

R E M A R K S

U P O N A L A T E

EDITION of SHAKESPEAR:

W I T H A

Long String of EMENDATIONS borrowed
by the *Celebrated Editor*, from the *Oxford
Edition*, without Acknowledgment.

To which is prefixed,

A.

D E F E N C E

Of the Late

Sir *THOMAS HANMER*, Bart.

Addressed to the

Reverend Mr. *WARBURTON*, Preacher
of *Lincoln's-Inn*, &c.

Loquacitatem facundiam existimat, et maledicere omnibus
Bonæ Conscientiæ Signum arbitratur.

Hieron. adversus Helvidium.

Grammaticus, Rhetor, Geometres, Pictor, Aiptes,
Augur, Schœnobates, Medicus, Magus : omnia novit.

Juvenal.

L O N D O N :

Printed for C. MORRIS, sen. behind the Chapter-house
near St. Paul's.

Where a few of Dr. Grabe's *Septuagint* may be had, at Two Guineas bound.



R E M A R K S

Upon a Late

EDITION of SHAKESPEAR.

S I R,

YOUR late Edition of *Shakespeare*, has occasioned no small Speculation amongst those Men of Learning, with whom I have the honour of conversing.

By many you are condemned as highly ungrateful, for treating Sir *Thomas Hanmer* so rudely after his Death, (in manifest Contempt and Defiance of the King's Peace, and of that well known Rule, *De mortuis nihil nisi bonum*) who received you at *Mildenball* with great Candour and Humanity, and entertained you for a Fortnight in the most friendly and hospitable Manner: And yet you have taken the Liberty of representing him, both in Conversation and Writing, as a low Creature, and a poor *Critic*; when it is well known to all (some few of your own

Creatures excepted) that the Emendations of Sir *Thomas Hanmer*, as far excel those of Mr. *Warburton*, as the Harangues of the most eloquent Speaker of a *House of Commons*, or Pleader in *Westminster-hall*, do those of the most *impudent Quack*, or *empty Pettifogger*; and in respect of Sir (a) *Thomas's* great Sense, I am persuaded that Mr. *Warburton's* best *Wit* will appear but *Buffoonery*; and I presume the (b) Mortgage of it, might be taken for a small Matter: And yet I should be sorry in his own Stile, to say, (c) “That the Ignorance of his Abuse, is of a Piece with its Brutality.”

I could easily have imagined, Sir, that your Notes upon *Shakespear* (d) “were amongst your younger Amusements,” had you since exhibited to the World any Thing to prove the Maturity of your present Judgment; or that they were the (e) “Produce of a long and painful Exercise of that Faculty, which denominates us Men.” And it had not been any great Loss to the World, if many of them had been still kept out of View.

But to return, you have, Sir, represented Sir *Thomas* as your *Debtor*, when it is plain

(a) Mr. *Warburton's* Preface to *Shakespear*, p. 22.

(b) *Ben Jonson's* *Silva* Woman. Act. iv. Sc. v.

(c) Preface to *Shakespear*, p. 5.

(d) *Ibid.* p. 10.

(e) A Letter from an Author to a Member of Parliament, concerning *Library Property*, p. 2. Published 1747, and said to have been written by Mr. *Warburton*.

you are his, and as plain, according to the *Trite Proverb*, that you have lost half your Memory, by forgetting your Debts, and remembering your Credits only.

It has been reported, that some of those excellent *Emendations*, which, *under the Rose*, and *Seal of Secresy*, were communicated to you by *Sir Thomas*, you (out of your great Regard to the Laws of Hospitality) puffed among your Friends and Acquaintance as your own, in a little Time after you had left *Mildenball*, and long before the Publication of the *Oxford Edition*.

Of this he complained frequently to his Friends, and I fear not without Reason; and I doubt not had he lived, he would have followed *Ben Johnson's* (a) Rule upon a like Occasion.

If this was true, how can you acquit yourself from the Charge of being a *Plagiary*,
 “ by invading the Property of *Sir Thomas's*
 “ *Mind?*” Since you allow, (if I am not mistaken in my Author.) (b) “ That the
 “ Product of the Mind is as well capable of
 “ becoming Property, as that of the Hand,
 “ which is evident from hence, that it has
 “ two essential Conditions, which by the
 “ Allowance of all Writers of Laws, make
 “ Things susceptible of Property, namely,

(a) *Ben Johnson's* Sat. Epigram, to *Proble* the *Plagiary*.

(b) *A Letter concerning Literary Property*, p. 7.

“ common

“ common Utility, and a Capacity of having
 “ its Possession ascertained.”

How then, Sir, could you assert, (a)
 “ That the *Oxford Editor* wanting nothing,
 “ but what he might very well have been
 “ without; the Reputation of being a *Cri-*
 “ *tic*, (b) trafficked with your Papers with-
 “ out your Knowledge: And when the Pro-
 “ ject failed him of employing a number of
 “ your Conjectures in his Edition, he was not
 “ absolutely destitute of Art, for, having a
 “ great number before him, he took as many
 “ as he thought fit to work upon; and by
 “ changing them to something, which he
 “ thought *synonymous* and *similar*, he made
 “ them his own.”

How could this be? If what you say of
 Mr. *Theobald*, and *him* be true. (c) “ That
 “ one of them was recommended to you as a
 “ *poor Man*, and the other as a *poor Critic*;
 “ and that to each of them at different
 “ Times, you communicated a great num-
 “ ber of Observations, which they managed
 “ as *they* thought fit, to the Relief of *their*
 “ several Distresses.” What Reason have

(a) Preface to *Shakspear*, p. 10.

(b) Had the Thing been really true, the Charge of one
Plagiary against another, would have been as silly, as that
 of the *Irish Highwayman* a few Years ago, “ Who preferred
 “ a Bill against his Companion, for not sharing equally in
 “ the Money, Rings, and Watches, they had traded for
 “ in Partnership upon *Hounslow Heath*.”

See Preface to Mr. *Pope's Letters*, Quarto Edit.

(c) Preface to *Shakspear*, p. 10.

you then to complain of Sir *Thomas* as a *Plagiary*, if what he did, was by your own Permission, and Allowance?

Indeed, you insinuate, that the *Oxford* Editor, by your Assistance, became a *Critic* at a cheap Rate. Surely, Sir, not at a cheaper than you did; for if we may form a Judgment of your (a) *Capacity* in this Respect, from many of the *Samples* that you have given us; your *Rules* and (b) *Canon* of *Criticism* could cost you no more, nor are they

(a) The *Criticks* each advent'rous Author scan,
And praise, or censure, as they like the Man;
The *Wrecks* of Writing for the *Flowers* they cull,
So nicely tasteless, so correctedly dull.

