

PHILIP Duke of

burgundy.

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pronation in Part:
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names" (p. 177).

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but let it rest --Fl
nation is Capell's
verb to wit [not as
tors of *I reis*, there

being no such verb, but *I reis* being "the adverb *Yreis*, *i-reis*" (see Imperial Diet. sub. *reis*). To wit is connected with the German *wissen*, to know, and comes direct from the Anglo-Saxon *witan*, to know. Shakespeare uses the verb to wit in this same play, above, II. 5. 16:

As willing I no other comfort have;

and again in Pericles, iv. 4. 31, 32:

Now please you rest

The epithet is for Marina with.

The sense evidently demands some such alteration as Capell made. John-on's attempt to explain the meaning of the text, as it stands in F. 1, is not very successful. (See Var. Ed. vol. xviii. p. 111.) We have punctuated the passage as Capell did, following the Cambridge edn. and Dyce. Theobald would read: "And, if I *reis*, he did." explaining it: "Say, if I know anything, he did think harm in answer to the last sentence of the preceding speech of Warwick."

199. Lines 187-191:

But howe'er, no simple man that sees
This jarring discord of nobility,

But that it doth presage some ill event.

The construction of this sentence is certainly obscure. Many emendations have been proposed in the last line; that generally adopted being the substitution of *he* for *it*, which is Rowe's; F. 3, F. 4 have "*By* that it," which certainly does not help the sense. The best conjecture is an anonymous one, mentioned by the Cambridge editors, "*But thinks it does, &c.*" It is better, however, to take the passage as being elliptical in construction; the meaning being: "No man, however simple, that sees this jarring discord, &c. &c. but sees (also), or feels that it doth presage, &c. &c."

ACT IV. SCENE 2.

191. Lines 10-13:

You tempt the fury of my three attendants,
Lean famine, quivering steel, and climbing fire;
Who, in a woman, crew with the earth
Shall lay your stately and air-braving towers.

Compare Henry V. Prologue l. 6-8:

and at his heels,
Leash'd in like hounds, shout famine, sword, and fire,
Crouch for employment.

The close similarity of the two passages is worth noticing; but the whole of this scene, short as it is, bears evident marks of Shakespeare's hand. Both these passages are evidently founded upon the following passage in Hall (p. 85), copied as usual by Holinshed: "The goddesses of warre called Bellona (whiche is the correctrice of princes for right witholding or iniurie doying, and the plague of God for euil linyng and vntreue demeanor amongst subiectes) hath these .iii. handmaies euer of necessity attending on her, bloud, fyre, and famine, whiche three damosels be of that force and strength that eury one of them alone is able and sufficient to turnment and afflict a prond prince: and they all joynd together are of puissance to destroy the most populous country and most richest region of the world."

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192. Line 11: *If you forsake the offer of our love*. If read *their*; the correction is Hammer's.

193. Line 15: *Thou ominous and fearful owl of death*.—The association of the cry of the owl with the foreboding of death is alluded to in Richard III. iv. 4. 500:

Out on you, owl! nothing but songs of death!

in Macbeth, II. 2. 3, 4:

It was the owl that shriek'd, the fatal bellman,
Which gives the stern'st good-night;

and in Lawrence, line 165:

No noise but owls' and wolves' death-boding cries.

194. Line 34: *That I, thy enemy, die thee without*. If have *dece*, which may possibly be the right reading. *Due* for *endue* is not used by Shakespeare elsewhere. He uses the verb to *dece* several times, though never in a tropheal sense; but if *dece* be retained it is worth while to compare Coriolanus, v. 6. 23:

He water'd his new plants with *dece* of flattery.

It seems most probable that, if *due* be the right reading, it is not meant as a shortened form of *endue*, but as a verb equal to *give what is due*.

195. Line 42: *He fables out*. It is curious that this verb is used by Milton, in the well-known passage in Comus, when the lady refutes the enchanter's arguments. After her beautiful speech, Comus says (lines 800, 801):

She fables not. I feel that I do fear
Her words set off by some superior power.

Shakespeare uses the verb, in the limited sense of "to tell fables," in III. Henry VI. v. 5. 25:

Let *Esop fable* in a winter's night.

196. Line 47: *MAX'd with a helping kennel of French cure*.—This word is generally explained as *amazed*; but it may mean "surrounded by a maze," out of which it was impossible to escape.

197. Line 54: *dear deer*. The same pun is found in Love's Labour's Lost, iv. 1. 115, in Venus and Adonis (line 231), and in several other passages.

ACT IV. SCENE 3.

198. There seems to be no historical foundation for the supineness, or treachery, of which York in this scene accuses Somerset. John Beaufort, the Duke of Somerset of this play, died in 1444; so that, as Talbot was killed in battle in 1453, it must have been Edmund, the brother of John Beaufort, who is the Duke of Somerset of the next play. He was appointed regent in France in 1445, in the place of the Duke of York; having, it was alleged, obtained the office by the help of Suffolk. In 1453 he was High Constable of England; and in the previous year was accused by the Duke of York of "treason, liberie, oppression and manie other crimes" (Holinshed, vol. iii. p. 233). The king had already promised the regency of France to the Duke of York for another term of five years. The successful intrigue, by which Somerset supplanted him, incensed the duke's rivalry, already bitter enough against his rival. Probably the historical fact, upon which this scene is founded, is the alleged weakness of Somerset in yielding up the town of Caen, in 1450, to the French,