which strongly resembles Shakspeare's manner in those parts of his play where, the progress of the interest being subordinate, the poet was at leisure for description."

Shelley. § 82. Percy Bysshe Shelley (1782—1822), Letter to Mary Shelley, 20th August, 1818 (*Essays, Letters from abroad, &c.*, vol. ii. p. 107):—"I have been reading the 'Noble Kinsmen,' in which, with the exception of that lovely scene to which you added so much grace in reading to me, I have been disappointed. The Jailor's Daughter is a poor imitation and deformed. The whole story wants moral discrimination and modesty. I do not believe that Shakspeare wrote a word of it."

Hazlitt. § 83. William Hazlitt (1778—1830), *Elizabethan Literature*, p. 121:—"it appears to me that the first part of this play was written in imitation of Shakspeare's manner [by Beaumont and Fletcher]; but I see no reason to suppose that it was his, but the common tradition, which is, however, by no means well established. The subsequent acts are confessedly Fletcher's, and the imitations of Shakspeare which occur there (not of Shakspeare's manner as differing from his, but as it was congenial to his own spirit and feeling of nature) are glorious in themselves, and exalt our idea of the great original which could give birth to such magnificent concep-

tions in another. The conversation of Palamon and Arcite in prison [II. ii.] is of this description; the outline is evidently taken from that of Guiderius, Arviragus, and Belarius in *Cymbeline*, but filled up with a rich profusion of graces that make it his own again." . . . "The jailor's daughter, who falls in love with Palamon, and goes mad, is a wretched interpolation in the story, and a fantastic copy of Ophelia." . . . "The story of the *Two Noble Kinsmen* is taken from Chaucer's *Palamon and Arcite*; but the latter part, which in Chaucer is full of dramatic power and interest, degenerates in the play into a mere narrative of the principal events, and possesses little value or effect."

§ 84. Samuel Taylor Coleridge (1772—1834), *Literary Remains*, S. T. Coleridge, vol. II. pp. 320-1:—"On comparing the prison scene of Palamon and Arcite, Act II. sc. ii., with the dialogue between the same speakers, Act I. sc. ii., I can scarcely retain a doubt as to the first act's having been written by Shakespeare. Assuredly it was not written by *B. & F.* I hold Jonson more probable than either of these two. The main presumption, however, for Shakespeare's share in this play rests on a point, to which the sturdy critics of this edition (and indeed all before them) were blind,—that is, the construction of the blank verse, which proves beyond all doubt an intentional imitation, if not the proper hand, of Shakespeare. Now, whatever improbability there is in the former (which supposes Fletcher conscious of the inferiority, the too poetic *minus-dramatic* nature of his versification, and of which there is neither proof nor likelihood), adds so much to the probability of the latter. On the other hand, the harshness of many of these very passages, a harshness unrelieved by any lyrical inter-breathings, and still more the want of profundity in the thoughts, keep me from an absolute decision."<sup>1</sup> *v. Table Talk*, ii. 119, and J. P. Collier's *Seven Lectures on Shakespeare and Milton* by S. T. C. in 1811, p. xx, ed. 1856.

§ 85. Thomas De Quincey (1785—1859). In my notes, pp. De Quincey. 157 and 168, will be found quoted the two passages in which De

<sup>1</sup> This quotation may also be found in Coleridge's *Shakespeare Notes and Lectures*, p. 317. Howell, Liverpool, 1874.



Quincey alludes to the play. He gives Acts I. and V. to Shakspeare, but apparently without intending to include Act V. sc. ii.

Spalding.

§ 86. William Spalding (1809—1859). *Letter on Shakspeare's Authorship*, &c., reprinted by the New Shakspeare Society. Spalding rejected Shakspeare's claim to any part of the underplot. His division of the play has been given above, § 13. But see Leopold Shakspeare, pref. p. xcvi, and Mr. Furnivall's "Forewords to N. S. S. reprint of Spalding's *Letter*."

Knight.

§ 87. Charles Knight (1791—1873), *Studies of Shakspeare*, pp. 428—447, holds that Fletcher wrote the scenes which are ordinarily ascribed to him (as by Spalding), but that the non-Fletcherian portion was the work of George Chapman. Knight quotes the opinion of Ludwig Tieck (1773—1853), which I may give here (*Alt-Englisches Theater, oder Supplemente zum Shakspeare*):—"I have never been able to convince myself that a single verse has been written by Shakspeare. The manner, the language, the versification, is as thoroughly Fletcher as any other of his pieces," &c. (Knight, *Studies*, p. 442.)

Tieck.

H. Coleridge.

§ 88. Hartley Coleridge (1796—1849), *Essays and Marginalia*, vol. ii. pp. 137—8:—"There is a dialogue of maiden friendship in the *Two Noble Kinsmen* so like this [*Midsummer Night's Dream*, 'Lo, she is one of the confederacy,' III. ii.], that many have ascribed it to Shakspeare. But it was not Shakspeare's way to emulate himself. The resemblance of this scene is *primâ facie* evidence that it is not Shakspeare's. It is, besides, quite in the best manner of Fletcher, who, when he was not lazy, generally did his best, said all the good things that could be said on a given subject without much caring whether the occasion justified them or not. Hence Fletcher is much less injured by discription than Shakspeare. A quoted passage of Fletcher may be thoroughly understood with very little previous explanation. But Shakspeare's best things are absolutely slandered when separated from the context. In the present case, Emilia's description of her own affection to Flavia [Flavina] is a better piece of writing than Helena's reproach of Hermia; but it is a deliberate piece of good writing, an ornate wax taper ceremoniously consecrated at the shrine of

I. iii

female friendship, whereas Helena's speech is the quick combustion of love and anger. Still it must be confessed that if Fletcher did write the speech of Emilia, he has imitated Shakspeare's diction and versification very closely.

"P. S. I am now convinced that the scene in the *Two Noble Kinsmen* is Shakspeare's." See also *Essays and Marginalia*, vol. i. p. 362.

§ 89. George Darley, preface to Weber's text of *B. & F.* Darley. (Moxon, 1839), says:—"Shakspeare has been deemed part-author, with Fletcher, of the *Two Noble Kinsmen*, from a superiority to Fletcher's usual style, and a resemblance to Shakspeare's. Imitation of the latter poet by the former might account in some degree for both these facts, if such; a lower artist imitating a higher, will often surpass himself; he makes a greater effort, and has a nobler model, than usual. The other Fine Arts offer frequent examples of this. But it is quite possible, also, that Shakspeare may have contributed towards the *Two Noble Kinsmen*. Not only are several speeches (*vide* Act V. scs. i., ii., iii. [*i. e.* V. i.]) after his 'enormous' style of conception, but his enormous style of handling or [?] and] versification, so different from Fletcher's. Palamon [read *Arcite*] supplicates the statue of Mars," &c., p. xlii.

§ 90. Alexander Dyce (1798—1869) has expressed several Dyce. opinions on the play. See above, § 5, and Dyce's prefaces to his various editions of this play. Dyce began by denying Shakspeare any share in the composition, but ended by accepting the conclusions of Spalding's *Letter*.

§ 91. Henry Hallam (1777—1859), *Literature of Europe*, vol. Hallam. iii. p. 598, sees "imitations of Shakspeare rather than such resemblances as denote his powerful stamp. The madness of the jailor's daughter, where some have imagined they saw the master-hand, is doubtless suggested by that of Ophelia, but with an inferiority of taste and feeling, which it seems impossible not to recognize. The painful and degrading symptom of female insanity, which Shakspeare has touched with his gentle hand, is dwelt upon by Fletcher with all his innate impurity. Can anyone believe that the former would have written the last scene in which the jailor's daughter appears on the stage [V. ii.]?"

*Quarterly  
Review.*

§ 92. *Quarterly Review*, vol. 83, pp. 403—7, on Dyce's *B. & F.*, Sept. 1848, gives a convenient *resumé* of the opinions previously expressed. "We have a hideous Ophelia in the Jailor's Daughter, the clowns are like those in the *Midsummer Night's Dream*, and the schoolmaster resembles Holofernes . . ." "We confess it seems to us less unlikely that Fletcher produced the main body of the drama, and obtained help from his great contemporary in the subordinate passages; or, which we incline to believe—for we think that, in the absence of positive or strong outward evidence, these questions of authorship cannot be positively determined—that he wrote the whole himself."

Gervinus.

§ 93. Georg Gottfried Gervinus (1805—1871), *Sh. Commentaries*, vol. ii. p. 504 (trans. by F. E. Bunnett):—"We are, therefore, of Staunton's opinion, who would as little impute to Shakespeare a share in this as in any of the plays falsely awarded to him."

Staunton.

Mitford.

§ 94. John Mitford (1831—1859), *Cursory Notes on various passages in the Text of B. & F.*:—"He [Theseus, referring to the speech in Act I.]<sup>1</sup> thus confesses his weakness, and feels that the moral balance of the affections had been disturbed, and the power of nature oppressed and injured by the force of the various conflicts to which they had been unequally exposed. It is indeed a speech, that in its reflective and philosophical sentiments bears the impress of Hamlet's character, and marks similar to those of Shakespeare's hand.<sup>2</sup> At least the varied and beautiful ground-work here laid might have heightened into a character of noble lights and shadows in the future scenes by the hand of a master; but it is subsequently so faded and lost sight of, that we may be inclined to believe the remainder of the play to have fallen into the hands of an inferior artist, who had not power to sustain the original conception; certainly a composition offering stronger contrasts of excellence and weakness, of natural powers and artificial effect, can perhaps seldom be found."

Hickson

§ 95. Samuel Hickson, in *The Westminster and Foreign Quar-*

<sup>1</sup> See § 46 *supra*, written before I had seen these remarks of Mitford's.

<sup>2</sup> In this play, concerning the authorship of which there is so much variety of opinion, I certainly am inclined to agree with Mr. Hallam in seeing *imitations of Shakespeare* rather than such resemblances as denote his powerful stamp.

*terly Review* for April, 1847, reprinted in *N. S. S. Trans.* for 1874, Appendix, p. 25\*.

Hickson's division has been given above, § 13. With Spalding's *Letter*, his paper should be read by all students of the play.

§ 96. Samuel Weller Singer (1783—1858) seems to have Singer. admitted Shakspeare to a share in the play, but has evidently given the subject no attention. See above, § 49.

§ 97. Mr. James Spedding, letter from *Gentleman's Magazine*, Spedding. reprinted in *N. S. S. Trans.*, 1874, App. p. 21.

Also note at p. 18, approving of Hickson's theory with regard to the underplot.

§ 98. Sidney Walker, *Critical Examination of the Text of Shake- Walker. speare*, i. 227, ii. 75, gives all act I. and act V. sc. i. to Shakspeare.

§ 99. Dr. Clement Mansfield Ingleby, *Complete View of the Ingleby. Shakespeare Controversy*, 1861, p. 16:—"In the same year (1623) his fellows, Heminge and Condell, issued the first folio edition of his plays complete, with the exception of *Pericles* and the *Two Noble Kinsmen*, of considerable parts of which he was unquestionably the author." See also *Sh., the Man and the Book*, pt. i., p. 61.

§ 100. Rev. F. G. Fleay confirms Hickson's division by metrical Fleay. tests, *Sh. Manual*, p. 52, but forgets here to give the two prose scenes, II. i. and IV. iii., to Shakspeare as he had done in *N. S. S. Trans.*, 1874, App. p. 61.

§ 101. Professor A. W. Ward, *English Dramatic Literature*, Ward. vol. i. p. 466, reviews some of the leading theories, and inclines to Collier's view,<sup>1</sup> "that Shakspeare remodelled an old play called *Palamon and Arsett* (1594), and that Fletcher afterwards produced another version, in which he retained all of Shakspeare's 'additions,' though 'tampering with them here and there.'" But on the whole, Professor Ward remains "sceptical with regard to" the opinion that the play was written conjointly by Shakspeare and Fletcher, vol. ii. p. 232. He refers to H. von Friesen's paper in *Jahrb.* for 1865 for H. von Friesen. other reasons against Shakspeare's claim.

<sup>1</sup> Prof. Ward, i. 466, wrongly ascribes this view to Dyce instead of Collier. A few lines down he also writes Dyce instead of Darley, quoting from the passage given by me in § 89.

- W. C. Hazlitt. § 102. Mr. W. C. Hazlitt, *Shakespeare's Library*, vol. iv. p. 112, says:—"Assuming the first, and portions of the last, act to be Shakespeare's, we are perhaps authorized to assume that the poet died, leaving this much written, and that for the rest we are debtors to the pen of Fletcher."
- Delius. § 103. Professor N. Delius rejects the hypothesis that either Shakspeare or Fletcher had a hand in this play, and assigns it some hypothetical "Anonymus." See *Jahrbuch d. d. Sh. Gesellschaft*, vols. xii. and xiii., for a full exposition of the Professor's views.
- Abbott. § 104. Dr. E. A. Abbott, *N. S. S. Trans.*, 1874, p. 76, quite believes with Mr. Fleay "that Shakspeare's part may be disentangled from the Fletcherian part of the *Two Noble Kinsmen*."
- Nicholson. § 105. Dr. B. Nicholson, in the same discussion (p. 78), agreed with Dr. Abbott's remarks.
- Simpson. § 106. Mr. Richard Simpson (p. 82) "wrote that he had read the *Two Noble Kinsmen* carefully, and agreed with Mr. Hickson and Mr. Fleay in their division of the play," but (p. 83) thought that "the speeches of Arcite in Act I. sc. ii. are Shakspeare's, and not Fletcher's, as Mr. Hickson contends, although they do contain rather over the Shaksperian average of double-ended lines."
- Ingram. § 107. Dr. John Kells Ingram, in his paper on 'The Light- and Weak-Ending Test,' *N. S. S. Trans.*, 1874, pp. 442—464, comes to no definite conclusion about the authorship. His four objections I have taken above (§ 27) as the most convenient statement of the chief arguments against Shakspeare's claim, and to them I may now add his concessions:—"Still, it is certain that there is much in it that is *like* Shakspeare, and some things that are worthy of him at his best; that the manner, in general, is more that of Shakspeare than of any other contemporary dramatist; and that the system of verse is one which we do not find in any other, while it is, in all essentials, that of Shakspeare's last period. I cannot name any one else who could have written this portion of the play." (p. 454.)
- Dowden. § 108. Prof. Edward Dowden, *Shakspeare Primer*, p. 156, like Dr. Ingram, hesitates to express any very positive opinion, but says, "the Shakspeare portions of the play will repay a careful study. The characterisation may be faint, but there are animated pieces of

dialogue, magnificent single speeches, and remarkable Shaksperian turns of expression and imagery. . . . The underplot of Fletcher, made up of indecency and trash in about equal proportions, is but slightly connected with the nobler portion of the drama. Shakspeare's portion was probably written before his latest fragment, that of *Henry VIII*. He was at that time abandoning dramatic authorship, and seems to have been willing that Fletcher should be the heir to his genius."

§ 109. Dr. Hermann Ulrici (*b.* 1806), *Sh.'s Dramatic Art* Ulrici. (transl. L. D. Schmidt, vol. ii. pp. 403-411), examines the play at some length, and concludes that it is by Fletcher in imitation of Shakspeare.

§ 110. Mr. F. J. Furnivall has had several opinions on the Furnivall. question of authorship. At first, carried away by Hickson's paper and the wave of metrical tests which inundated criticism in 1874, he accepted Hickson's division. But "the light that lies in woman's eyes"—"the cleverest and most poetic-natured girl-friend" (p. vii, Spalding), helped Mr. Furnivall to a second opinion. In his Forewords to the Society's reprint of Spalding (p. ix), he does not think the "evidence that Shakspeare wrote all the parts that either Prof. Spalding or Mr. Hickson assigns to him, at all conclusive. If it could be shown that Beaumont or any other author wrote the supposed Shakspeare parts, and that Shakspeare toucht them up, that theory would suit me best. It failing, I accept, for the time, Shakspeare as the second author, subject to Fletcher having spoilt parts of his conception and work."

In the *Leopold Shakspeare, Introduction*, p. xcix, Mr. Furnivall's "present feeling is to substitute 'some' for the word 'many' in the passage" to be next quoted, from

§ 111. Mr. J. Herbert Stack's paper appended to the Society's Stack. reprint of Spalding, p. 116:—"I should incline to the middle opinion,<sup>1</sup> that Shakspeare selected the subject, began the play, wrote

<sup>1</sup> I have to request owners of the Society's reprint of Spalding to cancel the note on p. 116 (with my initials): it is an extract from a private letter, not intended for publication, and written before I had made up my mind on the subject.—H. L.

many passages; had no underplot, and generally left it in a skeleton state; that Fletcher took it up, patched it here and there, and added an underplot; that Fletcher, not Shakspeare, is answerable for all the departures from Chaucer, for all the underplot, and for the revised play as it stands."

Skeat.

§ 112. Prof. W. W. Skeat's division has been given above, § 13. Prof. Skeat thinks that Fletcher has touched up the speeches of Palamon and Emilia, and does "not feel convinced that we have Shakespeare's work in ll. 1—17, or much beyond l. 68" of Act V. sc. i. On the whole he accepts Hickson's division, though with some hesitation as regards III. ii., IV. iii., and certain parts of V. i. Prof. Skeat dates the play 1612. "It may be remembered that the date of our Authorised Version of the Bible is 1611; so that we may fairly suppose our play to have been nearly contemporaneous with the publication of that important Book" (p. xxi).

Swinburne.

§ 113. Mr. A. C. Swinburne, *A Study of Shakespeare*, pp. 93, 142, 215—220. "Among all competent scholars and all rational students of Shakespeare there can have been, except possibly with regard to three of the shorter scenes, no room for doubt or perplexity on any detail of the subject since the perfect summary and the masterly decision of Mr. Dyce [? Spalding]. These three scenes, as no such reader will need to be told or reminded, are the two first soliloquies of the Gaoler's Daughter after the release of Palamon, and the scene of the portraits, as we may in a double sense call it, in which Emilia, after weighing against each other in solitude the likenesses of the cousins, receives from her own kinsfolk a full and laboured description of their leading champions on either side. Even setting apart for once and for a moment the sovereign evidence of mere style, we must recognise in this last instance a beautiful and significant example of that loyal and loving fidelity to the minor passing suggestions of Chaucer's text which on all possible occasions of such comparison so markedly and vividly distinguishes the work of Shakespeare's from the work of Fletcher's hand. Of the pestilent abuse and perversion to which Fletcher has put the perhaps already superfluous hints or sketches by Shakespeare for an episodic underplot, in his transmutation of Palamon's love-stricken and luckless

deliverer into the disgusting burlesque of a mock Ophelia, I have happily no need as I should certainly have no patience to speak." In a note, Mr. Swinburne adds: "Except perhaps one little word of due praise for the pretty imitation or recollection of his dead friend Beaumont rather than of Shakespeare, in the description of the crazed girl whose 'careless tresses a wreath of bullrush rounded, where she sat playing with flowers for emblems at a game of love and sorrow—but liker in all else to Bellario by another fountain-side than to Ophelia by the brook of death."

I have refrained from obtruding corrections upon the various opinions here briefly enumerated, but I must ask, are we to understand from the words "dead friend Beaumont" that Mr. Swinburne places the completion of this play after Beaumont's death, March 6th, 1616? If so, we might expect "dead friend Shakespeare" also, as he died on the 23rd of the succeeding month.

§ 114. I have to thank Miss Eleanor Marx for her great kindness in hunting up and transcribing in full the opinions *and arguments* of the critics named in the following §§:—72, 73, 74, 76, 77, 78, 79, 80, 81, 82, 84, 88, 92, 94, and 99. Thanks.

In addition to the acknowledgments already expressed (*Bibliography*, p. xii) to several gentlemen for their assistance, I have to renew my thanks to Mr. Furnivall for the care with which he has seen this part of my work through the press, and for the useful headings which he has placed to the pages. I am also indebted to him for many valuable suggestions, received from time to time, which I have embodied in my work.

§ 115. The Society has now a fairly complete Trial-Edition of this "Doubtful Play," including Bibliographical Preface, Literal reprint of the Quarto, Folio Collation, chief critical variations, revised text, copious notes, Introductory Dissertation on the three-fold subject of source, authorship, and date; synoptical History of Opinion, and Concordance to every important word in the play. Conclusion.

My final revisions of the text will be found in the *Leopold Shakspeare*.

For seven years I have had some part or other of this work on my hands, and have gradually got through it, amid great distractions



82\* § 115. THANKS TO MRS. HAROLD LITTLEDALE.

and hindrances to continuous study. Palamon and Arcite have been my companions in many places: on the hills of Wicklow, in the Libraries of Trinity College, Dublin, and the British Museum, beneath the pines of the Black Forest, in the pleasant fields of Leicestershire, and amid the brighter surroundings of my Indian home.

Here, thanks to my wife's help, the Introduction and Concordance have been finished, at least two years sooner than without her aid would have been possible, and my task is done at last.

HAROLD LITTLEDALE.

*Baroda, India, Sept. 5th, 1880.*

## POSTSCRIPT.

I ADD here a few parallels to those given in my Introduction to the *Two Noble Kinsmen*, to illustrate coincidences of thought and expression between Shakspeare's undoubted works and that play.

(1) *Othello*, III. iii. 386 :

“ If there be cords, or knives,  
Poison, or fire, or suffocating streams,  
I'll not endure it.”

2 *N. K.*, I. i. 142 :

“ Cords, knives, drams, precipitance.”

(2) *Ant. and Cleopatra*, IV. xiii. 161 :

“ as it determines, so  
Dissolve my life.”

2 *N. K.*, III. ii. 29 :

“ Dissolve my life.”

(3) *Ant. and Cleopatra*, V. ii. 231 :

“ And when thou hast done this chare.”

2 *N. K.*, III. ii. 20 :

“ All's chared when he is gone.”

(4) *Ant. and Cleopatra*, II. i. 26 :

“ That sleep and feeding may prorogue his honour  
Even till a Lethe'd dullness.”

{ 2 *N. K.*, I. i. 196 :

“ Prorogue this business.”

{ 2 *N. K.*, I. i. 159 :

“ his army full  
Of bread and sloth.”

(5) 2 *Henry IV.*, I. i. 192—200 :

“ My lord, your son had only but the corpse,  
But shadows and the shows of men to fight ;  
For that same word, rebellion, did divide  
The action of their bodies from their souls ;  
And they did fight with queasiness, constrained,  
As men drink potions, that their weapons only  
Seem'd on our side ; but, for their spirits and souls,  
That word, rebellion, it had froze them up,  
As fish are in a pond.”

{ 2 *N. K.*, I. ii. 96; I. ii. 112.  
 { 2 *N. K.*, III. i. 66:

“Their valiant temper  
 Men lose when they incline to treachery;  
 And then they fight like compell'd bears,  
 Would fly, were they not tied.”

(6) 2 *Henry IV.*, II. iii. 21—32:

“he was indeed the glass  
 Wherein the noble youth did dress themselves;  
 He had no legs that practised not his gait,” &c.

(See passage.)

2 *N. K.*, I. ii. *passim*; note l. 44:

“what need I  
 Affect another's gait,” &c.

(7) *Mid. Night's Dream*, IV. i. 182:

“We'll hold a feast in great solemnity.  
 Come, Hippolyta.”

2 *N. K.*, I. i. 221:

“the feast's solemnity  
 Shall want till your return.”

Especially weigh the following parallels:—

(8) *Ant. and Cleopatra*, III. iv. 12—20:

(*Octavia*) . . . . “A more unhappy lady,  
 If this division chance, ne'er stood between,  
 Praying for both parts:  
 The good gods will mock me presently,  
 When I shall pray, ‘O, bless my lord and husband!’  
 Undo that prayer, by crying out as loud,  
 ‘O, bless my brother!’ Husband win, win brother,  
 Prays, and destroys the prayer; no midway  
 'Twixt these extremes at all.”

2 *N. K.*, V. i. 151—160.

(9) *Sonnet cxlvii.*:

“My love is as a fever, longing still  
 For that which longer nurseth the disease;  
 Feeding on that which doth preserve the ill,  
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2 *N. K.*, I. iii. 89:

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- Ask.** *v. t.* to — you anything, I.1.204; III.6.91, 168; IV.1.32, 38; IV.2.37, 47, 50, 51; V.1.105; V.2.5, 18; *Epil.* 1.
- Aspect.** *n.* a most menacing —, V.3.45.
- Aspire.** *v. i.* too ambitious to — to him, *Prol.* 23.
- Aspray.** *n.* as —s do the fish, subdue before they touch, I.1.138.
- Assistant.** *n.* th' —s made a brave redemption, V.3.82.
- Assurance.** *n.* I.3.94; V.1.134.
- Assure.** *v. t.* villainy —d, I.2.64; with mind —d, I.2.97; — upon my daughter, II.1.7; II.5.56; I'll — you, IV.1.24; IV.3.41; V.2.77.
- At.** *prep.* I.1.60; fortune — you dimpled her cheek with smiles, I.1.65, 84; grinning — the moon, I.1.100, 117, 211; I'll follow you — heels, I.1.221; I.2.9; is — hand, I.2.92; I.3.22; — adventure, I.3.75; — liberty, I.4.35; II.1.8, 34, 42; II.2.2, 88, 166, 167, 210, 240, 258; II.5.55; II.6.2;

- III.1.26, 88; III.5.16, 24, 124; III.6.60; have — thy life! III.6.131, 177; — better time, IV.1.30; — least two hundred, IV.1.127; IV.3.1; — liberty, V.2.96; have — the worst, *Epil.* 10.
- Athenian.** *n.* —s, III.1.3.
- Athens.** *pr. n.* I.1.223; I.4.49; II.3.46; V.4.55.
- Attend.** *v. t.* as patiently I was —ing sport (= *fishing*), IV.1.55; that in lag hours — for grey approachers, V.4.8.
- Attendance.** *n.* your — cannot please heaven (= *service*), III.1.110.
- Attention.** *n.* lay — to the cry, V.3.91.
- Attentive.** *adv.* — I gave my ear, IV.1.56.
- Attribute.** *v. t.* who only —s the faculties of other instruments to his own nerves and act, I.2.67.
- Auburn.** *See* **Aborne**, IV.2.125.
- Audacity.** *n.* — and manhood, III.5.36.
- Audience.** *n.* due — of the gods, I.2.83.
- Augel.** *Theobald's conj.* for *Angel*, *Ital.* 'augello,' *bird*, I.1.16.
- Aught.** *n.* is there — else to say? III.6.93; were there — in me, V.1.20.
- Aulis.** *pr. n.* [*O. Edd.* *Anly*] at the banks of —, I.1.212. *See* *Notes*.
- Aunt.** *n.* mine —'s son, III.6.94.
- Auspiciously.** *adv.* I do take thy signs —, V.1.67.
- Author.** *n.* learned —s, III.5.40.
- Authority.** *n.* of more —, I 'm sure more love, III.6.231.
- Away.** *adv.* [*Tyrrell reads* 'way for way, I.1.104]; —! II.3.59; and these house-clogs —, III.1.43; — with this strain'd mirth, III.3.43; III.5.71, 92; III.6.66; IV.1.97, 102; V.1.94; I'll — straight, V.2.101; V.3.141.
- Awhile.** *adv.* II.2.225; *Epil.* 3.
- Axe.** *n.* a well-steel'd —, the staff of gold, IV.2.115.
- Ay.** *adv.* [*Quarto always I*] [*Sympson conj.* *Ay!* for way, I.1.104]; —, do but put, II.3.33; III.5.134; V.2.109.
- Aye.** *n.* for —, I.1.195.
- Babe.** *n.* tell of —s broach'd on the lance, I.3.20; Arcite was no —, V.3.96.
- Bachelor.** *n.* would ha've me di'e a — le'st his ra'ce, V.3.117; the poul'd —, V.1.85 (*in both these passages it is a dissyllable: bach'lor*).
- Back.** *v. t.* [horses] by a pair of kings —t (= *ridden*), III.1.21.
- Backward.** *adv.* presently — the jade comes o'er, V.4.81.
- Bacon.** *n.* a gammon of —, IV.3.32.
- Bad.** *adj.* 'tis — he goes about, I.2.98.
- Baldrick.** *n.* hung by a curious —, IV.2.86.
- Ball.** *See* **Stoolball**, V.2.74.
- Balm.** *n.* our richest —s, I.4.31; —s and gums, I.5.4.
- Band.** *n.* continue in thy — (*sc.* of followers), V.1.162.
- Banish.** *v. t.* —ed the kingdom, II.3.1, 2; II.2.246; III.6.143, 251.
- Banishment.** *n.* III.6.218, 257. *In plural:* our —s, II.2.37; with their —s, III.6.214.
- Bank.** *n.* i. (*of a river*) the — of any nymph, III.1.8.  
ii. (= *embankment*) than humble —s can go to law with waters that drift winds force to raging, V.3.99.  
iii. (= *sea-shore*) the —s of Aulis, I.1.212.
- Banquet.** *n.* [*Qo. banquet*] I.1.186; III.1.109; he that led you to this — shall taste to you all, V.4.22.
- Barbary.** *pr. n.* the coast of — a, III.5.60.

- Barbary.** (*name of a country girl*)  
bouncing —, III.5.26.
- Barber.** *n.* I.2.53.
- Bare.** *adj.* — weeds (= *ragged clothes*), I.2.15.
- Bare-armed.** *adv.* Will you fight —? III.6.63.
- Bargain.** *v. i.* as we —, II.2.153.
- Bark.** *v. i.* and when you —, do it with judgment (*spoken to a 'Bavian'*), III.5.37.
- Barlybreak.** (*See Notes*) IV.3.25.
- Base.** *adj.* I am — (= *of mean origin*), II.4.2; — briars, II.2.143; III.3.44; III.6.117. *Comp.*
- Baser:** his — garments, II.5.24; — in it than a cutpurse, II.2.213.
- Basely.** *adv.* to take (= *receive*) my life so —, III.6.267.
- Baseness.** *See Business*, III.1.90.
- Bastard.** *n.* like old Importment's — [*See Notes*], I.3.80.
- Bate.** *v. t.* Keep the feast full, — not an hour on 't, I.1.220.
- Battle.** *n.* [*Qo. bataille*] to strike a — for her, II.2.254; are making —, III.6.134; II.1.28; V.1.166.
- Bavian.** *n.* (= *Baboon. See Notes.*) the — with long tail and eke long tool, III.5.131; where 's the —? [*Qo. Stage Dir. Baum. A misprint for Bavian*], III.5.33.
- Bay.** *n.* that blasts my —s (= *poetic wreath*), *Prol.* 20.
- Bay.** *adj.* A bright — (*sc. horse*), III.6.78.
- Be.** i. *As a verb of incomplete predication:* *Prol.* 1, 5, 7, 9, 16, 21, 22, 24; I.1.18 [*imperat.*], 31, 34, 36, 38, 39, 53, 55, 59, 61, 62, 65, 80, 84, 89, 98, 103, 106, 109, 120, 121, 125, though it *were* made of stone, 129, 132, 135, 144, 147, 166, as much sorry I should — (*sc. to be*) such a suitor, 188, 204, 219; I.2.26, 72, 84, 85, to — neutral to him *were* dishonour, 100; I.3. been [*Qo. bin, as commonly, the spelling being phonetic*], 18; II.2. 105, if he — but one, 198, 201, 236; II.5.53, 63; III.6. if thou *beest*, 151, that *were* a cruel wisdom, 242; IV.1. — of good comfort, 17, there — new conditions, 29, there *is* at least two hundred [*plural nom., sing. verb*], 127; IV.2. thou *art* alone and only beautiful, 37, 92, —ing so few, 122; IV.3.13, never — enough (*sc. boiled*), 32, I *were* a beast an I 'ld call it good sport, 45; V.1. so your help —! 14, *were* [*subj.*], 20, 21, let it —, 33, 46, women 't *were* they wronged [*grammatical subject singular, verb and real subject plural*], 107, 117; V.2.25, he 'll — the death of her, 67; V.3. as 't *were* i' th' night, 19, if I *were* by, 60, *were* they metamorphosed both into one, there *were* no woman worth [*subj.*], 84, 85, 146; V.4. what ending could — of more content, 15, though it *were* too short, 102; *et passim.*
- ii. *Intransitively:* what worthy blessing can —, but our imaginations can make it ours, II.2.77; it must —, IV.2.148; would not, had I kenn'd all that *were* (= *existed*), V.1.100, &c.
- Beak.** *n.* who endure the —s of ravens, I.1.41.
- Beake.** *Qo. for Brake, q. v.* III.2.1.
- Bear.** *v. t. i.* (= *carry or endure*) I.4.37; II.2.3; ever *bore* gentle token, III.1.37; — a guilty business, III.1.90; — the curses else of after ages, III.6.187; he —s a charging staff, IV.2.140; — thy yoke, V.1.95; — this [*Arcite's body*] hence, V.4.109.
- ii. (= *conduct*) how bravely may he — himself to win her, II.2.256; — us like the time, V.4.137.
- iii. you — a charge there too (= *have a duty*), V.2.101.
- iv. (= *bring forth*) better never *born* [*Qo. borne*] than minister to such harm, V.3.65.
- v. (= *steer*) — for it, master, IV.1.149 [*sc. bear the ship*].

- Bear.** *n.* the lion's and the —'s, I.1.53; fight like compell'd —s, III.1.68.
- Beard.** *n.* yet no — has blest him, IV.2.107.
- Beast.** *n.* II.2.99; you are a — now, III.3.47; I were a —, IV.3.45; poor —, V.2.62.
- Beast-eating.** *adj.* the — clown, III.5.131. [See Notes.]
- Beastly.** *adv.* you shall not die thus — (= *like a beast*), III.3.6.
- Beat.** *v. i. intrans.* your sorrow —s [*as sunlight*] so ardently upon me, That it shall make a counter-reflect 'gainst My brother's heart, and warm it to some pity, I.1.126; it —s upon it [*ship on rock*], III.4.7; this her mind —s upon, IV.3.68.
- ii. trans.* women ought to — me, IV.2.36; Philomels — the ear of the night, V.3.124.
- Beauteous.** *adj.* I.1.219; III.1.18.
- Beautiful.** *adj.* alone, and only, —, IV.2.38.
- Beauty.** *n.* her —ies, II.2.142, 148; this —, II.2.154, 155; those —ies in her (= *perfections*), II.2.169; —, II.2.181; a noble —, II.3.11; dearest —, II.5.38; III.6.31, 162, 247; all those —ies (= *beautiful qualities, perfections*), IV.2.8; IV.2.39, 64, 149.
- Because.** *conj.* II.2.195; II.5.44; III.6.244.
- Beck.** See **Brake**, III.2.1.
- Becking.** *n.* follow the — of our chance (= *beckoning*), I.2.116.
- Beckoning.** *n.* with a — informs the tapster to inflame the reckoning, III.5.129.
- Become.** *i. v. i. and pp.* II.6.24; our business is — a nullity, III.5.54; what will — of them, III.6.288; IV.3.70; — the executioners, V.4.121; —s the rider's load, V.4.82.
- ii. v. t.* may — him (= *suit*), IV.2.31; all this shall — Palamon (= *befit*), IV.3.75; melancholy —s him nobly, V.3.50.
- Bed.** *n.* the honour of your —, I.1.30; what —s our slain kings have, I.1.40 (= *grave*); I.3.52; we 'll to —, V.2.86. See **Death**.
- Bedfellow.** *n.* mercy and manly courage are —s in 's visage, V.3.44.
- Beech.** *n.* a broad —, III.3.41.
- Been.** [*Qo. bin*] I.4.25. See **Be**.
- Before.** *prep.* *i.* our hands advanced — our hearts (= *further than, doing work which our hearts disapprove of*), I.2.112; — my liberty (= *in preference to*), II.2.160; cure him — Apollo (= *quicker than*), V.1.83. *ii. As ordinarily:* I.1.39, 139, 155; II.1.3; II.3.57; III.1.74; III.4.9; III.5.19, 123; III.6.84, 178, 294; IV.1.4, 75; V.1.1, 12, 31, 38; V.2.23. See **'fore**, IV.1.75.
- Before.** *adv.* I.1.211; I.2.4, 58; III.6.257.
- Beg.** *v. t.* myself to —, III.2.23; the man that was —ged and banished, III.6.143; I — first, III.6.209; IV.1.9; never —ged but they prevailed, IV.1.26; IV.1.76.
- Beget.** *v. t.* ever —ting new births of love, II.2.80.
- Begging.** *n.* our holy —, I.1.156; 't is worse to me than —, III.6.266.
- Begin.** *v. t.* I.2.28, 35; I.3.67; V.1.93; V.4.21.
- Beginning.** *n.* a cold —, III.5.101.
- Beguile.** *v. t.* — the gout and rheum, V.4.7.
- Behalf.** *n.* in our —s, II.3.53.
- Behaviour.** *n.* IV.3.8; V.3.118.
- Behest.** *n.* friends' —s, I.4.40.
- Behind.** *prep.* II.2.13; IV.1.53, 99; IV.2.83.
- Behold.** *v. t.* I.1.113; I.4.5; II.2.9, 133; IV.3.55; which never yet *beheld* thing maculate, V.1.145.
- Behoof.** *n.* convent in their —, I.4.31.

- Belief.** *n.* nature now shall make and act the story, the — both seal'd with eye and ear (= *the credibility of the scene*), V.3.14.
- Believe.** *v. t.* I.3.87, 88; II.2.4; —, his mother was a wondrous handsome woman, II.5.19; —, you'll find it so [*See 'leave*], IV.1.47; IV.1.98; IV.3.39; V.1.117, 118.
- Bell.** *n.* Harbinger with her — dim [*See Hairbell*] (= *blossoms*), I.1.9; ring the —, III.2.19; more like a — than blade, V.3.6; play 'qui passa' on the —s and bones, III.5.86; a hawk, and her —s were cut away, III.5.71.
- Bellona.** *n.* The helmeted —, I.1.75; the great — I'll solicit, I.3.13.
- Below.** *prep.* — his art, *Prol.* 28; III.4.20.
- Bend.** *v. t.* mak'st affections —, I.1.229; do the deed with a *bent* brow, III.1.101; — your spirits towards him (= *pray*), V.1.148; his eye is like an engine *bent* (= *cocked*), V.3.42.
- Beneficial.** *adj.* a — foe, III.6.22.
- Benefit.** *n.* a —, a mercy, II.3.1.
- Bent.** *n.* the — of woman's fancy, IV.2.33 (= *the direction of woman's love*).
- Bequeath.** *v. t.* I am a suitor that to your sword you will — this plea, III.1.115; first —ing of the soul to, III.6.148.
- Bereave.** *v. t.* I must awhile — you of your fair cousin's company (= *deprive*), II.2.225.
- Beshrew.** *v. t.* — mine eyes, II.2.158; — my heart, II.5.62.
- Beside.** *adv.* each errant step — is torment (= *each step not progressing directly to a grave is*), III.2.34; —, I have another oath (= *moreover*), III.6.230.
- Besides.** *adv.* —, my father must be hanged, V.2.80.
- Best.** *adj.* — solicitation (= *most favourable*), I.1.170; those — affections, I.3.9; I.3.48; all our — their — skills tender, I.4.46; II.2.136; II.3.77; my — piece, II.5.14; III.2.32, 33; nature with all her — endowments, IV.2.8; V.2.52.
- Best.** *adv.* knowest, I.1.159; I.3.10, 47; II.5.3; IV.1.122; V.1.158; V.3.39, 77.
- Best-tempered.** *adj.* those affections that the heavens infuse in their — pieces, I.3.10.
- Bestow.** *v. t.* II.4.10; did first — on him, V.4.50.
- Betake.** *v. refl.* again — you to your hawthorn house, III.1.82.
- Betime.** *adv.* must rise — (= *early*), V.2.60.
- Betray.** *v. t.* IV.1.70; — a beauty, V.1.103.
- Better.** *subst.* encountered yet his —, V.3.123.
- Better.** *adj.* II.2.21; II.3.38; II.5.43, 47; II.6.10; III.5.151; III.6.89, 225; IV.1.30; IV.2.62, 87; IV.3.5; V.2.7; V.3.64, 65; *Epil.* 16.
- Better.** *adv.* II.1.5; II.2.113; II.4.26.
- Between.** *prep.* I.3.81 [*See 'tween*]; I.3.67; II.2.174, 219; II.3.43; III.1.12 [*See In*]; III.1.97, 113; — the passages of this project (= *among*), IV.3.86; and —, ever was, IV.1.80; V.1.10; V.3.128, 129.
- Betwixt.** *prep.* — ye, V.1.16.
- Bevy.** *n.* IV.1.71.
- Beyond.** *prep.* I.2.65; I.3.26; II.6.11; (= *exceeding*) II.3.5; I went — all women (= *excelled*), III.6.206.
- Bid.** *v. t.* — him that we, I.1.91; what that banquet —s thee to, I.1.186; he —s 'em charge, II.2.251; — farewell, 5.4.19.
- Bier.** *n.* [*Qo. beere*] I'll weep upon his —, III.6.308.
- Bigger.** *adj. comp.* more —, I.1.125; IV.2.94.
- Bind.** *v. t.* why am I *bound*, I.2.50; does — me to her, I.1.37;

- having *bound* things scattered, I. 4.48; — these wounds up, IV. 2.1; I am much *bound* to him (= *obliged*), V.2.44.
- Birch.** *n.* the — upon the breeches of the small ones, III.5.111.
- Bird.** *n.* — melodious or — fair, I.1.17.
- Birth.** *n.* new —s of love, II.2.81; the —s of noble bodies, IV.2.9.
- Birthday.** *n.* her fair —, II.5.36.
- Birthright.** *n.* the — of this beauty (= *title to*), III.6.31.
- Bitter.** *adj.* sweet and — (*sc.* tidings), V.4.47.
- Black.** *adj.* a — -haired man, III.3.31; — ey'd maids, IV.1.72; complexion nearer a brown than —, IV.2.79; IV.2.83; her — mantle (= *darkness*), V.3.25; a — one (*sc.* horse), V.4.40.
- Blade.** *n.* (*of a sword*) V.3.6.
- Blast.** *v. t.* that —s my bays, *Prolog.* 19; your wheaten wreath was then nor thrashed nor —ed, I.1.65; to — whole armies, II.2.25; to — my wishes, II.2.171.
- Blazon.** *n.* not finding in the circuit of my breast any gross stuff to form me like your —, III.1.47.
- Bleed.** *v. i.* I.2.20; III.5.81; wounds . . . — to death, IV. 2.2.
- Bleeding.** *n.* this question, sick between 's, by — must be cured (*a reference to the medical practice of cupping, but here = bloodshed*), III.1.114.
- Blend.** *v. t.* — your spirits with mine, V.1.72.
- Bless.** *v. t.* —ing their sense (= *gratifying*)! I.1.15; *blest*, III.1.10; lovers yet unborn shall — my ashes, III.6.253; yet no beard has —t him, IV.2.107; Jupiter — us! IV.3.30; V.1. 128.
- Blessed.** *subst.* we of the —, IV. 3.26.
- Blessed.** *adj.* a — goddess, II.2. 164, 234, 235, 249; III.1.13; this *blest* morning, III.6.13; — souls, V.4.96; the — spirits, IV.3.18.
- Blessing.** *n.* two mere —s, II.2. 58, 76.
- Blind.** *adj.* some — priest, V.2. 78; two must needs be — (= *dead*) for it, V.3.146.
- Blinded.** *adj.* ever — Fortune, II 2.38.
- Blissful.** *adj.* the — dew of heaven does arrose you, V.4.102.
- Blister.** *v. i.* our lords lie —ing 'fore the visitating sun, I.1.146.
- Blood.** *n. i.* the — of mine that 's sibbe to him, I.2.72, 79; the — we venture, I.2.109; am I not part of your —, II.2.186; falsest cousin that ever — made kin, III.1.38; it (*sc.* wine) breeds good —, III.3.17; III.6.95; IV.2.60; weep —, IV.2.148; V.1.43; — of men, V.1.47; heal'st with — (= *by bleeding*), V.1.64; V.1.141.
- ii.* the duke hath taken notice both of his — (= *breeding*) and body, II.2.230.
- iii.* dearer in love than — (= *kinship*), I.2.1; II.2.173.
- Blood-stain'd.** *adj.* if he i 'th' — field lay swoln, I.1.99.
- Bloom.** *v. i.* yon —ing apricocke, II.2.238.
- Bloom'd.** *adj.* — May (= *flowery*), III.1.3.
- Blossom.** *n.* I.3.68; boughs that blush with thousand —s, III.6. 243.
- Blossom.** *v. i.* II.2.235.
- Blot.** *n.* a — i' th' business, V.2. 81.
- Blow.** *n.* disgrace and —s, II.5. 59; my —s, III.6.23; every — that falls, V.3.3.
- Blow.** *i. v. t.* — wind i' th' breech on us (= *are behind us*), II.3.47; whose fame is —n abroad, III. 5.116; to — that nearness out that flames between ye, V.1.10; whose breath —s down, V.1.52.
- ii. v. i.* marigolds on death-beds —ing, I.1.11; how modestly she

- [*sc. rose*] —s, II.2.139; II.2.144.
- Blubber'd.** *adj.* rotten kings or — queens, I.1.180. (*This word has deteriorated since Shakspeare's time. Spenser often uses it as here = tearful.*)
- Blue.** *adj.* — clouds, V.1.54.
- Blush.** *n.* chaste —es, II.2.140; no more blood than will make a —, V.1.141.
- Blush.** *v. i.* modest scenes —, *Pro.* 4; this —ing virgin, II.2.260; a —ing maid, III.6.205; boughs that — with thousand blossoms, III.6.243; have —ed at, V.1.103.
- Boar.** *n.* the scythe-tusk'd —, I.1.79; Meleager and the —, III.5.18.
- Boast.** *v. i.* V.1.120.
- Bode.** *v. i.* the —ing raven (= *ill-boding*), I.1.20; Pal. had the best —ing chance, V.3.77.
- Body.** *n. i.* noble —ies, II.2.65, 217, 230; II.3.72; II.4.23; II.5.21; swim with your —ies, III.5.28; the births of noble —ies, IV.2.9; IV.2.101, 119; V.1.13, 135; V.3.79.
- ii. the — of our sport (= *main portion*, i.e. *Gerrold*), III.5.121.
- iii. cast yourselves into a — decently, III.5.121.
- Boiling.** *n.* —, hissing, IV.3.27, 32.
- Boisterous.** *adj.* — and rough jadrie, V.4.72.
- Bold.** *adj.* his — ends, I.2.17; II.2.251; III.1.65, 92; be — to ring the bell, III.2.19; a —er traitor, III.6.141; — gravity, IV.2.41; —est language (= *most shameless*), V.1.124; the two — (= *valiant*) titlers, V.3.83; I am not —, *Epil.* 11.
- Boldly.** *adv.* II.2.35; V.1.68.
- Bond.** *n.* any generous —, I.2.50.
- Bondage.** *n.* II.1.33.
- Bone.** *n. i.* shake the —s of that good man, *Pro.* 17; to his —s sweet sleep, *Pro.* 29; to burn their —s, I.1.43; give us the —s of our dead kings, I.1.49; —s of your dead lords, I.4.7.
- ii. play 'qui passa' o' th' bells and —s, III.5.86.
- Bonfire.** *n.* like wanton boys through —s, V.1.86.
- Boni.** *Dii* —! (*Latin*), III.5.83.
- Bonny.** *adj.* I can sing 'The Broom' and '— Robin,' IV.1.108.
- Book.** *n.* the — of trespasses, I.1.33. See *Hornbook*, II.3.42.
- Boot.** *n.* — and glory, I.2.70 (= *booty*).
- Bootless.** *adj.* — toil, I.1.153.
- Born.** *p. p. adj.* [*Qo. borne*] — to uphold creation, I.1.82.
- Borrow.** *v. t.* Cynthia with her —'d light, IV.1.150.
- Bosom.** *n.* I.2.61; I.3.17; mortal —s, V.1.131.
- Both.** *pron. Pro.* 2; II.2.166, 275, 286, 290, 302; IV.1.51; IV.2.50, 54, 68, 25, 85.
- Both.** *adj.* I.4.1; III.1.89; III.6.29, 136, 137, 172, 184, 213; IV.1.7; IV.3.59, 167; V.3.15, 92.
- Both.** *conj.* II.2.230; V.1.55.
- Bottle.** *n.* some 200 —s, and 20 strike of oats, V.2.64.
- Bottom.** *n.* the bottom of these miseries, II.2.56.
- Boughs.** *n.* [*Qo. bowes*] III.1.6; III.6.243.
- Bouncing.** *adj.* — Barbary, III.5.26.
- Bound.** *n.* shrunk thee into the — thou wast o'erflowing, I.1.84.
- Bound.** *adj. p. p.* whither now are you — -a? III.5.64 (= *going: of a ship*).
- Bound.** *v. i.* —s, comes on end (= *leaps*), V.4.47.
- Bound.** *v. t.* who hath —ed our last minute (= *fixed the limit of*), I.2.103.
- Boundless.** *adj.* thy — goodness, I.1.51.
- Bounty.** *n.* I.1.64.

- Bow.** *n.* [Diana's] —, V.1.94.
- Bow.** *v. t.* he —s his noble body, II.4.23; — not my honour (= *bend*), III.6.226; — down your stubborn bodies, V.1.13; — before the goddess, V.1.135.
- Bowels.** *n.* out from the — of her holy altar, V.1.164.
- Bowling.** *n.* top the —, IV.1.146 (= *bowline*).
- Boy.** *n.* a fair —, II.2.120; II.3.27, 46, 49, 59, 70; III.4.10; III.5.21, 24, 76, 92, 143; III.6.34; IV.1.59, 129 (= *ship's boy*), 148; lovely —, IV.2.17; Narcissus was a sad —, IV.2.32; wanton —s, V.1.86, 116; *Epil.* 2. See **School-boy and Smallness**.
- Brace.** *n.* a — of horses, III.1.20.
- Bracelet.** *n.* his iron —s (= *hand-cuffs*).
- Brain.** *n.* how her — coins! IV.3.34; knock thy —s out, II.2.221.
- Brake.** *n.* [*Qo.* beake] he has mistook the — I meant, III.2.1.
- Branded.** *p. p. adj.* a — villain, II.2.202.
- Brave.** *adj.* a — patience, II.2.59; II.5.22; III.1.78, 81; III.5.61; III.6.43, 233; IV.2.73; six — spirits, IV.2.73; IV.2.102; V.1.167; V.3.4, 82, 115; V.4.95.
- Bravely.** *adv.* i. (= *courageously*), II.2.256; III.6.101; V.4.73.  
ii. (= *finely*) IV.2.154.
- Bravery.** *n.* (= *display, pomp*), IV.2.154.
- Brawny.** *adj.* his arms are —, IV.2.126.
- Bread.** *n.* his army full of — and sloth, I.1.159; swore by wine and —, III.5.47; white —, III.5.80.
- Break.** i. *v. i.* I.2.73; sigh will — from one of them, II.1.4c: bright eyes — each morning 'gainst thy window (= *dawn*), II.3.9; virtue, like a hidden sun, —s through his baser garments, II.5.24; your silence should — out (= *become violently angry*), III.1.62; — comely out before him, III.5.19; III.6.84; girth —, V.4.74.  
ii. *v. t.* I.2.86; dar'st thou — first (*sc.* the compact), III.3.45; she swore by wine and bread she would not — (*sc.* her pledge), III.5.47; for —ing prison, III.6.114; that *broke* thy prison, III.6.139; V.1.55.
- Breast.** *n.* my —s, I.3.67; the circuit of my —, III.1.46; III.4.26.
- Breast.** *v. t.* out —ed (= *outsung*), V.3.127.
- Breath.** *n.* out of —, I.3.82; thy — of mercy, III.6.158; — of tigers (= *endurance*), V.1.40; with the same — smiled (= *at the same moment*), IV.1.93; — of Mars, V.1.52.
- Breathe.** *v. i.* I.4.27; my mistress —d on me, III.1.28; III.3.34; any lady —ing (= *alive*), V.3.89.
- Breathless.** *adv.* almost — swim, *Prol.* 24.
- Breech.** *n.* blow wind i' th' — on 's, II.3.47; let fall the birch upon the —es of the small ones, III.5.111.
- Breed.** *v. t.* which —s a deeper longing, I.1.190; where were you *bred*, II.3.64; II.5.5; feeding me to — me strength, III.1.119; drink a good hearty draught, it —s good blood, III.3.17; we were not *bred* to talk, III.6.28; their lives might — the ruin of my name, III.6.240.
- Breeder.** *n.* a noble — and a pure, *Prol.* 10.
- Briar.** *n.* base —s, II.2.143.
- Bride.** *n.* lie fore — and bridegroom's feet, I.1.14; lead on the —, I.1.208.
- Bride.** *v. t.* a man of 80 winters who a lass of 14 —d, V.1.109.
- Bridegroom.** *n.* lie 'fore bride and —'s feet, I.1.14; the visages of —s, V.4.127.
- Bride-habited.** *adj.* I am — but maiden-hearted, V.1.150.



- Bridehouse.** *n.* may on our — perch or sing, I.1.22.
- Brief.** *adv.* —, I am (= *in brief*), V.1.118.
- Bright.** *adj.* II.2.35; II.2.236; II.5.35; a — bay (*sc.* horse), III.6.78; lady —, III.5.125; III.6.146; — lamps of beauty (= *eyes*), IV.2.39.
- Bright.** *adv.* V.1.3.
- Brim.** *v. t.* the camp a cestron — med with the blood of men, V.1.47.
- Brine.** *n.* — they wept, I.3.22; I have not closed mine eyes, save when my lids scour'd off their — [*Qo. bine*] (= *tears*), III.2.28.
- Bring.** *v. t.* This is the fear we —. *Pro.* 21; I.1.23; I.2.10; I.2.94; fate hath brought them off (= *rescued*), I.3.41; urns and odours — away, I.5.1; this funeral path —s (*sc.* you) to your household's grave, I.5.11; II.2.240, 268; II.3.54; II.4.22; II.6.3; III.1.99; III.3.2, 49; III.6.2, 164, 221; IV.1.17, 25, 71, 109; IV.2.64; I — you news, IV.2.56; IV.2.74; IV.3.17; may — her to eat (= *induce*), IV.3.82; IV.3.88; V.2.24; might be brought to play at tennis, V.2.56.
- Broach.** *v. t.* babes —d on the lance, I.3.20.
- Broad.** *adj.* a — beech, III.3.41; IV.2.84.
- Broken.** *p. p. adj.* — piece of matter (= *filful, incoherent*), IV.3.5. See **Unbroken**.
- Brook.** *n.* (= *rivulet*), II.6.6.
- Broom.** *n.* I can sing *The* —, IV.1.107.
- Broth.** See **Plumbroth**, III.5.5.
- Brother.** *n.* my —'s heart, I.1.128; our all-royal — (*sc.* -in-law), I.3.12; III.6.195, 226; IV.1.101; IV.2.47, 50, 55.
- Brow.** *n.* my —s, II.3.81; do the deed with a bent —, III.1.101; IV.2.19; his — is grav'd, V.3.45.
- Brown.** *adj.* a pretty — wench, III.3.39; this — manly face, IV.2.42; nearer a — than black, IV.2.79.
- Bruise.** *n.* III.6.88.
- Buckle.** *n.* thrust the — through.
- Buckle.** *v. t.* more —d with strong judgment, I.3.57; III.6.57.
- Bud.** *n.* II.2.142.
- Budge.** *v. i.* — not from Athens, I.1.223.
- Bulrush.** *n.* a wreath of —, IV.1.84.
- Burden.** *n.* the — on 't was *Downa, downa*, IV.3.9 (= *refrain*).
- Burn.** i. *v. t.* he will not suffer us to — their bones, I.1.43.  
ii. *v. i.* IV.3.27, 38; let the temples — bright with sacred fires, V.1.3.
- Burst.** *n.* the — of a battle, V.1.61 (*Stage Dir.* p. 86); — of clamour, V.3.77.
- Bury.** *v. t.* now — me, II.2.279; in that I'll — thee and all crosses else, III.6.126; gather flowers to — you, IV.1.78; his brow is *graved* and seems to — what it frowns on, V.3.46.
- Bush.** *n.* III.6.11.
- Business.** *n.* I.1.162, 196, 214; I.3.31; II.1.16; II.2.89; dares any so noble bear a guilty — [*var. conj. baseness*], III.1.90; III.5.54; IV.1.4; IV.3.7; V.1.21; arms in assurance my body to this —, V.1.135; a blot i' th' —, V.2.81; V.3.92.
- But.** *adv.* (= *only*) *Pro.* 25; I.1.229; I.2.12, 87; I.3.67, 83; II.1.26; II.2.103, 155, 198, 205, 209, 214, 234; II.3.19, 27, 33; II.5.40, 55; III.1.33, 75, 87, 108, 116; III.2.11; III.5.52, 144; III.6.15, 18, 91; IV.1.37; IV.2.26, 47; V.1.19, 165; V.2.20; V.3.21, 133; V.4.83, 129, &c.
- But.** *prep.* (= *except*), I.1.81; I.2.27, 31, 94; II.2.41, 42, 77; III.1.80, 91; III.2.5; III.5.83; III.6.87, 105, 192, 239, 250; IV.1.27, 42, 80; IV.3.21; V.2.84; V.3.9, 140; V.4.75, &c. *So-called*

- negative relative* (= *that . . . not*)  
No toy — was her pattern, I.3.72.
- But.** *conj.* I.1.3, 46, 97, 124, 137, 145, 168, 183, 291; I.2.33, 89, 111; I.3.30, 59, 90; I.4.10, 36; II.1.16, 38; II.2.43, 45, 120, 125, 161, 162, 194, 230, 263; II.3.2; II.5.5; III.1.61; III.2.24, 37; III.6.44, 57, 64, 78, 117, 214, 216, 261; IV.1.29, 42, 43, 51, 60, 66, 121, 125; IV.2.20, 32, 54, 95, 117, 124, 131, 144; IV.3.43, 63, 85; V.1.103, 151, 152, 154, 171; V.2.26, 32, 63, 83, 111; V.3.47, 51, 81; V.4.82, 83; *Epil.* 2; &c., &c.
- Button.** *n.* sweeter than her gold —s on the boughs (= *buds*), III.1.6.
- Buy.** *v. t.* I would — you, I.1.122; III.4.22; V.3.112, 113; many will not — his goodness with this note, V.4.42; — dear love, V.4.111.
- Buz!** *interj.* Tell ten! I have posed him! —! III.5.79.
- By.** *prep.* I.1.62, 107, 177, 189; I.2.19, 47, 50; I.3.63, 64; I.4.15, 17; II.1.26; II.2.134, 147, 222, 266; II.3.51, 56, 60; II.5.50; II.6.34; III.1.21, 33, 103, 105, 114; III.3.14, 45; III.4.15; III.5.5, 21, 47, 49, 62, 107, 110, 126, 135; III.6.58, 81, 136, 195, 196, 197, 199, 200, 202, 203, 204, 205, 225, 289; IV.1.43, 44, 58, 64, 112, 118, 127; IV.2.17, 65, 76, 77; V.1.116; V.2.86; V.4.28.
- By.** *adv.* laid — his club, I.1.67; II.2.104; fast —, II.6.6; that grew —, IV.1.89; V.1.11; must needs be — (= *present*), V.3.31; if I were —, V.3.60; and — and — out-breasted, V.3.127.
- Cabin.** *v. i.* they two have —ed, I.3.35.
- Calkin.** *n.* the —'s did rather tell than trample, V.4.55 (= *horse-shoe tips*).
- Call.** *i. v. i.* the king —s for you, I.2.84.
- ii. v. t.* I.3.85; I.4.22; —ed Narcissus, I.4.22; II.2.183, 250; II.3.77; III.1.38, 64, 108; —ed a wolf, III.2.10, 15; the screech-owl —s in the dawn, III.2.36; III.3.32; I —ed him now to answer, III.6.151; III.6.160; IV.1.111; IV.3.45; V.1.78; V.4.123.
- Camp.** *n.* V.1.46.
- Can.** *v. aux.* I.1.86, 169; I.2.43; I.4.43; II.1.18; II.2.57; III.6.139; IV.1.106, 107, etc. *Followed by not*:—I.1.111, 120; I.3.18, 47; II.2.113, 115, 157, 216; II.6.18; III.1.50, 111; III.2.9, 14; III.6.275, 286; IV.1.46; IV.2.54, 102, 152; IV.3.51; V.1.18, 121, etc.
- Canon.** *n.* (= *social rule*), I.2.55.
- Cap.** *n.* III.5.17.
- Capacity.** *n.* most coarse frieze —ies, III.5.8.
- Capanëus.** *pr. n.* (*See Note.*) King — was your lord, I.1.59.
- Capital.** *adj.* T' instruct me against a — grief indeed, I.1.123.
- Captive.** *n.* wast near to make the male to thy sex —, I.1.81.
- Captivity.** *n.* II.1.37; II.2.97.
- Card.** *n.* go to dinner, and then we'll play at —s, V.2.108.
- Care.** *i. v. t.* what — for what thou feel'st not, I.1.180.
- ii. v. i.* II.6.13; I — for nothing, III.2.6; III.6.58; not — for me, V.2.83.
- Careless.** *adj.* past slightly his — execution, I.3.29; her — wear, I.3.73; her — tresses, IV.1.83.
- Carrack.** *n.* (*Qo. carecke*) make a — of a cockle-shell, III.4.14.
- Carrier.** *See Quarter-Carrier*, I.2.108.
- Carry.** *v. t.* to — such a business, I.1.162; my life, if then thou — it (= *conquer*), III.1.78; — it sweetly and deliverly, III.5.29; — your tail, III.5.34; III.6.259; what a brow he —ies, IV.2.19.
- Carve.** *v. t.* — her (*ethical dat.*)

- = 'for' or 'to her'), IV.3.76.  
See **Crave**, II.2.91.
- Casque**. *n.* (*Qo. caske*), III.6.62.
- Cast**. *v. t.* something I may — to you (= *leave*), II.1.2; — yourselves into a body, III.5.20; never — your child away for honesty, V.2.21; —s himself the accounts (= *adds up*), V.2.58; by —ing her black mantle, V.3.25.
- Castor**. *pr. n.* By —! III.6.136.
- Catch**. *v. t.* to — one (*sc.* minnow), I.1.117; which is not —ing (= *infectious*), I.2.45; her attention, IV.3.68; V.1.87.
- Cauldron**. *n.* a — of lead and usurer's grease, IV.3.80.
- Cause**. *n.* our — cries for your knee, I.1.200; II.2.224; III.5.120; III.6.69; my — and honour guard me, III.6.92; I know your cunning, and I know your —, III.6.120; so we may fairly carry our swords and — along, III.6.260; IV.2.98, 144; V.1.73; no such —, *Epil.* 12.
- Cedar**. *n.* II.6.4.
- Celebration**. *n.* this —, I.1.131; omit not anything in the pretended —, I.1.210.
- Celerity**. *n.* with that — and nature, I.1.202.
- Centre**. *n.* the — (*sc.* of the earth), I.1.115.
- Ceremony**. *n.* treble —, I.4.8; the heart of —, III.1.4.
- Ceres**. *pr. n.* the teeming —' foison, V.1.53.
- Cestron**. See **Cistern**, V.1.46.
- Certain**. *adj.* I.2.40; II.3.24; most — you love me not, III.1.101; death is —, V.4.18; *Superl.* tott'ring Fortune, who at her —'st, reels, V.4.21.
- Certain**. *adv.* that was a fair boy, —, II.2.120.
- Certainly**. *adv.* II.2.62; III.6.137.
- Chaff**. *n.* the witless — of such a writer, *Prol.* 19.
- Chaffy**. *adj.* a — lord (= *worthless*), III.1.41.
- Challenge**. *v. t.* III.1.8.
- Chamber**. *n.* II.1.20, 24.
- Chambermaid**. *n.* III.5.126.
- Chance**. *n.* voluble —, I.2.67, 116; the — of war, II.2.3; a thousand —s, II.2.94; thrice blessed —, III.1.13; if it be your — to come, IV.3.18; what pity enough for such a — (= *mischance*), V.3.60; what is the —, V.3.66; — would have it so, V.3.75; P. had the best boding —, V.3.77.
- Chance**. *v. t.* have —d to name you here, II.1.15.
- Changeling**. *n.* a — to him, a mere gipsy, IV.2.43.
- Chapel**. *v. t.* give us the bones... that we may — them, I.1.50.
- Chaplet**. *n.* —s on their heads of daffadillies, IV.1.73.
- Character**. *n.* his nose stands high, a — of honour (= *mark*), IV.2.110.
- Chare**. *v. t.* all 's —d when he is gone (= *done, worked out*), III.2.21.
- Charitable**. *adj.* her — heart, I.2.25.
- Charity**. *n.* the — of one meal lend me, III.1.73.
- Charm**. *n.* this — that I told you of, IV.3.16.
- Charm**. *v. t.* his behaviour so —ed me, V.3.119.
- Charmer**. *n.* you heavenly —s (= *gods*), V.4.131.
- Charge**. *n.* I have this — too (= *command*). P. To discharge my life, II.2.262; you bear a — there too (= *have a duty*), V.2.101.
- Charge**. *i. v. i.* (*sc.* the enemy), II.2.197, 251; III.6.74, 82.  
*ii. v. t.* I — you (= *command*), I.1.222; and —d me live to comfort this unfriended, V.3.141.
- Charging-staff**. *n.* a — embost with silver, IV.2.140.

