

on'd modern less mistaken in a note that comes afterwards, which has had the luck to impose on two others: for old editions are right in their pointing of l. 8. of p. 110; the very flow of both periods (that which "*ber*" terminates, and that beginning with "*yet*") alone demonstrates it; but this about her *virginity* is made a compliment apart, and an ending one, as being the greatest in the opinion of that Princess herself: who, when her

parliament address'd her to marry, dismiss'd them with these words; — "*And for mee it shall be sufficient, that a Marble stone declare that a Queene, having raigned suche a tyme, lyved and dyed a Virgin.*" words alluded to, probably, in the period aforesaid. Some lines of the "*Epilogue*," (the fifth &c.) and one in p. 109. about *making new nations*, (l. 31.) are plain notes of time; the investigation of which is left to those who come after.

NOTES

to

JULIUS CÆSAR.

3, 16.

Mur. What trade, &c.] The mistake made in this speech's assignment (*v.* below.) is evinc'd by the immediate reply to it, the reply to that reply, and what proceeds from this speaker. Short as is the part of these tribunes, they have different characters: Murellus (call'd in Plutarch—Marullus) is grave and severe, and no relisher of evasions and quibbles: the first with which the cobbler regales him, puts him out of humour, his second encreases it, and a third almost endangers a storm; but that Flavius, — who is somewhat gentler dispos'd, and a

better decypherer, — interposes a question that puts a stop to evasions, but not to quibbling, for that goes on as before; but not clear as before, if former copies are kept to, who read "*witball*" in one word, and with no point to it: what the speaker would now say in that sentence is this; — that he meddl'd not with this or that matter particularly, but with *all* in which the *awl* had concern. The other slight correction before it, was transmitted down to us by the first modern: but a reading in the page before that, (*soals* for "*souls*," l. 15.) which

he found in his folio, should not have been transmitted; for though the former is very plainly convey'd by the latter, the latter is not so by the former, and yet should be convey'd by reason of it's connection with "*conscience*." All the tribunes' speeches are metrical, but two have 'scap'd observance in moderns; and the last of those two, (4, 3.) the three latter ascribe to Flavius.

5, 19.

deck'd with ceremonies.] We are necessarily constrain'd by "*disrobe*," to interpret "*ceremonies*"—garments of ceremony; and by what follows afterwards, ("*Cæsar's trophies*") it should seem to have been the Poet's design, that we should understand by them—garments of Cæsar's dedicating to his Roman divinities; which, before they were convey'd to their several temples, his friends "*hung*" upon his and their "*images*" upon occasion of this triumph: which triumph, it should be noted, was for conquests in Spain over Pompey's sons, for that is meant by his "*blood*" in l. 4. of this page. The course of the Poet's fable requir'd a blending together of this "*triumph*" and "*feast of Lupercal*," the ceremonies of the latter commencing immediately upon the close of this scene: a mention of them therefore was necessary, and the turn given to this affair of the tribunes afforded apt occasion for it in the

Vol. I.

question of Murellus that follows; which intimates a fear of acting illegally, such a decoration of statues being at such times a thing of custom. See a note lower down, upon 15, 15. Shakespeare has us'd an Englishman's licence, in contracting and accenting "*Lupercal*;" and his editors have us'd another with him, in breaking this speech improperly.

7, 29.

By means whereof,] By means of mistaking. But what was Cassius' mistake? wherein lay it? Why, in thinking—that his friend's "*passion*," what he appear'd to suffer, proceeded from his concern for the publick: which thought of his he calls—a *thought of great value*, a *worthy cogitation*; and then enters upon his sounding in terms that shew it premeditated, and a manner more artificial than is consistent with real friendship; which the Poet does not attribute to him or make a part of his character, and that in order to difference him from the open and honest Brutus. The next page's corrections are in all modern copies; that of p. 6, in this only.

9, 3. *

If it be ought &c.] Here again the editor must play the recanter; and repent him, that a reading of his three predecessors in l. 5. had not a place in his text: for notwithstanding all the plausible reasons that have been urg'd for the old one in

3 H

the "*Critical Observations on Shakespeare*," a more intent examen of the passage at large, has convinc'd him it will not proceed rightly without reading as they do—*death* for *batb*; "*And I will look on death indifferently*," or with indifference, *i. e.* unconcern: The subjoin'd assertion of Brutus concerning "*honour*," contradicts the equality which the old reading sets up between that and "*death*:" and his friend's declaration—that what he had to impart to him, his *story's subject*, was "*honour*," is every whit as repugnant to the reading of elder copies and of this copy after them; For what sensible man would urge a topick from *honour*, to one who had just told him—that *honour* had no weight with him when put in balance with "*good*," the *good of the general*. *Swimming* was much practis'd among the Romans, as essential to warfare; and Plutarch relates a notable instance of Cæsar's expertness at it, shewn in an occasion of great danger before Alexandria: the match that Cassius proceeds to describe between him and Cæsar in Tyber, is a match of invention, suggested by Plutarch's story. The *fever*, and the circumstances attending it, are invention likewise: but the Spanish expedition is history, and so is the *falling-sickness*; "*wherunto*," saith the above-mention'd author, "*Cæsar was geven*." v. 10, 5 & 14, 15.

II, 10.

Now is it Rome indeed, &c.] Several of this play's lines are rejected and thrown to the bottom by the second and fourth moderns, but whether as unworthy or spurious we can only conjecture, for no cause is assign'd for it: These two are the first of them, this and the next; and are neither highly unworthy, (at least, comparatively) nor misbecoming their place: and spurious they are not, it is certain, if example can vindicate; for, omitting numberless others that might be mention'd, we have the same play on this very word "*Rome*,"—but obliquely,—in p. 51. of this very play. (v. l. 3.) The words "*one man*" and "*only man*" are dwelt upon by the speaker, and vary'd, for the sake of making impression; and his thought about "*Brutus*" seems to follow with better grace, coming after the last of them. What the poet could do in this way, we have just been seeing: and that he has sported in similar manner in a line of the last page, (l. 8.) there is great probability; though another turn has been given it, and his expression call'd—classical: v. "*Canons of Criticism*." p. 128. One of his expressions that follow,—"majestic world," in that page, l. 16.—conveys a Roman idea, fitting Cassius: majesty, according to him, belongs only to the people, the world at large; and his wonder is, — that *this* whole

world, fanning the race of glory with Cæsar, should be got the start of and beat by so weak a competitor. The corrections of p. 11. are in the moderns.