Garth's Dispensary.

(b) The learned Mr. *Upton* observes, (Preface to *Critical Observations upon Shakespear*, 2d Edit. p. 31.) "That (he dares say) there is not in the whole Republick of Letters, one learned Reader or Writer, but looks upon our *Editor* (meaning Mr. *Warburton*) as wantonly trifling with an Art he is a Stranger to."

And again, p. 16. "Had Mr. *W.* seriously noted this, he would as seriously have laid aside all Designs of commencing an Editor of *Shakespear*; nor would he have gone out of his way to shew his Readers, how little he knows of the *English*, how less of the *Latin*, and how nothing of the *Greek* Languages. He has launched forth upon the immense Ocean of *Criticism*, with no *Compass*, or *Card* to direct his little *Skiff*; and though perhaps he may blind the Eye of the less discerning *Reader*, by stealing this Man's Observation; and by adding a little to another's by over-refining upon this Passage, and seeking for distant, and far-fetched Allusions for other Passages: Yet all this *Fig-Leaf* *Covering*, will but more serve to discover the Nakedness of the *Commentator*, to the real Eye of the discerning *Critic*."

The learned and ingenious Mr. *Edwards*, Barrister of *Lincoln's Inn*, has fully confirmed the Truth of Mr. *Upton's* Observations, in his *Canons* of *Criticism*.

indeed

indeed worth more, than the Implements of a certain (a) Taylor, who upon leaving off Business, sold them all for half a Peck of Cucumbers, (when they were the cheapest) and the Purchaser might probably think them dear enough even at that Rate.

Nay, I question whether your *Critical Treasures*, which you might acquire in the Twinkling of a (b) Cow's Thumb, or Bed-Staff, equalled the Temporal Ones of Rabelais of merry Memory; in whose *Will* were these Three Articles, (c) "I owe much, I have nothing, the rest I give to the Poor."

If so, you justly deserve to have an Information lodged against you, for setting up in a Trade, in which you never served an *Apprenticeship*; which is expressly contrary to the *Fifth* of Queen Elizabeth.

It is sometimes of Use to call out *Whore*, or *shop Thief* first; but this I believe, Sir, will not serve your Turn: For there are many of Sir Thomas Hamner's Friends living,

(a) The Author of a *Tale of a Tub*, in his Digression concerning Critics, observes, "That a true Critic, is a Sort of Mechanic, set up with Stock and Tools for his Trade, at as little Expence as a Taylor; and that there is much Analogy between the Utensils and Abilities of both. The Taylor's *Hill* is a Type of the Critic's *Common-Place-Book*, and his Wit and Learning held forth by the *Goose* — And it requires at least as many of these to the making up of one Scholar, as of the others to the Composition of a Man: that the Valour of both is equal, and their Weapons near of a Size."

(b) *Pay's Third Vision of the Reformation*, p. 162.

(c) *Life of Rabelais*, ? 21.

who were privy to your Ill-usage of him, and as they are capable of doing strict him Justice, I doubt not but shortly I shall see you stripped of many of your borrowed Feathers, and how like the *Daw* in *Æsop* you will then look, must be left to yourself to judge.

In the mean Time, my Business with you is but small; for every Man must suffer, (a)
 “ Who has the Ill-Fortune to have any acci-
 “ dental Connexion with you.” (b) You carry Oil and Fire in your Pen, which will scald wherever it drops.

You tell us, (c) “ That Mr. *Pope* was
 “ willing that his Edition should be *melted*
 “ *down* in yours;” and when your Hand was in, it is plain, you found no great Difficulty, in *melting down* many of Sir *Thomas Hanmer’s Emendations*, after you had *tried* them by the *Touch*, and found them to be *Sterling*.

My Business with you, is only to point out what I take to be Mistakes in your own Notes; and though I am almost convinced, that in most of them you are wrong, yet I will not assert that all my Corrections are right.

Though in your *Preface* you have (d) ex-

(a) Preface to *Shakespear*.

(b) *Every Man out of his Humour*, by Ben. Jonson, Act. I.

(c) Preface to *Shakespear*, p. 19.

(d) See Mr. Warburton’s Note upon the Fifth Part of King *Henry the Fourth*, Act. II. p. 120 upon those Words, the poor Jade *Cutte* is wrong in the *Withers* beyond all Case.

ceeded all *Cefs* in the *Male-Treatment* of your Adversaries, and your Notes, generally speaking (I sincerely think) are not the most excellent Ones, that ever appeared upon any *Dramatic Performance*: Yet I must confess, that in some few Instances you have hit off *Shakespear's* Meaning to Admiration.

I am willing to allow you every Thing that is fair and commendable, designing only to abate your Pride, by (a) *trashing* you for *over-topping*, and taking you one *Peg*, or (b) *Button-hole* lower, than you in your great Modesty, have placed yourself in *your own Scale of Perfection*. Though I fear, after all, that you are in the Number of those, who will never be prevailed on, (c) “to condemn their own Folly, by *disculp*ing their Adversaries;” nor come into the (d) *Disdic*t, or Confession of being vanquished, when it is plain an Adversary has gained a complete Victory over them.

But to proceed to the Consideration of some of your Notes upon *Shakespear*; and to give but one single Instance of the Shortness of your Memory (and this I hope will

(a) See Mr. *Warburton's* curious Note, upon the *Tempest*. Act. I. Vol. I. p. 9.

(b) *Love's Labour's Lost*, Act, p. 279.

(c) See Note Life of King *Richard II.* Vol. IV. p.

(d) See the Word *Disdic*t explained, *Selden's Duella*.

not mortify you, since Persons of short Memories, are commonly reputed great Wits.)

In your *Préface* (p. 22.) you observe,
 “ That the great *St. Chrysoſtom*, was known
 “ to be ſo fond of *Ariſtophanes*, as to wake
 “ with him in his Studies, and ſleep with
 “ him under his Pillow.” In this you ſeem
 to differ from your former Opinion. (a)
 “ What (ſay you) for Example, is ſo com-
 “ mon, as that Story of *John Chryſoſtom*’s
 “ delighting in the Study of *Ariſtophanes* :
 “ And yet Mr. *Menage* in the Second Part of
 “ his *Observations Sur la Langue Françoise*,
 “ tells us, that the moſt ancient Author of them
 “ is *Aldus Manutius*, in his Dedication of the
 “ *Greek Comique* to *Daniel Clarius* : Indeed
 “ the Improbability of the Thing made Mr.
 “ *Le Fevre* ſuſpect it before.” And I will beg
 leave to add in Confirmation of this your former
 Opinion, that *Achilles Tatius*, who is men-
 tioned as the firſt Reporter of this Story by
 Mr. *Menage* in another Tract, could not al-
 lude to *St. Chryſoſtom*, becauſe it appears,
 that he lived many Years before him.