- Chase.** *n.* [Venus] whose — is this world, and we in herds her game (= *hunting preserve*), V. 1.131.
- Chaste.** *adj.* — blushes, II.2.140; — nights, III.6.200; — Diana, IV.2.58; white as —, V.1.139.
- Chastise.** *v. t.* I.4.6.
- Chastity.** *n.* II.2.142; IV.2.60.
- Chatter.** *v. i.* —ing pie, I.1.21; —ing, cursing, IV.3.27.
- Chaucer.** *pr. n.* —, of all admir'd, the story gives, *Prol.* 13.
- Cheap.** *adj.* too too —, V.4.15.
- Cheaply.** *adv.* I purchase —, V. 3.113.
- Cheek.** *n.* Fortune at you dimpled her — with smiles, I.1.66; your grief is written in your —, I.1.109; —s of damask roses, IV.1.74.
- Cheer.** *n.* good —, I.1.233; heavy —s (= *sad visages*), I.5.4.
- Cheerfully.** V.4.39.
- Cheerily.** *adv.* (*Qo.* cheerly) weigh, my hearts, —, IV.1.144.
- Cherish.** *v. t.* III.1.51.
- Cherry.** *n.* her twinning —ies (= *lips*), I.1.78.
- Cherry.** *adj.* — lips, IV.1.74.
- Chestnut.** *adj.* the — mare, V. 2.61.
- Chicken.** *n.* alas, poor — (*sc.* Palamon), V.2.96.
- Chide.** *v. t.* to be so *chid* (= *rebuked*), II.1.42; I — him not, III.1.107.
- Chiding.** *n.* 't is but a —, II.3.27.
- Child.** *n.* this — (= *play*), *Prol.* 16; Primrose, firstborn — of Ver, I. 1.7; all dear Nature's —ren sweet, I.1.13; sisters' —ren, nephews to the king, I.4.16; —ren of grief and ignorance, II. 2.55; play the — extremely, II. 2.206; love, what a stout-hearted — thou art, II.6.9; with — by him, IV.1.127; what a mere — is Fancy, IV.2.52; maids with —, IV.3.36; V.2.22, 41, 94; V.4.3; are —ren in some kind, V.4. 134.
- Childishly.** *adv.* (*See* *Innocent*), IV.1.39.
- Chin.** *n.* my poor —, I.2.54.
- Chirp.** *v. i.* crickets —, III.2. 35.
- Choice.** *n.* take your —, II.5.54; III.1.88; make —, III.6.285; I have no —, IV.2.35; so fair a — (*sc.* of a wife), V.2.92.
- Choke.** *v. t.* with an eye-glance to — Mars's drum (= *silence*), V. 1.80.
- Choose.** *i. v. i.* I'll —, and end their strife, IV.2.2.  
*ii. v. t.* III.6.45; I should — one, V.1.153.
- Chop.** *v. i.* come between, and — on some cold thought, III.1.13.
- Chorus.** *n.* [*Qo.* *choris*, *rhyming with, Morrice*] III.5.107.
- Chough.** *n.* [*O. Edd.* Clough] — hoar, I.1.20. (*See* *Introd.*, § 43.)
- Cicely.** *pr. n.* —, the sempster's daughter, III.5.44.
- Circle.** *n.* the — of his eyes show fire within him [*Query* circles], IV.2.81.
- Circuit.** *n.* the — of my breast, III.1.46.
- Cistern.** *n.* [*Qo.* *cestron*] makes the camp a — brimmed with the blood of men, V.1.46.
- City.** *n.* I.2.3; I.4.47; this world's a — full of straying streets, I. 5.15; IV.1.97; the stony girths of —ies, V.1.55.
- City-wife.** *n.* a proud lady and a proud —, IV.3.44.
- Clamour.** *n.* —s through the wild air flying, I.5.6; this burst of —, V.3.77.
- Clanging.** *n.* — of armour (*St. Dir.* p. 86), V.1.61.
- Clap.** *n.* — of thunder, III.6.83.
- Clap.** *v. t.* I'll — more irons on you (= *quickly put*), II.2.373; Fame and Honour . . . should — their wings, IV.2.23; — her

- aboard to-morrow night and stow her, II.3.32.
- Clasp.** *v. t.* II.2.32.
- Clean.** *adj.* strong and — (= *well-shaped*), IV.2.114.
- Clear.** *adj.* to make petition —, I.1.157; we are more — spirits, V.4.13. See **Clear-spirited**.
- Clear.** *v. t.* — his own way, III.1.56; Pal. has —ed you, IV.1.18.
- Clear-spirited.** *adj.* — cousin, I.2.74.
- Cleave.** *v. t.* —ing his conscience into twain, I.3.46. See **Crave**, II.2.91.
- Clip.** *v. t.* — my yellow locks, III.4.20.
- Clock.** — that tells our woes, II.2.42.
- Clog.** *n.* these house —s away. See **House**, III.1.43.
- Close.** *adj.* (= *secret*) he shall keep —, II.6.6; — in the thicket, III.5.13; I keep — for all this, — as a cockle, IV.1.128; tells — offices the foulest way (= *private*), V.1.22. See **Concealment**.
- Close.** *adv.* III.6.57.
- Close.** *v. t.* to — mine eyes, II.2.93; not —d mine eyes, III.2.27; — thine eyes, V.4.96.
- Clothes.** my —, II.6.32.
- Cloud.** *n.* like lazy —s, II.2.14; in hallowed —s (*sc.* of incense), V.1.4; blue —s the masoned turrets, V.1.54.
- Clown.** *n.* the beast-eating —, III.5.131; say the schoolmaster's no —, III.5.141.
- Club.** *n.* Hercules . . . laid by his —, I.1.67.
- Coarse.** *adj.* most — frieze capacities, III.5.8; two — smocks, V.2.84.
- Coast.** *n.* — of Barbary-a, III.5.60.
- Coat.** *n.* my green —, III.4.19.
- Cockle.** *n.* Close as a —, IV.1.129.
- Cockle-shell.** *n.* III.4.14.
- Cocklight.** *n.* (= *cock crow, morning twilight*), IV.1.112.
- Coil.** *n.* what a — he keeps (= *tumult*), II.4.18.
- Coin.** *v. i.* how her brain —s! IV.3.34.
- Coinage.** *n.* musical —, I.3.76.
- Cold.** *adj.* dead — winter, II.2.45; a — coward, II.2.255; durst better have endured — iron than done it, II.6.10; some — thought (= *chaste*), III.1.13; quit me of these — gyves (= iron), III.1.72; III.4.1; a — beginning (*pun on* 'all hail'), III.5.101; the dead — ashes of their sons, IV.2.5; all moist and —, V.1.93; — and constant, V.1.137; flint, — as old Saturn, V.4.62.
- Coldly.** *adv.* (= *calmly, coolly*), let me deal — with you, II.2.185.
- Collect.** *v. t.* those —ed here, III.5.103.
- Colour.** *n. i.* (= *pretext*) where every evil hath a good —, I.2.39. ii. (= *hue*) II.2.129, 150; of several —s, IV.1.85; not wanton white, but such a manly —, next to an auburn, IV.2.124.
- Combat.** *n.* V.3.78; the —'s consummation is proclaimed, V.3.94.
- Combat.** *v. t.* — me, II.2.199; to be —ed, IV.3.82.
- Come.** *v. i.* we — unseasonably, I.1.168; I.2.106; that honour which his enemy [*sc.* doth] — in, I.2.109; this rehearsal —s in like old importment's bastard, I.3.79; I.5.7; II.1.3, 14, 45; my hour to — (= *the rest of my life*), II.2.6; II.2.44, 140, 150, 200, 279; II.3.14, 17, 58, 70, 74; II.4.21; III.1.12, 71, 74; III.3.3, 5, 49; III.5.12, 59, 66, 73, 89, 119, 120, 137, 158; III.6.11, 76, 103, 127, 302, 305; IV.1.4, 50, 103, 134, 139, 144; IV.2.50, 56, 71, 152; IV.3.8, 18, 20, 67, 72, 87; V.1.9, 135; V.2.4, 11, 40, 41, 49, 69; V.3.103, 107; V.4.9, 21, 61, 67, 81; *Epil.* 10.

- Comely.** *adv.* break — out before him, III.5.19; V.2.48.
- Comet.** *n.* —s prewarn, V.1.51.
- Comfort.** *n.* good —, I.1.129; I.1.148; now turn we towards your —s, I.1.234; 2.2.9; two —s, II.2.58; be of good —, IV.1.17; bring forth —, IV.3.89; V.4.3; this poor —, V.4.14.
- Comfort.** *v. t.* II.1.43; the gods — her, IV.1.48; to — this unfriended, V.3.141.
- Command.** *v. t.* I.2.56; —s men service, I.2.69; as you —ed, III.5.32; — him die, II.5.41; why her eyes — me, III.6.169; — and threaten Love, IV.2.39; yours to —, V.2.70.
- Commend.** *v. t.* delay —s us to a famishing hope, I.1.167; I — thee [*sc.* to Heaven. = *I bless thee*], III.6.103; let the altars in hallowed clouds — their swelling incense, V.1.4; — we our proceeding, V.1.75; — me to her, V.4.31, 35.
- Comment.** *v. t.* or what fierce sulphur else, to this end made, I — not, V.4.65.
- Commit.** *v. t.* I.3.69; sins have I —ted, IV.2.58.
- Common.** *adj.* to follow the — stream, I.2.10; — conversation, II.2.74.
- Commune.** *v. i.* come to eat with her, and to — of love (= *converse about*), IV.3.67.
- Companion.** *n.* II.3.56; IV.3.78; V.1.119.
- Company.** *n.* draw up the —, III.5.23; have your —, III.5.65; III.5.107; kept her —, V.2.2.
- Compass.** *n.* (*of a ship*). IV.1.141.
- Compassion.** *n.* say I felt — to them both, III.6.213; III.6.239, 271; sweet —, IV.1.11; he's gray-eyed, which yields — when he conquers, IV.2.132.
- Compel.** *v. t.* fight like —led bears, III.1.68. [*F2* *coupel'd.*]
- Complexion.** *n.* IV.2.43; — nearer a brown than black, IV.2.78; his — is as a ripe grape ruddy, IV.2.95.
- Compose.** *v. t.* worth so —d a man (= *a man so —d*), V.3.86.
- Compound.** *v. t.* —ed odours, IV.3.74.
- Concealment.** *n.* tells close offices the foulest way, nor names —s in the boldest language, V.1.123.
- Conceive.** *v. t.* i. by mine own [speech] I may be reasonably —d, I.2.48 (= *understood*).  
ii. women new —d, IV.2.128; that eye of yours —s a tear, the which it will deliver, V.3.137.
- Concern.** *v. t.* their lives — us, I.4.32; it —s your credit, III.6.223; —ing, IV.1.2.
- Condemn.** *v. t.* what not, —ed, I.3.65; II.6.14.
- Condition.** *n.* on fail of some —, I.2.105; on what —s, III.6.252; will you, Arcite, take these —s, III.6.264; new —s (= *terms*), IV.1.29.
- Confess.** *v. t.* a —t traitor, III.1.35; V.4.116.
- Confessor.** *n.* large —s (= *boasters of their viciousness*), V.1.105.
- Confine.** *v. t.* IV.3.64.
- Confirm.** *v. t.* III.6.104; no voice, sir, to — her that way, V.2.15.
- Confound.** *v. t.* (= *destroy*) something I would —, V.1.28; this battle shall — both these brave knights, V.1.166.
- Conjuring.** *n.* these are strange —s, III.6.201.
- Conjurer.** *n.* a —; raise me a devil now, III.5.84.
- Conquer.** *v. t.* II.2.36; compassion when he —s, IV.2.132; the —ed triumphs, the victor has the loss, V.4.113.
- Conscience.** *n.* I.3.46; II.4.12; wild —s III.3.24; o' my —, IV.2.87; against his —, *Epil.* 8.
- Consent.** *n.* against my —, II.1.13.
- Consider.** *v. i.* let him —, I.1.105;

- nor gain made him regard nor loss —, I.3.30; II.6.27; by so —ing, V.4.4.
- Constant.** *adj.* there — to eternity it lives, *Prol.* 14; II.1.32; — queen, V.1.137.
- Constantly.** *adv.* I.4.20.
- Constellation.** *n.* a shining —, IV. 2.18.
- Constrain.** *v. t.* II.2.272.
- Consume.** *v. t.* quarrels — us, II. 2.90.
- Consumer.** *n.* O grief and time, fearful —s, you will all devour, I.1.70.
- Consummation.** *n.* the combat's — is proclaimed by the wind instruments, V.3.94.
- Contemn.** *v. t.* this is he —s thee, III.6.143.
- Contemplative.** *adj.* mute, —, V. 1.138.
- Contempt.** *n.* my — (*sc.* of my duty), III.6.115.
- Contend.** i. *v. t.* peril and want —ing (= *of posing*), I.3.37.  
ii. *v. i.* —ing lovers, IV.2.66.
- Content.** *n.* to his bones sweet sleep! — to you, *Prol.* 30; a more — II.2.100; — and anger in me have but one face, III.1.107; of more —, V.4.16.
- Content.** *adj.* — : the sports once ended we'll perform, II.3.58; be —, III.1.81; III.6.264, 379, 301; V.2.75.
- Content.** *v. t.* III.6.299; any way — ye, *Epil.* 14.
- Contention.** *n.* make me their —, III.6.253; the grace of the —, V.4.108.
- Contentious.** *adj.* their — throats, V.3.125.
- Continue.** *v. t.* I.3.97; she —s this fancy, IV.3.42; the file and quality I hold I may — in thy band (= *retain*), V.1.162.
- Continually.** *adv.* II.2.268; IV. 3.2.
- Convent.** *v. t.* (= *assemble*) all our surgeons — in their behoof (*imperat.*), I.4.31; we — nought else but woes, I.5.9, 10.
- Conversation.** *n.* common —, the poison of pure spirits (= *vulgar intercourse*), II.2.74.
- Convey.** *v. t.* *stage dir.* p. 88.
- Convulsion.** *n.* torturing —s [*sc.* of old age], V.1.113.
- Cool.** *v. t.* under the shadow of his sword may — us, I.1.92; paid with ice to — 'em, I.2.34.
- Cope.** *v. i.* I have foregone, or futurely can — [*sc. with*], I.1. 174.
- Cord.** *n.* —s, knives, drams, precipitance, I.1.142.
- Corect.** *See Court, Crown.* IV. 2.109.
- Corn.** *n.* a field of —, II.3.78.
- Corner.** *n.* I.3.36.
- Cornet.** *n.* short flourish of —s, *st. dir.*, II.5.1; V.3.89, pp. 97, 98. *See Trumpet.*
- Corrector.** *n.* great — of enormous times, V.1.62.
- Corruption.** *n.* (*sc.* of blood) I.2. 74; to keep us from — of worse men, II.2.72.
- Corslet.** *v. t.* when her arms shall — thee (= *clasp thee as in a —*), I.1.177.
- Cost.** *n.* welcomes to their —, III.5.128.
- Cost.** *v. t.* — us the loss of, V.4. 110.
- Costliness.** *n.* his richness and — of spirit lookt through him, V. 3.97.
- Costly.** *adj.* be more — than your suppliant's war, I.1.132.
- Couch.** if thou — but one night with her, I.1.182.
- Could.** *See Can.* I.1.168; II.1.42; II.2.67, 123, &c.
- Counsel.** with — of the night I will be here (= *secrecy*, cf. 'to keep one's own —'), III.1.83.

- Count.** *n.* when our — [*sc.* of years] was each eleven, I.3.53.
- Count.** *v. t. i.* (= *number*) —ing the flinty pavement, V.4.58.  
ii. (= *consider*) these that we — errors, IV.2.31.
- Counter-reflect.** your sorrow beats so ardently upon me that it shall make a — 'gainst my brother's heart, and warm it to some pity, I.1.127.
- Country.** *n.* II.2.7; that cursed man that hates his —, II.2.201; II.5.5; III.6.290.
- Country.** *adj.* some — sport, III.5.97; — pastime, III.5.102.
- Couple.** *v. i.* (= *form pairs*), III.5.32. *See* **Compel**.
- Courage.** *n.* III.3.5; mercy and manly —, V.3.43.
- Courageous.** *adj.* — cousin, V.4.38.
- Course.** *n.* up with a — or two (= *sail*. *See* *Notes*), III.4.10; hold your —, III.6.304; a wise —, IV.1.126; direct your — (*sc.* ship's course), IV.1.142.
- Court.** *n. i.* (= *palace*), I.2.75; the — of Creon, II.2.105; II.5.28.  
ii. (= *—yard of a prison*), II.2.99.
- Court.** *adj.* the — hurry (= *excitement at* —), II.1.17.
- Court.** *v. t.* when the west wind —s her gently, II.2.138; as if she ever meant to — his valour [*Qo. Corect. Which see.*], IV.2.109.
- Courtier.** *n.* lords and —s, IV.3.35.
- Cousin.** *n.* [*Qo. cosen passim*], dear — Palamon. Cozener Arcite! III.1.43; I.1.222; I.2.2, 74; II.2.1, 4, 6, 55, 70, 91, 96, 107, 126, 131; II.4.16; III.1.23, 37; III.3.1, 23, 26, 37, 44; III.6.1, 18, 37, 44, 47, 53, 61, 65, 69, 73, 82, 101, 106, 107, 112, 117, 125, 166, 175, 180, 188, 248, 262, 294, 299; IV.2.154; V.1.31; V.2.90, 91; V.4.38, 48, 93, 109. *See* **Coz.**
- Coward.** *n.* a cold —, II.2.255; III.3.12; III.6.104.
- Coy.** *adj.* the — denials of young maids, IV.2.11.
- Coz.** *n.* (= *cousin, q. v.*) III.1.29; fair —, III.1.52; my —, my —, III.1.58; III.3.20, 30, 34; V.1.23, 33.
- Cozen.** *v. t.* that hostler must rise betimes that —s him, V.2.60.
- Cozener.** *n.* dear cousin Palamon. — Arcite! III.1.44.
- Crack.** *v. t.* our livers perish'd, —t to pieces with love, IV.3.20; curb would —, V.4.74.
- Cradle.** *n.* oxlips in their —s growing, I.1.10 ("the root-leaves of the oxlip are cradle-shaped, but circular instead of long." *Mr. Wm. Whale's note, quoted p. vi. of the Forewords to N. S. S. reprint of Spalding's 'Letter'*); the like innocent — (= *her bosom*), I.3.71.
- Cramp.** *n.* the aged — V.1.110.
- Crank.** *n.* the —s and turns of Thebes, I.2.28.
- Crave.** *v. t.* that —s a present medicine, I.1.191; his sports, though —ing seriousness and skill, I.3.28; — our acquaintance [*var. conj.*], II.2.91; which —d that present time, V.3.64.
- Craze.** *conj. for* **Crave**, II.2.91.
- Creation.** *n.* born to uphold — in that honour, I.1.82.
- Creature.** *n.* your most unworthy —, II.5.40; a right good —, V.4.34.
- Credit.** *n.* the — of our town (= *reputation*), III.5.56; it concerns your — (= *fair fame*), III.6.223.
- Creon.** *pr. n.* I.1.40, 150; I.2.62, 99.
- Crestfallen.** *adj.* so weak and — with my wants, III.6.7.
- Cricket.** *n.* the —s chirp, III.2.35.
- Crime.** *n.* the —s of nature, I.2.3; —s many and stale, V.4.10.



- Cripple.** *n.* make a — flourish with his crutch, V.1.82.
- Cross.** *n.* I'll bury thee and all —es else (= *troubles*), III.6.127.
- Cross.** *v. t.* lest this match between 's be —t ere met, III.1.98; I saw from far off — her (*sc. path*), IV.1.100; by no mean — her, IV.1.118; what young maid dare — 'em (*sc. Pal.'s eyes*), IV.2.40.
- Crow.** *n.* the —, I.1.19; pecks of —s, I.1.42.
- Crown.** *n.* —'s title, III.1.22.
- Crown.** *v. t.* our —ed heads, I.1.52; labours — his memory, III.6.176; to — all this, III.6.208; honour — the worthiest, V.1.17; the price and garland to — the question's title, V.3.17. *See Court*, IV.2.109.
- Cruel.** *i. adj.* the wrath of — Creon, I.1.40; II.5.41; III.6.242.  
*ii. adv.* I am — fearful, *Epil.* 3.
- Cruelty.** *n.* III.6.249; curse my —, IV.2.6.
- Crutch.** *n.* make a cripple flourish with his —, V.1.82.
- Cry.** *n.* widows' —ies, I.2.81; his learning makes no —, II.3.54; a deep — of dogs (= *back*), II.5.12; IV.1.98, the —'s "a Palamon," V.3.67; the — was general "a P." V.3.80; V.3.91, 93.
- Cry.** *i. v. t.* make him — from underground, *Prol.* 17; your advice is —ed up with example (= *confirmed by*), I.2.13; I — amen to 't, I.4.3; III.5.7, 16; — woe worth me, III.6.249; IV.3.46, 47.  
*ii. v. i.* our cause —ies for your knee, I.1.200; III.4.8; — for both, IV.2.54; if you do, love, I'll — (= *weep*), V.2.112.
- Cuckoo.** *n.* the slanderous —, I.1.19.
- Cue.** *n.* mark your —, III.5.94.
- Cuff.** *n.* I could for each word give a —, III.1.104.
- Cull.** *v. t.* when could grief — forth . . . fitt'st time, I.1.169.
- Cum.** *Lat.* III.5.133.
- Cunning.** *adj.* I.3.43; III.6.120.
- Cunningly.** *adv.* II.2.191; III.5.92.
- Cupid.** *n.* armed with thousand —s, II.3.31.
- Curb.** *n.* neither — would crack, V.4.74.
- Cure.** *n.* past all —, IV.1.138, V.2.8; in the way of —, V.2.19.
- Cure.** *v. t.* — their surfeit, I.1.190; this question, sick between us, by bleeding must be —d, III.1.114; —st the world o' the plurisy of people, V.1.65; V.1.82; V.2.22, 37.
- Curious.** *adj.* a — baldrick, IV.2.86 (= *curiously wrought*).
- Curl.** *v. t.* —ing the wealthy ears (*sc. of corn*), II.3.79; —ed [hair], IV.2.104.
- Currant.** *adj.* [*Qo. current, with a play on currant (fruit) and current (coin)*] I stamp this kiss upon thy — lip; sweet, keep it as my token, I.1.216.
- Current.** *n.* to swim i' th' aid o' the —, I.2.8.
- Curse.** *n.* the — of honour, II.2.54; the people's —s, II.2.110; the —s else of after ages, III.6.187.
- Curse.** *v. t.* — ever-blinded fortune, II.2.38; —d man, II.2.201; III.6.104; shall — me and my beauty, III.6.247; — my cruelty, IV.2.6; —ing, IV.3.28; —s a suing fellow, IV.3.48; a —d haste, V.4.41.
- Curtis.** *Actor named in stage dir* p. 95, T. Tucke, Curtis.
- Curtsey.** *n.* V.2.69, 70.
- Curtsey.** *v. i. Stage dir.*, p. 88.
- Cut.** *n.* (= *gelding*) he s' buy me a white — forth for to ride, III.4.22.
- Cut.** *adj.* — and long tail. *See Notes*, V.2.49.
- Cut.** *v. t.* III.4.19; her bells were — away, III.5.71; I'll be — a

- pieces, III.6.256; IV.1.64; that —s away a life, V.3.141.
- Cutpurse.** *n.* baser in it than a —, II.2.213; a whole million of —s, IV.3.31.
- Cynthia.** *pr. n.* when — with her borrowed light, IV.1.150.
- Daedalus.** *pr. n.* Lat. III.5.115.
- Daffodilly.** *n.* chaplets on their heads of —ies, IV.1.73.
- Dainty.** *adj.* the — Dominie, II.3.40; a — madwoman, III.5.72, 114.
- Dainty.** *adv.* II.2.130.
- Daisy.** *n.* —ies smell-less yet most quaint, I.1.5.
- Dam.** *n.* the — of horror, V.3.23.
- Damage.** *n.* what will the fall o' the stroke do —, I.2.113.
- Damask.** *adj.* cheeks of — roses, IV.1.74.
- Damsel.** *n.* III.5.84.
- Dance.** *n.* [*Qo. sometimes* daunce.] III.5.133, 150.
- Dance.** i. *v. t.* — a morris, III.5.108; —s the morris, V.2.51.  
ii. *v. i.* II.3.8, 45; III.5.74, 81, 159; IV.1.75; V.2.47, 48; V.4.59.
- Danger.** *n.* —s, III.6.202; proud of —s, IV.2.80.
- Dangerous.** *adj.* I.2.37; I.3.36; II.2.272.
- Dangle.** *v. t.* my rapier from my hip to — it in my hand, I.2.57.
- Dare.** i. *v. incompl. pred.* I'll not —, I.1.203; I.2.71; I.3.2; II.2.85; I must, I ought to do so, and I —, II.2.207; II.2.216, 253; II.3.73, 76; II.5.12, 56; my father *durst* better have endured cold iron, II.6.10; that thou *durst*, Arcite (= *I would that, &c.*) . . . how much I —, III.1.57, 59; III.1.89; III.3.45; III.6.105, 128, 144; —s think her his (*speaking of self in the third person*), III.6.149; III.6.166, 261, 305; IV.2.40; *Epil.* 16.
- ii. *v. t.* to — ill-dealing Fortune [*Qo. dure.*] (= *subdue, terrify: term from falconry; see Notes*), I.3.5.
- Daring.** *adj.* — deed of fate in wedlock, I.1.164.
- Dark.** *adj.* to thee no star be —, I.4.1; those —er humours (= *more melancholy*), V.3.53.
- Darken.** *v. t.* vapours, sighs, — the day, I.5.2.
- Darkness.** *n.* — lord o' the world, III.2.4; —, which ever was the dam of horror, who does stand accurst, V.3.22. [*Note the difference of sex in these personifications of —.*]
- Dart.** *n.* our well-steel'd —s, II.2.51.
- Dart.** *v. t.* —ed a spark, V.4.63.
- Daughter.** *n.* II.1.8, 10; II.3.44; II.6.38; III.3.29; III.5.44; IV.1.20, 32, 65; V.4.24.
- Dawn.** *n.* calls in the —, III.2.36.
- Day.** *n.* I.1.59; I.5.2; II.1.8; II.4.26, 27; III.1.66; III.2.26; III.3.29; III.6.38, 71, 72, 220; IV.1.37; IV.3.15, 21; V.1.9, 57, 60; a —'s journey [to the end of the world], V.2.73; V.2.104; V.4.98, 104, 124. See **Marriage** —.
- Dead.** *n.* none fit for the —, I.1.141.
- Dead.** *adj.* the bones of our — kings, I.1.50; your — lords, I.1.57; I.1.149; I.4.7, 24, 35; III.6.273; — cold, II.2.45; IV.2.5.
- Deadly.** *adv.* — defiance, I.1.91; our dole more — looks than dying (= *death-like*), I.5.3.
- Deæque.** *Lat.* III.5.158.
- Deaf.** *adj.* I am — to all but your compassion, III.6.238.
- Deaf.** *v. t.* the echoes of his shame have *deaf* the ears, I.2.80; there is no —ing, but to hear (= *making one's self deaf*), V.3.9 [*Qo. deafing*].
- Deal.** *n.* a great — short of, IV.2.89.

- Deal.** *v. t.* let me — coldly with you, II.2.185; why then would you — so cunningly, II.2.191; I — but truly (= *act fairly*), II.2.205.
- Dear.** *adj.* all — nature's children sweet, I.1.13; I.1.31, 90, 139, 141; I.3.11; I.4.9; III.1.43; III.5.135; III.6.188, 193; V.4.13, 112. *Com.* —er, I.2.1; *Superl.* —est, II.5.38; V.3.112.
- Dearly.** *adv.* — sorry, V.4.129; most — [*O. Edd.* early] sweet and bitter, V.4.47.
- Death.** *n.* —'s most horrid agents, I.1.144; where —'s self was lodged, I.3.40; I.4.37; this world's a city full of straying streets, and —'s the marketplace, where each one meets, I.5.16; the day of my —, II.1.8; till our —s, II.2.115, 116; a — beyond imagination, II.3.4; II.3.18; II.6.16; try — by dozens, III.2.25; make — a devil, III.6.270; any — thou canst invent, III.6.281; wounds . . . bleed to —, IV.2.2; he'll be the — of her, V.2.67; — is certain V.4.18; the stage of — (= *the scaffold*), V.4.123.
- Deathbed.** *n.* Marigolds on —s blowing, I.1.11.
- Debt.** *n.* III.6.18.
- Decay.** *n.* —s, I.2.32; —s of many kinds, I.2.29.
- Decay.** *v. i.* a love that grows as you —, V.3.111.
- Deceive.** *v. t.* you are —d, III.6.48; the —ing part freezes, IV.3.38.
- Decently.** *adv.* cast yourselves into a body —, III.5.20.
- Decider.** *n.* [*Qo.* descider, as if from *scindo*] the true — of all injuries, III.6.153; V.1.63.
- Decision.** *n.* this —, V.3.3.
- Deck.** *v. t.* — the temples, II.2.23.
- Decking.** *n.* my most serious — (= *adornment*), I.3.74.
- Deed.** *n.* this good —, I.1.32; I.1.164; III.1.101; III.6.193; —s of honour, V.3.12.
- Deem.** *v. t.* me thou —'st at Thebes, III.1.26.
- Deep.** *adj.* in this — water, *Prolog.* 25; I.3.43; a — cry of dogs, II.5.12; *Comp.* a —er longing, I.1.190; —er matter (= *more important*), I.1.109. See **Heart**—, **Knee**—.
- Defiance.** *n.* deadly —, I.2.91.
- Defier.** *n.* the intelligence of state came in the instant with the — (= *herald declaring war*), I.2.107; to those that boast and have not, a — (= *scorner*), V.1.120.
- Defy.** *v. t.* III.6.25.
- Deify.** *v. t.* —ies alone voluble chance, I.2.66.
- Deity.** earn'st a — equal with Mars (= *godhead*), I.1.227; the —ies, V.4.108.
- Delay.** *n.* I.1.166.
- Delay.** *v. t.* III.6.10.
- Delight.** *n.* all —s, II.2.44.
- Deliver.** *v. t.* What's your request? — you for all (*sc.* your answer), I.1.38; I would I were really that I am —ed to be, II.1.6; one eye of yours conceives a tear, the which it will — (= *bring forth*), V.3.138.
- Deliverance.** *n.* (= *utterance*) a divided sigh, martyr'd as 't were i' the —, II.1.40.
- Deliverly.** *adv.* (= *skilfully*) carry it sweetly and —, III.5.29.
- Demand.** *n.* [*Qo.* demaund] II.1.9.
- Demonstration.** *n.* such heart-pierced —, I.1.124.
- Denial.** *n.* the coy —s of young maids, IV.2.11.
- Deny.** *v. t.* who shall — me (= *forbid*), II.2.167; III.2.24; this cousin that —ies it, III.6.166; speak, not to be —ied, III.6.186; tremble to — a blushing maid (= *refuse*), III.6.204; III.6.234.

- Depart.** *n.* since his — (= *departure*), I.3.27.
- Depart.** *i. v. i.* (= *go away*) —ed, I.3.34; ere I —ed, IV.1.6.
- ii. (= *part*) I may — with little while I live, II.1.1.
- Depend.** *v. i.* III.1.51.
- Depute.** *v. t.* I.4.10.
- Derry.** (*refrain*) a — and a — and a down, III.5.139, 140.
- Describe.** *v. t.* —d, IV.2.89.
- Descend.** *v. i.* cries — again into their throats, I.2.82; the tree —s, V.1.169.
- Deserve.** *v. t.* II.5.42; —s (= *merit*), III.6.140; more to me (= *from me*) —ing than I, V.4.34.
- Design.** *n.* to my — march boldly, V.1.68.
- Desire.** *n.* — of liberty, I.4.42; that we should things desire which cost us the loss of our —, V.4.110.
- Desire.** *v. t.* II.2.73; and — her, II.2.159; III.6.95, 218; — to eat with her, IV.3.76; he much —s to have some speech with you, V.4.84; that we should things — which do cost us the loss of our desire, V.4.110; —d your spirit to send him hence forgiven, V.4.119.
- Despatch.** *v. t.* we — this grand act, I.1.163; as many as 20 to — (= *dispose of*), IV.1.136.
- Desperate.** *adj.* II.6.13.
- Despise.** *v. t.* — me, III.6.249, 257.
- Despiser.** both traitors, both —s of thee, III.6.137.
- Despising.** *n.* —s, III.6.33.
- Destiny.** *n.* II.2.5.
- Destroy.** *v. t.* V.1.23.
- Determine.** *v. t.* what shall we —, III.5.53.
- Deum.** *Lat.* III.5.11.
- Devil.** —s take 'em, II.2.264; all the —s roar [*Qo. divells*], II.6.1; raise me a — now, III.5.85; make death a —, III.6.270.
- Devour.** *v. t.* O grief and time, fearful consumers, you will all —, I.1.70.
- Dew.** *n.* the blissful — of heaven does arrowze you, V.4.102.
- Dian.** (= *Diana*) —'s wood, II.5.51. (*goddess*).
- Diana.** *pr. n.* chaste —, IV.2.58.
- Dido.** *pr. n.* IV.3.12.
- Die.** *v. i.* —d in perfume (= *faded away*), I.3.71; II.2.53; a willing man —s sleeping, II.2.68; we had —d as they do, II.2.109; I — for, II.3.3; command him —, II.5.41; *dying* almost a martyr, II.6.17; III.1.79; III.3.6; he dies for 't, III.3.53; though I had —d, III.6.41; III.6.105, 112, 129; both shall —, III.6.136; III.6.159, 177, 224, 269, 281, 290, 298; IV.2.112; — a bachelor, V.3.117; I should and would — too, V.3.144; loves thee *dying*, V.4.90; V.4.95.
- Differ.** *v. i.* these so —ing twins, I.3.33; a thousand —ing ways, I.5.14; —ing plunges (= *varying*), V.4.74.
- Difference.** *n. i.* (= *dissimilarity*) the — of men, II.1.53.
- ii. (= *quarrel*) we had a noble —, III.6.116; end this —, III.6.278.
- Dignity.** *n.* your —ies, I.4.11; 'fore thy — will dance, III.5.108.
- Dii.** *Lat.* III.5.83, 158.
- Dim.** *adj.* Primrose, firstborn child of Ver, merry springtime's har-binger, with her bells —, I.1.9.
- Dimple.** *v. t.* Fortune at you —d her cheek with smiles, I.1.66.
- Dinner.** *n.* V.2.107.
- Direct.** *v. t.* another —ing in his head, I.3.32; — your course, IV.1.142.
- Dirge.** *n.* sing my —, II.6.15.
- Dis.** *pr. n.* from — (= *Pluto*) to Daedalus, III.5.115.
- Disaster.** *n.* restraint and —s, II.1.39.

- Discharge.** *v. t.* I have this charge too. *Pal.* To — my life, II.2.262; thou here —st me, V.1.170.
- Disclaim.** *v. t.* all the ties between us I —, II.2.174.
- Discord.** *n.* (= *disunion*), I.1.23.
- Discourse.** *v. i.* — of many things, II.1.38; — you into health, III.6.38; III.6.129.
- Discover.** *v. t.* (= *explain*) —ed IV.1.19.
- Disdain.** *v. t.* III.1.71.
- Disgrace.** *n.* — and blows, II.5.59.
- Disguise.** *n.* (= *dress*) some poor —, II.3.80; III.6.144.
- Dishonour.** *n.* I.2.100; a bruise would be —, III.6.88.
- Disinsanity.** *n.* [*Qo.* *disensanity*] III.5.2.
- Dismal.** *adj.* doughty — fame, III.5.114.
- Disobedient.** *adj.* I.2.78.
- Disorder.** *n.* (= *misconduct*) fell to what —, V.4.66.
- Disparity.** *n.* the prejudice of —, V.3.88.
- Disperse.** *v. i.* —d, III.5.32.
- Dispose.** *v. i.* — of, II.5.32. *See* Well- —d, IV.2.122.
- Disposer.** *n.* we had a noble difference but base —s of it (*i. e.* *the men who should hang us, and so end our quarrel*), III.6.117.
- Dispute.** *n.* with you leave —s that are above our question (= *not argue with those gods who are above arguing with us*), V.4.135.
- Disroot.** *v. t.* — his rider, V.4.75.
- Disseat.** *v. t.* to — his lord that kept it [*sc.* *seat*] bravely, V.4.72.
- Dissolve.** *v.* — my life. *Perhaps here intrans., my life being nom. to Dissolve*), III.2.29.
- Distemper.** *n.* a harmless —, IV.3.2.
- Distemper.** *v. t.* she is then —ed far worse than now she shows, IV.1.118; hath —ed the other senses, IV.3.61.
- Distinguish.** *v. t.* that ruder tongues — villager (= *designate*), III.5.104; cannot —, but must cry for both (= *choose*), IV.2.54.
- Distraction.** *n.* her —, IV.3.1.
- Distress.** *n.* be advocate for us and our —es, I.1.32; I.1.105.
- Distress.** *v. t.* what woman . . . that is —t, I.1.36.
- Disturb.** *v. t.* III.3.15.
- Divide.** *v. t.* a —d sigh (= *cut in half: interrupted*), II.1.39.
- Dividual.** *adj.* [*Qo.* *individuall*] sex —, I.3.82.
- Divine.** *adj.* — arbitrament, V.3.107.
- Do.** *v. i.* how — you, noble cousin, II.2.1; will 't not — (= *serve*) rarely upon a skirt, II.2.129; how — you, II.2.131; how —es my sweetheart, III.5.148; how — ye, V.2.70; how —es she, V.4.25.
- Do.** *v. i.* thus should we —, I.1.232; — they so (= *act*), II.1.35; II.2.109, 177, 207; — sweetly, II.3.57; —ne worthily, II.5.1; those that prate and have —ne, (= *stop there*), V.1.119; V.2.10, 13.
- Do.** *v. incompl. pred. Prol.* 25, 30; I.1.37, 91, as *asprayed* — [*sc.* *subdue*] the fish, I.1.138; I.1.189, 226; I.2.56; I.3.61, 64; II.1.21, 46; II.2.113, 163, 221, 258, 273; II.3.33; II.4.29, 32; II.5.57; II.6.10, 28; III.2.36; III.3.13, 26, 34; III.5.91; III.6.53; IV.1.72, 110, 139; you whose free nobleness *do* [*Qo.* *doe, plural verb with sing. nom.*], V.1.73; take me who *do* bear [*rel. pron., first person*], V.1.95; V.1.104; V.2.75; V.3.61; &c.
- Do.** *v. t.* and something — to save us, *Prol.* 27; sword that —es good turns to the world, I.1.49; I.1.101, 134, 135, 149; to — . . . service, I.1.199; I.1.206; to — harm, I.2.71; what will the fall

- o' the stroke — damage, I.2.113; I.3.46; I.4.39; II.2.39, 68; — reverence, II.2.134; II.2.157; II.3.41, 50; II.4.27; II.5.26; to — observance, II.5.50; II.6.22, 25; III.1.77, 94; — the deed with a bent brow, III.1.101; III.2.11; III.5.22, 37, 75, 143; III.6.24, 46, 80, 144, 271; IV.1.71; she is —ne and undone in an hour, IV.1.123; he —es no wrongs, IV.2.134; — nothing, IV.3.20; ever I *did* it behind the arras, IV.3.47; IV.3.64; V.1.32; —ne any good upon her (= *to her*), V.2.1; V.2.7, 13, 17; — it home, V.2.37; V.2.42, 74, 99; V.3.133; V.4.25, 42, 94, 102.
- Doing.** *n.* presents itself to the —, I.1.151; forgets school — (= *training*), V.4.68.
- Doctor.** *n.* V.2.18, 23, 26, 39.
- Doer.** *n.* —s (= *performers of deeds of valour: contrasted with sufferers*), II.1.29.
- Dog.** *n.* —s, II.5.12; III.5.155.
- Dogskin.** *n.* the next gloves that I give her shall be —, III.5.45.
- Dole.** *n.* our — more deadly looks than dying (= *grief*), I.5.3.
- Dominie.** *n.* [*Qo.* Domine] the dainty — the schoolmaster, II.3.40; dear —, III.5.135; III.5.148.
- Don.** *v. t.* our friends — their helms, I.3.19.
- Doom.** *v. t.* I could — neither (= *condemn*), V.1.156.
- Double.** *v. t.* be —d on her, II.2.242.
- Doubt.** *n.* without —, IV.2.97; V.2.93.
- Doubt.** *v. t.* —ed, III.1.61; IV.3.88.
- Doubtless.** *adv.* I.3.47; IV.2.11; V.3.70.
- Doughty.** *adj.* — duke, III.5.100; — dismal fame, III.5.114.
- Dove.** *n.* a —'s motion when the head 's pluckt off, I.1.98; —s, *Stage dir.* p. 88.
- Dovelike.** *adj.* — before the altars of your helpers . . . bow down your stubborn bodies, V.1.11.
- Dowager.** *n.* —s, take hands, I.1.165.
- Down.** *n.* (*refrain of song*) a derry and a —, III.5.140. *Also with suffix '—a,'* the burden on 't was — -a, IV.3.10.
- Down.** *adv.* set —, I.1.34; tumbled —, I.1.68; I.1.107; II.2.152; let mine honour —, II.2.197; III.2.17; moon is —, III.2.35; III.3.9, 13; III.5.99; IV.1.62, 88; V.1.13, 52; he was kept — with hard meat, V.2.97; V.4.14.
- Downa.** *See Down. n.*
- Dowry.** *n.* V.2.64.
- Dowset.** *n.* the ladies eat his —s, III.5.157. *See notes.*
- Dozen.** *n.* death by —s [*Qo.* dussons], III.2.25.
- Drag.** *v. t.* my prize must be —ged out of blood, V.1.43.
- Dram.** *n.* cords, knives, —s, precipitance, I.1.142.
- Draught.** *n.* drink a good hearty —, III.3.17; III.3.19.
- Draw.** *v. t.* — thy feared sword, I.1.48; how to — out, fit to this enterprise, I.1.160; — i' the sequent trace, I.2.60; — 'em [*sc.* swords] out like lightning, II.2.24; — up the company (= *arrange in order*), III.5.23; almost —n their spheres, V.1.114.
- Dread.** *adj.* the — eye of holy Phœbus, I.1.45; V.3.10.
- Dread.** *v. t.* most —ed Amazonian, I.1.78.
- Dreadful.** *adj.* I.3.39; a — clap of thunder, III.6.83.
- Dream.** *n.* V.4.48.
- Dream.** *v. i.* I.1.155; II.2.279; II.4.13; —'st upon my fortune, III.1.24; IV.3.4.
- Dregged.** *adj.* when that his action 's — with mind assured 'tis bad he goes about [*Qo.* dregd], I.2.97.

- Drift.** *adj.* waters that — winds force to raging, V.3.100.
- Drink.** i. *v. i.* III.3.6; save often —ing, IV.3.4; — to her, IV.3.77.  
ii. *v. t.* — a good hearty draught, III.3.17. See **Drunk**.
- Drive.** *v. i.* the matters too far —n between him, II.3.43; what pushes are we wenches —n to, II.4.6.
- Drop.** *n.* melts into —s, I.1.108; though I know his ocean needs not my poor —s, I.3.7.
- Drop.** *v. i.* chance to — on such a mistress, III.1.14; IV.1.88.
- Drown.** *v. i.* an eddy where we should turn or —, I.2.11; III.2.30.
- Drum.** *n.* [*Qo. drom*] V.1.57; make Mars spurn his —, I.1.182; Mars's —, V.1.80.
- Drunk.** *adj.* — with his victory, I.1.158.
- Dry.** *n.* neither wet nor —, I.1.121.
- Due.** *n.* as your —, y' are hers (= *right*), II.5.37; receive all —s fit for the honour you have won, II.5.60; let no —s be wanting, V.1.5 (= *fit observances*).
- Due.** *adj.* — audience of the gods, I.2.83; which cannot want — mercy, III.6.209; — justice, V.4.109.
- Duke.** *n.* (*applied to Theseus*) I.1.47, 139; II.1.45; II.2.223, 229; II.3.45, 52, 66; II.6.1; III.1.1; III.3.20; III.5.12, 100, 114, 142; III.6.54, 108, 168, 177, 244, 261, 266, 281; IV.1.9, 75; IV.2.55; V.2.61.
- Dukedom.** *n.* to tread upon thy —, III.6.254; all parts of the —, IV.1.134.
- Dull.** *adj.* keep a little — time from us. *Prol.* 31; a mere — shadow, IV.2.26 (= *uninteresting*).
- Dumb.** *adj.* sentencing for aye their vigour —, I.1.195 [*Qo. dombe*].
- Dunce.** *n.* —s, III.5.11.
- Dure.** *Qo. for dare, q. v.* I.3.5. See **Out** —, III.6.10.
- Dust.** *n.* — and shadow, I.1.145; to put life into —, V.1.110.
- Dusty.** *adj.* — and old titles, V.1.64.
- Duty.** *n.* III.6.18.
- Dwell.** *v. i.* a note whereon her spirits would sojourn, rather — on, I.3.77; II.3.83; —s fair-eyed honour, II.5.29; II.6.35; her eye will — upon his object, V.3.49.
- Dwelling.** *n.* live in fair —, V.3.55.
- Dying.** *n.* our dole more deadly looks than —, I.5.3.
- Each.** *distr. pron.* III.1.1; III.6.291.
- Each.** *adj.* I.3.47, 54; I.4.11; I.5.16; II.3.9; III.1.104; III.2.34; V.3.4, 121.
- Eagle.** *n.* young —s, II.2.34.
- Ear.** *n.* wealthy —s (*of corn*), II.3.78.
- Ear.** *n.* the — o' the world, I.1.134; —s of heavenly justice, I.2.81; had mine — stolen some new air, I.3.74; III.1.71; stop . . . thy noble — against us, III.6.174; I gave my — (= *listened*), IV.1.57; lend thine —, V.1.146; eye and —, V.3.15; set both thine —s to the business, V.3.92; the — o' the night, V.3.124; give the tidings —, V.4.46.
- Ear.** *v. t.* that I —ed her language (= *gave ear to*), III.1.29.
- Early.** See **Rarely**, IV.1.110; **Dearly**, V.4.47.
- Earn.** *v. t.* —'st a deity, I.1.227.
- Earth.** *n.* thou purger of the —, I.1.48; I.1.114; heaven and —, I.4.1; III.1.80; III.3.45; any piece the — has, III.6.263; heal'st with blood the —, V.1.65. See **Unearthed**, V.1.52.
- Easily.** *adv.* II.6.20.
- East.** *n.* by — and north — to the King of Pigmies, III.4.15.

- East.** *adj.* — wind, II.2.13.
- Eat.** i. *v. t.* I.3.21; II.3.42; III.3.20; III.5.80, 157; V.2.5.  
ii. *v. i.* II.1.37; IV.3.67, 76, 83.  
See **Beast-eating**, III.5.131.
- Ebb.** *n.* general of —s and flows, V.1.163.
- Echo.** *n.* the —es of his shame have deaf, I.2.80; that shook the aged forest with their —es (of baying dogs), II.2.47.
- Eddy.** *n.* bring us to an —, I.2.10.
- Edict.** *n.* thy own —, III.6.145; III.6.168.
- Edify.** *v. t.* he himself will — the duke, II.3.52; stay and —. We will —, III.5.95, 98 (used here fantastically = 'instruct' and 'be instructed').
- Eel.** *n.* an — and woman, III.5.48. See **Tail**.
- E'er.** *adv.* See **Ever**, I.1.88; where —, I.2.32; II.2.33.
- Effect.** *v. t.* do — rare issues by their operance, I.3.63.
- Eftsoons.** *adv.* might — come between, III.1.12.
- Egg.** *n.* II.3.74.
- Eighteen.** *adj.* she 's —, V.2.31.
- Eighty.** *adj.* — winters, V.1.108.
- Either.** *distr. pron.* III.5.50; III.6.23.
- Either.** *adj.* — way I'm happy, II.3.22.
- Either.** *adv.* I.1.194; I.2.58; IV.1.49.
- Eke.** *adv.* (= *also*). the Bavian with long tail and — long tool, III.5.132.
- Election.** *n.* I am guiltless of —, (= *choice*), V.1.154.
- Element.** *n.* like the —s, I.3.61.
- Eleven.** *adj.* when our count was each — [Qo. each a —], I.3.54; from — to ninety, V.1.130.
- Else.** *adv.* (= *otherwise*), II.2.200; II.5.61; III.3.38; III.4.9, 26; III.5.77, 106; aught — to say (= *more*), III.6.93; III.6.127; will bear the curses — of after ages, III.6.187; III.6.260, 302; I must be abroad — (= *besides*), IV.1.110; IV.1.113; IV.2.2; V.1.42, 159; V.2.75; I had no end in 't —, V.3.75; V.4.64.
- Elysium.** *n.* thy brave soul seek — [Qo. Elizium], V.4.95.
- 'Em.** *common contraction for them, which see.* I.1.38; I.4.28, 35, 36, 37; II.1.23, 26, 44; II.2.12, 13, 17, 24, 34, 65, 128, 251, 264, 274; II.3.2; III.5.152; IV.1.89, 100, 125, 126; IV.2.25, 40, 64, 65, 70, 114, 133, 134, 142, 149, 152; V.1.1, 7; V.3.133; V.4.15.
- Emblem.** *n.* it (*sc.* rose) is the very — of a maid, II.2.137.
- Emboss.** *v. t.* a charging-staff, —t with silver, IV.2.140.
- Embrace.** *n.* sweet —s of a loving wife, II.2.30; my —s, III.6.22.
- Embrace.** *v. t.* I do — you and your offer (2 = *accept*), III.1.93; I — ye, III.6.300; let me — thee, V.1.31.
- Emilia.** See **Emily**. *female proper name*, II.5.49; III.1.4, 26; III.6.126, 146, 272; IV.3.11; V.4.90, 94.
- Emily.** See **Emilia**. II.5.52; III.1.16, 76; III.3.42, 44; V.3.106, 111; V.4.49.
- Emulous.** *adj.* two — Philomels, V.3.124.
- Enamelled.** *adj.* th' — knacks o' the mead or garden (= *variegated*), III.1.7.
- Enclose.** *v. t.* would — thee, III.1.30.
- Encompass.** *v. t.* IV.1.62.
- Encounter.** *v. t.* —ed yet his better, V.3.123.
- End.** *n. i.* (= *conclusion*), I.3.80; one sure —, I.5.14; have an — of it, II.1.17; III.2.38; — of the world, V.2.72; the — of the combat, V.3.78; miserable —, V.4.86; in whose — (= *at the end of 'a day or two'*), V.4.126.  
ii. (= *purpose, object*) who did



- propound for his bold —s, honour and golden ingots, I.2.17; I had no — in 't else, V.3.75; to this — made, V.4.64; we have our —, *Epil.* 15.
- iii. comes on — (*horse rearing*) V.4.67; on his hind hoofs on — he stands, V.4.77.
- iv. (= *death*) the law will have the honour of our —s, III.6.130.
- End.** i. *v. t.* ere you can — this feast, I.1.224; make me, or — my fortunes, II.3.22; II.3.59; — this difference, III.6.278; IV.1.5, 25; — their strife, IV.2.3; to — the quarrel? Yes. Would I might — (*intrans.* = *die*) first, IV.2.57.
- ii. *v. i.* see line above.
- Ending.** *n.* what — could be of more content, V.4.15.
- Endless.** *adj.* it were an — thing *ProL.* 22; II.2.79.
- Endowment.** *n.* wise nature, with all her best —s, all those beauties she sows into the births of noble bodies, IV.2.8.
- Endure.** *v. t.* who — [*Qo.* endured] the beaks of ravens, I.1.40; II.6.10.
- Enemy.** *n.* I.2.109; II.2.196; the which, to you being —, cannot to me be kind (? *adj.*), III.1.49; III.6.43, 75; V.1.8, 21; V.3.36.
- Enforce.** *v. t.* — a freedom, II.1.32; till I may — my remedy, III.1.123; — the god snatch up (*omission of 'to'*), IV.2.16.
- Engine.** like an — bent (= *like a gun cocked*), V.3.42.
- Engraft.** *v. t.* 'tis not an —ed madness (= *superinduced by external influences*). See *Introd.* § 62), IV.3.42.
- Enjoy.** *v. t.* I —ed a playfellow, I.3.50; to — her, II.2.165; I would fain — him, II.4.30; III.1.122; I never shall — her, III.6.268; they cannot both — you, III.6.275; he shall — her, III.6.296; may you never more — the light, IV.1.104.
- Enjoying.** *n.* the — of our griefs, II.2.60; the free — of that face, II.3.3.
- Enormous.** *adj.* corrector of — times (= *rank, plethoric, degenerate*), V.1.62.
- Enough.** *adj.* I.3.92; II.2.2, 121, 229; III.3.16; III.6.62; that will never be — (*sc. boiled*), IV.3.33; V.3.7, 60.
- Enquire.** i. *v. t.* when I —d their names, I.4.22.
- ii. *v. i.* run and —, V.3.72.
- Enrich.** *v. t.* she the grave —ed, I.3.51.
- Entangle.** *v. t.* tied, weaved, —d, I.3.42.
- Enter.** i. *v. t.* — your musite, III.1.97.
- ii. *v. i.* V.1.1, 7, 148.
- Enterprise.** *n.* I.1.160.
- Entertain.** *v. t.* —'st a hope to blast my wishes, II.2.171.
- Enthroned.** *v. t.* keep —d in your dear heart, I.3.10.
- Entice.** *v. t.* — a miller's mare, V.2.66.
- Entreat.** *v. i.* [*Qo.* sometimes intreat]. I am —ing of myself to do that, I.1.206; II.5.45; III.3.13; III.6.210; if she —, V.2.17.
- Envious.** *adj.* so — to me, II.2.265; — flint, V.4.61.
- Envy.** *n.* — of ill men crave our acquaintance, II.2.90; V.3.21.
- Envy.** *v. i.* do such a justice thou thyself wilt —, III.6.155.
- Epitaph.** *n.* and had their — the people's curses, II.2.110; soldiers sing my —, III.6.285.
- Equal.** *adj.* — with Mars, I.1.228; his mind, nurse — (= *impartial*), to these so differing twins, I.3.32; your — (= *peer*), III.1.55; of — sweetness, IV.2.53; the gods have been most — (= *impartial*), V.4.115.
- Equal.** *adv.* they are — precious, V.1.155.

