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Critical observations on Shakespeare

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[Sect. X.-XII.]

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So Milton II, 540.

“ And *ride* the air

“ In whirlwind.

And again, X, 475.

“ Forc'd to *ride*

“ Th' untractable abyfs.

And II, 930.

“ As in a cloudy chair, ascending *rides*

“ Audacious.

And Shakespeare himself in Macbeth, Act IV.

“ Infected be the air whereon they *ride*.

But perhaps that expression of the psalmist, civ. 3.

Who walketh upon the wings of the wind: will vindicate Shakespeare in saying,

“ To *run* upon the sharp wind of the north.

S E C T. X.

THE editors often change the author's words, (if they happen, which may often be the case, not to understand them) into others more frequently used. In the foregoing section I have shewed how *delinquent* was changed into *delighted*: and here I shall add some other instances. Mr. Theobald has very learnedly proved that Shakespeare uses the word *notion*, in the same

same sense as Cicero does, for *idea*, *conception of things*, &c. See his note in Antony and Cleopatra, Vol. VI. p. 244. and in Othello, Vol. VII. p. 384. Methinks he should have alter'd some other passages: as in Julius Caesar, Act III.

“ Yet in the number, I do know but one,

“ That unassailable holds on his rank

“ Unshak'd of *motion*.

Read, *Unshak'd of notion*. i. e. *animi et propositi tenax*.

In All's well that ends well, Act II.

“ 2. Lord. The reasons of our state I cannot

“ yield,

“ But like a common and an outward man,

“ That the great figure of a council frames

“ By self unable *motion*.

Read, *notion*. i. e. from his own ideas, and conception of things..

In Measure for Measure, Act III. Lucio is speaking of Angelo to the Duke.

“ He is a *motion* generative.

Read, *notion*: “ though he has the organs of generation, yet he is meer idea; all spirit, no flesh and blood.” The same word I would restore to Milton. B. II, 151.

“ Who

“ Who would lose
 “ Tho’ full of pain, this *intellectual being* ;
 “ Those *thoughts* that wander thro’ eternity ;
 “ To perish, rather, swallow’d up and lost
 “ In the wide womb of uncreated night,
 “ Devoid of sense and ¹ *motion* ?

Read, *notion*, i. e. devoid of all external and internal sense.

In King Lear, Act III.

“ Edg. Fraterretto calls me and tells me
 “ that Nero is an angler in the lake of darkness.

Nero was a fidler in hell, as Rabelais tells us, B. 2. c. 30. And Trajan was an angler. Shakespeare was a reader of Rabelais, as may be proved from many imitations of him ; and here plainly he has that facetious Frenchman in his view. Trajan might have this office given him in hell,

1. Who, says he, would be annihilated, lose his intellectual being and all his thoughts ? *Motion* therefore is “ an improper word here, that’s no part of *thought*, nor “ abstracted has any excellence in it. I am persuaded, he “ gave it,

Devoid of sense and ACTION.

“ Deprived of our faculties, to perceive and to act.”
 Dr. Bentley. A printer might easily mistake *motion*, for *notion* ; but hardly for *action*.

Q

not

not only because he was a persecutor of the Christians, but as he was a great drinker, and that he might have liquor enough in the next world, he was made a fisherman: Rabelais has as trifling reasons as this, for many of his witticisms: but whatever was Rabelais' reason is another question: this however was not Nero's office. But the players and editors, not willing that so good a prince as Trajan should have such a vile employment, substituted *Nero* in his room, without any sense or allusion at all. From Rabelais therefore the passage should be thus corrected, *Trajan is an angler in the lake of darknes*. For one cannot say with any propriety,

Nero is a fidler in the lake of darknes.

I cannot pass over a most true correction, printed in the Oxford edition, of a faulty passage in Antony and Cleopatra, Act III. which was originally corrupted by this change of the first editors.

“ Cleop. What shall we do, Enobarbus ?

“ Eno. *Think*, and die.

Drink and die; This emendation is undoubtedly true. 'Tis spoken by Enobarbus, in allusion to the society of the ΣΥΝΑΠΟΘΑΝΟΥΜΕΝΟΙ, mention'd in Plutarch, p. 949. D. The hint was

taken from a comedy of Diphilus, mention'd by Terence in his prologue to the Adelphi,

“ ΣΥΝΑΠΟΘΗΣΚΟΝΤΕΣ Diphili comoedia est:
 “ Eam *commorientes* Plautus fecit fabulam.

The same kind of blunders we have frequent in ancient books: I will mention one in those verses of Tyrtaeus, which Stobaeus has preserved.

Ξυὸν δ' ἰσθλὸν τῷτο πάλῃ τε πανί τε δήμῳ,
 “Οςις ANHP διαβάς ἐν προμάχοισι μένη.

The old reading, instead of ANHP, was AN EY, which the transcriber changed into ANHP.

“Οςις ἀν εὖ διαβάς ἐν προμάχοισι μένη.

This was an expression that Tyrtaeus was fond of, and he repeats it again,

Ἄλλὰ τις εὖ διαβάς μενέτω, ποσὶν ἀμφοτέροισι
 Στηριχθεὶς ἐπὶ γῆς, χεῖλος ὀδῶσι δακῶν.

εὖ διαβάς, *standing firm, one leg advanced before the other: the legs being severed and set asunder, each from the other.* But he took the expression from Homer, Il. μ'. 458.

