

125 Line 20: *budget*.—It is as well to say, for the credit of Shakespeare's rhymes, that *budget* in the FF is spelt *Budget*, and is thus a very fair rhyme for *arouch it*. *Budget*, which the principles of modernization oblige one to substitute, is of course no rhyme at all. Probably Shakespeare deliberately misspelt the word for the sake of the rhyme.

126. Line 24: *My father nam'd me Autolyens*.—Autolyens was the son of the light-fingered god Mercury, and his career seems to have reflected great credit on the paternal training.

127. Line 28: *my revenue is THE SILLY CHEAT*.—Steevens says that the *sillycheat* is one of the technical terms belonging to the art of coney-catching or thievery mentioned by Greene in his treatise on that art.

128 Lines 33, 34: *every tennather tods; every tod yields pound and odd shilling*.—Malone says in his note on this passage: "Dr. Farmer observes to me, that *tod* is used as a verb by dealers in wool. . . . The meaning, therefore, of the Clown's words is: 'Every eleven wether tods; i.e. will produce a tod, or twenty eight pounds of wool.'" (Hibson notes, on the authority of Stafford's *Greene Conception of English Pollicy*, 15-1, p. 16, that the price of a tod of wool was at that period twenty or two-and-twenty shillings; so the medium price was exactly "pound and odd shilling.")

129 Line 39: *our sheep-shearing feast*.—In some parts of Somersetshire and Dorset—perhaps elsewhere—sheep-shearing time is still kept with festivities. Steevens quotes, as an illustration of the frequent complaints as to the expense of these feasts, Questions of profitable and pleasant Concernings, &c., 1594: "If it be a *sheep-shearing feast*, Maister Bally can entertaine you with his bill of reckonings to his maister of three shepheards' wages, spent on fresh cutes, besides *spices* and *saffron* pottage."

130 Line 45: *three-man songurn all; i.e. singers of catches in three parts*.—In the first edition of Dekker's *Shoemaker's Holiday*, 1609, two "*Three-men's Songs*" are printed at the beginning, without any definite indication as to their position in the play.

131 Line 48: *the scarden-pie*.—A large cooking pear is, or was, known as *scarden*. The word is in Walker's Dictionary, ed. 1837; in later editions I do not find it. Ogilvie, Imperial Dictionary, defines it as "a kind of pear chiefly used for roasting or baking; so called because it keeps long before it rots," and cites Benmunt and Fletcher: "I will have him roasted like a *scarden*." Steevens cites a quibble on the name in Ben Jonson's *Masque of Gypsies Metamorphosed*: "A deputy tart, a church-scarden pye."

132 Line 49: *that's out of my SOTE*.—Grant White is probably correct in explaining *out of my note*, "not among the matters of which I am to take note;" It is indeed improbable that Shakespeare could have intended to represent a fellow like the worthy "clown" as a reader of manuscript. Rolfe bids us see *Twelfth Night*, v. 1. 229, where another "clown" is to be found reading from

a paper; but in that case the clown was a professional jester attendant on a lady of rank, not a simple rustic.

133 Line 54: *I' the name of me*.—This is usually printed with Rowe's punctuation: *I' the name of me*; the FF have a full stop after *me*. A writer in the Gentleman's Magazine, cited by the Cambridge editors, suggests that the clown was going to say *I' the name of mercy*; when he was interrupted by Autolyens. Steevens compares the form of interjection *Before me* (as in *Twelfth Night*, ii. 3. 134), and says that *I' the name of me* is a vulgar exclamation which he has often heard. It does not seem to me entirely unfamiliar; so I have replaced the mark of interruption by a note of exclamation.

134 Line 88: *that kills my heart*.—Compare Henry V. ii. 1. 92: "The king has kill'd his heart."

135 Line 92: *troll-my-dance*.—This is an old game, called in French *trou-madame*, and sometimes known as pigeon-holes, a description of which is quoted by Farmer from Dr. Jones' *Benefit of the Ancient Bathes of Buckstone*: "The ladies, gentle women, wyves, and maydes, may in one of the galleries walke; and if the weather bee not agreeable to their expectation, they may have in the ende of a bench eleven holes made, into the which to trowle pinnates, or bowles of leade, bigge, little, or meane, or also of copper, tynne, woode, cyther vyolent or softe, after their owne discretion, the pastyme *troule-madame* is termed." Boyer, French Dictionary, has: "*Trou-madam*, *subst* (or Pigeon-holes, a sort of game) *Trou-madame*, *sorte de Jeu*." Another name for it was "trunks."

136 Line 101: *he hath been since an APE-BEARER*.—The *ape-bearer* was an important functionary of the time. Compare Ben Jonson, *Induction to Bartholomew Fair*: "He has to be a sword-and-buckler man in his fair; nor a juggler with a well-educated *ape* to come over the chain for the King of England, and back again for the prince." Compare, too, Massinger's *Bondman*, iii. 3, where "Enter Graecio, leading Asotus in an ape's habit, with a chain about his neck." The early part of the scene may be consulted for indications of the professional duties of apes.

137 Lines 102, 103: *then he compass'd a MOTION of the Prodigal Son*.—*Motion* was used in Shakespeare's time in the sense of puppet-show. Compare Jonson, *Bartholomew Fair*, v. 1: "'O, the *motions* that I Lanthorn Leatherhead have given light to since my master, Pod, died! Jerusalem was a stately thing, and so was Nineveh and the City of Norwich and Sodom and Gomorrah."

138 Line 108: *prig*.—This cant term for a thief is still in familiar use as a slang verb—to *prig*. Ogilvie, Imperial Dictionary, quotes Dr. Quincey, who refers to "all sorts . . . villains, knaves, *prigs*, &c."

139. Line 132: *Jog on, jog on, &c.*.—These lines are part of a catch printed in An Anthology against Melancholy, made up in Pills compounded of Witty Ballads, Jovial Songs, and Merry Catches, 1661, p. 69. The melody is given in The Dancing Master, 1650, under the title of "Jog on, my honey." Knight gives the air in his Pictorial Shakespeare.