- Equally.** *adv.* that — canst poise, I.1.86; III.6.224.
- Ere.** *adv.* = (*before*) weep — you fail, I.1.95; I.1.224; II.2.17; II.3.42; III.1.98; III.5.146; III.6.184; IV.1.6; IV.3.54; V.1.19; — long, *Epil.* 15.
- Err.** *v. i.* I.4.5; never- —ing, I.2.114.
- Errant.** *adj.* each — step beside is torment, III.2.34.
- Error.** *n.* (= *defect*) these that we count —s. IV.2.31.
- Escape.** *n.* III.2.22; IV.1.2, 50.
- Escape.** *v. i.* he *escapt*, IV.1.20.
- Estate.** *v. t.* I will — your daughter in what I've promised, II.1.10.
- Et.** *Lat.* *Et* opus exegi quod nec Jovis ira nec ignis, III.5.88. [*Skeat* En opus.]
- Eternally.** *adv.* II.2.117.
- Eternity.** *n.* constant to — it lives, *Pro.* 14.
- Even.** *n.* good — (= *evening*), IV.1.115.
- Even.** *v. t.* — each thing our haste does leave (= *smoothe*), I.4.11.
- Even.** *adv.* (= *just*) not to be — jump (= *exactly*), I.2.40; — as, I.3.90; II.2.15, 56, 227; III.5.5; IV.1.114; IV.2.47; IV.3.15; V.1.29, 80; V.2.87; V.3.24; — he that led you, V.4.22; V.4.80; — very here, V.4.99; V.4.118.
- Evening.** *n.* II.4.19. *See* **Even.**
- Event.** *n.* let the —, that never-erring arbitrator, tell us (= *result*), I.2.113.
- Ever.** *adv.* I.1.205; for —, I.3.24; I.4.2; II.2.4, 80, 115, 278; II.3.83; II.4.10, 13; II.5.3, 33, 58; II.6.35; III.1.36, 37, 38; III.6.184, 200, 246; where — they shall travel — strangersto one another, III.6.255; III.6.277; IV.1.25, 81, 115; as — you heard, IV.1.133; IV.2.109; IV.3.11, 47, 54; V.2.33; V.3.22, 68, 109, 115; V.4.25. *See* **E'er**; **Ever-blinded**; **What** —; **Where** —, &c.
- Ever-blinded.** *adj.* — fortune, II.2.38.
- Every.** *adj.* I.1.54, 183; I.2.38, 39; — [*Qo.* fury] innocent, I.3.79; II.2.98; II.3.55; II.4.27; III.1.99; III.6.38, 220; IV.3.7, 76; V.2.14; V.3.3. *See* **Thing**.
- Evil.** *n.* I.2.38, 40.
- Eye.** *n.* the dread — of holy Phœbus, I.1.45; then weaker than your —s [*Qo.* eies], I.1.67; our —s, I.1.156; Heaven's good —s, I.4.13; to close mine —s, II.2.93; beshrew mine —s, II.2.158; II.2.169; her bright —s shine on ye, II.2.236; bright —s, II.3.9; II.4.11; lived in her —s, [= *sight*], III.1.29; I have not closed mine —s, III.2.27; I'll cut my green coat a foot above my knee, And I'll clip my yellow locks an inch below mine *e'e* (= *eye*), III.4.20; thy twinkling —s, III.5.117; her —s, III.6.169; the misadventure of their own —s kill 'em, III.6.190; by your own —s, III.6.205; as goodly as your own —s, III.6.276; an —, of what a fiery sparkle and quick sweetness, IV.2.12; — as heavy as if he had lost his mother, IV.2.27; the —s, these the bright lamps of beauty, IV.2.38; the circle of his —s, IV.2.81; his ro'ling —s, IV.2.108; intemperate surfeit of her —, IV.3.61; IV.3.70; V.1.21; from his globy —s had almost drawn their spheres, V.1.113; thy rare green —, V.1.144; of mine —s were I to lose one, V.1.154; mine —, V.3.9; — and ear, V.3.15; kindle their valour at your —, V.3.30; his — is like an engine bent, V.3.41; V.3.48; one — of yours conceives a tear, V.3.137; four such —s, V.3.145; close thine —s, V.4.96. *See* **Black-eyed**, IV.1.72; **Fair-eyed**, II.2.37; II.5.29; IV.1.8; **Gray-eyed**, IV.2.131; **Great-eyed**, IV.2.20; **Quick-eyed**, I.5.8; **Red-eyed**, II.2.21.
- Eye-glance.** *n.* even with an — to

- choke Mars' drum and turn th' alarm to whispers, V.1.80.
- Example.** your advice is cried up with —, I.2.13; to take — by her, II.2.147.
- Exceed.** i. *v. t.* the very lees of such, millions of rates, — the wine of others (= *surpass*), I.4.30; that nature ne'er —ed nor ne'er shall, II.3.12.  
ii. *v. i.* wilt thou — (= *excel*) in all, III.6.46.
- Excellent.** *adj.* II.3.53; well I could have wrestled, the best men called it — (? = *excellently well*), II.3.77; III.5.150; so — a beauty, III.6.162; III.6.286.
- Excess.** *n.* — and overflow of power, I.3.4.
- Exclaim.** *v. i.* —ed against the horses of the sun, I.2.86.
- Execute.** *v. t.* (= *perform*) to — their pre-ordained faculties, IV.3.62.
- Execution.** *n.* his sports . . . passed slightly his careless —, I.3.29; let us put it in —, IV.3.88.
- Executioner.** *n.* they (*sc.* the gods) themselves become the —s, V.4.122.
- Exegi.** *Lat.* See **Et**, III.5.88.
- Exercise.** *v. t.* — our arms (= *practise with our weapons*), II.2.18.
- Expectation.** *n.* III.1.14; V.3.105.
- Expel.** *v. t.* —s the seeds of fear, V.1.36.
- Expire.** *v. i.* ere one of us —, V.1.19; we —, V.4.4.
- Express.** *adj.* stand for — will (= *explicit, definitive resolve*), III.6.229.
- Extant.** *adj.* She's all the beauty — (= *in the world*), II.2.148.
- Extinct.** *adj.* V.1.70; I am — (= *without radiance, invisible*), V.3.20.
- Extravagant.** *adj.* a most — vagary, IV.3.63.
- Extreme.** *n.* a settled valour, not tainted with —s (= *violences*), IV.2.101.
- Extremely.** *adv.* II.2.206; — loved him, II.4.15; your teeth will bleed —, III.5.81.
- Extremity.** *n.* — that sharpens sundry wits, makes me a fool (= *dire difficulty or peril*), I.1.118.
- Exulting.** *n.* V.3.89.
- Fable.** *v. i.* to say verity and not to — (= *tell untruth*), III.5.105.
- Face.** *n.* II.3.3; II.5.21; II.6.31; content and anger in me have but one —, III.1.108; III.6.186, 188; what a sweet — has Arcite, IV.2.7; IV.2.77; of a — far sweeter, IV.2.95; IV.2.98, 105; *Epil.* 6. See **Freckle-faced**, IV.2.120; **Round-faced**, IV.2.135.
- Facto.** *Lat.* ipso —, V.2.37.
- Faculty.** *n.* the —ies of other instruments, I.2.68; preordained —ies (*of the senses*), IV.3.63.
- Fail.** *n.* on — of some condition (= *non-fulfilment, failure*), I.2.105.
- Fail.** i. *v. i.* I.1.95; II.3.42; oh state of nature, — together in me, III.2.31; save what I — in, III.2.37; an eel and woman . . . will either —, III.5.50; if he — (*sc.* to come), III.6.3; [*Edd. for fall, which see*], III.6.236.  
ii. *v. t.* that never —ed her master, III.5.27; an she — me, III.5.46; we dare not — thee, III.6.305.
- Fain.** *adv.* I would — enjoy him, II.4.30; you would — be at that fight, III.6.60; you would — be nibbling, V.2.87.
- Faint.** *adj.* maiden pinks, of odour —, I.1.4; III.3.7.
- Faint.** *v. i.* he that —s now, III.6.121; never —ing under the weight of arms, IV.2.129 (= *flag. quail*).
- Fair.** *adj.* bird melodious or bird —, I.1.17; wish your Womb may

- thrive with — ones, I.1.27; you were that time —, I.1.62; not Juno's mantle —er than your tresses, I.1.63; a — boy, II.2.120; II.2.123; she is wondrous —, II.2.148; your — cousin's company, II.2.226; II.2.232, 234; II.3.15; a cousin — as he too, II.4.16; — gentle maid, II.4.24; this — gentleman, II.5.32; her — birthday, II.5.36; her — hand, II.5.37; — coz, III.1.52; the whole week's not — if any day it rain (= *fine*), III.1.65; a — foe (= *just*), III.6.8; III.6.18; these — terms (= *courteous*), III.6.25; the — Emilia, III.6.146; III.6.169; — hand, III.6.197; three — knights, III.6.292; —and knightly strength, III.6.295; Palamon, — Palamon, IV.1.81; — nymph, IV.1.86; O —, O sweet, IV.1.113; the wind is — (= *favourable*), IV.1.145; a — wood (*See Wood*), IV.1.149; two — gawds (= *pretty toys*), IV.2.53; their — knights; now, my — sister, IV.2.67; — hopes, IV.2.99; —er promises, IV.2.118; young — feere, V.1.116; this — token, V.1.133; he's a very — one (= *good*), V.2.46; very — hand (= *skilful*), V.2.58; — hand, V.2.86; so — a choice, V.2.92; in — dwelling, V.3.55; — Emily, V.3.106; — Emilia, V.4.94. *See Fair-eyed.*
- Fair.** *adv.* —er spoken was never gentleman, II.4.20. *Qo.* faire. *Edd.* fire or far, IV.2.81.
- Fair-eyed.** *adj.* the — maids, II.2.37; — honour, II.5.29; — Emilia, IV.1.8.
- Fairly.** *adv.* so we may — carry our cause, III.6.259; suits — granted, IV.1.27.
- Faith.** affect another's gait, which is not catching where there is — (= *self-reliance*), I.2.46; puts — in a fever (= *trust, steadfastness*), I.2.66; I.3.97; seal my vowed —, II.5.39; out with 't, —! (*exclam.* = *in faith!*), III.3.33; III.6.1, 61, 67, 163, 196; make my — reel (= *resolve waver*), III.6.212; my virgin's — has fled me, IV.2.46; —! IV.3.25; in —, I will not, V.3.29.
- Faithfully.** *adv.* II.5.56; III.5.43.
- Fall.** *n.* the — o' the stroke, I.2.113.
- Fall.** *i. v. i.* if we let —, *Prol.* 15; our losses — so thick, *Prol.* 32; *fell* before the wrath of cruel Creon, I.1.39; I.2.73; sometimes here modesty will blow so far she —s for it, II.2.145; — on like fire (= *attack*), II.2.252; three fools *fell* out about an howlet, III.5.67; let — the birch, III.5.110; am I —en much away, III.6.66; that day the three kings *fell*, III.6.71; his weary soul that —s [in battle] may win it, III.6.99; if I —, III.6.104; III.6.178, 225; if I — from that mouth I — with favour (= *die by command of*), III.6.282; a hair shall never —of these men, III.6.287; grudge to — (= *die*), III.6.297; IV.1.102; — for me, IV.2.4; — untimely, IV.2.69; *Stage Dir.* p. 90; V.1.169; V.3.3, 5; *fell* to what disorder, V.4.66; *fell* off his head, V.4.80. *Peculiar use = fail:* — I tie ye to your word now, if ye — in it, III.6.236; let it not — again, Sir, III.6.272. (*See Notes.*)
- ii. v. t.* (= *drop*) cherries shall their sweetness — upon thy, I.1.178. *See Crest-fallen*, III.6.7.
- False.** *adj.* II.2.173, 209; —st cousin, III.1.37; III.5.51; —r, III.6.142; Venus I've said is —, V.4.45; —, but never treacherous, V.4.93.
- Falsehood.** *n.* II.2.230; it is a — she is in, which is with —s to be combated (= *delusion*), IV.3.81, 82.
- Fame.** *n.* your — knolls in the ear of the world, I.1.133; doughty dismal —, III.5.114; as noble as

- ever — yet spoke of, III.6.277; — and honour . . . should clap their wings, IV.2.21; their — has fired me so, IV.2.153. *See Report*, II.1.26.
- Fame.** *v. t.* my —d work, *Prol.* 20; they are —d to be a pair of absolute men, II.1.25.
- Family.** *n.* II.2.82.
- Famish.** *v. t.* delay commends us to a —ing hope, I.1.167.
- Famous.** never went more — yet twixt Po and silver Trent, *Prol.* 12.
- Fan.** O — from me the witless chaff, *Prol.* 18. *See Wind-fanned.*
- Fancy.** *n. i.* (= *love*) is gone after his —, III.2.2; the bent of woman's —, IV.2.33; what a mere child is —, IV.2.52; proclaimed your —, V.4.118.
- ii. (= *imagination*) she continues this —, IV.3.42; our reasons are not prophets when oft our —ies are, V.3.103. *See After.*
- Fantastical.** *adj.* he 's as —, IV.3.11.
- Far.** *adv.* II.2.144; II.3.43; II.5.5; III.1.16; III.6.62; so — from what she was, IV.1.39; IV.1.54, 99; from — off, IV.1.100; — worse [*Qo. for*], IV.1.119; IV.2.20, 95; V.2.7, 72. *See Fair*, IV.2.81.
- Farce.** *v. t.* she —s every business withal, IV.3.7.
- Fare.** *v. i.* so it —d long between these kinsmen, V.3.128; how do things —, V.4.45. *See Farewell.*
- Farewell.** I.1.167, 219, 225; I.3.1; II.2.178, 276; II.6.37; III.1.98, 123; III.3.51; III.6.106; V.1.32, 34; V.3.36; V.4.19, 92.
- Farther.** *adv.* the apprehension, which still is — off it [*var. father. See Notes*], V.1.37.
- Fast.** *adv.* — by, II.6.6.
- Fat.** *n.* all the — 's i' the fire, III.5.39.
- Fat.** *adj.* mine host and his — spouse, III.5.128.
- Fat.** *v. i.* I lay —ting like a swine (= *fattening*), III.6.12.
- Fate.** *n.* I.1.165; I.2.102; I.3.41; my stars, my —, IV.3.49.
- Father.** *n.* II.2.36, 81; II.4.3; II.5.6, 8, 22, 58; II.6.9, 26, 37; III.2.22; III.4.16; you —s are fine fools, V.2.28; V.2.33, 80; V.4.3. *See Farther*, V.1.37.
- Fatuous.** *Lat.* we have been —, and laboured vainly, III.5.41.
- Favour.** *n.* hung with the painted —s of their ladies, II.2.11; now and then a — and a frisk, III.5.30; I fall with —, III.6.282; about his head he wears the winner's oak, and in it stuck the — of his lady, IV.2.138.
- Favour.** *v. t.* if you but —, III.5.102.
- Favourite.** *n.* a —'s glass, I.2.55.
- Fear.** *n.* this is the — we bring, *Prol.* 21; II.2.189; III.1.60; hath grief slain —, III.2.5; IV.1.50; the seeds of —, and the apprehension which still is farther off [*var. father of*] it, V.1.36; seasoned with holy —, V.1.149.
- Fear.** *i. v. t.* draw thy —ed sword, I.1.48; I.2.43; one that —s not to do harm, I.2.71; we — the gods in him, I.2.94; II.2.4, 244; III.3.9, 51; III.6.125; only this —s me (= *frightens*), III.6.129. *See All-feared*, V.1.13.
- ii. *v. i.* III.3.3; —, he cannot, he shows no such soft temper, IV.2.102.
- Fearful.** *adj.* O grief and time, — consumers, you will all devour (= *terrible*), I.1.70; I am cruel — (= *very frightened*), *Epil.* 3.
- Fearless.** *adj.* IV.2.80.
- Feast.** *n.* keep the — full, I.1.220; the —'s solemnity shall want till your return, I.1.221; I.1.224; V.1.102.
- Feat.** *n.* praise my — in horsemanship, II.5.13; give me language such as thou hast showed me — (= *action*), III.1.45; force and great —, V.1.43.

- Fee.** *n.* that neck which is my —, I.1.198 (= *possession*).
- Feeble.** *adj.* II.2.216.
- Feed.** *i. v. t.* —s the lake with waters, IV.1.87; you talk of —ing me to breed me strength, III.1.119.
- ii. v. i.* II.2.241; II.3.10; III.2.19.
- Feel.** *v. t.* who cannot — nor see the rain, being in it, I.1.120; what thou —'st, I.1.181; II.2.19, 158, 178; III.3.18; III.6.8, 36; say I *felt* compassion, III.6.212; III.6.271; he has *felt*, IV.2.96.
- Feere.** *n.* his young fair —, V.1.116. See **Play-feere**, IV.3.79.
- Fell.** *adj.* might call — things to listen (= *terrible*), III.2.15.
- Fellow.** *n.* a — (*contemptuously*) false as thy title to her, II.2.172; a pretty —, II.3.68; II.3.71; a suing —, IV.3.48. See **Play-fellow**.
- Female.** *adj.* [*Qo. femall*] thy — knights, V.1.140.
- Feril.** See **Fire**, III.5.52.
- Ferry.** *n.* a piece of silver on the tip of your tongue, or no —, IV.3.17.
- Ferula.** *n.* humble with a — the tall ones, III.5.112.
- Fescue.** *n.* put a — in her fist (*obscene*), II.3.34.
- Fever.** *n.* [*Qo. feavour*], I.2.66; I.4.42.
- Few.** *adj.* III.5.103; he had not so — last night as twenty to despatch, IV.1.135; being so — and well-disposed, IV.2.122.
- Fidius.** *Lat.* *medius* —, III.5.11.
- Fie.** *interj.* II.2.205; III.5.1.
- Field.** *n.* the foul — of Thebes, I.1.42; I.1.99; in the — to strike a battle, II.2.254; — of corn, II.3.78; — (*of battle*), III.1.21; to you I give the —, IV.2.150; havoc in vast — (*sc. of battle*), V.1.51; — (*of tourney*), V.2.100.
- Fierce.** *adj.* —st tyrant, V.1.78; — sulphur, V.4.64.
- Fierceness.** *n.* (*of tigers*), V.1.40.
- Fiery.** *adj.* [*Qo. fyry*] — horses, II.2.19; — mind, II.5.22; eye, of what a — sparkle, IV.2.13.
- Fifteen.** *adj.* II.4.7.
- Fight.** *n.* —s [*var. frights*], I.4.40; you would fain be at that — (= *mode of fighting*), III.6.60; the loves and —s of gods, IV.2.24; IV.2.111.
- Fight.** *v. i.* *fought*, I.2.19; they have *fought* out together, I.3.40; III.1.68; III.6.12, 63, 101, 154; —about you, III.6.221; what he —s for, IV.2.97; IV.2.143; V.1.15; V.4.99. See **Sight**, V.2.103.
- Figure.** *n.* no —s of ourselves (= *images*, = *children*), II.2.33; by a — (*sc. of speech*), III.5.5; utter learned things and many —s, III.5.15; sweetly by a — trace and turn boys (*in dancing*), III.5.21; III.5.107; the spoiling of his — (= *body*, see *Introd.* § 65), V.3.59.
- Filch.** *v. t.* to — affection from another, II.2.212.
- File.** *n.* —s, II.6.7; so he had this —, III.2.8; food and —s, III.3.2; III.3.48 (= *instrument for filing*).
- File.** *n.* the — and quality I hold I may continue in thy band (= *rank*), V.1.161.
- File.** *v. t.* these impediments will I — off, III.1.85.
- Filii.** *Lat.* III.5.137.
- Fill.** *v. t.* I.5.5.
- Find.** *v. t.* we shall —, I.1.213; I.2.32; go and — out, I.4.6; II.2.28, 99, 108, 184; II.4.7; II.5.57, 58; II.6.14; III.1.45; III.4.12; III.6.21, 49, 109, 111, 182, 189; IV.1.47, 69; IV.2.33, 133; V.2.29, 40, 77; V.3.26; which superstition here —s allowance (= *is believed in*), V.4.54.
- Fine.** *adj.* a — frog, III.4.12; a — song? Oh, a very — one, IV.1.105; a — young gentleman, IV.1.117; a — man, IV.1.119;

- great and — art in nature, IV.2.123; — fools, V.2.28; V.2.50, 70.
- Finely.** *adv.* V.2.48; perfume me —, V.2.89; V.2.95.
- Finger.** *n.* I.3.43; gout had knit his —s into knots, V.1.112.
- Finish.** *v. i.* V.1.18.
- Fire.** *n.* fall on like —, II.2.252; all the fat's i' the —, III.5.39; a — ill take her (*See Notes*), III.5.52; the circle of his eyes show — [*Qo. faire*], within him (= *spirit, courage*), IV.2.81; stand in —, IV.3.36; IV.3.46; new —, V.1.69; V.1.91; — in flax, V.3.98; — malevolent, V.4.63; hot horse, full of —, V.4.65.
- Fire.** *v. t.* their fame has —d me so (= *excited*), IV.2.153.
- First.** *adj. Prol.* 6, 16; — nature (= *primæval*), I.1.82; your — thought, I.1.135; II.2.161, 162; II.4.22; III.3.9, 45; III.5.122; III.6.53; IV.2.76, 90; V.3.126.
- First.** *adv.* I.2.14; II.2.168, 169, 196; III.6.82, 209; IV.2.57; V.2.20, 22; V.4.50, 99, 117. *See First-born.*
- First-born.** *adj.* Primrose, — child of Ver, I.1.7.
- Fish.** *n.* as aspraves do the —, I.1.138.
- Fish.** *v. i.* he that will — for my least minnow, let him lead his line to catch, I.1.115.
- Fisherman.** *n.* [*Qo. fisher men*], IV.1.64.
- Fist.** *n.* II.3.34.
- Fit.** *n.* her ancient — of jealousy, I.2.22; V.2.10, 11.
- Fit.** *adj.* none — for the dead, I.1.141; —t'st time, I.1.169; II.2.241; all dues — for the honour, II.5.61; III.6.34; — to kill thee, III.6.44; III.6.171; anything — for my modest suit, III.6.235; red lips, after fights, are — for ladies, IV.2.111.
- Fit.** *v. t.* I'll — thee, III.5.58; if you feel yourself not —ting yet, III.6.36; IV.2.151; —s it to every question, IV.3.7; well she knew what hour my fit would take me . . . And when your fit comes, — her home, and presently, V.2.11.
- Fit.** *adv.* Artesius, that best knowest how to draw out — to this enterprise the primest for this proceeding . . . forth any levy our worthiest instruments, I.1.160 [*Dyce reads draw out, fit, &c., making fit an imperative, but the true construction would rather appear to be as in the text; fit to = suitably for*].
- Five.** *adj.* IV.2.116.
- Fix.** *v. t.* I —t my note (= *observed*), I.4.19; had —ed her liking on this, IV.3.56; should be so —ed on one, V.3.145.
- Flame.** *n.* skipt thy —, V.1.87; —s, V.1.91.
- Flame.** *v. i.* whom —ing War doth scorch, I.1.91; to blow the nearness out that —s between ye, V.1.10.
- Flavina.** [*Qo. Flavia*], *fem. name*, I.3.54, 84.
- Flax.** *n.* fire in —, V.3.98.
- Flee.** *v. i.* my virgin's faith has fled me, IV.2.46.
- Flesh.** *n.* the way of — (= *carnally*), V.2.35.
- Flinch.** *v. i.* does she — now, III.5.52.
- Fling.** *v. t.* II.2.239; III.5.17.
- Flint.** envious —, V.4.61.
- Flinty.** *adj.* — pavement, V.4.59.
- Flirt.** *See Flurt.*
- Float.** *v. i.* a vessel 't is that —s but for the surge that next approaches, V.4.83.
- Flood.** *n.* sought the — (= *water*), IV.1.95.
- Flourish.** *n.* [*Qo. flourish*] (*sc. of trumpets*), *Stage Dir. Prol.* 1; V.4.137; *Epil.* 18.
- Flourish.** *v. i.* make a cripple — with his crutch, V.1.82.

- Flow.** *n.* our general of ebbs and —s (i. e. *the moon*), V.1.163.
- Flow.** *See* O'er—.
- Flower.** *n.* I.3.66; II.2.119; work such —s in silk, II.2.127; II.2.135, 149, 235; III.1.9; —s to bury you, IV.1.78; IV.1.85; pick —s with Proserpine, IV.3.21; IV.3.72; queen of —s. V.1.45; I, a virgin —, must grow alone, unplucked, V.1.167; the — is fallen, V.1.169. *See* Fresh —s, IV.1.85.
- Flowery.** *adj.* — May, II.5.51.
- Fluently.** *adv.* — persuade her to a peace, III.5.87.
- Flurt.** *v. t.* now —ed by Peace for whom he fought, I.2.18.
- Flutter.** *v. i.* *Stage Dir.* p. 88.
- Fly.** *n.* a wren hawk at a —, V.3.2.
- Fly.** *v. i.* but from it —, I.1.24; clamours through the wild air —ing, I.5.6; the angry swine *flies*, II.2.50; wind upon a field of corn, curling the wealthy ears, never *flew* (*sc.* swifter), II.3.79; would — were they not tied, III.1.68; III.6.30; I must not — from it, III.6.42; *flew* the lightning, III.6.84.
- Foe.** *n.* quick-eyed pleasure's —s, I.5.8; a fair —, III.6.8; a beneficial —, III.6.22; royal german —s, V.1.9.
- Foil.** *n.* P. is but his — (= *contrast*), IV.2.26.
- Foison.** *n.* the teeming Ceres' —, V.1.53.
- Fold.** *n.* forty thousand —, I.4.36.
- Follow.** *v. t.* *Prol.* 2; I.1.211, 221; I.2.9, 115 (= *'imitate, obey'*; *quibbling*), I.2.50, 51, 52; how his longing —s his friend, I.3.27, 73; —s thy sister (= *attends on*), III.6.145; he should — his rash oath (= *execute, fulfil*), IV.1.10; mothers —ing the dead cold ashes, IV.2.5; V.4.39.
- Follower.** *n.* — of thy drum, V.1.57.
- Folly.** *n.* III.4.3; III.6.107.
- Fond.** *adj.* to be — upon another's way of speech, I.2.46.
- Food.** *n.* valiant uses, the — and nourishment of noble minds, II.2.52; II.6.7; III.2.26; III.3.2.
- Fool.** *n.* Extremity, that sharpens sundry wits, makes me a —, I.1.119; II.2.120, 216; III.3.12, 42; III.5.67, 79, 131; IV.2.34; V.2.28. *See* Innocent, IV.1.40.
- Foolish.** *adj.* nice and —, V.2.79.
- Foot.** *n.* lie 'fore bride and bridegroom's *feet*, I.1.14; set — upon this kingdom, II.2.248; a — above my knee, III.4.19; whose great *feet*, III.5.124; screwed his square *feet* round, V.1.111. *See* Leaden-footed.
- Foot.** *v. t.* come forth and — it (= *dance*), III.5.137.
- For.** *prep.* *Prol.* 2; — pity's sake, I.1.25; I.1.26; now — the love of him, 29, 30, 32, 38; take some note that — our crowned heads we have no roof, I.1.52, 58; who is a servant — the tenor of thy speech [*S. C. W. read to*], I.1.89, 97, 116; none fit — the dead, I.1.141, 161, 170, 181, 184, 195, 200, 209, 214; I.2.19; peace might purge — (= *because of*) her repletion, I.2.24, 38, 84, 99, 110; laid out — purchase, I.2.111; I.3.12; — ever, 24, 35, 74, 91, 93; I.4.2; — our sake, 39, 45 [*Qu. for, Edd. fore*]; I.4.49; II.1.3, 20; II.2.4, 10, 39, 108, 158; would I were, — all the fortune of my life hereafter, yon little tree (= *in exchange for*), II.2.37; II.2.227, 241, 254, 261, 266; II.3.2, 3, 41, 48, 49, 72, 76; II.4.30; II.5.28, 61, 64; II.6.2, 14, 22, 37; III.1.93, 104, 118; III.2.5, 6, 8, 19; III.3.12, 23, 35, 42, 44, 53; III.4.22, 25; III.5.12, 145, 150; III.6.16, 48, 58, 92, 99, 110, 114, 115, 168, 175, 183, 184, 188, 211, 229, 235, 241, 245, 247, 251, 261, 269, 287; I keep close — all this (= *in spite of*).



- IV.1.128; be all gelt — musicians (= *to make*), IV.1.131; — the tackling (= *with regard to*), IV.1.143; IV.2.2; fall — me (= *because of*), IV.2.4; run mad — this man (= *on account of*), IV.2.12; IV.2.154; IV.3.16; V.1.11, 153; — honesty (= *because of*), V.2.21; — the subdued (= *with reference to*), V.3.131; the scene's not — our seeing (= *fit for*), V.3.134; V.4.14, 25, 83, 117, 128, 132, 135; *Epil.* 13, 14.
- For.** *conj.* *Prol.* 9, 22; I.1.218, 228; I.2.7, 54; I.3.61; II.1.30; II.2.138, 145, 272; II.6.7; III.1.118; III.2.22; III.4.16, 19; III.6.105, 180, 181, 184, 238, 271; IV.1.4, 7, 36, 63, 112, 122, 123; IV.2.47, 92, 107, 154; IV.3.12, 68; V.1.99, 117; V.2.8, 79, 122; V.4.13, 60.
- Forbid.** *v. t.* Heaven —, man, IV.1.138.
- Force.** *n.* at once subduing thy — and thy affection (= *military prowess*), I.1.85; I.1.194; if you grant not my sister her petition in that —, I.1.201; the —s you can raise, I.1.213; V.1.43.
- Force.** *v. t.* III.6.21; can — his cousin, III.6.294; V.1.83, 100.
- Fore.** *prep.* = Afore or Before. I.1.14, 146 [*Qo. for*]; I.4.49; III.5.108; IV.1.75; V.1.143; V.3.37.
- Forego.** *v. t.* all the actions that I have *foregone* (= *performed hitherto*), or *futurely* can cope, I.1.173.
- Forehorse.** the — in the team, I.2.59.
- Forest.** II.2.47.
- Forfeit.** *v. t.* — an offence (= *neglect to act on the offensive*), V.3.63.
- Forget.** *v. t.* III.6.223, 257; IV.3.9; V.4.68.
- Forgive.** III.1.76; III.6.98; V.4.93, 120.
- Form.** *n.* O my petition was set down in ice, which by hot grief uncandied, melts into drops; so sorrow, wanting —, is pressed with deeper matter (= *definite expression*), I.1.108; take —, I.1.152.
- Form.** *v. t.* to — me like your blazon, III.1.47.
- Former.** *adj.* IV.3.84.
- Forth.** *adv.* press you —, our undertaker, I.1.73; — and levy, I.1.162; cull —, I.1.169; III.3.3; III.4.22; III.5.137; IV.3.89; from — blue clouds (*sc. forth from*), V.1.54.
- Fortunate.** *adj.* that — bright star, III.6.146.
- Fortune.** *n.* I have heard the —s (= *misfortunes*), I.1.56; — at you dimpled her cheek with smiles, I.1.65; ill-dealing —, I.3.5; I.3.93; I.4.36; II.2.38, 57, 63, 209, 237, 252; II.3.22; III.1.15, 24; III.4.16; tell your —, III.5.78; III.6.16, 125; —, whose title is as momentary, as to us death is certain, V.4.17; tott'ring —, who at her certain'st, reels, V.4.20; V.4.112.
- Forward.** *adv.* I.1.130, 131, 217; II.2.122, 126; III.5.16, 98.
- Foul.** *adj.* the — fields of Thebes [*Qo. fowle*], I.1.42; before the street be —, I.2.58; III.5.51; all — means, V.4.71; the —est way (= *most indecent*), V.1.123.
- Foul-mouthed.** *adj.* — against thy law, V.1.98.
- Found.** *See* Well-found, II.5.27.
- Founder.** *v. t.* — the best hobby-horse (= *cause to break down*), V.2.52.
- Four.** *adj.* IV.1.99, 128; V.2.104; V.3.145.
- Fourteen.** *adj.* a lass of — (*sc. winters*), V.1.109.
- Frame.** *n.* this machine or thi; — (= *design*), III.5.113.
- Frampall.** *adj.* now to be — (= *froward*) [*Qo. Generally written frampold*], III.5.57.

- Freckled.** *adj.* — Nell, III.5.27.
- Freckle-faced.** *adj.* IV.2.120.
- Free.** *adj.* as worthy and as — a lover, II.2.180; II.3.3; II.4.31; III.1.27; III.6.235; V.1.73.
- Free.** *v. t.* —d of this plight, I.4.34.
- Freedom.** *n.* enforce a — out of bondage, II.1.52; use thy —, II.2.200; gave me — once, V.4.24.
- Freely.** *adv.* I — lend, I.1.198.
- Freeman.** *n.* to become a — (= *be at liberty*), II.6.24.
- Freeze.** *v. i.* — in my saddle (= *stick closely*), II.5.48; the deceiving part —s, IV.3.38.
- Fresh.** *adj.* — water flowers [*the compound seems to be fresh-water flowers, not fresh water-flowers*], IV.1.85. *Comp.* —er, III.1.5.
- Fret.** *v. i.* the sharp rowell, which he —s at rather [*Qo. freats*], V.4.70.
- Friend.** *n.* I.3.19, 27; —s' behests, I.4.40; — (= *lover*), II.1.15; II.2.8, 81, 183, 189, 209, 231; II.3.60, 63; II.5.49; III.5.34, 80; your person I am —s with, III.6.39; III.6.142, 297; I am —s again, III.6.300; III.6.306; soldier's — (= *sword*), IV.2.88; IV.2.91, 149, 154; IV.3.57; young sir, her — (= *lover*), IV.3.66; V.4.23; call your lovers . . . whom I adopt my —s, V.4.124. *See Unfriended*, V.3.141.
- Friend.** *v. t.* both Heaven and earth — thee for ever (= *be-friend*), I.4.2.
- Friendship.** *n.* II.2.114, 173; III.6.103, 202.
- Frieze.** *adj.* most coarse — capacities (= *a kind of coarse cloth: thence, common*), III.5.8.
- Fright.** *n.* —s, fury [*See Notes*], I.4.40.
- Frisk.** *n.* a favour and a —, III.5.30.
- Friskin.** *n.* the pranks and —s of her madness (= *vagaries*), IV.3.70.
- Friz.** name of country-girl, III.5.25.
- Frog.** *n.* would I could find a fine —, III.4.12.
- From.** *prep. Prol.* 18, 19, 31; I.1.24, 45, 176, 203, 223; I.2.56, 73; I.3.76, 92; I.4.4, 38; II.1.40; II.2.50, 56, 57, 72, 76, 85, 95, 212, 263; III.1.80; III.4.13; III.5.59, 60, 115; III.6.30, 84, 282; IV.1.54, 88; IV.2.22; V.1.24; you must not — her [*ellipsis of verb*], V.2.105; this miserable prince, that cuts away A life more worthy — him than all women, V.3.143, &c.
- Frown.** *n.* IV.2.86.
- Frown.** *v. i.* IV.2.136; to bury what it —s on, V.3.46.
- Fruit.** *n.* II.2.235; bring her —, II.2.240.
- Frustrate.** *v. t.* to — striving (= *to prevent swimming*), I.2.9.
- Frying.** *n.* —, boiling, IV.3.27.
- Full.** *adj.* — of bread and sloth, I.1.158; keep the feast —, I.1.220; world's a city — of straying streets, I.5.15; a — promise, II.1.12; II.2.128; — of fire, V.4.65; her — poise, V.4.81.
- Fully.** *adv.* IV.1.5.
- Funeral.** *n.* the — of Arcite, V.4.126.
- Funeral.** *adj.* — songs, III.6.247.
- Furnish.** *v. t.* I'll see you —ed (= *supplied*), II.5.44; —t with your old strength, III.6.37.
- Further.** *adj.* beyond — requiring, I.3.26.
- Further.** *adv.* I.2.4; I.3.1; talk — with you, III.3.7; IV.3.24; V.3.1, 11.
- Fury.** Fights, — [*See Notes*], I.4.40; let your —, like meeting of two tides, III.6.29.
- Futurely.** *adv.* actions that I have foregone, or — can cope, I.1.174.

- Gain.** *n.* our — but life and weakness, I.2.12; the — o' th' martialist, I.2.16; I.3.29.
- 'Gainst.** *See Against.* II.3.9; III.6.163; perfume me finely — the wedding (= *by the time the wedding takes place*), V.2.89; V.3.8.
- Gait.** *n.* another's — (= *manner of walking*), I.2.45.
- Gall.** *n.* suffer the — of hazard [*Qo. gaule*], II.2.66; the —ed traveller, III.5.129.
- Gallant.** *n.* brave —s of war (*perhaps = men-of-war*), III.5.61; you jolly —s, III.5.63.
- Gallop.** *v. i.* —s to the tune of, V.2.54.
- Gambol.** *n.* she'll do the rarest —s, III.5.75.
- Game.** *n. i.* —s of honour, II.2.10; II.3.63, 65; fortune did play a subtler —, V.4.113 (= *contest of skill*).
- ii.* we in herds thy — (= *quarry*), V.1.132.
- Gammon.** *n.* — of bacon, IV.3.32.
- Ganymede.** *pr. n.* wanton —, IV.2.15.
- Gap.** *n.* rather than a — (= *hitch*) should be i' the business, I.4.8.
- Garden.** *n.* II.2.118, 218, 234, 270; III.1.7; her — house (= *arbour*), IV.3.48.
- Garden-house.** *See Garden.* IV.3.48.
- Garland.** *n.* won the —s, II.2.16; II.3.81; V.1.43; my wheaten — [*Qo. gerland*], V.1.159; the price and — to crown, V.3.16; wear the — (*sc. Emilia*), V.3.130.
- Garment.** *n.* his baser —s, II.5.24; III.1.85.
- Gather.** *v. t. i.* to — mulberries, IV.1.68; IV.1.78; I shall be —ed (= *wedded*), V.1.170.
- ii.* — how I should tender you (= *infer*), V.1.24.
- Gaud.** *n.* having two fair —s (= *toys*) of equal sweetness, IV.2.53.
- Gaudy.** *adj.* — shadow, II.2.103.
- Gauntlet.** *n.* use your —s, III.6.64.
- Gaze.** *v. i.* to — against bright arms, II.2.35; to — upon my mistress, III.1.117.
- Geld.** *v. t.* they must be all *gelt* for musicians, IV.1.131.
- General.** *n.* our — of ebbs and flows (= *Moon*), V.1.163.
- General.** *adj.* the cry was —, V.3.81.
- Generous.** *adj.* — bond (= *honourable*), I.2.50; in — terms, III.1.54.
- Gentility.** *n.* for pity's sake and true —s, I.1.25.
- Gentle.** *adj.* — cousin, II.2.70; II.2.136; II.3.15; fair — maid, II.4.24; — uses (= *gentlemanly accomplishments*), II.5.7; the void'st of honour that e'er bore — token (= *looked like a nobly born man*), III.1.37; III.6.112; V.2.43; V.4.24.
- Gentleman.** *n.* II.2.222; II.4.1.21; II.5.6, 32; III.1.57; III.6.303; IV.1.117; IV.3.57; V.2.44; *Epil.* 18.
- Gentleness.** *n.* III.1.48.
- Gently.** *adv.* II.2.138; III.1.36; IV.2.28; A. is — visaged, V.3.41.
- George.** (*name of a ship: spoken of as 'he'*), III.5.59.
- Geraldo.** *pr. n.* —, Emilia's schoolmaster, IV.3.10. *See Gerrold.*
- German.** *adj.* you royal — foes (= *kindred*), V.1.9.
- Gerrold.** *pr. n.* Master —, III.5.22. *See Geraldo.*
- Get.** *i. v. i.* — you and pray the gods, I.1.208.
- ii. v. t.* to — the soldier work, I.2.23; II.2.232; II.4.25; III.1.80; III.3.52; if we can — her dance, III.5.74; where *got'st* thou this, III.6.54; I'll — mercy, III.6.192; *got* your pardon, IV.1.19; to be *got* away (= *persuaded to go away*), IV.1.102; let's — her

- in, IV.1.147; V.2.107; — herself some part, V.3.36 (= *procure, obtain*); He's well *got*, sure (= *begotten, born*), II.5.24; — many more such prisoners and such daughters (*in double sense*: = 'obtain' and 'beget'), II.6.38; have *got* maids with child, IV.3.35.
- Gift.** *n.* —s, I.3.15.
- Gipsy.** *n.* a changeling to him, a mere —, IV.2.43.
- Gird.** *v. t.* *girt* with garlands, II.3.81.
- Girl.** *n.* III.6.34; V.1.79.
- Girth.** *n.* the stony —s of cities, V.1.55 (= *fortifications*); —s break, V.4.74 (*of a horse's saddle*).
- Give.** *v. t.* *Prol.* 2, 13; — us the bones, I.1.49; —s me such lamenting, I.1.57, 148, 149; I.4.26; I am —n out (= *reported*) to be, II.1.4; II.1.41; *gave* me life [*perhaps we should read gave my = dedicated*], II.5.7; II.5.33; III.1.44, 72, 98, 104; III.3.28; III.5.43, 45, 78, 93, 144; *gave* his faith, III.6.1 (= *promised*); III.6.69, 101, 181, 197; I — consent, III.6.279, 305; IV.1.23; I *gave* my ear, IV.1.57 (= *listened*); IV.2.150; IV.3.59; V.1.47, 60, 71, 127, 132; V.2.29, 45; V.3.32; —s the prejudice of disparity, V.3.87, 108, 109, 132; V.4.12, 24, 27, 46, 67, 88, 98, 106, 107, 125.
- Giver.** *n.* y' are a noble —, II.5.38.
- Glad.** *adj.* III.3.20; V.2.91; most — on 't, V.4.29, 33, 130. *Comp.* **Gladder**, III.3.21.
- Glad.** *v. t.* to — our age, II.2.34.
- Glade.** *n.* a small — cut by the fishermen, IV.1.64.
- Glance.** *n.* See **Eye**—, V.1.80.
- Glance.** *v. t.* — their eyes, V.3.61.
- Glass.** *n.* i. (= *mirror*) dear — of ladies, I.1.90 [*Qo. glasse, see Glassy, I.1.112*]; scissor'd just to such a favourite's —, I.2.55.
- ii. (= *hour-glass*) the — is running now, V.1.18.
- Glassy.** *adj.* [*Qo. glasse*] — stream, I.1.112.
- Glisten.** *v. i.* our stars must — with new fire, V.1.69.
- Globy.** *adj.* his — eyes, V.1.113 (*said of the swollen eyes of an old man*).
- Glory.** *n.* boot and —, I.2.70; V.4.43.
- Gloss.** *n.* — of youth, I.2.5 (= *freshness, brightness*).
- Glove.** *n.* the next —s that I give her shall be dogskin, III.5.45.
- Glue.** *v. t.* which being —d together (= *joined*), III.5.119.
- Go.** *v. i.* a poet never *went* more famous yet, *Prol.* 4; I.1.1, 103, 104, 152, 171; we are —ing about, I.1.196; I will see you —ne, I.1.218; I.2.14; to — tiptoe, I.2.57; I.2.98; I.4.6; — to! leave your pointing, II.1.51; — forward (= *continue speaking*), II.2.126; II.2.269, 271, 275; II.3.20, 31, 42, 60; — along (= *accompany*), II.3.69, 74; his face, methinks, —es that way (= *resembles that*), II.5.21; II.5.53, 59; III.1.117, 120; III.2.1, 21; III.3.40; III.4.11, 23; III.5.16, 39, 58, 86, 98; you swore I *went* beyond (= *excelled*) all women, III.6.206; IV.1.65, 67, 68, 123; I may — look (= *I don't know*), IV.2.52; IV.2.152, 154; may — upon 's legs, IV.3.12; IV.3.25, 29; V.1.37, 41, 68, 157; V.2.27, 73, 102, 107; V.3.28, 71; — to law with (= *contend against*), V.3.99; V.3.134; V.4.58, 136; *Epil.* 5.
- God.** *n.* Oh, I hope some —, I.1.71, 72; I.1.208; I.2.83, 94; th' impartial —s, I.4.4; a —'s view, I.4.21; red-eyed — of war, II.2.21; temples of the —s, II.2.23; II.2.59, 94, 108; fit for the —s to feed on, II.2.241; near —s in nature, II.2.244; II.3.13, 58; III.6.98, 257; IV.1.48; IV.2.16, 25; V.1.1; the all fear'd —s, V.1.13; V.1.15; the — of our profession (= *Mars*), V.1.38; V.3

- 38; —'s lid, V.3.96; V.3.107, 116; V.4.9, 11, 36, 43, 86, 100, 115; the —s my justice take from my hands, V.4.120.
- Goddess.** *n.* II.2.134, 135, 164; V.1.71, 74; soft sweet —, V.1.126; bow before the —, V.1.135.
- Godlike.** *adj.* — honours, I.1.30; (= *divine*) power, V.1.89; show i' th' world too —, V.3.118.
- Gold.** *n.* the staff of —, IV.2.115.
- Gold.** *adj.* — buttons on the boughs, III.1.6.
- Golden.** *adj.* — ingots, I.2.17.
- Good.** *adj.* — play, *Prol.* 3; — man, *Prol.* 17; I.1.32; sword that does — turns to the world, I.1.49; this — action, I.1.102; I.1.129, 147, 170, 226, 233; I.2.71; I.3.6; I.4.2, 13; II.2.20, 124, 143, 211, 266, 273; II.3.13, 35; II.4.24; III.1.65, 75, 112; sit down, and — now (= *good friend*), III.3.9; III.3.17, 21, 22; III.4.11; III.5.77, 143; III.6.3, 16, 17, 54, 61, 65, 72, 77, 232; IV.1.3, 17, 18, 24, 25, 30, 31, 43, 115; IV.2.6, 154; IV.3.45, 76; done any — upon her (subst. = *benefit to her*), V.2.1; V.3.10, 27, 101, 108, 122, 129; V.4.6; — night, — creature, V.4.34; V.4.97; *Epil.* 18.
- Goodly.** *adj.* (= *handsome*), II.2.228; II.4.8; — mothers, III.6.245; III.6.276.
- Goodness.** *n.* and of thy boundless — take some note, I.1.51; a main — (= *benefit*), II.2.63; II.4.24; II.5.35; III.6.138; IV.1.22; many will not buy his — with this note (= *this defect causes many to refuse to buy such a horse, though otherwise excellent*), V.4.53.
- Gout.** *n.* the — had knit his fingers into knots, V.1.112; — and rheum, V.4.8.
- Governor.** *n.* store never hurts good —s (= *managers*), I.3.6.
- Gown.** *n.* II.2.128; my wedding —, IV.1.109.
- Grace.** *n.* human —, I.1.144; the —s of our youths shall wither, II.2.27; thy noble —, III.5.123; petition of —, IV.3.7; V.1.94; he looked all — and success, V.3.69; the — of the contention (= *victory*), V.4.108; give — unto the funeral, V.4.125.
- Grace.** *v. t.* —d her altar, V.4.105.
- Gracious.** *adj.* her signs were —, V.1.173.
- Grain.** *n.* a — of honour they not o'erweigh us (= *jot*), V.4.18.
- Grand.** *adj.* I.1.164; — decider, V.1.63.
- Grandguard.** *n.* You care not for a —? No, no, we'll use no horses, III.6.58.
- Grant.** *v. t.* I.1.200; III.6.180, 235; IV.1.27; V.1.71, 159.
- Grape.** *n.* is as a ripe —, ruddy, IV.2.96.
- Grasp.** *v. t.* — our good swords in our hands, II.2.210.
- Grateful.** *adj.* odours which are — to the sense, IV.3.74.
- Grave.** *n.* I.1.149; she the — enriched, I.3.51; your household's —, I.5.11; the next way to a —, III.2.33; III.6.284.
- Grave.** *v. t.* his brow is —d, and seems to *bury* what it frowns on (= *furrowed*. Word-play on *grave* and *bury*), V.3.46. *And see Crave.*
- Gravity.** *n.* a bold —, IV.2.21; induce stale — to dance, V.1.85.
- Gray.** *adj.* attend for — approachers (= *aged*), V.4.9.
- Gray-eyed.** He's —, which yields compassion where he conquers, IV.2.131.
- Grease.** *n.* usurer's —, IV.3.31.
- Great.** *adj.* I.2.21, 85; I.3.2, 13, 34, 94; I.4.14, 46; II.1.3; II.2.107; III.5.124; III.6.119, 152; IV.1.6, 53; IV.2.89, 118, 123; IV.3.56, 58, 86; V.1.43, 60, 62, 102, 129; V.4.46. *Comp.* —er, I.1.172; IV.2.62, 92. *Superl.* —est, II.5.14.

- Great-eyed.** *adj.* — Juno, IV.2.20.
- Greatness.** *n.* of such a virtuous —, II.2.259.
- Green.** *adj.* — tree, II.3.39; III.4.19; — songs of love (= *youthful*), IV.3.71; turned — Neptune into purple, V.1.50; thy rare — eye, V.1.144.
- Greise.** *n.* they stand a — above the reach of report, II.1.27. *See* Notes.
- Grey.** *See* Gray.
- Grief.** *n.* O — and Time, Fearful consumers, you will all devour, I.1.69; hot — (= *warm tears*), I.1.107; I.1.109, 123; a capital —, I.1.123; what —s our beds, I.1.140; I.1.168; — and Ignorance, II.2.55; our —s, II.2.60, 189; your —s (= *grievances*), III.1.54; in me hath — slain fear, III.2.5.
- Grieve.** *v. i.* II.4.27.
- Grievous.** *adj.* — punishment, IV.3.38.
- Grin.** *v. i.* showing the sun his teeth, —ning at the moon, I.1.100.
- Groan.** *v. i.* — under such a mastery, I.1.231; III.3.35; mothers that have —ed for them, III.6.245.
- Groom.** *n.* I met your — (= *husband*), I.1.61. *And see* Bridegroom, V.4.127.
- Gross.** *adj.* III.1.46.
- Ground.** *n.* i. (= *earth*) cry from under —, *Prolog.* 18; but touch the — for us no longer time, I.1.97; a patch of —, II.6.33; trod thy — (= *territory*); knees shall grow to the —, III.6.192.  
ii. (= *basis*) theirs has more —, I.3.56.
- Ground-piece.** *n.* the — of some painter, I.1.122. *See* Notes.
- Grow.** *v. i.* oxlips in their cradles —ing, I.1.10; II.2.43, 66, 149; III.6.6; my knees shall — to the ground but I'll get mercy, III.6.192; IV.1.89; V.1.168; Lord, how y' are —n! my Palamon I hope will — too, V.2.94, 95; love that —s while you decay, V.3.111; *grew* (*sc.* to the saddle), V.4.75.
- Grudge.** *v. t.* nor shall he — to fall, III.6.297.
- Guard.** *n.* both upon our —s, III.6.29; III.6.122. *And see* Grand-guard, III.6.58.
- Guard.** *v. t.* my cause and honour — me, III.6.92.
- Guess.** *v. t.* III.1.109 [*Qo.* ghesse]; IV.2.91.
- Guide.** *v. t.* —s his arm, IV.2.102.
- Guiltless.** *adj.* — on't, III.1.15; I am — of election (= *innocent of choice*), V.1.154.
- Guilty.** *adj.* bear a — business, III.1.90; murder whereto she's —, V.3.28.
- Gum.** *n.* balms and —s, I.5.4.
- Gyve.** *n.* quit me of these cold —s, III.1.72; the jingling of his —s, III.2.14.
- Ha.** *interj.* II.2.134; ye know what wenches, —! II.3.39; —, boys, heigh for the weavers, II.3.49.
- Habit.** *See* Bride-habited, V.1.150.
- Hail.** *n.* all —! . . . a cold beginning, III.5.100; V.1.77.
- Hail.** *v. i.* well —'d, III.5.63.
- Hair.** *n.* a — shall never fall of these men, III.6.287; his — hangs long behind him, IV.2.83. *See* Black-haired, III.3.31; Hard-haired, IV.2.104; White-haired, IV.2.123.
- Hairbell** [*Skeat*, for her bells of other *Edd.* In his *Etym. Dict.* *Skeat* gives the other spelling, Harebell, remarking that "the spelling Hairbell savours of modern science, but certainly not of the principles of English etymology"]. —s dim, I.1.9.

- Hairworth.** *n.* a black one, owing not a — of white, V.4.51 (= *jot*; *the worth of a hair*).
- Half.** *pron.* — his own heart, IV. 1.14; IV.3.39.
- Half.** *adj.* this — hour, V.2.4; — sights saw that A. was no babe (= *half-blind, sand-blind people*), V.3.95.
- Half.** *adv.* IV.1.47; V.2.3.
- Half-sight.** *See* **Half**, *adj.* V.3. 95.
- Halloa.** *v. i.* (= *shout*), II.2.48; III.2.8, 9 [*Qo. hallowd*].
- Hallow.** *v. t.* —ed clouds [*sc.* of incense], V.1.4.
- Hallowing.** *n.* (= *shouting*), III. 1. *St. dir.*
- Halt.** *v. i.* (= *walking lamely*), not —ing under crimes, V.4.10.
- Hand.** *n. i.* hold out your helping —s, *Prol.* 26; I.1.165; I.2.57, 92; our —s advanced before our hearts, I.2.112; I.3.31; II.2.24, 87, 93, 211; II.5.57; III.1.32, 39, 75, 98; III.5.78; III.6.97, 101, 102, 197, 302; IV.1.93; if his — be in (= *if he be in practice*), IV.1.137; IV.2.139; V.1.6, 54; V.2.86; V.3.84, 109; V.4. 91, 121.
- ii. (= *handwriting*) a very fair —, V.2.58.
- Handsome.** *adj.* a young — man, II.4.14; a wondrous — woman, II.5.20; — pity, IV.1.9; the house made —, IV.1.79; young — men, IV.2.3; a young — wench, *Epil.* 6.
- Hang.** *v. t.* — your shield afore your heart, I.1.196; youths *hung* with the painted favours, II.2.11; — for't afterwards, II.2.266; I'll be —ed, II.3.72; — him, II.3.73; to be —ed for his escape, III.2. 22; III.2.30; thereby —s a tale, III.3.41; his hair —s long behind him, IV.2.83; sword *hung* by a curious baldrick, IV.2.86; —, or drown themselves, IV.3.29; must be —ed to-morrow, V.2.80; seemed with strange art to —, V.4.79.
- Hanging.** *n.* by night that seek out silent — (= *tapestry, arras*), III.5.127.
- Haply.** *adv.* I.2.51 [*Qo. happely*], I.3.73.
- Happen.** *v. i.* V.3.8.
- Happiness.** *n.* II.3.13 (= *good luck*), II.3.82.
- Happy.** *adj.* II.3.22; II.4.25; II.5.9. *Comp.* **Happier**, III.1. 25.
- Harbinger.** *n.* [*Qo. Herbinger*] spring-time's —, with her bells dim, I.1.8.
- Hard.** *adj.* heart, now — and harsher, I.2.25; — oppressor, II. 2.84; — language, III.1.106; III.6.76, kept down with — meat and ill lodging (= *insufficient*), V.2.97.
- Hard.** *adv.* it goes —, I see, *Epil.* 5.
- Hard-haired.** *adj.* —and curled, thick twined, IV.2.104.
- Hard-hearted.** *adj.* II.2.122.
- Hardly.** *adv.* make — one the winner (= *with difficulty*), V.3. 130.
- Hardy.** *adj.* nor be so — ever to take a husband, I.1.204; — youths, II.2.10; IV.2.80.
- Hare.** *n.* mad as a March —, III.5.73.
- Hark.** *interj.* III.1.108; III.2.4; V.3.56, 93.
- Harm.** *n.* to do —, I.2.71; V.3.66.
- Harmless.** *adj.* a — distemper, IV.3.2.
- Harsh.** *adj.* — to large confessors (= *severe*), V.1.104. *Comp.* —er than strife or war, I.2.25.
- Haste.** *n.* since that our theme is —, I.1.215; our — does leave imperfect, I.4.12; IV.1.51; a cursed — [*Qo. hast*] you make, V.4.41.
- Hasten.** *v. t.* — the success, IV. 3.88.

- Hate.** *v. t.* II.2.23, 70; cursed man that —s his country, II.2.201; my father ever —d, II.5.58.
- Have.** *v. t.* and *aux. Prol.* 10; I.1.29, 52, 56, 72, 78, 87, 88; I had as lief, I.1.102; I.1.129, 140, 141, 143, 194, 207; I.2.18, 39, 82, 90; I.3.41, 69, 74, 80; I.4.28, 36; II.1.7, 12, 14, 17; II.2.128, 157, 181, 215, 252, 262, 267; II.3.16, 20; II.3.30, 71; II.4.9, 16; II.5.54, 62; III.1.85, 108, 110, 112, 121; III.2.8, 13, 15; III.3.11, 16, 20, 21, 22, 24, 37; III.5.24, 96; III.6.77, 87, 116, 130, 172, 179, 197, 219, 230, 263; IV.1.28, 120, 121; IV.2.7, 10, 14, 35, 53; I had rather both (= *I would*), IV.2.68; IV.2.142; IV.3.19, 26, 28, 51, 58, 71, 86; V.1.6, 77, 79; youth . . . have [*sing. subj. and plur. verb. See Notes*], V.1.86; V.1.106, 116, 120, 158; V.2.12, 23; you — me (= *understand*), V.2.35; V.2.55, 61, 64, 65, 83, 85, 92, 94; V.3.2, 45, 75, 79; gods would — him die a bachelor, V.3.117; V.4.4, 6, 16, 85, 114; *Epil.* 10, 12, 15.
- ii. *seemingly intrans. use of have*: — with ye, boys, II.3.27; — at thy life! III.6.131.
- Havoc.** *n.* whose — in vast field, V.1.51.
- Hawk.** *n.* I could have kept a — (*mark of a gentleman*), II.5.11; a —, and her bells were cut away, III.5.70.
- Hawk.** *v. i.* see a wren — at a fly (= *pursue like a hawk*), V.3.2.
- Hawthorn.** *adj.* your — house, III.1.82.
- Hay.** *n.* — and provender, V.2.59.
- Hazard.** *n.* the gall of —, II.2.66; your personal — (= *risk*), V.1.74.
- Hazard.** *v. t.* if I — thee, and take thy life (= *put thee in danger*), II.2.204.
- He.** *pron. Prol.* 17, 23, 28, 29; I.1.29, 43, 60, 67, 68, 69, 72, 73, 87, 88, 89, 91, 92, 93, 99, 100, 105, 109, 114, 115, 116, 154, 157, 158, 182; I.2.18, 62, 72, 85, *et passim. See His, Himself.*
- Head.** *n.* our crowned —s, I.1.52; advance it [*sc. sword*] o'er our —s, I.1.93; a dove's motion when the —'s pluckt off, I.1.98; I.3.32, 71; wished upon thy —, I.4.3; II.2.214, 217; lose his — (= *be decapitated*), III.6.296; chaplets on their —s, IV.1.73; lose your — to-morrow morning, IV.1.77; his —'s yellow (= *hair*), IV.2.103; IV.2.137; as ever struck at —, V.3.109; V.4.78, 80.
- Heal.** *v. t.* —st with blood, V.1.64.
- Health.** *n.* I.2.110; to your —, III.3.12; III.6.38; IV.1.34.
- Heap.** *n.* a — of ruins, II.3.19.
- Hear.** *i. v. t.* this child — be a hiss, *Prol.* 16; you shall —, *Prol.* 27; — and respect me, I.1.26; I.1.28, 56; I —d them reported to be, II.1.28; II.2.42, 111; II.4.18; III.1.61, 96; III.2.11; III.3.32, 53; III.5.93; III.6.83, 210; IV.1.1, 3, 15, 56, 66, 115, 133; IV.3.44; which never —d scurril term, V.1.147; V.3.9, 123; V.4.26.
- ii. *v. i.* III.5.15; IV.1.29.
- Hearing.** *n.* when it came to — (= *to be heard*), III.6.11; my — will be punished (= *sense of hearing*), V.3.7.
- Heart.** *n.* my lord is taken — deep with your distress, I.1.105 [*Probably we should read Heart-deep, adverb*]; I.1.117, 128; hang your shield afore your —, I.1.197; charitable —, I.1.25; I.2.62; our hands advanced before (= *further than*) our —s, I.2.112; your dear —, I.3.11; I.3.16; the high throne in his —, I.3.96; II.4.17; II.5.62; pay it to the — of ceremony (= *utmost*), III.1.4; honest —, III.6.197; half his own —, IV.1.14; come, weigh, my hearts, cheerily (*nautical expression = comrades*), IV.1.144; IV.3.37;



- the —s of lions (= *courage*), V.1.39; mine innocent true —, V.1.134; on the sinister side the — lies, V.3.76; thy worthy manly —, V.4.86, 87. *See Sweetheart*, III.5.148; **Stout-hearted**, II.6.9; IV.2.130; **Honest-hearted**, II.6.15; **Soft-hearted**, IV.2.147; **Strong-hearted**, V.1.8; **Maiden-hearted**, V.1.151; **Hard-hearted**, II.2.122; **Merry-hearted**, II.2.151.
- Hearty**. *adj.* a good — draught, III.3.17.
- Heat**. *n.* the —s are gone tomorrow (= *the incitements to do the deed*), I.1.152.
- Heat**. *v. t.* a —ed lion, IV.2.82.
- Heaven**. *n.* I.2.64; I.4.1; —'s good eyes, I.4.13; II.2.134; II.4.19; III.1.111; III.3.45; III.4.4; III.6.156; for —'s sake, III.6.251; pray — it hold so, IV.1.16; IV.1.88; — forbid man, IV.1.113; IV.2.6; a promontory pointed in —, IV.2.23; dew of —, V.4.102. *Often in plural*, Heavens: the —s (= *gods*), I.3.9; the mounted —s, I.4.4; —s lend a thousand differing ways to one sure end, I.5.13; oh you —s, III.1.89; till —s did make hardly one the winner, V.3.129.
- Heavenly**. *adj.* — justice, I.2.81; II.2.164, 243; a sad boy, but a —, IV.2.32; V.1.30, 91; — powers, V.3.139; you — charmers (= *the gods*), V.4.131.
- Heavy**. *adj.* — cheers (= *sad faces*), I.5.4; III.6.56; an eye as — (= *sad*) as if he had lost his mother, IV.2.27; *comp.* heavier; — than lead, V.1.96; *superl.* heaviest, II.2.29.
- Heed**. *n.* take — to your kindness, II.2.125; good —, III.6.232; take —, III.6.303; IV.3.28.
- Heel**. *n.* I'll follow you at —s, I.1.221. *See Lark's-heel.*
- Heigh**. *interj.* ha, boys, — for the weavers, II.3.49. (*Sometimes spelt Hey.*)
- Heigh-ho**. *interj.* III.3.42.
- Heir**. *n.* II.2.83; are you his —? his youngest, sir, II.5.8.
- Helm**. *n.* don their —s (= *helmets*), I.3.19; — of Mars, I.4.17.
- Helmeted**. *adj.* the — Bellona, I.1.75.
- Help**. *n.* your — (= *support*), V.1.14.
- Help**. *i. v. t.* your —ing hands, *Prolog.* 26. III.5.116; III.6.193. *ii. v. i.* I.1.199.
- Helper**. *n.* the holy altars of your —s, V.1.12.
- Hence**. *adv.* be absent —, I.1.18; I.1.211; II.2.95; II.6.4; III.3.49; IV.2.22; V.3.134; V.4.109, 120.
- Henceforth**. *adv.* I.1.203.
- Hercules**. *n.* I.1.66; II.5.2.
- Herd**. *n.* mortal — (= *human race*), I.4.5; we in —s thy game [*Qu.* hears], V.1.132.
- Here**. *adv.* *Seward's conj.* for there, I.1.111; I.1.193; I.2.6, 41; I.3.24; II.1.14, 15; II.2.26, 27, 28, 41, 45, 53, 59, 78, 85, 87, 99; II.3.47, 48; II.6.19; III.1.83; III.3.3, 6, 23, 28; III.5.3, 12, 24, 25, 38, 44, 96, 103, 113, 152; III.6.91, 102, 164, 170, 183, 223, 294, 299, 307; IV.1.103, 141, 148; IV.2.10, 14; V.1.142, 170; V.2.69, 79, 99, 101; V.3.6, 133; V.4.54, even very —, V.4.99; *Epil.* 7.
- Hereafter**. *adv.* II.2.237; III.3.5.
- Herself**. *pr.* V.3.26, &c. *See She.*
- Hether**. *Qu.* for **Hither**, III.5.120; IV.1.103.
- Hey**. *interj.* —, nonny nonny nonny, III.4.21, 24. *See Heigh.*
- Hide**. *n.* Nemean — (*of a lion*), I.1.68.
- Hide**. *v. t.* a hidden sun, II.5.23, III.6.118; be *hid* in him, V.3.98.
- High**. *adj.* — throne, I.3.96; the sun grows —, II.2.149; *Compar.* —er, II.6.5; V.3.125; V.4.78.