Στῆ δὲ μάλ' ἰσγὺς ἰῶν, καὶ ἐρεισάμενθ' εἶλε μέσας,
 Εὖ διαβάς,

Which the translator renders, *firmiter divaricatis cruribus stans*: and the scholiast interprets by

ισχυρῶς εἰς. which interpretation Milton follows:

“ 2 *Stand firm*, for in his look defiance lours.

Notwithstanding Tyrtæus borrowed this from Homer, yet by laying so much stress on this posture of fighting, and by his often repeating it, Plato in his first book of laws makes no scruple of calling it Tyrtæus' own expression. Διαβάντες δ' εὖ ἢ μαχομένοι, ἐθέλοντες ἀποθνήσκειν ἐν τῷ πολέμῳ (Φράζει Τύρταιος) τῶν μισθοφόρων εἰσι πάμπολλοι.
 “ There are many mercenaries, who firmly stand-
 “ ing their ground with one foot boldly advanc-
 “ ed before the other, (for so Tyrtæus expresses
 “ it) would gladly die fighting in battle.”

S E C T. XI.

NOTHING is more common than for words to be transposed in hasty writing, and to change their places. This has happen'd in Timon, Act III.

2. Par. L. IV, 873. Milton, in this whole episode, keeps close to his master Homer, who sends out Ulysses and Diomedes into the Trojan camp as spies. Il. κ'. 533. ὦ φίλοι, κ. τ. λ.

Ἰππων μ' ὠκυπόδων ἀμφὶ κλύπος ἔαλα ἐάλλει.

O friends! I hear the tread of nimble feet, ψ. 866.

“Οὐπω πᾶν εἰρηλοῦ ἔπος, ὅτ' ἄρ' ἤλυθον αὐτοί. Il. κ. 540.

He scarce had ended when these two approach'd. ψ. 874.

“ 1. *Strang.*

“ I. Strang. Why this is the world’s *soul* ;
 “ Of the same piece is every flatterer’s *sport* .

Let these two words *soul* and *sport* change places,
 and we have this very good reading,

“ I. Strang. Why, this is the world’s *sport* ;
 “ Of the same piece is every flatterer’s *soul* .

In the II part of K. Henry IV, Act II.

P. Henry. “ From a God to a bull? a heavy
 “ *declension* ; it was Jove’s case. From a prince
 “ to a prentice, a low *transformation* ; that shall
 be mine: for in every thing, the purpose must
 weigh with the folly.”

It would be more accurate if the words were trans-
 posed, and we should read,

P. Henry. “ From a God to a bull? a heavy
 “ *transformation* ; it was Jove’s case. From a
 “ prince to a prentice a low *declension* ; that shall
 “ be mine. &c.

In Cymbeline, Act II. Jachimo is describing to
 the husband his wife’s bedchamber :

“ Jach. The roof o’ th’ chamber
 “ With golden cherubims is fretted, &c.

Posthumus replies :

“ *This is her honour :*

“ Let it be granted you have seen all this, &c.

1. Mr. Theobald reads *spirit* . But in my change not one
 word is altered.

Mr. Theobald saw the absurdity of the reading and corrects

“—*What's this t' her honour.*

But why may it not be read, without altering one word, only by an easy transposition,

Is this her honour?

Is this any way relating to the honor of my wife, which is the thing in question? or perhaps he speaks ironically,

“ This is her honour!

There is a passage in ² Marcus Antoninus, the sense of which is quite perverted by a word being got out of its proper place. The passage requires a little explanation. The Stoics by no means admitted prayers for external goods: this prayer therefore of the Athenians, “ Rain, rain, O Jupiter, upon the Athenian fields”, is condemned by the emperor: for instead of ἤτοι εἰ δαῖ εὐχεσθαι, ἢ ἔτιως ἀπλῶς καὶ ἐλευθέρως, we must undoubtedly read ἤτοι εἰ δαῖ ἔτιως εὐχεσθαι, ἢ ΑΠΛΩΣ καὶ ἐλευθερίως. “ This is the Athenian prayer, *Rain, rain, ô propitious Jupiter, upon the tilled grounds and pastures of the Athenians.* Indeed we should not pray thus; or if we pray at all, it should be with simplicity and liberality.” Of this

2. Anton. L. 5. sect. 7.

Athenian

Athenian prayer there is a fly ridicule in Aristophanes' clouds, ψ. 1116.

Ἔσομεν πρώτοισιν ὑμῖν, τοῖσι δ' ἄλλοις ὕσερον.

Plato did not dare openly to blame his countrymen for their ill-directed and ill-composed prayers; but yet in his second Alcibiades he plainly intimates his own opinion, and there praises these verses of an anonymous poet,

Ζεῦ βασιλεῦ, τὰ μὲν ἐσθλά κ' εὐχομένοις κ' ἀνεύκτοις
Ἄμμι δίδε, τὰ δὲ δεινὰ κ' εὐχομένων ἀπερύντοις.