12, 6.

The angry spot &c.] This page affords several natural observations on passions and characters: Anger impresses such a "*spot*," or red mark, as is here spoke of, on the brows of some people: The "*spare*" habit of Cassius, and Cæsar's remark on it, occur in Plutarch: but the other natural tokens of such a character as Cæsar ascribes to him, are of the Poet's adding; that relating to "*musick*" (l. 27.) made an early impression on him, for he dwells upon it emphatically in his "*m. of V.*" (83, 10.) which is prior to 98. This play is perhaps some ten years younger, if (as it is probable) the three Roman plays were writ together; for one of them,—"A & C."—is enter'd in the books of the Stationers' Company under the year 1608: and to no very distant time from that year, we may assign with some likelihood his "*T. of A.*" being a play from the same source. *v.* the "*Introduction.*"

15, 15.

for pulling scarfs &c.] It will be thought, that the comment on 5, 19. ought to have been fetch'd from these words only, and that "*deck'd with ceremonies*" implies only—set out ceremoniously with the

things that are here mention'd: But the better course seems,—to imagine that "*scarfs*" were among the things decorating; and that they only are spoke of in this place, in order to make the act appear lighter for which the tribunes were "*silenc'd*," *i. e.* put from their tribuneship, for that is Plutarch's account of it.

16, 15.

He should not humour me.] Should not play upon me; work upon my affections by friendship,—the shews of it,—and so bias my principles. The soliloquy sets out with this thought—that Brutus had been "*wrought*" upon; a thing infer'd by the speaker from the little "*fire*" that his words had struck out of him: (*v.* 11, 30.) then follows the sentiment about selection of company, and to that is link'd the present assertion;—that, were the persons of he and Brutus exchange'd, he had either not conformed with Cæsar, or his commerce and demonstrations of love had not influenc'd him: The whole passage is liable to be misapprehended, and this part of it specially; from uniting "*He*" in these words with one immediately next it, instead of a remoter in l. 13. which is in truth it's associate. ∞ The hemistich at the head of this page compleats one that preceeds, and was intended to do so: the line following (which old editions have made a distinct

one) wanted the proper name that now perfects it; and another in this act, and one in the next, have both receiv'd a similar office from this editor. v. 21, 12 & 36, 12.

18, 32.

and children calculate;] The word "*calculate*" is us'd loosely for—guess or conjecture in way of prophesy; the reason why 'tis so us'd, says the last modern,—for that the basis of some prophecies, or fore-tellings from stars, &c. was calculation. The line preceding the present, and some after it, are pen'd with singular brevity; and much is left for conjecture, and the apprehension of judging readers. ∞ The proper form of l. 7. (p. 19.) is found only in the Oxford edition: that it was not purg'd of its "*to*" in that copy, can only have proceeded from negligence; and we should in candour ascribe to the same cause, the not amending of "*glaz'd*" in p. 17. (v. below.) by the first modern.

21, 1.

Is favour'd &c.] The modern spoken of last, finding "*Favors*" spelt *Favours* in his folio, makes it—*Fear'rous*, and his change is adher'd to by all the others: by this judicious correction, "*element*" (which means—the air or the sky) gets a *fourth* epithet to join with those in l. 2; which 'tis pity was not reflected on duly by the gentleman who conjur'd all the *four* elements out of one, as it might have help'd him

(with some ingenuity) to prove his point better than he had the fortune to do in his note on this passage. See the "*Canons of Criticism*," p. 177, &c. "*Favors*" is the word of the two elder folio's; and, as it seems to this editor, coin'd by some transcriber or printer out of—*favor'd*, the apostrophe being chang'd to a comma: The line and those it is join'd with have no difficulty, admitting this alteration: which, we dare pronounce boldly, will meet with no objecters but wits; who may please themselves with discovering, that a "*complexion favour'd*" is—a complexion complexion'd; not weighing the expression at large, which is a pleonasm common to poetry. ∞ Cinna's answer to Cassius (l. 13.) is broken wrong in all copies, chang'd in some: And no editor has been careful to mark by a hyphen the uncommon and beautiful compound in the twenty-eighth line of the last page.

23, 23.

the ides of March?] That the ancient reading of this line, and again of l. 11. in the page that comes next, are mistakes, and not small ones, is evinc'd beyond doubting by the whole tenour of this act, and by parts of the preceding and following, such as touch upon time: neither matters it much, our enquiry—how the blunders came, or by whom; suffices, that they cannot be ascrib'd to the Poet without the

greatest injustice; for set his learning as low as you will, it amounted at least to a knowledge of Roman calendars, which many of that time's chronicles, and (perhaps) it's common almanacks gave him: Now their "*ides*," in this month, were the "*fifteenth*;" and this the dawn of those *ides*, as the Boy's reply signifies which he makes on re-ent'ring: the enquiry and doubt of Brutus arose (possibly) from his unwillingness to think them so near; knowing what was in agitation at that instant, and what Cæsar was threaten'd with on that day by the Soothsayer. v. p. 6. The corrections of either page appear'd first in the third modern. The mode of printing l. 31. in former copies, may mislead the pronouncer: the paper is drop'd at that time; and the reflections upon it begun, by a repetition of part of it: The other repeated words in that speech, require a rais'd hand, and other looks at the paper: the words that follow the last of them, have a foolish *then* added to them in the four latter moderns.

24, 19.