- High.** *adv.* his nose stands —, IV. 2.110.
- Highspeeded.** *adj.* this — pace, I. 3.83.
- Hilding.** *n.* that scurvy —, III.5. 42.
- Himself.** *pr.* I.3.45; II.2.121; IV. 2.14; casts — th' accounts, V.2. 58, &c. See **He**.
- Hind.** *n.* a silver — (= *deer*). *Stage dir.* V.1. p. 88.
- Hind.** *adj.* his — hoofs, V.4.76.
- Hip.** *n.* I.2.56; a vengeance trick o' the (= *wrestling*), II.3.71.
- Hippolyta.** *n.* I.1.77; III.1.1; IV. 1.7; V.3.136.
- His.** *pron. used for its*, *Prol.* 4, 5; his eye will dwell upon — (*sc.* the eye's?) object, V.3.49. See **He**, and **Its**.
- Hiss.** *n.* the first sound this child hear be a —, *Prol.* 16.
- Hiss.** *v. i.* let him —, and kill our market, *Epil.* 8.
- Hissing.** *n.* —, howling, IV.3.27.
- Hither.** *adv.* See **Hether**, III.5. 120; IV.1.103; IV.1.138.
- Ho.** *interj.* [*Qo.* *hoa*], III.3.1; III. 5.81; V.2.18; V.4.40.
- Hoar.** *adj.* chough — [Seward's conj. for *Qo.* *clough hee*], I.1.20.
- Hoarse.** *adj.* — throat, V.1.88.
- Hobby-horse.** *n.* the best — in all the parish, V.2.52.
- Hoist.** *v. t.* — we the sails, V.1.28.
- Hold.** *i. v. t.* do but you — out, *Prol.* 25; we should — you here for ever, I.3.24; II.2.59; do we all — against the Maying (= *keep our appointment*), II.3.35; away boys, and — (*see keep touch*), II.3.59; III.1.47; pray — your promise, III.1.100; III.5. 50; I — it better (= *deem*), III. 6.89; your reason will not — it (= *maintain it*), III.6.228; — thy word (= *keep your promise*), III.6.136; — your course, III.6. 304; not to be held ungrateful, IV.1.22; the file and quality I —, V.1.161; —, oh, V.4.40, 41.
- ii. *seemingly intransitive use*: that sword he refuses, if it but —, I kill him with (= *stand firm*), III.6.15; if it but — (*stand firm*), III.6.91; pray Heaven it — so (= *continue*), IV.1.16.
- Hole.** *n.* III.5.83.
- Holiday.** *n.* It is a — to look on them, II.1.53.
- Holla.** *v. i.* well have —ed to a deep cry of dogs, II.5.11. See **Halloa**.
- Holy.** *adj.* the dread eye of — Phoebus, I.1.46; I.1.156; — *sanctuary*, II.2.71; V.1.2, 12, 149, 164.
- Home.** *adv.* strike —, III.6.68; urge it —, III.6.233; IV.1.4; fit her —, and presently, V.2.11; do it —, V.2.37.
- Honest.** *adj.* II.2.222; II.2.233; II.3.60; III.3.4, 46; III.6.50, 197; V.2.22, 30; *Epil.* 14.
- Honest-hearted.** *adj.* some — maids, II.6.15.
- Honesty.** *n.* honour and —, III.1. 50; III.3.14; in the way of —. Never cast your child away for — (= *virtue*), V.2.20, 21, 22, 28, 70.
- Honour.** *n.* shake to lose his —, *Prol.* 5; the — of your bed, I.1. 30; I.1.82; to godlike —, I. 1.230; I.2.17; if we will keep our —s, I.2.37; that — which his enemy come in, I.2.108; games of —, II.2.10; like twins of —, II.2.18; the curse of —, II.2.54; the ways of —, II.2.73; II.2.146; let mine — down (= *lower*), II.2.197; fair-eyed —, II.5.29; the — you have won, II.5.61; III.1.36; — and honesty, III.1.50; III.3.14; III.6. 18; my cause and — guard me, III.6.92; a place prepared for those that sleep in —, III.6.99; for —'s sake, III.6.110; the law will have the — of our ends, III. 6.130; your own spotless —, III. 6.196; III.6.221, 226; maim your — (= *fair name*), III.6.237;

- preserve the — of affection, III. 6.269; by mine —, III.6.289; fame and —, IV.2.21; the ornament of —, IV.2.93 (= *nobility*), IV.2.110; sons of —, IV.2.141; — crown the worthiest, V.1.17; deeds of — in their kind, V.3.12; a grain of — they not o'erweigh us, V.4.18; V.4.98.
- Honour.** *v. t.* —ed Hippolyta, I. 1.77; I.4.7; II.5.36; IV.2.149; V.1.6. See **Humour**, V.2.40.
- Honourable.** *adj.* III.6.27; IV.1.30.
- Hood.** *n.* Robin —, *Prolog.* 21.
- Hoof.** *n.* —s, V.4.60, 76.
- Hope.** *n.* a famishing —, I.1.167; II.2.26, 171; II.5.52; II.6.26; III.6.92; IV.2.99; IV.3.56, 86.
- Hope.** *v. t.* I.1.71; II.5.64; IV. 1.14, 30; V.1.172; V.2.95.
- Hopeless.** *adj.* to marry him is —, to be his whore is witless, II.4.4.
- Horn.** *n.* you hear the —s (= *bugles*), III.1.96; III.5.93.
- Hornbook.** *n.* He'll eat a — ere he fail, II.3.42.
- Horribly.** *adv.* She's — in love, V.2.62.
- Horrid.** *adj.* I.1.144.
- Horror.** *n.* Darkness . . . the dam of —, V.3.23.
- Horse.** *n.* our fiery —s like proud seas under us, II.2.19; II.5.54; III.1.20, 107; III.6.59, 77; V.2.45, 55; V.4.54, 56; the hot — full of fire, V.4.65. See **Hobbyhorse**, V.2.52.
- Horseman.** *n.* II.5.45.
- Horsemanship.** *n.* my feat in —, II.5.13.
- Host.** *n.* mine — and his fat spouse, III.5.127.
- Hostage.** *n.* take — of thee for, I. 1.184.
- Hostler.** *n.* V.2.59.
- Hot.** *adj.* — grief (= *warm tears*), I.1.107; the — horse (= *fiery*), V.4.65; *Comp.* —ter, V.1.91.
- Hotly.** *adv.* (= *angrily*), V.1.105.
- Hound.** *n.* our Theban —s, II.2.46.
- Hour.** *n.* two —s travel, *Prolog.* 29; I.1.183; bate not an —, I.1.220; my — to come (= *rest of my life*), II.2.6; II.2.210; II.6.35; III.3.49; III.6.112, 123, 300, 304; IV.1.124; IV.2.43; in two —s, IV.1.137; V.1.11; half —, V.2.4; V.2.10, 42; twenty mile an —, V.2.51; in lag —s, V.4.8; V.4.92, 128, 129.
- Hourly.** *adv.* III.6.221.
- House.** *n.* your hawthorn —, III. 1.82 (= *arbour*), IV.1.79. See **Gardenhouse**, IV.3.48.
- House.** *adj.* these — clogs away (*boot worn in the house*; here = *fetters*), III.1.43.
- Household.** *n.* —'s grave, I.5.11.
- How.** *adv.* *Prolog.* 17; I.1.160; I.2.37; I.3.26; II.1.31; II.2.1, 70, 131, 139, 150, 239, 245, 256, 279; II.3.72; II.5.17, 23; III.1.16, 60; III.2.20; III.3.24; III.4.5, 8; III.5.7, 148; III.6.66, 213, 237, 239; IV.1.19, 25, 33; IV.2.55; IV.3.24, 34, 42, 85; V.1.18, 25; V.2.25, 31, 46, 70, 72, 94, 103; V. 3.56, 71; V.4.25, 45; *Epil.* I.
- Howl.** *n.* strange —s, III.2.12.
- Howl.** *v. i.* III.2.18; IV.3.45, 48.
- Howlet.** *n.* three fools fell out about an —, III.5.67.
- Howling.** *n.* —, chattering, IV.3.27.
- Howsoever.** *adv.* III.1.51.
- Hubbub.** *n.* II.6.36. See **Whoo-bub**.
- Hue.** *n.* (= *colour*), I.1.3.
- Hum.** *i. v. t.* —med one, I.3.75.  
ii. *v. i.* he hears and nods and — (= *says 'hum'*), III.5.15.
- Human.** *adj.* [*Qo.* humane and humane], I.1.144; — title, I.1.233.
- Humble.** *adj.* — banks can go to law with waters, V.3.99.
- Humble.** *v. t.* — with a ferula the tall ones, III.5.112; am —d fore thine altar, V.1.143.

- Humour.** *n.* the melancholy — that infects her, V.2.38; those darker —s that, V.3.53.
- Humour,** *v. t.* pray — her [*Qo.* honour], V.2.40.
- Hundred.** *n.* I.1.184; IV.1.72, 127; V.2.64, 109.
- Hunger.** *n.* your — needs no sauce I see, III.3.25.
- Hungry.** *adj.* III.4.11.
- Hunt.** *v. t.* may the stag thou —'st stand long, III.5.154; went —ing, III.3.40; this is the duke a —ing as I told you, III.6.108.
- Huntress.** *n.* the — (*Diana*), V.1.92.
- Hurry.** *n.* the court — (= *confused or hasty preparations*), II.1.17.
- Hurt.** *n.* last —s, I.4.26; I might do —, V.3.61.
- Hurt.** *v. t.* store never —s good governors, I.3.6; hand of war —s none here, II.2.87; II.2.277; III.6.87; V.2.111.
- Husband.** *n.* *Prol.* 8; I.1.205; II.4.25; III.6.274; V.1.151; V.3.37.
- Hypocrisy.** *n.* III.1.95.
- I.** *pron.* *Prol.* 9, 19, 20, 21; I.1.26, 28, 35, 36, 37, 55, 56, 57, 58, 61, 71, 76, 77, 87, 101, 103, 104, 106, 111, 117, 119, 122, 123, 126, 128, 148, 171, 173, 193. *et passim.* raise *me* a devil, III.5.85; I laid *me* down, IV.1.62. *See Me-thinks, Me, My, Mine, &c.*
- I.** *adv.* *spelling of Qo. for Ay, which see,* II.3.33; say 'I'. I, I by any means, III.5.134, 135; V.2.109.
- Ice.** *n.* my petition was set down in —, which by hot grief uncandied, melts into drops, I.1.107; — to cool 'em, I.2.34; in — up to the heart [*Qo. yce*], IV.3.37.
- If.** *conj.* *Prol.* 3, 15, 30; I.1.99, 121, 182, 200, 228; I.2.11, 29, 37; I.3.22, 91; II.2.59, 62, 170, 175, 176, 178, 195, 198, 200, 204, 231, 243, 253, 255, 257, 278; II.3.15, 20, 73; II.4.10; II.5.19, 42, 56, 57, 63; II.6.13, 20; III.1.27, 30, 66; III.2.7, 8, 11, 23; III.3.26; III.5.102, 138; III.6.15, 36, 47, 91, 97, 98, 104, 109, 113, 114, 147, 151, 161, 170, 173, 217, 228, 236, 247, 273, 278, 282, 284; IV.1.40, 123; IV.2.7, 47, 74, 92, 109; IV.3.18, 81; V.1.71, 106, 166; V.2.33, 53, 112; V.3.18, 52, 60, 120; V.4.42.
- Ignis.** *Latin, see Et.* III.5.58.
- Ignorance.** *n.* children of grief and —, II.2.55; lust and —, II.2.106.
- Ignorant.** *adj.* III.6.132.
- Ill.** *n.* her kind of — gave me some sorrow (= *ailment*), V.4.26.
- Ill.** *adj.* envy of — men (= *bad*), II.2.90; — old men, unwept, II.2.109; a fire — take her (*See Notes*), III.5.52; V.2.13; hard meat and — lodging, V.2.97.
- Ill-dealing.** *adj.* — fortune; I.3.5.
- Illustrate.** *v. t.* his body and fiery mind — a brave father, II.5.22 (= *indicate*).
- Imagination.** *n.* —s, II.2.77; a death beyond —, II.3.5.
- Imitation.** *n.* III.6.81.
- Impartial.** *adj.* th' — gods, I.4.4.
- Impatient.** *adj.* rude and — (*sc.* wind), II.2.141.
- Impediment.** *n.* —s (= *fetters*), III.1.84.
- Imperfect.** *adj.* our haste does leave —, I.4.12.
- Implore.** *v. t.* — her power unto our party, V.1.75.
- Import.** *v. t.* it more — me (= *is of more importance to me*), I.1.172.
- Importment.** *n.* like old —'s bastard (*See Notes*), I.3.80.
- Imposition.** *n.* (*See Notes*), I.4.44.
- In.** *adv.* II.2.149, 240; II.4.21; III.5.119; IV.1.147; IV.2.64; V.2.24, 107; I will now — and kneel (= *go in*), I.3.94; stuck — as sweet flowers (= *covered with, adorned with*), IV.3.72.
- In.** *prep.* *Prol.* 25; I.1.2, 3, 10, 42,

- 64, 72, 82, 94, 107, 109, 112, 120, 134, 156, 165, 183, 201, 203, 209; I.2.1, 2, 4, 6, 7, 8, 15, 27, 42, 57, 59, 66, 70; I.3.14, 17, 21, 36, 71, 78, 79, 82, 87, 96; I.4.6, 9, 11, 17, 19, 25, 31, 34, 44, 45; II.1.10, 21, 23, 28, 45; II.2.15, 38, 53, 65, 105, 118, 127, 132, 142, 169, 179, 204, 211, 213, 244, 254; II.3.34, 46, 53, 67, 80, 83; II.4.9, 17, 22; II.5.13, 28, 48, 51; III.1.11, 21, 29, 33, 39, 41, 45, 54, 62, 63, 75, 78, 88, 92, 108; *et passim*. *Peculiar uses*: but that we fear the gods — him (= *represented by him*), I.2.94; sing — an evening (= of), II.4.19. *In the often contracted i' th'*, as I.1.99, I.2.60; II.1.17; II.3.47, 50; III.5.73.
- Incense**. *n.* V.1. *stage dir.* *p.* 88; swelling —, V.1.4.
- Inch**. *n.* III.4.20; within an — of, V.3.80.
- Incite**. *v. t.* hark how yon spurs to spirit do — the princes, V.3.56.
- Incline**. *v. i.* they — to treachery, III.1.67; her mood —ing that way, V.2.34.
- Incontinence**. *n.* in abstinence we shame as in —, I.2.7.
- Indebted**. *adj.* we are much — to your travel, II.5.30.
- Indeed**. *adv.* I.1.123; II.2.270; III.6.77; V.2.50.
- Indifferent**. *adj.* I am —, III.6.60.
- Individual**. *see* **Dividual**, I.3.82.
- Induce**. *v. t.* — stale Gravity to dance, V.1.84.
- Infamy**. *n.* his loud —, I.2.76.
- Infant**. *n.* sod their —s, I.3.21.
- Infect**. *v. t.* but —s the winds with stench of our slain lords, I.1.46; the melancholy humour that —s her, V.2.38.
- Infinite**. *adj.* your own virtues —, III.6.199; — pity, V.3.144.
- Infinitely**. *adv.* — loved him, II.4.15.
- Inflame**. *v. t.* informs the tapster to — the reckoning, III.5.130.
- Inflict**. *v. t.* Fortune can — upon us, II.2.57.
- Inform**. *v. t.* —s the tapster to inflame the reckoning, III.5.130.
- Infuse**. *v. t.* whereto she'll — power, I.1.73; affections that the Heavens — in their best-tempered pieces, I.3.9.
- Ingot**. *n.* honour and golden —s, I.2.17.
- Inhabit**. *v. i.* winter must — here still, II.2.45.
- Inheritance**. *n.* II.2.84.
- Injury**. *n.* the true decider of all —ies, III.6.153.
- Innocent**. *n.* (= *simpleton*), every — wots well, I.3.79; so childishly, so sillily, as if she were a fool, an —, IV.1.41.
- Innocent**. *adj.* were things —, I.3.60; — cradle, I.3.71; — true heart, V.1.134.
- Insert**. *v. t.* that are —ed, IV.3.69.
- Inspire**. *v. t.* Pallas — me, III.5.94; if well —d (= *if I interpret aright*), V.1.66.
- Instant**. *n.* in the — with (= *at the same moment*), I.2.106; together, at one —, III.6.177; at this —, W.3.83.
- Instantly**. *adv.* III.6.113.
- Instruct**. *v. t.* I.1.123; V.1.57.
- Instrument**. *n.* —s (= *soldiers*), I.1.163; I.2.68; V.1. *stage dir.* *p.* 90; wind —s, V.3.95.
- Intelligence**. *n.* the — of state came in the instant with the defier (*perhaps* = *intelligencer*), I.2.106.
- Intemperate**. *adj.* that — surfeit of her eye, IV.3.61.
- Intercession**. *n.* (= *prayer*), V.1.45.
- Interest**. *n.* with — in this lady (= *legal title to*), III.6.298.
- Intermingle**. *v. t.* — your petition, IV.3.77.
- Intertangle**. *v. t.* their —d roots of love, I.3.59.

- Into.** *prep.* I.1.83, 108; I.2.82; I.3.46; I.4.47; let in life — thee, II.3.10; III.5.20; III.6.38, 111; IV.3.78, 84; V.1.50, 110, 147; V.3.85; V.4.58.
- Intrate.** *Latin.* III.5.137.
- Intreat.** *See* **Entreat**, V.2.17.
- Invent.** *v. t.* — a way safer, III.6.217; any death thou canst —, III.6.281.
- Invest.** *v. t.* — you in your dignities, I.4.10.
- Invite.** *v. t.* a bold gravity, and yet —ing, IV.2.41.
- Ipsa facto.** *Lat.* V.2.37.
- Irae.** *Lat.* *See* **Et**, III.5.88.
- Ire.** *n.* V.1.14.
- Iris.** *n.* — newly dropt down from heaven, IV.1.87.
- Iron.** *n.* cold —, II.6.10; from — came music's origin, V.4.60.
- Iron.** *adj.* — bracelets (= *hand-cuffs*), II.6.8.
- Irons.** *n.* clap more — on him (= *prison-chains*), II.2.273.
- Is.** *second syllable of Morr-is*, III.5.119.
- Issue.** *n.* effect rare —s by their operance, I.3.63 (= *results*); II.2.32 (= *children*).
- It.** *pron.* ProL. 10, 14, 17, 22; I.1.24, 61, 80, 83, 111, 113, 120, 127, 128, 129, 147, 172; I.2.49, 70; I.3.69, 76; II.1.17, 46; II.2.43, 46, 78; women 't were (*grammat. subject followed by plural verb*), V.1.107; that which perished should go to it (*sc.* death) un-sentenced, V.1.157; *etc.* *Sometimes written 't*, I.1.94, 152, 183, &c.
- Its.** *adj.* [*Qo.* It's], with — own sweat, I.1.154; I.2.65.
- Itself.** [*Qo.* *sometimes* It self], I.1.151, 153; II.1.23; V.1.97.
- Ivy-tod.** *n.* [*Qo.* &c., ivy tops; H. L. conj. tods], like —s, not to undo with thunder, IV.2.104.
- Jade.** *n.* (= *horse*), the —s' tails, II.3.29; the — comes o'er, V.4.81.
- Jadry.** *n.* [*Qo.* jadrie], boistrous and rough — (= *conduct like a jade's*), V.4.72.
- Jane, Jave.** *See* **Jean**, III.5.8.
- Javelin.** *n.* shake our pointed —s, II.2.49.
- Jaw.** *v. t.* I reckon not if the wolves would — me, so he had this file, III.2.7.
- Jealous.** *adj.* — as a turkey, II.3.30.
- Jealousy.** *n.* her ancient fit of —, I.2.22.
- Jean.** *n.* [*Qo.* jave], ye — judgments, III.5.8. *See* *Notes*.
- Jest.** *v. i.* a toy to — at, II.1.34.
- Jewel.** *n.* O — o' the wood, o' the world, III.1.9; your stolen —, V.4.119.
- Jig.** *n.* for a —, V.2.49.
- Jingling.** *n.* [*Qo.* jengling], the — of his gyves, III.2.14.
- Jolly.** *adj.* You — gallants, III.5.63.
- Jot.** *n.* leave not out a — of the sacred ceremony, I.1.130; a — of terror, I.2.95; any —, V.4.71.
- Journey.** *n.* [*Qo.* jorney], a day's —, V.2.73.
- Jove.** *n.* whom — hath marked the honour of your bed, I.1.29; I.1.137, 176; set — afire with [*Sympson's conj. for Qo.* Love], IV.2.16.
- Jovis.** *Lat.* *See* **Et**, III.5.88.
- Joy.** *n.* I.1.189; — seize on you again, I.5.12; II.2.189; V.3.131; world's —, V.4.91.
- Joy.** *v. i.* made mothers —, IV.2.63 (= *rejoice*) [*or* ? mothers' joy].
- Joyful.** *adj.* right —, V.3.135.
- Judge.** *n.* could not be — between 'em, V.3.128.
- Judge.** *v. t.* may be —d, I.4.14; if we — by the outside, IV.2.74.
- Judgment.** *n.* as unpanged — can (= *power of selection*), I.1.169; I.3.57; ye jean —s (= *ye common fools*), III.5.8; do it with —, III.5.37.

- Jump.** *adv.* where not to be even — (= *exactly equal*), I.2.40.
- Juno.** *n.* not —'s mantle fairer than your tresses, I.1.63; great —, I.2.21; great-eyed —'s (*sc.* brow), IV.2.20.
- Jupiter.** *n.* — bless us! IV.3.30.
- Just.** *adj.* II.2.181; these — trials, III.6.105; III.6.174.
- Just.** *adv.* I.2.54; IV.2.15 (= *exactly*).
- Justice.** *n.* the ear of heavenly —, I.2.81; I.3.47; II.2.106; the — of my love, III.1.34; III.6.15; the — of affection, III.6.51; do such a — (= *act of justice*), III.6.155; V.1.15; give them our present —, V.3.132; V.4.109, 120.
- Justify.** *v. t.* III.1.64; —ing my love, III.6.42.
- Justly.** *adv.* II.2.208; III.6.148.
- Keep.** *i. v. t.* if this play do not — a little dull time from us, *Prolog.* 30; I.1.217; I.2.6, 37; II.1.2; II.2.72, 149; — touch (= *come to the rendezvous*), II.3.41; what a coil he —s (= *continues making*); kept a hawk, II.5.11; you may — yourself (= *maintain*), II.6.39; if he — touch, III.3.53; III.6.90; *kept* her company, V.2.2; — our wedding then (= *celebrate*), V.2.76; he was *kept* down with hard meat and lodging (= *reduced in health by*), V.2.97; V.4.73, 76.
- ii. v. i.* I.1.220; I.3.10; II.6.6; IV.1.128.
- Keeper.** *n.* (= *jailor*), II.2.200, 222, 224, 245, 273; II.4.3.
- Ken.** *v. t.* what —'st thou, IV.1.149; had I —ned all that were (= *known*), V.1.100.
- Key.** *n.* speak 't in a woman's — like such a woman as any of us three, I.1.94.
- Kill.** *v. t.* II.2.265, 267; perfumes to — the smell of the prison, III.1.86; III.5.156; III.6.15, 44, 97, 166 (*See Misadventure*); III.6.190; III.6.220, 261; — our market, *Epil.* 8.
- Killing.** *n.* at —'em, I.3.22.
- Kin.** *adj.* that ever blood made —, III.1.38.
- Kind.** *n.* of many —s, I.2.29; II.2.276; in this —, III.1.92; a — of mirth, V.3.51; her — of ill, V.4.26 (= *sort*); deeds of honour in their — (*See Note*), V.3.12; still are children in some —, V.4.134.
- Kind.** *adj.* bear 'em speedily from our — air, to them unkind, I.4.38; III.1.50; III.6.21; V.2.44; — manage (= *good training*), V.4.69.
- Kindle.** *v. t.* — their valour at your eye, V.3.29.
- Kindly.** *adv.* II.6.29; III.6.67.
- Kindness.** *n.* 2.125.
- Kindred.** *n.* where are our friends and —s, II.2.8; II.4.32 (= *relationship*); V.1.26.
- King.** *n.* I.1.50; — Capaneus, I.1.59; I.1.140, 147, 180; I.2.84, 107; I.4.16; III.1.21; — of Pigmies, III.4.15; III.6.71; V.1.83.
- Kingdom.** *n.* II.2.249; II.3.1, 18; IV.2.145; V.3.33.
- Kinsman.** *n.* Hercules our —, I.1.66; I.2.78; a noble —, II.2.192; traitor —, III.1.30, 69; III.6.17, 21; V.1.34; V.3.129; my dear —en, V.4.13; V.4.116.
- Kiss.** *n.* I.1.216; II.2.31; V.2.88.
- Kiss.** *i. v. t.* II.4.25; II.5.37; II.6.22, 30; II.6.37; IV.1.93; V.2.56; I'll — him up again, V.2.98; V.4.94.
- ii. v. i.* shall we — too, V.2.108.
- Kite.** *n.* talons of the —s [*Qu.* knights], I.1.41.
- Knack.** *n.* th' enamelled —s o' the mead and garden, III.1.7.
- Knee.** *n.* no —s to me, I.1.35; suffered your —s to wrong themselves, I.1.56; oh, no —s, none, widow, I.1.74; lend us a —, I.1.96; our cause calls for your —, I.1.200; III.4.19; my —s shall

- grow to the ground, III.6.192; IV.1.8; IV.2.36.
- Knee-deep.** *adv.* — where she sat (= *water up to the knees*), IV.1.83.
- Kneel.** *v. i.* pray you, — not, I.1.54; I.1.207; I.3.94.
- Knife.** *n.* Cords, *knives*, drams, precipitance, I.1.142.
- Knight.** *n.* a good — and a bold, III.1.65; —s appointed, III.6.134; three fair —s, III.6.292; the —s are come, IV.2.56; fair —s, IV.2.67, 71, 94; V.1.34; thy female —s, V.1.140; brave —s, V.1.167; V.3.29, 108, 115.
- Knightly.** *adj.* — strength, III.6.295.
- Knit.** *v. t.* the gout had — his fingers into knots, V.1.112.
- Knock.** *v. t.* — thy brains out, II.2.221.
- Knoll.** *v. i.* remember that your fame —s [*Qo.* knowles] in the ear o' the world, I.1.134.
- Knot.** *n.* — of love, I.3.41; *see* **Knit**, V.1.112.
- Know.** *v. t.* I.1.87; he that will all the treasure — of the earth, must — the centre too, I.1.114, 115; —s neither wet nor dry, I.1.121; that best —'st how to draw out, I.1.159; I.2.52, 115; I.3.6, 62, 88; I.4.40; II.1.46; II.2.32, 41, 92, 224; II.3.16, 19, 39, 41, 58, 63, 64, 80; II.4.29; II.5.13, 55; II.6.12; III.1.28, 111; III.2.16; III.3.7, 29; III.5.82; III.6.120, 125, 128, 253; IV.1.28, 31, 43, 101, 116, 122, 139; IV.2.51; IV.3.85; V.1.42, 99, 107, 152, 171; V.2.9, 60; do you not — me, V.2.82; V.3.30, 37, 39, 74, 101, 132, 136.
- Labour.** *n.* I.3.34; whose twelve strong —s (*sc.* Hercules), III.6.176; prone to — (*perhaps a reference to new-conceived*), IV.2.129; I am in — to push, V.1.25.
- Labour.** *v. i.* —ed meditative, I.1.136; if — through, I.2.11; —ed, III.5.4, 41; all was vainly —ed, III.6.79.
- Lack.** *v. t.* for what we —, we laugh, V.4.132.
- Lad.** *n.* II.3.38, 74.
- Lady.** *n.* I.1.35; dear glass of —ies, I.1.90; I.1.101, 113, 170; all —ies' scandal (= *reproach*), I.1.192; I.1.233; favours of their —ies, II.2.11; II.2.259, 277; II.3.57; IV.5.17, 34; — Fortune, III.1.15; III.5.35, 99, 100; — bright, III.5.125; IV.5.138, 157; III.6.41, 168, 203, 233, 298; IV.1.12; IV.2.111; the favour of his —, IV.2.138; IV.2.143; a proud — and a proud city-wife, IV.3.44; V.3.89; V.4.122.
- Lag.** *adj.* in — hours (= *late old age*), V.4.8.
- Lake.** *n.* IV.1.53, 87 (*See Nymph*).
- Lament.** *v. t.* each stroke —s the place whereon it falls (= *sorrows for*), V.3.4.
- Lamenting.** *n.* gives me such — as wakes my vengeance (= *lamentation, sorrow*), I.1.58.
- Lamp.** *n.* the eyes, these the bright —s of beauty, IV.2.39.
- Lance.** *n.* [*Qo.* lance], babes broached on the —, I.3.20.
- Land.** *n.* *See* **Laund**. Each took a several —, III.1.2 (= *glade in the forest*).
- Land.** *n.* safe to —, IV.1.96.
- Lane.** *n.* make —s in troops aghast, I.4.19.
- Language.** *n.* I eared her —, III.1.29; III.1.44, 103; pardon me hard —, III.1.106; V.1.124.
- Lard.** *v. t.* the name Palamon — it (= *fills it, occurs in it: lit. is rubbed into it like lard*), IV.3.6.
- Large.** *adj.* IV.1.24; — confessors (= *boasters of immorality*), V.1.105.
- Lark's-heel.** *n.* —s trim, I.1.12.
- Lass.** *n.* III.5.89; a — of fourteen, V.1.109.



- Last. adj.** our — minute, I.2.103; — hurts, I.4.26; II.5.14; III.6.14; — night, IV.1.135; my — of vestal office, V.1.149; — words, V.4.88; V.4.92.
- Last. adv.** —, let me intreat, sir, III.6.210.
- Last. v. i.** this celebration will longer —, I.1.132.
- Lastly. adv.** (*See Lazily*), II.2.54.
- Late. adv.** IV.1.52.
- Latest. adj.** the — thing I shall be glad of (= *last*), V.4.30.
- Laud. n.** that to thy — I may advance (= *praise, honour*), V.1.58.
- Laugh. v. i.** — at misery, II.2.2; II.2.151; III.5.147; IV.1.125; for what we lack, we —, V.4.133.
- Laund.** [*Dyce's spelling of O. Edd. Land*], III.1.2 (= *glade, lawn*).
- Law. n.** II.4.31, 32; II.6.13; III.6.130; the tenour of my —s, III.6.133; fall by the —, III.6.225; — and regiment, IV.3.84; V.1.98; go to — with waters, V.3.99.
- Lawfully. adv.** II.2.89.
- Lay. n.** young —s of love (= *songs*), V.1.89.
- Lay. v. t.** Hercules . . . *laid* by his club, I.1.67; rather *laid out* for purchase, I.2.111; have patiently *laid up* (= *resigned*) my hour to come, II.2.6; III.5.6; I *laid* me down, IV.1.62; — by your anger, V.1.11; which being *laid* unto mine . . . heart, V.1.133; I prithee, — attention to the cry (*perhaps we should read pay; if not, the phrase is noticeable*), V.3.91; whose lives . . . are *laid* down, V.4.14.
- Lazily. adv.** [*Seward's conj. for O. Edd. Lastly*], II.2.54.
- Lazy. adj.** like — clouds, II.2.14.
- Lead. n.** a cauldron of — and usurer's grease, IV.3.31; heavier than — itself, V.1.97; a sow of —, V.3.120.
- Lead. v. t.** let him — his line (= *weight as with lead*), I.1.116.
- Lead. v. t.** — on the bride, I.1.208; I.4.47; shall be *led*, II.2.116; — the way, II.5.59; — her in, III.5.89; I'll — (*sc. the way*), III.5.90; he that — you to, V.4.22; — (*sc. us, or the way*) courageous cousin, V.4.38; a life that thou art yet to —, V.4.44; V.4.122.
- Leaden-footed. adj.** (= *slow*), I.2.84.
- Leak. v.** there's a — sprung (*sc. in the ship*), III.4.8.
- Leap. v. i.** — (*sc. into*) the garden, II.2.218.
- Learn. v. t.** IV.3.78.
- Learned. adj.** *Prolog.* 11; III.5.14, 40, 49.
- Learning. n.** our thing of — says so (= *our learned man*), II.3.51; II.3.54.
- Least. adj.** I.1.116; I.2.9; I.3.39; II.1.42; those are o' the —, III.6.64; IV.1.127.
- Leave. n.** took — o' the moon (= *died: cf. 'revisitst the glimpses of the Moon' Hamlet, I.4.53*), I.3.52; by your —, II.2.222; by your —s, honest friends, II.3.60; III.6.135; V.2.20.
- Leave. See Notes: perhaps for 'believe,' I.4.22.**
- Leave. i. v. t.** I.1.130; I.2.75, 98; — imperfect, I.4.12; — your pointing (= *cease from*), II.1.51; — 'em all behind us, II.2.13; 115, 143; II.3.18; II.6.19; III.3.46; III.6.4; IV.1.59; she *left* me far behind her, IV.1.99; IV.1.102; V.1.16; V.2.102; with you — dispute (= *cease arguing*), V.4.135.
- ii. *apparently intransitive use*: we must needs —, *Prolog.* 32; let us —, I.2.3.
- Leave-taking. n.** as short as my —, V.4.38.
- Leech. n.** blood . . . sucked from me with —es, I.2.73.

- Lees.** *n.* the very — (= *dregs*) of such . . . exceed the wine of others, I.4.29.
- Left.** *adj.* — wing, III.6.75; the — (*sc.* side), V.3.74.
- Leg.** *n.* a wanton —, II.2.15; little Luce with the white —s, III.5.26; go upon 's legs, IV.3.12; V.4.76, 78.
- Lend.** *v. t.* — us a knee, I.1.96; I freely —, I.1.193; Heavens — a thousand differing ways to one sure end, I.5.13; the charity of one meal — me (= *give*), III.1.74; — thine ear, V.1.146.
- Length.** *n.* at —, III.5.16; would make his — a mile (= *stride of a horse*), V.4.56.
- Lengthen.** *v. t.* your day is —ed, V.4.102.
- Leprous.** *adj.* marry a — witch, IV.3.40.
- Less.** *adv.* III.6.125; IV.1.44.
- Lessen.** *v. t.* II.3.35.
- Lest.** *adv.* [*Qo.* least], III.1.97; III.2.30; V.3.118.
- Let.** *n.* may they kill him without —s (= *hindrances*), III.5.156.
- Let.** *v. t.* if we — fall, *Prol.* 15; — him consider (= *give him time to*), I.1.105, 116; — us be widows to our woes, I.1.166; I.2.3, 52; — the blood of mine that 's sibbe to him be sucked from me with leeches, I.2.71, 73; —'s leave, I.2.75; — him approach, I.2.93; — us to the king, I.2.107; — the event, I.2.113; — us follow, I.2.115; — me perish if, II.2.61; II.2.65, 71, 149, 185; — mine honour down (= *allow myself to be dishonoured*), II.2.197; II.2.199, 233; — in life unto thee, II.3.10; II.3.28, 31; to — slip now, II.3.44; II.3.57, 74; II.5.39, 55, 58; II.6.1, 28; III.2.29; III.3.10; III.5.9, 10; — us alone, III.5.31, 65, 85, 89, 110; III.6.29; — me say, III.6.161; III.6.167, 177, 210, 272; — 'em all alone, IV.1.126; IV.1.144, 147; IV.3.22, &c.
- Levy.** *v. t.* forth, and — our worthiest instruments, I.1.162 (= *collect*).
- Lewdly.** *adv.* lied so — (= *basely*), IV.2.35.
- Liabie.** *adj.* am not I — to those affections, II.2.188.
- Libel.** *n.* the —s read of liberal wits, V.1.101.
- Liberal.** *adj.* nor would the libels read of — wits (= *licentious*), V.1.102.
- Liberty.** *n.* I.4.35; desire of —, I.4.42; II.2.74, 88, 160, 210, 247, 258; II.6.2; V.2.96.
- Lid.** *n.* (= eyelid) not closed mine eyes, save when my —s scoured off their brine, III.2.28; God's —! (*Emilia's oath*), V.3.96.
- Lie.** *v. i.* all dear nature's children sweet, — fore bride and bridegroom's feet, I.1.14; tell him if he ' the bloodstained field *lay* swollen, I.1.99; — blistering fore the visitating sun, I.1.146; I could — down (*allusion to game at cards called 'Laugh and lay down'*), II.2.152; if the lives of all my name *lay* on it (= *depended*), II.2.176; a rock —s watching, III.4.6; where the credit of our town *lay* on it (= *depended*), III.5.56; III.6.12; your life —s on it (= *depends*), III.6.90; to —unburied, III.6.171; lake that —s behind the palace, IV.1.53; —s (= *reclines, or is*), IV.1.143; — there, Arcite, IV.2.43; there the cure —s mainly (= *consists*), V.2.8; — with her, V.2.18; the heart —s (= *is*), V.3.76; the right o' the lady did — in you, V.4.117.
- Lie.** *v. i.* that thou —st (= *tellest lies*), III.1.40; I —, III.2.21; I have —d so lewdly, IV.2.35.
- Lief.** *adv.* I had as — trace this good action, I.1.102.
- Life.** *n.* I.1.164; I.2.12; I.4.25;

- lives*, I.4.32; the *lives* of all my name, II.2.176; II.2.205, 215, 227, 237; upon his oath and —, II.2.248; not worthy —, II.2.269; gave me —, II.5.7; III.1.77; III.2.23, 29; III.3.42; III.5.97; III.6.90, 131, 156, 164, 214, 217; their *lives* (= *loss of life*) might breed the ruin of my name, opinion, III.6.239; III.6.251, 261, 267; IV.1.28; IV.2.61; a sore — (= *sorry, painful*) they have i' the other place (*i. e.* Hell), IV.3.26; to put — into dust, V.1.110; — in him seemed torture, V.1.114; a brave —, V.3.4; their *lives* but pinch 'em, V.3.133; V.3.142; V.4.14, 28, 37, 43.
- Light.** *n.* I.1.143; II.2.266; IV.1.104; Cynthia with her borrowed —, IV.1.150; IV.3.65; V.3.21. *See* **Moonlight.**
- Light.** *adj. Compar.* Makes —er than (= *more contemptible*), *Prol.* 20; a —er (*sc.* armour), III.6.56; III.6.71.
- Lightning.** *n.* like —, II.2.24; the — of your valour, III.6.85.
- Light-o'-Love.** *n.* the tune of — [*Qo.* Light a love], V.2.54.
- Like.** *adj. Prol.* 5; — such a woman as, I.1.94; I.1.112; each side — justice (= *equal*), I.3.47; — the elements, I.3.61; to the — innocent cradle (= *same*), I.3.71 (*See* **Phoenix**); — old Importment's bastard, I.3.80; I.3.84; I.4.18; then — men use 'em, I.4.28; II.2.12, 14, 18, 20, 22, 24, 28, 34, 50, 75, 99, 141, 252; II.5.23; II.6.5; — a shadow, II.6.34; III.1.47, 68; III.4.2, 25, 26; III.5.19; III.6.12, 30, 70, 134, 150; usage — to princes, III.6.306; IV.1.86; IV.2.20, 84, 104; — a trumpet, IV.2.113; — women new-conceived, IV.2.128; IV.3.32; V.1.86; V.2.50, 63; V.3.5, 42; V.4.62; bear us — the time, V.4.137. *See* **Piglike**, V.4.69.
- Like.** *v. t.* she —s, I.3.16; I.3.64; II.5.17, 47; how did you — him, V.2.46; how do you — her (*to* *Doctor* : = *what think you of her state*), V.2.103; *Epil.* 1.
- Like.** *adv.* — enough (= *likely*), II.2.229; I am — to know your husband, V.3.37.
- Likely.** *adv.* II.1.30; IV.1.51; 't was ever —, V.3.68.
- Likelihood.** *n.* a great — of both their pardons, IV.1.6.
- Likewise.** *adv.* III.1.10.
- Liking.** *n.* fixed her — on this gentleman (= *affection*), IV.3.56.
- Limit.** *n.* the heavenly — (= *dispenser*), V.1.30.
- Line.** *n.* let him lead his — (*See* **Lead**), I.1.116.
- Lined.** *p. p.* (= *furnished*) better —, II.1.51; his arms are brawny, — with strong sinews, IV.2.127.
- Lineament.** *n.* all his —s are as a man would wish 'em, strong and clean, IV.2.113.
- Lion.** *n.* this which is the —'s and the bear's, I.1.52; a pair of —s, smeared with prey, I.4.18; a heated —, IV.2.82; hearts of —s, V.1.39.
- Lip.** *n.* thy tasteful —s, I.1.179; thy currant — (*play on* current, — currant), I.1.216; I loved my —s the better, II.4.26; cherry —s, IV.1.74; red —s, IV.2.111.
- Lisp.** *v. i.* he —s in 's neighing, able to entice a miller's mare, V.2.66.
- List.** *v. i.* —, then (= *hearken*), V.4.48.
- Listen.** *v. i.* III.2.15; IV.1.63.
- Little.** *n.* II.5.10.
- Little.** *adj. Prol.* 31; II.1.1; II.2.85, 238; II.6.3; III.1.24; III.4.2; III.5.26; III.6.67; III.6.80, 85, 178; IV.2.117.
- Little.** *adv.* IV.3.4, 24.
- Live.** *v. i.* constant to eternity it —s, *Prol.* 14; I.1.147; II.1.1; II.2.86; to — abroad, II.2.98; II.2.200; III.1.29; III.6.218; V.3.55, 141; V.4.5, 82, 99, 101.
- Livelong.** *adj.* this — night, III.2.12.

- Liver.** *n.* our —s perished, cracked to pieces with love, IV.3.19.
- Livery.** *n.* in 's face, the — of the warlike maid appears, IV.2.106.
- Living.** *n.* any —, that is a man's son (= *any living creature*), II.2.182.
- Lo.** *interj.* III.2.34; III.6.107; V.3.105; V.4.85.
- Load.** *n.* the rider 's —, V.4.82.
- Load.** *v. t.* [*Qo. loden* (? *laden*) =] *loaden* with kisses, II.2.31.
- Loathe.** *v. i.* that —s e'en as it longs, I.3.90.
- Loathsome.** *adj.* the — misery of age, V.4.7.
- Loathsomeness.** *n.* th' offence of mortal — (= *corruption, decomposition*), I.1.45.
- Lock.** *n.* clip my yellow —s, III.4.20.
- Lock.** *v. t.* able to — Jove from a synod, I.1.176 (= *grapple, restrain*); she —s her beauties in her bud again (= *shuts*), II.2.142.
- Lodge.** *v. t.* where death's self was —d, I.3.40.
- Lodging.** *n.* is 't not mad — here in the wild woods, cousin, III.3.22; hard meat and ill —, V.2.97.
- Long.** *adj.* I.3.42; III.5.4, 132, 154; IV.2.85; this — hour, V.2.42; cut and — tail, V.2.49; *Compar.* —er time, V.3.48; no —er time than, I.1.97. *See Livelong*, III.2.12.
- Long.** *v. i.* she would — till she had, I.3.69; loathes e'en as it —s, I.3.90; all the —ing maids that ever loved, III.6.246; Pal. lies —ing, for me, IV.1.143; I — to see 'em, IV.2.65, 142.
- Long.** *adv.* will —er last [*O. Edd. long*; *Seward conj. longer*], I.1.132; I.2.51; II.2.86; —er, III.6.10; his hair hangs — behind him, IV.2.83; all day —, IV.3.15, 21; ere —, *Epil.* 15.
- Longing.** *n.* a deeper —, I.1.190; how his — follows his friend, I.3.26.
- Look.** *n.* his very —s, IV.2.78.
- Look.** *v. i.* (= *appear*), for a business [*that*] more bigger —t, I.1.215; —t pale with parting, I.3.53; I.4.13; our dole more deadly —s than dying, I.5.3; — tenderly to the two prisoners (= *attend carefully*), II.1.18; how they would have —t (= *appeared*), II.1.31; II.1.37; —! yonder they are; that 's Arcite, II.1.47; 'tis a holiday to — on them, II.1.53; eyes yet —t on, II.4.11; the man they — for (= *search*), II.6.37; most perfidious that ever gently —t (= *appeared*), III.1.36; III.1.120, 121; III.4.2; with thy twinkling eyes — right and straight, III.5.117; how do I —, III.6.66; III.6.131, 277; IV.1.33; y' had best — to her (= *take care of her*), IV.1.122; I may go — (= *I don't know*), IV.2.52; so he —s, IV.2.82; yet I never —t on, IV.2.119; — here! IV.3.7; — on thy virgin, V.1.145; he —t all grace and success, V.3.69; his costliness of spirit —t through him, V.3.97; — sadly, V.4.125; *Epil.* 4.
- Loose.** *v. t.* this you may —, not me (*perhaps* = *lose*), IV.1.91. *See Lose*, IV.1.112.
- Lord.** *n.* our slain —s (= *husbands*), I.1.47; your dead —s, I.1.57; King Capaneus was your —, I.1.59; my — is taken heart-deep with your distress, I.1.104; I.1.141; our —s lie blistering, I.1.145; I.1.149; I.3.2, 34; I.4.7; — Arcite . . . prince Palamon, II.2.223–225; my —, II.2.261; II.2.267, 270; a chaffy —, III.1.41; darkness — of the world (? *astrological term like 'Lord of the ascendant'*), III.2.4; the — steward's daughter, III.3.29; — of May, III.5.125; my —, IV.2.120, 144; —s and courtiers, IV.3.35; the — of the day, V.1.60; Sir, my good —, V.3.10; to dis-

- seat his — (= *rider, master*), V. 4.73. *Exclamatory use*: —! the difference of men, II.1.53; —! what a coil he keeps, II.4.18; —! how y' are grown, V.2.94.
- Lordship.** *n.* II.2.263.
- Lose.** *v. t.* [*Qo. almost always spells it loose*] shake to — (= *at losing*) *Prolog.* 5; we — our humane title, I.1.233; a man will — himself, II.2.156; if that will — ye, farewell (= *deprive me of you*), II.2.178; II.2.255; II.5.31; III.1.1, 67; III.4.9; my *lost* strength, III.6.5; these *lost* cousins, III.6.188; — his head (= *be beheaded*), III.6.296; who —s, III.6.308; IV.1.77, 91; I must — my maidenhead by cocklight, IV.1.112; she 's *lost* past all cure, IV.1.137; as if he had *lost* his mother, IV.2.28; IV.2.34, 46 (= *ruined*); —s a noble cousin, IV.2.154; of mine eyes were I to — one, V.1.155; you — the noblest sight, V.2.99; not — the sight, V.2.103; will you — this sight, V.3.1; I have *lost* what 's dearest to me, V.3.112; V.3.72, 122, 136.
- Loss.** *n.* our —es fall so thick, *Prolog.* 32; nor gain made him regard or — consider, I.3.30; cost us the — of our desire . . . — of dear love, V.4.111, 112, 114.
- Lot.** *n.* I pray them he be made your —, V.3.40.
- Loth.** *adj.* would be — to take example, II.2.146.
- Loud.** *adj.* his — infamy, I.2.76.
- Loudness.** *n.* the — of his fury, I.2.88.
- Love.** *n.* now for the — of him whom Jove hath marked, I.1.29; I.1.89; dearer in — than blood, I.2.1; I.3.41, 56, 59, 81; —'s provocations, I.4.41; I.4.45; new births of —, II.2.81; Oh, —, what a stout-hearted child thou art (= *Cupid*), II.6.8; II.6.27; a very thief in —, III.1.41; III.1.102; — has used you kindly, III.6.67; III.6.16, 42, 93, 161; the agony of —, III.6.219; of more authority; I 'm sure more —, III.6.231; III.6.261; her — to Palamon (= *for*), IV.1.49; true —, IV.1.90; it is, — (= *darling*), IV.1.117; in — with him, IV.1.125; — himself sits smiling (*see Jove*), IV.2.14; the —s and fights of gods, IV.2.24; command and threaten —, IV.2.40; IV.2.42, 146; out of — with Æneas, IV.3.13; our livers perished, cracked to pieces with —, IV.3.20; IV.3.68; V.1.26, 70; true —'s merit, V.1.128; your —, Palamon, V.2.41; Light o' Love (*name of tune*), V.2.54; horribly in — with him, V.2.62; your — comes, V.2.69; V.2.112; a — that grows as you decay, V.3.111; V.4.2; your —, V.4.106; that nought could buy dear — but loss of dear —, V.4.112; your old —s to (= *for*) us, *Epil.* 17.
- Love.** *i. v. t.* I did — him for 't, I.3.35; he —s best, I.3.47; I.3.85; II.2.30, 108, 112, 121, 156, 159, 162, 165, 170, 175, 177; I — (*sc. her?* *See Notes*), II.2.179; II.2.206, 245; II.4.1, 14, 15, 26, 29, 33; II.5.57; I — him beyond love and beyond reason, III.1.102; III.3.31; III.6.27, 40, 126, 139, 170, 203, 241, 257; IV.1.44; IV.2.48, 68; V.1.7, 122, 158; —d sister, V.3.114; V.4.90; —d a young handsome wench, *Epil.* 6.
- ii. v. i.** —d, for we did, I.3.61; II.2.117, 166, 167, 193, 233; — with all the justice of affection, III.6.50; as I — most, III.6.163; maids that ever —d, III.6.246; III.6.261, 278; IV.1.72.
- Lovely.** *adj.* — boy, IV.2.17.
- Lover.** *n.* II.2.180, 253; III.5.19; III.6.150; —s yet unborn, III.6.283; lives of —s, IV.2.61; IV.2.66; he shews a —, IV.2.136; V.1.34; — never yet made sigh, V.1.125; your —s (= *friends*). *See Friend*, V.4.123.

- Loving.** *n.* I love; and in — her maintain, II.2.179.
- Loving.** *adv.* we shall live long and — (= *lovingly*), II.2.86.
- Low.** *adj. Compar.* Arcite is the —er of the twain, II.1.49.
- Luce.** *n.* (name of country girl), III.5.26.
- Lust.** *n.* — and ignorance, II.2.106.
- Lusty.** *adj.* shall we be — (= *merry*), II.3.46; venison . . . 't is a — meat (= *strengthening*), III.3.27; I am well and —, III.6.45.
- Machine.** *n.* (See Note = *contrivance*), III.5.113.
- Maculate.** *adj.* never yet beheld thing — (= *unclean*), V.1.145.
- Mad.** *adj.* men are — things, II.2.126; II.2.202; is 't not — lodging, III.3.22; my — boys, III.5.24; a dainty — woman, III.5.72; as — as a March hare, III.5.73; a — woman, III.5.76, 77; you are not —? III.6.122; — malicious traitors, III.6.132; IV.1.46; she would run — for this man, IV.2.12; run — for Arcite, IV.2.48; if one be —, or hang, or drown themselves, IV.3.29.
- Madam.** *n.* II.2.119, 124, 125, 130, 136, 143, 153; IV.2.56.
- Madness.** *n.* I.4.42; II.2.204; an engrafted —, IV.3.43; IV.3.70.
- Maid.** *n.* more of the — to sight, *Prol.* 8; my precious —, I.3.8; I.3.81, 84; II.2.37, 121; emblem of a —, II.2.137; II.4.145; fair gentle —, II.4.24; II.6.20; III.5.28; a blushing —, III.6.205; the longing —s, III.6.246; black-eyed —s, IV.1.72; to call the —s, IV.1.111; IV.1.124; the coy denials of young —s, IV.2.11; IV.2.40; the livery of the warlike — (= *Diana*), IV.2.106; we —s, that have our livers perished, crackt to pieces with love, IV.3.19; —s with child, IV.3.35; IV.3.78; V.2.2, 70; is it a —, V.4.33.
- Maidenhead.** *n. Prol.* 1; vowed her — to a young handsome man, II.4.13; lose my — by cocklight, IV.1.112.
- Maiden-hearted.** *adj.* I am bride-habited, but —, V.1.151.
- Maiden-pink.** *n.* —s of odour faint, I.1.4.
- Maim.** *v. t.* think how you — your honour (= *tarnish*), III.6.237.
- Main.** *adj.* a — goodness, II.2.63; out with the — sail, IV.1.146.
- Mainly.** *adv.* there the cure lies —, V.2.8.
- Maintain.** *v. t.* in loving her — I am as worthy, II.2.179; III.1.53.
- Majesty.** *n.* a spacious — (*sc.* of brow), IV.2.19.
- Make.** *v. t.* — him cry from underground, *Prol.* 17; —s lighter, *Prol.* 20; near to — . . . captive, I.1.80; —s me a fool, I.1.119; — a counter-reflect 'gainst my brother's heart, I.1.127; *made* of stone, I.1.129; I.1.150; to — petition clear, I.1.157; I.1.182; — trial of, I.1.193; she —s it in, I.1.203; I.1.225; — good (= *justify*) the tongue of the world, I.1.226; I.1.229; — pursuit, I.2.52; I.2.64; — any timorous (= *express*), I.3.3; I.3.30, 52; I.4.19; II.1.22, 33, 51; II.2.69, 78, 95, 243, 253, 275; — the wild rocks wanton, II.3.17; another shape shall — me, or end my fortunes, II.3.21; all 's *made* up (= *reconciled*) again, II.3.33; II.3.72; II.4.29; II.5.25; II.6.12.25; III.1.9, 18, 34; ever blood *made* kin, III.1.38; *made* prey of him, III.2.13; III.3.12, 35, 47, III.4.13; we 're *made* again . . . *made* boys, III.5.74, 76, 77; our country pastime *made* is, III.5.102 (= *prospered*); III.5.120, 133, 147; we 're all *made*, III.5.158; III.6.11; to — me spare thee, III.6.47; III.6.57, 123; are — ing battle, III.6.134; — my faith reel, III.6.212; III.6.227,

- 232, 253; — death a devil, III. 6.270; — choice, III.6.285; IV. 1.37; *made* the sound, IV.1.61; see the house *made* handsome, IV.1.79; IV.1.88; I *made* in to her (*sc.* unto the lake), IV.1.94; she to the city *made* (= *ran*), IV. 1.97; *made* the altar, IV.2.61; *made* mothers joy, IV.2.63; IV. 2.98, 134; IV.3.22, 54, 73; to — the matter more, IV.3.85; V.1. 46; —'st and break'st, V.1.55; V.1.73, 81, 88, 125, 141; V.2.16; — courtesy, V.2.69; has *made* so fair a choice, V.2.92; — her right, V.2.105; nature now shall — and act the story, V.3.13; V.3.40, 52, 82, 130; V.4.36, 41; would — his length a mile, V.4.56; V.4. 60, 64, 132.
- Male.** *adj.* to make the — to thy sex captive, I.1.81.
- Malevolent.** *adj.* fire —, V.4.63.
- Malicious.** *adj.* mad — traitors, III.6.132.
- Man.** *n.* Prol. 17; I.1.231; I.2.69, 95; love any that's called —, I. 3.85; I.4.14, 28, 39; II.1.25, 54; a willing — dies sleeping, II.2.68; II.2.70, 72, 90, 109; *men* are mad things, II.2.126; what's the matter, —! II.2.133; II.2.156, 183, 201, 233, 249, 251; II.3.55, 77; II.4.8; a young handsome —, II.4.14; II.5.2, 18; II.6.21, 31, 37; III.1.12, 67; III. 2.16; III.3.17, 31, 40; III.5.10; III.6.4, 28, 44, 50, 142; what more than — is this, III.6.157; III.6.160, 207, 242, 265, 287; IV. 1.17, 24; fisher *men* (*separate words in Qo.*), IV.1.64; IV.1.82, 115, 119, 138, 139; IV.2.3, 12, 25, 77, 112, 114, 117, 143; IV.3. 10; V.1.47, 101, 107; the prim'st of *men*, V.3.70; V.3.86; V.4.1, 5, 97; no — smile, *Epil.* 4. See **Free man**, II.6.24; **Serving man**, III.5.126.
- Manage.** *n.* [*Qo.* mannadge], kind — (= *training in obedience*), V. 4.69.
- Manhood.** *n.* Oh I hope some god . . . has put his mercy in your —, I.1.72; take — to her (= *upon her: become like a man*), II.2.260; III.1.64; III.5.36.
- Mankind.** *n.* II.2.170.
- Manly.** *adj.* brown — face, IV.2. 42; IV.2.124; — courage, V.3. 43; thy worthy — heart, V.4.88.
- Manly.** *adv.* (= *like men, bravely*), III.1.79.
- Manner.** *n.* masters of our —s, I. 2.44; reason has no —s, I.3.48; in —s this was false position, III. 5.51.
- Mantle.** *n.* Juno's —, I.1.63; dark- ness . . . by casting her black — over both, V.3.25.
- Many.** *adj.* I.2.29; in — as dan- gerous as poor a corner, I.3.36; II.1.38; — more such, II.6.38; III.2.18; III.5.15; III.6.112; IV.3.85; — a one, IV.1.91; — children, V.2.94; V.3.24; — a murder, V.3.27; — a man, V.4.1, 3; crimes — and stale, V.4.11; V.4.52; *Epil.* 16.
- March.** *n.* mad as a — hare, III.5 73.
- March.** *v. i.* V.1.68.
- Mare.** *n.* chestnut —, V.2.61; able to entice a miller's —, V.2.67 (*Cf. Schiller, Wall. Lager*, p. 20: *Wie des Färber's Gaul, nur im Ring herum*).
- Marigold.** *n.* [*Qo.* Mary golds], —s on death-beds blowing, I.1. 11 (*See Preface, N. S. S. reprint of Spalding's Letter*, p. vi).
- Mark.** *n.* they were a — worth a god's view (= *object*), I.4.20; I.4.43.
- Mark.** *v. t.* whom Jove hath —t the honour of your bed, I.1.29; II.3.72; — how his virtue, II.5. 23; — there, III.5.17; — your cue, III.5.94; — me, IV.3.22 (= *observe*).
- Market.** *n.* kill our —, *Epil.* 9.
- Market-place.** *n.* Death's the — where each one meets, I.5.16.
- Marriage.** *n.* III.6.195; IV.1.23.

- Marriage-day.** *n.* blush on his —, *ProL.* 4.
- Marrow.** *n.* plumbroth and — of my understanding, III.5.6.
- Marry.** *v. t.* II.2.228; II.4.4; — a leprous witch, IV.3.40; venture to — us (= *perform the marriage-ceremony*), V.2.79; to be —ed shortly, V.4.28.
- Marry.** *interj.* (= *by Mary*), II.1.7; yes, —, are there, II.3.65; yes, —, will we, V.2.111.
- Mars.** *n.* I met your groom by —'s altar, I.1.62; — spurn his drum, I.1.182; equal with —, I.1.228; to —'s so-scorned altar, I.2.20; helm of —, I.4.17; V.1.35, 60; —'s drum, V.1.80; our master —, V.4.106.
- Marshal.** *n.* the —'s sister, III.3.35.
- Martialist.** *n.* scars and bare weeds the gain o' the —, who did propound to his bold ends honour and golden ingots, I.2.16.
- Martyr.** *n.* II.6.17.
- Martyr.** *v. t.* a divided sigh, —ed as 't were i' the deliverance, II.1.39.
- Marvel.** *n.* [*Qo. mervaille*], II.1.31.
- Mason.** *v. t.* the —ed turrets (= *built of stone*), V.1.55.
- Master.** *n.* —s of our manners, I.2.44; my —s (= *Sirs*), II.3.24; — (*as opposed to servant*), II.5.63; — Gerrold (= *Mr.*), III.5.22; III.5.27, 72; — of a ship, IV.1.140, 147, 149; V.2.63, 72; our — Mars, V.4.106. *See Schoolmaster*, III.5.141, 151.
- Mastery.** *n.* groan under such a —, I.1.231.
- Match.** *n.* (= *contest*), III.1.97.
- Matchless.** *adj.* II.2.155.
- Matter.** *n.* so sorrow, wanting form, is pressed with deeper — (= *business*), I.1.109; I.2.89; II.2.133; no —, III.2.3; III.3.4; broken piece of — (= *fitful, incoherent task*), IV.3.6; to make the — more (= *amount, number*), IV.3.85.
- Maturely.** *adv.* I.3.56.
- Maudlin.** (*country-girl's name*), III.5.25.
- May.** *n.* (= *name of month*), do observance to flowery —, II.5.51; bloom'd —, III.1.3; fresher than —, III.1.5; the lord of — and lady bright (*See Notes*), III.5.125.
- May.** *v. aux.; past t. might*, *ProL.* 28; I.1.22, 27, 36, 50, 92, 113, 157; I.2.75; I.3.43; II.1.50; II.2.75, *et passim*.
- Maying.** *n.* do we all hold against the — (= *mayday merrymaking*), II.3.35.
- Maypole.** *n.* III.5.145.
- Mead.** *n.* (= *meadow*), III.1.7.
- Meagre.** *adj.* he is swarth and —, IV.2.27.
- Meal.** *n.* the charity of one — lend me, III.1.74.
- Mean.** *n.* by any — (= *by all means*), II.3.51; by no —, IV.1.118. *Usually in plural*, by any —s, II.3.56; by any —s (= *by all means*), III.5.135; III.6.58; by whose — she escaped . . . which was ('*which*' singular *rel. pron.*; its antecedent being '*means*', plural), IV.1.20; by any —s, IV.2.65; all foul —s, V.4.71.
- Mean.** *adj.* i' the — time, II.1.18; my father the — (= *lowly*) keeper of his prison, II.4.3.
- Mean.** *v. t.* the brake I —t, III.2.1; as if she ever —t [*Qo. ment*], IV.2.109; V.1.41; *Épil.* 14.
- Meat.** *n.* (= *food*), III.3.22; venison . . . 't is a lusty —, III.3.27; hard — and ill lodging, V.2.97.
- Medicine.** *n.* that craves a present —, I.1.191.
- Meditance.** *n.* your first thought is more than others' laboured —, I.1.136.
- Meditation.** *n.* give me some — (= *time for some —*), III.5.93.
- Medius.** *Lat.* Proh deum, —fidius! III.5.11.



