

The Ff. read:

would make her Sained Spirit
Again possess her Corps, and on this Stage
(Where we Offenders now appear) Soule-vest,
And begin, why to me?

The anonymous conjecture adopted in the text has been finally received by the Cambridge editors, and appears in the Globe Shakespeare. The passage is perhaps corrupt: nothing, at all events, can be said quite certainly about it. But the emendation we have accepted seems to do less violence to the original text than any other of the numerous attempts that have been made to patch up a confessedly doubtful text. Malone suggests that *Why to me?* may be supposed to mean "Why to me *did you prefer one less worthy?*" Boswell conjectures: "Why such treatment to me? when a worse wife is better used." If the text here is correct, Leontes is probably meant to break off his sentence, whatever it may have been, abruptly, which he is much in the habit of doing.

217. Lines 60, 61:

*Had she such power,
She had just cause.*

The first two Ff. read "She had just *such* cause," which the Old-Spelling editors, who adopt this reading, explain by taking just *such* as "even such." The later Ff. omit *such*, and I think rightly. While it is barely possible that F. 1 is right, there are such strong reasons for thinking it is wrong that one need not hesitate to prefer the later reading. As for the metre, that is not better one way than the other, but the sense is vastly improved by the omission of *such*, and nothing could be more probable than the supposition that the word *such* in the previous line caught the compositor's eye and was inserted here by mistake.

218. Line 63: *Should rift to hear me*.—*Rift* is used as a verb only here and in *Tempest*, v. 1. 45. *Rife* is used several times. Skeat, Etymological Dictionary, states that the word *rift* (spelt *ryft*) occurs in Palsgrave's *Lesclaircissement de la Langue Francoyse*, 1530.

219. Line 75:

Cleo. Good madam,—
Paul. I have done.

I have adopted Capell's emendation. The Ff. give the whole line to Cleomenes: "Good Madame, I have done," a reading which seems, if intelligible, self-contradictory.

220. Line 142: *Worn times*.—Compare Taming of Shrew, iii. 2. 120:

Could I repair what she will *wear* n. use.

Worn times is of course a synonym for wasting years, i.e. old age.

221. Lines 159, 160:

*from him whose daughter
His tears proclaim'd his, parting with her.*

The comma after *his*, necessary to the sense, was first introduced by Hammer.

ACT V. SCENE 2.

222. Line 6: *amazement*.—This word occurs only here and in *Merry Wives*, iv. 4. 55.

223. Line 60: *like a weather-bitten conduit*.—Henley compares Romeo and Juliet, iii. 5. 130:

How now! a *conduit*, girl? what, still in tears?

and states that a conduit in the figure of a woman still exists (that is, existed in his time) at Hoddessdon, Herts. F. 3 changes *weather-bitten* to the more familiar *weather-beaten*; but Ritson quotes an instance of such an expression ("*weather-bitten* epitaph") from the preface to the 2nd part of Antony Mundy's *Gerleion* of England, 1592. Skeat, in his Etymological Dictionary, says that there "can be little doubt that, at least in some cases, the right word is *weather-bitten*, i.e. bitten by the weather [as here]. The latter is a true Scandinavian idiom. We find *Swed. vaderbitten*, lit. *weather-bitten*, but explained in *Widregan* as 'weather-beaten'."

224. Line 106: *that rare Italian master*, JULIO ROMANO. —The anachronism of this reference to Giulio Pippi, known as Giulio Romano (1492-1546), serves to emphasize the emphatic praise of the allusion—one of the very few contemporary allusions made by Shakespeare. "Ape of Nature" is a title accorded to more than one painter by his flatterers; it was given, among others, to Giotto's disciple Stefano.

225. Line 132: *relish'd*.—Schmidt explains *relish'd* as "having a pleasing taste." Rolfe very well suggests that the meaning may be, "it would have counted as nothing in comparison with my discredits, would not have served to give them even a 'relish of salvation' (*Hamlet*, iii. 3. 92)."

226. Lines 177, 178: *a tall fellow of thy hands*.—This expression is still, in a measure, used, though the word *tall* has quite lost the meaning it had in Shakespeare's time, and which gave point to the phrase (see *Twelfth Night*, i. 3. 20, and the foot-note on *tall*). Cotgrave has: "*Haut à la main, Homme à la main, Homme de main*: a man of his hands; a man of execution or valour; a striker, like enough to lay about him;" and Halliwell quotes Palsgrave, *Lesclaircissement*, &c., 1530: "He is a tall man of his hands, *C'est uny habille homme de ses mains*."

ACT V. SCENE 3.

227. Line 14: *The statue of her mother*.—This is, as we see later, a painted statue. They were sometimes met with in Shakespeare's time. Rolfe compares Ben Jonson, *The Magnetic Lady*, v. 5:

Rit. I'd have her statue cut now in white marble.

Sir Moth. And have it painted in most orient colours.

Rit. That's right! all city statues must be painted;

Else they'll be worth nought in their subtle judgments.

I remember a painted image of St. Francis in a Catholic church, which, with a little art in the arrangement of light and curtains, might well have passed for a living man. One hears too of persons speaking to some of Madame Tassand's more casual celebrities. It would, one would think, be quite as easy for life to simulate stone, as for stone to mimic life.

228. Line 18: *Lovely*.—F. 1 has *Louely*, i.e. *Lovely* with a turned *n*, one of the commonest printing errors. The later Ff. mistakenly print *Lovely*.

229. Lines 62, 63:

*Would I were dead, but that, methinks, already—
What was he that did make it!*