

This shows great appreciation of the authorised practitioners, and although the King's objections were overcome, we must remember that even the most philosophic and best qualified amongst us are apt to turn to any quack if "our most learned doctors leave us."

The "congregated college" doubtless refers to the College of Physicians. The calling in of this irregular female practitioner is partly explained by remembering that in Elizabethan times the physician, in order to save his own reputation, was very apt to give up attending his patient and cease all efforts at relief as soon as he thought the case was incurable. This custom still lingers in some parts of Europe.

It is pointed out by L. M. Griffiths that these quacks and medical mountebanks are found in the earlier plays and that the first practitioner of medicine for whom Shakespeare does not entertain contempt is the physician in *King Lear*. Now *King Lear* was written about 1616; and, as I have already pointed out, Shakespeare's daughter Susanna was married in 1607 to Dr. Hall, whose position and worth would give the poet the basis for depicting a respectable physician. The consideration and respect given to him by Lear's good daughter, Cordelia, are very different from the contempt and impertinences meted out to Dr. Caius, and Cordelia shows her confidence in him by saying—

Be govern'd by your knowledge, and proceed
I' the sway of your own will.

Act iv, Sc. 7.

SHAKESPEARE'S GENERAL MEDICAL KNOWLEDGE.

Shakespeare shows an astonishing familiarity with many purely professional or technical matters. He manifests an intimate knowledge of the history of medicine by his mention of such names as Galen and Paracelsus (*All's Well that Ends Well*, ii, 3), and of Æsculapius and Hippocrates (*Merry Wives of Windsor*, ii, 3, and iii, 1). "The most sovereign prescription in Galen is but empiric physic" (*Coriolanus*, ii, 1). He employs medical terms that no ordinary playwright would know how to introduce—

I have *tremor cordis* on me,—my heart dances;
But not for joy—not joy.

Winter's Tale, i, 2.

O, how this mother swells up towards my heart!
Hysterica passio,—down, thou climbing sorrow,
Thy element's below!

King Lear, ii, 4.

His reference to the *pia mater* in three different plays (*Love's Labour's Lost*, iv, 2; *Twelfth Night*, i, 5; *Troilus and Cressida*, ii, 1) is remarkable, even although he sometimes employs it to include the whole brain.