- Meed.** *n.* the victor's —, the price and garland, V.3.16.
- Meet.** *v. t.* I met your groom, I.1.61; I.1.212; I.2.21, 27, 29; the market-place where each one —s, I.5.16; lest this match between 's be crost ere met, III.1.98; III.3.33; III.5.13, 61.
- Meeting.** *n.* fury, like — of two tides, III.6.30.
- Melancholy.** *n.* thick and profound —, IV.3.43; V.3.49.
- Melancholy.** *adj.* the — humour, V.2.38.
- Meleager.** *n.* — and the boar [*of Caledon*], III.5.18.
- Melodious.** *adj.* bird — or bird fair, I.1.17.
- Melt.** *v. i.* —s into drops, I.1.108.
- Memory.** *n.* tell to — my death was noble, II.6.16; Hercules . . . whose twelve strong labours crown his —, III.6.176; my — (= *mind*), V.1.27.
- Menacing.** *adj.* a most — aspect, V.3.45.
- Mention.** *n.* III.3.15.
- Mercy.** *n.* some God hath put his — in your manhood, I.1.72; II.3.2; thy breath of —, III.6.158, 182, 192, 211; — and manly courage, V.3.43, 139.
- Mere.** *adj.* — monsters, I.2.42; two — (= *absolute*) blessings, II.2.58; a — dull shadow, IV.2.26; a — gipsy, IV.2.43; a — child is fancy, IV.2.52.
- Merit.** *n.* (= *reward*) true love's —, V.1.128.
- Merrily.** *adv.* II.1.38.
- Merry.** *adj.* — springtime's harbingers, I.1.8; III.5.106, 138; V.3.53.
- Merry-hearted.** *adj.* I am wondrous —, II.2.151.
- Metamorphose.** *v. t.* were they —d both into one, V.3.84.
- Methinks.** [*Qo. me thinkes*], II.2.99, 136; II.5.21; II.5.21; II.6.23; III.6.70; *methought*, III.6.83; IV.1.10; IV.2.22, 90, 121; V.2.27; — Alcides was to him a sow of lead, V.3.119. *See Think.*
- Mickle.** *adj.* of — weight (= *much*), III.5.118.
- Might.** *n.* V.1.79; we and all our —, *Epil.* 17 (= *strength*).
- Might.** *v. aux.* *See May.*
- Mighty.** *adj.* III.5.118; V.1.49; the gods are —, V.4.86.
- Mile.** *n.* a — hence, II.6.4; twenty — an hour, V.2.51; V.4.57.
- Military.** *n.* — skill, V.1.58.
- Milk.** *n.* our — will relish of the pasture, I.2.76.
- Milk.** *v. i.* —ed unto ye, III.5.4.
- Miller.** *n.* a —'s mare, V.2.67.
- Million.** *n.* —s of rates, I.4.29; a whole — of cutpurses, IV.3.31; many mortal —s, V.3.24.
- Mind.** *n.* with — assured, I.2.97; I.3.32; noble —s, II.2.52; II.3.70; II.5.22; the — and sword of a true gentleman, III.1.56; a perturbed —, which I cannot minister to, IV.3.51; IV.3.68, 69; I am of your —, V.2.39.
- Mind.** *v. t.* (= *remember*) now you make me — her, IV.1.37.
- Mine.** *n.* an endless — to one another (= *source of delight*), II.2.79.
- Mine.** *adj.* — own, I.2.47, 53, 72; I.3.74, 97; II.2.158, 169; V.1.21, 72, 134; V.3.9, etc.
- Mingle.** *v. t.* so —d, V.3.52.
- Minister.** *i. v. t.* — what man to man may do, I.4.39 (= *sup-ply*).
- ii. v. i.* a perturbed mind, which I cannot — to, IV.4.52; better never born than — to such harm, V.3.66 (= *assist*).
- Minnow.** *n.* he that will fish for my least —, I.1.116; a number of —s, II.1.4.
- Minstrel.** *n.* pay the —s (*at a wedding*), IV.1.111.
- Minute.** *n.* our last —, I.2.103.
- Mirth.** *n.* making misery their —,

- II.1.33; away with this strained —, III.3.43; V.3.50, 51, 52.
- Misadventure.** *n.* the — of their own eyes kill 'em, III.6.190.
- Misbecomingly.** *adv.* the darker humours, that stick — on others, V.3.54.
- Miscarry.** *v. i.* else both — (= *suffer misfortune*), III.6.302; V.3.101.
- Miscarrying.** *n.* fear of my — on his 'scape, IV.1.50 (= *getting into trouble*).
- Miserable.** *adj.* this unfriended, this — prince, V.3.142; — end, V.4.86.
- Misery.** *n.* making — their mirth, II.1.33; II.2.2, 56, 97; II.4.28; V.4.7.
- Misgive.** *v. t.* my mind —s me, II.3.70.
- Mislike.** *v. t.* thy banishment I not —, III.6.257.
- Mistake.** *v. i.* 'tis your passion that thus —s, III.1.49; he has *mis-took* the brake, III.2.1; — me not, *Epil.* 11.
- Mistress.** *n.* [*Qo. mistris*] a — task, I.4.41; II.5.52, 57; III.1.14, 28, 117; III.6.26; flowers as the season is — of, IV.3.73; sacred silver — (= *Diana*), V.1.146, 169.
- Modest.** *adj.* — scenes, *Prol.* 4; III.6.82; — suit, III.6.235; V.1.157.
- Modestly.** *adv.* II.2.139.
- Modesty.** *n.* yet still is — (= *bashfulness*), *Prol.* 7; II.2.144.
- Moiety.** *n.* the — of a number (= *portion*), I.2.214.
- Moist.** *adj.* the huntress all — and cold (= *Diana*), V.1.93.
- Momentary.** *adj.* Fortune, whose title is as — as to us death is certain, V.4.17.
- Money.** *n.* IV.1.23.
- Monster.** *n.* mere —s, I.2.42.
- Month.** *n.* III.3.35; III.6.291.
- Mood.** *n.* perceive her — inclining that way, V.2.34.
- Moon.** *n.* showing the sun his teeth, grinning at the —, I.1.100; took leave o' the —, I.3.52; III.2.35; some time of the —, IV.3.1.
- Moonlight.** *n.* warranting —, I.1.177.
- Mope.** *v. t.* I am —d [*Qo. mop't*], III.2.25.
- More.** *adj. Compar.* *Prol.* 8; I.1.64, 87, 101, 135, 137; the — proclaiming, I.1.175; I.3.66, 82; I.4.39; II.1.9, 11, 16, 36; II.2.25, 100, 111, 200, 233, 235, 247, 273; II.3.23; II.6.27, 28, 38; III.1.96, 116; III.3.10, 19, 20, 28, 53; III.6.26, 81, 83, 91, 94, 102, 106, 118, 149, 157, 160, 183, 231, 252; IV.1.1, 104, 106; IV.3.1, 85; V.1.14, 141; of — content, V.4.16.
- More.** *adv.* *Prol.* 12; I.1.132, 172, 185; — bigger, I.1.215; I.1.225; I.3.56, 57, 87, 95; I.4.33; I.5.3; II.2.8, 48; put but thy head out of this window — (= *again*), II.2.214; III.6.181, 182; IV.2.49; V.1.97; V.3.5, 89, 98, 142; V.4.13, 34.
- Morn.** *n.* this beauteous —, III.1.18.
- Morning.** *n.* II.3.9; II.4.22; III.2.2; III.4.18; III.6.13; IV.1.34, 77.
- Morning.** *adj.* their — state, I.4.34.
- Morr.** *first syllable of Morris.* See **Is**, III.5.118.
- Morris.** *n.* make ye a new — (*dance*), II.2.275; fore thy dignity we'll dance a —, III.5.108; III.5.120; he'll dance the — twenty mile an hour (*alluding to a dancing horse*), V.2.51.
- Morrow.** *n.* good —, II.4.24; III.6.16, 17. See **Tomorrow**, IV.1.69.
- Mortal.** *adj.* th' offence of — (= *decaying*) loathsomeness, I.1.45; thou being but —, I.1.229; their (*sc. the gods*) — herd, I.4.5; a — woman, IV.2.10; your ire is more than —, so your help be,

- V.1.14; the heavenly fires did scorch his — son, V.1.92; — bosoms, V.1.131; many — (= *human*) millions, V.3.24.
- Most.** *adv.* smell-less yet — quaint, I.1.5; — dreaded Amazonian, I.1.78; — horrid, I.1.144; I.2.33, 63; I.3.74; II.1.30; II.2.64; II.3.53; II.5.34, 40; — guiltless on 't, III.1.15; III.1.35, 101; III.5.8; III.6.150, 163, 167, 195, 203, 208; IV.3.43, 63; V.1.126, 157; V.3.45; V.4.29, 47, 115.
- Mother.** *n.* I.1.26; II.5.20; III.6.245; IV.2.4, 28, 63; V.1.106.
- Motion.** *n.* a dove's — when the head's pluckt off, I.1.98; this war is in —, I.2.105; in that — (*sc.* of glancing the eyes), V.3.62.
- Mount.** *v. i.* gods who from the — ed heavens (= *exalted*), I.4.4; — ed upon a steed, V.4.49.
- Mouth.** *n.* III.6.282; with 'Palamon' in their —s, IV.3.80. *See Foul-mouthed*, V.1.98.
- Move.** *v. t.* I.1.138; why are you — d thus, II.2.184; III.1.63; no more — d, III.6.160.
- Much.** *adj.* *Pro.* 2; I.3.34; II.1.2; II.4.9, 31; II.6.22; III.1.59; III.2.19; III.3.25; III.6.18, 66, 161; IV.1.66.
- Much.** *adv.* *Pro.* 2; I.1.87, 186, 187; I.4.33; II.2.70; II.4.27, 28; II.5.30; V.2.2, 44; V.3.64; V.4.84.
- Muddy.** *adj.* rude and raw and —, III.5.122.
- Mulberry.** *n.* —ies, IV.1.68.
- Multis.** *Lat.* Cum — aliis, III.5.133.
- Murder.** *n.* [*Qo.* murther], many a —, V.3.27.
- Murther.** *See Murder*, V.3.27.
- Muse.** *See Musit*, III.1.97.
- Music.** *n.* still — (= *low music*), *stage dir.* p. 88; where's the rest of the — (= *musicians*), III.5.31; the — his own hoofs made, V.4.59; from iron came —'s origin, V.4.61; *see Musit*, III.1.97.
- Musical.** *adj.* — coinage, I.3.76.
- Musician.** *n.* they must be all gelt for —s, IV.1.131.
- Musit.** *n.* [*Qo.* musicke, *Dyce Conj.* musit], enter your —, III.1.97. *See Notes.*
- Must.** *v. aux.* we — needs leave, *Pro.* 32; I.115, 150, 153; I.2.77, 101, 103; I.3.8; I — no more believe thee, I.3.87; never more — we behold (= *shall we be permitted to*), II.2.9; II.2.22, 27; — inhabit here, II.2.45; — we halloa, II.2.48; II.2.47, 177; I —, I ought to do so, and I dare, II.2.207; you — presently (*sc.* go) to the duke, II.2.223; II.2.270, 271, 275; IV.2.112; V.3.11, 140, *etc.*
- Mute.** *adj.* —, contemplative, V.1.138.
- Mutual.** *adj.* that blood we desire to shed is —, in me thine, and in thee mine, III.6.95.
- My.** *adj.* I.1.116, 189; I.3.1, 7, 8, 71, 90; II.1.7, 8, 26; II.2.6, *et passim.*
- Myself.** *pr.* [*Qo.* gen. my selfe], I.1.206; II.1.42; V.1.24, *et passim.*
- Mystery.** *n.* unclasp thy —, V.1.172.
- Nail.** *v. t.* I'll — thy life to 't, II.2.215 (= *crucify thee?*).
- Name.** *n.* enquired their —s, I.4.22, 28; II.2.176; to purchase — (= *gain renown*), II.5.26; III.1.42; the ruin of my — (*my 'good name'*), opinion, III.6.240; IV.1.16; IV.3.6, 66; V.1.26, 67; some part of a —, V.3.27.
- Name.** *v. t.* to — you (= *mention*), II.1.15; —s concealments, V.1.123.
- Narcissus.** *n.* (*name of flower*), II.2.119; — was a sad boy, but a heavenly, IV.2.32.
- Natural.** *adj.* a — sister of our sex, I.1.125.
- Nature.** *n.* all dear —'s children sweet (= *flowers*), I.1.13; born

- to uphold Creation in that honour first — styled it in, I.1.83; that celerity and —, I.1.202; the crimes of — (= *natural vices of humanity*), I.2.3; I.4.43; II.3.12; youth and —, II.2.40; near the gods in —, II.2.244; state of — fail together in me, since thy best props are warped, III.2.31; wise —, IV.2.7; great and fine art in —, IV.2.123; — now shall make and act the story, V.3.13.
- Navel.** *n.* stand in fire up to the —, IV.3.37.
- Nay.** *adv.* II.1.30; III.1.118; III.5.46, 69; — then, I'll in too, III.6.201; V.2.102; V.3.90; —, let's be off'ers all, V.4.32.
- Near.** *adj.* II.2.140, 244; II.3.23; III.1.18, 26; III.3.1; III.6.103; IV.2.25, —er, IV.2.79.
- Near.** *adv. Prol.* 1; wast — to make the male to thy sex captive, I.1.80; see how — art can come — their colours, II.2.150; IV.1.60.
- Nearness.** *n.* to blow that — out that flames between ye, V.1.10 (*see Notes*).
- Nec.** *Lat. see Et*, III.5.88.
- Necessary.** *n.* I'll presently provide him —ies (? *pronounced necessities*), II.6.32.
- Neck.** *n.* hang your shield . . . about that —, I.1.97; II.2.32.
- Nectar.** *n.* please the gods . . . to give us — with 'em, V.4.12.
- Need.** *n.* their —s (= *necessities*), I.3.57.
- Need.** *v. t.* I.2.44, 61; his ocean —s not my poor drops, I.3.7; hunger —s no sauce, III.3.25.
- Needful.** *adj.* III.1.99; III.3.48.
- Needs.** *adv.* we must — leave, *Prol.* 32; must — entreat you, II.5.45; V.3.31, 146.
- Neglect.** *v. t.* our suit shall be —ed, I.1.175.
- Neighing.** *n.* he lisps in —s, V.2.66.
- Neither.** *pron.* III.6.173; IV.2.69; I could doom —, V.1.156; that — could find other, V.3.26.
- Neither.** *conj.* — wet nor dry, I.1.121; III.6.4; not . . ., III.6.232; IV.1.15; V.4.74.
- Nell.** *name of girl*, III.5.27.
- Nemean.** *adj.* [*O. Edd. nenuan corr. Seward*], Hercules our kinsman, then weaker than your eyes, laid by his club; he tumbled down upon his — hide, and swore his sinews thawed, I.1.68.
- Nenuan.** *See Nemean*, I.1.68.
- Nephew.** *n.* sisters' children, —s to the king, I.4.16.
- Neptune.** *n.* turned green — into purple, V.1.50.
- Nerve.** *n.* his own —s and act, I.2.50.
- Nettle.** now to be frampall, now to piss o' (= *on*) the —, III.5.57 (*the note "nettle" is wrong: Halliwell, Arch. Dict., s.v. Nettle, p. 575: "An ill-tempered person was said to have [watered] on a nettle"*); stings more than —s, V.1.97.
- Neutral.** *adj.* to be — were dishonour, I.2.100.
- Never.** *adv. Prol.* 11; I.1.103; I.3.6, 84; II.1.44; II.2.8, 17, 21, 24, 32, 43, 67, 92, 132, 197, *ne'er*, II.2.233; II.2.247, 277; II.3.7, 8; *ne'er* exceeded, nor *ne'er* shall, II.3.12; II.3.66, 79; II.4.2, 21; — a word, III.4.18; III.5.27, 149, 151; III.6.74, 102, 141, 142; now or —, III.6.185; III.6.234, 252; — trifle (= *do not trifle*), III.6.260; III.6.266, 268; IV.1.26, 104, 113, 121; IV.2.4, 6, 62, 75, 88, 119, 129; IV.3.32; V.1.32, 99, 100, 102, 125, 144, 147, 148; V.2.21, 45, 47, 65; V.4.93, 112.
- Never-erring.** *adj.* I.2.114.
- New.** *adj.* — plays, *Prol.* 1; I.3.75; II.2.81, 275; II.3.35; IV.1.29; V.1.69.
- New.** *adv.* like women — (= *newly*) conceived, IV.2.128.

- Newly.** *adv.* IV.1.88.
- News.** *n.* pelting scurvy —, II.2.268; some — from earth, III.1.80; — from all parts, III.4.13; IV.1.17, 18; y'are a good man, and ever bring good —, IV.1.25; I bring you —, IV.2.56.
- Next.** *adj.* II.4.11; III.1.16; the — way to a grave, III.2.33; III.5.45, 125, 131; the — world, IV.3.12; — to an auburn, IV.2.125.
- Next.** *adv.* II.2.218; III.6.210; V.4.84.
- Nibble.** *v. i.* you would fain be — ing, V.2.87 (*see* Notes).
- Nice.** *adj.* here they're — and foolish (= *particular, exacting, fastidious*), V.2.79.
- Niceness.** *n.* that's but a — (= *fastidious scruple*), V.2.20.
- Nick.** *n.* comes i' the —, III.5.73.
- Niggard.** *v. t.* our richest balms, rather than —, waste (= *economise, spare*), I.4.32.
- Nigh.** *See* Well-nigh, III.2.2.
- Night.** *n.* first —'s stir, *Prol.* 6; I.1.183; II.1.45; II.3.32; II.4.33; with counsel of the —, III.1.83; III.2.3; this livelong —, III.2.12; III.4.11; III.5.126; all the chaste —s, III.6.200; IV.1.135; V.3.19; the ear of the —, V.3.124; *Epil.* 18.
- Nightingale.** *n.* Oh for a prick now, like a —, to put my breast against, III.4.25.
- Nimble.** *adj. compar.* we shall be the —r, III.6.63.
- Nimble-set.** *adj.* tough and — (= *agile*), IV.2.125.
- Ninety.** *adj.* from eleven to —, V.1.130.
- No.** *adj.* — knees to me, I.1.35; I.1.52, 74, 97, 101, 225; I.2.27, 36; I.3.1, 48, 66, 71; II.1.9, 16, 49; II.2.25, 32, 33, 84, 86, 194, 220, 263, 271, 276; II.3.20, 23, 54; II.6.22, 31; III.1.116; III.2.3, 13, 21; III.3.3, 4, 10, 15, 25, 53; III.4.4; III.5.10, 80, 83, 121, 141; III.6.26, 44, 59, 90, 91, 94, 118, 160, 183; anger to 'em nor — ruin, III.6.189; III.6.266; IV.1.1, 66; by — mean, IV.1.117; IV.1.133, 140; IV.2.29, 35, 103, 107; he does — wrong, nor takes none, IV.2.134; IV.3.10, 17; V.1.119, 141; V.2.13; V.3.9, 11, 75, 85, 96, 98; *Epil.* 4, 12, 13.
- No.** *adv.* I.3.87; II.1.36; II.2.48; III.6.55, 59, 86, 117; IV.1.45; V.2.47.
- Nobility.** *n.* II.1.32.
- Noble.** *adj.* a — breeder, *Prol.* 10; the all — Theseus, I.3.93; II.1.30; II.2.1, 7, 52, 65; noble hand, II.2.93; a — kinsman, II.2.192; II.2.232; — Arcite, II.2.257; a — beauty, II.3.11; his — body, II.4.23; II.5.10, 18, 25, 34, 38; II.6.16; III.1.81; dares any so — bear a guilty business (*Skeat's conj. nobly probably is right*), III.1.90; III.5.123; III.6.17, 24, 101, 116, 174, 208, 226, 276; IV.1.13; — bodies, IV.2.9, 45; IV.2.55, 79, 154; V.1.6; V.3.116; V.4.42. *Superl.* the —st sight, V.2.99.
- Nobleness.** *n.* let fall the — of this, *Prol.* 115; whose free — do make my cause, V.1.73; their — peculiar to them, V.3.87.
- Nobly.** *adv.* V.3.50.
- Nod.** *v. i.* III.5.15.
- Noise.** *n.* make a —, V.2.16.
- None.** *pron.* oh, no knees, —, widow, I.1.74; — fit for the dead, I.1.141; I.2.30, 59; II.2.87; III.1.80, 90, 91; III.2.26; III.3.4; III.6.105, 183; he does no wrong, nor takes —, IV.2.135; V.1.99; *Epil.* 7.
- Nonny.** *interj.* Hey, —, —, —, III.4.21, 24.
- Nor.** *conj.* I.1.19, 20, 21, 44, 64, 65; who cannot feel — see the rain, I.1.120; I.1.121, 155, 204; —... or, I.3.29; know not what — why, I.3.62; I.4.25; II.2.87; — ne'er shall, II.3.12; II.5.31; III.1.42; III.2.10; — none so honest, III.3.4; III.6.4, 80, 118, 189, 297,

- 298; never saw — read of, IV.2.75; does no wrongs — takes none, IV.2.135; never . . . —, V.1.101; not . . . —, V.1.123. *See* **Neither**, V.4.74.
- North.** *adj.* the — wind, II.2.140; set it to the — (*of a compass*), IV.1.141.
- North-east,** *adj.* III.4.15.
- Nose.** *n.* his — stands high, a character of honour, IV.2.110.
- Nosegay.** *n.* IV.3.22.
- Not.** *adv.* *Prolog.* 30; I.1.2, 16, 43, 54, 63, 111, 120, 130, 155, 181, 189, 200, 203, 209, 220, 223, 228; I.2.7, 18, 26, 34, 40, 45, 54, 61, 71, 76, 82, 94, 99, 110; I.3.2, 7, 14, 18, 45, 49, 62, 65, 85, 96; I.4.24, 43; II.1.2, 46, 51, 67, 113, 115, 121, 123, 124, 127, 129, 156, 157, 159, 162, 163, 166, 167, 185, 188, 216, 224, 243, 269, 271, 274; *and in one hundred and eighteen subsequent passages.*
- Note.** *n.* i. (*of music*), I.3.76.  
ii. (= *peculiarity, defect*) many will not buy his goodness with this —, V.4.53.  
iii. (= *notice*) take some — that, I.1.52; I fixed my — (= *attention*) constantly on them, I.4.19; takes strong — of me, III.1.17.
- Note.** *v. t.* for — you, III.1.118; — her a little further (= *observe*), IV.3.24.
- Nothing.** *n.* I.1.19, 185; I.2.65; that we may — share, I.2.75; I.2.79; II.1.38, 41, 42, 161, 162; III.2.6; III.3.46; III.5.53; III.6.87, 250; IV.1.1, 2; — but my pity, IV.1.42; IV.1.80, 133; IV.3.21; — to our purpose, V.2.32; that's —, V.2.57; V.2.83.
- Notice.** *n.* duke hath taken — both of his blood and body, II.2.229.
- Nought.** *n.* III.3.52; when — served . . . but, V.4.73; — could buy, V.4.111.
- Nourishment.** *n.* food and —, II.2.52.
- Now.** *adv.* — for the love of him, I.1.29; I.1.61, 87, 152, 154, 157, 199, 234; I.2.18, 25, 99; I.3.86; II.1.16; II.2.7, 20, 48, 102, 132, 151, 158, 208, 222; how —, keeper, II.2.245; II.2.279; II.3.8, 44; II.6.390; III.1.117, 120; III.2.2, 32; III.3.8, 9, 20, 47, 51; III.4.4, 7, 16, 25; III.5.30, 52, 56, 57, 64, 85, 119, 153; III.6.62, 69, 88, 121, 151; — or never, III.6.185; III.6.236, 238, 271, 306; IV.1.36, 119, 127, 142; IV.2.47, 49, 50, 51, 55, 59, 67, 142, 143; IV.3.16, 19, 63, 83; V.1.1; V.2.72, — (*sc.* that) he's at liberty, V.2.96; V.3.13, 24, 90, 115; — . . . anon . . . then, V.3.125; V.4.25, 37, 130; *Epil.* 1, 10.
- Nullity.** *n.* our business is become a —, yea, and a woful and a piteous —, III.5.54, 55.
- Number.** *n.* I.1.61, 214; a — of minnows, II.1.4.
- Nurse.** *n.* his mind, — equal to these so-differing twins, I.3.32.
- Nymph.** *n.* III.1.8; the fair — that feeds the lake with waters, IV.1.86.
- O.** *interj. Prolog.* 18; I.1.47, 69, 71, 74, 106, 109, 117, 131, 137, 177; I.3.67; III.6.156, 172, 226, 244, 257; IV.1.33, 113; V.4.86, 109, 131. *See* **Oh**.
- O'** *contraction for of, before* the, I.1.33; etc. *See* **Of**.
- O'** *contraction for on,* — my conscience, IV.2.87; etc. *See* **Of**.
- Oak.** *n.* about his head he wears the winner's —, IV.2.137.
- Oat.** *n.* twenty strike of —s, V.2.65.
- Oath.** *n.* upon his — and life, II.2.248; all —s in one, III.1.33; III.6.224, 227, 230, 257; IV.1.11.
- Obey.** *v. t.* any jot —s, V.4.71.
- Object.** *n.* they would not make us their — (*sc.* of observance), II.1.52; other —s, IV.3.69; his eye will dwell upon his —, V.3.49.
- Observance.** *n.* to do — to flowery May, II.5.50.

- Observe.** *v. t.* have you —d him, I.3.33; — (*perhaps should be deserve*) her goodness, II.5.35 (= *pay observance to*); you should — (= *humour*) her every way, V.2.14.
- Obtain.** *v. t.* —ed his liberty, II.2.247.
- Ocean.** *n.* I.3.7.
- Odds.** *n.* 'tis — he never will affect me, II.4.1.
- Odour.** *n.* maiden pinks of — faint, I.1.4; urns and —s, I.5.1; compounded —s which are grateful to the sense, IV.3.74; *stage dir.*, p. 88.
- O'er.** *prep.* for **Over.** advance it — our heads, I.1.93.
- O'erflow.** for **Overflow.** the bound thou wast —ing, I.1.84.
- O'er-rank.** for **Over-rank.** shaker of — states (= *too luxurious kingdoms*), V.1.63.
- O'er-weigh.** for **Over-weigh.** a grain of honour they not — us, V.4.19.
- Of,** *prep.* *Prol.* 8, 15, 17, 19; I.1.7, 16, 29, 30, 31, 40, 41, 42, 45, 46, 47, 48, 50, 57, 90, 92, 95, 122, 125, 129, 134, 143, 159, 164, 165, 180, 214, 224; I.2.3, 5, 8, 16, 22, 28, 29, 35, 36, 44, 47, 72, 83, 87, 116; I.3.2, 20, 43, 55, 60, 82, 93; I.4.7, 14, 15, 17, 18, 25, 26, 29, 30, 34, 42; I.5.15, etc. etc. *Peculiar uses.* i. *contracted o' before the:* I.1.33, 114, 131, 227; I.2.113; III.1.10, 86; III.2.4; III.5.31; III.6.64.
- ii. (= *by*) — all admired, *Prol.* 13; —me approved I.3.65; —another you would not have me doubted, III.1.60.
- iii. (= *possessing*) — odour faint, I.1.4; — an eye as heavy, IV.2.27; — a face far sweeter, IV.2.95.
- iv. (= *belonging to*) we — the blessed, IV.3.26.
- v. (= *out of*) — thy boundless goodness take some note, I.1.51; — all this sprightly sharpness not a smile, IV.2.30.
- vi. to see — us such spinsters, I.3.23.
- vii. (= *concerning*) talk more — this, II.1.11; IV.3.67.
- viii. (= *from*) have you a full promise — her, II.1.12; I am entreating — myself, I.1.206.
- ix. (= *on*) have pity — us both, III.6.172.
- x. (= *for*) petition — grace, IV.3.78; glad — Arcite, V.4.130.
- Off.** *adv.* I.1.98; I.3.41; II.5.5; II.6.8; III.1.32; III.2.28; III.3.52, 85; III.6.89, 118; IV.1.100; V.1.159; V.2.88; V.3.28, 103; V.4.122, 136.
- Off.** *prep.* I.2.74; till his great rage be — him, I.2.85; V.1.37; V.4.80.
- Offence.** *n.* to take th' — of mortal loathsomeness from the dread eye of holy Phœbus (= *offensiveness*), I.1.44; III.5.34; III.6.182; omit a ward or forfeit an — (= *movement of attack*), V.3.63.
- Offend.** *v. t.* II.5.40; had ten times more —ed, III.6.181; the —ing part burns, IV.3.37.
- Offender.** *n.* I would destroy the —, V.1.23.
- Offer.** *n.* I do embrace your —, III.1.93, 94; take her —, V.2.110.
- Offer.** *v. t.* — to Mars's so-scorned altar, I.2.19; I.3.15; II.1.9; an —ed opportunity, II.3.75; — up my penner, III.5.124.
- Offerer.** *n.* let's be —s all, V.4.32.
- Office.** *n.* i. (= *service, duty*) I have an — there, III.1.110, 111; vestal —, V.1.150; could wish their — to, V.3.35.
- ii. (= *natural works*) all —s are done, III.2.36.
- iii. tells close —s the foulest way (= *speaks indecently*), V.1.122.
- Officer.** *n.* —s of arms (= *heralds*), III.6.135.
- Oft.** *adv.* V.3.103.
- Often.** *adv.* IV.1.67; IV.3.4; V.2.47.

- Oh. interj.** I.1.182, 199; II.2.6, 17, 208, 277; II.3.4, 50; II.6.8; III.1.4, 9, 15, 29, 35, 89; III.2.31; III.4.25; III.6.16, 109; IV.1.120; IV.2.33, 42, 120, 147; IV.3.28, 46, 47; V.1.62, 126, 130, 137, 143, 169; V.2.2, 87; V.3.11, 59, 65, 85, 114, 139. *See O.*
- Oil. n.** pour this — out of your language (= *gentleness*), III.1.103.
- Old. adj.** II.1.16; II.2.104, 105, 109; II.3.6; III.6.37; at ten years —, IV.1.130; V.1.64; V.2.31; — Saturn, V.4.62; your — loves to us, *Epil.* 17. *Peculiar use* (= *great*) like — Importment's bastard, I.3.80. (*See Notes.*)
- Omit. v. t.** — not anything, I.1.209; — a ward or forfeit an offence, V.3.63.
- Omnes. Lat.** III.5.158.
- On. pron.** *See One*, I.3.75.
- On. adv.** lead — the bride, I.1.208; II.11.117, 241, 252; IV.1.65; V.1.41, 43, 135; V.4.127.
- On. prep.** *Prolog.* 4; I.1.11, 22; power — him (= *over*), I.1.87, 88; I.1.192; — fail of some condition, I.2.105; I.3.20, 71; whereon her spirits would sojourn (rather dwell—) (*redundant after 'whereon'*), I.3.77; I.4.13, 20; I.5.12; to look — them (= *at*), II.1.53; II.2.176, 242, 273; II.4.11, *o'* my conscience, II.4.12; III.1.6, 13, 14, 28, 96; III.2.19; play *o'* the virginals, III.3.34; III.5.56, *o'* the, 57; III.5.86; III.6.90, 211, 252, 263; IV.1.50, 73; IV.2.36; V.3.46, 54.
- On = of.** bate not an hour — 't, I.1.220; II.3.47, 58; most guiltless —'t, III.1.15; he has the trick —'t, IV.1.130; the burthen —'t was, IV.3.9; rid —'t, IV.3.40; IV.3.59; most glad —'t, 'tis the latest thing I shall be glad of, V.4.29.
- Once. adv.** at —, I.1.84; — more, I.1.225; — with a time, I.3.50; II.2.175, 233; II.3.59; II.4.7, 25; III. 5.18, 46; III.6.9, 106, 289; IV.1.123; IV.3.56; V.4.24.
- One. pron.** fair —s, I.1.27, 183; — [*Qo. on.* *See Notes*] that fears not to do harm, I.2.70; playing — [*Qo. ore*] business, I.3.31; the — of the other, I.3.58; — another, I.3.64; hummed — [*Qo. on.* *See Notes*], I.3.75; great —, II.1.3; — one of them, II.1.40; II.2.41, 79, 80, 82; great —s, II. 2. 107; II.2.123; take — with you, II.2.152, 154, 155, 198, 199, 234; II.3.14; that's all — (= *all alike*), II.3.31; sad —s, II.4.20; all oaths in —, III.1.33; III.1.116; III.2.5; III.4.8, 17; III.5.62, 68, 111, 112; — see 'em all rewarded (= *let some one*), III.5.152; a very good —, III.6.72; III.6.91, 220, 225, 256, 273; IV.1.15, 56; 'twas — (= *a person*) that sung, IV.1.58; IV.1.100, 105; IV.2.68, 121; if — be mad, or hang, or drown *themselves*, IV.3.28; IV.3.39, 40, 46, 47; V.1.19, 49, 106; such a — I am, V.1.124; V.1.153, 155; that's all —, V.2.16; that's all —, 'tis nothing to our purpose, V.2.32; a very fair —, V.2.46; V.2.85, 88; V.3.22, 85, 108, 125, 145; a black —, V.4.50; V.4.89.
- One. adj.** — sure end, I.5.14; — person, I.5.16; — hour, II.2.210; III.1.74, 108; III.6.177; of — young Palamon (= *a certain*), IV.1.116; V.1.21, 32, 165; — eye of yours, V.3.137; V.4.94, 129.
- Only. adj.** [*Qo. onely*] the — doers, II.1.28; IV.2.42; the — star to shine, V.3.20.
- Only. adv.** [*Qo. onely*] I.2.67; II.5.28; — Arcite, III.1.91; III.1.94; III.6.94, 129, 178; IV.1.66; IV.2.38.
- Open. adj.** the windows are too — (= *easy to get out of*), II.2.264.
- Open. v. i.** bind those wounds up that must — and bleed to death, IV.2.1.
- Operance. n.** effect rare issues by their — (= *operation*), I.3.63.



- Opinion.** *n.* (= *disrepute*) their lives might breed the ruin of my name, —, III.6.240.
- Opportunity.** *n.* an offered —, II. 3.75.
- Oppose.** *v. t.* I.2.101.
- Oppress.** *v. t.* arm —ed by arm, V.1.22.
- Oppressor.** *n.* II.2.84.
- Opus.** *Lat.* See **Et**, III.5.88.
- Or.** *conj.* I.1.17, 22, 23, 174, 180, 195; I.2.11, 26, 46, 52, 57, 59, 78, 104; I.3.19, 20; nor . . . —, I.3.30; I.3.75; I.4.45; II.1.42; II. 2.89, 94, 122, 171, 182; II.3.22, 23; II.4.13, 33; II.6.12, 30; III. 1.6; III.3.19, 36; III.4.10; III. 5.35, 84, 106, 107, 113, 144; III. 6.35, 36, 46, 123, 129, 185, 290; whether . . . —, IV.1.11; IV.1. 16, 50, 51, etc. etc.
- Oracle.** *n.* vouched his —, V.4.107.
- Ordain.** *v. t.* III.6.288.
- Order.** *n.* their —'s robe (*of female knighthood*), V.1.142.
- Order.** *v. t.* pray — it (*arrange, regulate, the field of fight*), IV.2. 150.
- Origin.** *n.* came music's —, V.4.61.
- Ornament.** *n.* — of honour, IV.2. 93.
- Ostler.** *n.* See **Hostler**, V.2.59.
- Other.** *pron.* —s' laboured meditation, I.1.136; I.3.58; I.4.30; one. . . —, II.1.41 [*Qo.* an other]; II.2.195; II.3.21; III.5.69; III. 6.274, 296; that neither could find —, V.3.26; V.3.54, 126; no — (= *nothing else*), *Epil.* 14; th' — [*O. Edd.* another], IV.3. 46, 48.
- Other.** *adj.* I.2.68; — some, IV.3. 2; the — place (= *Hell*), IV.3. 26; IV.3.26; IV.3.62, 69, 73.
- Ought.** *v. aux.* I must, I — to do so, and I dare, II.2.207; women — to beat me, IV.2.36.
- Our.** *adj.* I.2.42, 76, 99, 102, 103, 110, 116; I.3.2, 12, 14, 16, 19; — great lord (= *my*), I.3.34; I. 3.53, 63; I.4.12, 30, 31, 38, 45, 46, 49; I.5.3; II.2.8, 19, 37, 40, 42, 46, 49, 50, 51, 53, 60, 62, 63, 77; III.6.195, 202; IV.1.125; V. 1.38, 45, 69; — sister (*regal use of 'we' = 'I', 'our' = 'my'*), V.3.105. See **We**.
- Ours.** *pron.* to wish 'em —, II.2.17; II.2.78. See **We**.
- Ourselves.** *pron.* I.2.115; II.2.33.
- Out.** *adv.* hold — your helping hands, *ProL.* 25; raise you — of the book of trespasses, I.1.33; I.1.130; to draw —, I.1.160; are you not — (= *mistaken*), I.2.26; fought — together, I.3.40; — of breath, I.3.82; find —, I.4.6; given — (= *reported*), II.1.5; II.1.21, 32, 48, 52; II.2.24, 214, 217, 221; II.3.28, 35; — upon it, II.4.5; II.6.3; III.1.62, 103; — with it, III.3.33; the stars are — too (= *hidden, extinguished*), III.4.1; III.5.19; fall —, III.5. 67; III.5.127, 146; IV.1.69, 146; — of love with Æneas (*opposite of 'in love'*), IV.3.13; — of square, IV.3.83; V.1.10, 27, 43, 152, 164; — of (= *outside*) itself, V.3.34.
- Outbreasted.** *adj.* (= *outsung, surpassed in singing: said of a nightingale*), V.3.127.
- Out-do.** *v. t.* you outdid me, III.6. 73.
- Outdure.** *v. t.* to — danger (= *overcome, face resolutely*), III.6.10.
- Outgo.** *v. t.* you outwent me (= *surpassed*), III.6.79.
- Outlive.** *v. t.* hath —d the love of the people, V.4.1.
- Outside.** *n.* judge by the —, IV.2. 74.
- Outstrip.** *v. t.* —t the people's praises, II.2.16.
- Outwear.** *v. t.* may be *outworn*, never undone (= *worn out*), I.3. 44.
- Over.** *prep.* II.6.36; III.1.122; V. 3.25; V.4.16. See **O'er**.
- Over.** *adv.* is — (= *ended*), II.1.17; V.4.81. See **O'er**.

- Overflow.** *n.* excess and — of power, I.3.4
- Owe.** *v. t. i.* (= *possess*) who —st his strength and his love too, I.1.88; a black one, —ing not a hair-worth of white, V.4.50.
- ii. (*be under obligation to*), this is a solemn rite they — bloom'd May, III.1.3.
- Owgh.** *interj.* thrice repeated (= 'Yo heave ho!' in weighing anchor), IV.1.145.
- Owl.** *n.* III.5.68. See **Screech-Owl**, III.2.35.
- Owlet.** *n.* See **Howlet**, III.5.67.
- Own.** *adj.* its —, I.1.154; I.2.47, 53, 69, 96; II.1.9, 38; II.3.19, 70; III.1.56; mine —, III.6.124; III.6.131, 145, 190, 196, 199, 205, 276; IV.1.14, 60; IV.2.98; V.1.171; V.4.60.
- Owner.** *n.* this hand but — of a sword, III.1.33.
- Oxlip.** *n.* —s in their cradles growing, I.1.10.
- Place.** *n.* I.3.83. See **Place**, III.1.10.
- Pack.** *v. t.* — my clothes up, II.6.32.
- Paedagogus.** *Lat.* III.5.110.
- Pain.** *n.* husband's —s, *Prolog.* 8; I've put you to too much —s (= *trouble*), III.6.18.
- Paint.** *v. t.* —s the sun, II.2.139; to — your pole withal, III.5.152; hung with the —ed favours of their ladies (= *bright-coloured*), II.2.11.
- Painter.** *n.* I.1.122.
- Pair.** *n.* a — of lions, I.4.18; a — of absolute men, II.1.25; a — of kings, III.1.21.
- Palace.** *n.* IV.1.53.
- Palamon.** *n.* I.2.1; I.4.23; II.1.49; II.2.14, 25, 29, 61, 131, 178, 182, 187, 225; II.3.7, 13; II.4.17; III.1.23, 43, 92; III.2.6; III.3.1; III.4.3; III.6.102, 128, 138; IV.1.2, 18, 49, 67, 81, 82, 116, 142; IV.2.25, 37, 49, 90; IV.3.6, 12, 22, 54, 67, 71, 75, 80; V.2.3, 26, 41, 82, 91, 95; V.3.44, 51, 58; the cry's 'a Palamon,' V.3.67, 80; V.3.74, 76, 79, 89, 101, 104; V.4.42, 88, 115, 128.
- Pale.** *adj.* lookt — at parting, I.3.53.
- Pallas.** *n.* — inspire me (= *Minerva*), III.5.94.
- Parcel.** *n.* though — of myself, V.1.24 (= *part*).
- Pardon.** *n.* both their —s (= *being pardoned*), IV.1.7; got your —, IV.1.19, 21, 76; IV.2.37.
- Pardon.** *v. t.* Oh, — me, I.1.117; II.3.50; III.1.106; V.3.17, 32.
- Parish.** *n.* all the —, V.2.53.
- Parley.** *n.* these vain —s, III.3.10.
- Parlously.** *adv.* edified the duke most — in our behalfs, II.2.53.
- Part.** *n.* a — of him, II.1.50; — of your blood, — of your soul, II.2.186; —s of the world, III.4.13; all —s of the dukedom, IV.1.134; th' offending — burns, and the deceiving — freezes, IV.3.37, 38; some — of a good name, V.3.27; each — of him, V.3.121; his — is played, V.4.102.
- Part.** *v. t.* — us lawfully (= *separate*), II.2.89; betwixt ye I — my wishes (= *divide*), V.1.17.
- Parthian.** *adj.* flies like a — quiver, II.2.50.
- Parting.** *n.* lookt pale at — (= *waning*), I.3.53.
- Party.** *n.* (= *side*), V.1.76.
- Pass.** *v. t.* —t slightly, I.3.28; II.1.12; II.2.104.
- Passa.** let him play *Qui* — on, III.5.86. (See Notes.)
- Passage.** *n.* the —s of this project, IV.3.86; in the — (= *contest*) the gods have been most equal, V.4.114.
- Passion.** *n.* (= *rage*), III.1.30, 48; III.6.232.
- Past.** *prep.* lost — all cure (= *beyond*), IV.1.138.
- Pastime.** *n.* —s, II.3.67; country —, III.5.102.

- Pasture.** *n.* I.2.77.
- Patch.** *n.* [*Ingleby's conj. for Qo.* path], where there is a — of ground I'll venture, II.6.33.
- Path.** *n.* this funeral —, I.5.11; she has the — (*of honesty*) before her, V.2.23. *See Patch*, II.6.33.
- Patience.** *n.* II.1.22; to hold here a brave —, II.2.59; II.2.85; V.2.43; V.4.20.
- Patiently.** *adv.* II.2.5; IV.1.55, 114.
- Pattern.** *n.* no toy but was her —, I.3.72.
- Pavement.** *n.* flinty —, V.4.59.
- Pay.** *n.* to give the service — (= *payment*), V.3.32.
- Pay.** *v. t.* are —d, I.2.34; the Athenians — it (*sc. the rite*) to the heart of ceremony, III.1.3; I'll — thee soundly, III.6.52; — the minstrels, IV.1.111.
- Peace.** *n.* flurled by —, I.2.19, 23; I.3.24; — sleep with him, I.5.12; persuade her to a —, III.5.87. (*See Notes.*)
- Pebble.** *n.* like wrinkled —s in a glassy stream, I.1.112.
- Peck.** *n.* —s of crows, I.1.42.
- Peculiar.** *adj.* (= *especially belonging*) their nobleness — to them, V.3.87.
- Pelops.** *n.* —' shoulder, IV.2.21.
- Pelting.** *adj.* such — scurvy news, II.2.268.
- Pen,** *v. t.* (= *write*) —ned by no worse man than Geraldo, IV.3.10.
- Pencil.** *v. t.* which sometimes show well, —led (= *depicted*), V.3.13.
- Penn'worth** (= *penn'orth* = *penny-worth*), a great —on't, IV.3.59.
- Penner.** *n.* (= *case for holding pens*), offer up my —, III.5.124.
- People.** *n.* the —'s praises, II.2.16; the —'s curses, II.2.110; the plurisy of —, V.1.66; V.4.2.
- Perceive.** *v. t.* we — our losses fall so thick, *Prolog.* 31; I.2.14, 30; II.1.50; III.1.31; III.6.59; IV.1.5, 57, 60; you shall — her behaviour, IV.3.8; V.2.33.
- Perch.** *v. i.* I.1.22.
- Perfect.** *adj.* II.5.15; now I'm — (= *ready*), III.6.88.
- Perfidious.** *adj.* thou most — that ever gently lookt, III.1.35.
- Perform.** *v. t.* the sports once ended, we'll — (*sc. our dance*), II.3.59.
- Perfume.** *n.* died in —, I.3.71; —s to kill the smell o' the prison, III.1.86; III.3.48.
- Perfume.** *v. t.* will — me finely, V.2.89.
- Peril.** *n.* I.3.37.
- Perish.** *v. i.* II.2.53; let me — if I think, II.2.61; II.2.92; III.6.113; in that faith will —, III.6.163; III.6.229, 241; our livers —ed, cracked to pieces, IV.3.19; V.1.156.
- Permit.** *v. t.* be —ted, IV.3.65.
- Perpetual.** *adj.* — night, III.2.3.
- Person.** *n.* in — there, II.3.67; your — (= *body*), III.1.94; our —s, III.6.33; your — I am friends with, III.6.39; IV.2.151.
- Personal.** *adj.* — hazard, V.1.74.
- Persuade.** *v. t.* II.6.24; I am —d (= *convinced*), III.1.113; fluently — her to a peace, III.5.87; V.2.3.
- Persuasion.** *n.* I.3.91.
- Persuasively.** *adv.* III.5.92.
- Pertain.** *v. i.* III.6.32.
- Perturb.** *v. t.* a —ed mind, which I cannot minister to, IV.3.51.
- Petition.** *n.* Oh, my — was set down in ice, I.1.106; to make — clear, I.1.157; I.1.201; —s are not without gifts understood, I.3.14; — of grace and acceptance, IV.3.77; my — (= *prayer*), seasoned with holy fear, V.1.148.
- Petticoat.** *n.* V.2.84.
- Pheare.** *See Playfeere*, IV.3.79; and *Feere*, V.1.116.
- Philomel.** *n.* two emulous —s (=

- nightingales*), beat the ear o' the night, V.3.124.
- Phœbus.** *n.* the dread eye of holy —, I.1.46; I.2.85; V.1.90.
- Phoenix-like.** *adj.* wñere — they died, I.3.71.
- Physic.** *n.* give her —, V.2.29.
- Pick.** *v. t.* — flowers with Proserpine, IV.3.21.
- Picture.** *n.* I wore thy —, V.3.73.
- Pie.** *n.* chatt'ring — (= *magpie*), I.1.21.
- Piece.** *n.* it was my best — (= *performance, quality*), II.5.14; torn to —s, III.2.18; this is that scornful — (= *woman*), III.5.42; is not this — too straight (*of armour*), III.6.86; any — the earth has, III.6.263; broken — of matter (= *subject of thought or conversation*), IV.3.5; a — of silver (= *coin*) on the tip of your tongue, IV.3.17; crackt to — with love, IV.3.20. See **Ground-piece**, I.1.122; see **Shoulder-piece**, IV.2.127.
- Piece.** *v. t.* (= *eke out*), to — her portion, V.4.31.
- Pig-like.** *adv.* — he whines (*said of a horse*), V.4.69.
- Pigmy.** *n.* the king of —ies, III.4.15.
- Pillar.** *n.* post to —, III.5.115; to touch the — (= *pyramid*), III.6.295.
- Pilot.** *n.* where's the —, IV.1.148.
- Pinch.** *v. t.* do I — you (*sc. in fastening the armour*), III.6.55; their lives but — 'em, V.3.133 (= *pain*).
- Pink.** *n.* maiden —s of odour faint, I.1.4.
- Pirithous.** *n.* I.1.207, 219; I.3.55, 95; II.2.246; II.5.31; IV.1.13.
- Piss.** *v. i.* See **Nettle**, III.5.57.
- Pitch.** *v. t.* — (*sc. myself*) between her arms to anger thee, II.2.219.
- Piteous.** *adj.* a woeful and a — nullity, III.5.55.
- Pity.** *n.* for —'s sake, I.1.25; that equally canst poise sternness with —, I.1.86; warm it to some —, I.1.128; I.2.30; 't is —, II.1.20, 21; have — of us both, III.6.172; Alas! the —, III.6.185; III.6.191; by that you would have — (*sc. for*) in another, III.6.197; III.6.215; handsome —, IV.1.9; IV.1.42, 94; IV.2.146; what — enough for such a chance, V.3.59; infinite —, V.3.144; V.4.5.
- Pity.** *v. t.* Oh, —, duke. I.1.47; I.2.31; II.4.11.
- Place.** *n.* this — (= *prison*), II.2.69; II.2.83, 108, 263; II.5.25; hast likewise blest a — [*Qo. pace*], III.1.10; III.1.63; III.3.1; a — prepared, III.6.99; III.6.292; IV.1.82; IV.2.76; IV.3.27, 36, 64; V.1.27; V.3.5; V.4.99; (= *official situation*), II.3.82.
- Place.** *v. t.* how would you — it, II.6.213.
- Plain.** *n.* the —s (= *level ground*), II.3.54.
- Plainly.** *adv.* III.1.105.
- Plane.** *n.* cedar . . . spreads like a — (*sc. tree; or? plain*), II.6.5.
- Plant.** *v. t.* I'll — a pyramid (= *place*), III.6.293.
- Plantain.** *n.* these poor slight sores need not a —, I.2.61.
- Play.** *n.* (= *drama*), *Prolog.* 1, 3, 9, 30; *Epil.* 1.
- Play.** *i. v. t.* —ing one business, I.3.31; you — the child extremely, II.2.206; let him — 'Qui passa,' III.5.85; his part is —ed, V.4.104; fortune did — a subtler game, V.4.113.
- ii. v. i.** II.3.28; — o' the virginals, III.3.34; — at tennis, V.2.56; — at stoolball, V.2.74; — at cards, V.2.108; *Epil.* 1.
- Play-feere.** *n.* (= *playmate*) what maids have been her —s, IV.3.79.
- Playfellow.** *n.* I.3.50.
- Plea.** *n.* I'm a suitor that to your sword you will bequeath this — (= *cause*), III.1.115.

- Please.** *i. v. t.* II.2.59, 227; II.4.9, 10; II.5.4; III.1.53, 111; III.5.139, 142, 149; will't — you arm, III.6.35; III.6.167; all the chaste nights I have ever —d you, III.6.200; V.1.30; I hope she's —d, V.1.172; — her appetite, V.2.36; V.4.11, 57.
- Pleasure.** *n.* quick-eyed —'s foes, I.5.8; II.2.100; a world of —s, II.2.118; II.2.241; V.1.61, 129; V.3.34.
- Pledge.** *v. t.* I'll — you (= *drink to you*), III.3.16; III.3.38.
- Plight.** *n.* freed of this — (= *condition*), I.4.34; I am in — (= *ready*), III.1.88.
- Plight.** *v. t.* be —ed with a love that grows, V.3.110.
- Plough.** *n.* II.3.28.
- Pluck.** *v. t.* a dove's motion when the head's —t off, I.1.98; I should — all ladies' scandal on me, I.1.191; the flower that I would —, I.3.66; vengeance . . . . all my sins could never — upon me, II.3.7; (= *pull down*), V.1.53. *See Unplucked*, V.1.168.
- Plum.** *adj.* [*Qo. plumb*] — porridge (*exclam. of contempt*), II.3.73.
- Plum-broth.** *n.* — and marrow, III.5.5.
- Plunge.** *n.* differing —s, V.4.75 (*of a horse*).
- Plurisy.** *n.* (= *plethora*) the — of people, V.1.66.
- Po.** *n.* twixt — and silver Trent, *ProL.* 12.
- Poet.** *n.* *ProL.* 11; III.5.49.
- Point.** *n.* I must no more believe thee in this —, I.3.87; the — is this, III.2.37.
- Point.** *v. t.* our —ed javelins (= *sharp*), II.2.49; a promontory, —ed in heaven, IV.2.23; a husband I have —ed (? *read* 'pointed = *appointed*), V.1.151.
- Pointing.** *n.* go to! leave your —, II.1.51.
- Poise.** *n.* *See Poyse.* his full —, V.4.81.
- Poise.** *v. t.* that equally canst — sternness and pity, I.1.86.
- Poison.** *n.* II.2.75.
- Poison.** *v. t.* thou might'st now — me, III.3.8.
- Pole.** *n.* something to paint your — withal (= *Maypole*), III.5.153. *See Maypole*, III.5.145.
- Poll.** *v. t.* [*Qo. pould*, which represents the pronunciation] the —ed bachelor (= *bald*), V.1.85.
- Poor.** *adj.* — lady, I.1.101, these — queens, I.1.199; — chin (= *luckless*), I.2.54; — slight sores, I.2.60; I.3.7, 36; II.3.80; III.1.12, 23; III.5.116; IV.2.154; — soul [*Qo. pore*], IV.3.14; — beast, V.2.62; V.2.84; V.2.96; — servant (*in pity*), V.3.72, 104; V.4.14.
- Porridge.** *n.* hang him! plum — (= *fool*), II.3.73.
- Port.** *n.* thine ear, . . into whose — (= *porch, entrance*) ne'er entered wanton sound, V.1.147.
- Port.** *v. t.* (= *bring into harbour*) must these vessels —, V.1.29.
- Portion.** *n.* to piece her — (= *dowry*), V.4.31.
- Pose.** *v. t.* I have —d him (= *puzzled*), III.5.79.
- Position.** *n.* in manners this was false —, III.5.51.
- Possess.** *v. t.* I.3.95; —t with fire, V.4.64.
- Possession.** *n.* took — of, II.2.168.
- Possible.** *adj.* I.4.26; II.2.114.
- Post.** *n.* from — to pillar, III.5.115.
- Post.** *v. i.* we will — to Athens 'fore our army (= *go post haste*), I.4.48.
- Posy.** *n.* the prettiest — (*See Ring*), IV.1.90.
- Poul'd.** *See Poll*, V.1.85.
- Pour.** *v. t.* III.1.102.
- Pouting.** *n.* such —s, III.6.33.
- Power.** *n.* your manhood, whereto he'll infuse —, I.1.73; who now, I know, hast much more — on

- him than e'er he had on thee, I. 1.37; I.2.42, 65; excess and overflow of —, I.3.4; I.3.38; the —s of all women will be with us, III.6.194; the very —s that love 'em, V.1.7; V.1.49, 76, 77; what god-like — (= *personage*) hast thou (*Venus*) not — upon, V.1.89; V.1.109; all you heavenly —s, V.3.139; V.4.67
- Powerful.** *adj.* — *Venus*, V.4.105.
- Poyse.** *n.* See **Poise**, V.4.81 (= *weight*).
- Practise.** *v. t.* I never —d upon man's wife (= *plotted against*), V.1.100.
- Praise.** *n.* the people's —s, II.2.16.
- Praise.** *v. t.* II.5.12; — each part of him to the all I have spoke, V.3.120.
- Prank.** *n.* the —s and friskins of her madness, IV.3.70.
- Prate.** *n.* V.1.119.
- Pray.** i. *v. t.* we — our play may be so, *Prolog.* 9; — you kneel not, I.1.54; — stand up, I.1.109; — you, say nothing, — you, I.1.119; — have good comfort, I.1.129; — stand up, I.1.205; — the gods for, I.1.208; I — you, I.1.224; —, forward, II.2.122; II.3.60; II.5.35; III.1.53; III.1.99, 100, 118; III.3.13; III.6.53; IV.1.16, 65; —, did you ever hear, IV.1.115; IV.2.71, 91, 150; V.2.24, 40; I — them he be made your lot, V.3.39; V.4.25; *Epil.* 3.
- ii. *v. i.* — for me your soldier, I.1.76; — for his success, V.1.153. See **Prithee**.
- Prayer.** *n.* make trial of my —s, I.1.193; —s to the gods, II.2.94; hear my —s, III.6.210; holy —s, V.1.2; your —s, V.1.16.
- Precious.** *adj.* my — maid, I.3.8; they are equal —, V.1.155.
- Precipitance.** *n.* cords, knives, drams, — have to themselves been death's most horrid agents, I.1.142. (See *Notes*.)
- Preface.** *n.* (= *prologue*), III.5.150.
- Prefer.** *v. t.* happiness (= *good fortune*) — me (= *appoint, promote*) to a place, II.3.82.
- Prefix.** *v. t.* the hour —t, III.6.304.
- Prejudice.** *n.* gives the — of disparity, V.3.88.
- Premeditating.** *n.* your — more than their actions, I.1.136.
- Preordain.** *v. t.* their —ed faculties, IV.3.63.
- Prepare.** *v. t.* a place —d for those that sleep in honour, III.6.99.
- Presence.** *n.* thy sole —, III.1.11.
- Present.** *adj.* that craves a — medicine, I.1.191; put thyself upon thy — (= *immediate*) guard, III.6.122; at this — (*sc.* time), IV.3.60; you must be —, V.3.15; — (= *immediate*) justice, V.3.132.
- Present.** *v. t.* —s itself to the doing, I.1.151; —s me with a brace of horses, III.1.19; here — (= *represent*) this machine, III.5.113.
- Presently.** *adv.* (= *immediately*) — gives it, II.1.41; you must — to the duke, II.2.223; II.6.31; III.5.134; III.6.110; IV.1.96; V.2.6, 11; V.4.80.
- Preserve.** *v. t.* III.6.268; still — her in this way, V.2.106.
- Press.** *v. t.* — you forth our undertaker (= *urge*), I.1.73; so sorrow, wanting form, is —t with deeper matter, I.1.109.
- Presume.** *v. t.* either —ing them to have some force, I.1.194.
- Pretend.** *v. t.* omit not anything in the —ed celebration, I.1.210.
- Pretender.** *n.* he of the two —s that best loves me, and has the truest title in 't, V.1.158.
- Prettily.** *adv.* how — she's amiss, IV.3.24.
- Pretty.** *adj.* I.3.72; II.2.129; a — fellow, II.3.68; III.3.39; — soul, IV.1.69; V.2.69; *superl.* —iest posies, IV.1.90.
- Prevail.** *v. i.* never begged but they —ed, IV.1.27.

- Prevent.** *v. t.* we — the loathsome misery of age (= *avoid*), V.4.6.
- Prewarn.** *v. t.* whose approach . . . comets, V.1.51.
- Prey.** *n.* lions smeared with —, I.4.18; made — of him, III.2.13.
- Price.** *n.* the victor's meed, the — (= *prize*) and garland, V.3.16; weakens his — (= *value*), V.4.52.
- Prick.** *n.* oh for a — now like a nightingale, III.4.25.
- Pride.** *n.* V.4.58.
- Priest.** *n.* V.1.142; V.2.78.
- Prime.** *adj.* our — (= *first*) cousin, I.2.2; *superl.* the —st for this proceeding (= *best*), I.1.161; this beauteous morn, the —st of all the year (May 1), III.1.19; the —st of men, V.3.70.
- Primrose.** *n.* — first-born child of Ver, I.1.7.
- Prince.** *n.* II.1.19; — Palamon (Lord Arcite, 225), II.2.225; — Pirithous, II.2.246; II.4.4; II.5.5, 47; III.6.211, 275, 279, 306; IV.1.13; IV.2.14; blood of —s, IV.2.60; IV.2.77, 91; V.3.57, 141; V.4.96.
- Prison.** *n.* II.1.2, 21, 23; II.2.62, 71, 132; II.4.3; II.6.36; III.1.86; for breaking —, III.6.114, 139; IV.3.72.
- Prisoner.** *n.* I.4.21, 37; II.1.18; II.2.3; those hopes are —s with us, II.2.26; II.6.38; III.1.23; IV.1.21, 28.
- Prisonment.** *n.* these signs of —, III.1.32.
- Prithee.** [*Qo.* pre'thee] — kill me, II.2.265; III.6.65; I — run, V.3.70, 91; V.4.30. See **Pray**.
- Privately.** *adv.* II.1.45.
- Prize.** *n.* my —, V.1.42; arm your — (= *give your arm to Emilia*), V.3.135.
- Prize.** *v. t.* if I —d life so much, III.2.23.
- Proceeding.** *n.* I.1.161; I'll maintain my —s, III.1.53; commend we our —, V.1.75.
- Proclaim.** *v. t.* the more —ing our suit shall be neglected, I.1.174; II.6.30; V.1.52; —ed by the wind instruments, V.3.94; —ed your fancy, V.4.118.
- Procure.** *v. t.* pardon is —d, IV.1.21.
- Produce.** *v. t.* III.5.136.
- Profess.** *v. t.* who —es to clear his own way with the mind and sword of a true gentleman, III.1.55.
- Profession.** the god of our —, (*sc.* Mars), V.1.38.
- Profound.** *adj.* thick and — melancholy, IV.3.43.
- Proh. Lat.** See **Medius**, III.5.11.
- Proin.** See **Proyne**.
- Project.** *n.* the passages of this —, IV.3.87.
- Prolong.** *v. t.* to — your old loves to us, *Epil.* 16.
- Promise.** *n.* the — of his wrath, I.2.93; II.1.12; hold your —, III.1.100; III.5.43; fairer —s in such a body, IV.2.118.
- Promise.** *v. t.* II.1.10.
- Promontory.** *n.* — pointed in heaven, IV.2.22.
- Prone.** *adj.* — to labour, IV.2.129.
- Pronounce.** *v. t.* —s ruin to Thebes, I.2.91.
- Proof.** *n.* incite the princes to their —, V.3.57.
- Prop.** *n.* since thy best —s are warped, III.2.32.
- Proper.** *adj.* a — man (= *fine*), II.5.16.
- Prophet.** *n.* our reasons are not —s when oft our fancies are, V.3.102.
- Propound.** *v. t.* who did — to his bold ends honour and golden ingots, I.2.16.
- Prorogue.** *v. t.* — this business, I.1.196.
- Proserpine.** *n.* pick flowers with —, IV.3.21.
- Proud.** *adj.* I.3.52; II.1.23; horses like — seas, II.2.20; II.5.4; III.1.17; — of dangers, IV.2.80; — lady and a — city-wife, IV.3.44.

