

Ellacombe, Plant Lore of Shakespeare, p. 37): "The seed (of caraway) is also made into comfits and put into Trageas or (as we call them in English) Dredges, that are taken for cold or wind in the body, as also are served to the table with fruit."

333 Line 12: *your serving-man and your husband*. — Rowe, followed by some other editors, changed *husband* to *husbandman*; but the former was used for the latter. Rolfe quotes Spenser, Faerie Queene, iv. 3. 29:

Like as a withered tree, through his *stands* toyle,
Is often scene full freshly to have *flourish*,
And fruitful apples to have borne awhile,
As fresh as when it first was planted in the *soyle*;

—Works, vol. iii. p. ii.

and Mother Hubbard's Tale, 266: "For *husbands* life is labourous and hard."

334 Line 30: *Profane!* — For this expression of good wishes compare John Heywood, Dialogue containing the celestiall Proverbes in the English Tongue, part ii. chap. 7:

I came to be merry, where-with merrily
To *profane* I haue among you liyd hapless a life.

—Works, 1595, 1.

The word came into English from abroad. The old French *profane* is explained by Roquefort, Glossaire de la Langue Romaine: "Souhait qui veut dire, bien vous fasse; *propiciat*." A similar form is found in Italian. Thus Florio, Second Frutes, 1591, chap. iv. gives: "Mangiamo, beuiamo, & il tutto da Dio riconosciamo, il buon *pro faccia* alle signorie vostre," which he renders, "Let vs cate and drinke, and acknowledge all things from God, much good may it doo vnto all your worships" (pp. 48, 39). Singer cites the word from Guazzo, The Civile Conversation (translated by George Pettie), 1574, p. 200: "giving them all *profane*," where the Italian has "disse il buon *pro faccia*." Steevens quotes Taylor the Water Poet, who calls a poem prefixed to his Praise of Hempseed, 1623: "A preamble, preatord, pregallop, prearack, preapace, or preface; and *profane* our masters, if your stomackes serue" (Works, 1630, pt. iii. p. 61); and Springes for Woodcocks, 1606, Epigram 119: "Preface quoth Fulvius, fill us t'other quart."

335 Line 71: *A' will not out*. He will not give out or fail you. Staunton cites Turberville, Booke of Hunting: "If they run it endways orderly and make it good, then when they *hold* in together merrily, we say, They are in *erie*."

336 Lines 77-80:

*Do me right,
And dub me knight;
Sawingo.*

Nash, Summer's Last Will and Testament, 1600, has the following song for Bacchus's companions:

Monsieur Minge for quaffing doth surpasse
In cup, in can, or glass;
God Bacchus, *do me right,
And dub me knight,
Domingo.*

—Dodsley, vol. viii. p. 55.

In Marston, Antonio and Mellida, v. 1, Balardo says:

I appeal to your meekness that heard my song.
Do me right, and dub me knight, Balardo.

—Works, vol. i. p. 59.

To do a man right and to do him reason were formerly. Steevens says, the usual expressions in pledging healths. Compare Massinger, The Bondman, II. 3:

These glasses contain nothing. *To me right*
As ere you hope for liberty.

—Works, Cotton's edn. vol. ii. p. 48.

Malone tells us that it was a custom in Shakespeare's day to drink a bumper kneeling to the health of one's mistress. He who performed this exploit was dubbed a *knight* for the evening. Compare A Yorkshire Tragedy, 1608: "They call it *knighthood* in London when they drink upon their knees. Come follow me; I'll give you all the degrees of it in order" (Supplement to Shakespeare, 1780, vol. ii. p. 656).

Sawingo is a corruption of or blunder for *San Domingo*, who seems to have been regarded as a patron of toppers.

337. Lines 93, 94: *goodman Prof of BARNES*. — French observes that there is here "no doubt an allusion to some individual of remarkable bulk, whose identity would be recognized at the time, and as belonging to a place not far from Stratford, viz. *Barchestan*, pronounced *Barnes*, as in the play" (pp. 326, 327).

338 Line 103: *King Cophetua*. Alluding to the ballad of King Cophetua and the Beggar-Maid, which is to be found in Percy's Reliques. Compare Love's Labour's Lost, note 24.

339 Line 119: *Under which king, BEZONIAN?* — For *Bezoniua* (from the Italian *bisogna*, need), compare II. Henry VI. iv. 1. 134: "Great men off die by vile *bezoniua*;" and Nashe's Pierce Penniless, 1595: "Proud lords do tumble from the towers of their high descents, and he trod under feet of every inferior *Bezoniua*."

340. Line 124: *and flit me*. — To *flit*, in Spanish *hijas dar*, is to insult by putting the thumb between the fore and middle finger" (Johnson).

341 Line 127: *As nail in door*. — Steevens remarks: "This proverbial expression is oftener used than understood. The *door nail* is the *nail* on which in ancient *doors* the knocker strikes. It is therefore used as a comparison to any one irrecoverably dead, one who has fallen (as Virgil says) *intra morte*, that is, with abundant death, such as iteration of strokes on the head would naturally produce."

342 Line 147: "Where is the life that late I led?" — A quotation from an old ballad. We find it again in the Taming of the Shrew, iv. 1. 143.

ACT V, SCENE 4.

343. Line 8: *Nut-hack*. — "A name of reproach for a *catchpole*" (Johnson). Compare Merry Wives, i. 1. 170, 171: "if you run the *nut-hack's* humour on me."

344 Lines 20, 21: *you thin witt in a censor*. — "The old censers of thin metal had generally at the bottom the figure of some saint raised up with a hammer," says Warburton; but Steevens states, more correctly, that the embossed or *repoussé* figure was in the middle of the pierced *cover* of the censor. Grant White believes "that the thin officer wore some kind of a cap which she likened