

It shall be freely out-hood, the good themselves
 Shall sow wild seeds to vex their kind and her.

One correspondent states that in some parts of Lancashire the inquiry, apropos of a baby, "Is it a lad or a child?" is still common; another assigns the same usage to Gloucestershire: Mr. W. Rendle, in the same volume, and in vol. vi, states that his elder relatives in Cornwall were familiar with the expression, "Is it a boy or a child?" Grimm, in his *Deutsches Wörterbuch*, Band 5 (Leipzig, 1873), p. 713, s. v. *Kind*, mentions a similar use of *haben* and *kindern* (in the sense of boys and girls) in Switzerland.

111 Line 199: *how the sea FLAP DRAGON'd it; i. e.* swallowed it like a *flap-dragon* (now known as *antip-dragon*). See Love's Labour's Lost, note 152 (vol. 1, p. 61).

112 Line 121: *You're a MADE old man.* This is Theobald's emendation (after a conjecture of "L. H.") of the FF reading *mad*. The word is countenanced, not only by the sense of the context, but by a passage in Horatius and Pausanias: "The goodman . . . desired her to be quiet . . . if she could hold her peace, they were *made* for ever" (Hazlitt, p. 17).

ACT IV, SCENE 1.

113 Line 2: *make and unfold*—FF print *makes*, and *unfolds*, which some editors retain. The correction, which seems to be required, was made by Rowe.

114 Lines 1-6:

*Impute it not a crime
 To me or my swift passage, that I slide
 O'er sixteen years.*

Sir Philip Sidney, in his *Apologie for Poetrie*, 1595, complains that the dramatic authors of his time are "faulty both in place and time, the two necessary companions of corporal actions. . . . For ordinary it is that two young Princes fall in love. After many trauerses, she is got with child, delivered of a faire boy, he is lost, groweth a man, falls in love, and is ready to get another child, and all this in two hours space: which how absurd it is in sense, even sense may imagine, and Arte hath taught, and all ancient Examples instilled" (Arber's Reprint, pp. 63, 64). A similar lamentation is raised by Whetstone in the preface to his *Pennos* and *Cassandra*.

ACT IV, SCENE 2.

115 Line 1: *It is FIFTEEN years since I saw my country.*—This is probably a slip of Shakespeare's, and as such I refrain from altering it; that he intended the number of years to be *sixteen* is evident not merely from Time's speech in the prologue to this act, but from v. iii, 31, 50.

116 Lines 5, 6: *though I hate for the most part been alien abroad*.—I think Rolfe is right in explaining the word *alien* as "lived, breathed the air, or been in the air" in distinction from being in the grave, which, as Polonius says (Hamlet, ii. 2. 211), "is out of the air."

117 Line 22: *heaping FRIENDSHIPS*.—*Friendship* is several times used by Shakespeare in the sense of "friendly service." Compare Merchant of Venice, i. 3. 103:

To buy his favour, I extend this *friendship*,
 where Shylock is referring to "the bond."

118 Line 35: *I have MISSTUPLY noted.*—Schmidt takes *misstingly* to mean with regret ("so as to feel and regret the absence")—Steevens thinks it means at intervals, and Richardson, in his dictionary, explains the phrase "observing him to be *missing*, to be absent, (I have noted)—which seems the most probable hypothesis.

119 Line 52: *but, I fear, the angle that plucks out son thither.*—So the FF, which print "I fear" in brackets. The old spelling Shakespeare reads, "But I feare th. Angle." The use of *but* rather than "and" in such a clause seems rather singular.

120 Line 56: *I think it NOT UNEASY.*—Shakespeare uses the word *uneasy* in the sense of "not easy," i. e. difficult, in one other passage (Tempest, i. 2. 150-152):

But this swift business
 I must *uneasy* make, lest too tight winning
 Make the prize light.

In the modern sense of uncomfortable the word is used in two, and only two, other places: 11. Henry IV. iii. 1. 19, 31.

ACT IV, SCENE 3.

121 Line 2: *the DOXY*.—A cant word for strumpet, given by Boyer, in his French Dictionary, as equivalent to "trull." Compare Middleton, The Roaring Girl, i. 1:

Moll: Sarah, where's your doxy? halt not with me.
Quince: Doxy? Moll, what's that?
Moll: This wench.

Compare Burns, The Jolly Beggars:

A: At night, in barn or stable,
 Sing our *doxies* on the hay.

Aunts, line 11 below, has the same meaning, as is very distinctly set forth in a passage quoted by Steevens from Dekker's *Honest Whore*, i. 2: "to call you one o' mine *aunts*, sister, were as good as call you arrant whore." Compare Middleton, *Michaelmas Term*, iii. 1: "She demanded of me whether I was your worship's *aunt* or no. Out, out, out!" (Works, x. 470); and Parson's Wedding, iii. 1: "Yes, and follow her, like one of my *aunts*." (Hazlitt's Dodsley, xiv. 448).

122 Line 4: *For the red blood reigns in the winter's PALE.*—This probably means paleness, as in Venus and Adonis, 589-591:

a sudden *pale* . . .
 'T'urps her cheek.

It may allude to pale, an inclosure—probably enough combines both meanings.

123 Line 7: *Both set my PUGGING tooth on edge.*—FF print *an*, which was modernized by Theobald. Steevens quotes from Middleton and Dekker's *Roaring Girl*, v. 1, a passage in which the word *pugging* occurs in list of various classes and conditions of thieves:

and know more laws
 Of cheaters, liars, ups, fusts, *puggards*, cutberrers,
 With all the Devil's blackguard.

—Works, ed. Dyce, ii. 236

Steevens also tells us that *pugging* is "used by Greene in one of his pieces," but he gives no reference.

124 Line 10: *With, heigh! with, heigh! the thrush and the jay.*—This is the reading of F 2; F 1 reads:

With heigh, the Thrush and the Jay.