

NOTES ON ANDREW BORDE'S BOOK
AND PASSAGES FROM THE 1st AND 2nd QUARTOS OF
ROMEO AND JULIET.
SHOWING THE GRADUAL AND INCREASING INTRODUCTION
OF NOTES FROM BACON'S PROMUS.

Through the courtesy, and I must add, magnanimity of the Editor of this Magazine, I am permitted to reply to an article which was inserted a short time ago in 'Anglia'¹ concerning certain passages in Bacon's 'Promus of Formularies and Elegancies', which I edited in 1833. Thoroughly disliking controversy, and believing as I do that in the end truth ever prevails, I have studiously avoided, even when opportunity offered itself, to reply to personal attacks and shallow criticism whose object was to oppose inquiry, and not to encourage research which might lead to the revelation of unwelcome facts. The present case however, is quite different. I was persuaded that such a publication as 'Anglia' could not be issued and supported unless it had for its Editors and its subscribers men of letters whose aim, like my own, is to discover truth. In this expectation I have not been disappointed, and I therefore ask without shrinking for their attention and kind consideration, whilst I endeavour to point out as briefly as possible, some errors into which the writer must I fear have been led by intentional misrepresentation of facts by some countryman of my own.

To begin then where the article ends, with the supposed instances of 'Morning and Evening Salutations' in Andrew Borde's curious old book. It is easy to believe, *prima faciæ*, that those instances are not of value in the argument, since

¹ VII. band, 2. heft, 1884.
Anglia, IX. band.

they occur in a book edited in 1870 by the Director of the 'New Shakespere Society' with whom I argued the question of the Salutations in March 1881. He could not produce one example in opposition to my arguments, and advised me to publish the inquiry in 'Notes and Queries', which I did, twice, but without gaining any information on the subject. I then made inquiries at the Museum Libraries, and amongst the learned, but with the same result. I ransacked old literature in pursuit of passages which might aid in forming a just conclusion, and now, three years and a half after the Shakspeare Societies have had information as to the state of the case, and full power to upset my theories if they could, I remain where I was at that period, with a firm belief (the result of years of labour), that neither these Forms of Salutation, nor the other entries of short turns of phraseology, nor the single words, nor indeed any of the one matters entered in the *Promus*, were common, 'familiar as household words' at the time when Francis Bacon wrote them down.

And now for Bode's 'Boke' which requires some slight description. It is a quaint account briefly given by that curious personage¹, of some peculiarities in Speech and Manners of certain countries through which he travelled. The Speech alone concerns us here. He says: —

'In England and under the dominion of England, be many sondry speeches beside Englyshe. There is Frenche used in England . . . In Englande the Walshe tongue is in Wales, the Cornyshe tongue in Cornwall, and Iryshe in Ireland . . . there is also the Northern tongue, the whych is trew Scotyshe'.

Evidently Borde considers Cornwall exceptional in its speech, unlike Sussex or the more cultivated London. It is indeed the only English which he finds strange enough to be worthy of notice. In the *'Apendex to the fyrst chapter, treatinge of Cornwall and Cornyshe men'* he proceeds: —

'In Cornwall is two speches; the one is naughty Englyshe and the other is Cornyshe speche. And there be many men and women the whiche cannot speak one worde of Englyshe but all Cornyshe. Who so will speak any Cornyshe, Englyshe and Cornyshe doth follow'.

¹ It was always said at Cuckfield (my own country home in Sussex and where Andrew Borde's house still stands), that he combined with his profession of quack doctor, that of Court Fool or Jester to Henry VIIIth and that he was in fact, the original 'Merry Andrew', the term still used

The last sentence seems to mean, that any one who is brought up to speak Cornish will afterwards only succeed in speaking *naughty* or *impure Cornish-English*.

After this paragraph follows another, giving a description of the Cornish peculiarities of numeration — that they can only count as far as thirty, and then begin again; and now comes the part which specially concerns us — a specimen of '*A talk in Cornish and English*'.

This conversation represents a traveller entering an Inn or Hostelry, greeting the '*Hoste*' and his '*fair maid*' and his '*good wyfe*', ordering his meal, paying for it, again giving and receiving salutations, and proceeding on his journey. Before giving the words of the conversation, I will ask the reader's attention to the fact, that all the salutations, whether in Cornish or in Comish English, are forms of patriarchal benediction, and that in both languages they contain the name of God. They correspond to the French *Adieu*, the Italian *addio*, the Spanish *A Dios* &c. and not to the '*Good swear*', '*Good matens*', '*Good betimes*', '*Bonum mane*', '*Bon iouyr*', '*Good night*', with which '*Good morrow*' is associated in Bacon's private notes. No one who reads '*Anglia*' need be informed that Good and God have the same derivation, but the points now urged are 1) that even the forms as blessings were not used specially as morning and evening salutations, but as general greetings, like '*God save you*' or '*God be with you*'; 2) that the forms which Bacon wrote down and apparently intended to introduce, were not benedictions, but were morning and evening salutations.

To return to the words of the book, the traveller says on entering: —

God morrow to your syr! Dar day a dew why serral!

God spede you fayr mayde! Dar zoua de why math — tath!

After this exchange of civilities he thinks of his dinner.

'Hostes, have you any good meate?'

The replies:

'Yes sir I have enoughe'

amongst country people for a funny fellow full of tricks. In the 16th century a fellow of this sort was the indispensable attendant of a quack doctor, whose nostrums he recommended by his jokes and by his humorous descriptions of the virtues contained in the remedies.

which Borde seems to have considered a satisfactory rendering of the Cornish '*Eus Sarra, Grace a den*' in which again we perceive the primitive form.

