

of anything more than a doubtful probability (for the authority of F 2 is to my mind of the smallest) I hesitate to admit the word into the text.

97. Line 187: *That did but show thee, of a food, inconsistent*.—Several absurd emendations of this line have been proposed, where none was needed. The obvious meaning is, as Folioedit well put it, "show thee, being a fool naturally, to have improved thy folly by inconsistency." Compare Phœbus's *Aeneid*:

When this the young men heard me speak, of wild they waxed I would

98. Line 188: *And DAMNABLE ingrateful*.—Adjectival forms of adverbs are frequently met with in Shakespeare. Compare, for this very word, All's Well, iv. iii. 31, 32: "Is it not meant *damnable* in us, to be trumpeters of our unlawful intents?"

99. Line 189: *Thou wouldst have poison'd good Camillo's honour*.—"How should Paulina know this?" as Malone acutely remarks. "No one had charged the king with this crime except himself, while Paulina was absent, attending on Hermione. The poet seems to have forgotten this circumstance." A precisely similar oversight (for so it seems) occurs in iii. 3. 111, where the shepherd speaks of Antigonus as "the old man," though he has never seen him, and his son has not said that he was old.

100. Line 190: *his gracious DAM*.—*Dam* is several times used by Shakespeare for mother, but always, save here, as a term of contempt. Paulina, as we know, was not a squeamish person; and it is quite characteristic of her to use a word of this sort affectionately.

101. Line 206: *TINCTURE or lustre in her lip*.—Shakespeare only uses *tincture* in the sense of colour, as in Two Gent. of Verona, iv. 4. 169: "the *hly-tincture* of her face."

102. Line 232: *take your patience to you*.—Compare Henry VIII. v. 1. 105-107:

You must take  
Your patience to you, and be well contented  
To make your house our Tower.

103. Line 244: *To these sorrows*.—This is the reading of the Ff. S. Walker proposes *Cuto*, which is plausible. The Cambridge editors adopt this reading in the Globe Edition. Collier is wrathful with those who adopt this reading, "against every authority, and to the ruin of the beauty of the close of this grand and pathetic scene."

### ACT III. SCENE 3.

104. Lines 1, 2:

*Thou art PERFECT, then, our ship hath touch'd upon  
The deserts of Bohemian!*

*Perfect* is used two or three times by Shakespeare for "certain," "fully aware," as in Cymbeline, iii. 1. 73-75:

I am perfect  
That the Pannoniars and Dalmatians for  
Their liberties are now in arms;

and Cymb. iv. 2. 118: "I am *perfect* what." The Idea of a maritime Bohemia, that stumbling-block to prelatians, is taken from Greene. "Eglus, King of Scythia, who in his youth had bene brought up with Pandosto, desirous to show that neither tracte of time, nor distance of place could diminish their former friendship,

provided a navie of ships, and *sauled into Bohemia* to visit his old friend and companion (Hazlitt, p. 24). It will be remembered that Shakespeare has transposed the two kingships.

105. Lines 21, 22:

*I never saw a vessel of like sortow  
So fill'd and so becoming*

Certain commentators (such as the too ingenious Mr. W. N. Lettsom, from whose persistent passion of emendation no Shakespearian idiom was safe) have objected to the idea of a *vessel*, or even of a woman, being *becoming*. The suggested substitution of *derrunning* would, as Singer justly says, "spoil an image of rare beauty." Antagonists describes an expression which only the greatest masters have realized in art, grief the most poignant rather enhancing the beauty of a countenance than deforming it."

106. Lines 54, 55:

*that't like to have  
A lullaby too rough.*

Compare in Greene: "shalt thou have the whistling windes for thy lullabie?" (p. 36).

107. Lines 59, 60: *I would there were no age between TEN and three-and-twenty*.—Capell suggested that *ten* might be a mistake for *thirteen*; and the Cambridge editors very justly add that if written in Arabic numerals 16 would be more likely to be mistaken for 10 than 13, and would suit the context better.

108. Line 63: *the ancientry*.—This word occurs in only one other passage, Much Ado, ii. 1. 86, where it means "pertaining to age."

109. Lines 66-69: *They have scur'd away two of my best sheep, which I fear the wolf will sooner find than the master: if any where I have them, 'tis by the sea-side, browsing on IVY*.—This is taken from Greene: "It fortun'd a poore mercenary Sheeheard, that dwell'd in Scythia, who got his living by other mens flockes, missed one of his sheepe, and thinking it had strayed into the covert, that was herd by, sought diligently to find that which he could not see, fearing either the Wolves or Eagles had undone him (for hee was so poore, as a sheepe was halfe his substance), wandered downe toward the sea chiftes, to see if perchance the sheepe was *browsing on the sea fry*, whereon they greatly doe feede, but not finding her there, as he was ready to returne to his locke, hee heard a child cry" (p. 45).

110. Line 71: *A bag or a CHILB*.—It is evident that *child* is used here for a girl; and Stevens says that he is told the word is still in use in the midland counties. Most of the editors have simply copied this statement; in Latham's Johnson it is said that *child* as girl is "common as a provincialism"; especially in Warwickshire, where it has probably been most carefully noticed." Halliwell, in his Archæic Dictionary, quotes from Holc's MS. Glossary of Devonshire Words, collected about 1750: "A *child*, a female infant." In Notes and Queries, 5th series, vol. v. May 6, 1876, Mr. Charles Thriold sends the very apt parallel from Beaumont and Fletcher, Pillaster, ii. 4:

Ages to come shall know no male of him  
Left to inherit, and his name shall be  
Blotted from earth; if he have any *child*,