The genius, and the mortal instruments, [Are then in council:] The last modern enlarges with some propriety upon this speech's beauties, it's "terrible graces," as he justly expresses it; and, which is singular, mistakes the sense of the chief of them,—that contain'd in these wo-

rds: according to him, this "*genius*" is the genius of the Roman republick, and the "*mortal instruments*" are the speaker and his fellow conspirators; both members wrong. The *genius* is the same the Poet speaks of in other plays, ("M." 36, 4; "*c. of e.*" 61, 21; and "*A & C.*" 35, 3.) and in one of them, calls—the "*spirit which keeps us*," our "*dæmon*," our "*angel*;" following ancient doctrines about it, which he gather'd from Plutarch: The other mistaken words, "*mortal instruments*," imply—the man and his faculties; his affections, passions, with what else is put in act by his *genius*, the presiding power in this "*council*." *Genius* is of Latin original; and call'd so, say etymologists, — *quod unâ ab homine statim genito datus illi comes perpetuò maneat*: The Greeks, who call him — *Δαίμων γενεθλῖος*, imagin'd him visible; and Shakespeare in a passage refer'd to (v. "*c. of e.*") makes this visible spirit, and not unreasonably, an *εἰδωλόν* like Homer's dead, and the exact image of the man he belong'd to: His inventors suppose him *one* in some places, and that is Shakespeare's idea in this which is now considering: in others, he follows other opinions; namely,—such as attribute two *genii*, a bad and a good one, to each individual, and cloath them with shapes that suit their conditions: concerning which shapes, see a note in this play up-

on 70, 8. ∞ "*phantasma*," a Greek word primarily, is us'd in l. 18. for a vision of terror generally: in "l. l." (37, 11.) it has the sense of—an object of such a vision, a phantom. ∞ All editions give us l. 25. in the page that comes next in two lines, reading one as below.

26, 11.

If not the face of men,] The "*not*" of this quotation is tacitly converted to *that*, in the three latter moderns; unnecessarily, and without advantage to the passage at large; which loses some of it's grace by it, in a loss of that freedom which is proper to dialogue: the suspension of voice at "*abuse*" shews that something is wanting, and directs to that something; which is also convey'd in the words that follow, not direct but obliquely; giving us what we see instead of—*if these be not sufficiently strong*, it's right connexion with "*not*." The enumeration itself proceeds rightly, in a progress from strong to stronger: the topick it opens with is enforc'd again with great energy at the speech's conclusion, which shews it's weight with the speaker; it is something heighten'd indeed in that place, by setting forth—that the men whom they would bind in this manner were "*Roman men*." ∞ The metaphor in a line something lower (l. 15.) is from hunting, not hawking, as one modern would have it, and ends with the line: "*range,*"

and "*high-sighted*," are the terms that declare it; the latter seeming to be expressive of that action of hounds when they have gather'd their scent,—the tossing-up of their heads. There is much force in the expression of a sentence that joins it; "*drop by lottery*" conveying the idea of lives drawn from a wheel, with all the phlegm of a drawer of meer lots, trifling in themselves, and in which he has no interest: And again in the words of l. 30, "*even virtue*;" meaning—one without knot in it, (*i. e.* blemish) like some fine-polish'd body.

28, 1.

Let us be sacrificers, &c.] This line's sentiment will be spoke of ere long in a fitter place: the thing to be remark'd on at present, is—it's measure; which the second and fourth moderns have reduc'd to five feet, by cutting off it's last word; a word not to be parted with, without injury to it's ease and propriety. The measure is that of others in this Poet that are left untouch'd by these gentlemen, their fancies not suggesting a change for them; amongst them, is one in "2. H. 4." (72, 29.) and another in "H. 8." (4, 16.) True it is, that verses of this measure have as indifferent grace as any the Poet uses; have in themselves; for they too have their share in the general grace of them, which lyes in variety: The heroic of five feet admits the pause

or *coupure* in all it's parts, with equal advantage; that of six upon the equal parts only, if grace be consulted, the grace of harmony: but this may be dispens'd with sometimes, when it clashes with greater, or serves the purpose we spoke of; and, accordingly, others of this measure in Shakespeare have their pauses upon other unequal syllables besides the seventh, it's place in this which is quoted, and in the others refer'd to. ∞ The insertion in this page, and the change in that it is follow'd by, are necessary, and came first from the second modern: but what good purpose is serv'd by his change in another line, (28, 20.) or by that of the fourth modern in 27, 20; they have not told us, nor will any one of their favourers do it readily. ∞ The last modern's comment on some words in the next page (l'. 2 & 3.) is as follows:—"Cæsar, as well as Cassius, was an Epicurean. By main opinion Cassius intends a compliment to his sect, and means solid, fundamental opinion grounded in truth and nature: As by *fantasie* is meant ominous forebodings; and by ceremonies, atonements of the Gods by means of religious rites and sacrifices. A little after, where Calpurnia says, —Cæsar, I never stood on ceremonies, | Yet now they fright me:—The poet uses *Ceremonies* in a quite different sense, namely, the turning accidents to omens, a principal superstition of

antiquity." and his Reviser subscribes to it, with exception (it should seem) to the *compliment*. See his note.

32, 9.

A woman well-reputed,] The words that follow this compound are declarative of the sense 'tis confin'd to, giving it in the way that is most pleasing, namely—by implication: the speaker was "*well-reputed*" for qualities she might be thought to inherit, and that fitted her to be partaker of what she solicited: general goodness was neither thought of, nor should be; though that turn is given it by a contender for removing the comma, the last modern; a removal the Poet seems to have guarded against by using a greater stop than was necessary,—a full colon, if that stop be from him. v. the folio's: One we find in those folio's (a comma at "*going*;" 33, 15.) ought certainly to have been remov'd by his editors. ∞ If there should be any demurrer to either "*comfort*," or "*charm*,"—both in p. 31, (l'. 15 & 30.) and both chang'd by some moderns,—such a one may see the latter explain'd, and the first defended, one in the third modern, the other in the "*Critical Observations on Shakespeare*," p. 172. The little supplement in p. 32. (l. 26.) seem'd fitter than one in four of his editors,—*who's there that*.

35, 11.

We are two &c.] Why the read-

ing at bottom should be amended by *were*, as in the three latter editors, no reason offers: "*are*" in trace of letters is likelier, and in this respect too;—the speaker *is* what he *was*, and his partner the same; partaking both of divinity, and therefore unchangeable; an idea that *were* combats, which should cause it's rejection. ∞ Two of the Poet's lines in the last page, (12 & 18.) have a manifest likeness to some of earlier date in these plays following, ("H." 7, 21 & "m. a. a. n." 86, 12.) and were pen'd with some remembrance of them.

36, 16.

