sought-for resemblance in the words, as, for instance, in the third line of the play,—

> And then grace us in the disgrace of death ;—

this being a figure often having its force and propriety, as justified by the law of passion, which, inducing in the mind an unusual activity, seeks for means to waste its superfluity,—when in the highest degree—in lyric repetitions and sublime tautology—(*at her feet he bowed, he fell, he lay down ; at her feet he bowed, he fell ; where he bowed, there he fell down dead*),—and, in lower degrees, in making the words themselves the subjects and materials of that surplus action, and for the same cause that agitates our limbs, and forces our very gestures into a tempest in states of high excitement.

The mere style of narration in Love's Labour's Lost, like that of Ægeon in the first scene of the Comedy of Errors, and of the Captain in the second scene of Macbeth, seems imitated with its defects and its beauties from Sir Philip Sidney ; whose Arcadia, though not then published, was already well-known in manuscript copies, and could hardly have escaped the notice and admiration of Shakspeare as the friend and client of the Earl of Southampton. The chief defect consists in the parentheses and parenthetic thoughts and descriptions, suited neither to the passion of the speaker, nor the purpose of the person to whom the information is to be given, but manifestly betraying the author himself,—not by way of continuous undersong, but—palpably, and so as to show themselves addressed to the general reader. However, it is not unimportant to notice how strong a presumption the diction and allusions of this play afford, that, though Shakspeare's acquirements in the dead languages might not be such as we suppose in a learned education, his habits had, nevertheless, been scholastic, and those of a student. For a young author's first work almost always bespeaks his recent pursuits, and his first observations of life are either drawn from the immediate employments of his youth, and from the characters and images most deeply impressed on his mind in the situations in which those employments had placed him ;—or else they are fixed on such objects and occurrences in the world, as are easily connected with, and seem to bear upon, his studies and the hitherto exclusive subjects

of his meditation. Just as Ben Jonson, who applied himself to the drama after having served in Flanders, fills his earliest plays with true or pretended soldiers, the wrongs and neglects of the former, and the absurd boasts and knavery of their counterfeits. So Lessing's first comedies are placed in the universities, and consist of events and characters conceivable in an academic life.

I will only further remark the sweet and tempered gravity, with which Shakspeare in the end draws the only fitting moral which such a drama afforded. Here Rosaline rises up to the full height of Beatrice :—

Ros. Oft have I heard of you, my lord Biron
Before I saw you, and the world's large tongue
Proclaims you for a man replete with mocks ;
Full of comparisons, and wounding flouts,
Which you on all estates will execute
That lie within the mercy of your wit :
To weed this wormwood from your fruitful brain,
And therewithal, to win me, if you please,
(Without the which I am not to be won,)
You shall this twelvemonth term from day to day
Visit the speechless sick, and still converse
With groaning wretches ; and your talk shall be,
With all the fierce endeavour of your wit,
To enforce the pained impotent to smile.
Biron. To move wild laughter in the throat of death ?
It cannot be ; it is impossible ;
Mirth cannot move a soul in agony.
Ros. Why, that's the way to choke a gibing spirit,
Whose influence is begot of that loose grace,
Which shallow laughing hearers give to fools :
A jest's prosperity lies in the ear
Of him that hears it, never in the tongue
Of him that makes it : then, if sickly ears,
Deaf'd with the clamours of their own dear groans,
Will hear your idle scorns, continue then,
And I will have you, and that fault withal ;
But, if they will not, throw away that spirit,
And I shall find you empty of that fault,
Right joyful of your reformation.

Act v. sc. 2. In Biron's speech to the Princess :

—and, therefore, like the eye,
Full of *straying* shapes, of habits, and of forms—

Either read *stray*, which I prefer ; or throw *full* back to the preceding lines,—

like the eye, full
Of straying shapes, &c.

In the same scene :

> *Biron.* And what to me, my love ? and what to me ?
> *Ros.* You must be purged too, your sins are rank ;
> You are attaint with fault and perjury :
> Therefore, if you my favour mean to get,
> A twelvemonth shall you spend, and never rest,
> But seek the weary beds of people sick.

There can be no doubt, indeed, about the propriety of expunging this speech of Rosaline's ; it soils the very page that retains it. But I do not agree with Warburton and others in striking out the preceding line also. It is quite in Biron's character ; and Rosaline not answering it immediately, Dumain takes up the question for him, and, after he and Longaville are answered, Biron, with evident propriety, says ;—

> *Studies* my mistress ? &c.

MIDSUMMER NIGHT'S DREAM.

