

inal. There is no
ance in the follo.
expression "be-

have regions, var-

ingering, looks for
advantage." John-
resistance by the
he adds: "Or, per-
that he can, with
action" (Var 154.
antage, and in his
is left out: "John-
against the course
certainly does not
in Hall gives of the
ent so fatal to Tal-
bot in which he
ears all throughout
the attacker. After
other lords arrived
plies; and Talbot

Charles had two
rched against Bar-
he besieged the
not immediately de-
two hostile armies
under the command
ons to follow him as
one of the enemy's
commander, he attacked
ed position, in which
lance. Talbot ap-
with him, whom he
orshlock on account
position without wait-
ing hero's feat, but, at
gle mistake; and for
self to blame.

l, Charles, and Bar-
s the and.

read (substantially)
ng, as, above line 23,

and him aid.
the author intended
York's speech above,

meret,
d supply
d for this siege
, below);
and had the hor se.

E 5.

say it was for fear.—
must mean "yield,"
net xv, 3;
make me bow.

Again, in Sonnet exv. 3:

Need'st thou stand under my traggression here

But I had noted *go*, in the margin, as a probable reading
before I saw that it is given in the Long MS. It is ex-
tremely probable that the author really wrote *go*, both
because above, in line 11, Talbot says: "come, dally not,
be gone;" and again below, line 30:

I pen my blessing, I command thee *go*.

Go is in perfect contrast with *stay* in the next line.
Walker proposes also the same reading.

207. Lines 31-32. This is an instance of what is called
in Greek *συναυθια*, i.e. dialogue in alternate lines, a
very favourite trick in Greek Tragedy, and one which we
find much imitated in the early English dramatic writers.
Shakespeare does not ever resort to it, except in his
earlier plays. The most noteworthy instance is in Rich-
ard III. iv. 343-367; and in The Two Gent. of Verona, I. 2,
and in many scenes in the Comedy of Errors, other in-
stances will be found. Lilly introduced a modification
of *συναυθια* in dialogues consisting of one short sentence,
on the part of each speaker, in prose. This Shakespeare
imitates frequently; especially in his early plays. The
old play (if it can be called a play) of The Pardoner and
the Friar, 1521, by John Heywood, contains pages of this
συναυθια. Sometimes the rhyme is in alternate lines,
sometimes in consecutive lines. Where such instances
are found in old English plays, they are generally in
rhyme, as of course the use of rhymed decasyllabic lines
is earlier than the use of blank verse. The objection to
the use of *συναυθια*, whether in its original classic form
or in the modified form introduced by Lilly, is that it
causes the author to strive after epigrammatic expres-
sions, and to attempt to be witty at the expense of
naturalness.

208. Lines 52, 53:

Then here I take my leave of thee, fair son,
Born to eclipse thy life this afternoon.

There is apparently a quibble intended on *son* and *sun*
here, however out of place it may seem in such a passage.
Shakespeare appears to have been rather partial to this
quibble. Compare Richard III. I. 3. 267:

Witness my son, now in the shade of death,

where it is introduced with equal inpropriety.

ACT IV. SCENE 6.

209. Line 44: *On that Alb' MONTAGUE, brought with such a
shame.*—Several unnecessary emendations of this word
have been proposed. The meaning of this and the three
following lines is plain. He means: "Before I will secure
the advantage of confining our household's name *brought
with such a shame* as the desertion of my father, I wish
my horse may fall dead under me." Talbot had two sur-
viving sons by his first wife, and two more sons, besides
this John Talbot, by his second wife, so that the speaker
was not in any sense an only son.

210. Line 48: *And like me to the peasant boys of France.*
—Compare II. Henry IV. II. I. 97, 98: "when the prince
broke thy head for *liking* his father to a singing-man of
Windsor" (according to the Quarto; Ff. have *lik'ning*).

ACT IV. SCENE 7.

211. This pathetic scene, as also the preceding one, are
founded on Hall's vivid account of Talbot's death: "This
conflict continued in doubtful judgment of victory. Il-
lounge hours: during which fight the barons of Montam-
ban and Humdayre, with a great company of French-
men entered the battayle, and began a new feld, and
sodaynly the Gomers perceyninge the Englishmen to
approche nere, discharged their ordinnance, and slew,
III. C. persons, nere to the erle, who perceyninge the hum-
ment leopardy, and subtille labryruth, in the which he and
hys people were enclosed and illaquente, desplayng his
awne sauegarde, and destroyng the life of his entirely and
welbeloned sounne the lord Lisle, willed, advertised, and
counsailled hym to departe out of the felde, and to save
hym selfe. But whis the sounne had answered that it was
neither honest nor natural for him, to lene his faller in
the extreme leopardy of his life, and that he woulde
taste of that draught, which his father and Parent should
essay and begyn: The noble erle and comfortable cap-
tayne sayd to him: Oh sounne some, I thy father, which
on ly hath bene the terror and scourge of the French
people so many yeres, which hath subverted so many
townes, and prodigat and discomited so many of them
in open battayle, and unchall conflict, neither ca here
dye, for the honor of my cuntry, without great laude
and perpetuall fame, nor flye or departe without per-
petuall shame and cotinuall infamy. But because this
is thy firstourney and enterpryse, neither thy flyng
shall redounde to thy shame, nor thy death to thy glory:
for as hardy a man wisely fleeth, as a lecherous person
folishely niddeth, therefore y^e flyng of me shalbe y^e dis-
honour, not only of me and my progende, but also a discom-
fiture of all my company: thy departure shall save thy
lyfe, and make the able another tyme, if I be slayn to
revenge my death and to do honour to thy Prince and
profyte to his Realme. But nature so wrought in the
sounne, that neither desire of lyfe, nor thought of se-
curitie, could withdraw or pluck him fro his natural
father: Who cōsidering the constancy of his chylde, and
the great danger that they stode in, comforted his soul-
dours, cheated his Capitayns, and valiently set on his
enemies, having a greater company of men, and more
abundance of ordinnance then before had bene sene in a
battayle, fyrst shot him through the thyghe with a hād-
gōne, and slew his horse, and cowardly killed him, lyenge
on the ground, whome they never durste take in the face,
whyle he stode on his fete, and with him, there dyed
unfally hys sounne the lord Lisle, his bastarde sounne
Henry Talbot, and syr Edward Hall, elect to the middle
order of the Garter, and .xxx. valentyn personages of the
English nation, and the lord Molyms was there taken
prysoner with .lx. other" (p. 229).

Hall's account of Talbot's death was confirmed most
curiously by an examination of the bones of Talbot (see
above, note 119). On the occasion of their reinterment,
the thigh bones were found to be uninjured; so that it
is evident that the shot which first disabled him did not
fracture the bone. But "Immediately behind the right
parietal eminence of the cranium was a perpendicular