

difference of opinion as to the origin of this word. Richardson derives it from *collow* or *colly*, i.e. "to make black with coal;" and quotes Cotgrave, who gives: "*char-bonner*, is to *collye*, or make black with a coal." But the real derivation is from German *klopfen*, Dutch *kloppen*, "to beat." Skene quotes a passage from a comic poem, of which he does not give the date, in which the word *klop* is used = "clap" or "clatter." Halliwell gives *elope* = "a blow" in his Dictionary of Archaic and Provincial Words; and in Cornwall *clopping* is used, meaning "lame," "limping;" a word derived probably from the same source. There is no doubt that *collop* originally meant "a piece of meat cut off for the purpose of cooking." Beaumont and Fletcher use the word in The Maid of the Mill, iv. 1:

if there want but a *collop*,
Or a steak o' me, look to't.

— Works, vol. ii. p. 579

255. Line 49: *No, MISCONCEIVED Joan of Arc hath been.*—F. 1 has:

No misconceyved, Joan of Arc hath bene;
and so F. 2, F. 3, F. 4 substantially. Steevens arranges the line thus:

No, *misconceyved*? Joan of Arc hath been,
explaining it, "No, ye misconceivers, ye who mistake me and my qualities." The reading in our text is that of F. 4, which certainly seems to be, in this instance, the right reading. There can be no necessity for giving the peculiar sense to *misconceyved* which Steevens does. Its natural meaning suits the context best; Joan calls herself the victim of misconception.

256. Line 64: *Although ye HALE me to a violent death.*—It is worth noting that this word seems to be a favourite one with the author, or authors of this play, in which it occurs three times, namely, i. 1. 149; ii. 5. 3; v. 4. 64. It occurs twice in II. Henry VI. iv. 1. 131 and iv. 8. 59; twice in Titus Andronicus, v. 2. 51; v. 3. 143, and once in Pericles, iv. 1. 55. It may be noted that these are all plays of which comparatively but a small portion is Shakespeare's own work. He uses the word no more than five times in all the other plays; namely, in Twelfth Night, iii. 2. 64; Winter's Tale, iii. 2. 102; Troilus and Cressida, iv. 5. 6; Coriolanus, v. 4. 40; Othello iv. 1. 144.

257. Line 70: *Well, WELL, go to; we'll have no bastards live.*—The second *well* was added by Capell. F. 1 has:

Well go too, we'll have no Bastards live.

F. 2, F. 3, F. 4 have "we will have no bastards live," in order to make the line complete. Capell's emendation, however, is preferable.

258. Line 74: *that notorious Machiavel!*—In Merry Wives, iii. 1. 103, 104, we have: "Am I politic? am I subtle? am I a *Machiavel*?" and in III. Henry VI. iii. 2. 193:

And set the murderous *Machiavel* to school,

an epithet which he scarcely deserves. *Machiavelli* was born in 1469, and died in 1527. His period of political activity, as secretary to the Council of Ten in Florence, lasted from 1498 to 1512. In that year he was banished; and was not again employed, except as ambassador. His work *Del Principe*, which has gained for his name pro-

verbial infamy, was not published till 1532. The evil reputation associated with the name of *Machiavelli* is scarcely deserved. His other works are models of style and composition; and may justly claim to rank among the noblest specimens of Italian literature. The anachronism in this passage is surpassed by one quoted by Steevens from The Valiant Welshman, 1615, a play of Armin's. One of the characters bids Caradoc, i.e. Caractacus,

read *Machiavel*:

Princes that would aspire must mock at hell.

259. Line 87: *May never glorious sun REFLEX his beams.*—This is the only instance of the use of this word as a verb. Shakespeare uses the noun once; namely, in Rom. and Jul. iii. v. 20:

'T is but the pale *reflex* of Cynthia's brow,

260. Line 91.—This is the last that the dramatist allows us to see of the unhappy Joan, who ought to have been the heroine of this play; whose character, as has been already pointed out, is treated with such inconsistency, and such a curious mixture of meanness and generosity, that one does not know whether the dramatist intended us to sympathize with her, or to detest her. One cannot help regretting that Shakespeare had not time and inclination to treat the character of the Maid of Orleans from a nobler and juster point of view; but perhaps that would have been asking too much of a writer in his time. The intense prejudice shown against Joan by Hall and Holinshed, greater in the case of the latter, proves how long the unbittered animosity, which originally demanded the execution of this brave and noble-minded woman, survived in the English mind. Hall gives the letter sent by the King of England to the Duke of Burgundy justifying the execution of Joan. This letter has been attributed to the Duke of Bedford; but, from the theological tone of it, it is more likely to have been the work of Cardinal Beaufort, who is said to have been the only ecclesiastic who looked on unmoved at the Maid's death-agony. The letter is too long for quotation; but the gist of it is that she was accused of heresy, of sorcery, and of blasphemy; that she refused to confess her crimes till the judges had begun to pronounce her sentence; that being condemned to penance, she revoked her confession and submission; was again exhorted to repent, but, proving obstinate, was delivered over to the secular authorities, who condemned her to be burnt. Hall does not accuse her of incontinency, as will be seen from the following passage, in which he argues against any claim on her part to sanctity: "I can very well agree, that she was more to be marvelled at, as a false prophetesse, and seducer of the people: then to be honored or worshipped as a saint sent from God into the realm of Fraunce. For of this I am sure, that all ancient writers, aswell deeme as prophane, alledge these three thynges, beside diuerse other, to appertaine to a good woman. First, shamefastnesse, whiche the Romain Ladies so kept, that seldome or neuer they wer seen openly talking with a man: which vertue, at this day amongst the Turkes, is highly esteemed. The seconde, is pitie: whiche in a womans harte, abhorreth the spilling of the blood of a poore beast, or a sely birde. The third, is womanly behauior aduoyding the occusion of euill iudgement, and