And these &c.] Publishers (of their bounty) had embellish'd this passage with three "*ands*," as may be seen at the bottom; the last an error, and the second superfluous: The error was first observ'd by the Oxford editor, and it's cure is from him: in that of the vice before it, he, his predecessor, and successor, take a most uncritical method, chalk'd out to them by their immediate forerunner, whose line is as follows;—*These she applies for warnings and portents*; a line condemn'd by it's sound, without other objection, the sound it sets out with. ∞ The seventh line from the present has a word in it that may be justly suspected, by reason of it's concurrence with one beneath it: a removal were over bold from the text; to them who think it a mole,

and a press accident, another word is propos'd in the "*V. R.*" This part of the exposition of Decius is express'd metaphorically; it's meaning—that Rome, weaken'd by civil wars and brought low, should be restor'd to full health by the person it compliments: the other part, literal;—that when she lost him, her "*great men*" should do as that part sets forth; a thing practis'd as well by heathens as christians. ∞ "*proceeding*" (p. 37, l. 7.) is—proceeding in greatness, progressive advancement in it: And some words of the other Brutus (38, 6.) have this force with them,—*That every like is not the thing he is like*, alluding to what preceded.

39, 21.

Enter Soothsayer.] All the moderns bring in Artemidorus again instead of this "*Soothsayer*;" their reason unknown to us, for none is given, nor are we told 'tis a change: possibly, it was the same that determin'd Shakespeare to make choice of the *Soothsayer*, where his original gave him another person, "a bondman, a stranger," who had loaded his play with another character: The choice has it's objections, but no great ones; less, indeed, than Artemidorus is subject to: let the reader collect them. ∞ With him too must lye the final decision of this change's propriety;—namely, a transposition of two stops in the bottom lines of this page, (those at

"*lady,*" and "*me*") which all the moderns concur in: Had we follow'd some latter ones (the four latter) in their abridgement of l. 3. in the next page, we had merited censure; but think to escape it, for embracing what they have added in l. 11.

40, 21.

SCENE &c.] If this scene was conceiv'd by a reader of former copies, it must have cost him some study; for no one of them affords a single direction of any moment, that tends to assist him: Yet if ever such assistance was wanted, it is in this scene; which is render'd difficult many ways, but chiefly by it's much action, and that action's uncommonness, all the first part of it passing while the train is in moving: and this accounts for the expressions of Cassius at 41, 8; his "*street*" is — the capitol's entrance, and his "*capitol*" — the senate's assembly; as is further insinuated by the first of the new directions that follow. These directions are a comment, in truth, on as much of this scene as preceeds the re-entry of Trebonius; the fittest it can have, and nearly all it requires: for no phrase that occurs in it, nor the more remov'd of it's terms, will long detain a Shakesperian; nor will he question the genuineness of a part which some moderns reject, (see the second and fourth of them) throwing it to the bottom: The lines rejected are — ten in p. 43,

Vol. I.

that begin with l. 6: in that line, they and all their associates separate "*true*" and "*fixt*" by a comma, which they did not find in either folio; the only want of those folio's, was the mark that now appears in this copy. ∞ The part which this note is concern'd in, has had a few other changes by some editors; such as merited notice, are found in the "*V.R.*" In them too is found a reading of some copies at p. 43, that falls greatly short of the beauty of one it's elder in l. 22: the person address'd by it, was (as say'th the Poet's original) the addresser's "*appointed heire;*" hence it's tenderness, which in the reading adopted is far the stronger. The words of l. 28. (it's Latin ones) are address'd to the other Brutus, and had their rise from the same original, where it speaks of this murder; but the words themselves are not there, nor in any other relater. See that original, both in "*Cæsar*" and "*Brutus,*" in addition to what is found in the "*School*" touching this play: the extracts in that work serving (chiefly) to illustrate it's latter incidents, from hence to the end of it; that which should have serv'd the same purpose for what preceded, being too dispers'd and too bulky to be extracted conveniently.

44, 30.

Stoop, Romans, sloop, &c.] For the action that is usher'd in by these words, we have seen a preparative

3 I

in the first line of p. 28; where the same speaker opposes shedding any more blood but only Cæsar's, which, in his idea, was an off'ring to the goddess he worship'd most — publick liberty: and from this idea results the action propos'd by him here; such action having many examples in ancient sacrifices, the more solemn particularly, as this is thought by the speaker; it's introduction in this place has some countenance from expressions in both the lives above-mention'd. The mode in which it is worded conveys an image of horror, that, at first blush, seems repugnant to character: but is, indeed, the reverse of it; flowing from the speaker's entire persuasion of his act's holiness, and meant to mark that persuasion: and his falling-in with a light thought of Cassius in the speech he makes next, denotes his composure; no less strongly than the reply to it does the spirit of the person 'tis given to, which imports a motive in him that did not animate Brutus. If these considerations are not of weight to discharge the corrections that have been made by some moderns, here and in the speeches that follow, it were in vain to look further. See the fifth, fourth, and second. The last member of a speech at l. 18. is separated from it to small purpose, by the Oxford editor, and tack'd to the next speech; as if one at a dif-

tance could not be recogniz'd by another, upon his nearer approach to him. The spirit of a line before that (l. 14.) is much improv'd by a change of the line's pointing, that is propos'd in it's right place — the "*Various Readings.*"

47, 8.

Our arms no strength of malice;] A meer error of printers, in putting the semi-colon at "*Antony*" which is here put at "*malice*," has produc'd a reading in this period that will not be parallel'd easily out of such editors as the four that have given it: The old copies "*in strength of*" is converted by them into "*exempt from*," which has none of it's traces; and the junction of this member to those that follow it instead of that which preceeds, spoils the flow of the whole: "*strength of malice*" is — strength proceeding from malice, strength set on work by it; and the speaker purges his *arm*, and the *arms* of his company, from imputation of any such strength to guide the "*swords*" that he talks of, or any other: and this sense is procur'd for us by means simple, and critical; &c, with it, a flow becoming an orator. The quaint expressions of Antony at l. 24. occur again in "*k. L.*" (6, 7.) a play of nearly the same date with the present. At the end of that speech are some other quaintnesses; and in them a slight mis-spelling of copies, corrected first, in the third modern: The

word immediately preceding these quaintnesses is explain'd in the "*Glossary*:" but it should be further observ'd of it, that the word is a monosyllable; it's final (*e*) serving only to mark the length of the other.

