

illicent, as *bauble* in Troilus

ing smooth,
while boats dare sail
 at, making their way
 o!k!

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

RABBLE *did we apprehend*
 cus, II. 1. 62:

Merry Wives as *prabbles*,
 of Evans and Phellen.
 as "Babble, s. *Dispute*,

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

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

for his sake
 , *purr* for his love,
 his *adverse* town.

mighty ancestors;

at home,
 ng into thy attempt.

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

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

Egyptian thief at point of
 out that Shakespeare here
 enes and Chariclea in the
 the hero and heroine were
 Egyptian pirate, who fell in
 ng 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
 istance to kill all those by
 hose compaile they desire
) There was an English

translation of Heliodorus by Thomas Underdowne, which
 was licensed to Francis Coldocke 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: *interchange 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

NOTES TO TWELFTH NIGHT.

engagement had been dissolved by mutual consent. Co-
 habitation 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 *anulus 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 origi-
 n; 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 bodices." 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 lenger beasts out of
 the Forrest?" (Works, II. 19).

290. Line 176: *Seind one*.—So F, 1; F, 3 *and one*. Dyce
 combines both readings, and prints *seind 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 *pangin*,
 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 pass-
 ing measure *Pargyon*,—2 singles & a double forward, & 2
 singles syde.—Reprynce back." *Passy measure* is a cor-
 ruption 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*," Davenant) are given in
 the Variorum Ed. There is a curious allusion to the
 dance and its Spanish origin in Dekker's Old Fortunatus,
 III. 1, where the Spanish lord Insultado says, "Oyereer la
 a pavan española; sea vuestra musica y gravidad, y ma-