

desired, and when he should be most busilie mardling the martiall pastime, he suddenly should be slaine and destroyed" (vol. iii. p. 10).

299. Line 50: *What SEAL is that, that hangs without thy bosom?*—See Romeo and Juliet, note 164. The circumstance of the seal was Shakespeare's invention. Holinshed says that as Rutland (Amurath) sat at dinner he "had his counterpane of the indenture of the confederacie in his *bosom*," and that "The father espieing it, would needs see what it was; and though the sonne humbly denied to shew it, the father being more earnest to see it, by force tooke it out of his *bosom*" (vol. iii. p. 10).

300. Line 81: *I will not PEECE.*—Compare ii. 3. 87: "*grace me no grace*," The duchess makes a verb out of *peace*, in the same way as York, in the line quoted, makes a verb out of *grace*.

301. Line 90: *Have we more sons?*—York had one more son at least, Richard Earl of Cambridge, who figures among the dramatis personæ of Henry V.

302. Line 98: *And INTERCHANGEABLY set down their hands.*—Compare I. Henry IV. iii. l. 80, 81:
*And our indentures to partide are in hand;
Which being sealed INTERCHANGEABLY,*

Holinshed says: "Hervon was an indenture sextipartite made, sealed with their seals, and signed with their hands, in the which each stood bound to other, to do their whole indentour for the accomplishing of their purposed exploit" (vol. iii. p. 10). The *hæc tæcna* the *sarantiment* of the line above means nothing more but that they had taken a solemn oath; Holinshed says, "on the holic evangelists."

303. Lines 102, 103:
*Hadst thou grow'd for him
As I have done, thou wouldest be more pitiful.*

These lines are printed in the Qq. and Ff. thus:

*Hadst thou grow'd for him as I have done,
Thou wouldest be more pitiful.*

except that the Ff. read *wouldest*, which we have retained, arranging the line as usually arranged by modern editors, who nearly all retain *wouldst*, so making the line (103) a very clumsy verse. The reading of the Folio makes it at least a good Alexandrine.

ACT V. SCENE 3.

304. Line 1: *Can no man tell me of MY UNTHIRTY son?*—This speech is interesting as being the first mention of Prince Henry, Shakespeare's favourite royal hero. As the *unthirty* son was only twelve years old at this time, he could scarcely have begun his career of dissipation. But Shakespeare, wisely, had no fear of anachronisms.

305. Line 10: *WHILE he, young WANTON and EFFEMINATE beg,*—While is Pope's emendation for which, the reading of all the old copies. *Wanton* is here a substantive. Compare King John, v. l. 65, 70:

*Shall a heedless boy,
A cocker'd sicken wanton, leave our fields?*

Effeminate seems a singularly inappropriate epithet for Prince Henry, the friend of Falstaff; whatever his faults or vices, they were certainly those of a man.

306. Line 31: *If on the first.*—Malone explains this phrase: "If your fault stands only on *intention*." We have preferred to keep the reading of the old copies here, rather than adopt any one of the various proposed emendations; *on* is undoubtedly equivalent to *of*.

307. Line 36: *Then give us leave that I may TURN THE KEY.*—Holinshed (copying from Hall) says: "The earle of Rutland seeing in what danger he stood, tooke his horse and rode another waie to Windsor in post, so that he got thither before his father, and when he was alighted at the castle gate, he caused the gates to be shut, saying that he must needs *deliver the keyes* to the king" (vol. iii. p. 10).

308. Line 61: *sheer.*—Compare Spenser's Fairy Queen, bk. iii. canto 2, st. 44:
Who having viewed in a fountain shere
Her face.

We still call thin transparent muslin *sheer* muslin.

309. Line 80: *And now chaung'd to "The Beggar and the King."*—Referring to the ballad of King Cophetua. See Love's Labour's Lost, note 21. In Johnson's Garland of Roses, 1632, the ballad is called simply A Song of a Beggar and a King; and in Cynthia's Revenge by J. S. it is alluded to as:

The story of a Beggar and the King

310. Lines 87-110.—I believe that the whole of the latter part of this scene is taken, almost entirely, from some old play, and contains scarcely a line written by Shakespeare; or, if his, it must be some of his very earliest work.

311. Line 93: *For ever will I WALK upon my knees.*—Ff. and Q. 5 read *kneel*, which is very weak; all the four earlier Quartos have *walk*. At the Santa Scala, outside the Basilica of the Lateran, may be seen the marks of the pilgrim's knees which have worn away the stone; and at Canterbury Cathedral, on a lesser scale, may be seen the same proof of how the pious of old literally *walked* upon their *knees*; so that the expression is quite intelligible.

312. Line 101: *His eyes do drop no tears, his prayers are jest.*—Qq. and Ff. have:

His eyes do drop no tears, his prayers are in jest.

Following Capell, we have omitted *in*.

313. Lines 109, 110.—Both these lines end in *have*; but probably it was an oversight. The substitution of *care*, in either case, as has been proposed by Pope and Walker, seems to weaken the sense.

314. Line 119: *say, "pardon-me may"*—i.e. excuse me, a polite way of saying "No." The whole speech is wretched stuff. That *may* was pronounced *may*, as it is written in all the old copies, is evident from this passage. Compare Henry V. iv. 4. 14:

May shall not serve; I will have forty may.

315. Line 137: *But for our trusty BROTHER-IN-LAW, and the ABBER.*—The *abber* in law was John Holland, Earl of Huntingdon, uterine brother of Richard II., created