And the Lacedemonian form of prayer, τὰ καλὰ ἐπὶ τοῖς ἀγαθοῖς τὴς θεῆς δίδοναι. which words Mr. Addison in his spectator, Vol. III. No. 207. renders, *to give them all good things as long as they are virtuous*. But this is neither the construction, nor the meaning: for τὰ καλὰ ἐπὶ τοῖς ἀγαθοῖς, is the same as τὰ καλακάγαθα, *whatever things are fair, honest, good, and becoming*: as opposed, to the servile, deformed, dishonest. Xenophon, in his memoirs of Socrates, has an allusion to this prayer of the Lacedemonians; speaking of Socrates, he says, εὐχέτο πρὸς τὴς θεῆς ΑΠΛΩΣ τὰγαθα δίδοναι. And our Milton in his most divine hymn, where the only petition is ψ. 205. B. V.

“ Be bounteous still

“ To give us *only* good.

Q 4

The

The compilers of our liturgy did not forget this beautiful prayer. *We humbly beseech thee to put away from us all hurtful things, and to give us those things which be profitable for us.* Trin. Sund. Coll. 8. And in that truly divine prayer in the communion service, *Almighty God, the fountain of all wisdom, &c. &c.* The second Alcibiades of Plato Shakespeare seems to have red; for in his Antony and Cleopatra, Act II. he has the following plain allusion, to what the philosopher endeavours so much to inculcate, viz. How little we know of our real good; and that silly mortals would be ruin'd by their petitions, did the Gods but hearken to them:

- “ Men. We, ignorant of our selves,
 “ Beg often our own harms, which the wife
 “ powers
 “ Deny us for our good; so find we profit
 “ By losing of our prayers.

Mr. Theobald has very pertinently cited here these lines of Juvenal

- “ Quid enim ratione timemus
 “ Aut cupimus? quid tam dextro pede concipis
 “ ut te
 “ Conatûs non poeniteat, votique peracti?
 “ Evertere domus totas optantibus ipsis
 “ Dij faciles.

“ Nam

“ Nam pro jucundis aptissima quaeque dabunt

“ dii:

“ Carior est illis homo, quàm sibi. Nos animo-

“ rum

“ Impulſu, et caeca magnaue cupidine ducti, &c.

I cannot help propoſing a moſt certain correction, as I think, of this laſt cited verſe of Juvenal: for the poet, following his maſter Plato, is condemning what is done by the blind impulſe of the mind and the covetous fancy; beſide the verſe will be more harmonious if we read,

“ Nos animorum

“ Impulſu caeco, magnaue cupidine ducti,

“ Conjugium petimus.

S E C T. XII.

AUTHORS are not careful enough of their copies, when they give them into the printer's hand; which, often being blotted or ill written, muſt be help'd out by meer gueſs-work. Printers are not the beſt calculated for this critical work, I think, ſince the times of Aldus and the Stephens's. What wonder therefore if in ſuch a caſe we meet, now and then, with ſtrange and monſtrous words, or highly improper expreſſions, and often contradictory to the author's deſign and meaning? We have taken

taken notice in a former section of *pannelled* being placed in the context instead of *paged*. Of the like sort is the following passage in *Romeo and Juliet*, Act II.

“ Young *Abraham* Cupid, he that shot so true,
“ When king Cophetua lov'd the beggar maid.

Shakespeare wrote, *Young Adam Cupid*, &c. The printer or transcriber, gave us this *Abram*, mistaking the 'd for br: and thus made a passage direct

1. A letter blotted, or a stroke of the pen, might easily occasion the corruption. And hence many blunders arise. In Spencer, B. I. c. 7. ft. 33.

“ His warlike shield, &c.

“ But all of diamond perfect pure and *clean*:

We must read, *sheen*. See B. 2. c. 1. ft. 10. and B. 4. c. 5. ft. 11. Again, B. 3. c. 4. ft. 49.

“ Like as a fearful dove, which thro' the *rain*

“ Of the wide air her way does cut amain.

Read, *reign*: i. e. realm, or region: in which sense Spencer often uses it, and Milton, B. I. 543. *The reign of chaos*.

In B. 5. c. 7. ft. 31.

“ Full fiercely laid the Amazon about,

“ And dealt her blows, &c.

“ Which Britomart withstood with courage stout,

“ And them repaid again with double *more*.

Read, *fors*: See e. 8. ft. 34.

direct nonsense, which was understood in Shakespeare's time by all his audience: for this *Adam* was a most notable *archer*; and for his skill became a proverb. In *Much Ado about Nothing*, Act I. "And he that hits me, let him be clapt
" on the shoulder, and called ADAM." Where Mr. Theobald's ingenious note is worth reading.

His

In B. 6. c. 5. ft. 4.

"Now wringing both his wretched hands *in one*."

Read, *atone*: i. e. together: frequently so used by Spencer. These blunders seem entirely owing to the wrong guesses of the printer, or transcriber. Some stroke of the pen occasion'd the following corrupt reading in the *Medæa* of Euripides, ψ . 459.

"Ομως δὲ καὶ τῶνδ' ἐκ ἀπειρηκῶς ΦΙΛΟΙΣ

"Ἦκω, τὸ σὺν γε προσποπέμεν, γύναι.

"Ego tamen ne propter haec quidem defessus *amicorum*
" *gratiâ* venio, prospecturus tibi, o mulier." What construction is this? Φίλοις ἦκω beside ἀπειρηκῆναι is, *animo concidisse, animum despondisse, &c.* I imagine the poet gave it, Φίλῳ ἦκω, *I come your friend*: as we say in English. But printers can blunder, as well as transcribers in copy after copy. In Milton's *Samson Agonistes*, ψ . 1650. the Messenger is describing Samson's pulling the temple on the Philistins.