Tatius wrote a Book upon the *Sphere*,
 quoted by *Julius Firmicus*, Lib. iv. Cap. x.
 But *Firmicus*, who flouriſhed about the Year
 336, or 37. was more ancient than *St. Chry-
 ſoſtom* ; who died in the Year 407, aged 60,

(a) *Critical and Philoſophical Enquiry, into the Cauſes of
 Prodiges and Miracles, as related by Hiſtorians*, p. 78. Pub-
 liſhed 1727.

and therefore there can be no doubt, that *Tertius* was still more ancient.

To attend you through all your Mistakes would in reality be no better than following a *(a) Wild Goats Chase*.

I shall remark but upon a few Passages, and those, as you are not famed for retracting or Errors, you may probably make some Scruple in giving up.

In the *Tempest*, Act I. Sc. 2. *p.* 10. you first give us your own Emendation, and then Sir *Thomas Hamner's*, with a severe Gird.

————— “ Like one,
 “ Who having unto Truth, by telling't oft,
 “ Made such a Sinner of his Memory
 “ To credit his own Lie.” Mr. *W.*

————— “ Like one,
 “ Who having an Untruth, and telling't oft,
 “ Make such a Sinner of his Memory
 “ To credit his own Lie.” Sir *T. H.*

And you observe upon it, “ That the *Oxford Editor* having by your Correction been let into the Sense of the Passage, gives us this Sense in his own Words.”

I will not call this one of your “ *Enacted Equivocations*,” though I am assured from good Authority, that Sir *Thomas Hamner* made this Emendation long before he had the least Connection with you. From whence it appears plain to me, that you

a See the Life of King David, by Dr. Delany.

borrowed it of Sir Thomas, and by disguising you spoiled it.

*So have I seen at Country Wake a Clown,
Spit in the Furmity, to make it all his own.*

In Act V. Sc. vi. p. 87.

*O touch me not, I am not Stephano, but a
Cramp.]*

This you alter in the following Manner.

I am not Stephano but Stefflato.

Which you observe, signifies in *Italian* a Man well *flashed* and *flayed*.

But I am induced, good Sir, from the Observation of a Friend, to think that the old Reading is right.

Antonio (Act V. Sc. vi. p. 87.) in the hearing of *Trinculo* and *Stephano*, had said that one of them was a *plain Fish*, and no doubt marketable, that is, an ordinary *Poor John*, meaning *Caliban*, from the coarse *Hempen Garbardine* he had on. When *Trinculo* comes to answer, he makes himself a *Fish* too, and such a one as was very proper to represent the Condition he had been in.

Trinculo. “ I have been in such a Pickle
“ since I saw you last, that I fear me, will
“ never out of my Bones. I shall not fear
“ *Fly-blowing*,” that is, I am a *Stock-Fish*, I have been so *pickled* and beaten (as they serve the *Stock-Fish*) that I shall not fear *Fly-blowing*.

Stephano replies in his turn.

“ O, touch

“ O, touch me not, I am not *Stephano*,
 “ but a *Cramp*; or I am a *Cramp-Fish*,
 which is a (a) *Jelly*, or am beaten to a *Jelly*.
 So that as one was marketable for being a
 Fish, *Stephano* and *Trinculo* made themselves
 Fishes, to shew they were so too, and such
 Fishes as were expressive of their Condition.

In *Measure for Measure*, Act II. Sc. vii.
 p. 385, you observe upon those Words;

————— *Who with our Spleen,*
Would all themselves laugh Mortal.]

“ That the Ancients thought that immode-
 “ rate Laughter was caused by the Bigness
 “ of the Spleen.”

You happen to be right here, though you
 may not know the true Reason; and may
 probably found your Conjecture, upon the
 following trite Verse.

Splen ridere facit, cogit amare Jecur.

But *Quintus Serenus Sammonicus*, who lived
 in the Third Century, has left what are cal-

(a) The *Cramp-Fish*, the same probably with the *Torpedo*,
 which gives the *Cramp* to such as touch it. See *Nieuboff's*
Voyage to the East-Indies. *Churchill's Voyages*, &c. Vol. II.
 p. 151.

Jorston speaking of the *Torpedo* (p. 8. *de Piscibus*) says,
Hæ Cartilaginem Tabidam in seipis habere videntur. By *Car-*
tiaginem Tabidam (as my Friend observes) he can mean no-
 thing else but a *Grijle*, or a *Cartilage*, like to a *Jelly*. For
Tabidus signifies almost dissolved or melted. Sometimes as in
Tabidâ nive volutabantur Jumenta. *Livii Hist.* 21. 36. Vid.
Plinii Nat. Hist. Lib. IX. 24.

called *Præcepta de Medicinâ* in *Hexameter* Verse: In which are the following Lines.

*Splen Tumidus nocet, et rursus tamen addit
ineptum*

*Ut mihi Sardois videatur proximus herbis:
Irrita quæ miseris permiscent gaudia Fatis:
Dicitur exectus faciles auferre Cachinnos,
Perpetuoque ævo Frontem præstare Severam*

In the Play, intituled, *Much ado about Nothing*, Act I. Sc. iii. p. 9. You seem to think, that the Expression, *Sigh away Sundays*, is *Proverbial*, to signify, “That a Man
“ has no rest at all.”

But it is a *Proverbial Expression*, I believe, of your own coining. *Shakespear* certainly never meant any such Thing. He alludes more *probably* to the strict Observation of the *Sunday*, by the People then called *Puritans*, who were wont to express their religious Disposition, by *Sighs* and *Groans*.

As you like it, Act II. Sc. x. p. 329.

Song. Blow, blow, Thou Winter's Wind, &c. Because thou art not seen.] “This Song (you observe) “is designed to suit the Duke's
“exiled Condition, who had been ruined
“by ungrateful Flatterers. Now the *Win-*
“*ter's Wind*, the Song says, is to be *pre-*
“*ferred to Man's Ingratitude*, but why?
“*Because it is not seen*. But this was not
“only an Aggravation of the Injury, as it
“was done in Secret, *not seen*; but was the
“very

“ very Circumstance that made the *Keeness*
 “ of the Ingratitude of his faithless Cour-
 “ tiers.” You remark, “ That without
 “ doubt *Shakespear* wrote the Line thus ;”

Because thou art not *S H E E N*.

