

of Are is thus narrated in the night of the death of Xentraxles, armed men of armed, gate of the bridge set fire in the tentes, which was then Burgoyus affaires, borough, with eight aboute the toime the toime might be ted or sealed) were de of Bando, where began to cut donne men in their beddes. I a great nombre of, and coragion-ly set out and greate was the enchemen, not able ne so faste, that one he chace was taken, whiche toime was sent ner, (after log exami- 56, 157). There seems act of valour to the t is as follows:

reiving their enemies toward Compiègne, ed to cover the rear, little loss. But the cements were coming them with redoubled pain. In the conchragged from her horse e bastard de Veudôme, ledged her faith. He larizny, and put her was taken Poton the in no great number, doleful and vexed at the capture of Joan: sh were rejoiced, and en five hundred other ther leader or captain red the Maid" (vol. i. l. iii. p. 170) gives three mire; but Monstrelet's correct.

she would change my gical legend of Cicee, the sun by the ocean clat (Ere. She changed ate enough to fall into ary of the adventure of d his amour with her, mer's Odyssey.

, then art my prisoner. hat Suffolk never took 330 that Joan was cap- representing the king at folk took upon himself

to negotiate the marriage between Margaret of Anjou and Henry VI.

## 241. Lines 47-49:

*For I will touch thee but with reverent hands,  
And lay them gently on thy tender side.  
I kiss these fingers for eternal peace.*

In Ff. these lines run thus:

*For I will touch thee but with reverent hands,  
I kisse these fingers for eternall peace.  
And lay them gently on thy tender side.*

The transposition was made by Capell. The reason for the transposition is that Suffolk, according to the arrangement of the FL, is made to kiss his own fingers; "a symbol of peace," says Malone, "of which there is, I believe, no example." On the other hand, those who defend the reading of the old copies say that Suffolk is supposed to kiss Margaret's hand, and to lay it gently back by her side; but surely it is much more natural, as he is supposed to be bringing her in prisoner, that he should have his arm round her, as if supporting her.

242. Line 68: *Hast not a tongue? is she not here THY PRISONER?*—F. 1 omits these words, which were added by F. 2. Lettsom suggests: "Perhaps the author wrote 'here in place,' or 'here beside thee' at any rate he could scarcely have written what the second folio ascribes to him" (Walker, vol. iii. p. 152). We agree with Dyce in thinking that this objection has not much force.

243. Line 71: *Confounds the tongue, and makes the senses rotten.*—There have been several emendations proposed in this line. Hammer suggests "makes the senses *crouch*," instead of *rough*, which Dyce adopts. Collier coolly altered it to "*mocks* the sense of *touch*." Schmidt explains it: "disturbs them like a troubled water, ruffles them." May not *rough* here be taken as the opposite to *fine*, the meaning being that the effect of beauty, instead of sharpening the senses, makes them dull and *rough*?

## 244. Lines 77, 78:

*She's beautiful, and therefore to be woo'd;  
She is a woman, therefore to be won.*

These lines occur with very little variation in Titus Andronicus, ii. 1. 82, 83:

*She is a woman, therefore may be woo'd;  
She is a woman, therefore may be won.*

Steevens says that the latter line "seems to be a proverbial line, and occurs in Greene's *Planetomachia*, 1585" (Var. Ed. vol. xviii. p. 143).

245. Line 83: *there lies a COOLING CARD.*—Clarke (p. 347) explains this expression thus: "A card so decisive as to cool the courage of an adversary; metaphorically, something to damp or overwhelm the hopes of an expectant." We have in *The Antiquary* (1641), v. 1: "Are you so hot? I shall give you a *card* to cool you presently" (Dodsley, vol. xiii. p. 505); and in Sir Gyles Goosecappe, ii. 1: "their livers were too hot, you know, and for temper sake they must needs have a *cooling carde* plaid upon them" (Bullen's Old Plays, vol. iii. p. 37).

246. Line 89: *tush, that's a WOODEN thing!*—This is the only instance of Shakespeare using the word *wooden*

in this peculiar sense. It may either mean "That is a *wooden*, i.e. a stupid thing to do," much as we talk nowadays of any dense person being "*wooden* headed," or it may possibly mean that the king was a "mere block of wood" incapable of love. None of the instances given by Steevens in his note seem very much to the point, nor has he succeeded in coming across any instance of this exact phrase. The following passage from Middleton's *The Wisdom of Solomon* Paraphrased (lines 17-19) illustrates this meaning of *wooden*:

*Conceiving folly in a foolish brain,  
Taught and instructed in a *wooden* school,  
Which made his head run of a *wooden* schem.*

—Works, vol. v. p. 415.

referring to the making of wooden idols. The double sense of the word here is clearly intended.

247. Line 120: *If thou wilt condescend to . . .* F. 1, F. 2, F. 3 have "to be my;" F. 4 "to my." The emendation is Steevens's. The words *be my* are superfluous.

248. Line 154: *the COUNTIES Maine and Anjou.*—Maine is called both by Hall and Holinshed "the county Maine." Ff. have *country*; the alteration is Theobald's.

249. Line 179: *Words sweetly plac'd and modestly directed.*—F. 1 has *modestie*; the correction is made in F. 2.

250. Line 192: *And natural graces that extinguish art.*—F. 1 has *mad*; F. 2, F. 3, F. 4 *made*. Pope prints *her*; but we prefer Mason's conjecture *and*, which we have adopted, as being the word most likely to be mistaken for *mad*. Steevens defends the reading of F. 1, supposing *mad* to = "wild," "uncultivated," but even in that sense the word seems completely out of place.

## ACT V, SCENE 4.

251. Line 2: *this kills thy father's heart.*—Compare Richard II. v. 1. 97-100:

*Give me mine own again: 't were no good part  
To take on me to keep and kill thy heart.  
So, now I have mine own again, be gone,  
That I may strive to kill it with a groan.*

The expression *to kill one's heart* means "to cause great grief" or "distress."

252. Line 7: *Deceitful miser!*—For an instance of *miser* = miserable creature, compare *The Contention between Liberality and Prodigality* (1602), i. 6:

*That misers can advance to dignity,  
And princes turn to misers' misery.*

—Dodsley, vol. viii. p. 342.

253. Lines 7-11.—We have already remarked in the Introduction on the gross inconsistency of Joan's repudiating her parents, and claiming to be of noble birth, as she does here, after her own declaration of her humble origin. (See above, i. 2. 72-75.) In fact the whole of this scene is contemptible, with the exception of Joan's speech (lines 30-53).

254. Line 18: *God knows that art a COLLOP of my flesh.*—Shakespeare only uses *collop* in one other passage, namely, in *Winter's Tale*, i. 2. 137, where Polixenes says of his son: "Most dear'st! my *collop*." There is great