

"the adjutant

understand your
(life).

Wright shows
he quotes The

card,

classing, p. 47.

date.

to waste time

The Qq. have

compares Ham-
come; if it be
ow, yet it will

38, 39, I can-

Line 47, and
50, At this time

that were, &c.,
1, for thine Qq.

Line 83, in
re in thy arrest.

the proof. Line
A herald, ho, a

, trumpet! not
o in the host.

below thy foot,
vices Qq. read

ge instead of
h, the Folios.

"As if we were
t the lives of

power of pry-
the mysteries

Cordelia . . .
says (p. 230):

d mind. It is
cremence, as it

a, and it is pre-
s history, that

aying itself at
n Shakespeare

quite restored
The complete

ade to triumph
akespeare has

ment which was

probable under the circumstances, namely, restoration from the intellectual mania which resulted from the combined influence of physical and moral shock, with persistence of the emotional excitement and disturbance which is the inextinguishable and unalterable result of passion exaggerated by long habitude and by the mad influence of extreme age."

403. Line 23: *And fire us hence like foxes*.—"An allusion to the practice of forcing foxes out of their holes by fire" (Henth). There is no reference to Samson's foxes, as Upton supposed. Steevens quotes Harrington's translation of Ariosto (book xxviii. st. 17):

Ev'n as a Fox, whom smoke and fire doth fright,
So as he dare not in the ground remaine,
Bolts out, and through both smoke and fires he fleeth
Into the Tarders mouth, and there he dieth.

404. Line 24: *The good-YEARS shall devour them*.—See Much Ado, note 67. Here, at any rate, the reference is to the disease known as the *Morchus Gallienus*; probably we have the same allusion in Troilus and Cressida, v. 1. 18.—A. W. V.

405. Line 76: *the walls are thine*.—It is a question whether this is to be taken literally (referring to Regan's castle) or figuratively ("I surrender at discretion"). Warburton explains it in the latter way, Wright in the former. Theobald conjectured *they all are thine*, and Lettsom *'Tis all is thine*.

406. Line 79: *The let-alone lies not in your good will*.—"Whether he shall not or shall, depends not on your choice" (Johnson).

407. Line 110: *"If any man of quality or degree," &c.*—For the formalities of the combat, compare Richard II. 1. 3.

408. Line 129: *Behold, it is the PRIVILEGE OF MINE HONOURS*.—The reading of Pope. The Qq. have *the privilege of my tongue*, and the Ff. *my priviledge, The privilege of mine honours*.

409. Line 142: *In scissellon I should ask thy name*.—Because he could decline the combat if his opponent was not of equal rank with himself.

410. Line 144: *some SAY of breeding*.—See note 74.

411. Lines 145, 146:

*What safe and nicely I might well delay
By rule of knighthood, I disdain and spurn.*

The delay which by the law of knighthood and the pincettes of chivalry I might make, I scorn to make. *Safe and nicely* is probably one of the cases in which the adverbial ending does double duty—*safely and nicely*. Compare Julius Caesar, ii. 1. 224: "look *fresh and merrily*." *Safe*, however, is occasionally an adverb in Shakespeare.

412. Line 151: *Save him, save him!*—Theobald gave this speech to Goneril, and Walker approves the change. Johnson says: "Albany desires that Edmund's life may be spared at present, only to obtain his confession, and to convict him openly by his own letter."

413. Line 159: *Most monstrous! oh!*—The Qq. omit *oh!* but, as Furness says, it is the groan that breaks from Albany at the revelation of his wife's abandoned effron-

tory, and is as needful to the character as it is to the rhythm.

414. Line 160: *Ask me not what I know*.—The Qq. give this speech to Goneril. Knight refers to line 157 as proving that the Ff. are right. After saying, "I perceive you know it," Albany would not ask Goneril if she knew the paper.

415. Line 171: *The wheel is come full circle*.—Compare ii. 2. 180:

Fortune, good night; smile once more; turn thy wheel.

Wright quotes Twelfth Night, v. 1. 385.

416. Line 185: *That we the pain of death would hourly die*.—The Qq. have *That with the pain, &c.* Jennens, following them, changed *would* to *we d*.

417. Lines 205-207:

but another,

*To amplify too much, would make much more,
And top extremity.*

Rolle remarks: "Malone takes this in opposition to *such as love not sorrow*, as if it were 'but another, less sensitive, would make,' &c. But, as Wright remarks, Steevens is right in referring it to what Edgar has yet to tell as the climax of his story. He understands *but* in the usual adversative sense. It seems better to take it as qualifying *another*, as if he said 'one more such circumstance only, by amplifying what is already too much, would add to it and so exceed what seemed to be the limit of sorrow.'"

418. Line 216: *the STRINGS OF LIFE*.—That is, the heart-strings. Compare Richard III. iv. 4. 364, 365:

A Rich. Harp not on that string, madam; that is past.

Q. Eliza. Harp on it still shall I till heart-strings break.

—A. W. V.

419. Line 231: *The JUDGMENT of the heavens*.—The Qq. have *Justice*. Tyrwhitt says here: "If Shakespeare had studied Aristotle all his life, he would not perhaps have been able to mark with more precision the distinct operations of *terror and pity*."

420. Lines 250, 251:

take my sword;

Give it the captain.

Q 1 inserts *the Capitaine after sword*; and Jennens reads thus:

Take my sword,

The captain—give it the captain.

421. Line 264: *Fall, and cease!*—"Fall, heavens, and let all things cease!" (Capell). Delius makes *fall* and *cease* nouns in apposition with *horror*; and this is approved by Moberly and Schmidt. It may be the right interpretation.

422. Line 265: *This feather stirs; she lives!*—Compare II. Henry IV. iv. 5. 31-34:

By his gales of breath

There lies a downy feather which *stirs* not;

Did he suspire, that light and weightless down

Perforce must move.

423. Lines 272, 273:

Her voice was ever soft,

Gentle, and low,—an excellent thing in woman.

Moberly's comment is a happy one: "This wonderfully