“ i. e. *Smiling, Shining* like an ungrateful
 “ Court-Servant, who flatters while he
 “ wounds, which was a very good reason for
 “ giving the *Winter's Wind* the Preference.”

So in the *Midsummer Night's Dream*.

“ Spangled, Starlight *S H E E N*. And
 “ several other Places.”

Chaucer uses it in this Sense.

“ Your blessed Sustir *Lucina* the *S H E E N*.

And *Fairfax*.

“ The Sacred Angel took his Target
 “ *S H E E N*,

“ And by the Christian Champion stood un-
 “ seen.

“ The *Oxford* Editor you observe, who
 “ had this Emendation communicated to
 “ him, took Occasion to alter the whole
 “ Line thus.

“ Thou causest not that *Teen*.

“ But in his *Rage of Correction*, he forgot to
 “ leave the Reason : which is now wanting,
 “ why the *Winter's Wind* was to be prefer-
 “ red to *Man's* Ingratitude.”

In

As for Mr. *Warburton's* sly Infination, That the *Oxford Editor* had stole a Hint from this fine Emendation, any one that does but in the least consider Matters may easily see that the *Oxford Editor* had too mean an Opinion of it, to have any Thing to do with it. As for my own Part (says he) I shall not scruple to affirm, that this boasted Emendation, is as gross and ridiculous a Corruption of the Text, as ever was met with in any Author whatsoever. And all that it shews of Mr. *Warburton*, is how very little he understands of *Shakespear*; which Assertion, bold as it is, I hope the following Particulars will make good beyond a Contradiction.

SHEEN or *SHENE*, says our *accurate Critic*, signifies *Smiling*, and he produces Three Instances to prove it; but it happens a little unluckily for him, that in every one of them, it signifies *Shining*.

I. Starlight *SHENE*, i. e. *Shining*, not *Smiling*.

II. Target *SHENE*, i. e. *Shining*, not *Smiling*.

III. Your blisful Sustir *Lucina* the *SHENE*. That of the See chefe Goddesse is, and Quene.

Frankelcin's Tale, ver. 2591.

It is plain by *Lucina* the *SHENE*, we are to understand the *Shining Moon*, and not the *Smiling Moon*.

The Reason why he would have *SHENE* signify what it never did before, is very evident: He knew *shining Flattery* would be *shining Nonsense*; but that *smiling Flattery* would be very good Sense, and no way unbecoming the Pen. of the great *Shakespear*, one of the most exact and just *Epithetists*, that ever was in the World.

Having thus discarded this *shining Emendation*; I shall now endeavour to establish the old Reading. For which Purpose, see

As you Like it, Act II. Sc. i. p. 312.

————— *As the Icie Phang,
And churlish Chiding of the Winter's Wind
Which when it bites, and blows upon my Body,
Even till I shrink with Cold, I smile, and say
This is no Flattery: These are Counsellors
That jealously persuade me what I am.*

In these Lines we have the Substance of the Song I am upon, and they plainly shew the Meaning of this Sentence;

Because thou art not seen.

To be this, because thou art no *Flatterer*; but then it may be asked, how the *not being seen*, inferre the *Wind* to be no *Flatterer*. To which I answer, whatsoever cannot be seen, as the *Wind* cannot, has no Outside, and whatever has no Outside cannot be a *Flatterer*; *Flattery* being all Outside. *Shakespear* exactly — who loves sometimes to be myste-

mysterious to the Mortification of some Persons.

To which I shall only add, that *Flattery* only insinuates itself by *Smiles* and *soothing Means*, till (as it most commonly does) at Length it turns into Ingratitude, and then it stings to the very Heart: But the *Winter Wind* attacks like a brave, open Enemy: And therefore, well might the Poet say,

*Thy Tooth is not so keen,
Because thou art not seen.*

i. e. Hast no *Flattery*.

*And heigh ho, sing heigh ho; unto the green
Holly,*

*Most Friendship is feigning, most loving
meer Folly, &c. &c.*

As you like it, Act III. Sc. xi. p. 354.

'Tis not your Inky Brows, &c.

That can entame my Spirit.]

For *entame*, you say, read *entrain*, draw, allure; but with your leave, good Sir, I must take the Liberty of observing, that *Attirer*, *Gagner*, *Engager*, signify to draw, or allure. *Entrainer* signifies to drag along, or to drag in by Head and Shoulders, as you do every Thing you are concerned with.

Entrainer, mener avec Force, Tirer. Richeliet's Dict.

I might here observe in Mr. *Pope's* Diction, That (a) Mr. *Warburton* “hurried
 “on, not by the Grandeur but Multitude of
 “his *Ideas*; now and then assumes an un-
 “common License in the Use of his Words,”
 “or as you say of the *Oxford Editor*, (b)
 “That this is *emending* with a *Vengeance*.”

Very remarkable, Sir, is your Note.

Taming the Shrew. Act III. Sc. viii. p.
 442.

Petruchio. *Grumio.* My Horses.

Grumio. They be ready, The Oats have
 eaten the Horses.] “That is (say you) the
 “*Distemper* so called.”

But why, Sir, may it not be transposed, and
 read, with more Propriety, *The Horses have*
eaten the Oats; or if *Grumio* pretended to be
 Witty, and to play the *Wag* with his Ma-
 ster as he often does: By the *Oats eating the*
Horses; he might mean, that the Expence
 of keeping had run so high, that the Horses
 Heads were become too big for the Stable-
 Door.

You probably having met with the Word
 (c) *Bots* in *Shakespeare*, (a *Distemper* at the

(a) *Midsummer Night's Dream*, Act I. Sc. ii. p. 59.

(b) Mr. *Warburton's* Note. *Love's Labour's Lost*, Act III,
 Sc. ix. p. 346.

(c) Begnawn with the *Bots*. *Taming the Shrew*, Act III.
 Sc. iii. Vol. II. p. 437.

z *Ca. 7.* Peas and Beans are as dank here as a Dog, and
 that is the next Way to give poor Jades the *Bots*. First Part
 of *King Henry IV.* Act II. Sc. i, Vol. IV. p. 120.

other End) might clap the Word *Oats* in its stead, wanting at that Time a little (*a*) *Rosemary* or *Remembrance* in your Crown. For sure there never was such a Distemper as the *Oats* among the Horses: No such being mentioned by *De Grey*, *Soleysel*, or *Bracken*.

In the *Twelfth Night*, Act IV. Sc. ii. Vol. III. p. 186.