Act i. sc. i.

> *Her.* O cross ! too high to be enthrall'd to low—
> *Lys.* Or else misgrafted, in respect of years ;
> *Her.* O spite ! too old to be engag'd to young—
> *Lys.* Or else it stood upon the choice of friends
> *Her.* O hell ! to chuse love by another's eye !

THERE is no authority for any alteration ;—but I never can help feeling how great an improvement it would be, if the two former of Hermia's exclamations were omitted ; —the third and only appropriate one would then become a beauty, and most natural.

Ib. Helena's speech :—

> I will go tell him of fair Hermia's flight, &c.

I am convinced that Shakspeare availed himself of the title of this play in his own mind, and worked upon it as a dream throughout, but especially, and, perhaps, unpleasingly, in this broad determination of ungrateful treachery in Helena, so undisguisedly avowed to herself, and this, too, after the witty cool philosophizing that precedes. The act itself is natural, and the resolve so to act is, I fear, likewise too true a picture of the lax hold which principles

have on a woman's heart, when opposed to, or even separated from, passion and inclination. For women are less hypocrites to their own minds than men are, because in general they feel less proportionate abhorrence of moral evil in and for itself, and more of its outward consequences, as detection, and loss of character than men,—their natures being almost wholly extroitive. Still, however just in itself, the representation of this is not poetical; we shrink from it, and cannot harmonize it with the ideal.

Act ii. sc. 1. Theobald's edition.

Through bush, *through* briar—
* * * * *
Through flood, *through* fire—

What a noble pair of ears this worthy Theobald must have had! The eight amphimacers or cretics,—

Ovĕr hīll, ōvĕr dāle,
Thōrŏ' būsh, thōrŏ' brīar,
Ovĕr pārk, ōvĕr pāle.
Thōrŏ' flo͞od, thōrŏ' fīre—

have a delightful effect on the ear in their sweet transition to the trochaic,—

Ī dŏ wāndĕr ēv'ry whērĕ
Swīftĕr thān thĕ mo͞onĕs sphērĕ, &c.—

The last words as sustaining the rhyme, must be considered, as in fact they are, trochees in time.

It may be worth while to give some correct examples in English of the principal metrical feet:—

Pyrrhic or Dibrach, ∪ ∪ = *bŏdў, spĭrĭt.*
Tribrach, ∪ ∪ ∪ = *nŏbŏdў*, hastily pronounced.
Iambus, ∪ — = *dĕlīght.*
Trochee, — ∪ = *līghtlў.*
Spondee, — — = *Gōd spāke.*

The paucity of spondees in single words in English and, indeed, in the modern languages in general, makes, perhaps, the greatest distinction, metrically considered, between them and the Greek and Latin.

Dactyl, — ∪ ∪ = *mērrĭlў.*
Anapæst, ∪ ∪ — = *ă prŏpōs*, or the first three syllables of *cĕrĕmōny.*[1]

1 Written probably by mistake for "cĕrĕmōnious."

Amphibrachys, ∪ — ∪ = *dēlīghtfŭl.*
Amphimacer, — ∪ — = *ōvĕr hīll.*
Antibacchius, ∪ — — = *thĕ Lōrd Gōd.*
Bacchius — — ∪ = *Hēlvēllўn.*
Molossus, — — — = *John James Jones.*

These simple feet may suffice for understanding the metres of Shakspeare, for the greater part at least ;—but Milton cannot be made harmoniously intelligible without the composite feet, the Ionics, Pæons, and Epitrites.

Ib. sc. 2. Titania's speech :—(Theobald adopting Warburton's reading.)

> Which she, with pretty and with swimming gate
> *Follying* (her womb then rich with my young squire)
> Would imitate, &c.

Oh ! oh ! Heaven have mercy on poor Shakspeare, and also on Mr. Warburton's mind's eye !

Act v. sc. 1. Theseus' speech :—(Theobald.)

> And what poor [*willing*] duty cannot do,
> Noble respect takes it in might, not merit.

To my ears it would read far more Shakspearian thus :—

> And what poor duty cannot do, *yet would,*
> Noble respect, &c.

Ib. sc. 2.

> *Puck.* Now the hungry lion roars,
> And the wolf behowls the moon ;
> Whilst the heavy ploughman snores
> All with weary task foredone, &c.

Very Anacreon in perfectness, proportion, grace, and spontaneity ! So far it is Greek ;—but then add, O ! what wealth, what wild ranging, and yet what compression and condensation of, English fancy ! In truth, there is nothing in Anacreon more perfect than these thirty lines, or half so rich and imaginative. They form a speckless diamond.