- Prove.** *v. t.* what —s you? a little of all noble qualities, II.5.9 (see Notes); III.1.39; how good they'll — (= *turn out*), IV.1.31.
- Provender.** *n.* hay and —, V.2.59.
- Provide.** *v. t.* II.6.7, 32.
- Provocation.** *n.* love's —s, I.4.41.
- Proyne.** *v. t.* do men — the straight young boughs, III.6.242.
- Public.** *adj.* in — question, III.6.222.
- Puissance.** *n.* we stand before your —, I.1.155.
- Punish.** *v. t.* my hearing will be —ed, V.3.7.
- Punishment.** *n.* a studied —, II.3.4; very grievous —, IV.3.39.
- Pupil.** *n.* — (of Mars), V.1.55.
- Purchase.** *n.* were not spent, rather laid out for — (= *gain*), I.2.111.
- Purchase.** *v. t.* to — name and do my ablest service, II.5.26; I — cheaply, V.3.113.
- Pure.** *adj.* a noble breeder and a —, *Prolog.* 10; II.2.75; — red and white, IV.2.107; — as wind-fann'd snow, V.1.139.
- Purge.** *v. i.* that peace might — for her repletion, I.2.23.
- Purger.** *n.* thou — of the earth, I.1.47.
- Purple.** *adj.* turned green Neptune into —, V.1.50.
- Purpose.** *n.* nothing to our —, V.2.32; for the —, V.2.78; honest —, *Epil.* 14.
- Purpose.** *v. t.* II.6.18.
- Pursue.** *v. t.* as I — this war (= *carry on, prosecute*), I.3.25; II.2.195; if thou —st her (= *seekest*), II.2.200.
- Pursuit.** *n.* (*legal term—quibble on meaning*) till the followed make —, I.2.52.
- Push.** *n.* what —es are we wenches driven to (= *devices*), II.4.6.
- Push.** *v. t.* V.1.26.
- Put.** *v. t.* I hope some god . . . hath — his mercy in your manhood, I.1.72; I.2.65; I.3.19, 67; soul — into noble bodies, II.2.65; II.2.214, 217; II.3.33; III.4.26; I have — you to too much pains, III.6.17; — off this great adventure, III.6.118; III.6.121; IV.3.30; let us — it in execution, IV.3.87; V.1.44, 110; V.4.58; — on (= *assume*), V.4.127.
- Pyramid.** *n.* (= *pillar*) I'll plant a — (*line* 295: to touch the pillar), III.6.293; V.3.80.
- Quaint.** *adj.* daisies, smell-less, yet most —, I.1.5.
- Quake.** *v. i.* yet —ing (= *fearing*) and unsettled, V.3.106.
- Quality.** *n.* I.2.79; men of great —, I.4.14; all noble —ies, II.5.10; the file and — (= *duty, function*), V.1.161; alters to the — of his thoughts, V.3.48.
- Quarrel.** *n.* —s consume us, II.2.90; this — sleep, III.6.303; to end the —, IV.2.57.
- Quarter-carrier.** *n.* were he a — of that honour (= *did he carry one fourth of that honour*) his enemy comes in, I.2.108.
- Queen.** *n.* I.1.39; blubbered —s, I.1.180; I.1.199, 210; — Emilia, III.1.4; — of flowers, V.1.45; sovereign — of secrets, V.1.77; sacred shadowy cold and constant — (= *Diana*), V.1.137; most modest —, V.1.157.
- Questant.** See **Question**, V.3.17.
- Question.** *n.* timorous —, I.3.3; II.3.61, 62; —'s with your equal (= *dispute*), III.1.55; this —, sick between us, by bleeding must be cured, III.1.113; bring your honour in public — with their swords, III.6.222; IV.1.15; IV.1.35, 38; IV.3.7; the victory of this —, V.1.127; to crown the —'s title (*Dyce conj.* questant), V.3.17; with you leave dispute that are above our —, V.4.136.
- Qui.** *Spanish*, play — *passa*, III.5.86.
- Quick.** *adj.* Eye . . . — sweetness, IV.2.13.



- Quick-eyed.** *adj.* — Pleasure's foes, I.5.8.
- Quickly.** *adv.* I.1.135; II.2.211; III.6.35; IV.1.52; IV.2.65; V.4.42.
- Quiet.** *v. t.* that shall — all, III.3.50.
- Quit.** *v. t.* — me of these cold gyves, III.1.72 (= *free*); then I shall — you (= *requite*), III.6.24.
- Quite.** *v. t.* (= *requite*) [*Qo.* quight], more to me deserving than I can — or speak of, V.4.35.
- Quite.** *adv.* IV.3.9.
- Quiver.** *n.* flies like a Parthian —, II.2.50.
- Quod.** *Lat.* See **Et**, III.5.88.
- Quousque.** *Lat.* — tandem, III.5.38.
- Rabble.** *n.* [*Qo.* rable, *rhyming with fable*], III.5.106.
- Race.** *n.* lest his — should show i' the world too godlike (= *family*), V.3.117.
- Rage.** *n.* be leaden-footed, till his great — be off him, I.2.85; flies . . . from our —s, II.2.50; to call the fiercest tyrant from his —, V.1.78.
- Raging.** *n.* waters that drift winds force to — (= *fury*), V.3.100.
- Rain.** *n.* who cannot feel nor see the — being in it, knows neither wet nor dry, I.1.120.
- Rain.** *v. impers.* III.1.66.
- Raise.** *v. t.* the forces you can —, I.1.213; — me a devil now, III.5.85.
- Rank.** *n.* better than your — I'll use you, II.5.43.
- Rank.** *adj.* See **O'er-rank**, V.1.63.
- Rapier.** *n.* — from my hip, I.2.56.
- Rare.** *adj.* — issues by their operance, I.3.63; II.2.154, 155; cries '—!' III.5.16; thy — green eye, V.1.144; *superl.* the —st gambles, III.5.75.
- Rarely.** *adv.* do — (= *beautifully*), II.2.130; he tells fortunes — (= *finely*), III.4.16; danced —, III.5.159.
- Rarely or Rearly** (= *early*), IV.1.110. See **Notes**.
- Rash.** *adj.* — oath, IV.1.11.
- Rashly.** *adv.* what you do quickly is not done —, I.1.135; III.6.227.
- Rate.** *n.* (= *degree*), millions of —s exceed, I.4.29.
- Rate.** *v. t.* as I do — your value (= *estimate*), V.3.114.
- Rather.** *adv.* I.2.111; I.3.77; I.4.8, 32, 33, 36; II.2.199; IV.2.68; IV.3.65; V.3.2; V.4.56, 70.
- Raven.** *n.* the boding —, I.1.20; the beaks of —s, I.1.41; black and shining, like a —'s wings, IV.2.84.
- Ravish.** *v. t.* —ed our sides [*Qo.* Bravishd], II.2.22; seek to — me, II.2.261.
- Raw.** *adj.* rude and — and muddy, III.5.122.
- Raze.** *v. t.* this good deed shall — (= *erase*) you out o' the book of trespasses, I.1.133.
- Reach.** *n.* above the — of report, II.1.27.
- Reach.** *i. v. t.* III.6.80; — thy hand, V.4.91.  
*ii. v. i.* which nature could not — to, I.4.43.
- Read.** *i. v. t.* I.1.111; the libels — of liberal wits, V.1.101.  
*ii. v. i.* never saw nor — of, IV.2.75; V.2.57.
- Ready.** *adj.* I am —, II.2.224; you must be —, II.5.48.
- Really.** *adv.* II.1.6.
- Rearly.** See **Rarely**, IV.1.110.
- Reason.** *n.* I.3.48; wrestling strength in —, I.4.45; what the — of it is, I know not, II.1.46; — or wit or safety, II.6.11; my stomach not reconciled by —, III.1.105; your — will not hold (= *maintain*) it, III.6.228; my — is lost in me, IV.2.34; our —s

- are not prophets when oft our  
fancies are, V.3.102.
- Reasonably.** *adv.* I.2.48.
- Reave.** *See* **Crave**, II.2.91.
- Rebellious.** *adj.* — to oppose, I.2.  
101.
- Rebuke.** *n.* so sweet a —, II.1.41.
- Receive.** *v. t.* II.5.60; V.3.110.
- Beck.** *v. i.* [*Qo.* wraeke], I — not,  
III.2.7.
- Reckoning.** *n.* informs the tapster  
to inflame the —, III.5.130.
- Recompense.** *n.* noble —, III.6.24.
- Recompense.** *v. t.* I.1.153.
- Reconcile.** *v. t.* my stomach not  
—d (= *appeased*) by reason, III.  
1.105.
- Record.** *n.* is there — of any two,  
II.2.112.
- Record.** *n.* (*a kind of flute, a  
recorder*), still music of —s, *stage  
dir.*, p. 88.
- Recover.** *v. t.* they might have  
been —ed, I.4.27 (= *restored*).
- Rectifier.** *n.* the — of all, III.5.  
109.
- Red.** *adj.* IV.2.107, III.
- Red-eyed.** *adj.* the — god of war,  
II.2.21.
- Redemption.** *n.* made a brave —  
(= *rescue*), V.3.82.
- Redress.** *n.* II.3.20.
- Reduce.** *v. t.* — what's now out of  
square, IV.3.83.
- Reed.** *n.* —s and sedges, IV.1.54;  
the rushes and the —s, IV.1.61.
- Reel.** *v. i.* ye make my faith —,  
III.6.212; tott'ring Fortune, who  
at her certain'st, —s, V.4.21.
- Refreshing.** *n.* (= *refreshment*)  
with this —, III.6.9.
- Refuse.** *v. t.* III.6.14, 280, 284.
- Regard.** *v. t.* nor gain made him  
—, nor loss consider, I.3.30; as  
the gods — ye (*either 'look on',  
or 'love'*), V.1.15.
- Regiment.** *n.* their former law and  
— (= *course, order*), IV.3.84.
- Rehearsal.** *n.* this —, I.3.78.
- Rehearse.** *v. t.* II.3.56.
- Reign.** *v. i.* —st in mortal bosoms,  
V.1.130.
- Rejoicer.** *n.* a —, V.1.121.
- Relish.** *v. i.* our milk will — (= *taste*)  
of the pasture, I.2.11.
- Remain.** *v. i.* V.3.35.
- Remedy.** *n.* II.2.276; III.1.123.
- Remember.** *v. t.* I.1.133; thou shalt  
— nothing, I.1.185; — me to, I.  
3.11; II.2.36; III.3.30, 37; III.  
5.58; I will — you outdid m<sub>2</sub>,  
III.6.73; III.6.78; IV.1.3.
- Remove.** *v. t.* [*Qo.* remove] —  
your lordship, II.2.263.
- Repair.** *v. i.* let them — to her  
(= *go*), IV.3.79.
- Repeat.** *v. t.* I.3.1; IV.1.67.
- Repletion.** *n.* Peace might purge  
for her —, I.2.24.
- Report.** *n.* (= *rumour*), II.1.5;  
above the reach of — (*see* **Fame**),  
II.1.27.
- Report.** *v. t.* heard them —ed to  
be, II.1.28.
- Reputation.** *n.* our ancient —, III.  
3.11.
- Request.** *n.* what's your —, I.1.38.
- Require.** *v. t.* — him he advance  
it o'er our heads, I.1.93; there  
— of him the hearts of lions (= *ask*),  
V.1.39.
- Requiring.** *n.* beyond further —,  
I.3.26.
- Requite.** *See* **Quite**, V.4.35; the  
gods — you all, V.4.36.
- Residing.** *n.* for our — (= *resid-  
ence*), I.2.38.
- Resistance.** *n.* (= *power of defence*),  
III.2.17.
- Resolve.** *v. t.* I am —d, II.2.271;  
II.3.21.
- Respect.** *n.* of no — in Thebes  
(= *consideration*), I.2.36.
- Respect.** *v. t.* hear and — me, I.1.  
26; I.1.28.
- Rest.** *n.* all the —, II.6.5; the —  
of the music, III.5.31.
- Rest.** *v. i.* — at your service, *Epi!*  
18.

- Restore.** *v. t.* III.6.5; she's well —d, V.4.27; V.4.118.
- Restraint.** *n.* II.1.39.
- Resume.** *v. t.* Juno would — her ancient fit of jealousy, I.2.22.
- Retain.** *v. t.* and still —s, *Prolog.* 7; — anew her charitable heart (= *gain*), I.2.24.
- Retire.** *v. i.* III.6.109.
- Return.** *n.* for success and —, I.1.209; till your —, I.1.222.
- Return.** *v. i.* we shall be —ing, I.1.223; III.6.307; are —ed, IV.2.66; IV.3.62.
- Reveal.** *v. t.* —ed to mankind, II.2.170; III.6.114; —ed secret, V.1.99.
- Revel.** *n.* abandoner of —s, V.1.138.
- Revenge.** *n.* vengeance and —, I.1.58.
- Reverence.** *n.* do —, II.2.134.
- Reward.** *v. t.* III.5.152.
- Rheum.** *n.* gout and —, V.4.8 (= *catarrh*).
- Ribbon.** *n.* [*Qo.* ribands], III.5.28.
- Rich.** *adj.* our —est balms, I.4.31.
- Richness.** *n.* his — and costliness of spirit, V.3.96.
- Rid.** *v. t.* to be — on 't, IV.3.40.
- Ride.** *v. i.* II.5.46; III.4.22.
- Rider.** *n.* V.4.57; disroot his —, V.4.75; becomes the —'s load, V.4.82.
- Right.** *n.* a — in seeing, III.6.147; the — of the lady (= *tittle*), V.4.116.
- Right.** *adj.* 't is —, I.4.23; you're a — (= *thorough*) woman, sister, III.6.215; not — (= *insane*), IV.1.45; I'll make her — (= *well*) again, V.2.105; my — side, V.3.73.
- Right.** *adv.* III.5.117; a — good horse, III.6.77; — joyful, V.3.135; a — good creature, V.4.35; a — good man, V.4.97.
- Ring.** *n.* a — she made of rushes . . . and to 'em spoke the prettiest posies, IV.1.88.
- Ring.** *v. t.* be bold to — the bell, III.2.19.
- Rip.** *v. t.* —s my bosom, I.2.61.
- Ripe.** *adj.* (= *ready*) — for your persuasion, I.3.91; as a — grape, ruddy, IV.2.96.
- Rise.** *v. i.* sad lady, —, I.1.35; V.1.135; must — betimes (= *get up early*), V.2.60.
- Rite.** *n.* [*Qo.* rights], their dear —s, I.4.9, III.1.2.
- Roar.** *v. i.* let all the dukes and all the devils —, II.6.1; torrents whose —ing tyranny, I.3.38.
- Roast.** *v. t.* he — eggs, II.3.74.
- Robe.** *n.* V.1.142.
- Robin.** *n.* — Hood, *Prolog.* 21. See **Bonny**, IV.1.108.
- Rock.** *n.* wild —s wanton, II.3.17; a — lies watching under water, III.4.6.
- Roll.** [*Qo.* rowling] his —ing eyes, IV.2.1.108.
- Roof.** *n.* for our crowned heads we have no —, I.1.52.
- Root.** *n.* intertangled —s of love, I.3.59; II.6.28. See **Disroot**, V.4.75.
- Rose.** *n.* —s, their sharp spines being gone, I.1.1; of all flowers, methinks a — is best, II.2.136; cheeks of damask —s, IV.1.74; a wreath of —s, V.1.96; one — (= *flower*), V.1.165.
- Rose-tree.** *n.* *stage dir.*, p. 89.
- Rotten.** *adj.* — kings, I.1.180; III.6.244.
- Rough.** *adj.* a — one (= *unruly*; of a horse), II.5.46; (= *rude*), III.1.102; boisterous and — jadry, V.4.72.
- Round.** *adj.* armed long and —, IV.2.85; aged cramp had screwed his square foot —, V.1.111.
- Round.** *v. t.* (= *surround*) her careless tresses a wreath of bulrush —ed, IV.1.84.
- Round-faced.** *adj.* IV.2.135.
- Rout.** *n.* a merry —, III.5.106; all this — (= *assemblage*), III.5.147.

- Rowel**. *n.* whines at the sharp — (*of a spur*), V.4.70.
- Rowling**. See **Roll**, IV.2.108.
- Royal**. *adj.* Roses their sharp spines being gone, not — in their smells alone, but in their hue, I.1.2; most — brother, III.6.195; good friend, be — (= *behave like a king*), IV.2.154; V.1.9. See **All-royal**, I.3.12.
- Rub**. *v. t.* — my kiss off, V.2.88.
- Ruddy**. *adj.* as a ripe grape, —, IV.2.96.
- Rude**. *adj.* — and impatient (*sc.* wind), II.2.141; — wind, II.2.277; — and raw and muddy, III.5.122. *Comp.* —r, III.5.104.
- Rudiment**. *n.* my —s, III.5.3.
- Ruin**. *n.* what strange —s, I.2.13; I.2.27, 93; heap of —s, II.3.19; III.6.189; the — of my name, opinion, III.6.240.
- Rule**. *v. t.* of —ing Athens, II.1.37.
- Rumination**. *n.* thy — (= *meditation*), III.1.11.
- Run**. *v. i.* — to rust, II.2.22; II.3.77; II.5.3; III.2.14; ere another year — out, III.5.146; she would — mad for this man, IV.2.12; — mad for Arcite, IV.2.48; —s through his body, IV.2.101; the glass is —ning now, V.1.18; V.3.70, 72; —, save, hold! *Stage dir.*, p. 102 (V.4.39).
- Running**. *n.* wrestling and —, II.3.68.
- Rush**. *n.* the —es and the reeds, IV.1.61; rings . . . of —es, IV.1.89.
- Rust**. *n.* must run to —, II.2.22.
- Rusty**. *adj.* — (sword), III.1.73.
- Rycas**. (*name of rustic*), II.3.37.
- S'**. *abbrev. for shall*. He s' buy me a white cut, III.4.22.
- Sacred**. *adj.* — ceremony, I.1.131; — vials filled with tears, I.5.5; — fires, V.1.3; oh — shadowy cold and constant queen, V.1.137; — silver mistress, V.1.146; with — act, V.1.165.
- Sacrifice**. *n.* my —s, V.1.34; must be the — to my unhappy beauty, IV.2.63.
- Sad**. *adj.* — lady, rise, I.1.35; all — and solemn shows, I.5.7; II.4.20; a — boy, IV.2.32; V.3.52.
- Saddle**. *n.* freeze in my —, II.5.48.
- Sadness**. *n.* V.3.51, 53.
- Safe**. *adj.* set her — to land, IV.1.96. *Compar.* —r than banishment, III.6.218.
- Safely**. See **Safety**, III.6.110.
- Safety**. *n.* reason or wit or —, II.6.12; for honour's sake and — [*S. conj.*; *O. Edd. safely*], III.6.110.
- Sail**. *n.* like tall ships under —, II.2.12; out with the main —, IV.1.146; hoist we the —s (= *let's begin the enterprise*), V.1.29.
- Sail**. *v. i.* III.4.14.
- Sake**. *n.* for pity's — and true gentility's, I.1.25; for your mother's —, I.1.26; for the — of clear virginity, I.1.30; for our —, I.4.39; for honour's —, III.6.110; for heaven's —, III.6.251; for my —, IV.2.2, 69.
- Salmon**. *n.* II.1.4.
- Salute**. *v. t.* (= *greet*), —s me thus, II.4.23.
- Same**. *adj.* III.3.2; IV.1.93; IV.2.120; IV.3.60; see **Selfsame**, V.1.27; V.4.2.
- Sanctuary**. *n.* holy —, II.2.71; though i' the —, III.1.62.
- Saturn**. *n.* cold as old —, V.4.62.
- Sauce**. *n.* hunger needs no —, III.3.25.
- Save**. *v. t.* something do to — us, *Prol.* 27; —d (*sc.* hereafter), I.2.48; III.2.28, 37; — their lives, III.6.251; I —d her, IV.1.95; run, —, hold, *Stage dir.*, p. 102 (V.4.40).
- Save** = *prep.* no roof — this, I.1.53; — often drinking, IV.3.4; V.3.113.
- Say**. *v. t.* to — truth, *Prol.* 22; — no more, I.1.101; I.1.119, 230;

- I.2.104; I.3.49, 58, 83, 92; II.2.35; — (= *suppose*) they could, II.2.67; II.2.111, 179, 199; II.3.51; II.4.30, 31; II.5.6, 14; if he — true, II.5.19; II.5.44; III.1.75, 87; III.3.43; III.4.18; III.5.9; but, I —, where's their women, III.5.25; III.5.49, 68, 69, 70, 105, 134, 141; III.6.40, 49; to — true, III.6.55; III.6.93, 104, 116, 154, 159, 161, 170; to — true, III.6.180; — (= *suppose*) I felt compassion, III.6.212; III.6.224, 272; IV.1.1, 133; his very looks so — (= *bespeak*) him, IV.2.78; IV.3.67, 71; V.1.93; V.2.33; the *said*, V.3.79; V.3.140; V.4.45, 51, 60; *Epil.* 2 (*sc.* their lesson), 10, 16.
- Scandal**. *n.* I should pluck all ladies' — on me, I.1.192 (= *censure*); offence or — to the ladies, III.5.35.
- Scape**. *n.* your name or his — (= *escape*), IV.1.16; see **Escape**, IV.1.50.
- Scar**. *n.* —s and bare weeds, I.2.15.
- Scarce**. *adv.* IV.1.102.
- Scarcely**. *adv.* II.6.23.
- Scatter**. *v. t.* having bound things —ed, I.4.48; call the —ed to the banquet, III.1.109.
- Scene**. *n.* modest —s blush, *Prol.* 4; hear —s, though below his art, may yet appear worth two hours' travel, *Prol.* 28; the —'s not for our seeing, V.3.134.
- School**. *n.* I.2.14.
- Schoolboy**. *n.* III.6.34; *Epil.* 2.
- School-doing**. *n.* forgets — (= *manage, training*), V.4.68.
- Schoolmaster**. *n.* the dainty dominie, the —, II.3.40; III.5.141, 151; IV.3.11.
- Scissor**. *v. t.* (= *cut*) —ed [*Qo.* cizard], I.2.54.
- Scorch**. *v. t.* we whom flaming war doth —, I.1.91; fires did — his mortal son, V.1.92.
- Scorn**. *n.* upbraidings, —s, III.6.32; till I am nothing but the — of women, III.6.250; to the — of his hoarse throat, V.1.88.
- Scorn**. *v. t.* I.2.20; III.6.115.
- Scornful**. *adj.* III.5.42; V.2.63.
- Scorning**. *n.* for — thy edict, III.6.168.
- Scour**. *v. t.* save when my lids —ed off their brine (= *washed*), III.2.28.
- Screech-owl**. *n.* III.2.35.
- Screw**. *v. t.* the aged cramp had —ed his square foot round, V.1.111.
- Scruple**. *n.* made such —s of the wrong, II.6.25.
- Scurril**. *adj.* never heard — term, V.1.147.
- Scurvy**. *adj.* pelting — news, II.2.268; that — hilding, III.5.42.
- Scythe-tusked**. *adj.* the — boar, I.1.79.
- Sea**. *n.* put to —, I.3.19; our fiery horses, like proud —s under us, II.2.20; —s swallow their youth, II.2.87; III.4.5.
- Seal**. *v. t.* to — the promise of his wrath, I.2.93; let me — my vowed faith, II.5.39; to — his will with, IV.2.87; the belief, both —ed with eye and ear, V.3.15.
- Season**. *n.* at such a — as now it is with me, I.1.60; as sweet flowers as the — is mistress of, IV.3.73.
- Season**. *v. t.* is more maturely —ed, I.3.56; my petition —ed with holy fear, V.1.149.
- Seat**. *n.* towards my —, V.3.52.
- Seat**. *v. t.* — something, V.1.28. See **Disseat**, V.4.72.
- Second**. *adj.* III.6.119.
- Second**. *v. t.* to — them, IV.1.12.
- Secret**. *n.* V.1.76; revealed —, V.1.99.
- Secure**. *adj.* I.1.154.
- Sedge**. *n.* reeds and —s, IV.1.54.
- See**. *i. v. t.* I.1.120, 218; I.3.23, I saw, I.4.17; *seen*, II.1.13; *saw*, II.1.44; II.2.9, 33, 39, 43, 58, 150, 161, 162, 168, 196, 218, 234, 250, 270; II.3.8, 23, 34, 45, 55.

- 57, 66; II.4.8, 28; II.5.1, 18, 42, 44; III.1.60, 63; III.3.25; III.4.3; III.5.33, 152; III.6.34, 74, 82, 113, 154; IV.1.33, 65, 79, 95, 100, 123; IV.2.65, 70, 72, 75, 142, 143; IV.3.12, 84; V.1.163; V.2.25, 45, 47, 100; V.3.2, 12, 137; V.4.25, 117; *Epil.* 5, 9.
- ii. *v. i.* I — through, II.2.102.
- Seed.** *n.* the —s of fear, V.1.36.
- Seeing.** *n.* a right in —, III.6.147; not for our — (= *not fit for us to see*), V.3.134.
- Seek.** *i. v. t.* no surfeits — (? *read sick*) us, II.2.86; and — to ravish me, II.2.261; what made you — this place, II.5.25; will — of me, III.1.79; III.4.23; III.5.127; III.6.157; *sought*, IV.1.95; V.1.103; V.4.71; — Elysium, V.4.95.
- Seem.** *v. i.* every —ing good, I.2.39; II.1.36; III.1.9; a falser never —ed friend, III.6.142; —ing as great as any, IV.2.117; IV.3.65; —ed torture, V.1.115; —s to bury, V.3.46; V.4.79.
- Seeming.** *n.* (= *appearance*) by his — should be a stout man, IV.2.76; by his — as great as any, IV.2.117.
- Seethe.** *v. t.* women that have *sod* their infants, I.3.21.
- Seize.** *v. i.* joy — on you again, I.5.12.
- Seldom.** *adv.* II.1.3.
- Self.** *pron.* it—, I.1.151, 153; death's —, I.3.40; thy false —, II.2.209; my—, III.2.23; your *selves*, III.5.20; your—, V.3.37. *See Myself*, V.1.24; *Itself*, V.1.97.
- Selfsame.** *adj.* — place, V.1.27; the — state, V.4.2.
- Sell.** *v. t.* you have sold [*Qo.* *sould*] 'em, V.4.15.
- Sempster.** *n.* Cicely the —'s daughter, III.5.44.
- Send.** *v. t.* I.2.90; II.2.227; II.6.4; V.4.120.
- Sennois.** *rustic's name*, II.3.37.
- Sense.** *n.* blessing their —, I.1.15; they've no more — of their captivity than I of ruling Athens (= *idea*), II.1.36; call fell things to listen, who have in them a — (= *instinct*) to know a man unarmed, III.2.16; let not my — (= *reason*) unsettle, III.2.29; she sung much, but no — (= *meaning*), IV.1.66; the other —s, IV.3.62; odours which are grateful to the —, IV.3.74; the — (*sc.* of hearing) could not be judge between 'em, V.3.127.
- Sensually.** *adv.* being — subdued, I.1.232.
- Sentence.** *v. t.* or —ing for aye their vigour dumb, I.1.195; *see Unsented*, V.1.157.
- Sequent.** *adj.* draw i' the — trace, I.2.60.
- Serious.** *adj.* my most — decking, I.3.74.
- Seriousness.** *n.* his sports, though craving — and skill (= *attention*), I.3.28.
- Servant.** *n.* who is the — for the tenour of thy speech, I.1.89; II.5.39, 62; (= *lover*. *See Notes*) III.6.147; poor — (*Arcite was Emilia's servant*), V.3.72.
- Serve.** *v. t.* II.5.56; I shall make it —, III.6.57; III.6.165; nought —d, V.4.73.
- Service.** *n.* (= *exploit. sc.* his wedding), I.1.171; to do these poor queens —, I.1.199; commands men's —, I.2.69; our —s, I.2.99; my ablest —, II.5.26; II.5.34; III.2.11; III.6.162; to give the — pay, V.3.32; rest at your —, *Epil.* 18.
- Servingman.** *n.* III.5.126.
- Set.** *i. v. t.* all you are — down there, I.1.34; oh my petition was — down in ice, I.1.107; — you forward, I.1.217; bath — a mark, I.4.43; — foot upon this kingdom, II.2.248; to — him free, II.4.31; I'll — it down, III.2.17; now I am — abegging, III.6.238; Pirithous . . . — in too (= *joined*)

- in*), IV.1.14; IV.1.54; — her safe to land, IV.1.96; — it (*sc.* compass) to the north, IV.1.141; — Jove afire with, IV.2.16; — him by him, IV.2.17; — upon the altar, *stage dir.*, p. 88; many a murder — off (= *give an equivalent for, cancel*), V.3.28; — both thine ears to the business, V.3.92.
- ii. *v. i.* III.5.99; III.6.184. See **Nimbleset**, IV.2.125.
- Settle**. *v. t.* who wins I'll — here, III.6.307; a — d'valour not tainted with extremes (= *resolute*), IV.2.100; IV.3.62.
- Seventy**. *adj.* at — (*sc.* years of age), V.1.87.
- Sever**. *v. t.* [*Qo.* seaver], II.2.95.
- Several**. *adj.* each took a — land, III.1.2; of — colours, IV.1.85.
- Sex**. *n.* wast near to make the male to thy — captive, I.1.81; being a natural sister of our —, I.1.125; — dividual, I.3.82.
- Shackle**. *n.* I feel my —s, II.2.158; knock thy brains out with my —s, II.2.221; prove it in my —s, III.1.39; IV.1.70.
- Shade**. *n.* brave souls in —s (= *Hades*), III.1.78.
- Shadow**. *n.* under the — of his sword may cool us, I.1.92; dust and —, I.1.145; a gaudy —, II.2.103; like a —, II.6.34; a mere dull —, IV.2.26.
- Shadowy**. *adj.* — cold and constant queen, V.1.137.
- Shake**. i. *v. t.* how will it — the bones of that good man, *Prol.* 17; small winds — him (= *trifles excite him*), I.2.88; to — me from the arm, I.3.92; *shook* the aged forest with their echoes, II.2.47; II.2.48, 274; — hands, III.6.302.
- ii. *v. i.* — to lose his honour, *Prol.* 5.
- Shaker**. *n.* — of o'errank states, V.1.63.
- Shall**. *v. aux.* we — tack about, *Prol.* 26; you — hear, *Prol.* 27; I.1.33, 60, 127; I.2.104; they *should* be out, II.1.21; you — both to your country, III.6.290; I *should* and would die too, V.3.144, *et passim*.
- Shame**. *n.* —s, I.2.80; II.2.39; that were a —, II.5.53; — take him, III.6.121.
- Shame**. *v. i.* and here to keep in abstinence we — (= *disgrace ourselves*) as in incontinence, I.2.6.
- Shape**. *n.* another — (= *disguise*), II.3.21.
- Share**. *n.* III.3.37; their single —, V.3.86.
- Share**. *v. t.* I.2.75.
- Sharp**. *adj.* roses their — spines being gone, I.1.1; — to spy advantages (= *quick*), IV.2.132; a — weapon in a soft sheath, V.3.42; — rowel, V.4.70.
- Sharpen**. *v. t.* extremity, that —s sundry wits, makes me a fool, I.1.118.
- Sharpness**. *n.* of all this sprightly —, IV.2.30.
- She**. *pron.* *Prol.* 5; *her* bells dim (*See Hairbells*), I.1.9; to *her*, I.1.37, 64, 66, 175, 178, 183, 201; I.3.64; II.2.39, 44, *etc. etc.*
- Sheath**. *n.* a sharp weapon in a soft —, V.3.43.
- Shed**. *v. t.* that blood we desire to —, III.6.95.
- Shew**. *v. t.* III.1.45; to — in generous terms your grief (= *explain your grievance*), III.1.54; you — (= *appear*) more than a mistress to me, III.6.25; — mercy, III.6.173; which —s him hardy, fearless, IV.2.80; he —s no such soft temper (*sc.* as fear), IV.2.103; — too godlike, V.3.118; the deities have —ed due justice, V.4.109. See **Show** [*the Qo.* uses both spellings of the verb].
- Shield**. *n.* hang your — before your heart, about that neck (= *set war before love*), I.1.196.
- Shine**. *v. i.* II.2.236; a —ing con-

- stellation, IV.2.18; IV.2.83; the only star to —, V.3.20.
- Ship.** *n.* like tall —s under sail, II.2.12; III.4.5; master of a —, IV.1.140.
- Shirt.** *n.* III.3.48.
- Shore.** *n.* the far — (*sc.* of the lake), IV.1.54.
- Short.** *adj.* a great deal — . . . of him (= *inferior to*), IV.2.89; by my — life, V.4.28; V.4.37, 102.
- Shortly.** *adv.* and — you may keep yourself (= *ere long*), II.6.39; V.4.28 (= *soon*).
- Shortness.** *n.* value's [*not values*] —, to any lady breathing, V.3.88.
- Shoulder.** *n.* Pelops' —, IV.2.21; IV.2.84.
- Shoulder-piece.** *n.* to the — gently they swell, IV.2.127.
- Show.** *n.* come all sad and solemn —s, I.5.7; his — has all the ornament of honour in it, IV.2.92.
- Show.** *i. v. t.* —ing the sun his teeth, I.1.100; the circle of his eyes — fire within him, IV.2.81; far worse than now she —s, IV.1.119; they — great and fine art in nature, IV.2.122; which —s an active soul, IV.2.126; he —s a lover, IV.2.136; V.3.21; — his face, *Epil.* 6.
- ii. v. i.* they would — bravely about the titles (= *make a display*), IV.2.144; which strove to — mine enemy (= *appear as*), V.1.20; which sometime — well, pencilled, V.3.13. *See Shew.*
- Shrewd.** *adj.* [*Qo.* shrowd] — measure, IV.3.28.
- Shrill.** *adj.* *See Smallness*, IV.1.56.
- Shrink.** *v. t.* *shrunk* thee into the bound thou wast o'erflowing, I.1.89.
- Shrowd.** *See Shrewd*, IV.3.28.
- Shun.** *v. t.* dread sights [that] it may —, V.3.10.
- Sib.** *adj.* [*Qo.* sibbe] the blood of mine that's — (= *related*) to him, I.2.72.
- Sick.** *adj.* this question — between 's, by bleeding must be cured, III.1.113; V.1.65.
- Sicken.** *v. i.* II.2.91.
- Sickly.** *adj.* a — appetite, I.3.89.
- Sickness.** *n.* — in will, I.4.44.
- Side.** *n.* I.3.47; II.2.22; V.3.73; the sinister — (*of the body*), V.3.76.
- Sigh.** *n.* vapours, —s, darken the day, I.5.2; a divided —, martyred as 't were in the deliverance, II.1.39; II.1.42; that — was breathed for Emily, III.3.44; lover never yet made —, V.1.125.
- Sigh.** *v. i.* she I — [*sc.* for] and spoke of, I.3.60; IV.1.92; V.1.94.
- Sigher.** *n.* a — to be comforted (= *one who sighs*), II.1.42.
- Sight.** *n.* retains more . . . to — than (= *in sight*), *Prol.* 8; out of their —, II.1.52; unworthy of her —, II.2.194, 195; II.3.83; there's a — now (*perhaps* = *there's a number*. *See Notes*), IV.3.19; the noblest — that ever was seen, V.2.99; I will not lose the — [*Qo.* fight], V.2.103; will you lose this —, V.3.1; dread —s, V.3.10; half —s saw that Arcite was no babe, V.3.95 (= *even half-blind persons could see*). *See Half-sight.*
- Sign.** *n.* these —s of prisonment, III.1.30; —s (= *omens*), V.1.67; a — of thy great pleasure, V.1.128; her —s were gracious, V.1.173.
- Silence.** *n.* your — should break out, III.1.61.
- Silent.** *adj.* — hanging (*arras*), II.5.127.
- Silk.** *n.* II.2.127.
- Sillily.** *adv.* IV.1.39.
- Silver.** *n.* embossed with —, IV.2.140; a piece of —, IV.3.17.
- Silver.** *adj.* Po and — Trent, *Prol.* 12; sacred — mistress, V.1.146.



- Simper.** *v. i.* have blushed at —ing sirs, V.1.104.
- Sin.** *n.* II.2.106; II.3.6; IV.2.58, 154.
- Since.** *adv.* one hour —, V.4.129.
- Since.** *prep.* I.2.14; I.3.27, 34; II.5.2; III.2.32.
- Since.** *conj.* I.1.215; I.3.14; I.4.40; III.1.54; V.3.132.
- Sinew.** *n.* swore his —s thawed, I.1.69; a man of tougher —s, IV.2.127.
- Sing.** *i. v. t.* I.3.78; will — my dirge, II.6.15; soldiers — my epitaph, III.6.285; *sung*, IV.1.58; listen to the words she *sang* [*Qo.* = sang], IV.1.63; she *sung* much, IV.1.66, 79, 92, 106, 107; — the wars of Theseus, IV.1.132; — . . . the loves and fights of gods, IV.2.23; IV.3.71, 75.
- ii. v. i.* — (*of the crow, cuckoo, raven*), I.1.22; II.4.19; IV.3.70; V.2.12.
- Single.** *adj.* their — share, V.3.86.
- Sinister.** *adj.* on the *sinister* side the heart lies, V.3.76 (= *left*).
- Sink.** *v. i.* were almost to —, I.2.8; will never — (= *despair*), II.2.67.
- Sip.** *v. t.* —t some water, III.2.27. See Notes.
- Sir.** *n.* I.1.192, 220; I.3.1, 11; II.1.9, 14 (*to a father*); II.1.49; II.2.1, 117, 131, 205; II.3.64, 69; II.5.8, 25, 30, 37, 38, 42, 51, 53, 64; III.1.62, 94, 108, 110; III.3.6, 16, 31; III.5.37, 53, 97, 98, 149; III.6.18, 20, 35, 45, 69, 111, 195, 202, 210, 238, 286, 301; IV.1.3, 32, 33, 34, 42, 44, 45, 51, 65, 76; IV.2.55, 71, 72, 151; IV.3.50, 56, 66; V.1.7, 33, —s 104; V.2.15, 30, 87, — my good lord, V.3.10; V.3.32; V.4.27, 46.
- Sire.** *n.* a happy —, II.5.9.
- Sirrah.** *n.* [*Qo.* sirha] III.3.52; — tinker, III.5.82.
- Sister.** *n.* I.1.125, 200, — [-in-law], 219; I.3.86, 90; —s' children, nephews to the king, I.4.16; II.5.62; the marshal's —, III.3.36; III.6.145, 185, 188, 193, 215, 233, 301; IV.1.120; IV.2.49, 51, 67, 147; V.3.11, 36, 105, 114.
- Sit.** *v. i.* III.3.9, 13; *sat*, IV.1.83; Love himself —s smiling, IV.2.14; in his rolling eyes —s victory, IV.2.108.
- Six.** *adj.* IV.2.73, 139.
- Skiff.** *v. t.* they have —ed torrents (= *crossed in a skiff*), I.3.37.
- Skill.** *n.* his sports . . . craving seriousness and —, I.3.28; all our best [surgeons] their best — tender, I.4.47; left my angle to his own —, IV.1.60; military —, V.1.58; if I have any —, V.2.53.
- Skin.** See *Dogskin*, III.5.45.
- Skip.** *v. t.* you — them in me, III.1.52; have —t thy flame (= *avoided; lit. jumped*), V.1.87.
- Skirt.** *n.* II.2.130.
- Skull.** *n.* unearthed —s, V.1.52.
- Slanderous.** *adj.* the — cuckoo, I.1.19.
- Slay.** *v. t.* *slain*, I.1.47; that hast *slain*, I.1.78; our *slain* kings, I.1.140; in me hath grief *slain* fear, III.2.5.
- Sleep.** *n.* to his bones sweet —, *Prol.* 29.
- Sleep.** *v. i.* Peace — with him, I.5.12; a willing man dies —ing, II.2.68; II.2.274; I shall — like a top else, III.4.26; III.6.99, 129, 184; this quarrel — till the hour prefix, III.6.304; IV.1.35; IV.3.2, 83; we'll — together, V.2.110.
- Slight.** *adj.* these poor — sores, I.2.60.
- Slightly.** *adv.* (= *disregardedly*) past — his careless execution, I.3.28.
- Slip.** *v. i.* to let — now, II.3.44; she —t away, IV.1.97.
- Sloth.** *n.* full of bread and sloth, I.1.159.
- Slumber.** *n.* sing it in her —s, I.3.78.

- Small.** *adj.* — winds shake him (= *trifles excite him*), I.2.88; III.5.111, 121; IV.1.64; V.3.38.
- Smallness.** *n.* (= *shrillness of voice*) by the — of it, a boy or woman, IV.1.58.
- Smear.** *v. t.* like to a pair of lions —'d [some copies of *Qo. succard*] with prey, I.4.18 (see Notes).
- Smell.** *n.* I.1.2 (= *perfume*); — o' the prison, III.1.86 (= *stench*).
- Smell.** *v. t.* can — where resistance is (see *Sense*), III.2.17.
- Smell-less.** *adj.* daisies — yet most quaint, I.1.5.
- Smile.** *n.* of all this sprightly sharpness, not a —, IV.2.30.
- Smile.** *v. i.* IV.1.93; here Love himself sits —ing, IV.2.14; IV.2.136; came —ing to me, V.2.4; V.4.128; no man —? *Epil.* 4.
- Smock.** *n.* too coarse —s, V.2.84.
- Smoke.** *n.* IV.3.46.
- Smooth.** *adj. Comp.* —er than Pelops' shoulder, IV.2.21.
- Snail.** *n.* wish we to be —s, V.1.42.
- Snatch.** *v. t.* enforced the god — up the lovely boy, IV.2.17.
- Snow.** *n.* pure as wind-fann'd —, V.1.140.
- So.** *adv.* we pray our play may be —, *Prol.* 9; fall — thick, 32; I.1.104, 108, 126, 187, 204; Mars's — scorned altar (= *so much*), I.2.51; — we must, I.2.103; these — differing twins, I.3.33; I.3.42, 64; I.4.12 (= *therefore*); — soon as, II.1.16; II.1.35, 41, 42, 46; — they grow together (= *if only*), II.2.66; — much, II.2.70; II.2.92, 123, 144, 166, 177, 184, 191, 192, 199, 207, 232, 244, 265, 274; says —, II.3.51; II.4.10, 12, 27; II.5.6, 16, 18, 60; II.6.19, 20, 22, 23; — he use me kindly (= *if only*), II.6.29; II.6.30 (= *in this way*); — he be with me (= *if only*), II.6.34; III.1.24, 26, 90, 92; — he had this file (= *if only*), III.2.7; III.2.19, 30; III.3.4, 21, 22, 31; III.4.23; III.5.4, 149; III.6.6; —, Love and Fortune for me (*therefore, L. and F. be for me*), III.6.16; III.6.20, 43, 47, 61, 162, 167, 193, 257, 267; pray Heaven it hold —, IV.1.16; IV.1.28, 39, 40, 47, 62, 120, 121, 135; IV.2.35; I had rather both, — (= *if thus*) neither for my sake should fall untimely, IV.2.69; IV.2.78; as a heated lion, — he looks, IV.2.82; IV.2.97 (= *therefore*); IV.2.122, 146, 153; IV.3.58; V.1.14, 28, 34; V.2.10, 13, 40, 92; V.3.47, 50; — mingled, as if, V.3.52; V.3.74, 75; worth — (= *in such a way*) composed a man, V.3.86; V.3.102, 119, 128, 140, 145, 146; V.4.4, 30; I think —, V.4.33; V.4.42, 108.
- Sodain.** See **Sudden**, V.1.168.
- Soever.** See **Whatsoever**, IV.3.6.
- Soft.** *adj.* no such — temper (*sc.* as fear), IV.2.103; — sweet goddess, V.1.126; a sharp weapon in a — sheath, V.3.43.
- Soft-hearted.** *adj.* — sister, IV.2.147.
- Soil.** *v. t.* my unspotted youth must now be —ed with blood of princes, IV.2.59.
- Sojourn.** *v. i.* a note whereon her spirits would —, rather dwell on, I.3.77.
- Soldier.** [*Qo. often souldier*] *n.* pray for me, your —, I.1.76; I.1.211; I.2.23, 27, 31; I.3.18; II.5.15; III.6.4, 13, 48; —s sing my epitaph, III.6.285; —'s friend (*sc.* sword), IV.2.88; IV.2.136; thy vowed —, V.1.95.
- Soldieress.** *n.* (= *Amazon*) — that equally canst poise sternness with pity, I.1.85.
- Sole.** *adj.* III.1.11.
- Solemn.** *adj.* all sad and — shows, I.5.7; III.1.2.
- Solemnity.** *n.* (= *solemnization*) the feast's — shall want till your return, I.1.221; (= *wedding*), II.1.11.
- Solicit.** *v. t.* the great Bellona I'll —, I.3.13.

- Solicitation.** *n.* fitt'st time for best —, I.1.170.
- Solitary.** *adj.* V.1.139.
- Some.** *adj.* (*occas. pronominally used*) take — note that, I.1.51; — god, I.1.71, 72; I.1.122, 128, 150, 194, 230; I.2.105; I.3.75; I.4.15, 44; II.3.80; II.6.14, 15; III.1.13, 80; III.2.27; III.3.32, 49; III.5.93; his age — five and twenty (= *about*), IV.2.116; his age — six and thirty, 139; her distraction is more at — time of the moon than at other, IV.3.1; IV.3.73; V.1.61, 93; — two hundred bottles, V.2.64; — blind priest, V.2.78; V.3.27, 38, 135; V.4.3, 27, 51, 85, 134.
- Something.** *n.* and — do to save us, *Prolog.* 27; II.1.1; III.3.35; III.5.152; V.1.28. *See* Thing.
- Sometime.** *adv.* (= *sometimes*), II.1.39; II.2.144; IV.3.25; which — show well, V.3.13; — 'tis not so, V.3.47.
- Somewhat.** *adv.* — better than your rank I'll use you, II.5.43; IV.2.94.
- Son.** *n.* II.2.183, III.6.94; IV.2.5, 141; V.1.92.
- Song.** *n.* II.2.38; II.4.20; funeral —s, III.6.247; IV.1.105; green —s of love, IV.3.71.
- Soon.** *adv.* — as they move, I.1.138; so — as, II.1.16; II.5.42; to me a thing as — to die as thee to say it (= *easy*), III.6.159. *Comp.* —er than, V.4.12.
- Sore.** *n.* these poor slight —s need not a plantain, I.2.60.
- Sore.** *adj.* a — life (= *sorry*), IV.3.26.
- Sorrow.** *n.* so — wanting form is pressed with deeper matter, I.1.108; your — beats so ardently upon me, I.1.126; II.2.278; right joyful, with some —, V.3.135; gave me some —, V.4.27.
- Sorry.** *adj.* I.1.187; III.5.77; as dearly —, V.4.129, 131; for what we have, are —, V.4.133.
- Sort.** *n.* of his —, II.5.19.
- Sot.** *v. t.* I am —ted, utterly lost (= *besotted*), IV.2.45.
- Soul.** *n.* I.3.63; II.2.64; I love her with my —, II.2.177; II.2.186; as I have a —, II.2.215; II.5.16; brave —s in shades, III.1.78; III.6.99; first bequeathing of the — to, III.6.148; III.6.175, 179, 208, 280; pretty —, IV.1.69; a tough —, IV.2.117; an active —, IV.2.126; IV.2.142; poor —, IV.3.14; pretty —, V.2.69; brave —, V.4.95; blessed —s, V.4.96.
- Sound.** *n.* the first — this child hear be a hiss, *Prolog.* 16; wanton —, V.1.148; V.3.90.
- Sound.** *n.* (= *Channel*) till I come to the —-a, III.5.66.
- Sound.** *adj.* — and well, *Prolog.* 3; I.4.35; there's a leak sprung, a — one, III.4.8.
- Sound.** *v. i.* —s like a trumpet, IV.2.113; —s more like a bell than blade, V.3.5.
- Soundly.** *adv.* I'll pay thee — (= *severely*), III.6.52.
- South.** *n.* III.5.59.
- Sovereign.** *n.* we are three queens whose —s fell before the wrath of cruel Creon, I.1.39; III.1.16.
- Sovereign.** *adj.* — queen of secrets, V.1.77.
- Sow.** *n.* a — of lead (= *pig*), V.3.120.
- Sow.** *v. t.* all those beauties she —s (= *infuses*) into the births of noble bodies, IV.2.9.
- Space.** *n.* fair good — between these, V.3.129.
- Spacious.** *adj.* a — majesty (*sc.* of brow), IV.2.19.
- Spare.** *v. t.* III.3.19; as I am —d (*sc.* from my work), III.6.39; to make me — thee, III.6.47, 49, 68.
- Spark.** *n.* darted a —, V.4.63.
- Sparkle.** *n.* an eye, of what a fiery —, IV.2.13.
- Speak.** *v. t.* (= *describe*) I.1.106;

- I.2.49; III.1.70; III.5.123; if thou beest, as thou art *spoken*, great, III.6.152; pray — . . . what they are, IV.2.71; pray — him, friend, IV.2.91; which — s him prone to labour (= *indicates*), IV.2.129; th' all I have *spoke*, V.3.121.
- ii. *v. i.* I.1.94; I.2.35; I *spake* of Thebes, I.2.36; I.3.60; II.2.117, 193; II.3.14; fairer-*spoken* was never gentleman (= *more courteous in his speech*), II.4.20; III.1.105; III.6.183, 186, 277; IV.1.89; IV.2.94, 112; V.1.30; V.2.34; V.3.115; V.4.35.
- Speaker.** *n.* report is a true —, II.1.6.
- Speech.** *n.* I.1.55; the tenour of thy —, I.1.90; I.2.47; to have some — with you, V.4.85.
- Speed.** *n.* I.3.5, 12; — (*sc.* of tigers), V.1.41. See **High-speeded**, I.3.83.
- Speedily.** *adv.* I.4.37.
- Spend.** *v. t.* which were not *spent*, I.2.110.
- Sphere.** *n.* —s (*sc.* of the eyes), V.1.14.
- Spine.** *n.* (= *thorn*) Roses, their sharp —s being gone, I.1.1.
- Spinster.** *n.* to see of us such —s (= *effeminate creatures*), I.3.23.
- Spirit.** *n.* whereon her —s (= *thoughts*) would sojourn, I.3.77; the poison of pure —s (= *minds*), II.2.75; after death our —s, II.2.116; six braver —s, IV.2.73; blessed —s, IV.3.18; Mars, whose —, V.1.35; bend your —s (= *minds*) towards him (*sc.* Mars), V.1.48; blend your —s with mine, V.1.72; spurs to — (= *incitements to valour*), V.3.56; his richness and costliness of — lookt through him, V.3.97; we are more clear —s (*cf.* **Clear-spirited**), V.4.13; your —, V.4.119. See **Clear-spirited**.
- Spoiling.** *n.* P. may wound A. to the — of his figure, V.3.59. (See Introduction.)
- Spoom.** [*Qo.* Vpon] — her before the wind (*sc.* ship), III.4.9. See Notes.
- Sport.** *n.* (= *amusements*) his —s, I.3.27; II.3.55, 58; III.5.97, 121; our —s (= *hunting*), III.5.153; attending — (= *fishing*), IV.1.55; good — (= *fun*), IV.3.46.
- Spotless.** *adj.* — honour, III.6.196.
- Spouse.** *n.* mine host and his fat —, III.5.128.
- Spread.** *v. i.* not Juno's mantle fairer than your tresses, nor in more bounty — her (*sc.* tresses), I.1.64; how I would — (*sc.* like a tree), II.2.239; cedar . . . —s like a plane, II.6.5.
- Sprightly.** *adj.* of all this — sharpness not a smile, IV.2.30.
- Spring.** *n.* a too-timely —, II.2.28.
- Spring.** *v. t.* there's a leak *sprung*, III.4.8.
- Spring-time.** *n.* merry —'s harbinger, I.1.8.
- Spur.** *n.* (= *incitement*) hark how yon —s to spirit (*sc.* trumpets) do incite, V.3.56.
- Spur.** *v. t.* I — my horse, III.1.106; I — red hard to come up, III.6.76; as brave a knight as e'er did — a noble steed, V.3.116.
- Spurn.** *v. t.* Mars — his drum, I.1.182.
- Spy.** *v. t.* sharp to — advantages, IV.2.133.
- Square.** *n.* out of —, IV.3.83.
- Square.** *adj.* the aged cramp had screwed his — (= *straight*) foot round, V.1.111.
- Stab.** *v. t.* III.2.30.
- Staff.** *n.* a well-steeled axe, the — (= *handle*) of gold, IV.2.115. See **Charging-staff**, IV.2.140.
- Stag.** *n.* the way the — took, III.5.95; III.5.154.
- Stage.** *n.* the — of death (= *scaffold*), V.4.123.
- Stagger.** *v. i.* the duke methought stood —ing whether he should (= *hesitating*), IV.1.10.

- Stain.** *See* Bloodstained.
- Stale.** *adj.* (*Mason conj.* state-) — gravity, V.1.85; crimes many and — (= *long committed*), V.4.11.
- Stammer.** *v. t.* I think Fame but —s them (= *imperfectly describes*), II.1.26.
- Stamp.** *v. t.* I — this kiss upon thy *current* lip, sweet, keep it as my *token* (*metaphor from coining, with play on 'currant'*), I.1.216.
- Stand.** *v. i.* (= *bear the test*), *ProL.* 3. I.1.35, 109, 155, 205; our services — now for Thebes, I.2.99; we must with him — to the mercy of our fate, I.2.102; they — a griese about the reach of report, II.1.27; I — still, II.2.196; how — I then, III.2.20; III.5.12; may the stag thou hunt'st — long (= *endure*), III.5.154; — off, III.6.89; III.6.229; if your vow —, III.6.247; once again it —s (= *is fixed, ordained*), III.6.289; *stood*, IV.1.10; — both together, IV.2.50; IV.2.75; his nose —s high (= *is aquiline*), IV.2.110; IV.3.36; *stood* unfeignedly on the same terms, IV.3.60; — accurst of many, V.3.23; i'the selfsame state —s many a, V.4.3; on end he —s, V.4.77.
- Star.** *n.* to thee no — be dark, I.4.1; all the —s are out too, the little —s and all that look like aiglets, III.4.1, 2; that fortunate bright —, III.6.146; my —s, my fate, IV.3.49; our —s must glister with new fire (= *fortune*), V.1.69, 70; the only — to shine, V.3.20.
- Start.** *n.* thou hast the —, II.3.8 (= *advantage at the beginning*); by some small — of time, V.3.38.
- Start.** *v. i.* — amongst 'em, II.2.12.
- State.** *n.* (= *government*) the intelligence of — came the instant with the defier, I.2.106; o'er-rank —s, V.1.63.
- State.** *n.* (= *condition*) our terrene —, I.3.14; a — of life, I.4.25; I.4.34; oh — of nature fail together in me, III.2.31.
- State.** *n.* (= *Estate*) to give half my —, IV.3.59.
- Stay.** *i. v. t.* In vain I see to — ye, *Epil.* 9.
- ii. v. i.* if you — to see (= *remain*), I.3.23; II.3.8; III.3.18; III.5.95; we'll — it (= *wait for it*), III.5.99; I'll — it, III.6.37; III.6.85, 170; IV.1.101; I cannot —, IV.2.152; her Palamon —s for her, V.2.26; V.2.41; I will — here, V.3.6; — awhile, *Epil.* 3.
- Stead.** *v. t.* (= *assist, bestead*) what woman I may — that is distress, I.1.36.
- Steal.** *i. v. t.* had mine ear *stolen* some new air, I.3.75; I — it, III.6.55; *stolen* jewel, V.4.119.
- ii. v. i.* seem to — in, IV.3.65.
- Steed.** *n.* (= *horse*) III.1.20; V.3.116; V.4.49.
- Steel.** *v. t.* our well —ed darts (= *pointed*), II.2.51; you've —ed 'em with your beauty (= *made them resolute*), IV.2.149. *See* Wellsteeled, IV.2.115.
- Stench.** *n.* infects the winds with — of our slain lords, I.1.47.
- Step.** *n.* each errant —, III.2.34; I'll no — further, V.3.1.
- Stern.** *adj.* IV.2.79.
- Sternness.** *n.* that equally canst poise — with pity, I.1.86.
- Steward.** *n.* *See* Lord —, III.3.29.
- Stick.** *i. v. t.* hair *stuck* with flowers, *Stage dir.*, p. 88; *stuck*, IV.1.84; and in it *stuck* the favour of his lady, IV.2.138; come to her, *stuck* in as sweet flowers, IV.3.72.
- ii. v. i.* put my garland on, where she —s, the queen of flowers, V.1.44; those darker humours, that — misbecomingly on others, V.3.54.
- Still.** *adj.* — music (= *low*), *Stage dir.*, p. 88; a — temper (= *quiet*), IV.2.28; IV.2.130.
- Still.** *adv.* (= *yet, always, ever*) yet — is modesty and — retains,

- Prol.* 7; — make good, I.1.226; II.2.45, 111, 235; — as she tasted, II.2.242; III.5.7; III.6.84; IV.3.77; V.1.37; V.2.27, 106; V.3.71, 73, 89; V.4.5, 133.  
ii. (= *quietly*) I stand —, II.2.196.
- Sting.** *v. t.* —s more than nettles, V.1.97.
- Stir.** *n.* first night's —, *Prol.* 6.
- Stir.** *v. i.* when he —s, a tiger, IV.2.131.
- Stirring.** *n.* no — in him, no alacrity, IV.2.29.
- Stomach.** *n.* (= *anger*) my — not reconciled by reason, III.1.104; (= *appetite*) so good a —, III.3.21.
- Stone.** *n.* though it were made of —, I.1.29; the —s of Athens, V.4.55.
- Stony.** *adj.* the — girths of cities, V.1.56.
- Stoolball.** *n.* play at —, V.2.74.
- Stop.** *v. t.* — no more holes, III.5.83; — . . . thy noble ear against us, III.6.173.
- Store.** *n.* — never hurts good governors (= *plenty*), I.3.6.
- Story.** *n.* Chaucer . . . the — gives, *Prol.* 13; make and act the —, V.3.14.
- Stout.** *adj.* (= *valiant*) a — man, IV.2.77.
- Stout-hearted.** *adj.* Love, what a — child thou art, II.6.9; IV.2.130.
- Stow.** *v. t.* [*Qo.* *stoa*] clap her aboard and — her, II.3.32.
- Straight.** *adj.* is not this piece too —, III.6.86; the — young boughs, III.6.243.
- Straight.** *adv.* III.5.117; — sought the flood (= *straightway*), IV.1.95; I'll away —, V.2.101.
- Strain.** *v. t.* this —ed mirth, III.3.43.
- Strange.** *adj.* — ruins, I.2.13; — howls, III.2.12; — conjurings, III.6.201; — questions, IV.1.35; this is —, IV.1.132; — art, V.4.79; *Epil.* 7.
- Strangely.** *adv.* II.2.192.
- Stranger.** *n.* I.2.41; III.6.255.
- Stray.** *v. i.* this world's a city full of —ing streets, I.5.15.
- Stream.** *n.* a glassy —, I.1.112; the common — (= *multitude*), I.2.10; III.1.9.
- Streamer.** *n.* I may advance my — (= *banner*), V.1.59.
- Street.** *n.* I.2.58; straying —s, I.5.15.
- Strength.** *n.* I.1.88; wrestling — in reason, I.4.45; feeding me to breed me —, III.1.119; my lost —, III.6.5; III.6.37, 205; fair and knightly —, III.6.295.
- Strengthen.** *v. t.* a sun that —s, III.1.121.
- Stretch.** *v. t.* — yourself, III.1.87.
- Strewing.** *n.* (= *rushes*) these —s are for their chamber, II.1.20.
- Strife.** *n.* — or war, I.2.26; end their —, IV.2.3.
- Strike.** *n.* two hundred bottles and twenty — of oats, V.2.65.
- Strike.** *i. v. t.* II.2.51; to — a battle for her, II.2.254; — up, III.5.89.  
ii. *v. i.* I'll — home, III.6.67; as ever *struck* [*Qo.* *strook*] at head, V.3.109.
- Strive.** *v. i.* youths — for the games, II.2.10; which *strove* to show mine enemy, V.1.20.
- Striving.** *n.* (= *swimming*) to frustrate —, I.2.9.
- Stroke.** *n.* the fall o' the —, I.2.113; each — laments the place whereon it falls, V.3.4.
- Strong.** *adj.* thy arm as — as it is white, I.1.79; I.3.57; II.2.2; — note of me, III.1.17; III.1.100; III.5.155; III.6.176; IV.2.84; — and clean (*sc.* *lineaments*), IV.2.114; — sinews, IV.2.127.
- Strong-hearted.** *adj.* — enemies, V.1.8.
- Strongly.** *adv.* III.6.30.
- Strook.** *See* **Strike**, V.3.109.