Oli. *How many fruitless Pranks,*
This Ruffian hath botch'd up.] Your wise Remark, that by *botched*, is meant, *swelled, enflamed*; a *Botch* being a *Swelling* or *Abscess*. This, Sir, in the common Acceptation of the Phrase, is *speaking like an Apothecary*. And you might with equal Propriety, have called a *Botch* a *Pblegmone Tumour*.

Every *Botcher*, or *ordinary Taylor* in the Kingdom, could have furnished you with a much better Note upon the Occasion. And if you could not make out the Meaning of the Expression; *Shakespear* himself might have helped you in his *Henry V.* Act II. Sc. ii. p. 345.

King *Henry.* ———

“ What shall I say to thee Lord *Scroop*,
 “ Other Devils that suggest by Treasons,
 “ Do *botch* and bungle up Damnation,
 “ With Patches, Colours, and with Forms
 “ being fetch'd
 “ From glist'ring Semblances of Piety.”

(a) *Hamlet Prince of Denmark*, Act IV. Sc. vii. p. 270.

In

In the first Part of King *Henry IV.* Act II. Sc. i. Vol. IV. p. 120. you observe upon the following Passage.

Car. *I prithee, Tim, beat Cut's Saddle, —*
The poor Jade is wrung in the Withers beyond
all Cests.] “ That the *Oxford Editor* not un-
 “ derstanding the Phrase, has altered it to
 “ all *Cese.*” It is surprizing to me, Sir,
 That the *Oxford Editor*, who was Speaker
 of a House of Commons in the Reign of
 Queen *Anne*, should not understand the
 Meaning of the Word *Cests*, better than Mr.
Warburton, who was (if I am rightly in-
 formed) Clerk to a *Pettifogger*. “ Nor
 “ would it have been of any great Disservice
 “ to Religion, had he never entered the *Cle-*
 “ *rical Pak* ;” though he boasts of his Ac-
 achievements, and says, (a) “ That he has
 “ done more than the erecting a Work to
 “ the Comutation of Infidelity.”

In the Second Part of King *Henry IV.* Act I. Sc. iv. your Remark upon the following Words, is so just, That it must have established your Reputation as a *Critic*, amongst your old Women of *Bruton* in *Nottinghamshire*.

Shallow. *We shall see myn Orchard, where*
in an Arbour, we will eat a last Years Pippin,
with a Dish of Carraways.] “ A *Comfit* or
 “ *Confection* in our Author's Time,” you say:
 And pray, Sir, is not the *Carraway Comfit*,

(a) Preface to *Warburton*, p. 21.

or *Confection*, as much in Use at this Time, as it was then?

In King *Henry VIII.* Act I. Sc. iv. p. 353. *And the best Heart of it.*] You remark that
 “ the Expression is monstrous; the Heart is
 “ supposed to be the Seat of Life; but as if
 “ he had many Lives, and to each of them
 “ a Heart, he says, the *best Heart*, a way of
 “ speaking that would have *become a Cat ra-*
 “ *tber than a King.*” This, Sir, is one of
 your *Nonpareils*, and if you will admit of
 a *Pun* or *Quibble*, it is a Note of Notes,
 Κατ, ἔξοχον.

In King *Lear*, Act I. Sc. ii. Vol. V. upon the following Passage; *which the more precious Square of Sense possesses.*] You have the following most judicious, and modest Remark. “ That by the *Square of Sense*,
 “ we are to understand the four nobler
 “ Senses; *viz.* the *Sight, Hearing, Taste,*
 “ and *Smell*: For a young Lady could not
 “ with Decency insinuate, she knew any
 “ Pleasure that the *Fifth* afforded. This
 “ you say you imagined, and expressed with
 “ great *Propriety* and *Delicacy.*” And though with its *great Propriety* and *Delicacy* it might stand as it does without any further Remark; yet, I must take the Liberty of telling you, (though you may think this Note
 (a) *wonderfully sublime, and Picturesque,*)

(a) See Mr. *Warburton's* delicate Note. *Timon of Athens*, Act IV. Sc. iv. p. 210.

(a) That you do not seem to know what you are about, nor have you here observed the least *Decorum*.

Act I. Sc. xii. p. 27. *To fight when I cannot chuse and eat no Fish.*] You observe, “That in Queen Elizabeth’s Time, the *Papists* were esteemed (and with good Reason) Enemies to the Government.” Hence the *Proverbial Phrase*, *He’s an honest Man, and eats no Fish*.

But where, I beg leave to ask, did you meet with this *Proverbial Phrase*? I am apt to believe, it is a *Proverb* of your own making. It is well known, that *Fish Days* were as strictly observed then by *Protestants*, as *Papists*; and in *Lent*, Dispensations were frequently granted to such *Protestants*, who upon Account of Sicknefs, or ill Health, could not *eat Fish*, to *eat Flesh*; as you may be informed, (if you do not know it) by Dr. *Fuller*, Mr. *Strype*, and several other Writers upon those Times.

But your Emendation in *Coriolanus*, Act II. Sc. ii. p. 465. is the *Emendation of Emendations*.

A *Man of no-Vowels* in *Troilus and Cressida*, Act II. Sc. i. p. 398.

In a Mew, in the *Comedy of Errors*. A *wonderous strange Shew*. *Midsummer Night’s*

(a) See his Note, *Midsummer Night’s Dream*, Act I. Sc. ii. p. 98.

Dream, Act V. Sc. i. p. 159. *cum multis aliis*; are Trifles not worthy to be mentioned with it.

Menenius. Take my Cup Jupiter, and I thank thee, *hoo*, *Marcus* coming Home.

Take my Cap Jupiter.] Here you wisely observe, that the Former, namely, *Take my Cup Jupiter* is right, *i. e.* “ I will offer a
“ *Libation* to thee for thy good News;
“ which was the Custom at that Time;
“ and that there is a Pleasantry in his way of
“ expressing it, very agreeable to his *Convivial*
“ *Character*: But the Editors not knowing
“ the Use of the *Cup*, altered it to *Cap*.”
If, Sir, you had known the Use of the *Cap*, and had taken in some other Passages in this, and other Plays of *Shakespeare*, you would (if capable of Conviction) have allowed that *Cap* is the true Reading.

The *Cap* was generally thrown up upon the Report of good News in that, as well as succeeding Ages.

Act II. Sc. iv. p. 271.

Enter a Messenger.

Brutus. “ What’s the Matter?”

Messenger. You’re sent for to the *Capitol*,
Tis thought that *Marcus* shall be Consul—
“ The Matrons flung their Gloves, the La-
“ dies and Maids their Scarfs and Handker-
“ chiefs upon him, as he passed; the No-
“ bles bended to him as to *Jove’s Statue*;

D

“ and

“ and the Commons made a *Show* with
 “ their *Caps* and *Shouts*; I never saw the
 “ like.”