"Those two massie pillars

"With horrible confusion to and fro

"He tugg'd, he *took*, 'till down they came, and drew

"The whole roof after them.

His name was Adam Bell. So that here, *Young Adam Cupid*, &c. is the same as, *Young Cupid that notable archer*, &c. The story of king Cophetua and the beggar maid is elsewhere alluded to by Shakespeare; and by Johnson, in *Every Man in his Humour*, Act III. sc. IV. "I have not the heart to devoure you, an' I might be made as rich as king Cophetua."

In Julius Caesar, Act. I.

"Cassius. Tell me, good Brutus, can you
" see your face?"

"Brutus. No, Cassius; for the eye sees not
" itself,

"But by reflection from some other things.

"Cass. 'Tis just

"And it is very much lamented, Brutus,

"That you have no such mirrors, as will turn

"Your hidden worthiness into *your eye*,

"That you might see your shadow.

We must correct, *he spook*. Again, in his elegant sonnet to the soldier to spare his house:

"The great Emathian conqueror *did* spare

"The house of Pindarus.

We must read, *bid spare*. As Mr. Theobald and Dr. Bentley often tells us, that they had the happiness to make many corrections, which they find afterwards supported by the authority of better copies; so with the same *vanity*, I can assure the reader, I made the above emendations in Milton, and found, after all, the passages corrupted by one J. Tonson.

'Tis

'Tis plain from the reply of Brutus, and the whole tenor of the reasoning, that Cassius should say,

“ Tell me, good Brutus, can you see your eye ?

The analogy is no less beautiful, than philosophical, of the rational faculty (the internal eye) to the corporeal organ of sight : and in the first Alcibiades of Plato, p. 132, 133. of Stephens' edition, there is exactly a parallel instance. Cassius tells Brutus that he will be his mirror, and shew *him* to *himself*.

In Julius Caesar, Act IV.

Antony. *These many then shall die, their names are prickt.*

Octavius. *Your brother too must die : consent you Lepidus ?*

Lepidus. *I do consent.*

Octavius. *Prick him down, Antony.*

Lepidus. *Upon condition, PUBLIUS shall not live ; Who is your sister's son, Mark Antony.*

The triumvirs, A. U. 710. met at a small island formed by the river Labinius, (now Lavino,) near Mantua ; as Appian de bell. civil. writes. Others say in an island formed by the river Rhenus, now Reno : and there came to a resolution of cutting off all their enemies, in which number they

included the old republican party. Antony set down Cicero's name in the list of the proscribed: Octavius insisted on Antony's sacrificing *LUCIUS*, *his uncle by the mother's side*: And Lepidus gave up his own brother, L. Æmilius Paulus. As 'tis not uncommon to blunder in proper names, I make no doubt but in the room of *Publius* we should place *Lucius*, Antony's uncle by his mother's side: and then a trifling correction sets right the other line.

Lepidus. *Upon condition LUCIUS shall not live.
You are his sister's son, Mark Antony.*

In Antony and Cleopatra Act III. Caesar is speaking of the vassal kings, who attended Antony in his expedition against him.

“ He hath assembled
 “ Bocchus the king of Lybia, Archelaus
 “ Of Cappadocia, Philadelphos king
 “ Of Paphlagonia; the Thracian king ² *Adullas*,
 “ King ³ *Malchus* of Arabia, king of Pont,
 “ Herod of Jewry, Mithridates king
 “ Of Comagene, *Polemon and Amintas*,
 “ *The king of Mede, and Lycaonia*,
 “ *With a more larger list of scepters.*

2. Plut. p. 944. B. Ἀδάλλας δὲ Θράκης.

3. Plut. ibid. Μάλχος ἐξ Ἀραβίας. Shakespeare very rightly writes, *Malchus*: and so Hirtius de bell. Alex.

This muster-roll is taken from Plutarch in his life of Antony: the translation is as follows,
 “ His land-forces were composed of a hundred-
 “ thousand foot, and twelve thousand horse.
 “ He had of vassal kings attending, Bocchus of
 “ Libya, [Tarcondemus of the upper Cilicia,]
 “ Archelaus of Cappadocia, Philadelphus of
 “ Paphlagonia, Mithridates of Commagena, and
 “ *Adallas* king of Thracia; all these attended
 “ him in the war. Many others who could not
 “ serve in person, sent him their contributions
 “ of forces, *Polemon of Pontus*, *Malchus* of Ara-
 “ bia, Herod of Jury, and *Amyntas* ⁴ still king
 “ of *Lycaonia* and *Galatia*; and even the king
 “ of *Media* sent him a very considerable rein-
 “ forcement.” To omit *Adullas*, for *Adallas*,
 who is the king of *Pont*, but *Polemo*? and who
 of *Lycaonia*, but *Amintas*? First then the king
 of *Pont* is to be stricken off the list. And I make
 no doubt but in the original writing it was so:
 and what the poet blotted out, the printer gave
 us, because he saw it filled up the verse:

4. Ἔτι δὲ Ἀμύντας ὁ Λυκαόνων καὶ Γαλατῶν. *And moreover,*
 &c. The words in Plutarch should be transposed, for
 Amyntas was not king both of Lycaonia, and Galatia:
 thus, ἔτι δὲ Ἀμύντας ὁ Λυκαόνων, καὶ ὁ Ἐασιδὺς Γαλατῶν.
And moreover, Amyntas of Lycaonia, and the king of Galatia.
 And 'tis remarkable, this blunder of the translator's is
 avoided by the easy change I make of Shakespeare's words.