- Stubborn.** *adj.* your — bodies, V. 1.13.
- Study.** *n.* of no small —, III.5.121.
- Study.** *v. t.* a *studied* punishment, II.3.4.
- Stuff.** *n.* any gross —, III.1.46; what —'s here, IV.3.14; what — she utters, V.2.68.
- Style.** *v. t.* born to uphold creation in that honour first nature —d it in, I.1.83; by thee be —d the lord of the day, V.1.60.
- Subdue.** *v. t.* at once —ing thy force and thy affection, I.1.84; as asprays do the fish, — before they touch, I.1.139; being sensually —d we lose our humane title, I.1.232; the —d, V.3.131.
- Subject.** *n.* his —'s vassal, V.1.84.
- Subtle.** *adj. Comp.* a —r game, V.4.113.
- Succard.** *See Smear.*
- Success.** *n.* pray the gods for — and return, I.1.209; whose —es make Heaven unfeared, I.2.63; I.3.2; hasten the — (= *result*), which, doubt not, will bring forth comfort, IV.3.88; pray for his —, V.1.153; all grace and —, V.3.69.
- Such.** *adj.* (*sometimes used pronominally or adverbially*). — a writer, *Prol.* 19; — lamenting as wakes my vengeance, I.1.57; I.1.60, 94, 123, 162; as much sorry I should be — a suitor, I.1.188; — a mastery, I.1.231; I.2.21, 33, 42, 55; — spinsters, I.3.23; — another, I.3.69; the very lees of — (*sc. men*), I.4.29; — a constant nobility, II.1.32; II.2.127, 259, 268; II.3.5, 65, 66; II.5.27; II.6.25, 38; III.1.14, 20, 44; — a place which, III.1.63; III.6.33, 41, 74, 103, 105, 155, 228; — handsome pity, IV.1.9; — . . . that, IV.1.98; IV.2.3, 15, 25, 103, 119, — a manly colour (*emphatic 'such'*), IV.2.124; IV.3.27, 39, 71; — a one I am, V.1.124; — a chance, V.3.60; V.3.66, 145; V.4.12, 83; *Epil.* 12.
- Suck.** *v. t.* blood . . . be —ed from me with leeches, I.2.72.
- Sudden.** *adj.* [*Qo. sodaine*] — twang, *Stage dir.*, p. 90.
- Sue.** *v. t.* th' other curses a —ing fellow (= *suitor, lover*), IV.3.48.
- Suffer.** *i. v. t.* he will not — us to burn their bones (= *permit*), I.1.43; —ed your knees to wrong themselves, I.1.55; II.2.65; those affections, those joys, griefs, angers, fears, my friend shall — (= *feel*), II.2.189.
- ii. v. i.* dream how I —, II.2.279.
- Sufferer.** *n.* doers . . . —s, II.1.30.
- Sufficient.** *adj.* (= *able*), II.2.202.
- Suggest.** *v. t.* appear with tokens, as if they —ed (*sc. love*) for him, IV.3.81.
- Suit.** *n.* (= *petition*), I.1.175; my modest —, III.6.235; their —s fairly granted, IV.1.27.
- Suitor.** *n.* I.1.188; I am — [*Qo. suitour*] that to your sword you will bequeathe this plea, III.1.114.
- Sully.** *v. t.* — our gloss of youth, I.2.5.
- Sulphur.** *n.* fierce — (= *hellish fire*), V.4.64.
- Sum.** *n.* a — of money, IV.1.23.
- Summer.** *n.* II.2.44.
- Sun.** *n.* showing the — his teeth, grinning at the moon, I.1.100; the visitating —, I.1.146; the horses of the —, I.2.87; II.2.139, 144; virtue like a hidden — breaks through, II.5.23; by the — (= *by sunrise*), II.5.50; a — that strengthens what it looks on, III.1.120; III.4.3; III.6.184.
- Sunder.** *v. t.* I —ed you, V.4.100.
- Sundry.** *adj.* — wits, I.1.118.
- Superstition.** *n.* which — here finds allowance, V.4.53.
- Suppliant.** *n.* your —'s war, I.1.133.
- Supply.** *v. t.* I.4.9.
- Sure.** *adj. Prol.* 9; I.3.85; one — end, I.5.14; II.2.100, 152, 245;

- II.3.29; II.5.9; III.5.35; III.6.231.
- Sure.** *adv.* I.3.90; II.2.113; he's well got, —, II.5.24; II.6.18; III.1.60; is — the end of the combat, V.3.78; V.4.11.
- Surely.** *adv.* V.2.85; V.3.116.
- Surfeit.** *n.* did I not by th' abstaining of my joy, which breeds a deeper longing, cure their —, that craves a present medicine, I.1.190; no —s seek us (*see Seek*), II.2.86; intemperate — of her eye, IV.3.61. *See Plurisy.*
- Surge.** *n.* such a vessel 'tis that floats, but for the — that next approaches, V.4.84.
- Surgeon.** *n.* —s, I.4.30.
- Suspect.** *v. t.* —ed, IV.1.47.
- Swallow.** *v. t.* the sea — their youth, II.2.88.
- Swarth.** *adj.* he's — (= *dark*) and meagre, IV.2.27. *See Gipsy.*
- Swear.** *v. t.* and swore his sinews thawed, I.1.69; she swore by wine and bread, III.5.47; III.6.157, 206; — 'em never more to make me their contention, III.6.252; V.1.117.
- Sweat.** *n.* I.1.154.
- Sweat.** *v. i.* —ing in an honourable toil, I.2.33.
- Sweet.** *adj.* to his bones — sleep, *Prol.* 29; sweet thyme true, I.1.5; all dear nature's children —, I.1.13; —, keep it as my token, I.1.217; II.1.41; II.2.30; — companions, II.3.56; —, you must be ready, II.5.48; III.1.92; yours (*sc. sauce*) is too tart, — cousin (*ironical, in antithesis to 'tart'*), III.3.26; III.5.100; III.6.69, 203; — compassion, IV.1.11; oh fair, oh —, IV.1.113; — face, IV.2.7; — sister, IV.2.51; are they not — ones (*sc. the knights*), IV.2.121; IV.3.72, 76; soft — goddess, V.1.126; —, solitary, V.1.139; V.2.88; come, —, we'll go to dinner, V.2.107; I will not, —, V.2.112; — and bitter, V.4.47. *Comp.*
- er, III.1.5; far —er, IV.2.20; IV.2.95.
- Sweetheart.** *n.* III.5.148; V.2.90.
- Sweetly.** *adv.* II.3.57; III.5.21, 22, 29.
- Sweetness.** *n.* I.1.178; II.3.11; quick — (*sc. of eye*), IV.2.13; two fair gauds of equal —, IV.2.53.
- Swell.** *v. i.* if he i' the blood-stained field lay swollen, I.1.99; beginning to — about the blossom, I.3.68; gently they [arms] —, like women new-conceived, IV.2.128; —ing incense [*Theob. conj. smelling*] (= *in volumes of smoke*), V.1.4.
- Swift.** *adj.* III.5.155; — to make 'em his, IV.2.134. *Comp.* —er, II.3.78.
- Swiftness.** *n.* IV.1.98.
- Swim.** *v. i.* almost breathless —, *Prol.* 24; to — i' the aid o' the current, I.2.7; — with your bodies (*see Notes*), III.5.28.
- Swine.** *n.* (*singular*) the angry — flies, II.2.49; I lay fattening like a —, III.6.12.
- Sword.** *n.* thy feared —, I.1.48; under the shadow of his —, I.1.92; II.2.20; our good —s, II.2.211; II.2.267; III.1.33, 42; — of a true gentleman, III.1.56, 60, 72; a good — in thy hand, III.1.75; III.1.89; my —'s edge, III.1.96; III.1.115; III.3.50; III.6.3, 14, 87, 89, 96, 222, 260; IV.2.85.
- Synod.** *n.* able to lock Jove from a —, I.1.176 (*see Notes*).
- Tabourer.** *n.* where's the —, III.5.23.
- Tack.** *v. i.* [*Qo. take*] we shall — about, *Prol.* 26; up with a course or two, and — about, boys, III.4.10; — about, IV.1.150.
- Tackle.** *n.* every man to his — (= *prepared part*), II.3.55.
- Tackling.** *n.* for the — let me alone, IV.1.143.



**Take.** *See* Tack.

**Take.** *v. t.* I.1.44; — some note, I.1.51; my lord is —n heart-deep with your distress, I.1.104; — form, I.1.152; you may — him (= *capture*), I.1.157; — hands, I.1.165; — hostage of thee, I.1.184; to — a husband, I.1.205; *took* leave o' the moon, I.3.52; had they been —n, I.4.25; II.1.4; II.2.85; Time . . . —s with him (= *carries off*), II.2.104; — heed to your kindness, II.2.125; to — example by her, II.2.147; II.2.152; *took* possession of, II.2.168; — thy life, II.2.205; —n notice, II.2.229; — manhood to her (= *assume*), II.2.260; II.2.264; devils — 'em, II.2.265; — a new lesson out, II.3.35; II.3.70; II.5.54; II.6.17, 28; III.1.1; she —s strong note of me, III.1.17; — comfort, III.1.100; III.2.26; III.3.5; a fire ill — (= *infect*) her, III.5.52; III.5.86; this way the stag *took*, III.5.95; III.5.148; III.6.52, 65, 89, 121; — my life, III.6.156; — this oath, III.6.257; — our lives, III.6.261; III.6.264; to — my life so basely (= *save*), III.6.267; to — the other to your husband, III.6.274; — heed, III.6.303; IV.1.70; — it patiently, IV.1.114; —s none (= *submits to*), IV.2.135; — heed, IV.3.28; — upon you . . . the name of Palamon, IV.3.66; V.1.66; — to thy grace me, V.1.94; — off my wheaten garland, V.1.159; my fit would — me (= *attack*), V.2.10; — her offer, V.2.110; horse . . . *took* toy at this, V.4.66; V.4.90, 95, 121. *See* Leave-taking, V.4.38.

**Tail.** *n.* jades' —s, II.3.29; carry your — without offence, III.5.34; an eel and woman . . . unless by the — and with thy teeth thou hold, III.5.49; with long —, III.5.132; cut and long —, V.2.49.

**Tailor.** *n.* I.2.51; are not you a —, IV.1.108.

**Taint.** *v. t.* a settled valour, not —ed with extremes, IV.2.101; not — mine eye, V.3.9.

**Tale.** *n.* else there be —s (= *lies*) abroad, III.3.38; thereby hangs a —, III.3.41; the — we've told, *Epil.* 12.

**Talk.** *v. i.* I.3.55; — more of this, II.1.11; III.1.116, 119; — further with you, III.3.7; make — (= *gossip*) for fools and cowards III.3.12; III.6.28; she —ed, IV.1.76.

**Tall.** *adj.* — ships under sail, II.2.12; the — ones, III.5.112; Palamon was a — young man, IV.1.82.

**Tallent.** *See* Talon, I.1.41.

**Talon.** *n.* [*Qo.* tallents] —s of the kites, I.1.41.

**Tame.** *v. t.* a tongue will — tempests, II.3.16.

**Tandem.** *Lat.* Quousque —, III.5.38.

**Tangle.** *See* Intertangled, I.3.59.

**Tanner.** *n.* the —'s daughter, II.3.44.

**Tapster.** *n.* a beckoning, informs the — to inflame the reckoning, III.5.130. (? = *barmaid*.)

**Tart.** *adj.* yours (*sc.* sauce) is too —, sweet cousin, III.3.26. *See* Sweet.

**Task.** *n.* a mistress' —, I.4.41.

**Taste.** *v. i.* still as she —d, II.2.242; how —s your victuals, III.3.24; he that led you to this banquet, shall — to you all (= *die first*), V.4.23.

**Tasteful.** *adj.* thy — lips (= *pleasing to the taste*), I.1.179.

**Teach.** *v. t.* like young eagles — 'em, II.2.34; II.2.211.

**Team.** *n.* the forehorse in the —, I.2.59.

**Tear.** *n.* through my —s, like wrinkled pebbles in a glassy stream, I.1.111; vials filled with —s, I.5.5; conceives a —, V.3.137; V.4.98.

- Tear.** *v. t.* he is *torn* to pieces, III. 2.18.
- Tediosity.** *n.* III.5.2.
- Teem.** *v. i.* the —ing Ceres' foison, V.1.53.
- Tell.** *v. t.* I.1.99; I.2.114; I.3.20; I.4.15, 21; II.1.18; clock that —s our woes (= *numbers*), II.2.42; to — the world, II.2.103; I cannot — what, II.2.157; II.2.186; — to memory, II.6.16; III. 1.15; III.3.18; III.4.12; he —s fortunes rarely, III.4.16; III.5.46; I can — your fortune, III.5.78; — ten (= *count*), III.5.79; III.6.53, 108, 179; IV.1.48, 52, 103, 121; that I *told* you of, IV. 3.16; IV.3.25; V.1.108, 122; V. 2.1, 6, 8, 25; V.3.71; V.4.30; which the calkins did rather — (= *count*) than trample, V.4.56; I've *told* my last hour (*perhaps should be tolled, which see*), V.4.92; tale we've *told*, Epil. 12.
- Temper.** *n.* valiant —, III.1.66; a still —, IV.2.28; soft — (*sc.* as fear), IV.2.103.
- Tempered.** *See* Best-tempered, I.3.10.
- Tempest.** *n.* tongue will tame —s, II.3.17.
- Temple.** *n.* I.1.130; —s of the gods, II.2.23; V.1.2.
- Tempting.** *n.* (= *temptations*) the —s in it, I.2.4.
- Ten.** *adj.* II.4.26; III.3.36; tell —, III.5.79 (*see* Notes); III.6.181; IV.1.30.
- Tender.** *v. t.* all our best their best skill — (= *afford, offer*), I.4.47; I — my consent (= *give*), II.1.13; before the gods — their holy prayers, V.1.2; how I should — you (= *regard, treat*), V.1.25; — her this (= *give*), V. 4.32.
- Tenderly.** *adv.* look — (= *carefully*) to the two prisoners, II.1.18.
- Tennis.** *n.* to play at —, V.2.56.
- Tenor.** *n.* the — of thy speech, I.1.90; III.5.123 [*Qo. tenner*]; the — of my laws, III.6.133.
- Tent.** *n.* I.3.17.
- Term.** *n.* in generous —s, III.1.54; these fair —s (= *courteous words*), III.6.25; stood unfeignedly on the same —s [*Qo. tearmes*], IV.3.60; never heard scurril —, V.1.147.
- Terrene.** *adj.* — state, I.3.14.
- Terror.** *n.* a jot of —, I.2.95.
- Than.** *conj.* [*Qo. generally then*], *Prolog.* 8, 21; I.1.63, 67, 88, 98, 132, 136, 137, 172, 173, 185; I.2.1, 26; I.3.82, 89, 95; I.4.8, 32, 33, 37; I.5.3; II.1.5, 9; II.2.113, 213; II.3.78; II.5.43; II.6.5, 10; III.1.5, 6, 96; III.6.26, 125, 157, 182, 183, 225, 266; IV.1.119; IV.2.21, 74, 79, 94; IV.3.2, 10, 65; V.1.14, 91, 97, 126, 141; V. 3.3, 6, 65, 99, 142; V.4.12, 35, 56, 71, 78.
- Thank.** *n.* —s, sir, I.3.11; —s, Theseus, II.5.32; I give thee —s, V.1.132; your —s, V.4.101.
- Thank.** *v. t.* II.2.96; II.3.2; II.6.21; III.5.151; III.6.7, 23, 65, 90; — ye, doctor, V.2.23; V.2.43.
- Thankful.** *adj.* V.4.36, 134.
- That.** *dem. pron.* I.1.103; I.2.98; II.1.6, 12, 16, 47, 49; II.2.74, 124, 153, 161, 162, 178, 231; II.3.24, 31, 61; II.5.41, 53, 58, 64; II.6.23; III.2.6, 19, 24, 38; III.3.4, 5; III.6.49, 52, 70, 126, 204, 242; V.1.144, 156; V.2.16, 20, 29, 32, 50, 52, 57, 70, 81, 85; V.4.11, 135; *etc. Plur. those*, I.1.142; I.4.10, 23; III.5.103; V.1.119, 120, 121; V.3.35, *etc.*
- That.** *rel. pron.* like her — after, *Prolog.* 6; *Prolog.* 20; what woman . . . — is distressed, I.1.36; sword — does good turns, I.1.49; Amazonian — hast slain, I.1.78, 79; I.1.86, 114, 115, 118, 141, 142, 159, 173, 191; I.2.30, 33, 56, 60, 71, 72; I.3.9, 21, 62, 66; any —'s called man, I.3.85; I.3.90; I.4.2; I.5.8; II.1.32; II.2.23, 42, 47, 57, 70, 101, 104, 112, 117, 168, 183, 201, 235, 251; II.3.12, 63;

- II.4.13; II.5.4, 13, 63; III.1.9, 22, 36, 37, 38, 49, 79, 121; III.3.24; that — (= *which*) shall quiet all, III.3.50; III.4.2, 23; III.5.27, 43, 45, 104, 108, 109, 110, 127, 128, 133; III.6.27, 99, 121, 133, 139, 166, 241, 243, 245, 246, 280, 294; IV.1.3; they—never begged, IV.1.26; IV.1.44, 53, 58, 72, 87, 89; IV.2.1, 31, 39, 53, 72, 75, 90, 120, 151; IV.3.16, 19, 32, 35, 69; V.1.7, 9, 10, 18, 29, 46, 49, 55, 64, 79, 81, 83, 100, 122, 130, 158; V.2.38, 60, 78, 100; V.3.3, 35, 53, 100, 122, 131, 141; V.4.1, 8, 22, 44, 47, 49, 73, 83, 84, 89, 136; *Epil.* 5.
- That.** *adj.* *Prol.* 17; I.1.62, 82, 150, 186, 197, 201, 207; I.2.61, 74, 98, 108, 114; I.4.21; II.2.5, 195, 199, 201; II.3.3; II.5.21; II.6.17; III.2.11; III.3.44; III.5.42; III.6.14, 18, 60, 71, 72, 95, 140, 146, 163, 168, 186, 196, 197, 198, 227, 261, 282; IV.1.13; IV.3.61; V.1.10; V.2.15, 59; V.3.21, 62, *etc.*
- Plural those*, I.3.9; II.2.6, 100, 169, 188; II.5.7; III.6.64; V.3.53, *etc.*
- That.** *adv.* the day — (= *when*) he should wed you, I.1.60; the cause — (= *for which, wherefore*) we came hither, III.5.120.
- That.** *conj.* I.1.50, 52, 81, 91, 121, 127, 133, 215; I.2.23, 43, 75, 94, 97; I.3.81, 84, 95; II.1.41; II.2.63, 187, 208, 259; II.3.6; III.1.12, 24, 28, 40, 54; — thou durst (= *would that!*), III.1.57; III.1.76, 81, 115; III.3.50; III.6.12, 22, 44, 179, 191, 234; IV.1.9, 77; IV.2.35, 59; IV.3.6, 47, 59; V.1.20, 58, 114, 125; V.2.3; V.3.26, 79, 80, 96, 101, 119, 127, 145, 146; V.4.75, 78, 101, 110, 111, *etc.*
- Ellipsis of* —, V.3.39, *etc.*
- Thaw.** i. *v. t.* do not you feel it (*sc.* wine) — you (= *warm*), III.3.18.
- ii. *v. i.* swore his sinews — ed (= *became relaxed*), I.1.69.
- The.** *adj.* *Prol.* 8, 13, 15, 16, 17, 19, 21; I.1.16, 19, 20, 29, 30, 31, 33, 40, 41, 42, 44, 45, 46, 47, 49, 53, 56, 59, 75, 79; *et passim.* Of the *often slurred, and written in Qo. o' th'*.
- Theban.** *adj.* our — hounds, II.2.46.
- Thebes.** *n.* [*Qo.* Thebs] the foul fields of —, I.1.42; I.2.4, 15, 28, 36, 79, 92; I.4.15, 33; II.2.7, 250; III.1.26.
- Theme.** *n.* since that our — is haste, I.1.215 (= *object*).
- Then.** *adv.* I.1.65, 67, 153; I.2.19; I.3.22, 25, 53, 65, 67; I.4.28; II.2.12, 141, 153, 159, 191, 245, 255, 271, 272; II.3.27, 55; II.4.14, 23, 31; II.5.9, 47; II.6.14, 36; III.1.68, 74, 78, 118; III.2.9, 19, 20; III.3.7, 13, 46; III.4.13; III.5.10, 16, 17, 30, 32, 127, 131; III.6.24, 29, 31, 50, 52, 89, 115, 127, 156, 201, 222, 257, 264, 281, 285, 302; IV.1.59, 63, 71, 76, 79, 92, 118; IV.2.100; IV.3.13, 18, 21, 23, 47, 53; V.1.24, 45, 72, 126; V.2.8, 13, 22, 86, 108, 110; V.3.34, 68, 126; V.4.48, 118; *Epil.* 5, 6, 10. See **Than**.
- There.** *adv.* Chaucer the story gives . . . — constant (= *in his poems*), *Prol.* 14; I.1.34, 111; I.2.46, 55, 65; I.3.8, 48; II.2.112, 113, 121, 276; II.3.20, 24, 25, 37, 48, 49, 65, 67, 80; II.4.17; II.6.6, 33; III.1.88, 110, 121; III.3.34, 38, 39, 46 [*Qo.* ther], 48; III.4.5, 6, 8; III.5.9, 12, 17, 61, 67, 72; III.6.93, 98, 147; IV.1.29, 127, 128; IV.2.43, 116, 154; IV.3.19, 20, 30, 32, 37, 44; V.1.20, 38; V.2.8, 18, 70, 74, 76, 77, 101; V.3.8, 18, 65, 85; V.4.1.
- Thereby.** *adv.* — hangs a tale, III.3.41.
- Therefore.** *adv.* I.1.192; I.2.101; III.1.91; III.6.13; V.1.157.
- Therein.** *adv.* III.1.27; V.4.68.
- Thereto.** *adv.* IV.3.73.
- Theseus.** *n.* I.2.90; I.3.44, 56, 93; II.5.25, 32; III.3.3; III.6.136, 154, 158, 172, 207, 244, 305; IV.1.132.

**They.** *pron.*, their (*adj.*), theirs (*pron.*), them (*pron.*). *Prol.* 3; I.1.1, 2, 3, 10, 15, 23, 43, 44, 50, 75, 137, 138, 139, 145, 178; cure *their* surfeit that craves (= of *those joys*), I.1.190; I.1.194, 230; I.2.32, 34, 70, 82; I.3.7, 8, 10, 19, 21, 35, 41, 56, 57, 59; I.4.5, 6, 9, 15, 16, 20, 24, 31, 34, 47; II.1.20, 24; II.2.38, 47; IV.2.153; reduce what's now out of square in her into *their* former law, IV.3.84; V.3.86, 87. Them, *contracted to 'em*, I.1.58, 113; I.2.34; I.3.22, etc. See 'Em. *Themselves*: suffered your knees to wrong —, I.1.56; I.1.143, 230; if one . . . —, IV.3.29, etc.

**Thick.** *adj.* — and profound melancholy, IV.3.43.

**Thick.** *adv.* our losses fall so —, *Prol.* 32; IV.1.54.

**Thick-twined.** *adj.* [hair] — like ivy-tods, IV.2.104.

**Thicket.** *n.* III.5.13.

**Thief.** *n.* a very — in love, III.1.41.

**Thigh.** *n.* on his — a sword, IV.2.85.

**Thing.** *n.* an endless —, *Prol.* 22; any —, I.1.204; I.1.209; I.2.42; were —s innocent (= *creatures*), I.3.60; I.4.11; —s scattered, I.4.48; II.1.1, 38; men are mad —s, II.2.126; do —s of such a virtuous greatness, II.2.258; our — of learning (= *learned man*), II.3.51; think'st thyself the happier —, III.1.25; III.1.99; III.2.5; call fell —s to listen (= *animals*), III.2.15; III.3.48; III.5.14; a — as soon to die as thee to say it, III.6.159; III.6.234, 241; to brave —s, IV.2.102; IV.3.76; never yet beheld — maculate, V.1.145; the latest —, V.4.30; how do —s fare, V.4.45; —s desire, V.4.110; what —s you make of us, V.4.132. See **Anything**, V.2.17; **Something**, V.1.28; **Everything**; **Nothing**.

**Think.** *i. v. t.* —, dear duke, what

beds our slain kings have, I.1.139; I.1.188; I.2.80; I.3.44; II.1.22, 26, 62; II.2.71, 114, 124, 193; II.3.41; II.4.8; I would be *thought* a soldier, II.5.15; thou —'st thyself, III.1.25; III.6.5, 11, 23, 47, 140, 149, 237, 267, 298; IV.1.36, 106; IV.2.73, 147; IV.3.50, 51; V.1.19, 171; V.2.30, 55, 56, 92, 93, 100, 101; V.4.33. *ii. v. i.* I.1.179; II.2.154, 175; IV.3.39, 58.

**Think.** *v. t.* (= *seem*). See **Me-thinks**, II.2.99, 136; **Me-thought**, IV.1.86; IV.2.22, 121.

**Third.** *adj.* III.5.70.

**Third.** *v. t.* what man is there [but] —s his own worth (= *reduces to a third*), I.2.96.

**Thirty.** *adj.* IV.2.139.

**This.** *adj.* (often used *pronominally*) *Prol.* 15, 16, 21, 25, 30; I.1.32, 53, 81, 102, 131, 143, 160, 161, 164, 171, 196, 216, 224; I.2.34, 35, 104; I.3.25, 78, 80, 83, 87; I.4.34; I.5.11, 13, 15; II.1.11; II.2.40, 62, 69, 71, 83, 85, 108, 118, 119, 129, 154, 204, 208, 209, 214, 234, 249, 259, 260, 262, 263, 266; II.3.50, 71, 75; II.4.1, 32; II.5.5, 25, 32, 34, 35, 46; II.6.27, 35; III.1.2, 18, 32, 48, 70, 80, 92, 97, 103, 113, 115, 116; III.2.8, 12, 37; III.3.15, 27, 43; III.5.42, 51, 95, 101, 113, 118, 123, 147; III.6.1, 9, 13, 31, 52, 54, 70, 86, 94, 102, 108, 119, 123, 129, 140, 142, 144, 150, 157, 160, 203, 208, 262, 278; IV.1.34, 49, 51, 67, 91, 105, 128, 132; IV.2.12, 30, 42, 43, 44; IV.3.16, 36, 46, 57, 64, 68, 74, 82, 87; V.1.9, 21, 24, 32, 57, 108, 115, 127, 135, 149, 166; V.2.1, 4, 22, 42, 55, 84, 86, 90; V.3.3, 19, 30, 77, 138, 141, 142; V.4.14, 32, 53, 54, 64, 99, 109, etc. *Plural*: *these*, I.1.199; I.2.60; I.3.33, 39; II.1.20; II.2.24, 128, 149; II.4.11; II.5.4; III.1.30, 39, 43, 72, 84; III.2.26; III.3.10; III.6.25, 105, 188, 201, 211, 218, 264, 265; IV.1.35, 129; IV.2.31, 38, 74, 112; V.1.167, etc.

- Thither. adv.** IV.3.29.
- Thorn. See Hawthorn,** III.1.82.
- Thou. pron. (to Theseus)** — purger of the earth, I.1.47; I.1.179, 181, 182, 185, 229; II.2.123, 127, 147, 170, 172, 213, (*angrily*) 216, (*to servant*) 268, 269; II.3.8, 10; (*angrily*) III.1.35; (*angrily*) III.3.47; (*contemptuously*) IV.2.47; (*in adoration*) V.1.63, 87, 90, 130, 170; poor servant, — hast lost, V.3.72; —st (= *thou hast*), IV.2.89.
- (*adj.*) **Thy:** (*respectfully*) I.1.48, 51, 79, 81, 85, [*Qo. the*] 90, 179; I.4.3; (*angrily*) II.2.221; IV.2.154; (*in adoration*) V.1.49, 61, 67, 95, 109, 129, 132, 140, 142; (*in endearment*) V.4.88.
- (*pron.*) **Thyself:** I.3.88; III.1.251.
- (*pron.*) **Thine:** (*angrily*) III.1.38; (*in adoration*) V.1.92; (*to servant*) both — ears, V.3.92.
- (*pron.*) **Thee:** I.1.83, 88, 177, 184; I.3.87; I.4.2; II.2.183, 219.
- Though. adv.** II.2.125; II.3.72; III.6.64.
- Though. conj. Prol.** 28; I.1.129, 186; I.2.18; I.3.6, 27, 73, 88; II.1.2; III.1.62, 73; III.5.122; III.6.41, 267; V.1.24; V.4.102.
- Thought. n.** your first — is more than others' laboured meditative, I.1.135; some cold —, III.1.13; the quality of his —s, V.3.48.
- Thousand. n.** a — differing ways, I.5.14; armed with — cupids, II.2.31; a — chances, II.2.94; — ways, II.2.257; — blossoms, III.6.243; — fresh-water flowers, IV.1.85. (*Note omission of article in 4 instances, 'thousand' being adjectively used.*)
- Thousand-fold. adv.** forty —, I.4.36.
- Threat. i. v. t.** every blow that falls —s a brave life, V.3.4.
- ii. *v. i.* who where he —s, appals, I.2.90.
- Threaten. v. t.** III.6.124; command and — love, IV.2.40.
- Three. adj.** — queens, I.1.39, 95; II.3.38; III.3.36; by —-a, III.5.62, 67, 71, 292; IV.1.99; V.2.104.
- Thresh. v. t.** [*Qo. thresh'd*] your wheaten wreath was then nor —ed nor blasted, I.1.65.
- Thrice. adv.** III.1.13.
- Thrive. v. i.** as you wish your womb may — with fair ones, I.1.27; IV.1.113.
- Throat. n.** I.2.82; V.1.88; contentious —s, V.3.125.
- Throne. n.** the high — in his heart, I.3.96.
- Through. adv.** I.2.11; II.3.31; III.6.62.
- Through. prep.** I.1.111; I.5.6; II.2.102; II.5.24; [*Qo. throw*] III.4.23; IV.1.64; IV.2.101; V.1.86; V.3.97.
- Throw. v. t.** I'll — my body out, II.2.217; V.1.93.
- Thrust. v. t.** — the buckle, III.6.61.
- Thunder. n.** clap of —, III.6.83; not to undo with —, IV.2.105; *Stage dir.*, p. 86, V.1.61.
- Thus. adv.** I.1.226, 232; II.2.78, 184; II.4.23, 31; II.5.39; III.1.49; III.3.6; III.5.9; III.6.134, 161, 288; IV.1.90; IV.2.141; IV.3.15; V.1.19; V.3.122; V.4.58.
- Thyme. n.** [*Qo. time*] sweet — true, I.1.6.
- Thyself. See above: Thou.**
- Tickle. v. t.** I'll — 't out of the jades' tails to-morrow, II.3.28; he'll — 't up in two hours, IV.1.136.
- Tide. n.** fury, like meeting of two —s, III.6.30.
- Tidings. n.** give the — ear, V.4.46.
- Tie. n.** the —s between us, II.2.174; our — of marriage, III.6.195.
- Tie. v. t.** —d, weaved, entangled, I.3.42; like compelled bears, would fly, were they not —d, III.1.69; I — ye to your word now,

- III.6.236; thus our true love's —d, IV.1.90.
- Tiger.** *n.* still, but when he stirs, a —, IV.2.131; the breath of —s, V.1.40.
- Tile.** *n.* we have . . . washed a —, III.5.40.
- Till.** *prep.* I.1.222; I.2.85; I.3.69; II.2.39, 115, 132, 203; II.6.7; III.1.122; III.5.66; III.6.250, 300, 304; IV.2.148, 153; V.2.29; V.3.129.
- Titler.** *n.* See **Titler**, V.3.83.
- Time.** *n.* dull —, *Prol.* 31; you were that — fair, I.1.62; oh grief and —, fearful consumers, you will all devour, I.1.69; I.1.97, 169; I was acquainted once with a —, when, I.3.50; in their — chastise, I.4.6; i' the mean —, II.1.18; II.2.17; old —, as he passes by, II.2.104; II.3.70; these —s, II.5.4, 55; III.3.16, 39; III.6.1; ten —s more offended, III.6.181; at better —, IV.1.30; — o' the moon, IV.3.1; IV.3.85; enormous —s, V.1.62; — comes on, V.1.135; twenty —s, V.2.7; a hundred —s, V.2.109; by some small start of —, V.3.38; long —, V.3.48; that very —, V.3.64; bear us like the —, V.4.137.
- Timely.** *adj.* a too — spring (= *early*), II.2.28.
- Timorous.** *adj.* I.3.3.
- Timothy.** *n.* III.5.24.
- Tinker.** *n.* y'are a —, sirrah . . . sirrah —, III.5.82, 84.
- Tip.** *n.* the — of your tongue, IV.3.17.
- Tiptoe.** *n.* to go — before the street be foul, I.2.57.
- Title.** *n.* thy — to her, II.2.173; have as just a — to her beauty, II.2.181; in a field that their crowns' —s tried, III.1.22; I've a good —, I am persuaded, III.1.112; III.5.110; the —s of two kingdoms, IV.2.145; dusty and old —s, V.1.64; has the truest — in 't, V.1.158; to crown the question's —, V.3.17; the — of a kingdom may be tried, V.3.33; fortune, whose — is as momentary, V.4.17.
- Titler.** *n.* [*Qo.* F. Tytlers: *ed.* 1711 changed to Tilters quite unnecessarily. The above instances of 'title'; the fact that Tytler is a frequent proper name; and is the reading of the *Qo.*, suffice to justify its retention. As the Editors from 1711 to 1876 have not quoted the reading Titler or Tytler, it is to be supposed that they were ignorant of its existence. Mr. Rolfe, *ed.* 2. N. K., 1883, Boston, prefers Tilters]. The two bold —s at this instant are hand to hand at it (*refers to P. and A. themselves, as they alone had a 'title to her'*), V.3.83.
- To.** *prep.* retains more of the maid — (= *in*) sight, *Prol.* 8; constant — eternity (= *for, during*), *Prol.* 14; *Prol.* 22, 23, 27, 29, 30; I.1.35, 37, 49, 54, 81, 123, 128, 130, 143, 149 (*see Note*), 151; fit — (= *for*), I.1.160, 166, 167, 186; I.2.10, 14, 17, 20, 62, 68, 72; but whispered — (= *in comparison with*), I.2.87; I.3.2, 15, 19, 33, 45, 70; I.4.3, 16, 18, 37, 38, 43, 49; I.5.11, 13, 14; II.1.2, 5, 18, 22, 40, 46, 79, 94, 101, 117, 123; take heed — your kindness, II.2.125, 143, 170, 173, 181, 188, 215, 223, 250; take manhood — her (= *on, assume*), II.2.260; envious — me, II.2.265; twenty — one, II.3.14, 54, 55; — me (= *for*) . . . — the games, II.3.63, 82; II.4.6, 14; II.5.7, 12, 27, 30, 34, 51; II.6.3, 16, 26, 31, 39; III.1.3, 47, 49, 67, 70, 71, 82, 109, 115; III.2.18, 33; III.3.12, 22; III.4.15, 17; III.5.35, 66, 87, 115, 128; III.6.6, 18, 26, 69, 119, 131, 148, 156, 158, 192, 213, 236, 239, 256, 266; take the other — (= *for, as*) your husband, III.6.274, 290; IV.1.23; her love — Palamon, IV.1.49, 68; — him a mere dull shadow (= *in*

- comparison with*), IV.2.26; a changeling — him, 43; alters — the quality of his thoughts (= *according to*), V.3.47; may P. wound A. — the spoiling of his figure, V.3.58; Alcides was — him a sow of lead (= *in compar. with*), V.3.120; more deserving — me (= *from*), V.4.34; — this end, V.4.64; meant — that honest purpose, *Epil.* 14; *et passim*.
- To.** *adv.* go —, II.1.51; II.3.42.
- Today.** *adv.* II.3.28, 65; V.1.70.
- Together.** *adv.* fought out —, I.3.40; II.2.60; twinn'd —, II.2.64; II.2.66, 78; III.2.18; oh state of nature, fail — in me (= *altogether*), III.2.31; III.5.119; let's die —, at one instant, III.6.177; stand both —, IV.2.50; IV.3.45; V.2.110.
- Toil.** *n.* bootless —, I.1.153; I.2.33.
- Token.** *n.* I stamp this kiss upon thy current lip, sweet, keep it as my — (*play on 'token' = coin*), I.1.217; the void'st of honour that e'er bore gentle —, III.1.37; appear with —s, as if they suggested for him, IV.3.81; V.1.61; this fair — (= *omen*), V.1.133.
- Toll.** *v. t.* I've told my last hour [*Qo.*], (*perhaps for 'toll'd,' but see Tell, and cf. 'the clock that tells my woes'*), V.4.92. See Addenda and Corrigenda.
- Tomorrow.** *adv.* I.1.152; II.3.29, 32; II.4.33; II.5.50; III.4.18; IV.1.69, 77, 109; V.2.80. [*Qo. generally to morrow.*]
- Tongue.** *n.* the — o' the world, I.1.227; a — will tame tempests, and make the wild rocks wanton, II.3.16; III.5.104; his — sounds like a trumpet, IV.2.112.
- Tonight.** *adv.* V.2.9.
- Too.** *adv.* — ambitious, *Prolog.* 23; his strength and his love — (= *also*), I.1.89; I.1.115; I.2.48, 54; I.3.52; II.2.28, 46, 162, 226, 262, 264; II.3.43, 45; II.4.16; II.5.41, 64; II.6.18; III.1.8; III.3.26, 37, 51; III.4.1; III.5.142; III.6.56, 86, 112, 118, 201, 279, 286; IV.1.46; IV.2.91, 112; IV.3.11, 58; V.1.40, 72; V.2.57, 95, 101; V.3.118, 144; sold 'em too cheap, V.4.15; V.4.102.
- Too-timely.** *adj.* a — spring, II.2.28.
- Tool.** *n.* the Bavian with long tail and eke long —, III.5.132.
- Tooth.** *n.* showing the sun his teeth, grinning at the moon, I.1.100; III.5.50; your teeth will bleed extremely, III.5.81.
- Top.** *n.* sleep like a —, III.4.26; turns ye like a —, V.2.50.
- Top.** *n.* up to the —, boy (= *topmast*), IV.1.48.
- Top.** *v. t.* — the bowling, IV.1.146 (= *raise up*).
- Top.** See *Ivy-tod*, IV.2.104.
- Torment.** *n.* III.2.34.
- Torrent.** *n.* they have skift —s, I.3.38.
- Torture.** *n.* life in him seemed —, V.1.115.
- Torture.** *v. t.* —ing convulsions, V.1.113.
- Totter.** *v. i.* with our patience anger —ing Fortune, V.4.20.
- Touch.** *n.* keep —, II.3.41; if he keep — he dies for it, III.3.53. See Notes.
- Touch.** *v. t.* — the ground for us no longer time than, I.1.97; I.1.139; III.6.295.
- Tough.** *adj.* of a — soul, IV.2.117; IV.2.125. *Compar.* —er: — sinews, II.5.2.
- Towards.** *prep.* I.1.234; V.1.48; V.3.62; V.4.9.
- Town.** *n.* for our —, II.3.48; III.5.56; our —, IV.1.125.
- Toy.** *n.* on my head no — (= *trifle*), I.3.71; affliction, a — to jest at, II.1.33.
- Trace.** *n.* either I am the fore-horse in the team, or I am none that draw i' the sequent —, I.2.60.

- Trace.** i. *v. t.* I had as lief — this good action with you (= *carry out*), I.1.102.  
ii. *v. i.* sweetly, by a figure, — and turn, boys, III.5.21. *See* Notes.
- Train.** *n.* holding up her — (*of the dress*), *Stage dir.*, p. 88.
- Train.** *v. t.* being therein —ed (*of a horse*), V.4.68.
- Traitor.** *n.* II.2.172; a confest —, III.1.35; III.3.47; mad malicious —s, III.6.132; both —s, III.6.137; a bolder —, III.6.141; III.6.160, 167, 170.
- Traitor.** *adj.* — kinsman, III.1.30.
- Trample.** *v. t.* which the calkins did rather tell than —, V.4.56.
- Transport.** *v. t.* I was —ed with your speech (= *rapt, amazed*), I.1.55; thou should'st be so —ed (= *enraptured*), I.1.187.
- Travail.** *n.* [*Dyce, for Qo. travell*] two hours' —, *Prol.* 29.
- Travel.** *n.* [*Qo. travell, Dyce travail*] two hours' —, *Prol.* 29; indebted to your —, II.5.30.
- Travel.** *v. i.* III.6.255.
- Traveller.** *n.* the galled —, III.5.129.
- Treacherous.** *adj.* II.2.231; false, but never — (*query the difference!*), V.4.93.
- Treachery.** *n.* III.1.67; III.6.150.
- Tread.** i. *v. t.* never *trod* thy ground, III.6.141.  
ii. *v. i.* to — upon thy dukedom, III.6.254.
- Treason.** *n.* III.6.161.
- Treasure.** *n.* I.1.114; of this war you are the —, V.3.31.
- Treble.** *adj.* — ceremony, I.4.8.
- Tree.** *n.* II.2.238; green —, II.3.39; III.5.144; the — descends, V.1.69.
- Tremble.** *v. i.* you would have —d to deny a blushing maid, III.6.204.
- Trent.** *n.* twixt Po and silver —, *Prol.* 12.
- Trespass.** *n.* the book of —es, I.1.33; the — thou hast done, III.1.77.
- Tress.** *n.* not Juno's mantle fairer than your —es, I.1.63; her careless —es, IV.1.83.
- Trial.** *n.* make — of, I.1.193; die in these just —s, III.6.105; a second —, III.6.119; this —, V.3.19.
- Tribute.** *n.* (= *contribution*), I.3.8.
- Trice.** *n.* is trussed up in a —, III.4.17.
- Trick.** *n.* a vengeance — o' the hip (*in wrestling*), II.3.71; a — that I know, IV.1.122; he has the — on't (= *method*), IV.1.130.
- Trifle.** *n.* such a —, IV.3.39.
- Trifle.** *v. i.* III.6.260.
- Trim.** *adj.* larksheels —, I.1.12.
- Trinket.** *n.* get off your —s (= *fetters*), III.3.52.
- Trip.** *v. t.* let's — it (= *let us go*), III.5.89.
- Triumph.** *v. i.* the conquered —s, the victor has the loss, V.4.113.
- Troop.** *n.* make lanes in —s aghast, I.4.19; III.6.84.
- Trot.** *v. i.* Arcite —ting the stones of Athens, V.4.55.
- Troth.** *n.* by my —, II.1.26; in —, IV.3.38.
- Trouble.** *v. t.* —d I am, I.1.77.
- True.** *adj.* sweet thyme —, I.1.6; for the sake of — gentility, I.1.25; I.1.147; I.3.42, 81; II.1.6; II.2.46, 64; if he say —, II.5.19; III.1.57; III.5.19; to say —, III.6.55; III.6.153, 180; IV.1.46, 90, 114; IV.3.49; V.1.35; — love's merit, V.1.128; innocent — heart, V.1.134; V.2.76. *Comp.* —r: I.2.79; V.1.126 (*query adj. to 'sigh' or to 'lover'*). *Superl.* —st: as I have served her —, worthiest, III.6.165; V.1.158.
- Truly.** *adv.* I.2.49; II.2.193; I deal but — (= *fairly*), II.2.205; III.6.32; IV.1.13, 107; IV.2.73.
- Trumpet.** *n.* his tongue sounds



- like a —, IV.2.113; *Stage dir.*, p. 97. See **Cornet**; see **Wind-instrument**, V.3.55.
- Truss**. *v. t.* my father, twenty to one, is —ed up in a trice, III.4.17.
- Trust**. *v. t.* I.3.89; maids will not so easily — men again, II.6.21.
- Trusty**. *adj.* III.6.150.
- Truth**. *n.* for to say —, *Prol.* 22.
- Try**. *v. t.* a field that their crowns' titles —ed, III.1.22; — death by dozens, III.2.25; the title of a kingdom may be —ed out of itself, V.3.33.
- T. Tucke**. *actor named in stage dir.*, p. 95. T. Tucke; Curtis.
- Tumble**. *v. i.* [Hercules] —d down upon his Nemean hide, I.1.68; a ship; how't —s, III.4.5; you — with audacity and manhood (= *perform feats of tumbling*), III.5.36.
- Tune**. *n.* the — of Light-o'-love, V.2.54.
- Turkey**. *n.* jealous as a —, II.3.30.
- Turn**. *n.* sword that does good —s to the world, I.1.49; the cranks and —s of Thebes, I.2.28.
- Turn**. *i. v. t.* —ed green Neptune into purple, V.1.49; V.1.81.
- ii. *v. i.* now — we towards your comforts, I.1.234; an eddy where we should — or drown, I.2.11; sweetly by a figure trace and —, boys, III.5.21; V.1.31; he —s ye like a top, V.2.50.
- Turret**. *n.* the masoned —s, V.1.55.
- Tusk**. *n.* See **Scythe-tusked**.
- Tutor**. *v. t.* apes can — us, I.2.43.
- Twain**. *adj.* cleaving his conscience into —, I.3.46; Arcite is the lower of the —, II.1.50; give us but a tree or —, III.5.144.
- Twang**. *n.* a sudden — of instruments, *Stage dir.*, p. 90.
- Tween**. *prep.* true love — maid and maid, I.3.81; — her mind and eye, IV.3.69; V.4.76.
- Twelve**. *adj.* III.6.176.
- Twenty**. *adj.* — to one, II.3.14; III.4.17; III.5.148; IV.1.106, 136; IV.2.116; V.2.7, 51, 65, 109.
- Twice**. *adv.* kissed her —, V.2.6.
- Twin**. *n.* his mind, nurse equal to these so-differing —s, I.3.33; [*Qo.* twyns] like —s of honour, II.2.18.
- Twin**. *v. t.* her —ning [*Qo.* twyn-ing] cherries (*lips*), I.1.178; our fortunes were —ned [*Qo.* twyn'd] together, II.2.64.
- Twine**. See **Thick-twined**, IV.2.104.
- Twinkle**. *v. i.* thy —ing eyes, III.5.117.
- 'Twixt**. *prep.* — Po and silver Trent, *Prol.* 12.
- Two**. *adj.* — hours' travel, *Prol.* 29; I.3.35; II.1.18; II.2.18, 53, 58, 64, 65, 112; III.1.20; III.2.26; III.3.19, 36, 49; III.4.10; III.5.62; III.6.3, 30, 218, 248; IV.1.12, 127, 137; IV.2.3, 53, 62, 66, 145; V.1.152, 158; V.2.64; [*Qo.* too], V.2.84; V.3.39, 83, 124, 146; V.4.124.
- Tyranny**. *n.* torrents whose roaring — and power, I.3.38.
- Tyrannous**. *adj.* love should be so —, IV.2.146.
- Tyrant**. *n.* unbounded —, I.2.63; fiercest —, V.1.78.
- Umpire**. *n.* Theseus cannot be — to himself, I.3.45.
- Unarmed**. *adj.* they have a sense to tell a man —, III.2.16. See **Sense**.
- Unberried**. *adj.* III.6.171.
- Unblest**. *adj.* (= *despised*), I.2.53.
- Unborn**. *adj.* [*Qo.* unborne] lovers yet —, III.6.283.
- Unbounded**. *adj.* a most — tyrant, I.2.63.
- Unbroken**. *adj.* V.4.87.
- Uncandy**. *v. t.* oh my petition was set down in ice, which by hot

- grief —ed, melts into drops; so sorrow, wanting form, is pressed with deeper matter, I.1.107. *See* Notes.
- Unclasp.** *v. t.* — thy mystery, V. 1.172.
- Uncle.** *n.* I.2.62.
- Unconsidered.** *adj.* th' — soldier, I.2.31.
- Under.** *adj.* the — world, IV.2.24.
- Under.** *prep.* cry from — ground, *Pro.* 18; — the shadow of his sword, I.1.92; I.1.231; ships — sail, II.2.12; II.2.20; II.3.39; III.4.6; III.6.76; IV.2.130; V. 4.10.
- Understand.** *v. t.* I.3.15; III.5.10; IV.3.54.
- Understanding.** *n.* marrow of my —, III.5.6; want the — where to use it, III.6.216.
- Undertake.** *v. t.* all the fair hopes of what he —s, IV.2.99.
- Undertaker.** *n.* press you forth our —, I.1.74. *See* Notes.
- Undo.** *v. t.* —ne, I.3.44; our folly has —ne us, III.6.107; she's done, and —ne in an hour. IV.1.124; not to — with thunder, IV. 2.105.
- Unearthed.** *adj.* (= *unburied*; or perhaps 'dug up'), V.1.52.
- Unfeared.** *adj.* make Heaven —, I.2.64.
- Unfeignedly.** *adv.* stood — on the same terms (= *really*), IV.3.60.
- Unfriended.** *adj.* to comfort this —, this miserable prince (= *deprived of his friend*), V.3.141.
- Ungrateful.** *adj.* held — to her goodness, IV.1.22.
- Unhappy.** *adj.* my — beauty, IV. 2.64.
- Unhardened.** *adj.* yet — in the crimes of nature, I.2.2.
- Unjust.** *adj.* II.2.194.
- Unjustly.** *adv.* III.1.112.
- Unkind.** *adj.* our kind air, to them — (= *unnatural*), I.4.38.
- Unless.** *adv.* I.2.43, 79; III.5.49.
- Unlike.** *adj.* though much —, I.1. 186; II.2.192.
- Unmanly.** *adj.* II.6.19.
- Unmarried.** *adj.* II.2.29.
- Unpanged.** *adj.* — judgment (= *calm, dispassionate*), I.1.169.
- Unplucked.** *adj.* a virgin flower must grow alone, —, V.1.168.
- Unreasoned.** *adj.* leave that — (= *unconsidered*), I.2.98.
- Unseasonably.** *adv.* we come —, I.1.168.
- Unsentenced.** *adj.* go to it —, V. 1.157.
- Unsettle.** *v. i.* let not my sense — (= *become deranged*), III.2.29; yet quaking and —, V.3.106.
- Unspotted.** *adj.* my — youth, IV. 2.59.
- Until.** *adv.* I.2.51.
- Untimely.** *adv.* neither for my sake should fall —, IV.2.69.
- Unto.** *prep.* I.1.75; III.5.4, 14; III.6.173; V.1.76, 79, 133; V. 4.125.
- Unwappered.** *adj.* young and —, not halting under crimes, V.4.10. *See* Notes.
- Unwept.** *adj.* ill old men, —, II.2. 109.
- Unworthy.** *adj.* II.2.194; II.5.40.
- Up.** *adv.* stand —, I.1.35, 109, 205; your advice is cried — with example, I.2.13; laid —, II.2.6; II.3.33; pack —, II.6.32; III.1. 71; III.4.10, 17; III.5.17, 23, 124; III.6.76; 'tis — (= *the anchor is weighed*), IV.1.145; IV.1.148; IV.2.1, 17; — to the navel, IV.3.36, 37; V.2.98.
- Upbraiding.** *n.* [*Qo.* obbraidings] —s, III.6.32.
- Uphold.** *v. t.* born to — Creation in that honour, I.1.82.
- Upon.** *prep.* I.1.68, 126, 179, 216; to be fond — another's way of speech, I.2.46; — thy head, I.4. 3; assure — my daughter, II.1. 7; — the old business, II.1.16; II.2.57, 130; if thou once think

- her, II.2.175; — his oath and life, II.2.248; — this kingdom, II.2.249; II.3.7, 11, 78; out — it, II.4.5; — my soul, II.5.16; II.5.52; dream'st — my fortune, III.1.24; III.1.117, 120; III.3.42; III.5.6, 97, 111, 118; III.6.29, 75, 122, 214, 254, 308; IV.1.8; IV.3.12, 66, 69; V.1.90, 101; done any good — her (= *to*), V.2.1; V.3.49, 73; V.4.49. See *Spoorn*, III.4.9.
- Urge**. *v. t.* — it home, III.6.233.
- Urn**. *n.* —s and odours (= *funeral urns*), I.5.1.
- Urn**. *v. t.* to — their ashes (= *in-urn*), I.1.44.
- Usage**. *n.* — like to princes, III.6.306.
- Use**. *n.* all valiant —s, II.2.51; worthy —s of this place, II.2.69; to those gentle —s (= *accomplishments*), II.5.7.
- Use**. *v. t.* unto the helmeted Belona — them, I.1.75; like men — 'em, I.4.28; — thy freedom, II.2.200; better than your rank I'll — you, II.5.43; II.6.29, 30; III.1.60; III.6.59, 64; love has —d you kindly, III.6.67; want the understanding when to — it, III.6.216; IV.2.151.
- Usurer**. *n.* a caldron of lead and —'s grease, IV.3.31.
- Utter**. *v. t.* III.5.14; as learned authors —, III.5.40; what stuff she —s, V.2.68.
- Utterly**. *adv.* IV.2.46.
- Vagary**. *n.* in a most extravagant —, IV.3.64.
- Vain**. *n.* 't is in —, *Epil.* 9.
- Vain**. *adj.* these — parleys, III.3.10.
- Vainly**. *adv.* III.5.41; III.6.79.
- Valerius**. *pr. n.* I.2.83.
- Valiant**. *adj.* — uses, II.2.51; III.1.66; III.6.175; — and strong-hearted enemies, V.1.8.
- Valour**. *n.* III.6.74; the lightning of your —, III.6.85; III.6.199; a settled —, IV.2.100; kindle their — at your eyes, V.3.30.
- Value**. *n.* —'s shortness, V.3.88 (see *Notes and Addenda*); as I do rate your —, V.3.114.
- Vanish**. *v. i.* *Stage dir.*, pp. 89, 90.
- Vanity**. *n.* II.2.101.
- Vantage**. *n.* there you have a — o'er me, III.1.122.
- Vapour**. *n.* —s, sighs, darken the day (*perhaps in its medical sense of melancholy depression*), I.5.2.
- Vassal**. *n.* force the king to be his —'s —, V.1.84.
- Vast**. *adj.* whose havoc in — field, V.1.51.
- Vault**. *n.* for our crowned heads we have no roof save this, which is the lion's, and the bear's, and — to everything, I.1.54.
- Vengeance**. *n.* my — and revenge, I.1.58; II.3.5.
- Vengeance**. *adj.* (?) this fellow has a — trick o' the hip (*vulg.* = *is a clever wrestler*), II.3.71.
- Venison**. *n.* —. 'Tis a lusty meat, III.3.27.
- Venture**. *i. v. t.* the blood we —, I.2.109.
- ii. v. i.* II.3.73, 79; II.4.30; II.6.2, 33; V.2.78.
- Venus**. *n.* V.1.74; V.4.45, 105.
- Ver**. *n.* Primrose, first-born child of — (= *Spring*), I.1.7.
- Verily**. *adv.* V.4.33.
- Verity**. *n.* III.5.105.
- Very**. *adj.* I.4.29; the — emblem of a maid, II.2.137; III.1.41; IV.1.37; IV.2.78; V.1.7; that — time, V.3.64.
- Very**. *adv.* III.4.1, 11; III.5.5; III.6.67, 70, 72; IV.1.36, 41, 110; IV.3.38; V.2.2, 13, 36, 46, 48; a — fair hand, V.2.58; V.2.61; even — here, V.4.99.
- Vessel**. *n.* must these —s port, V.1.29.
- Vestal**. *adj.* my last of — office, V.1.150.

- Vial**. *n.* sacred —s filled with tears, I.5.5.
- Viand**. *n.* wholesome —s, III.1.84.
- Victor**. *n.* II.1.31; the —'s meed, V.3.16; V.4.16; his —'s wreath, V.4.79; the conquered triumphs, the — has the loss, V.4.114.
- Victory**. *n.* drunk with his —, I.1.158; and in his rolling eyes sits —, IV.2.108; gives —, V.1.72; the — of this question, V.1.177.
- Victual**. *n.* [*Qo.* vittails] how tastes your —s, III.3.24.
- Videlicet**. *Lat.* V.2.35.
- View**. *n.* a mark worth a god's — (= *observation*), I.4.21.
- View**. *v. t.* I.4.5.
- Vigour**. *n.* sentencing for aye their — dumb, I.1.195.
- Vile**. *adj.* I.2.78.
- Villager**. *n.* III.5.104.
- Villain**. *n.* a branded —, II.2.202; nor worth the name of —, III.1.42; a — fit to lie unburied, III.6.171; III.6.264.
- Villainy**. *n.* I.2.64.
- Vine**. *n.* II.2.43.
- Virgin**. *n.* this blushing —, II.2.260; this bright young —, II.5.35; my —'s faith is fled me, IV.2.46; look on thy —, V.1.145.
- Virgin**. *adj.* a — flower, V.1.167.
- Virginal**. *n.* what did she there? Play o' the —s, III.3.34.
- Virginity**. *n.* clear —, I.1.31.
- Virtue**. *n.* I.2.35; II.2.107; his —, like a hidden sun, breaks through his baser garments, II.5.23; II.5.36; III.6.81; —s infinite, III.6.199; having these —s (= *accomplishments*), V.2.55.
- Virtuous**. *adj.* a — greatness, II.2.259; III.6.152; a deed so —, III.6.193.
- Visage**. *n.* mercy and manly courage are bedfellows in 's —, V.3.44; —s of bridegrooms, V.4.127.
- Visaged**. *adj.* Arcite is gently —, V.3.41.
- Visit**. *v. t.* III.3.2; I'll go — 'em, IV.2.152; V.2.42.
- Visitate**. *v. t.* the —ing sun (*see* Notes), I.1.146.
- Voice**. *n.* I have no —, V.2.15. *See* **Smallness**, IV.1.56.
- Void**. *adj.* these hands, — of appointment, III.1.40; *Superl.* the —est of honour [*Qo.* voydes], III.1.36.
- Voluble**. *adj.* — chance, I.2.67.
- Vouch**. *v. t.* Mars hath —ed his oracle, V.4.107.
- Vouchsafe**. *v. t.* V.1.143.
- Vow**. *n.* III.6.228, 247.
- Vow**. *v. t.* —ed her maidenhead, II.4.13; seal my —ed faith, II.5.39; thy —ed soldier, V.1.95; V.1.125.
- Voydes**. *See* **Void**, III.1.36.
- Wagging**. *n.* the — of a wanton leg, II.2.15 (= *moving*).
- Wait**. *v. i.* II.5.51 (= *attend*).
- Wake**. *v. t.* what hath —d us from our dream, V.4.48.
- Walk**. *v. i.* what strange ruins may we perceive —ing (= *extant*) in Thebes, I.2.15; II.1.149.
- Wander**. *v. i.* II.2.76.
- Want**. *n.* peril and — contending (*sc.* against), I.3.37; my —s, III.6.7.
- Want**. *i. v. t.* so sorrow, —ing form, is pressed with deeper matter, I.1.108; II.5.55; III.3.52; see what 's —ing, III.5.33; here's a woman —ing (= *missing*), III.5.38; which cannot — due mercy (= *lack*), III.6.209, 216; let no due be —ing, V.1.5.
- Want**. *ii. v. i.* the feast's solemnity shall — till your return [*Seward* wait] (= *be wanting, not take place*), I.1.222; there shall — no bravery, IV.2.154.
- Wanton**. *adj.* wagging of a — leg (= *idle*), II.2.15; you've made me . . . almost — with my captivity (*perh. a verb?*), II.2.96;

- thou art —, II.2.147; II.2.239; make the wild rocks — (*perh. a verb*), II.3.17; — Ganymede, IV.2.15; white, not — (*sc. hair = effeminate*), IV.2.124; — boys (= *playful*), V.1.86; — (= *lascivious*) sound, V.1.148.
- Wanton.** *v. i.* perhaps occurs, II.2.96; II.3.17. See **Wanton**, *adj.*
- Wapper.** See **Unwappered**, V.4.10.
- War.** *n.* flaming — doth scorch, I.1.91; I.1.133, (*var. was*) 172; strife or —, I.2.26; is't said this —s afoot, I.2.104; I.3.25; you were at —s, I.3.51; (= *battle*), I.4.17; the chance of —, II.2.3; red-eyed god of —, II.2.21; hand of —, II.2.87; brave gallants of —, III.5.61; III.6.203; sing the —s of Theseus, IV.1.132; (= *trial of arms, tourney*), V.3.30.
- Ward.** *n.* omit a — or forfeit an offence (*fencing term = guard*), V.3.63.
- Warlike.** *adj.* the livery of the — maid, IV.2.106 (*sc. Diana*).
- Warm.** *v. t.* — it to some pity, I.1.128.
- Warp.** *v. t.* thy best props are —ed, III.2.32.
- Warrant.** *v. t.* —ing moonlight (= *sanctioning*), I.1.177; I — her, III.5.75; I — you, III.6.62; I'll — thee, III.6.67; I'll — ye, IV.1.135; I'll — you, V.2.104.
- Wash.** *v. t.* —ed a tile, III.5.40. See **Notes**.
- Waste.** *v. t.* our richest balms, rather than niggard, —, I.4.32.
- Watch.** *v. i.* —ing, III.4.6; she'd — with me tonight, V.2.9.
- Water.** *n.* swim in this deep —, *Prol.* 25; II.4.22; III.2.27; III.4.6; feeds the lake with —s, IV.1.87; banks can go to law with —s that drift winds force to raging, V.3.99. See **Freshwater**, IV.1.85.
- Water.** *v. t.* to — their intertangled roots of love, I.3.58.
- Way.** *n.* ne'er yet went I so willing, —, I.1.104; — of speech (= *manner*), I.2.47; (= *road*) I.5.13; a thousand differing —s to one sure end, I.5.14; the —s of honour, II.2.73; thousand —s, II.2.257; II.3.22; II.5.21; lead the —, II.5.59; that — he takes, II.6.17, 18; to clear his own —, III.1.56; III.2.32, 33; go thy —s, III.5.58, 95; invent a — safer than banishment (= *method*), III.6.217; V.1.123; V.2.14, 15; in the — of cure, but first . . . i' the — of honesty, V.2.19, 22; that — I spoke of, viz. the — of flesh, V.2.34; the — of honesty, V.2.70; preserve her in this — (= *state*), V.2.106; any —, *Epil.* 14.
- We.** *pron. Our (adj.), Ours (pron.), Us (pron.),* *Prol.* 9, 12, 15, 26, 27, 31, 32; I.1.22, 32, 39, 43, 47, 49, 50, 52, 66, 74, 91, *et passim*. Under the shadow of his sword may cool us (= *ourselves*), I.1.92; we have been soldiers (? *regal we = I*), I.3.18; we 'lieve [*Qo. leave*]. See **Notes**, I.4.22; yes, marry, will we, V.2.111.
- Weak.** *adj.* — as we are, *Prol.* 24; I.3.86; III.6.6, 125. *Comp.* —er: Hercules our kinsman, then —er than your eyes, I.1.67.
- Weaken.** *v. t.* which some well say, —s his price (= *lowers*), V.4.52.
- Weakness.** *n.* I.2.12.
- Wealthy.** *adj.* — ears (*sc. of corn*), II.3.78.
- Weapon.** *n.* III.2.13; a sharp — in a soft sheath, V.3.42.
- Wear.** *n.* her careless — [*Qo. were*], I.3.73.
- Wear.** *v. t. wore [Qo. were]*, II.2.21; I have worn a lighter, III.6.56; that thou wor'st that day, III.6.71; —s a well-steeled axe, IV.2.115; —s the winner's oak, IV.2.137; I wore thy picture, V.3.73; — the garland, V.3.130. See **Outwear**, I.3.44.
- Weary.** *adj.* — of this world's light, I.1.143; III.6.99.