Act III. Sc. vi. p. 513.

Exeunt *Coriolanus*, *Cominius* and others;
 The People *shout*, and *throw up their*
Caps.

Æd. The People's Enemy is gone, is
 gone! *Hoo, Hoo.*

Act IV. Sc. vii. p. 533.

Menenius to the Citizens.

Men. ——— “ You are they
 “ That made the Air unwholesome, when
 “ you cast
 “ Your stinking, *greasy Caps* in *booting* at
 “ *Coriolanus* Exile, now he's coming,
 “ And not a Hair upon a Soldier's Head
 “ Which will not prove a Whip: As many
 “ *Coxcombs*
 “ As you *throw Caps up*, will he tumble
 “ down.”

And in the Third Part of King *Henry VI.*
 Act. II. Sc. ii.

Warw. “ And he that *throws not up his*
 “ *Cap for Joy*,
 “ Shall for the Fault, make Forfeit of his
 “ Head.

And again in King *Henry VIII.* Act IV.
 Sc. i.

The Third Gentleman speaking of the
Queen's Coronation.———“ Hats, Cloaks,
 “ And

“ And Doublets, I think flew up; and had
 “ their Faces

“ This Day been loose, they had been lost.”

In *Antony and Cleopatra*, Act IV. Sc. vi. p. 189. You seem to think, That the following Line, *Chain mine arm'd Neck.*] “ Al-
 “ ludes to the *Gothic* Custom of Men of
 “ Worship wearing Gold Chains about their
 “ Necks.” But why may it not rather be an Allusion to the *Aldermen* of *London*, who wear Gold Chains, when they have passed the Chair. *Shakespear* elsewhere, mentions the *Alderman's Thumb Ring*.

Falstaff—“ When I was about thy Years
 “ *Hal*, I could have crept into an *Alder-*
 “ *man's Thumb Ring.*”

1st Part of *Henry IV*. Act II. Sc. xi.

In Act IV. Sc. ix. p. 193. You say, that the Text in the following Line is corrupted.

That pannel'd me at Heels.] And that *Shakespear* must certainly have wrote, that *pantler'd me at Heels*, “ That is, run after
 “ me like *Footmen* and *Pantlers.*” A new Word, I find, Sir, will please you. But *Shakespear*, I am persuaded, never used the Word in that Sense. The *Pantler's* Business was in his *Pantry*, as *Shakespear* seems to hint.

Second Part of King *Henry IV*, Act II.
 Sc. xi. p. 246.

Falstaff speaking of the Prince.

Falst. A good Shallow young Fellow, he would have made a good *Pantler*; he would have *chipped Bread* well; so that it is probable, that *Sir Thomas Hamner's* Alteration to *Spaniel'd his Heels*, is right; and this seems to be confirmed by a Passage in the First Part of King *Henry IV.* Act III. Sc. iv. Where the King chiding Prince *Henry*, speaks as follows:

“ Thou art like enough through Vassal fear,
 “ Base Inclination, and the Start of Spleen,
 “ To fight against me under *Percy's* Pay;
 “ To *dog* his Heels, and *curtsie* at his
 “ *Frowns.*”

Act V. Sc. iv. p, 216

Cleo. Sole, Sir, o'th' World,
 I cannot project myne own Cause so well.]

Your Emendation, “ I cannot *Proctor*
 “ my own Cause so well, the *Technical Term*
 “ you say, to plead by an *Advocate.*”

But let me tell you, Sir, That a *Proctor*
 and *Advocate* differ as much, as a *Snipe*, or
diminutive Woodcock (as you call it) and a
Woodcock, or as a *Woodcock* and (a) an *Owl*, or

(a) It was reported of Dr. *Fuller* the Historian, that meeting with one *Woodcock*, a Cambridge Scholar, upon the Road; he asked him what Difference there was between an *Owl* and a *Woodcock*. The young Gentleman replied, that there was a great Difference. That the *Owl* was *Fuller* headed, *Fuller* breasted, *Fuller* thighed, and *Fuller* all over. See the Story with a little Variation, *Keylin's Animadversions on the Learned History of Britain*, p. 260.

as a *Pettifogger*, and a learned *Council*: The *Proctors* acting in the Spiritual Courts, in the same Capacity with *Sollicitors* in the Temporal Ones.

In *Hamlet* Prince of *Denmark*, Act I. Sc. viii. p. 145. *Confined to fast in Fires.*] You would have it read, *Confined too fast in Fires*; which is right.

This very Emendation was communicated to Sir *Thomas* by a Friend, and though he thought fit to reject it; you, Sir, out of your abundant Good-nature, (a) have dignified the Emendation, by your *Adoption* of it.

In the Third Act, Sc. viii. p. 203.

Though Inclination be as sharp as Will.] You read it, *Though Inclination be as sharp as th'ill.*

This Alteration, Sir, with the same Reason you give for it, was given by a Friend to Sir *Thomas*, (who rejected it) long before your Visit at *Mildenball*. The Gentleman is since of Opinion, That *Will* is the true Reading, which is sometimes with *Shakespear* of the same Signification with *Libido*. See Act III. Sc. x. *And Reason panders Will.* *Will* in both Instances, is but a softer Word for *Lust*. Act IV. S. v. p. 225.

Ophelia. *The Owl was a Baker's Daughter.*] Upon which you observe, " That this

(a) See Mr. *Warburton's* Sneer upon Sir *Thos. Hamner*. First Part of King *Henry IV.* Act II. Sc. iii. p. 123. *Not.*

“ was a *Metamorphosis* of the common Peo-
 “ ple, arising from the mealy Appearance of
 “ the *Owls* Feathers, and her *guarding the*
 “ *Bread from Mice.*”

You mean guarding the Corn in the Barns,
 Owls being of great Use in such Places, but
 not in Baker's Shops, as every Farmer and
 Baker in the Kingdom could have informed
 you.

This is confirmed by *Ben Johnson, Every
 Man in his Humour. Act II. Sc. ii. p. 20.*

————— *S' deines,*

I'll sit in a Barn with *Madge Howlet*, and
 catch Mice first ———

If these few Remarks may be of Use to
 you in a future Impression, you may com-
 mand many more of the like kind, from

S I R,

Your very humble Servant.

A L I S T



A

LIST of EMENDATIONS upon *SHAKE-
SPEAR*, borrowed by Mr. *Warburton*
from Sir *Thomas Hanmer's* EDITION,
without Acknowledgment.