50, 7.

A curse shall &c.] The word "*limbs*" in this line has been thought exceptionable; and two different corrections are made of it, that are propos'd in their place: (v. "*V. R.*") But if the exception is look'd into, it will be found to arise from some late-gather'd prejudices, which the Poet is not concern'd in: his idea, and that he meant to excite by the word in question, is—that of wounds and dismemb'rings, consequences of the "*curse*" here intended, the curse of war; prophetically denounc'd by the speaker, not on *man* universally, as the corrections import, but on *some men*, members of Cæsar's empire, agreeable to what immediately follows concerning "*Italy*:" Both the readings refer'd-to create a great anticlimax; and in one of them, the alliterative beauty is lost that occasion'd *limbs*. ∞ And this partial restriction of the Author's terms in this line, is further confirm'd by the words "*in these confines*," in that amazing and dreadful image that begins at l. 15: which image has manifest relation to one in the first chorus of "*Henry the fifth*"; but does as others should

do at a second usage,—rise on it's primitive, by a superadding of terror to the other's sublimity. The lines that follow this image, l. 19 & 20, stand in need of a paraphrase:—Inasmuch that such slaughter shall follow, and the earth be heap'd so with dead, carrion dead that lye upon it uncover'd, that the foulness of this action shall strike the sense of mankind through that stench. ∞ That there is a playing on words in l. 3. of the next page, is certain; but this play is oblique, and in that the neater: "*Rome of safety*" is — Rome to be safe in, Rome yielding safety.

51, 30. *

Brutus's Speech.] Every true admirer of Shakespeare has good cause for wishing—that there had been some authority to question this speech's genuineness: but editions afford it not; and it has the sanction besides of many likenesses to other parts of his work, and of this in particular; in which we have already seen too great a number of things hardly defensible, and more are behind, some of which will be spoke to. The truth is,—his genius sunk in some measure beneath the grandeur of Roman characters; at least, in this play; which we may judge, from thence, to have been the first he attempted: his Cæsar is more inflated than great; and the oratory of this speech has no resemblance whatever to that

which Brutus affected, which was a nervous and simple laconism. The last modern thinks the present harangue a design'd imitation of it; which can not be assented to, nor the Poet's knowledge of styles set so low: it is more likely, that he either could not come up to it, or judg'd it improper, or else sacrific'd this and his other weakneses to the bad taste of the people he writ for. For the dress he has put it in, (that is—it's prose) it may be conjectur'd, his motive was to distinguish it in that article likewise from the oration of Antony. All that follows is verse, or it's portions; free verse; one only excepted of this scene's speeches, that at 58, 16: It has had omissions of printers, and yet has; and in much of it we find the measure disguis'd by the division of all editors, not excepting the present, whose reform is deficient in two places not discover'd in time: the first in p. 56, where some speeches at bottom should have been divided in this sort;—*Cit. The will, | The testament! 2. C. They were villains, murderers: | The will; read the will.* and in p. 60. the "Sir" of l. 11. requir'd a printing apart, being wanted to make a perfect heroic of what Antony speaks before and after the entry. Next to their wrong division, the disguis'd measure of this scene springs from printers' omissions in many parts of it: As in 53, 10; which

two moderns had mended, (the second, and fourth) and they only: all the other insertions (four in number) came from this editor, who now perceives a want of three more: one in 56, 18. of *read*, after the semi-colon; a reduplication of "*peace*" in another page, = 58, 15; and a *sir*, after "*He*" in p. 60, (l. 13.) compleats the measure throughout. 'Tis odds, but these corrections may be call'd—littleneesses, and their maker laugh'd at by some: But these laughs may do well in the first place to pay a little attention to the places corrected, and tell us—what they think of the flow of them ere correction, their verse and their no verse; next, the faults they find in them now, their trespasses upon sense or good language; and when these points are spoke to, the license of such correction will not offend the severest, who have possess'd themselves rightly of the idea they must have of all old editions from what they see in the "*Readings*" already given.

57, 27.

Even at the base &c.] This verse's defect might proceed from intention, the event spoken of is impress'd by it stronger: which event has a place in all accounts of this action, and is much dwelt upon by those dealers in judgments—the old recorders of it: Shakespeare, as a poet, improves on them; making it more a judgment than they do, by rep-

resenting this "fall" as quite contiguous, the "statue" sprinkl'd with "blood," and it's "base" streaming with it, as altars with the blood of the sacrifice. But you will say, perhaps,—that this was not a notion to be impress'd by this orator, and upon these hearers: True; nor was this his design, nor their conception of him: For the expressions have two faces; one, looking towards what has been mention'd, a sense gather'd from history; the other, of meer pitifulness; excited by this description of one lying in wounds at the foot of his enemy, and that one a "Cæsar:" and to heighten this pitifulness, what is said of the *blood* is so express'd that it's gross hearers would understand by it—the blood of the insensible statue; weeping, as other statues had done in their opinion, at an act of such horror. Both the lines have been tamper'd with, this and the next, by the fourth and fifth moderns. The thought that follows l. 17. can no way be palliated; not by urging it's audience, fictitious, or real: though the latter might swallow it, and we must. In this suppos'd audience with which the speaker is circl'd, we must imagine some movings of different kinds besides what are express'd; otherwise, we shall want introduction for what he says in some places: As at 55, 1:—his drawing-in, as it were, & apologizing for what had

pass'd about Brutus, is best accounted for by his perceiving at that instant some untoward movements of the persons harangu'd, indicating displeasure. A meer omission of (2.) before l. 10. of the page we are now speaking of by the second folio, has been occasion of tacking that line, and the line it is follow'd by, to what is spoke by the first Citizen, in all copies succeeding. In a subsequent page, (p. 59.) the expression "*this side*" in l. 26. is from the Plutarch that Shakespeare follow'd.

60, 23.