- Weave.** *v. t.* tied, —d, entangled, I.3.42.
- Weaver.** *n.* the —s, II.3.49. (*See Note.*)
- Wed.** *v. t.* the day that he should — you, I.1.60; my grave shall — me, III.6.284.
- Wedding.** *n.* keep our — there, V.2.76; perfume me finely against the —, V.2.89.
- Wedding.** *adj.* my — gown, IV.1.109.
- Wedlock.** *n.* this daring deed of fate in —, I.1.165.
- Weed.** *n.* scars and bare —s (= *ragged clothes*), I.2.15.
- Week.** *n.* the whole —'s not fair, if any day it rain, III.1.65; III.6.5.
- Weep.** *i. v. t.* the brine they *wept*, I.3.22; — our banishments, II.2.37; — not, till they — blood, IV.2.148.
- ii. *v. i.* I.1.95; I.3.18; III.6.308; IV.1.92; their —ing mothers, IV.2.4; IV.2.154; to call the fiercest tyrant from his rage, and — unto a girl [*Seward* to weep: *perhaps rightly*], V.1.79.
- Weigh.** *v. t.* come, — (*sc.* anchor), my hearts, cheerily, IV.1.144. *See O'erweigh*, V.4.19.
- Weight.** *n.* of mickle — (= *importance*), III.5.118; fainting under the — [*Qo.* waight] of arms, IV.2.130.
- Welcome.** *adj.* IV.1.18.
- Welcome.** *v. t.* that —s to their cost the galled traveller, III.5.128.
- Well.** *adj.* not — (= *unwell*), IV.1.45; they're — (= *good*), IV.2.121.
- Well.** *adv.* sound and —, *Prol.* 3; I.3.79; II.1.11, 37; II.2.153, 156; II.3.69, 76; II.5.11, 24, 42, 51; II.6.23; III.1.20, 58, 69; III.3.16, 31; III.6.24, 45, 49, 73, 86, 128, 131, 140; IV.1.15, 34, 36, 44, 57; IV.2.89; IV.5.63, 98; V.1.30, 166; V.2.7, 9, 36, 61; V.3.13, 34; V.4.26, 27, 102, 105. Fare —, II.2.178; II.6.37; III.1.98, 123. *See Farewell*; and the words following.
- Well-disposed.** *adj.* being so few and — (= *choice*; *having good dispositions*), IV.2.122.
- Well-found.** *adj.* such a — wonder as thy worth, II.5.27.
- Well-nigh.** *adv.* now — morning, III.2.2.
- Well-steeled.** *adj.* our — darts, II.2.51; a — axe, IV.2.115 (*both by Fletcher*).
- Wellwiller.** *n.* thy poor — (= *wellwisher*), III.5.116.
- Wench.** *n.* a good —, II.2.124, 127, 130; II.3.35, 39; II.4.6, 12; II.6.15; III.3.28; a pretty brown —, III.3.39; III.5.159; IV.1.116; IV.2.148, 154; V.2.73, 74; a young handsome —, *Epil.* 6.
- Were.** *See Wear*, I.3.73; IV.2.10.
- West.** *adj.* — wind, II.2.138.
- Wet.** *n.* knows neither — nor dry, I.1.121.
- What.** *interr. pron. or adj.* —'s your request? I.1.38; I.1.179; — care for what thou feel'st not, I.1.180; I.2.13, 44, 55, 89, 95, 112; — are those? I.4.13; I.4.21; II.2.76, 105, 119, 133, 154; II.3.37, 61, 67; II.4.29, 31; II.5.5, 9, 25; III.2.8, 9; III.3.27, 34; III.5.2, 52, 96; III.6.132, 157, 233, 252, 271, 288; — of her, IV.1.42; IV.1.71, 149; IV.2.40, 58, 147; IV.3.50, 53; V.2.55, 64, 75, 99; V.3.66; V.4.15, 47; *Epil.* 10. *Used as an exclamation independently or adjectively*; — happiness, II.3.13; II.4.6, 18, 19; II.6.9; III.1.30; IV.1.94; IV.2.7, 12, 13, 18, 19; — a bold gravity, IV.2.41; IV.2.52; IV.3.14; V.1.89; V.2.68; V.3.59; V.4.132.
- What.** *rel. pron. or adj.* — woman I may stead that is distrest doth bind me to her, I.1.36; I.1.100, 134; think — beds our slain kings have. — griefs our beds, I.1.

- 140; what care for — thou feel'st not, I.1.180; I.1.181, 185; I.2.70; I'll offer to her — I shall be advised she likes, I.3.16; know not — nor why, I.3.62; I.3.64, 65; I.4.39; be it — it will, II.1.7; II.1.10, 46; II.2.36, 39, 97, 157, 212, 278; II.3.17; ye know — wenches, II.3.39; II.3.58; II.5.54; II.6.22, 29; III.1.121; III.2.37; III.5.33, 83; and — to come shall threaten me, III.6.124; III.6.127, 140, 144; IV.1.48; IV.2.72, 73, 97, 99; and — broken piece of matter soe'er she's about, IV.3.5; learn — maids have, IV.3.78; IV.3.83; V.1.114, 163; V.2.5; she knew — hour my fit would take me, V.2.10; V.3.8, 112, 113; V.4.61, 64, 66, 132, 133.
- Whatever.** *indef. pron. or adj.* II.5.3, 33; V.2.33.
- Wheaten.** *adj.* your — wreath was then nor thrashed nor blasted (= *marriage wreath*), I.1.64; my — garland, V.1.159; — wreath, *Stage dir.*, p. 88.
- When.** *conj. (sometimes adv.)* I.1.98, 147, 168, 175, 177; I.2.21, 47, 85, 97, 115; I.3.19, 50, 51, 53; I.4.22, 26; II.1.11, 12, 41; II.2.138, 140, 218, 227, 251; II.4.7, 21; II.5.39; II.6.27; III.1.67, 87, 106; III.2.21, 28; III.3.40; III.5.37, 56; III.6.4, 11, 28, 74, 82, 307; IV.1.33, 35, 57, 96, 150; IV.2.86, 100, 112, 131, 132, 135, 136; V.1.65; V.2.5, 11, 87; V.3.103; V.4.44, 73, 74.
- Whence.** *conj.* IV.2.71; V.4.75.
- Where.** *adv. (sometimes conj.)* I.1.213; I.2.11, 32, 38, 39, 40, 46, 90; I.3.29, 40, 71; I.4.48; I.5.16; II.2.7, 8, 92, 98, 106, 246; II.3.52, 64, 83; II.6.4, 33; III.2.17; III.4.4; III.5.7, 23, 25, 28, 31, 33; III.6.54, 160; IV.1.32, 83, 101, 109, 141, 142, 147, 148; IV.2.61, 133; IV.3.8, 18, 65; V.1.29, 44; V.3.105, 139.
- Wherever.** *adv.* III.6.255.
- Wherefore.** *adv.* III.5.7.
- Whereon.** *adv.* I.3.77; V.3.5. *See On.*
- Whereto.** *adv.* — he'll infuse power, I.1.73; that — I am going, I.1.103; I.1.171; — she's guilty, V.3.28.
- Whether.** *distrib. pron. and —*, before us that are here (= *whichever of the two*), III.6.293; if my brother now had asked me — I loved, I had run mad for Arcite, IV.2.48.
- Whether.** *conj.* who knows — my brows may not be girt with garlands, II.3.81; IV.1.10.
- Which.** *rel. pron.* I.1.53, 57, 107, 149, 190, 198, 202, 207, 224; I.2.18, 45, 61, 108, 110; I.3.25, 47, 53, 79; I.4.10, 43; II.2.29, 54; the —, III.1.49; (*after such*) III.1.63; III.1.71, 79; III.5.119; III.6.149, 206, 209; IV.1.20, 29; IV.2.80, 126, 129, 132; IV.3.51, 74, 82, 88; V.1.20, 37, 71, 127, 133, 142, 144, 147, 156; V.3.8, 13, 21, 22, 64, 138; V.4.51, 53, 55, 110, 135.
- Which.** *interr. pron.* III.2.32.
- While.** *adv.* I [saw 'em] a —, IV.2.70; V.4.97.
- While.** *conj.* II.1.1; II.5.54.
- Whilst.** *conj.* I.1.163; II.2.14, 49, 61.
- Whine.** *v. i.* piglike he —s, V.4.69.
- Whipstock.** *n.* Phœbus, when he broke his —, I.2.86.
- Whisper.** *n.* turn th' alarm to —s, V.1.81.
- Whisper.** *v. i.* Phœbus, when he broke his whipstock, but —ed to the loudness of his fury, I.2.87.
- Whistle.** *n.* where's your —, master, IV.1.147.
- Whistle.** *v. i.* we may go —, III.5.39.
- White.** *adj.* thy arm as strong as it is —, I.1.80; III.4.22; III.5.26; — bread, III.5.80; IV.2.107; — as chaste, V.1.139; not a hair-worth of —, V.4.51. *See Wanton-white*, IV.2.124.

- White-haired.** *adj.* IV.2.123.
- Whither.** *adv.* II.3.60; III.5.64.
- Who.** *rel. pron.* **Whose, Whom,** *Pro.* 4; I.1.29, 39, 40, *who* [*Qo.* whom] now I know hast, I.1.87; I.1.88, 89, 91, 120; I.2.16, 19, 43, 67, 90, 92; our fate, *who* hath bounded our last minute, I.2.103; I.2.107; I.3.2, 12, 38, 52, 93; I.4.4, 5; III.1.55; III.2.15; III.5.114, 124; III.6.31, 147, 176; *who* (= *whosoever*) wins, I'll settle here, — loses, III.6.307, 308; IV.1.20, 21, 61; V.1.35, 50, 51, 52, 53, 73; *who* hast power, V.1.77; V.1.86, 108, 118, 131, 140, 147; *who* . . . which (*both with same anteced.* darkness), V.3.23; V.3.38; V.4.14, 21, 124; in *whose* end (*anteced.* a day or two), V.4.126; V.4.128. *Ellipsis of relative is frequent.*
- Who.** *interr. pron.* I.2.19; II.2.159, 167; II.3.80; IV.2.33, 70; V.4.21.
- Whole.** *adj.* to blast — armies, II.2.25; III.1.65; a — million of cutpurses, IV.3.31.
- Wholesome.** *adj.* — viands, III.1.84.
- Whoobub.** *n.* [*Qo.*] the — will be all o'er the prison, II.6.35.
- Whoop.** *v. i.* if I —ed, III.2.9 (= *should*).
- Whore.** *n.* to be his — is witless (*see Hopeless*), II.4.5.
- Whosoever.** *indef. rel. pron.* IV.2.154.
- Why.** *adv. i. interrog.* I.2.49; II.2.125, 136, 184, 191, 227, 231, 267; II.3.61; II.4.1; III.2.12; III.5.78; III.6.108, 169; IV.1.32, 51; V.2.30, 88.
- ii. *conjunctive:* I.2.53; know not what nor —, I.3.62; — so, I know not, V.3.74; V.3.102.
- iii. *argumentative:* I.1.170; II.3.27; IV.1.26; V.3.29.
- iv. *exclamatory:* I.3.76; II.2.2; II.2.131; —, what's the matter, II.2.133; III.5.12; —, Timothy, III.5.24; V.1.33; V.2.74; V.3.85.
- Wicked.** *adj.* II.3.6.
- Wide.** *adj.* you are — (*sc.* of the mark = *mistaken*), III.3.45; III.4.23.
- Widow.** *n.* I.1.74; let us be —s to our woes, I.1.166; —s' cries, I.2.81.
- Wife.** *n.* II.2.80, 89, 232; II.3.30; V.1.101. *See Citywife*, IV.3.44.
- Wild.** *adj.* the — air, I.5.6; — rocks, II.3.17; — woods . . . — consciences, III.3.23, 24.
- Wildfire.** *n.* (*Dyce and Skeat conj. for fire*), III.5.52.
- Will.** *n.* sickness in —, I.4.44; woo the —s of men, II.2.101; express — (= *definitive resolve*), III.6.229; to seal his — with (= *determination*), IV.2.87; thine own —, V.1.171; but that your —s have said it, it must be so, V.3.140; his power could give his —, V.4.67.
- Will.** *i. v. t.* I *would* 'em dead, I.4.35; I *would* I were, II.1.6; II.2.236; II.4.27; III.4.12; III.6.20; IV.1.140; IV.2.57.
- ii. *v. i.* a —ing man dies sleeping, II.2.68; II.6.29; to those that *would* and cannot, a rejoicer, V.1.121; even when you — (= *wish*), V.2.87.
- Will.** *v. aux.* how — it shake, *Pro.* 17; I.1.43; you — all devour, I.1.70; he 'll infuse, I.1.73; I.1.101; I'll [*Qo.* Ile] speak anon, I.1.106; I.1.114, 115, 122, 132; II.2.123; II.5.14; III.2.3; — 't [*Qo.* wilt], III.6.35; Coz, I *would* (*sc.* destroy), V.1.23; I'd (*contraction for I would*), V.2.5; if she — be honest (*emphatic*), V.2.22; by this fair hand — I, V.2.86; your sister — (*sc.* go) no further, V.3.11; I should and *would* die too, V.3.144, &c.
- Willer.** *See Wellwiller*, III.5.116.
- Willing.** *adv.* never yet went I so — way (= *willingly*), I.1.104.



- Willow.** *interj.* (*refrain of song*), IV.1.80.
- Win.** *v. t.* I.2.18, 70; II.2.16, 256; you've *won* it, II.5.59; you have *won*, II.5.61; III.6.99; who —s, III.6, 307; IV.2.154; V.3.57; he has *won*, V.3.68, 131.
- Wind.** *n.* but infects the —s with stench of our slain lords, I.1.46; small —s shake him (= *trifles excite him*), I.2.88; east —, II.2.13; west —, II.2.138; rude — never hurt thee, II.2.277; blow — in the breech on us (= *pant behind us in the race*), II.3.47, 78; before the —, III.4.9; the — is fair, IV.1.145; waters that drift —s force to raging, V.3.100.
- Wind.** *adj.* — instruments, V.3.95.
- Wind-fanned.** *adj.* — snow, V.1.140.
- Window.** *n.* II.2.214, 240; the —s are too open, II.2.264, 276; II.3.9.
- Wine.** *n.* the very lees of such . . . exceed the — of others, I.4.30; III.3.28; she swore by — and bread (*the sacramental elements*), III.5.47.
- Wing.** *n.* the left — of the enemy, III.6.75; clap their —s, IV.2.23; black and shining, like ravens' —s, IV.2.84.
- Wink.** *v. t.* if I were there I'd — (= *shut my eyes*), V.3.18.
- Winner.** *n.* the —'s oak (= *garland*), IV.2.137.
- Winning.** *n.* is this —, V.3.138.
- Winter.** *n.* dead cold —, II.2.45; a man of eighty —s, V.1.108.
- Wisdom.** *n.* III.6.242.
- Wise.** *adj.* II.5.64; III.6.222; a — course, IV.1.126; a — man, IV.1.138; — nature, IV.2.7.
- Wish.** *n.* repeat my —es, I.3.1; my —es, II.2.171; II.5.31; III.6.80; I grant your —, III.6.180; V.1.17; have their good —es, V.4.6.
- Wish.** *v. t.* as you — your womb may thrive with fair ones, I.1.27; — great Juno would resume, I.2.21; I.3.3; that may be —ed upon thy head, I.4.3; could — myself a sigh, II.1.42; II.2.17; II.3.76; III.1.95; III.6.20, 40, 99; IV.2.114, 143; — we to be snails (= *very slow*), V.1.42; could — their office to any, V.3.35.
- Wit.** *n.* extremity, that sharpens sundry —s, makes me a fool, I.1.118; reason or — or safety, II.6.12; the libels read of liberal —s, V.1.102.
- Witch.** *n.* marry a leprous —, IV.3.40.
- With.** *prep.* I.1.9, 23, 27, 47; transported — (= *by*) your speech, I.1.55; I.1.61, 79, 86, 102, 105, 109, 142, 150, 154, 158, 183, 202, 212, 228; I.2.13, 34, 53, 73, 74, 97, 107; I.3.34, 42, 43; once — a time, I.3.50; lookt pale — parting, I.3.53; I.3.57, 94; I.4.8, 18; I.5.5, 12; II.1.32; II.2.26, 31, 44, 47, 51, 61, 85, 97, 104, 140, 152, 169, 177, 185, 221; II.3.27, 81; II.5.36; II.6.29, 34; III.1.11, 19, 39, 52, 55, 56, 83, 101, 102; III.3.7, 11, 33, 43; III.4.10; III.5.4, 28, 37, 50, 61, 112, 117, 129, 132, 139; III.6.2, 7, 9, 15, 37, 39, 51, 103, 194, 214, 222, 243, 280, 282, 292; IV.1.54, 73, 74, 127, 146, 150; IV.2.8, 16, 87; IV.5.35; V.1.15; V.4.135, etc.
- Withal.** *prep.* something to paint your pole —, III.5.153; farces every business —, IV.3.7.
- Wither.** *v. i.* the graces of our youths must —, II.2.27.
- Within.** *prep.* II.6.28, 35; III.6.291; IV.2.81; V.2.4, 104; V.3.80.
- Without.** *prep.* I.3.15; I.4.44; II.2.93; III.1.95; III.5.34, 156; III.6.32, 135; IV.2.97; IV.3.4; V.2.93; V.4.5.
- Witless.** *adj.* fan from me the — chaff of, *Prol.* 19. See **Hopeless**, II.4.5.
- Woe.** *n.* I.1.110; —s, I.1.166; II.

- 2.42; cry — worth me, III.6.249.
- Woful.** *adj.* a — and a piteous nullity, III.5.55.
- Wolf.** *n.* III.2.4; I reckon not if the —ves would jaw me, III.2.7, 10.
- Woman.** *n.* I.1.36; speak't in a —'s key, I.1.94; *women* that have sod their infants, I.3.20; II.2.75, 165; II.4.9; a wondrous handsome —, II.5.20; II.5.63; III.3.15; III.5.25, 38; an eel and —, III.5.48; a dainty mad —, III.5.72; III.5.76, 77; I will be — and have pity, III.6.191; III.6.194, 206; you're a right —, sister, III.6.215; III.6.250; IV.1.59; a mortal —, IV.2.10; —'s fancy, IV.2.33; IV.2.36, 128; V.1.106, 107; there were no — worth so composed a man, V.3.85; V.3.142.
- Womb.** *n.* as you wish your — may thrive with fair ones, I.1.27.
- Wonder.** *n.* such a well-found —, II.5.27.
- Wonder.** *v. i.* II.2.133.
- Wondrous.** *adj.* — fair, II.2.148; II.2.151; a — handsome woman, II.5.20.
- Woo.** *v. t.* II.2.76; — the wills of men, II.2.101; III.6.156.
- Wood.** *n.* —s, II.3.50, 53; Dian's —, II.5.51; II.6.3; III.1.10; the wild —s, III.3.23; III.3.40; IV.1.68; direct your course to the —, IV.1.142; a fair — (*see* Notes), IV.1.149.
- Word.** *n.* II.5.29; III.1.104, 116; never a —, III.4.18; hold thy —, Theseus, III.6.136 (= *promise*), III.6.236; the —s she sung, IV.1.63; thy last —s, V.4.88.
- Work.** *n.* my famed —s, *Prol.* 20; I.1.150; to get the soldier —, I.2.23; a noble — in hand, V.1.6.
- Work.** *v. t.* — such flowers in silk, II.2.127.
- World.** *n.* sword that does good turns to the —, I.1.49; the ear o' the —, I.1.134; this —'s light, I.1.143; the tongue o' the —, I.1.227; this —'s a city full of straying streets, I.5.15; all the — in their chamber, II.1.23; II.2.40, 103; this garden has a — of pleasures in 't, II.2.118; II.5.28; III.1.10; darkness lord o' the —, III.2.4; III.4.13, 23; III.6.11, 115, 229; the under — (= *earth*), IV.2.24; another — and a better, IV.3.5; the next —, IV.3.12; V.1.65; whose chase is this —, V.1.131; end o' the —, V.2.72; V.3.118; the —'s joy, V.4.91.
- Worse.** *adj.* — men, II.2.72; 'tis — to me than begging, IV.1.119; IV.3.10.
- Worst.** *adj.* the — is death, II.3.18; have at the —, *Epil.* 10.
- Worship.** *v. t.* II.2.163.
- Worshipper.** *n.* true —s, V.1.35.
- Worth.** *n.* what man [*but*] thirds his own —, I.2.96; such a well-found wonder as thy —, II.5.27. *See* **Hairworth**, V.4.51.
- Worth.** *adj.* appear — two hours' travel, *Prol.* 29; a mark — a god's view, I.4.21; more than Thebes is —, I.4.33; not — the name of villain, III.1.42; — so composed a man, V.3.86.
- Worth.** *v. t.* cry woe — me (= *be-fall*), III.6.249.
- Worthy.** *adj.* — uses of this place, II.2.69; II.2.76, 180, 203, 253; not — life, II.2.269; II.5.29; V.3.142; V.4.87. *Superl.* —iest, I.1.163; truest, —, III.6.165; the —, V.1.17.
- Worthily.** *adv.* II.5.1.
- Wot.** *v. t.* every innocent —s well, I.3.79.
- Wound.** *n.* IV.2.1.
- Wound.** *v. t.* V.3.58.
- Wrath.** *n.* the — of cruel Creon, I.1.40; the promise of his —, I.2.93.
- Wreath.** *n.* your wheaten — (=

- marriage garland*), I.1.64; [*Qo. wreake*] a — of bulrush, IV.1.84, — of roses, V.1.96; victor's —, V.4.79; wheaten —, *Stage dir.*, p. 88.
- Wren.** see a — hawk at a fly, V. 3.2.
- Wrinch.** *v. t.* —ing our holy begging in our eyes (= *rinsing*), I.1.156.
- Wrestle.** *v. i.* —ing strength in reason, I.4.45 [*Qo. wrastle*]; II. 3.74; II.3.76; II.5.3.
- Wrestling.** *n.* [*Qo. wrastling*], II. 3.68.
- Wretched.** *adj.* III.1.27; if we be found we're —, III.6.109.
- Wrinkled.** *adj.* through my tears, like — pebbles in a glassy stream, I.1.112.
- Write.** *i. v. t.* your grief is *written* in your cheek, I.1.109.  
*ii. v. i.* V.2.57.
- Writer.** *n.* the witless chaff of such a — (= *author*), *Prol.* 19.
- Wrong.** *n.* II.2.39; II.6.25; he does no —s, IV.2.134; you're in the — still, V.2.27.
- Wrong.** *adj.* II.5.61.
- Wrong.** *v. t.* suffered your knees to — themselves, I.1.56; V.1.107.
- Ye.** *pron.* (*properly nom., but often accus.*) will — go forward, Cousin, II.2.126; II.2.190, 274, 275; have with —, boys, II.3.27; pleased — [*Qo. thec. Seward conj. ye*], III.5.139; I could wish —, III.6.20; III.6.23; I thank —, III.6.90; *y'* had [= *ye*] best look to her, IV.1.122; I'll warrant —, IV.1.135; between —, V.1.10; betwixt —, V.1.16; if — make a noise, V.2.16; he turns — (= *for ye*) like a top, V. 2.50; how do —, V.2.70; to stay —, *Epil.* 9; any way content —, *Epil.* 13; meant — (= *for ye*), *Epil.* 14, 15. See **You**.
- Yea.** *adv.* III.1.7, 77; V.1.34, 40, 41, 122; V.4.2.
- Year.** *n.* III.1.19; III.5.146; IV. 1.130.
- Yellow.** *adj.* — locks, III.4.20; his head's —, IV.2.103.
- Yes.** *adv.* I.2.31; I.3.54; II.2.122, 128, 155, 162, 175, 184, 188, 198; II.3.62, 65; III.3.20, 23, 38; III.5.37; III.6.78, 299, 301; IV. 1.107, 109, 116, 119, 120, 126, 141; IV.2.57, 121, 151; V.2.19 [*Qo. yet*], 36, 45, 83, 86, 90, 93, 111.
- Yet.** *adv.* (= *still*), *Prol.* 7, 12, 28; I.1.5, 103, 188; I.2.2, 84, 95, 100; I.3.3, 7, 41, 63, 97; I.4.27; II.1.3, 39; II.2.3, 55, 73, 143, 224, 254 (= *hereafter*); II.3.69; II.4.11, 16, 20; II.5.13; II.6.7, 21, 26; III.1.106; III.6.8, 36, 80, 191, 207, 268, 277, 283, 284, 308; IV.1.5, 60, 128; IV.2.1, 11, 30, 41, 62, 79, 89, 107, 119; V.1.196, 125, 144; V.3.41, 47, 58, 101, 106, 113, 123; V.4.44, 82, 87, 89, 114; *Epil.* 3, 11. See **Yes**, V.2.36.
- Yield.** *v. t.* I.3.8; III.6.207; —s compassion, IV.2.132.
- Yoke.** *n.* bear thy —, V.1.95.
- Yonder.** *adv.* II.1.47; III.4.5.
- You.** *pron.* **Your** (*adj.*), **Yours** (*pron.*), *Prol.* 25, 26, 27, 30; I.1. 26, 27, 30, 33, 34, 38, 54, 55, 57, 59, 60, 61, 62, 63, 64, 65, 67, 70, 72, 76, 95, 100, 102, 105, 109, 110, 111, 113, *et passim*.
- Young.** *adj.* II.2.34, 73 [*Qo. yong*]; II.2.251; — wench, II.4.12; — handsome man, II.4.14; II.5.18; bright — virgin, II.5.35; III.3. 40; the straight — boughs, III. 6.243; a tall — man, IV.1.82; — Palamon, IV.1.116, 117; all the — maids, IV.1.124; — handsome man, IV.2.3; — maids, IV.2.11; — prince, IV.2.14; — maid, IV.2.40; — sir her friend, IV.3.66; —'st, V.1.57; — lays of love (= *pertaining to youth*), V.1.89; — fair feere, V.1.116; V.4.10; a — handsome wench, *Epil.* 6.
- Youth.** *n.* sully our gloss of —, I.2.

5; the hardy — strive for the games, II.2.10; the graces of our —s (*abstract*) must wither, II.2.27; — and nature, II.2.40; the seas swallow their —, II.2.88; II. 2.241; unspotted —, IV.2.59; V.1.86.  
 Zeal. *n.* Love's provocations, —, a mistress' task, I.4.41.

## ABBREVIATIONS.

*Editions collated marked \*.*

- \* Q. or Qo. Quarto, 1634.  
 \* F. or F2. B. and F. 2nd Fol. 1679. } Denoted by O. Edd. when  
 \* T. or Ed. 1711. Tonson's ed. 7 vols. } they agree.  
 \* S. or Ed. 1750. (Se. =) Seward, (Sy. =) Sympson, (Th. =) Theobald's ed. 1750.  
 Heath. Heath's MS. notes, quoted by Dyce.  
 \* C. or Edd. 1778. Colman, or the Editors, (or ed., the edition) of 1778.  
 Mason. Comments by Monck Mason, 1798.  
 \* C. 1811. Reprint of C. 1778, 4 vols.  
 \* W. Weber's ed. 1812.  
 \* K. ('41). Knight's first ed. of the "Pictorial Shakspeare," 1838—41.  
 \* D. ('46). Dyce's first ed. of B. and F. 1843—6.  
 \* Ty. Tyrrell's Shakespeare. "Doubtful Plays," 1 vol. *s. a.*  
 Sid. Walker. Critical Examination of the Text of Shakespeare, 1860.  
 \* K. ('67). Knight's "Pictorial," second ed. 1867.  
 \* D. ('67). Dyce's Sh., second ed. 1867.  
 \* Sk. Skeat's ed. 1875.  
 \* D. ('76). Dyce's Sh., third ed. (vol. viii.), 1876.  
 D. (67, '76) shews that both have the same reading.  
 K. shews that Knight's readings are the same in both his edd.  
 D. shews that Dyce's readings are the same in all his edd.

☞ Since the publication of my text and notes, editions of the play by the Rev. H. N. Hudson and Mr. W. J. Rolfe have appeared in U.S. America. My finally-revised text (modern spelling) is in the "Leopold" Shakspeare. Where similar readings differ only in *immaterial* points of spelling or type, I have given this revised text spelling as in the oldest of the several editions; but in the Concordance I have modernised *all* spelling for simplicity of reference. The numbers of the lines in both Quarto Reprint and Revised Text are given when necessary. Thus, V. iii. 83/95 may be read: Act V., scene iii. line 83 in Revised text (metrical) line 95 in Reprint (literal).

## ADDENDA AND CORRIGENDA.

## PART I.: REVISED TEXT AND NOTES.

- Page 2, line 6. *For nights read night's*
- p. 4, l. 28. *For Now, for read Now for*
- p. 5, l. 56. The numbering of the lines of this scene from l. 54 is wrong.  
L. 56 should be 55, and so on to end. The numbering of references  
at foot and at the end should be corrected to correspond. See below  
73/104.
- p. 6, l. 70. *For devoure read devoure !*
- p. 7, l. 105. *For Heart deepe read Heart-deepe*
- p. 13, l. 33. *For toyle read toyle,*
- p. 13, l. 39. *For good read good,*
- p. 14, l. 62. *For Creon. read Creon ?*
- p. 14, l. 69. men service. *Perhaps we should read men' service*
- p. 15, l. 89. *For shake him ! read shake him.*
- p. 15, l. 104. *For warres read warre's*
- p. 15, l. 108. *For quarter carrier read quarter-carrier*
- p. 16, ll. 12, 16. The type of these marginal numbers defective.
- p. 17, l. 43. *For cunning read cunning,*
- p. 18, l. 54. *For Yes read Yes.*
- p. 19, l. 80. *For importments read importment's*
- p. 20, l. 13. *For heavens read Heaven's*
- p. 21, l. 41. *For Loves' read Love's*
- p. 21, l. 41. *Footnote. For Loves' read Love's*
- p. 22, l. 9. *Act II. For Sir I read Sir, I*
- p. 27, l. 104. *For time read Time*
- p. 33, l. 262. *For life. read life ?*
- p. 35, l. 32. *For to morrow-night read tomorrow night*
- p. 37, l. 4. *Scene 4. Insert marginal number of line 4.*
- p. 39, l. 7. gave me life. *Perhaps we should read my, as Seward con-  
jectured.*
- p. 40, l. 35. *observe. Possibly deserve (as Footnote).*
- p. 41, l. 5. *For plane read plain ; note Qo. plane at foot. Compare H. 8,  
V.5.54.*

- p. 45, l. 63. *Read* a place, which well
- p. 45, l. 69. *For* tyde *read* tyde.
- p. 55, l. 77. *For* else *read* else.
- p. 56, l. 95. *Read* Stay, and edifie !
- p. 57, l. 131. *Footnote.* *beast-eating*] O. Edd.
- p. 57, l. 137. *For* forth ; and *read* forth, and
- p. 58, l. 13. *For* Therefore, *read* therefore,
- p. 58, l. 16. *For* So, love *read* So love
- p. 61, l. 87. *For* sword *read* sword :
- p. 72, l. 85. *For* fresh water-flowers *we might read* fresh-water flowers, *but the former seems better.*
- p. 73, l. 104. May you never more enjoy the light *should be numbered* 104. *The numbering is therefore wrong from this to end of scene. So in notes at foot and at end. In the Concordance and Introduction the references are to the corrected numbering.*
- p. 79, l. 104. *For* Hard hayr'd, *read* Hard-hayr'd, and *for* thicke twind *read* thicke-twin'd.
- p. 81, l. 28. *For* shrowd *read* shrewd, and *note* *Qo.* shrowd *at foot.*
- p. 82, l. 48. *For* garden house. *read* garden-house.
- p. 82, l. 59. *For* state *perhaps read* 'state cf. II. i. 10 (*as footnote*).
- p. 86, l. 79. *Footnote.* *After* S. etc. To weep. *insert* (probably right).
- p. 91, l. 24. Pray bring her in *should be numbered line* 24, And let's . . . tell her *line* 25, and so on to end of scene. *Correct notes at foot and at end to correspond. See above 73/104.*
- p. 93, l. 84. *For* too corse *read* two coarse, and *note spelling* corse *at foot as* *Qo.* corse.
- p. 94, l. 110. *For* will we *read* will we.
- p. 97, l. 62. *For* migh *read* might
- p. 98, l. 88. *For* values shortness *I am now inclined to prefer the reading of* *Edd.* 1778, value's shortness, *as being simpler. Add this remark to note, p. 165, and make the change in the text and footnote, p. 98, retaining the comma after* disparity
- p. 104, l. 92. I've told my last hour. *Perhaps this is right, cf. II. ii. 42 ; perhaps we should read* toll'd, *from* toll. *As the* *Qo.* told *makes good sense I retain it. (Add this to Notes at end.)*
- p. 107, l. 29. *Add* Shirley, prol. *The Brothers* (two hours).
- p. 119, l. 139/149. *Add* : cf. Peele's *Battle of Alcazar*, quoted in Singer's *Sh.*, vii. 422.
- p. 126, l. 88/98. *Omit the reference to* *Cymbeline*, and *insert* :—Professor E. Dowden has kindly pointed out to me the true meaning of this sentence : *small winds*, i. e. trifling causes, *shake* or excite, *him*.
- p. 127, l. 67/77. *At end of note insert* : Perhaps *oh* is only meant for the actor *to sigh*, and hence may have no metrical value. Cf. l. 56 : 'she I sigh and spoke of'
- p. 135, l. 179. *Read* : I love her ; *for* love her ;

- p. 139, l. 13. *chop on*] seems to mean happen on, rather than "exchange, make an exchange" [Skeat].
- p. 141, l. 29. *For Cf. I. i. 155 read Cf. I. i. 139/155.*
- p. 147, l. 58. *Cancel ?mettle. and insert:* See Halliwell, *Arch. Dict.* s.v. 'nettle.' (q. in Concordance).
- p. 148, l. 125. *Cancel note and read:* Gerrold offers up his 'penner' or "case for holding pens" (Weber), as a symbol of his literary efforts, dedicated to Theseus.
- p. 164, l. 66. *After attention to business add:* see Concordance s. v. Miller's Mare.

☞ The errors in the text (corrected above) are chiefly due to my having had to print it from the Quarto types, which needed about 8 alterations in each line to form the revised text. The Quarto reprint and F2 collation are, so far as I can test them, perfectly accurate.

H. L.

*Baroda, India.*  
*Sept. 1883.*

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1. Admission to the Meetings of the Society, including the Annual Musical Entertainment (see p. 5).
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3. The Society's Publications for the year (usually three volumes). N.B.—*All back Publications are in stock, and can be had in their yearly sets, at a guinea a year; so that members wishing a complete set from the beginning can make it up at once or by degrees, as is most convenient to them* (see p. 6).

## THE FOUNDER'S PROSPECTUS OF NOV. 1873 (REVISED).

To do honour to SHAKSPERE<sup>1</sup>, to make out the succession of his plays, and thereby the growth of his mind and art; to promote the intelligent study of him, and to print Texts illustrating his works and his times, this *New Shakspeare Society* was founded in the autumn of 1873.

It was then a disgrace to England, that while Germany could boast of a Shakspeare Society which had gathered into itself all its country's choicest scholars, England was then, and had for 20 years been, without such a Society. It was a disgrace, again, to England that even then, 257 years after SHAKSPERE's death, the study of him had been so narrow, and the criticism, however good, so devoted to the mere text and its illustration, and to studies of single plays, that no book by an Englishman existed which dealt, in any worthy manner with SHAKSPERE as a whole, which tracked the rise and growth of his genius from the boyish romanticism or the sharp youngmanishness of his early plays, to the magnificence, the splendour, the divine intuition, which mark his ablest works. The profound and generous "Commentaries" of Gervinus<sup>2</sup>—an honour to a German to have written, a pleasure to an Englishman to read—was then the only book known to me that came near the true treatment and the dignity of its subject, or could be put into the hands of the student who wanted to know the mind of SHAKSPERE. (But this is so no longer. Thanks to the work of our new Society and some of its Members, we have at last, by English men, works dealing worthily with the development of our great English poet's art and mind.) I was from the first convinced that the unsatisfactory result of the long and painful study of SHAKSPERE by so many prior English scholars — several, men of great power and acuteness — arose mainly from a neglect of the only sound method of beginning that study, the chronological one.<sup>3</sup> And this was why I founded the new Society on the basis of Shakspeare's chronology. Unless a man's works are studied in the order in which he wrote them, you *cannot* get at a right understanding of his mind, you cannot follow the growth of it. This had been specially brought home to me by my work at Chaucer. Until I saw that his *Pity* was his first original work, the key of his life was undiscovered; but that found, it at once opened his treasure-chest, the rest of the jewels he has left us were at once disclosed in their right array, the early pathetic time of his life made clear, its contrast with the later humorous one shown, and, for the first time these 470 years, the dear old man stood out as he was known in Wycliffe's time. Something of this

<sup>1</sup> This spelling of our great Poet's name is taken from the only unquestionably genuine signatures of his that we possess, the three on his will, and the two on his Blackfriars conveyance and mortgage. None of these signatures have an *e* after the *k*; four have no *a* after the first *e*; the fifth has the overline open-topped *a* (or *u*) which is the usual contraction for *ra*, but must here have been meant for *re*. The *a* and *e* had their French sounds, which explain the forms 'Shaxper', &c. Though it has hitherto been too much to ask people to suppose that SHAKSPERE knew how to spell his own name, I hope the demand may not prove too great for the imagination of the Members of the New Society.

<sup>2</sup> Miss Bunnett's translation, with an Introduction by myself, is published by Smith and Elder, 12s. Mr H. N. Hudson's 'Shakespeare: his Life, Art, and Character' (Sampson Low and Co.), with comments on

twenty-five of his best Plays, is one of the best original commentaries of its kind in English that I know. Mrs Jamieson's *Characteristics of Women* (5s.) has some most subtle and beautiful studies of Shakspeare's chief woman-creations. See too Prof. Dowden's able and interesting *Mind and Art of Shakspeare* (12s.); his even more valuable *Shakspeare Primer* (1s.); Mr H. P. Stokes's Prize-Essay on the Chronology of Shakspeare's Plays (6s.). My own views of Shakspeare's four Periods, and the Groups of, and Links between, his Plays, are given in my Introduction to the *Leopold Shakspeare*, Cassell and Co., 10s. 6d.

<sup>3</sup> The ordinary editions put the Plays higgledy-piggledy; often, like the Folio, beginning with Shakspeare's almost-last play, the *Tempest*, and then putting his third or fourth, the *Two Gentlemen of Verona*, next it. No wonder readers are all in a maze.

kind must take place in the mind of every one who will carefully and reverently follow SHAKSPERE'S steps on his way up to the throne of Literature, where he, our English poet, sits, the glory not of our land alone, but of the world.

Dramatic poet though SHAKSPERE is, bound to lose himself in his wondrous and manifold creations; taciturn "as the secrets of Nature" though he be; yet in this Victorian time, when our geniuses of Science are so wresting her secrets from Nature as to make our days memorable for ever, the faithful student of SHAKSPERE need not fear that he will be unable to pierce through the crowds of forms that exhibit SHAKSPERE'S mind, to the mind itself, the man himself, and see him as he was; while in the effort, in the enjoyment of his new gain, the worker will find his own great reward.

Fortunately for us, SHAKSPERE has himself left us the most satisfactory—because undesigned—evidence of the growth in the mechanism of his art, in the gradual changes in his versification during his life, changes that must strike every intelligent reader, and which I cannot at all understand the past neglect of. To cite only one such change, that from the sparing use of the unstopt line to the frequent use of it<sup>1</sup>:—a test which, when applied to three of SHAKSPERE'S unripest, and three of his ripest (though not best) plays, gives the following result,—

Earliest Plays.	Proportion of unstopt lines to stopt ones.	Latest Plays.	Proportion of unstopt lines to stopt ones.
Loues Labour's Lost	1 in 18·14	The Tempest	1 in 3·02
The Comedy of Errours	1 in 10·7	Cymbeline King of Britaine	1 in 2·52
The two Gent. of Verona	1 in 10·	The Winter's Tale	1 in 2·12

surely shows its exceeding value at a glance, though of course it alone is not conclusive. Working with this and other mechanical tests—such as Mr Spedding's, of the pause, of double endings (or redundant final syllables), of the weak ending in *as, in, &c.* (including light endings), the use of rymes, Alexandrines, &c.—we can (I said in 1873), without much trouble, get our great Poet's Plays into an order to which we can then apply the higher tests of conception, characterization, knowledge of life, music of line, dramatic development, and imagination, and see in how far the results of these tests coincide with, or differ from, those of the former ones; whether the conscious growth of power agrees or not with the unconscious change of verse.

Having settled this, we can then mark out the great Periods of SHAKSPERE'S work—whether with Gervinus and Delius we make Three, or, guided by the verse-test, with Bathurst, we make Four, or with other critics Five, and define the Characteristics of each Period.<sup>2</sup> We can then put forth a Student's Handbook to SHAKSPERE, and help learners to know him. But before this, we can lay hand on SHAKSPERE'S text, though here, probably, there will not be much to do, thanks to the labours of the many distinguished scholars who have so long and so faithfully workt at it. Still, as students, we should follow their method. First, discuss the documents: print in parallel columns the Quarto and Folio copies of such plays as have both, and determine whether any Quarto of

<sup>1</sup> Here are two extreme instances. The early one has a stop at the end of every one of its first 16 lines. The late one has only 4 end-stopt lines. (See the late C. Bathurst's 'Differences of Shakspeare's Versification at different Periods of his Life,' 1857.)

(Early) *Loues Labour's lost*, iv. 3 (p. 135, col. 1, Booth's reprint) (Late) *The Tragedie of Cymbeline*, iv. 2 (p. 388, col. 2, Booth's reprint)

*Ber.* O 'tis more then neede,  
Haue at you then, affections men at armes;  
Consider what you first did swaere vnto:  
To fast, to study, and to see no woman:  
Flat treason against the kingly state of youth.  
Say, Can you fast? your stomacks are too young:  
And abstinence ingenders maladies.  
And where that you haue vow'd to studie (Lords),  
In that each of you haue forsworne his Booke.  
Can you still dreame and pore, and thereon looke?  
For when would you, my Lord, or you, or you,  
Haue found the ground of studies excellence,  
Without the beauty of a womans face?  
From womens eyes this doctrine I deriue:  
They are the Ground, the Bookes, the Achadems,  
From whence doth spring the true *Promethean* fire.

*Bel.* No single soule  
Can we set eye on: but in all safe reason  
He must haue some Attendants. Though his H[um]or  
Was nothing but mutation, I, and that  
From one bad thing to worse: Not Frenzie, Not  
absolute madnesse could so far haue rau'd  
To bring him heere alone: although perhaps  
It may be heard at Court, that such as wee  
Caue heere, hunt heere, are Owt-lawes, and in time  
May make some stronger head, the which he hearing,  
(As it is like him) might breake out, and swaere  
Heel'd fetch vs in; yet is't not probable  
To come alone, either he so vndertaking,  
Or they so suffering: then on good ground we feare,  
If we do feare this Body hath a taile  
More perillous then the head.

<sup>2</sup> The doubtful Plays like *Hen. VI*, *Titus Andronicus*, *Pericles* (of which Mr Tennyson has convinced me that Shakspeare wrote at least the parts in which *Pericles* loses and finds his wife and daughter: see a print of them in the *New Shakspeare Society's Transactions*, Part 1), *The Two Noble Kinsmen* (see *West. Rev.*, April, 1847,

and the second Paper in the Appendix to the *New Shakspeare Society's Transactions*, 1874, Part 1), &c., could be discuss't here. The Plays just mention'd will be edited for the Society. The Sonnets and Minor Poems will be discuss't in their chronological order with the Plays.

each Play, or the Folio, should be the basis of its text,<sup>1</sup> with special reference to *Richard III*. Secondly, discuss all the best conjectural readings, seeking for contemporary confirmations of them; and perhaps drawing up a Black List of the thousands of stupid or ingeniously fallacious absurdities that so-called emenders have devised. Thirdly, led by Mr Alexander J. Ellis, discuss the pronunciation of SHAKSPERE and his period, and the spelling that ought to be adopted in a scholars'-edition of his Plays, whether that of the Quartos or Folio,<sup>1</sup> or any of SHAKSPERE'S contemporaries. It is surely time that the patent absurdity should cease, of printing 16th- and 17th-century plays, for English scholars, in 19th-century spelling. Assuredly the Folio spelling must be nearer SHAKSPERE'S than that; and nothing perpetuates the absurdity (I imagine) but publishers' thinking the old spelling would make the book sell less. Lastly, we could (unless we then found it needless) nominate a Committee of three, two, or one, to edit SHAKSPERE'S *Works*, with or without a second to write his *Life*.

The above, the main work of the Society, will be done as in ordinary Literary and Scientific Societies, by Meetings, Papers, and Discussions; the Papers being shorter, and the Discussions much fuller, than in other bodies. The Society's first Meeting was held on Friday, March 13, 1874, at 8 P.M., at University College, Gower Street, London, W.C., as the Committee of the Council of the College have been good enough to grant the use of the College rooms to the *New Shakspeare Society* at a nominal charge, to cover the cost of gas and firing. Offers of Papers to be read at the Society's Meetings are wisht for, and should be made to the Director. The Papers read will be issued as the Society's *Transactions*, and will form *Series 1* of the Society's Publications.

The second part of the *New Shakspeare Society's* work will be the publication of—**2.** A Series of SHAKSPERE'S Plays, beginning with the best or most instructive Quartos, both singly, and in parallel Texts with other sketch-Quartos or the Folio, when the Play exists in both forms; and when not, from the Folio only. This Series will include *a.* Reprints of the Quartos and first Folio; *b.* trial-editions of the whole of *Shakspeare's Plays* in the spelling of the Quarto or Folio that is taken as the basis of the Text. **3.** A Series of the *Originals and Analogues of Shakspeare's Plays*, including extracts from North's Plutarch, Holinshed, and other works used by him; **4.** A short Series of *Shakspeare-Allusion Books*, contemporary tracts, ballads, and documents alluding-to or mentioning SHAKSPERE or his works; **5.** A Selection from the *Contemporary Drama*, from Garrick's Collection, &c.; **6.** *Works on Shakspeare's England*, such as Harrison's celebrated *Description of England*, W. Stafford's *Complaint*, &c.; **7.** A chronological Series of English *Mysteries, Miracle-Plays, Interludes, Masks, Comedies, &c.*, up to Shakspeare's time; **8.** *Miscellanies*, including (at Mr Tennyson's suggestion) some facsimiles of Elizabethan and Jacobite handwritings, to show what letters would be most easily mistaken by printers; and (at the late "George Eliot's" suggestion) reprints of last-century criticisms on SHAKSPERE, to show the curious variations in the history of opinion concerning him; besides other occasional works.

The Society's *Transactions* will be in 8vo; its *Texts* will be issued in a handsome quarto, the quarto for Members only; but as the Society's work is essentially one of popularization, of stirring-up the intelligent study of SHAKSPERE among all classes in England and abroad, all such publications of the Society as the Committee think fit, will be printed in a cheap form, for general circulation.

The Presidency of the Society will be left vacant till one of our greatest living poets sees that his duty is to take it.<sup>2</sup> A long list of Vice-Presidents is desired, men eminent in Literature, Art, Science, Statesmanship or rank, as well to do honour to SHAKSPERE, as to further the work of the Society on him. I hope for a thousand members—many from our Colonies, the United States, and Germany; so that the Society may be a fresh bond of union between the three great Teutonic nations of the world. I hope our *New Shakspeare Society* will last as long as SHAKSPERE is studied. I hope also that every Member of the Society will do his best to form Shakspeare Reading-parties, to read the Plays chronologically, and discuss each after its reading, in every set of people, Club or Institute, that he belongs to: there are few better ways of spending three hours of a winter evening indoors, or a summer afternoon on the grass. Branch Societies, or independent ones in union with us, should also be formed to promote these Readings, and the general study of SHAKSPERE, in their respective localities. To such Societies as wish it, proofs of the Papers to be read in London will be sent in advance, so that each such Society can, if it pleases, read at each of its Meetings the same Paper that is read at the Parent Society on the same night.

The Society will be managed by a Committee of Workers, with power to add to their number. The first Director will be myself, the Founder of the Society. Its Treasurer is S. L. Lee, Esq., 26, Brondesbury Villas, N.W.; its Honorary Secretary, Kenneth Grahame, Esq., care of

<sup>1</sup> In the first Trial-editions of the Plays in Quarto for the Society, the spelling of the text adopted as the basis of the edition, whether Quarto or Folio, will be followed.

<sup>2</sup> On March 12, 1879, MR ROBERT BROWNING accepted the post of President.

Trübner & Co., 57, Ludgate Hill, London, E.C.; its Bank, the Alliance Bank, Bartholomew Lane, London, E.C.; its printers, Messrs Clay and Taylor, Bungay, Suffolk; and its publishers, Messrs Trübner and Co., 57 and 59, Ludgate Hill, E.C.

The subscription (which constitutes Membership, without election or payment of entrance-fee) is a Guinea a year, payable on every first of January to the *Honorary Secretary*, Kenneth Grahame, Esq., care of Trübner & Co., 57, Ludgate Hill, London, E.C., by cheque, or Money Order payable at the Chief Office, E.C. The first year's subscription is now due. No publications can be supplied to Members before payment of their Subscriptions. Inquiries or complaints should be made to the Hon. Secretary, who invites suggestions and communications of interest.

United States Members pay \$5.25 a year (to Mr Grahame, or) to Prof. F. J. Child, Harvard College, Cambridge, Massachusetts, the Society's *Honorary Secretary* for the United States of America.

November, 1873.

FREDERICK J. FURNIVALL,  
3, St George's Square, Primrose Hill, London, N.W.

### SOCIETIES IN UNION:

CANADA: The Shakespeare Club, Montreal, Canada. *Hon. Sec.*, R. W. BOODLE, Esq.

AUSTRALIA: The Melbourne Shakspeare Society. *President*, Prof. E. E. MORRIS.

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*President*, Miss V. O. WARDLAW.

*Hon. Sec. for the United States*: Prof. F. J. CHILD, Harvard College, Cambridge, Massachusetts (to whom Subscriptions, \$5.25 a year, may be paid).

### LIST OF PAPERS

TO BE READ AT THE NEW SHAKSPERE SOCIETY'S MEETINGS, AT UNIVERSITY COLLEGE, GOWER ST, W.C., ON THE SECOND FRIDAY OF EVERY MONTH, FROM OCT. 1884, TO JUNE 1885, AT 8 P.M.

100th Meeting; October 24, 1884. Shakspeare's Garden of Girls. By Miss Leigh-Noel. § I. Hot-house Plants:— Juliet, Imogen, Isabella, Ophelia, &c.

101st Meeting; November 14. Shakspeare's Garden of Girls. By Miss Leigh-Noel. § II. Hardy Blossoms:— Rosalind, Beatrice, Viola, &c.

102nd Meeting; December 12. Shakspeare's Garden of Girls. By Miss Leigh-Noel. § III. Wild Flowers:— Perdita, Miranda, &c.

103rd Meeting; January 16, 1885. On the Authorship of *Henry VIII*, by Robert Boyle, Esq.

104th Meeting; February 13. On Shakspeare's use of the Extra Syllable and run-on Line, by Miss Grace Latham.

105th Meeting; March 13. On Shakspeare's Comedies, by Sidney L. Lee, B.A.

106th Meeting; April 10. A Paper by Prof. Storojenko or Frank A. Marshall, Esq.

107th Meeting; May 8. *Musical Evening*. A Third Selection of Shakspeare Madrigals, Glees, and Songs, in chronological order (different from those sung at the Society's 'Musical Evenings' in 1883 and 1884), under the direction of Mr J. Greenhill, choirmaster at the Rev. H. R. Haweis's church. (*This Meeting will be held in the Botany Theatre.*)

108th Meeting; June 12. On "Such harmony is in immortal Soules," by Frank Carr, Esq.

Offers of other Papers, and of Scraps, are desired, and should be made to the Director, Mr FURNIVALL, 3, St George's Square, Primrose Hill, London, N.W.

## PUBLICATIONS OF THE NEW SHAKSPERE SOCIETY.

\*.\* The following publications of the NEW SHAKSPERE SOCIETY are kept in stock, and can be had for a guinea the yearly set, on application to the Hon. Secretary.

## For 1874 (One Guinea):

- Series I. Transactions.** 1. Part I, containing 4 Papers, editions of the genuine parts of *Timon* and *Pericles*, and details of that of *Henry VIII*, &c.  
**Series II. Plays.** The 1597 and 1599 Quartos of *Romeo and Juliet*, in *a.* simple Reprints; *b.* Parallel Texts, by P. A. Daniel [*b.* presented by H.R.H. Prince Leopold, Duke of Albany].  
**Series IV. Shakspeare Allusion-Books.** 1. Part I. 1592-8 A.D. (Greenes Groatesworth of Wit, 1592; Chettle's 'Kind-Harts Dreame,' 1593; five sections from Meres's *Palladis Tamia*, 1598, &c.); ed. C. M. Ingleby, LL.D.

## For 1875 (One Guinea):

- Series I. Transactions,** 2, 3. 1874, Part II; 1875-6, Part I, Containing Papers by the late Messrs Simpson, and Spedding, and by Profs. Ingram and Delius, &c., with Reports of Discussions.  
**Series II. Plays.** 4. A revised Edition of the second, or 1599, Quarto of *Romeo and Juliet*, collated with the other Quartos and the Folios; edited by P. A. Daniel, Esq., with Notes, &c. 5, 6. *Henry V*, *a.* Reprints of the Quarto and Folio, edited by Dr Brinsley Nicholson.  
**Series III. Originals and Analogues.** 1. Part I. *a.* The Tragical History of Romeus and Juliet, written first in Italian by Bandell, and nowe in Englishe by Ar[thur] Br[ooke], 1562; edited by P. A. Daniel, Esq. *b.* The goodly hystory of the true and constant loue between Rhomeo and Julietta; from Painter's *Palace of Pleasure*, 1567; edited by P. A. Daniel, Esq.

## For 1876 (One Guinea):

- Series II. Plays.** 7, 8. *The Two Noble Kinsmen*, by Shakspeare and Fletcher; *a.* A Reprint of the Quarto of 1634; *b.* a revised Edition, with Notes, by Harold Littledale, Esq., B.A., Trinity College, Dublin. (*The latter presented by Richard Johnson, Esq.*)  
**Series VI. 2. a.** *Tell-Trothes New-yeares Gift*, 1593, with *The passionate Morrice*. *b.* John Lane's *Tom Tell-Troths message, and his Pens Complaint*, 1600. *c.* Thomas Powell's *Tom of all Trades, or the Plaine Pathway to Preferment*, 1631. *d.* *The Glasse of Godly Loue*, [1569]. (*Presented by 3 Members of the Society.*) Edited by F. J. Furnivall, M.A.  
 3. William Stafford's *Examination of certeyne Complaints in these our Days*, 1581; ed. F. D. Matthew and F. J. Furnivall. (*Presented by the Rt. Hon. the Earl of Derby.*)  
 4. Phillip Stubbes's *Anatomic of Abuses*, 1 May, 1583; Part I, § 1; ed. F. J. Furnivall.  
**Series VIII. Miscellanies.** 1. Prof. Spalding on *The Two Noble Kinsmen*, and the Characteristics of SHAKSPERE'S style (1833). With Memoir by Dr Hill Burton, and Forewords by F. J. Furnivall.

## For 1877 (One Guinea):

- Series I. Transactions.** 4. Part II. for 1875-6, containing Papers by Prof. Delius, Miss J. Lee, &c., Time-Analyses of the *Merchant of Venice*, *Othello*, &c., Brutus's and Antony's speeches over Cæsar's corpse, from the *Englisht Appian's Chronicle*, &c.  
**Series II. Plays.** 9. *Henry V*, Parallel-Texts of the First Quarto (1600) and First Folio (1623) editions, edited by Brinsley Nicholson, M.D., with an Introduction by P. A. Daniel, Esq.  
**Series VI. Shakspeare's England.** 1. William Harrison's *Description of England*, 1577, 1587, edited from its two versions by Fredk. J. Furnivall, M.A. Part I, with an enlarged copy of Norden's Map of London by van den Keere, 1593, and Notes on it by H. B. Wheatley, Esq.

## For 1878 (One Guinea):

- Series I. Transactions.** 5. Part I, for 1877-9, containing Papers by Mr Spedding, Mr Rose, &c.  
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**Series VIII. Miscellanies.** 2. Robert Chester's *Love's Martyr*, 1601, in which Shakspeare's lines on the 'Phoenix and Turtle' were first publisht, edited by the Rev. A. B. Grosart, LL.D.

## For 1879 (One Guinea):

- Series I. Transactions.** 6. Part II. for 1877-9, Mr Daniel's Time-Analyses of Shakspeare's Plots.  
**Series IV. Allusion-Books.** 2. *Shakspeare's Centurie of Praise*, the 2nd edition, by C. M. Ingleby, LL.D., and Miss L. Toulmin Smith. (*Presented mainly by Dr Ingleby.*)  
**Series VI.** 6. Stubbes's *Anatomic of Abuses* (in Dress and Manners), Part I, Section 2, with extracts from his Life of his Wife, 1591, and other Works, with many woodcuts: ed. F. J. Furnivall, M.A.

## For 1880 (One Guinea):

- Series I. Transactions.** 7. Part III. for 1877-9, Papers by Miss Phipson, Mr Ruskin, &c.  
**Series II. Plays.** 10. *Henry V*: *c.* a revised edition of the Play, by Walter G. Stone, Esq.  
**Series VI. Shakspeare's England.** 7. *The Rogues and Vagabonds of Shakspeare's Youth*, ed. by E. Viles and F. J. Furnivall. (*Presented by Mr Furnivall.*)

## For 1881 (One Guinea):

- Series I. Transactions.** 8. Part I, for 1880-2, Papers by Dr B. Nicholson, Dr Tanger, &c.  
**Series VI. Shakspeare's England.** 8. Harrison's *Description of England*, 1577, 1587. Part III, with Engravings, and a Paper on Elizabethan Houses by W. Niven; ed. F. J. Furnivall.  
**Series VI. Shakspeare's England.** 9. A Cromo-foto-lithograf of Old London Bridge, ab. 1600 A.D., as SHAKSPERE saw it, from the unique original (the earliest full Western view extant) in Pepys's Library, Magdalen College, Cambridge.

*For 1882 (One Guinea):*

- Series VI.** *Shakspeare's England*, 10. A Platinotype of the Stratford Bust of SHAKSPERE.  
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*For 1883 (One Guinea):*

- Series VI.** *Shakspeare's England*, 11, 13. A Cromo-foto-lithograf of SHAKSPERE'S Monument in Stratford Church, printed by W. Griggs & Son.<sup>1</sup> A copy, by Dawson's Fotograving process, of the Droeshout [Droozhowt] Portrait of SHAKSPERE.  
**Series II.** *Plays*. 11. *Cymbeline*: a Reprint of the Folio, 1623, with collations by W. J. Craig, M.A.  
**Series II.** 12, 13, 14. *The Old-Spelling Shakspeare*. Division I. *The Comedies*, vol. 1, ed. by F. J. Furnivall and W. G. Stone. [To be ready in December, 1884.]

*For 1884 (One Guinea):*

- Series I.** *Transactions*, 9. Part II for 1880-5. Papers by Dr Landmann, the Rev. W. A. Harrison, Miss Grace Latham, &c. [Issued.]  
**Series VIII.** *Miscellanies*, 3. A List of all the Songs and Passages in SHAKSPERE which have been set to Music. Compiled by J. Greenhill, the Rev. W. A. Harrison, and F. J. Furnivall: the Words in Old Spelling, from the Quartos and First Folio, edited by F. J. Furnivall and W. G. Stone.<sup>2</sup> [Issued.]  
**Series VIII.** *Miscellanies*, 4. Critical and Historical Program of the Music given at the Society's 2nd Annual Musical Entertainment on Friday, May 9, 1884. By James Lecky, Esq.<sup>2</sup> [Issued.]  
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<sup>1</sup> All the Society's stock of the Cromo of the Stratford Bust was burnt at the fire at Mr Griggs's in June, 1883. They cannot therefore be supplied to new members.

<sup>2</sup> The first issues of these books, which were sent out in a hurry to be in time for the Society's Entertainment, are canceled by the Revised issues since circulated.

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