“ King

“ King Malchus of Arabia.

Having gotten rid of the king of Pont : how shall we reconcile to Plutarch ?

“ Polemon and Amintas,

“ The king of Mede, and Lycaonia.

This may be done by an easy transposition of the words,

“ Polemon, and Amintas

“ Of Lycaonia ; and the king of Mede.

In Antony and Cleopatra, Act. IV.

“ Caesar. My messenger,

“ He’ hath whipt with rods, dares me *to personal*
“ *combat,*

“ Caesar to Antony. Let the old ruffian know,

“ *I have many other ways to die : mean time*

“ Laugh at his challenge.

What a reply is this to Antony’s challenge ? ’tis acknowledging he should fall under the unequal combat. But if we read,

“ Let the old ruffian know,

“ He’ hath many other ways to die : mean time

“ *I laugh at his challenge.*

By this reading we have poinancy, and the very repartee of Caesar. Let us hear Plutarch. “ After
“ this Antony sent a challenge to Caesar to fight
“ him

“ him hand to hand, and received for answer,
 “ *That HE [viz. Antony] might find several other*
 “ *ways to end HIS LIFE.*”

To these may be added several other corrections of faulty passages, which seem to have proceeded from the same cause.

In the *Tempest*, Act I.

“ Alon. Good boatswain, have care : where’s
 “ the master? *Ply* the men.

It should be *ply the men* : keep them to their business. *Ply your oars*, is a seaman’s phrase.

In a *Midsummer Night’s-Dream*, Act IV.

“ Queen. Sleep thou, and I will wind thee
 “ in my arms.

“ Fairies, begone, and be *always away*.

Read, “ Fairies begone and be *away*.—*Away*.

[Seeing them loiter.

The fairies being gone, the queen turns to her new lover,

“ So doth the ⁶ *woodbine the sweet honey-suckle*
 “ Gently

5. Mr. Theobald thinks the poet meant

— *and be all ways away*.

i. e. disperse yourselves, and scout out severally, in your watch.

6. Mr. Theobald has printed it,

“ So doth the woodbine, the sweet honey-suckle,

“ Gently entwist the *maple* ; Ivy so, &c.

R

This

“ Gently entwift ; the female Ivy fo
 “ Enrings the barky fingers of the elm.

Read, *wood rine*, i. e. the honey-fuckle entwifts
 the rind or bark of the trees :

“ So doth the *wood rine* the fweet honey-fuckle
 “ Gently entwift.

In Shakeſpeare’s time this was the manner of
 ſpelling ; fo Spencer in the Shepherd’s Calendar,
 eclog. 2 :

“ But now the gray moſs marred his *rine*.

In Troilus and Creſſida, Act IV.

“ Par. You told, how Diomedea whole week,
 “ by days,

“ Did *haunt* you in the field.

Preſently after Diomedea ſays to Aeneas,

“ By Jove I’ll play the *bunter* for thy life.

“ Aen. And thou ſhalt *bunt* a ⁷ lion that will
 “ flie

“ With his face back.

How

This is too great a variation from the received reading : and
 how jejune is it to tell us, that the woodbine and the honey-
 fuckle is the ſame thing ?

7. Homer has the ſame comparifon of Ajax retreating
 from the Trojans. Il. λ. 547. and of Menelaus. Il. g. 109.
 And Virgil of Turnus, Aen. IX, 792.

Cen

How can we doubt then but Paris says,
Did *hunt* you in the field?

In Antony and Cleopatra, Act III.

“ Caesar. Unto her^s
“ He gave the ’stablishment of Egypt, made
“ her
“ Of lower Syria, Cyprus, *Lydia*
“ Absolute queen.

*Ceu saevum turba leonem
Cum telis premit infensis, at territus ille,
Asper, acerba tuens, retro redit; et neque terga
Ira dare aut virtus patitur, &c.*

8. He is speaking of Cleopatra, whom presently after he describes (following the historian) dressed in the habit of the Aegyptian Goddess Isis: whose name she took, *vée* “*Isis, ἐχρημάτισε*. Plut in Anton. p. 941. Which is thus rendered, *novae Isidis nomine responsa dabat populis*: it should be, *novae Isidis nomen sibi acquirebat*. The poet has too faithfully followed the translators.

“ She
“ In the habiliments of the goddess Isis
“ That appear’d, and oft before gave audience,
“ As ’tis reported, *so*.

This circumstance is prettily alluded to by Virgil. Aen. VIII, 696. describing Cleopatra in the naval fight at Actium.

Regina in mediis patrio vocat agmina fistro.

Read *Lybia*: as is plain from Plutarch in his life of Antony. Πρώτην μὲν ἀπέφηνε Κλεοπάτραν βασίλισσαν Ἀιθιοπίης ἢ Κύπρου ἢ ΛΙΒΥΗΣ, ἢ κοίλης Συρίας, κ. τ. λ. Plut. p. 941. B.