COMEDY OF ERRORS.

The myriad-minded man, our, and all men's, Shakspeare, has in this piece presented us with a legitimate farce in exactest consonance with the philosophical principles and character of farce, as distinguished from comedy and from

entertainments. A proper farce is mainly distinguished from comedy by the license allowed, and even required, in the fable, in order to produce strange and laughable situations. The story need not be probable, it is enough that it is possible. A comedy would scarcely allow even the two Antipholuses ; because, although there have been instances of almost indistinguishable likeness in two persons, yet these are mere individual accidents, *casus ludentis naturæ*, and the *verum* will not excuse the *inverisimile*. But farce dares add the two Dromios, and is justified in so doing by the laws of its end and constitution. In a word, farces commence in a postulate, which must be granted.

AS YOU LIKE IT.

Act i. sc. 1.

Oli. What, boy !
Orla. Come, come, elder brother, you are too young in this.
Oli. Wilt thou lay hands on me, villain ?

THERE is a beauty here. The word 'boy' naturally provokes and awakens in Orlando the sense of his manly powers ; and with the retort of 'elder brother,' he grasps him with firm hands, and makes him feel he is no boy.

Ib. *Oli.* Farewell, good Charles.—Now will I stir this gamester : I hope, I shall see an end of him ; for my soul, yet I know not why, hates nothing more than him. Yet he's gentle ; never school'd, and yet learn'd ; full of noble device ; of all sorts enchantingly beloved ! and, indeed, so much in the heart of the world, and especially of my own people, who best know him, that I am altogether misprized : but it shall not be so long ; this wrestler shall clear all.

This has always appeared to me one of the most un-Shakspearian speeches in all the genuine works of our poet ; yet I should be nothing surprized, and greatly pleased, to find it hereafter a fresh beauty, as has so often happened to me with other supposed defects of great men. 1810.

It is too venturous to charge a passage in Shakspeare with want of truth to nature ; and yet at first sight this speech of Oliver's expresses truths, which it seems almost impossible that any mind should so distinctly, so livelily, and so voluntarily, have presented to itself, in connection with feelings and intentions so malignant, and so contrary

to those which the qualities expressed would naturally have called forth. But I dare not say that this seeming unnaturalness is not in the nature of an abused wilfulness, when united with a strong intellect. In such characters there is sometimes a gloomy self-gratification in making the absoluteness of the will (*sit pro ratione voluntas !*) evident to themselves by setting the reason and the conscience in full array against it. 1818.

Ib. sc. 2.

Celia. If you saw yourself with *your* eyes, or knew yourself with *your* judgment, the fear of your adventure would counsel you to a more equal enterprize.

Surely it should be '*our* eyes' and '*our* judgment.'

Ib. sc. 3.

Cel. But is all this for your father ?
Ros. No, some of it is for *my child's father.*

Theobald restores this as the reading of the older editions. It may be so : but who can doubt that it is a mistake for 'my father's child,' meaning herself ? According to Theobald's note, a most indelicate anticipation is put into the mouth of Rosalind without reason ;—and besides what a strange thought, and how out of place, and unintelligible !

Act. iv. sc. 2.

Take thou no scorn
To wear the horn, the lusty horn ;
It was a crest ere thou wast born.

I question whether there exists a parallel instance of a phrase, that like this of 'horns' is universal in all languages, and yet for which no one has discovered even a plausible origin.

TWELFTH NIGHT.

Act i. sc. 1. Duke's speech :—

—so full of shapes is fancy,
That it alone is high fantastical.

WARBURTON'S alteration of *is* into *in* is needless. 'Fancy' may very well be interpreted 'exclusive affection,' or 'passionate preference.' Thus, bird-fanciers, gentlemen of the fancy, that is, amateurs of boxing, &c. The play of

assimilation,—the meaning one sense chiefly, and yet keeping both senses in view, is perfectly Shakspearian.

Act. ii. sc. 3. Sir Andrew's speech :—

An explanatory note on *Pigrogromitus* would have been more acceptable than Theobald's grand discovery that 'lemon' ought to be 'leman.'

Ib. Sir Toby's speech: (Warburton's note on the Peripatetic philosophy.)

> Shall we rouse the night-owl in a catch, that will draw three souls out of one weaver ?

O genuine, and inimitable (at least I hope so) Warburton! This note of thine, if but one in five millions, would be half a one too much.

Ib. sc. 4.