Enter Cinna.] The lives that Shakespeare resorted to, speak variously of the person of this enterer: his choice, as we see, was that which makes him a "*Poet*;" and we see the cause of his choice in some latter speeches, being dispos'd in this scene to draw a picture of vulgar humours, and to relax. It's humour was disguis'd in some places by bad pointing: and a word has been suffer'd to stand in it down to the fifth modern, which may be return'd without rashness to it's proper owner—the printer: The superstition of those times, in reputed some things *unlucky* and others *lucky*, is well known: others of the first-mention'd sort are said to have befallen this speaker, besides his *dream*; and to that circumstance these expressions have reference.

62, 7.

Upon condition &c.] The entry of

the scene before this runs thus in the folio's, — *Enter Cinna the Poet, and after him the Plebeians*; and after-copies put up with it very contentedly, thinking nothing of place: In this scene, the publishers of two of those copies (the third, and the fourth) have each a different place for it, and each wrong; for that this is Rome, and a house in it, appears reasonably plain from the speeches that follow this which is quoted. True it is, that this celebrated bargain was driven in a small river-island, the river uncertain; and as true, that the bargain was not alike in all points to this of Shakespeare's: the life demanded of Antony was that of his *mother's brother*, his name — *Lucius*; the demander — *Octavius*: these, as well as the place, the Poet falsifies willingly, for reasons very sufficient, and not hard of discovery. For reasons equally good, the sacrifice that has been exclaim'd against most is not spoken of here; namely, that of Tully to Antony by his pupil Octavius: but the ties of Octavius having not been touch'd upon previously, his action had not appear'd to an audience a fit match for the other horrors, — the sacrifices of a "*brother*," and *nephew*, as Shakespeare makes it. ∞ The next page's amendment (l. 10.) strikes an instant conviction on all that see it; the word "*feeds*" is decisive of it: "*abject*" has the sense of it's Latin

original, as had the substantive — *abjects* in "R. 3." (see the "*Glossary*.") this amendment came from the third modern. Six lines below it, he and other his brethren have copy'd a piece of patchwork, which (as this editor thinks) came from some player, or corrector of that class: the defect in l. 17. was of one syllable only; (v. "*V. R.*") three are added, and, in that addition, the line is rob'd of it's strength. ∞ "*Enter*" was not a word for this scene's direction: the true mode of opening it, is — discovering the present triumvirate seated about a table.

64, 6.

In his own charge,] meaning — his own command, or party commanded by him; and opposing it to the command of his "*officers*:" a requisite opposition, and (consequently) a defence of this reading, which two editions concur in, the two last. Neither the action of this scene, nor of that which follows it, appear to have been rightly conceiv'd by any modern, judging from their directions: Nor could any of them afford us the supplement that is seen at l. 24. in the next page, though the measure requires it, and style points to it.

67, 1.

you are not Cassius.] So the sentence is pointed by all editors, except the fourth modern: his pointing, making "*Cassius*" a vocative, puts a sense on this speech that is

neither worthy of Brutus nor even pertinent: For what is it he would deny? that Cassius was not "*abler than he was to make conditions?*" Could Brutus have such a thought, in any state of mind? or Cassius talk of *making conditions*, unless in one so disturb'd as his apparently is at this juncture? This was Brutus' opinion, and this produc'd the reply which in truth belongs to him; telling the angry man,—he was "*not Cassius,*" not himself: and when the other, whose passion is at the height, answers wildly—"I am," even Brutus is warm'd; and his "*I say, you are not*" should be deliver'd with heat. The fifth modern's refinement upon a thought of this speaker towards the conclusion of what was given him last, is repugnant to character. Brutus is but describing the "*dog*" by his idlest property, to heighten his own wish: if the vulgar-imputed motive for *baying* be at all thought of, to wit—the dog's envy of the brightness of what he bays at, and the motives of others shadow'd under it, this shadowing (it is likely) is general, and relates to all the conspirators, even the speaker himself: Cassius does but catch at the term, which feeds the mood he is in; and the remarker is perfectly right in preferring that term, (after his predecessor, the third modern) to "*baite*" which is but the blunder of copyists. Another blunder of theirs in l. 7. is supply'd by

—Yet in four moderns, the propriety of which does not appear to this editor; the word which he has chosen seem'd fitter, and that speech a sequel to the speech at l. 4. If any comment is wanted on the expressions of l. 19, it may be fetch'd from the "*Revisal,*" or "*Canons.*"

68, 30.

I do not, 'till &c.] If it be a good rule in criticism, (and good criticks have given it)—To follow ancient copies religiously in all readings that can be accounted for reasonably, that carry no signal blemish with them, nor appearance of meer error by either printer or copyist,—then must that of this line be left quiet; and of another line too in the next page, l. 14: what they have been converted to both, may be seen of all who are so minded in the fourth and fifth moderns, and in the latter what he has to object to them; our duty will be discharg'd, by a declaration in this place of what we think the Author intended in the readings that we follow. The little soft'ning in the speech before this, softens Brutus; and we have in this an acknowledgment of what he is charg'd with, mingl'd with some confession of weakness in his own composition, and of a temper not entirely impassive, but that could be wrought upon by the ill behaviour and choler of one his friend: See this weakness acknowledg'd, and that directly, in two several speech-

es of p. 69. As for that page's fault in the line refer'd to, the editor wants discernment to find it: on the contrary, he sees a suitable greatness, and even nobleness, in that mode of conjuring; 'the address'd person is told by it, —that he had not the Roman spirit ascrib'd to him, if he now hesitated to deliver his country a second time of what he seem'd to esteem a second burthen to it. The open mistake of 69, and one of p. 70, stand corrected in the four latter moderns; it's first slight correction is new.

70, 8.