'TIS pleasant enough to consider, how the change of one single letter has often led learned commentators into mistakes. And a Π being accidentally altered into Β, in a Greek rhetorician, gave occasion to one of the best pieces of satire, that was ever written in the English language. viz. ΠΕΡΙ ΒΑΘΟΥΣ, *a treatise concerning the art of sinking in poetry*. The blunder I mean is in the second section of Longinus, ΕΙ ΕΣΤΙΝ ΎΨΟΥΣ ΤΙΣ Η ΒΑΘΟΥΣ ΤΕΧΝΗ, instead of ΠΑΘΟΥΣ. A most ridiculous blunder, which has occasion'd as ridiculous criticisms.

That the Δ should be written for a Π is no wonder, since Dionysius in his Roman antiquities, p. 54. has the following remark, Κεῖναι τῶν τρωικῶν θεῶν εἰκόνες ἅπασιν ὄραν ΔΕΝΑΣ ἐπιγραφὴν ἔχουσαι δηλοῦσαν τὰς ΠΕΝΑΤΑΣ. δοκεῖ γάρ μοι, τῷ Π μήπω γράμματι εὐρημένε τῷ Δ δηλῶν τὴν ἐκείνε δύναμιν τὰς παλαιάς. The old Greek word for wine, they wrote ΔΕΛΟΣ, but when the Greek alphabet was compleated, ΠΗΛΟΣ: this word grown antiquated, they used ΟΙΝΟΣ. In Theocritus, Id. i. ῥ. 13. we must read,

Ἐκ πίθῳ ἀνίλεις ΠΗΛΟΝ· ἐγὼ δ' ἔχω ἔδ' ἄλις ὄξυς.

Where

Where thus the schol. Παροιμία ἐπὶ τῶν ἐν περιουσίᾳ ζώντων—ὁ γὰρ ΟΙΝΟΥ κεραινύμενος πρὸς ἀφροδίσιος ἐκκαίεται, ἅτε ἀργίᾳ συζῶν· ὁ δὲ μὴδ' ΟΞΟΥΣ ἔχων πικρὸν ἢ τῷ πόνῳ μαχόμενος, εἰκ ἐρᾷ. The copies of Theocritus have ΔΗΛΟΝ, which the editors render *scilicet*. But the scholiast gives an easy interpretation, and helps forward the correction.

IT seems that some puns, and quibbling wit, have been changed in our author, thro' some such causes, as mention'd in the beginning of this section. For instance, in *As you like it*, Act II.

“ Rosalind. Well, this is the forest of Arden.

“ Clown. Ay; now I am in *Arden*; the more

“ fool I: when I was at home, I was in a better

“ place.

The Clown, agreeable to his character, is in a punning vein, and replies thus,

“ Ay; now I am in *a den*; the more fool I:

“ when I was at home, I was in a better place.

He is full of this quibbling wit through the whole play. In Act III. he says,

“ I am here with thee, and thy *goats*; as the

“ most *capricious* honest Ovid was among the

“ *Goths*.

“ Jaq. O knowledge ill-inhabited, worse than
 “ Jove in a thatch’d house.

Capricious, is not here humourfome, fantaftical, &c. but lascivious : Hor. Epod. 10. *Libidinosus immolabitur caper*. *The Gotbs*, are the Getae : Ovid. Trift. V, 7. *The thatch’d houle*, is that of Baucis and Philemon, Ovid. Met. VIII, 630.

Stipulis et cannâ tecta palustri.

But to explain puns is almoft as unpardonable as to make them : however I will venture to correct one paffage more : which is in Julius Caefar, Act III.

“ Ant. Here is a mourning Rome, a dan-
 “ gerous Rome :

“ No *Rome* of fafety for Octavius yet.

I make no queftion, but Shakefpeare intended it,

“ No *room* of fafety for Octavius yet.

So in Act I.

“ Now is it *Rome* indeed ; and *room* enough

“ When there is in it but one only man.

To play with words which have an allufion to proper names, is common with Shakefpeare and the ⁹ ancients. Ajax in Sophocles, applying his name to his misfortunes, fays,

9. See Ariftot. Rhet. L. 2. c. 25. Ἄλλο ἀπὸ τοῦ ὀνόματός.
 2. 7. λ.

ΑΙ, ΑΙ· τίς ἄν ποτ' ᾤεθ' ᾧδ' ἐπώνυμον
 Τέμῳ ξυνοίσειν ὄνομα τοῖς ἐμοῖς κακοῖς;

Philoctetes, speaking to Pyrrhus, has this quibble not inferior to any in Shakespeare — for badness.

Ω Πῦρ σὺ, ἢ πᾶν δαίμα.

In the Orestes of Euripides there is a pun on the name *Elektra*; a very unfortunate name for a young woman.

Ω παῖ Κλυταιμνήστου τε κἀταμέμνονο,
 Παρθένε, μακρὸν δὴ μῆνηο Ἠλέκτρι χρόνος.

And Aeschylus, in Agam. *ψ.* 1089. the father of tragedy, gives this kind of wit a sanction.

Ἄπολλον, Ἄπολλον,
 Ἀγυιῦ τ' ἀπόλλων ἐμός,
 Ἄπώλεσας γὰρ εἰ μόλις τὸν δεύτερον.

Ovid has many of these: I don't find the following taken any notice of in Burman's edition.