> *Duke.* My life upon't, young though thou art, thine eye
> Hath stay'd upon some favour that it loves ;
> Hath it not, boy ?
> *Vio.* A little, by your favour.
> *Duke.* What kind of woman is't ?

And yet Viola was to have been presented to Orsino as a eunuch !—Act i. sc. 2. Viola's speech. Either she forgot this, or else she had altered her plan.

Ib.

> *Vio.* A blank, my lord : she never told her love !—
> But let concealment, &c.

After the first line, (of which the last five words should be spoken with, and drop down in, a deep sigh) the actress ought to make a pause ; and then start afresh, from the activity of thought, born of suppressed feelings, and which thought had accumulated during the brief interval, as vital heat under the skin during a dip in cold water.

Ib. sc. 5.

> *Fabian.* Though our silence be drawn from us by *cars*, yet peace.

Perhaps, 'cables.'

Act iii. sc. 1.

> *Clown.* A sentence is but a *cheveril* glove to a good wit. (Theobald's note.)

Theobald's etymology of 'cheveril' is, of course, quite right ;—but he is mistaken in supposing that there were no

such things as gloves of chicken-skin. They were at one time a main article in chirocosmetics.

Act v. sc. 1. Clown's speech :—

So that, *conclusions to be as kisses*, if your four negatives make your two affirmatives, why, then, the worse for my friends, and the better for my foes.

(Warburton reads 'conclusion to be asked, is.')

Surely Warburton could never have wooed by kisses and won, or he would not have flounder-flatted so just and humorous, nor less pleasing than humorous, an image into so profound a nihility. In the name of love and wonder, do not four kisses make a double affirmative ? The humour lies in the whispered 'No !' and the inviting 'Don't !' with which the maiden's kisses are accompanied, and thence compared to negatives, which by repetition constitute an affirmative.

ALL'S WELL THAT ENDS WELL.

Act i. sc. 1.

Count. If the living be enemy to the grief, the excess makes it soon mortal.

Bert. Madam, I desire your holy wishes.
Laf. How understand we that ?

BERTRAM and Lafeu, I imagine, both speak together,—Lafeu referring to the Countess's rather obscure remark.

Act ii. sc. 1. (Warburton's note.)

King. —let *higher* Italy
(Those *'bated*, that inherit but the fall
Of the last monarchy) see, that you come
Not to woo honour, but to wed it.

It would be, I own, an audacious and unjustifiable change of the text ; but yet, as a mere conjecture, I venture to suggest 'bastards,' for ''bated.' As it stands, in spite of Warburton's note, I can make little or nothing of it. Why should the king except the then most illustrious states, which, as being republics, were the more truly inheritors of the Roman grandeur ?—With my conjecture, the sense would be ;—'let higher, or the more northern part of Italy—(unless 'higher' be a corruption

for 'hir'd,'—the metre seeming to demand a monosyllable) (those bastards that inherit the infamy only of their fathers) see, &c.' The following 'woo' and 'wed' are so far confirmative as they indicate Shakspeare's manner of connexion by unmarked influences of association from some preceding metaphor. This it is which makes his style so peculiarly vital and organic. Likewise 'those girls of Italy' strengthen the guess. The absurdity of Warburton's gloss, which represents the king calling Italy superior, and then excepting the only part the lords were going to visit, must strike every one.

Ib. sc. 3.

Laf. They say, miracles are past ; and we have our philosophical persons to make modern and familiar, things supernatural and *causeless.*

Shakspeare, inspired, as it might seem, with all knowledge, here uses the word 'causeless' in its strict philosophical sense ;—cause being truly predicable only of *phenomena*, that is, things natural, and not of *noumena*, or things supernatural.

Act iii. sc. 5.

Dia. The Count Rousillon :—know you such a one ?
Hel. But by the ear that hears most nobly of him ;
His face I know not.

Shall we say here, that Shakspeare has unnecessarily made his loveliest character utter a lie ?—Or shall we dare think that, where to deceive was necessary, he thought a pretended verbal verity a double crime, equally with the other a lie to the hearer, and at the same time an attempt to lie to one's own conscience ?

MERRY WIVES OF WINDSOR.

Act i. sc. 1.

Shal. The luce is the fresh fish, the salt fish is an old coat.

I CANNOT understand this. Perhaps there is a corruption both of words and speakers. Shallow no sooner corrects one mistake of Sir Hugh's, namely, 'louse' for 'luce,' a pike, but the honest Welchman falls into another, namely, 'cod' (*baccalà*), *Cambrice* 'cot' for coat.

