

or *Oil*.

Most editors change the
of exclamation; but the
ing edd. suggest "eh?"

Some, who believe Mau-
conjecture that Olivia
Clarke explains the sea-
prise on the part of the
i be supposed to have a
becoming a *made* woman.
24: "You're a *made* old

madness.—Steevens cites
summer moon with you,"
I refers to Poor Richard's
ut *midsummer moon* are

aria, let this fellow be
; the latter part of the
ot have him miscarry" is
ld. "*him* (Viola) *miscarry*,
Malvollio understands it
ightly gratified.

I has *linger* with. Some
nake the phrase precisely
it; but these little varia-

doing, and JOVE make us
or two other places, it is
te God's and God, and that
account of the act of James
name of God. Halliwell
tion.

eruple.—Compare a similar
6; "but how I should be
rescriptions, the wise may
or indeed a scruple itself."

ater to the wise woman.—
and Macbeth, v. 3. 51. See
once says, speaking of the
be a direct allusion to the
scription mentioned in the
wood's play of The Wise
ou have heard of Mother
s, was pretty well skill'd
ter her, Mother Bombye."

ome with me.—Malone says
words of endearment used
Cornwall, and perhaps in
children will speak of or to a

ERRY-PIT.—This was a game
pitched into a small hole.
ils, 1000: "If she were here,
t or cherry-pit."

devil was called so for his

traditional attribute of blackness: "Like will to like,
quoth the Devil to the Collier" (proverb cited by John-
son). *Collier* was a frequent and most obnoxious term of
reproach in Shakespeare's time. See Romeo and Juliet,
note 4.

216. Line 154: *a finder of madmen*.—"Finders of mad-
men must have been those who acted under the writ 'De
lunatico inquiringdo;' in virtue whereof they found the
man mad" (Ritson).

217. Line 156: *More matter for a MAY MORNING*.—This
is an allusion to the festive celebration of *May-day*, when
it was customary to have the morris-dance, comic inter-
ludes, &c. The Clarendon Press editor quotes from Stow's
Survey of London, 1603, p. 9: "I find also that in the
month of May, the Citizens of London of all estates,
lightly in every Parish, or sometimes two or three par-
ishes joining together, had their several mayings, and
did fetch in Maypoles, with diverse warlike shewes, with
good Archers, Morrice dauncers and other deuices for
pastime all the day long, and towards the Evening they
had stage plays, and Bonfires in the streets." "Merry
England" is getting too sober for that sort of thing now;
but at least the children do not forget to keep up *May-
day*. In Shakespeare's county it is customary for them
to go round in the morning, carrying sticks wreathed and
crowned with flowers, and singing a song or hymn about
"the merry month of May" at all the doors where pennies
are likely to be forthcoming. Compare *Midsummer Night's
Dream*, note 29.

218. Line 168: *A good note, that; keeps you, &c.*—This
is the reading of the Old-Spelling Shakespeare. There is
no special authority for the punctuation, but it seems to me
vigorous, and I have adopted it. The customary reading
is *A good note: that keeps you*. Ft. have simply a comma
after note.

219. Line 185: *He may have mercy upon MISE*.—John-
son would read *thine*, but as Mason remarks: "The pre-
sent reading is more humorous than that suggested by
Johnson. The man on whose soul he hopes that God
will have mercy, is the one that he supposes will fall in
the combat: but Sir Andrew hopes to escape unhurt, and
to have no present occasion for that blessing." Compare
Henry V, II. 3. 20-23: "Now I, to comfort him, bid him 'a'
should not think of God; I hop'd there was no need to
trouble himself with any such thoughts yet."

220. Lines 215, 216: *they will kill one another by the
look, like cockatrices*.—See II. Henry VI. note 185.

221. Line 222: *And LAID mine honour too unchary* ON 'T.
—So Ft. Theobald's emendation of *out* is very frequently
adopted by modern edd. Schmidt takes *laid* in the sense
of *staked*. Compare Hamlet, v. 2. 174: "he hath *laid* on
twelve for nine."

222. Line 227: *GOES on my master's GRIEF*.—This is
Rowe's emendation. Ft. have *greeses*. Some editors read
"Go on my master's griefs."

223. Line 244: *DISMOUNT thy TUCK*.—Cotgrave has
"Verdun, m. *The little Rapier, called a Tuck*." Boyer
(French Dictionary) gives "Tuck, *subst. (or Rapier) Estoe*,

longue Epée." It is from *estoe* that the word came into
English. The Clarendon Press editor very aptly remarks:
"The hangers or straps by which the rapier was attached
to the sword belt are called in the affected language of
Osric the 'earriages' (Hamlet, v. 2. 158, &c.), and Sir
Toby's 'dismount' is in keeping with this phraseology"
(p. 149).

224. Line 257: *dubb'd with UNHATCH'D rapier*.—Some
editors (after Pope) read *unhacked*. In either case the
sense is the same, and, as Singer remarks, we have still
the word *hatch* in the technical term *cross-hatching* used
of engravings. Mr. P. A. Daniel has four illustrations of
the word *unhatched* in his Notes and Conjectural Emenda-
tions of certain Doubtful Passages in Shakespeare's Plays,
1870. One of these illustrations is quite apt:

Unharden'd with relentless thoughts; *unhatch'd*
With blood and bloody practice.

—Fletcher, Knight of Malta, iv. 5.

Another illustration (from Fletcher's Tragedy of Valen-
tinian, II. 3) refers to "swords, *hatch'd* with the blood of
many nations."

225. Line 258: *on carpet consideration* = a *carpet-knight*.
There is a long quotation in the Variorum Ed. (vol. XI.
pp. 458, 459) concerning carpet-knights from Francis
Markham's *Booke of Honour*, 1625. "*Carpet knights*" are
explained as being "men who are by the prince's grace
and favour made knights at home and in the time of
peace by the imposition or laying on of the king's sword." The
word came to have a sense worse than that of mere
idleness and absence from active service. Cotgrave gives
"Mignon de conchette: *A Carpet-Knight, one that ever
loves to be in women's chambers*." Compare the expression
carpet-waengers, in *Much Ado*, v. 2. 31, and see note 374
thereon.

226. Line 262: *HOB NON is his word*.—This is said to be
a corruption of *hab or nab*, have or have not, hit or miss.
Malone cites Hollinshed's History of Ireland: "The Citi-
zens in their rage . . . shot *habbe or nabbe* at random."
Coles (Latin Dictionary) has "Hab-nab, *tenere, sine con-
silio*," and Cotgrave renders "Conjecturament, Con-
jecturally, by ghesse, or conjecture, *habnab, hittie-nissie*."

227. Line 268: *quirk*.—Compare All's Well, III. 2. 51:
"I've felt so many *quirks* of joy and grief;
and Pericles, iv. 6. 8: "she has me her *quirks*, her rea-
sons."

228. Line 275: *MEDDLE you must*.—Malone compares
the common phrase, "I'll not make nor *meddle* with it."
Schmidt explains *meddle* as "have to do."

229. Line 298: *I am one that had rather go with SIR
priest than sir knight*.—Sir (the English equivalent of the
Latin *dominus*) was a title customarily given to the clergy
as well as to those of the rank of knights. Compare "Sir
Topas the curate," iv. 2. 2 below. See Richard III. note
345.

230. Line 300: Re-enter Sir Toby.—Byce begins a new
scene (5) with this entry. I give his remarks, acknow-
ledging their justice, but not making any change in the
text because of the practical inconvenience of doing so.
"Higher up in the same page, Sir Toby, before going out,