

Measure for

you

much it

bridge editors
the simple

bn,

was inflamed
y emphasis
ngle comma,
adopt.y and rue,
see the notecommonly
word is from
"Steevens
from gilly-
ce, is apt, in
and change
assembly in-
comes from
"The gilly-
cranked with
er's den of
ere Perdita
garden's
owers with
y prevalent
justified by
I painted,"

run

peare (cited
(*Calceatula*
in gardens
"turnesol"
under these
of health,
an herbe
in the hall:
rising, and

ma,

1st full

Shakespeare
d when at
translation
ence of the

ut summa system locum at ora
Collected flowers from is a close remissive,

which (told) renders:

And as she from the upper part her garment would have rent,
By chance she let her lap-slip downe, and cut her flowers went

Halliwel quotes from Barnes, *Devils Charter*, 1697, the expression "the *uagon* of black *die*." *Uagon* is used for carriage in *All a Well*, iv. 1. 34: "our *uagon* is prepar'd."

152 Line 122, *pale primroses*. Compare *Cymbeline*, iv. 2. 221: "The flower that's like thy face, *pale primrose*." Milton's "rathe primrose that forsaken dies" (*Lycidas*, 112) is a less evident echo of Shakespeare's *diviner* verse than the passage as it originally stood:

Bring the rathe primrose that unweeded dies,
Colouring the pale cheek of unenjoy'd love.

153 Line 126: *The crown imperial*.—This flower (the *Fritidaria imperialis*) was originally a native of the East.

154 Line 127: *The flower-de-luce*.—Compare Henry V. v. 2. 223, 224: "what sayest thou, my fair *flower-de-luce*?" Eliacombe quotes a number of passages bearing on the question whether Shakespeare was thinking of a lily or an iris. It is not of much consequence, but it seems probable that he was botanically wrong.

155 Line 142: *Nothing but that; more still, still so*.—Rolle quotes an ingenious defence of the rhythm of this line from Fowden Clarke: "The iteration of *still* in the peculiar way that Shakespeare has used it conjoinedly with the two monosyllables *more* and *so*, gives the musical cadence, the alternate rise and fall, the to-and-fro modulation of the waters—the swing of the waves—with an effect upon the ear that only a poet gifted with a fine perception would have thought of." I suppose no one will deny that Shakespeare was a poet gifted with a fine perception.

156 Lines 147, 148:

but that your youth,
And the true blood which peeps fairly through't.

Is this a reminiscence of Hero and Leander, third *sestiad*, lines 39, 40:

Through whose white skin, softer than soundest sleep,
With daisied eyes the ruby blood doth peep!

Shakespeare quotes directly from the poem in *As You Like It*, iii. 5. 82, 83:

Dead shepherd, now I find thy saw of night,—
"Who ever lov'd that lov'd not at first sight?"

The "dead shepherd's" immortal "saw" is in *sestiad* 1, line 176. It should be noticed that in order to get the proper rhythm in line 148 it must be read with a strong accent on the word *true*, a lesser accent having been laid on the first word of the line. Perhaps there is some corruption in the text.

157 Line 160: *That makes her blood look out*.—*Fl.* read *out*, which is an evident misprint for the word substituted by Theobald, *out*.

158 Line 169: a *worthy* *feeding*.—Steevens quotes Drayton, *Polydion*, vi.: "their *feedings*, flocks, and their fertility." Compare *As You Like It*, ii. 4. 99, where *feeder* is used for shepherd, one who *feeds* the flocks.

159 Line 192: *milliner*.—Shakespeare uses this word only here and in 1. Henry IV. i. 3. 30: "perfumed like a

milliner." The word is a French one who deals in fancy articles and is not a very modern meaning, is the same as the old *milliner* in general supposed to be a woman who deals in Milan wares. See Wedgwood, *Dictionary of English Etymology*, s.v. *milliner*. The word is derived in favour of the derivation.

160 Line 195: *burdens* of *lilies* and *fair* *roses* and *fading* are both burdens frequently met with in ballads, as in songs cited by Malone, the burden of (from *The Choice Drollery*, 1696, p. 31) being:

With a *dido*, *dido*, *dido*,
With a *dido*, *dido*, *lee*;

and of another (from *Sportive Wit*, 1656, p. 58): "with a *fading*, with a *fading*." A *fading* is said to be an old Irish dance, and as such is referred to by Ben Jonson and Beaumont and Fletcher. There is a lengthy note on the name and character of the dance in the Variorum Shakespeare, xlv. 129, 130, part of which, a description of the Irish dance, still (or at least in 1803) to be met with "on rejoicing occasions in many parts of Ireland." The dance is called *Rince Fada*, and means literally "the long dance."

A king and queen are chosen from amongst the young persons who are the best dancers, the queen carries a garland composed of two hoops placed at right angles, and fastened to a handle; the hoops are covered with flowers and ribbands; you have seen it, I daresay (writes Malone's Irish correspondent, with the May-nails). Frequently in the course of the dance the king and queen lift up their joined hands as high as they can, she still holding the garland in the other. The most remote couple from the king and queen first pass under; all the rest of the line linked together follow in succession; when the last has passed the king and queen suddenly face about and front their companions; this is often repeated during the dance, and the various undulations are pretty enough, resembling the movements of a serpent."

161 Lines 200, 201: "I *hoop*, *do me no harm*, *good man*."—In *The Famous History of Friar Bacon*, says Farmer, there is a ballad to the tune of "Oh! do me no harm, good man." The tune is preserved in a collection of Ayres, to sing and play to the *Lute* and *Basse Viol*, with *Tanias*, *Galliards*, *Almaines*, and *Corantos*, for the *Lira Viol*, by William Corlaine, 1610.

162 Line 204: *Has he any UNBRAIDED wares?*—*Unbraided wares* may mean, as Steevens suggests, anything besides faces which are *headiest*—the principal commodity of pedlars; it has been thought, from a passage in *All a Well*, iv. ii. 73, where *braud* is used for deceitful (*A S. braud*, deceit), that *unbraided* may more probably mean not counterfeit, genuine, as in Steevens' quotation from *Anything for a Quiet Life*: "She says that you sent ware which is not warrantable, *braided* *waice*, and that you give not London measure." Schmidt suggests that *unbraided* may be the clown's blunder for "embroidered."

163 Line 205: *inkles*.—See Love's Labour's Lost, note 69.

164 Line 208: *cardisoes*.—Compare 1. Henry IV. ii. 4. 79: "*cardisgarter*." *Cardisoes* were "worsted tapes or bindings, used for garters, &c." (New English Dictionary).