Shal. The luce is the fresh fish—
Evans. The salt fish is an old cot.

'Luce is a fresh fish, and not a louse;' says Shallow. 'Aye, aye,' quoth Sir Hugh; 'the *fresh* fish is the luce; it is an old cod that is the salt fish.' At all events, as the text stands, there is no sense at all in the words.

Ib. sc. 3.

Fal. Now, the report goes, she has all the rule of her husband's purse; she hath a legion of angels.
Pist. As many devils entertain; and *To her, boy*, say I.

Perhaps it is—

As many devils enter (or enter'd) swine; and *to her, boy*, say I:—

a somewhat profane, but not un-Shakspearian, allusion to the 'legion' in St. Luke's 'gospel.'

MEASURE FOR MEASURE.

This play, which is Shakspeare's throughout, is to me the most painful—say rather, the only painful—part of his genuine works. The comic and tragic parts equally border on the μισητὸν, — the one being disgusting, the other horrible; and the pardon and marriage of Angelo not merely baffles the strong indignant claim of justice—(for cruelty, with lust and damnable baseness, cannot be forgiven, because we cannot conceive them as being morally repented of;) but it is likewise degrading to the character of woman. Beaumont and Fletcher, who can follow Shakspeare in his errors only, have presented a still worse, because more loathsome and contradictory, instance of the same kind in the Night-Walker, in the marriage of Alathe to Algripe. Of the counter-balancing beauties of Measure for Measure, I need say nothing; for I have already remarked that the play is Shakspeare's throughout.

Act iii. sc. 1.

Ay, but to die, and go we know not where, &c.

This natural fear of Claudio, from the antipathy we have to death, seems very little varied from that infamous wish of Mæcenas, recorded in the 101st epistle of Seneca:

Debilem facito manu,
Debilem pede, coxa, &c. Warburton's note.

I cannot but think this rather an heroic resolve, than

an infamous wish. It appears to me to be the grandest symptom of an immortal spirit, when even that bedimmed and overwhelmed spirit recked not of its own immortality, still to seek to be,—to be a mind, a will.

As fame is to reputation, so heaven is to an estate, or immediate advantage. The difference is, that the self-love of the former cannot exist but by a complete suppression and habitual supplantation of immediate selfishness. In one point of view, the miser is more estimable than the spendthrift;—only that the miser's present feelings are as much of the present as the spendthrift's. But *cæteris paribus*, that is, upon the supposition that whatever is good or lovely in the one coexists equally in the other, then, doubtless, the master of the present is less a selfish being, an animal, than he who lives for the moment with no inheritance in the future. Whatever can degrade man, is supposed in the latter case, whatever can elevate him, in the former. And as to self;—strange and generous self! that can only be such a self by a complete divestment of all that men call self,—of all that can make it either practically to others, or consciously to the individual himself, different from the human race in its ideal. Such self is but a perpetual religion, an inalienable acknowledgment of God, the sole basis and ground of being. In this sense, how can I love God, and not love myself, as far as it is of God?

Ib. sc. 2.

> Pattern in himself to know,
> Grace to stand, and virtue go.

Worse metre, indeed, but better English would be,—

> Grace to stand, virtue to go.

CYMBELINE.

Act i. sc. 1.

> You do not meet a man, but frowns: our bloods
> No more obey the heavens, than our courtiers'
> Still seem, as does the king's.

There can be little doubt of Mr. Tyrwhitt's emendations of 'courtiers' and 'king,' as to the sense;—only it is not impossible that Shakspeare's dramatic language may allow of the word, 'brows' or 'faces' being understood after the

word 'courtiers,' which might then remain in the genitive case plural. But the nominative plural makes excellent sense, and is sufficiently elegant, and sounds to my ear Shakspearian. What, however, is meant by 'our bloods no more obey the heavens ?'—Dr. Johnson's assertion that 'bloods' signify 'countenances,' is, I think, mistaken both in the thought conveyed—(for it was never a popular belief that the stars governed men's countenances,) and in the usage, which requires an antithesis of the blood,—or the temperament of the four humours, choler, melancholy, phlegm, and the red globules, or the sanguine portion, which was supposed not to be in our own power, but, to be dependent on the influences of the heavenly bodies,—and the countenances which are in our power really, though from flattery we bring them into a no less apparent dependence on the sovereign, than the former are in actual dependence on the constellations.