- “ Rettulit et ferro Rhefumque Dolonaque caefos,
 “ Utque fit hic fomno proditus, ille *dolo*.
 “ Aufus es, o nimium, nimiumque oblite tuorum,
 “ Thracia nocturno tangere castra *dolo*.

That there is a play upon the words *Dolona* and *dolo*, is not to be question'd, I think; but the *dolo* in the fourth verse is the transcriber's blunder,

which was occasion'd by his casting his eyes on the line above. Perhaps the poet gave it with an interrogation,

“ Aufus es, ô nimium, nimiumque oblite tuorum,
 “ Thracia nocturno tangere castra pede ?

Those who read the Socratic authors know that Socrates did not disdain to pun, when proper occasions offered: a corrupted passage of this nature, in so pure and elegant a writer as Xenophon, I shall take occasion here to illustrate and correct. The Clouds of Aristophanes were acted a very considerable time before Socrates was condemned. According to the manner of the old comedy the real Socrates is there introduced, and his philosophy burlesqued. Thus he addresses the Clouds, *ŷ.* 265.

“ Ἀρθῆτε, Φάνητ', ὡ δέσποιναι, τῶ φρονιῶν μελέωροι,

O Clouds, my goddesses, be ye lifted up, and appear all sublimely suspended to your contemplating scholar.

In another place, *ŷ.* 94. The school of Socrates is called φρονιστήριον, *the school of careful contemplation.* And themselves, *ŷ.* 101. are called, μεμνοφρόνισται, *the sad and solemn contemplators.* Plato in his apology alludes to these passages of Aristophanes, and speaks of this buffoonery, ὡς ἔσι τις Σωκράτους σοφὸς τὰ τε μελέωρε φρονιστής.

'Tis frequently hinted too, that he taught his scholars

scholars direct atheism, and a contempt for the religion of his country. And in the second scene Socrates and his scholars, like a society of natural philosophers, are employed about many curious enquiries, as whether a gnat sings thro' it's mouth or fundament, with others of the like important nature.

Ἀνήρετ' ἄρτι Χαίρεφῶντα Σωκράτης,
 Ψύλλαν ὀπόσως ἄλλοιλο τὸς αὐτῆς πόδας.
 Δακῦσα γὰρ τῷ Χαίρεφῶντι τὴν ὀφρῦν,
 Ἐπὶ τὴν κεφαλὴν τῷ Σωκράτους ἀφήλατο.
 Στρεψ. Πῶς δῆτα τῷτ' ἐμέτρησε; ΜΑ. Δεξιῶτατα.

“ Socrates lately inquired of Chaerepho concern-
 “ ing the nature of fleas, for instance, how many
 “ of it's own feet a flea could go at one leap:
 “ for having bitten the eyebrow of Chaerepho, it
 “ leaped upon the bald pate of Socrates. Strep.
 “ Well, and how did he measure it? Schol.
 “ Most dextrously.” These passages of Ari-
 stophanes will be sufficient to make way for my
 correction of Xenophon in his Banquet, p. 176,
 177, edit. Oxon. which I would thus read,

Τοιούτων δὲ λόγων ὄντων, ὡς ἑώρα ὁ Σωκράτης τῶν
 μὲν αὐτῷ ὑποδειγμάτων ἀμελέντας, ἀλλήλοις δὲ
 ἠδομένους, φθονῶν τῷ Σωκράτει εἶπεν, Ἄρα σὺ, ὦ
 Σωκράτες, ὁ ΦΡΟΝΤΙΣΤΗΣ ἐπικαλέμεθ; Οὐκᾶν
 κάλλιον, εἶφη, ἢ εἰ ΑΦΡΟΝΤΙΣΤΟΣ ἐκαλέμεθ; εἰ
 μή γε ἐδόκει, ΤΩΝ ΜΕΤΕΩΡΩΝ ΦΡΟΝΤΙΣΤΗΣ
 εἶναι.

εἶναι. Οἷσθα ἔτι, ἔφη ὁ Σωκράτης, ΜΕΤΕΩΡΟΤΕ-
 ΡΟΝ τι τῶν Θεῶν; Ἄλλ' ἔτι μὰ Δί', ἔφη, ἔτι τέτων
 σε λέξουσιν ἐπιμελεῖσθαι, ἀλλὰ τῶν ΑΝΩΦΕΛΕΣΤΑ-
 ΤΩΝ. Οὐκ ἔστιν ἢ ἔτι αὖν, ἔφη, Θεῶν ἐπιμέλομαι·
 ἀνωθεν μὲν γε ὄντες ΑΝΩ ΩΦΕΛΟΥΣΙΝ, ἀνωθεν δὲ
 φῶς παρέχουσιν. Εἰ δὲ ψυχρὰ λέξω, σὺ αἴτιος, ἔφη,
 παρ' ἐμὰ μοι παρέχων. Ταῦτα μὲν, ἔφη, ἔτι· ἀλλ'
 εἰπέ μοι, πόσους φύλλας πόδας ἐμὲ ἀπέχεις· ταῦτα
 γὰρ σε Φασὶ γεωμέτρειν. As puns cannot be
 translated, so I shall not attempt to translate this.
 I have ventured to insert ΑΝΩ before ΩΦΕΛΟΥ-
 ΣΙΝ, to compleat the pun on the preceding word
 ΑΝΩΦΕΛΕΣΤΑΤΑΤΩΝ. And have likewise cor-
 rected φύλλας and ἀπέχεις, instead of ψύλλα
 and ἀπέχει. For the sense is, "tell me how
 " many feet of a flea you are distant from me:"
 as is plain from Aristophanes: not as the words
 now are printed, void of all allusion and turn,
 "tell me how many feet a flea is distant from
 " me."