Let me go in &c.] Whatever we may think of this speaker, and of all that relates to him from hence to his exit, the passage cannot be treated by us as it is by those two moderns who have rejected so many others already, and do the same by a following in p. 78, which comes from Brutus and begins at l. 17: Shakespeare found the action in Plutarch, but not the person: the intruder is call'd in him—a philosopher, of the "cynick" profession; but coming out, among his other impertinence, with a ridiculous couplet, Shakespeare took occasion from thence to make a "Poet" of him; a character better known than the other, and fitted more to his audience. To whose conceptions and prejudices the real truth of history is sacrific'd again in another instance that follows soon af-

ter, in which is some inconsistency: The visitation of murderers, by the spirits of persons murder'd, was a familiar idea, and firmly credited: in favour of which belief and idea, the apparition that visits Brutus is call'd "*Ghost of Cæsar*" in two places, —where it enters, and where it is spoken of in p. 87; and yet in Brutus' address to it, is no acknowledgment of the person of Cæsar; and the thing he addresses calls itself expressly—his "*evil spirit*," (76, 3.) as it is made to do in that very history that furnish'd both the words and the incident. Speaking of the form of this spirit, the history calls it, in one place, —"a wonderful and strange shape of a body;" in another, —"a horrible vision of a man of wonderful greatness, and dreadful look." ∞ Opposite to the line that is quoted, directly opposite, we have a different sacrifice; for there the truth of construction yields to sound: The word requir'd in that line, is—*Impatience*; for, *dy'd she*, is imply'd after "*sickness*;" the construction—"she dy'd upon impatience of my absence, and upon grief:" but *impatience* and *absence* concurring wounding the poet's ear, he put up with "*impatient*," and hopes his reader will do so. The speech has one trespass more in it against regular grammar; but this has many examples in free dialogue, and none are detain'd by it.

72, 11.

And that by &c.] It can not enter into the editor's head, that either this transposition, or the insertion before it, or the amendment of next page, (l. 29.) want defence: observation was due to them, and may be pardon'd; integrity and method demanded it; and the critick may find the food that he looks for, by comparing these passages, and other little ones more in the same scene, with the readings of other copies. "*art*," in l. 26, is us'd for science, scientific knowledge, knowledge gather'd by *art* and school or book discipline.

78, 17. *

Bru. O, yes, &c.] This is that speech that was lately spoke of, as rejected by two moderns—the second and fourth: but this rejection is partial; the answer made retaining some of it's words necessary, which they accordingly give us in this fashion:—*Bru. You threat before you sting.* He who model'd it first, model'd (but in properer manner) the last line of it's answer by throwing-out "*you*;" and, by a like easy method, three lines more,—in 83, 84, & 87,—and is follow'd in all of them: When his change in this page was acceded to by the present editor, it was not observ'd—that the line it is follow'd by (l. 26.) was unmetrical still, through fault of the first printer, or else of his copy: "*Flatterers*" perfects line 25, and requir'd a printing apart;

Vol. I.

and what comes after—another line, being a three-foot hemistich. The next page's mistake in l. 1. was adjusted first by the third modern, from the authority of all histories, and of that in particular which is follow'd in this play. The phrase in l. 19. is of the same family with that in l. 28: but whence "*warn*" is deriv'd, which Octavius uses in the speech he makes first, (77, 12.) is not so obvious; it seems equivalent to one we might now use, speaking vulgarly,—to beat up our quarters.

80, 23.

What are &c.] The resolution of this speaker to do what is done by him afterwards, is told by the line preceding in terms decent and covert: in this, he asks his partner's resolve in a like case; and asks it in the words of that Plutarch, which furnish'd all the matter of this act, and much of it's expression besides in other places: but in making use of this line, the propriety of language is violated; for to make the answer accord with it, it's terms ought to have been—"How *are you then determined to act?*" This fault the poet fell into, probably, from his intentness on other matters; namely,—upon soft'ning this speech and both Brutus's answers, and abating by artifice the rigor that is in all their originals; a rigor that had revolted his audience, hurting something his Cassius, and making

3 K

Brutus unamiable and less a subject of pity. How he has effected this soft'ning with regard to Cassius, we may see by comparison if the "School" is consulted: In Brutus, he takes a different method; such a one as throws a cloud on the answers, (the first, chiefly) that has perplex'd editors, and (with their pointing) is not penetrable by any: The artifice here lyes in dark'ning the moral and christian sentiment that is convey'd in the first, by throwing matter between; and in wording ambiguously the second speech's profession, which in fact is a Roman one and a covert declaration like Cassius's reversing that of the former. In that former, "time" (the word of all other copies) makes absolute nonsense both of the sentence it stands in and those with which it is join'd; unless there should be any one found that can imagine the sense intended by Shakespeare in that sentence, is—prevent life from running on to it's full time; a sense he will not be able to justify from any similar usage of his or any other writer's whatever. Poets (and Shakespeare among the first) give their language a dignity by using words in their remov'd acceptation, or else reverting to that of their radices: of this practice we have now two examples in the sentence in question, admitting the emendation; for "term" has here the sense of it's Latin original, —end or bound-

ary; and how "prevent" is to be accepted, you are told in the "Glossary." In l. 10. of this page, the four latter moderns force a phrase on their author that is not English by removing his "up."

82, 22.

get thither on that bill;] This may be understood of a hillock or little rising of the "bill" they are now on; (v. l. 12.) and, so taken, the expression is rather clearer and neater than that of the first folio: But the reading of that copy (which see) suggests another of more neatness, and nothing violent neither, which the editor was much inclin'd to have given:—"thither" is a mistake for—"thee bigger;" *thee*, a printer's omission; and "that" an error for—"this;" the whole amendment, collectively,—"get thee bigger on this bill:" the spot remov'd to is near, admitting hearing and talking to; and such a nearness exactly is convey'd to the fancy by the expressions of this amendment. The concluding speech of this scene has three modern corrections in it whose truth is indisputable: he who struck out the second (the third modern) has spent his words to small purpose; for the only authority of Plutarch had been sufficient to establish his "Thassos." His and all their directions of entry or otherwise, for this scene and the rest, present nothing but errors; the true action of none of them can be dis-

cover'd in their copies, without applying the same attention that has been us'd by this editor, and produc'd the helps he has given.

88, 17.

Farewel to thee too, Strato.—] That this line in it's old absurd state should pass two of the moderns, is more wonderful than that the third should make it's present correction;

yet he points it out to his reader with great triumph: The very same cause of triumph, or rather greater, he had in p. 86; for the old nonsense of it's twenty second line is of his mending, and (which is strange) is unnotic'd. For the insertion in that page, (l. 20.) and the omission in p. 89, this editor is accountable; measure lead him to both.

NOTES

to

KING JOHN.

