

266. Line 24: *chantry*.—A private chapel endowed with revenues for priests to chant masses for the souls of their donors.

267. Line 26: *Plight me*, &c.—Douce has shown that this was not a marriage, but a betrothal, formerly known as *espousals*, a term which has come to be applied to the marriage ceremony.

268. Line 27: *jealous*.—This is spelt in F. 1 *iealous*. In Arden of Feversham the word is always a trisyllable, and in Q. 1 it is usually spelt "Jelious."

269. Line 28: *May live at peace*. *He shall enoeal it*.—Hammer reads "henceforth live," to fill up the missing foot in the metre. The interpolation does not commend itself to my mind.

270. Line 29: *WHILES you are willing it shall come to note*.—*While* is used again in the sense of "until" in Macbeth, iii. 1. 44. Schmidt compares Euphues' Golden Leguay (ed. Collier), p. 47: "and stood there *while* the next morning;" p. 89: "to pass away the night *while* bedtime."

ACT V. SCENE 1.

271. Line 23: *conclusions to be as kisses, if your four neptives make your two affirmatives*.—Farmer cites Lust's Dominion, i. 1:

Queen. Come, let's kiss.

Moor. Away, away.

Queen. No, no, says, ay; and twice away, says stay.

—Hazlitt's Dodsley, vol. xiv. p. 98.

272. Line 36: *grace*.—Compare Rape of Lucrece, 712: "Desire doth fight with *Grace*" (i.e. virtue).

273. Line 39: *PRIMO, SECONDO, TERTIO, is a good play*.—See Scot, Discoverie of Witchcraft, p. 198: "I omit to speake any thing of the lots comprised in verses, concerning the lucke ensuing, either of *Virgil*, *Homere*, or any other, wherein fortune is gathered by the sudden turning unto them: because it is a childish and ridiculous toyle, and like unto children's plaie at *Primum secundus*, or the game called The philosopher's table." On this Dr. Nicholson remarks (p. 549 of his reprint): "This goes far to show—proves, I think—that the Clown's '*Primo, secundo, tertio* is a good play' (Twelfth Night, v. 1), a passage on which no commentator known to me has touched, thinking it merely a jocular remark, is, in fact, taken from a well-known play or game. What the game was is unknown to me, but children still use various numerals, provincial or otherwise, mingled with rhyme, to settle anything, as, for instance, who shall hide in the game of hide and seek."

274. Line 43: *the bells of SAINT BENNET*.—This church, according to Halliwell, was *St. Bennet's*, Paul's Wharf, London, destroyed in the great fire of 1666.

275. Line 46: *at this throw*.—The allusion is, of course, to a *throw* at dice. Some, however, would take *throw* to be from Anglo-Saxon *thrac*, *thrag*, "a half space of time," "a truce." Compare Chaucer, The Man of Lawes Tale, 5373:

Now let us slint of Custance but a *throw*.

276. Lines 57, 58:

A *RAWBLING* vessel was he captain of,
For shallow draught and *boyle* UNPRIZABLE

Rawbling is used here for insignificant, as *bauble* in Troilus and Cressida, i. 3. 34-37:

the sea being smooth,
How many shallow *bauble* boats dare sail
Upon her patient breast, making their way
With those of nobler bulk!

Unprizable is used for invaluable, not, as some have taken it, "what is without value." Boyer (French Dictionary) has "Unprisable, *Adj* (or invaluable) *inestimable*, *qu'on ne peut assez estimer*;" Coles renders the word by *inestimabilis*; and Cotgrave gives "Impreciable . . . *enprisable*, *envaluable* (i.e. invaluable)."

277. Line 68: *In private BRABBLE did we apprehend him*.—Compare Titus Andronicus, ii. 1. 62:

This petty *brabble* will undo us all

The word occurs four times in Merry Wives as *prabbles*, the Welsh mispronunciation of Evans and Ffuenell. Boyer (French Dictionary) has "Brabble, *s. Dispute, querelle, Debat, Chamaillie*."

278. Line 74: *dear*.—Heart-felt, touching the heart, used of disagreeable as well as agreeable affections (Schmidt). Compare Love's Labour's Lost, v. 2. 874:

Deaf'd with the clamours of their own *dear* groans;

and see note 223 on that passage, and Richard II. note 78.

279. Line 82: *wreck*.—*Ft.*, here as always, spell *wracke*.

280. Lines 85-87:

for his sake
Did I expose myself, pure for his love,
Into the danger of this adverse town.

Compare Henry V. i. 2. 102:

Look back into your mighty ancestors;

and All's Well, i. 3. 259, 260:

I'll stay at home,

And pray God's blessing into thy attempt.

281. Line 97: *three months*.—Compare i. 4. 3: "he hath known you but *three days*." Shakespeare seems to have overlooked the contradiction: the *three days* were necessary for stage-purposes, the *three months* would be nearer the probabilities of things.

282. Line 117: *My soul the faithfullest offerings HATH breath'd out*.—*Hath* is Capell's emendation; *Ft.* print *have*, which may have been written by Shakespeare. Similar instances are not uncommon of a plural verb being used by attraction from a substantive in the plural immediately before it.

283. Line 121: *Like to the Egyptian thief at point of death*.—Theobald pointed out that Shakespeare here refers to the story of Theagenes and Chariclea in the Ethiopica of Heliodorus. The hero and heroine were carried off by Thyamis, an Egyptian pirate, who fell in love with Chariclea, and being pursued by his enemies, shut her up in a cave with his treasure. When escape seemed impossible, he was determined that she should not survive him, and going to the cave, thrust her through, as he thought, with his sword. "If ye barbarous people," says the Greek novelist, "be once in despair of their own safety, they have a custom to kill all those by whom they set much, and whose company they desire after death (fol. 20, ed. 1587). There was an English