There is a kind of pun in repeating pretty
 near the same letters with the preceding word,
 to which the rhetoricians have given a particular
 name, and in making a sort of a jingling sound
 of words. Of this the sophists of old were fond,
 and they are ridiculed ingeniously in Plato's
 Banquet for this affectation. ¹⁰ ΠΑΥΣΑΝΙΟΥ δὲ

10. Plat. Symp. p. 185. edit. Steph.

ΠΑΥΣΑΜΕΝΟΥ, διδάσκεις γὰρ με ἴΣΑ λέγειν ἔτι σοὶ
οἱ σοφοί. And again in his Gorgias " ΩΛΩΣΤΕ
ΠΩΛΕ, ἵνα προσείπω σε καλὰ σε. i. e. to address
you in your own manner. Which I mention be-
cause the interpreters seem to misunderstand him.
So in Terence. Andria, Act I.

“ Inceptio est amentium, haud amantium.

Nor is Homer without instances of this kind.

Il. ζ'. 201.

—— Ἄλγιον οἶϞ ἀλάτῳ.

Il. τ'. 91.

—— Ἄλι ἢ πάντας ἀάται.

And Virgil, Aen. VII, 295. Imitating old Ennius,

*Num capti potuere capi? Num incensa cremavit
Troja viros?*

Aen. VI, 32.

*Bis conatus erat casus effingere in auro,
Bis patriae cecidere manus.*

And Milton frequently, as B. I. ψ. 433.

“ And unfrequented left

“ His righteous altar, *bowing lowly down*

“ To bestial Gods; for which their heads *as low*

“ *Bow'd down* in battel.

11. Plat. Gorg. p. 467. See Aristot. Rhet. I. 3. c. 9.

I, 642.

“ Which *tempted* our attempt, and wrought our
 “ fall.

VI, 868.

“ And to begird th' almighty throne
 “ *Beseeking* or *besieging*.

IX, 647.

“ Serpent! we might have spar'd our coming
 “ hither,
 “ *Fruitless* to me, though *fruit* be here t' excess.

Instances in Shakespeare are without number ;
 however I will mention one or two.

Macbeth, Act I.

“ What thou wouldst *highly*,
 “ That thou wouldst *holily*.
 “ And catch
 “ With its *surcease*, *success*.

Hamlet, Act I.

“ A little more than ¹² *kin*, and less than *kind*.

Of this jingling kind are the following verses,
 where the letters are repeated.

Homer Il. δ'. 526.

Χύντο Χαμαὶ Χολάδες.

12. He seems to have taken this from Gorboduc, Act I.

In kinde a father, but not in kindelyness.

Iliad

Iliad ξ. 307.

Πρηνέα δὸς Πρῆσεν σκαμῶν ΠροΠάροιθε Πυλάων.

Iliad ν. 162.

Δολικὸν Δόρυ Διήφοε⊙ Δέ.

Iliad φ. 407.

ἘΠτὰ δ' Ἐπέξε ΠΕλαθρα ΠΕσών.

Our countryman Dryden was so fond of this repetition, that he thought it one of the greatest beauties in poetry; and used to repeat this verse of his own as an instance,

When MAN on MANY Multiplied his kind.

It cannot be denied that Virgil abounds with many examples of this sort, which his commentator Erythraeus terms *alliteratio*, *allusio verborum*, and *assonantia syllabarum*. And the ingenious Mr. Benson, the editor and admirer of Johnstons translation of the psalms, lays the highest stress on this alliteration. Milton, who knew the whole art and mystery of versification, has sometimes almost every word with the same letter repeated, as VI, 840.

“ Oer shields, and helms, and helmed heads he
“ rode.

IX, 901.

“ Defac'd, deflower'd, and now to death devote.

And

And so in other places, not so frequent as Virgil, or Spencer. This will appear in giving an instance from Spencer, B. I. 39.

“ And through the world of waters wide and
“ deep.

This line Milton has borrowed, III, 11.

“ The rising world of waters | dark and deep.

Where you see that Milton has changed a word, and chuses to make this alliteration on the two last words, *dark* and *deep*: rather than, following Spencer, to alliterate three words together, and drop it on the last. But whatever beauty this alliteration might have, yet the affectation of it must appear ridiculous; for poets are not made by mechanical rules: and it was ridiculed as long ago as the times of old Ennius.

O Tite tute Tati tibi tante tyranne tulisti.

And by Shakepeare in his Midsummer-Night's dream, Act. V.

“ Whereat with blade, with bloody blameful
“ blade,

“ He bravely broach'd his boiling bloody breast.

13. Παρόμοιον, est cum verba omnia similiter incipiunt, ut,
ὁ Τίτε τυτέ Τατί τίβι τάντε τυράννε τυλίστι.

Solip. Charis. in fit. gram. L. IV. p. 251. Παρόμοιον, cum verba similiter incipiunt,

Machina multa minax minatur maxima muris.

Diomedes L. 2.

S E C T.