Tempest, Act 2. Sc. 1.

SHE that from *Naples* can have no Advice by Letter,
&c. *vulg.* can have no Note. *Theobald*, vol. 1. p.
31. *Hanmer* 8vo, 1745. vol. 1. p. 30. *Warburton*,
vol. 1. p. 38.

Act 3. Sc. 2. But this Thing *dare not*, *vulg.* *dates not*,
Hamm. p. 43. *Warb.* p. 53.

Act 4. Sc. 4. This is *strange*, *vulg.* *most strange*, *Hamm.*
p. 56. *Warb.* p. 67.

Midsummer Night's Dream.

Act 2. Sc. 1. In the likeness of a *Roasted Crab Apple*,
vulg. *Roasted Crab*. *Theobald*, p. 91. *Hamm.* p. 87. *Warb.*
p. 108.

Act 4. Sc. 1. And fetch thee new Nuts, *vulg.* And
fetch thee *thence* new Nuts, *Hamm.* p. 120. *Warb.* p. 148.

Sc. 5. At our *Quint-Spirits*, &c. *vulg.* at our *Quint-
Sports*, *Hamm.* p. 94. *Warb.* p. 119. See Text and Note.

Act 5. Sc. 1. That if *he* would but apprehend some Joy,
vulg. That if *it* would. *Hamm.* p. 127. *Warb.* p. 157.
which he observes the Quarto of 1600 reads.

Measure for Measure.

Act 3. Sc. 4. Love talks with better Knowledge, and
Knowledge with *dear* Love, *vulg.* *dearer* Love, *Hamm.* p.
347. *Warb.* p. 414.

Id. Ib.—He's *now* past it yet, *vulg.* he's *not* past it yet ;
Hamm. p. 348. *Warb.* p. 415.

Sc. 7. This would make Mercy *swear*, *vulg.* *Swerwe*,
Hamm. p. 348. *Warb.* p. 415. Text and Note.

Act 4. Sc. 7. *Nothing* of what is writ, *vulg.* what is
here writ, *Hamm.* p. 360. *Warb.* p. 430. Text and Note.

Much ado about Nothing.

Act 2. Sc. 9. I pray thee sing, and woove no more, *vulg.*
 and let me woove no more, *Theob.* vol. 1. p. 472. *Hamm.* p.
 472. *Warb.* vol. 2. p. 52.

Act 4. Sc. 1. Who hath, indeed, like a *liberal Villain*,
vulg. *illiberal Villain*, *Hamm.* p. 497. *Warb.* p. 61. Text
 and Note.

Merchant of Venice.

Act 1. Sc. 1. And *mine* a sad one, *vulg.* and *mine's* a
 sad one, *Hamm.* vol. 2. p. 7. *Warb.* p. 100.

Sc. 5. A Breed of barren Metal. — Compare Sir *Tho.*
Hammer's Note, p. 18. with Mr. *Warburton's*, p. 112.

Love's Labour's Lost.

Act 2. Sc. 1. These are *Compliments*, *vulg.* *Complish-*
ments, *Hamm.* p. 100. *Warb.* p. 114. Text and Note.

Act 4. Sc. 4. With *Man-like* Men of strange Incon-
 sancy, *vulg.* with *Fane-like* Men, &c. *Hamm.* p. 129.
Warb. p. 240. Text and Note.

As you Like it.

Act 1. Sc. 1. As I remember *Adam*, it was upon *this*
Fashion, my Father, &c. *vulg.* it was upon *this*, &c. *Hamm.*
 p. 171. *Warb.* p. 291.

Ibid. Something that Nature gave me, his *Countenance*
 seems to takes from me, *vulg.* *Discountenance*, *Hamm.* p.
 171. *Warb.* p. 292. Text and Note.

Act 2. Sc. 7. A motley Fool, a miserable *World*, *vulg.*
 a miserable *Variety*, *Hamm.* p. 199. *Warb.* p. 324. Text
 and Note.

Act 5. Sc. 3. To like as much of this Play as pleases you,
vulg. as pleases him, *Hamm.* p. 252. *Warb.* p. 386.

All's Well that ends Well.

Act 4. Sc. 8. And I would give his Wife my *Bauble*,
vulg. my *Folly*, *Hamm.* vol. 2. p. 412. *Warb.* vol. 3. p.
 92.

Twelfth Night.

Act. 4. Sc. 8. And with what *Wing* the *Stallion* checks
 at it, *vulg.* the *Stanyel*, *Hamm.* p. 465. *Warb.* p. 158.

Act 4. Sc. iii. As fairly as to say a *careful* Man, &c.
vulg. a *graceful* Man, *Hamm.* p. 490. *Warb.* p. 187. "To
 " this (says Mr *Warburton* in his Note) the *Oxford Editor*,
 " says *recte*."

Act 5. Sc. 3. *Fat* and *fulsome* to my Ear, *vulg.* *Flat*
 and *fulsome*, *Hamm.* p. 498. *Warb.* p. 196. Text and
 Note.

The Comedy of Errors.

Act 1. Sc. 3. And many such like *Liberties* of Sin, *vulg.*
Libertines, *Hamm.* vol. 1. p. 397. *Warb.* vol. 3. p. 218.

Act 5. Sc. 3. And with his mad *Attendant* and *himself*,
vulg. *mad Attendant*, *mad himself*, *Hamm.* vol. 1. p. 435.
Warb. vol. 3. p. 264. Text and Note.

Sc. 4. To *scorch* your Face, and to *disfigure* you, *vulg.*
 to *scotch* your Face. *Hamm.* p. 436. *Warb.* p. 265.

The Life and Death of King Richard II.

Act 2. Sc. 9. And hardly kept *your* Countrymen toge-
 ther, *vulg.* *our* Countrymen, *Theobald*, vol. 3. p. 393. *Hamm.*
 vol. 3. p. 229. *Warb.* vol. 4. p. 45.

The First Part of King Henry the Fourth.

Act 1. Sc. 1. Which makes him *prune* himself, *vulg.*
Plume himself, *Hamm.* vol. 3. p. 282. *Warb.* vol. 4. p.
 101. Mr. *Warburton's* Note. And to this the *Oxford Edi-*
tor gives his *Fiat*.

The Second Part of Henry the Fourth.

Act 4. Sc. 4. And so *Success* of *Mischief* shall be born.
Success here is to be understood for *Succession*. Sir T. *Han-*
 E *mer's*

Warburton's Note, vol. 3. p. 435. *Success for Succession*, Mr. Warburton's Note, vol. 4. p. 271.

