

the female dove,
suspects are disclosed.

SCENE 1.

ene forms part of the pre-

and this great lubber, the
"That is, affectation and
world" (Johnson). Donce
erly went" (i.e. went), and
ous have been put forward
not content with a straight-
one has used the word *cock-*
124: "Try to it, muckle, na
en she put 'em i' the paste

—Merry Greek was a sort of
alon. *Mothewe Merrygreeke*
meters" in Rolister Dolster.
to revel, to play the merry
nupture Froilus and Cressida,
Greek indeed;" and iv. 4.

st the merry Greeks!

IN years' purchase; i.e. at a
in Shakespeare's time being

for thee, and there, and
in order to make the due
It does not seem certain,
that Shakespeare left the
have not altered the text.

PLES'N.—Schmidt explains
enger for combat as a dog
mpares Henry V. ill. 3. 11:
Day, He of Gulls, ll. 2 (ed.
your presence to see the
one bounds in the wasting

gone!—This word is used
ew, ill. 2. 10: "a mad-brain
s gives no example except

conjecture that, by a bold
make an 'extent' (the writ
depriving her of it wholly
lips's New World of Words,
'it is said that in 'Common
Writ or Commission to the
ands or Tenements; 2. the
3. the Estimate or Valuation
done to the utmost Value,
nt.' Shakespeare was fond of

son soul for me.—See note 137
am.

is in this?—"How does this
to make of it?" (Johnson).

ACT IV. SCENE 2.

248. Line 2: *Sir Topas the curate*.—See note 229 above.
The name of *Sir Topas* is a little compliment to Chaucer;
see Chaucer's tale of *Sir Topas* in the *Canterbury Tales*.

249. Line 7: *I am not TALL enough to become the func-*
tion well.—The innocent word *tall* has been a stumbling-
block to some editors, whose ideas of the clerical profes-
sion are not to be harmonized with *tall*. Farmer would
read *fat*, and Tyrwhitt *pale*. Perhaps the Clown plays
upon the double sense of the word *tall*, which is com-
monly used as = bold, sturdily.

250. Line 8: *student*.—FL print *student*, as in *Merry*
Wives, ill. 1. 38. The Clarendon Press editor thinks that
perhaps the misspelling is intentional, common as it is to
the Clown and to Justice Shallow.

251. Line 15: *the old hermit of Prague*.—Donce says
that by this is meant, "not the celebrated heresiarch,
Jerome of Prague, but another of that name, born like-
wise at Prague, and called the *hermit of Camaldoli* in
Tuscany."

252. Line 16: *King Gorboduc*.—An ancient British king,
the hero of the first English tragedy, *Gorboduc*, or *Ferrex*
and *Porrex*, written by Sackville and Norton, and repre-
sented in 1562.

253. Line 41: *barricadoes*.—*Barricado* was the un-
naturalized form of this word in Shakespeare's time. It
is used again in *Winter's Tale*, i. 2. 34, and as a verb in
All's Well, i. 1. 124. O'Grave has "Barriquad: f. *A*
barricado; a defence of terrils, timber, poles, &c."

254. Line 41: *clear-stories*.—F. 1 has *clere stores*; F. 2
clere stores. The reading in the text (Blakeway's con-
jecture in Boswell) is the most generally accepted, and
seems to me far the best. *Clear-story* or *clerestory* is the
name given to the windows above the arches of the nave
of a Gothic church.

255. Lines 54, 55: *What is the opinion of Pythagoras*
concerning wildfowl?—Compare *Merchant of Venice*, iv.
1. 131 and *As You Like It*, ill. 2. 187, and see note 285 to
the former play.

256. Line 68: *I am FOR ALL WATERS*.—Malone inter-
prets: "I can turn my hand to anything; I can assume
any character I please; like a fish, I can swim equally
well in all waters." He quotes Nash's *Lenten Stuffe*, 1599,
"Not a stop of a rope halter they send forth to the Queens
ships, but hee is first broken to the Sea in the Herring mans
Skiffe or Cockboate, where hauing learned to brooke all
waters, and eate poor fish out of switte platters, there
is no bo with him but once hartned thus, he will needes
be a man of warre, or a Tobacco taker, and weare a siluer
whistle."

257. Line 78: "*Hey, Robin*," &c.—This song is printed in
Percy's Reliques (ed. 1704, vol. 1. p. 194). It begins:

A Robyn
Jolly Robyn,
Tell me how thy leman doeth,
And thou shalt knowe of myn.
"My lady is unkind perdie."
Atack! why is she so?

"She loveth another better than me
And yet she will say no."

258. Line 92: *Alas, sir, how fast you DESIDE your FIVE*
WITS?—The *five wits*, we learn from Stephen Hawes' poem,
The Grande Amoure, ch. xlv. (edited by Malone), were:
"common wit, imagination, fantasy, estimation, and
memory."—*Besides* was often used as a preposition.
Compare *Comedy of Errors*, iii. 2. 78-81, where the phrase
"*besides* myself or thyself" occurs three times.

259. Line 99: *They have here PROPERTIED me*.—Com-
pare *King John*, v. 2. 79-82:

I am too high-born to be proptied,
To be a secondary at contrail,
Or useful serving-man, and instrument,
To any sovereign state throughout the world.

260. Line 104: *endeavour thyself*.—Halliwell cites Lat-
mer, *Sermons*: "The devil, with no less diligence, *endea-*
vorreth himself to let and *shew* our prayers;" and Hollin-
shed, *Chronicles*: "He *endeavored himself* to answer the
expectation of his people, which hoped for great wealth
to ensue by his noble and prudent governance."

261. Line 134: *Like to the old Vice*.—The *Vice* was
the clown of the old moralities. "He was grotesquely
dressed in a cap with ass's ears, a long coat, and a dagger
of lath. One of his chief employments was to make sport
with the devil, leaping on his back and belabouring him
with his dagger till he made him roar. The devil, how-
ever, always carried him off in the end" (Singer). Com-
pare *Henry V.* iv. 4. 74-77: "Haroldph and Nym had ten
times more valour than this roaring devil i' the old play,
that every one may pare his nails with a wooden dagger."
See note 305 to *Richard III.*

262. Line 141: *goodman devil*.—F. 1 has *good man diwell*
F. 2 *good man Diwell*; F. 3 and F. 4 *good man Devil*. Row-
e suggested *goodman diwell*, and so many modern edd. read.

ACT IV. SCENE 3.

[In the acting-edition this scene is the first scene of
act v.—F. A. M.]

263. Line 6: *credit*.—According to some this means
merely "current belief," according to others, "oral in-
telligence." Singer quotes from a letter of Elizabeth to
Sir Nicholas Throckmorton among the *Conway Papers*:
"This heror came from you with great speed. . . . We
have heard his *credit* & fynd your carefulness and dili-
gence very great."

264. Line 12: *discourse*.—Singer quotes from *Graunville*:
"The act of the mind which connects propositions, and
deducteth conclusions from them, the schools call *dis-*
course, and we shall not miscall it if we name it *reason*."
Compare *Hamlet*, i. 2. 150: "a beast, that wants *discourse*
of reason."

265. Lines 20, 21:
there's something in't
That is DECEIVABLE.

Deceivable is again used in the sense of deceptive in
Richard II. ll. 3. 84, 85:

Show me thy humble heart, and not thy knee,
Whose duty is *deceivable* and false.