They who have seen accounts in the "*Table*" of three quarto editions of a play with this title, which they are told is "in two parts," will be excited to know some more of it's difference from the play in the folio, which, from that circumstance, they will see is not small. In truth, they agree in nothing but matter, and not wholly in that, for the former has some scenes of a comic nature of which the latter has no traces: Holinshed is the fountain of both of them, for what is historical: but their dressing is different; and so different, that, two whole lines excepted, and some three or four fragments, nothing is retain'd in the folio of the diction of those quarto's. They are printed

one from the other, according to their succession; the second putting into it's title-page—"by *W. Sb.*" and the third enlarging this notice by giving the full name: there is also an omission that varies them, of two addresses in metre (one of which will be spoke of) that are in none but the first quarto: what some moderns seem to say of the second,—that it bears in it's title "*by W. Shakespear and W. Rowley,*" is not true, nor is any other authority known for making Rowley a partner. Shakespear was the author alone of the "*John*" in two parts, whose second begins at Arthur's attempt to escape and his consequent death: From evidence of their date, and some other, we may pronounce

31. Cast a thousand	2 ^d . F. r.	104,	5. Brother ;	1 st . F.
87, 22. willing Madam.	1 st . F.		8. hearts,	<i>D</i> °.
	t. w.		20. leane your	2 ^d . F.
90, 2. goe with	2 ^d . F.		25. roate in ?	2 ^d . F.
92, 23. What !	<i>not in the</i> 2 ^d . F.	105,	2. may is well	2 ^d . F.
	r. p. o.	106,	29. a	<i>not in the</i> 2 ^d . F.
94, 18. a Precipit	1 st . F.	107,	16. away	1 st . F.
95, 5. strangled all his	2 ^d . F.—	109,	5. such	<i>not in the</i> 2 ^d . F.
96, 18. a Peere of	1 st . F.	110,	30. their case,	2 ^d . F.
103, 8. means P.—		111,	1. say it's naught.	2 ^d . F.—

VARIOUS READINGS

in

JULIUS CÆSAR.

4, 7. womans	2 ^d . F.—	16, 3. with with	2 ^d . F.
8. withal	1 st . F.	10. it is meet	1 st . F.
5, 11. <i>Tyber's</i> bank,	O.	17, 16. surely by,	2 ^d . F.
22. let on Images	2 ^d . F.	19, 8. and teares,	2 ^d . F.
7, 15. Friends,	2 ^d . F.	21, 10. is this	<i>not in the</i> 2 ^d . F.
8, 1. reflection from some	P.—	30. Are ours	O.
20. Where I	2 ^d . F.	24, 7. make the promise	2 ^d . F.
25. professe in	2 ^d . F.	20. of a man,	1 st . F.
9, 12. but my	2 ^d . F.	30. their Cloathes,	2 ^d . F. r. p.
20. saies to	2 ^d . F.—	28, 4. Spirits,	2 ^d . F. r.
23. Accounted	2 ^d . F.	29, 21. <i>Cæsar</i> hard,	1 st . F. t. w.
11, 18. though of	2 ^d . F.	31, 8. the darke Morning?	2 ^d . F.
12, 6. doth blow	2 ^d . F. r.	32, 16. secret ?	
13, 28. It were meere	2 ^d . F.	34, 16. hurried in	2 ^d . F. r.
14, 5. shouted,	O.	17. do neigh,	1 st . F.
28. at his word,	<i>D</i> °.	36, 12. to nigh, she	2 ^d . F.
15, 3. there's heed	2 ^d . F.	23. you our <i>Rome</i>	
4. stabl'd their	2 ^d . F.	41, 25. purpose,	T.—
26. quick-mettl'd,		42, 12. crouchings	O.
32. Appetites	2 ^d . F. r. p. o.	43, 1. As love as	2 ^d . F.

22. Do not 2^d. F. r. p. o.
 45, 8. lye 1st. F.
 14. Ay, every man : Away !
 48, 7. brave Heart, 2^d. F.
 49, 16. all due rites P.—
 50, 7. kind of O. | line of W.
 24. come Rome 2^d. F.
 29. catching from mine 1st. F.
 52, 5. to them I 2^d. F. r.
 53, 31. best speake 2^d. F. r.
 54, 2. are glad that 2^d. F. r. p. o.
 58, 28. That give me 2^d. F.—
 29. writ nor 1st. F.
 59, 32. fire the 1st. F.
 61, 27. Houses and 2^d. F.
 62, 27. we print the 2^d. F. r.
 63, 17. our means 1st. F.
 and our best meanes str-
 etcht out 2^d. F.—
 64, 27. Crest, 2^d. F. r.
 66, 2. Letters, 1st. F.
 4. a cause.
26. and baite the 2^d. F. r.
 67, 18. Thought it 2^d. F.
 69, 10. into his teeth.
 74. 20. thee art, thou 2^d. F.
 75, 5. Canst thou hold up thy in-
 strument a straine or two. |
 And touch thy heavy eyes
 a-while, 2^d. F.
 77, 24. something's to O.
 79, 10. worthies of 2^d. F.
 80, 1. foremost ensign R.—
 14. peril, 2^d. F.—
 25. Be which 2^d. F.
 81, 6. that Ides 2^d. F. r.
 82, 22. get higher on 1st. F. p.—
 84, 6. day it set. 2^d. F.
 7. The Sonne of 2^d. F. r.
 85, 26. *Flavio*. 1st. F.
 87, 5. us unto 2^d. F.
 88, 18. yet all *D*.
 89, 23. my *Strato*. *D*.

VARIOUS READINGS

in

KING JOHN.

11. *Lorayne, Maine*, 2^d. F.
 5, 6. expeditious 1st. F.
 9. *Robert not in the* 2^d. F. r.
 6, 30. length | 7, 12. hazard P.—
 9, 20. 'Tis two re- 1st. F.
 10, 3. The Perennean 1st. F.
 12, 1. you folly, 2^d. F.
 14, 25. Kings 1st. F.
- 16, 12. beast 1st. F.
 18, 15. Domination, 2^d. F.—
 20, 30. involverable 1st. F.
 23, 29. rome on, 1st. F.
 24, 24. whose 1st. F.
 29. and if you. 2^d. F.
 25, 6. illustrious
 26, 8. *Cites* 2^d. F. | 10. thunders