

milicant, as *bauble* in Troilus

being smooth,
while boats dare sail
at, making their way
folk!

le, not, as some have taken
Boyer (French Dictionary)
adulable) *inestimable*, *qu'on*
renders the word by *ines-*
"Impreciable . . . *vupris-*
le]."

RABBLE *did we apprehend*
cuts, II. 1. 62:
will undo us all.
Merry Wives as *prabbles*,
of Evans and Fhellen.
has "Brabble, 8. *Dispute*,

ht, touching the heart, used
capable affections (Schmidt).
v. 2. 874:

their own *dear* groans;
ge, and Richard II. note 78.
ere as always, spell *wracke*.

for his sake
purr for his love,
his adveese town.

mightly ancestors;

at home,
ng into thy attempt.

—Compare I. 4. 3: "he hath
Shakespeare seems to have
the *three days* were neces-
ree months would be neurer

faithfullst offerings HATH
ll's emendation; Ff. print
written by Shakespeare.
ommon of a plural verb be-
a substantive in the plural

Egyptian thief at point of
out that Shakespeare here
enes and Chariclea in the
he hero and heroine were
gyptian pirate, who fell in
g pursued by his enemies,
his treasure. When escape
etermined that she should
he cave, thrust her through,
l. "If ye barbarous people,
once in despair of their
stome to kill all those by
hose companie they desire
) There was an English

translation of Heliodorus by Thomas Underdowne, which was licensed to Francis Collooke in 1568-9, and of which a copy, without date, is in the Bodleian Library. Another edition appeared in 1587, and Shakespeare may very well have read it, as it was a popular book" (Clarendon Press ed. p. 104).

284. Line 129: *tender* *dearly*.—Schmidt explains the verb to *tender*, as "to regard or treat with kindness; to like; to hold dear; to take care of." Compare Comedy of Errors, v. 132: "so much we *tender* him."

285. Lines 149, 150:

*Alas, it is the baseness of thy fear
That makes thee STRANGLE THY PROPRIETY.*

Strangle thy propriety is a somewhat forced expression for "disown what thou really art." Compare Henry VIII. v. 1. 157, 158:

He has *strangled*
His language in his tears.

And for *propriety*, in the sense here used, compare Othello, II. 3. 175, 176:

Silence that dreadful bell; it frights the isle
From her *propriety*.

286. Line 150: *A contract of eternal bond of love*.—So Ff. and most editors. Dyce (following a conjecture of Malone) reads *and*.

287. Line 160: *Confirm'd by mutual JOINDER of your hands*.—*Joinder* occurs nowhere else in Shakespeare, but *rejoindre* is used in Troilus and Cressida, IV. 4. 37, 38:

rudely beguiles our lips
Of all *rejoindre*.

288. Line 162: *interchangeuent of your rings*.—Douce (Illustrations of Shakespeare, 1839, pp. 67-72) held that the ceremony which the priest describes was a betrothal, not a marriage (compare what Olivia says in IV. 3. 28-31). In the note which Douce has written on this subject he does not quote any real authority for the interchange of rings between the parties. He says (pp. 67, 68): "The form of betrothing at church in this country has not been handed down to us in any of its ancient ecclesiastical service books; but it is to be remembered that Shakespeare is here making use of foreign materials, and the ceremony is preserved in a few of the French and Italian rituals."—[Douce's long note on this passage is, in the main, correct; but a great deal of confusion appears to exist in the minds of many persons as to the exact nature of the Betrothal, or Espousal, as it is called in the Catholic Church, and of the relations which it bears to the ceremony of marriage. As has been stated in Much Ado, note 259, many of the ceremonies observed in the Service of Matrimony, as it now exists in the Roman Catholic Church, belonged originally to the Betrothal; and what Douce does not clearly state in his note is that the Church of Rome has always, from the earliest times, held the Betrothal or Espousal of two persons to be as binding as marriage itself. Such a solemn contract, as that described in the text, entered into between two adults, whether in the presence of a priest or not, and whether confirmed by the interchange of rings or not, would be held binding—provided there were no impediment to the marriage of the two persons—till such an

engagement had been dissolved by mutual consent. Cohabitation could not lawfully take place without the sacrament of Matrimony; but neither would be free to contract any other marriage as long as such Betrothal or Espousal remained in force. There is at present, as far as I can find out, no extant ritual in the Church of Rome for the ceremony of Espousal. In the Greek Church the ceremony of Espousal always precedes that of marriage, and in this ceremony "two rings, one of gold and another of silver, are placed on the altar and given by the priest to bridegroom and bride respectively" (Aldis and Arnold's Catholic Dictionary, *sub voce* Marriage). The giving of "the ring, or *annulus pronubus*, was used to plight troth before Christian time by the Romans" (*ut supra*). The joining of hands accompanied by a kiss is alluded to by Tertullian (De Virg. Veland. 11). Another ceremony, not mentioned here, but still observed in the Order of Matrimony in the Church of Rome, is the giving to the bride by the bridegroom of a gold and a silver coin; and this ceremony, curiously enough, is also of ante-Christian origin; it having existed among the Franks as well as among the Jews. The ceremony of placing the ring on the fourth finger of the left hand of the bride is retained in the order of Matrimony both by the Church of Rome and by the Church of England.—F. A. M.]

289. Line 168: *When time hath sow'd a grizzle on thy CASE*.—Malone cites Cary, Present State of England, 1626: "Queen Elizabeth asked a knight, named Yomuz, how he liked a company of brave ladies? He answered, as I like my silver-haired comies at home; the *cases* are far better than the bolles." The Clarendon Press editor (p. 106) quotes Chapman, Bussy d'Ambois: "And why not? as well as the Asse, stalking in the Lion's *case*, beare himselfe like a Lion, braying all the lurger beasts out of the Forrest?" (Works, II. 19).

290. Line 176: *Send one*.—So F 1; F 3 *and one*. Dyce combines both readings, and prints *and send one*.

291. Line 198: *othergates*; *i. e.* otherwise. The word is still used, provincially, in the North. Nares quotes Hudibras, part I. canto III. line 42:

When Hudibras, about to enter
Upon an *othergates* adventure.

In Walker's Dictionary (ed. 1837) the word is given, but marked "obsolete."

292. Line 206: *a passy measures PAVIN*.—F 1 *panya*, F 2 *pavin*. Halliwell says that the *passy measures pavin* is described in an early MS. list of dances [printed in the Old Shakespeare Soc.'s Papers, vol. I. p. 24] as "The passing measure *Pavyona*,—2 singles & a double forward, & 2 singles syde.—Reprynce back." *Passy measure* is a corruption of the Italian *passamezza* ("a *passa-measure* in dancing, a cinque pace," Florio, 1598); "a slow dance, differing little from the action of walking" (Sir John Hawkins). Sir John derives *pavin* (or *pavan*) from *pavo*, a peacock; it was a grave Spanish dance, many allusions to which (*e. g.* "a doleful *pavin*," Chaucer) are given in the Variorum Ed. There is an curious allusion to the dance and its Spanish origin in Dekker's Old Fortunatus, III. 1, where the Spanish lord Insultado says, "Oyerer la a pavan española; sea vuestra musica y gravidad, y mu-