King Richard the Third.

Act 3. Sc. 1. Then *he is* beholden to you more than I, *vulg.* then *is he*, &c. *Hamm.* vol. 4. p. 334. *Warb.* vol. 5. p. 267.

Timon of Athens.

Act 1. Sc. 7. *I'll* tell you true, I'll call on you, *vulg.* I tell you true, *Hamm.* vol. 5. p. 21. *Warb.* vol. 6. p. 158.

Act 5. Sc. 1. It almost turns my dangerous Nature *wild*, *vulg.* *mild*, *Hamm.* vol. 5. p. 67. *Warb.* vol. 6. p. 226. Mr. Warburton's Note, to which the Oxford Editor, says *recte*.

Coriolanus.

Act 1. Sc. 9. The Charges of our Friends, the Roman Gods, *vulg.* ye Roman Gods, *Hamm.* vol. 5. p. 101. *Warb.* vol. 6. p. 452.

Sc. 11. Be made *all* of false faced Soothing, *vulg.* be made of false faced Soothing, *Thesbald*, vol. 6. p. 29. *Hamm.* vol. 5. p. 106. *Warb.* vol. 6. p. 458.

Act 4. Sc. 4. ————— And displeasure which thou *could'st* bear me, *vulg.* thou *should'st* bear me, *Thesb.* p. 88. *Hamm.* p. 163. *Warb.* p. 523.

Act 4. Sc. 6. And who *resists*, *vulg.* and who *resist*, *Hamm.* p. 171. *Warb.* p. 532.

Act 5. Sc. 2. His Fame unparalleled, happily amplified, *vulg.* *hap'ly* amplified, *Hamm.* vol. 5. p. 178. *Warb.* p. 541.

Julius Cæsar.

Act 1. Sc. 1. Draw them to *Tyber*, *vulg.* to *Tyber's Bank*, *Thesbald*, p. 127. *Hamm.* p. 201. *Warb.* vol. 7. p. 5.

Antony and Cleopatra.

Act 3. Sc. 3. The full Supremacy thou know'st, *vulg.* thy full Supremacy, *Hamm.* p. 341. *Warb.* p. 168.

Act 3. Drink and die. Compare Sir Thomas More's Note, communicated to him by a learned Friend, upon

upon the Emendation, vol. 5. p. 343. with Mr. *Warburton's*, vol. 7. p. 170.

Titus Andronicus.

Act 2. Sc. 1. Upon her *Wit* doth earthly Honour wait
vulg. upon her *Will*, &c. *Hamm.* p. 405. *Warb.* vol. 6.
p. 262. Text and Note.

Act 4. Sc. 1. *Dominator Poli*, *vulg.* *Regnator Poli*,
Hamm. p. 435. *Warb.* p. 295.

Act 4. Sc. 4. Of my Word, I have written to effect,
O'my Word, *Hamm.* p. 443. *Warb.* p. 304.

Tragedy of Macbeth.

Act 1. Sc. 10. The poor Cat i'th Adage. Com-
pare Sir *Tho. Hanmer's* Note, p. 285. with Mr. *Warburton's*,
p. 352.

Act 5. Sc. 8. The which no sooner had his *Prow'ss* con-
firmed, *vulg.* *Prowess*, *Hamm.* p. 542. *Warb.* p. 425.

Troilus and Cressida.

Act 1. Sc. 4. That though my Heart's *Content* from Love
doth bear.] By *Content* is here meant *Capacity*, *Hamm.* vol.
6. p. 19. *Content* for *Capacity*, *Warb.* vol. 7. p. 381.

Act 1. Sc. 6. That loves his Mistress more than in *Con-*
fession, *vulg.* *Profession*, *Hamm.* vol. 6. p. 127. *Confession*
for *Profession*, Mr. *Warburton's* Note, p. 392.

Act 3. Sc. 3. When that the watry *Palates taste* indeed,
vulg. watry *Palate taste*, *Hamm.* p. 54. *Warb.* p. 421.

Act 3. Sc. 7. And go to Dust that is a little gilt, *vulg.*
and give to Dust, *Theob.* vol. 7. p. 71. *Hamm.* vol. 6. p. 65.
Warb. vol. 7. p. 435.

Cymbeline.

Act 3. Sc. 2. Thy Mind to *her* is now as low as were,
vulg. thy Mind to *her's*, *Hamm.* vol. 7. 6. p. 158. *Warb.*
vol. 7. p. 282.

Act 3. Sc. 3. And every Day do honour to *her Grave*,
vulg. *thy Grave*, *Hamm.* vol. 6. p. 163. *Warb.* vol. 7. p.
289.

Act 3. Sc. 6. I'll knock her back, *vulg.* I'll kick her back,
Hamm. p. 175. *Warb.* vol. 7. p. 302.

Act 4. Sc. 5. The Leaf of *Eglantine*, which not to
der, vulg. which not to *lander't*, *Hamm.* p. 190. *Warb.*
 318.

Act 4. Sc. 6. And left *his* Head on, *vulg.* and left *thy*
 ad on, *Hamm.* p. 193. *Warb.* p. 322.

Act 4. Sc. 2. No more a *Britain*, *vulg.* no more a *Bri-*
, Hamm. p. 202. *Warb.* p. 335.

Romeo and Juliet.

Act 4. Sc. 6. When griping *Griefs*, *vulg.* *Grief*, *Hamm.*
 301. *Warb.* vol. 8. p. 96.

Hamlet Prince of Denmark.

Act 3. Sc. 2. Or to take Arms against a Sea of Troubles.]
 Compare Sir T. *Hammer's* Note, p. 369. with Mr. *Warbur-*
's, p. 182. From which it is plain, Mr. *Warburton* bor-
 rowed his Note from Sir *Thomas*.

Act 4. Sc. 2. *Hide Fox and all after.*] There is a Play
 long Children called *Hide Fox and all after*. Sir *Tho-*
ammer's Note, p. 396. A Diversion amongst Children,
Warburton's Note, vol. 2. p. 218.

Othello Moor of Venice.

Act 2. Sc. 8. Abuse him to the *Moor* in the right *Garb*,
lg. rank Garb, *Hamm.* vol. 6. p. 470. *Warb.* vol. 8.
 315.

Act 3. Sc. 5. To such *Exufflicate*, and blown *Surmises*,
lg. Exuffolate, *Hamm.* p. 491. *Warb.* p. 339.

Sc. 8. To that sweet *Sleep*, which thou *hadst* Yesterday,
lg. Owdest Yesterday, *Hamm.* p. 496. *Owedest*, *Warb.*
 345.

F I N I S.