I have sometimes thought that the word 'courtiers' was a misprint for 'countenances,' arising from an anticipation, by foreglance of the compositor's eye, of the word 'courtier' a few lines below. The written *r* is easily and often confounded with the written *n*. The compositor read the first syllable *court*, and—his eye at the same time catching the word 'courtier' lower down—he completed the word without reconsulting the copy. It is not unlikely that Shakspeare intended first to express, generally the same thought, which a little afterwards he repeats with a particular application to the persons meant ;—a common usage of the pronominal 'our,' where the speaker does not really mean to include himself ; and the word 'you' is an additional confirmation of the 'our,' being used in this place, for 'men' generally and indefinitely, just as 'you do not meet,' is the same as, 'one does not meet.'

Act i. sc. 2. Imogen's speech :—

> —My dearest husband,
> I something fear my father's wrath ; but nothing
> (Always reserv'd my holy duty) what
> His rage can do on me.

Place the emphasis on 'me ;' for 'rage' is a mere repetition of 'wrath.'

> *Cym.* O disloyal thing,
> That should'st repair my youth, thou heapest
> A year's age on me !

How is it that the commentators take no notice of the un-Shakspearian defect in the metre of the second line, and what in Shakspeare is the same, in the harmony with the sense and feeling? Some word or words must have slipped out after 'youth,'—possibly 'and see:'—

That should'st repair my youth!—and see, thou heap'st, &c.

Ib. sc. 4. Pisanio's speech:—

—For so long
As he could make me with *this* eye or ear
Distinguish him from others, &c.

But '*this* eye,' in spite of the supposition of its being used δειχτιχῶς is very awkward. I should think that either 'or'—or 'the' was Shakspeare's word;—

As he could make me or with eye or ear.

Ib. sc. 7. Iachimo's speech:—

Hath nature given them eyes
To see this vaulted arch, and the rich crop
Of sea and land, which can distinguish 'twixt
The fiery orbs above, and the twinn'd stones
Upon the number'd beach.

I would suggest 'cope' for 'crop.' As to 'twinn'd stones'—may it not be a bold *catachresis* for muscles, cockles, and other empty shells with hinges, which are truly twinned? I would take Dr. Farmer's 'umber'd,' which I had proposed before I ever heard of its having been already offered by him: but I do not adopt his interpretation of the word, which I think is not derived from *umbra*, a shade, but from *umber*, a dingy yellow-brown soil, which most commonly forms the mass of the sludge on the sea shore, and on the banks of tide-rivers at low water. One other possible interpretation of this sentence has occurred to me, just barely worth mentioning;—that the 'twinn'd stones' are the *augrim* stones upon the number'd beech, that is, the astronomical tables of beech-wood.

Act v. sc. 5.

Sooth. When as a lion's whelp, &c.

It is not easy to conjecture why Shakspeare should have introduced this ludicrous scroll, which answers no one purpose, either propulsive, or explicatory, unless as a joke on etymology.

TITUS ANDRONICUS.

Act i. sc. 1. Theobald's note.

I never heard it so much as intimated, that he (Shakspeare) had turned his genius to stage-writing, before he associated with the players, and became one of their body.

That Shakspeare never 'turned his genius to stage-writing,' as Theobald most *Theobaldice* phrases it, before he became an actor, is an assertion of about as much authority, as the precious story that he left Stratford for deer-stealing, and that he lived by holding gentlemen's horses at the doors of the theatre, and other trash of that arch-gossip, old Aubrey. The metre is an argument against Titus Andronicus being Shakspeare's, worth a score such chronological surmises. Yet I incline to think that both in this play and in Jeronymo, Shakspeare wrote some passages, and that they are the earliest of his compositions.

Act v. sc. 2.

I think it not improbable that the lines from—

I am not mad; I know thee well enough;
* * * * * * *
So thou destroy Rapine, and Murder there,

were written by Shakspeare in his earliest period. But instead of the text—

Revenge, *which makes the foul offender quake.*
Tit. Art thou Revenge? and art thou sent to me?—

the words in italics ought to be omitted.

TROILUS AND CRESSIDA.

Mr. Pope (after Dryden) informs us, that the story of Troilus and Cressida was originally the work of one Lollius, a Lombard: but Dryden goes yet further; he declares it to have been written in Latin verse, and that Chaucer translated it.—*Lollius was a historiographer of Urbino in Italy.* Note in Stockdale's edition, 1807.

'Lollius was a historiographer of Urbino in Italy.' So affirms the notary, to whom the Sieur Stockdale committed the *disfacimento* of Ayscough's excellent edition of Shakspeare. Pity that the researchful notary has not either