Whilst the traveller consumes his simple meal, the Hostess, or her maid, ejaculates a hope that it may do him much good, and the traveller on finishing, inquires '*What shall I pai?*' He is told that his reckoning is 5 pence. He asks how far it is to London, and being told that it is 300 miles, prepares to depart but not without a further exchange of further of primitive benedictions to which, apparently, the whole family contribute.

'God be with you good Hostes! Bena tewgena a (Dew genew)
why hostes dal'

'God give you a good night! Dew rebera vos da de why!'

'God send you well to fare! Dew reth euenna thee why fare eta!'

'God be with you! Dew gena why!'

The Host concludes (after requesting the traveller to recommend him to all good fellows) by repeating the valedictory words of parting.

'God be with you! Dew gena why!'

Can any one suppose that the meal has lasted from morning till night, and that here is evidence that Forms of Morning and Evening Salutation were customary in England in the days of Andrew Borde? Rather, the passages are excellent illustrations of the opinion expressed in the *Promus* (p. 583) that in early instances the form '*Good morrow*' was used as a greeting similar to '*God save you Sir*' or '*Save you*'.

If further evidence of this is desirable, Andrew Borde has furnished us with it. In the specimen which he gives of '*A talk in Welsh and English*', a scene of a similar kind to the former is presented to us (Andrew Borde's travelling experiences seem to have been closely connected with taverns and hostleries with which he had an intimate acquaintance at home as well as abroad). A scene similar to the former is again presented. A traveller greets the hostess as before.

'God spede, fayre woman! Deu vendicko, gwen wraac.'
and the waiting maid.

'Good morow fayr mayd! Deyth dawh theet morwyn.'
to which the answer is

'God night masters all! Nos daw, masters igeet.'

Here we see that *Good morrow* does not even correspond to '*Good Morning*' since the answer to it is '*God night*'.

Another guest enters the Welsh inn with '*God save you*' and a somewhat similar scene is enacted, but we learn something about the time of day; for, in answer of a question from the newly-arrived guests, the hostess says '*Sir it is six o'clock*'. After supper and the bill being paid, an interchange of salutations takes places, '*Good night*' being again the response to '*Good morow*'.

'Hostess God thanke you.'

'Much good may it do you.'

'Good morow. Daws.'

'Good night. Nos a dawh a whe.'

The Irish conversation is much the same. It begins with '*God spede your Sir*' (a form which now-a-days we use at parting, and not at meeting) and it concludes by the host saying '*God night sor. Ih may sor.*'

to which the traveller replies,

'Fare wel Fare wel. Sor doyt sor doyt.'

The examples from foreign countries which are given in Borde's book, further go to strengthen my argument. In France he shows the '*Bon iour*' which Bacon enters in the *Promus*, and '*Bon nuy*', corresponding to his '*Good night*'. — In Italy and Rome, Borde had heard '*Bonus dies*' (like Bacon's '*Bonum mane*'), and in Spain '*Dieu os de bonas dies*'. So in the Greek '*Cali spira*', '*Cali himera*', '*Cali hespera*' in all of which cases, the quack doctor, more observant than his English commentators, distinguishes in his translation between God and Good.

When I wrote those remarks in the Introduction to the *Promus* concerning the Forms of Morning and Evening Salutation, I did so simply because the thing struck me as curious and worthy of inquiry. I had no conception of the excitement which they were destined to cause, or of the amount of hostile criticism which would be brought to bear upon them. They were thrown out as the results of personal observation which others were invited to assist in confirming or refuting; they were penned without a shadow of doubt that any learned or literary person who could find evidence for or against those statements, would be so courteous as to communicate it to me. This however has not been the case, and as that one sheet (which alone I showed to the Director of the 'New Shakspeare Society' in 1881) has been ever since made the chief butt of all Shakspeare critics, and since up to this time, nothing better

has been produced against my reasoning, than garbled extracts from a work published by Mr. Furnivall eleven years before he saw the sheet in question (Folio 111). We may be quite sure that nothing better is at present to be produced, and I can only earnestly exhort my readers, to believe nobody on their own showing, with regard to questions like the present, but to examine and prove for themselves.

Since the pamphlet of Dr. Eduard Engel has, I observe, often been quoted with approval in Germany, I cannot refrain from showing how he also, has been misled into many errors, of which this is one. Dr. Engel brings (pp. 22—23) as proofs of my carelessness and blind faith in the results of my own researches, that '*Good morrow*' appears several times in Ben Jonson's *Alchemist*, where he also finds instances of '*Believe it*', another Promus expression which I have not noted sufficiently often. Dr. Engel does not seem to be aware that the *Alchemist* was written (or published) in 1610 and that the argument concerning Bacon's entry in 1594 is in no way affected by the use of salutations by Ben Jonson, Bacon's Amanuensis, sixteen years afterwards.¹

It may be interesting to some readers who have not had their attention drawn to the fact, to observe that, in the days of Erasmus of Rotterdam, the habit of using any form of greeting was so unusual, that he found it desirable to instruct Society in the gentle art of being courteous. His famous '*Colloquies*', published in 1524, begin with a dissertation upon the benefits of using such forms. '*Urbanitas est salutare obvios, aut eos, qui nos adeunt aut quos adimus ipsi colloquenti gratia*'. He proceeds to give '*Salutandi Formulæ*'. '*Bene Precandi. Gravidæ. Convivis. Sternlanti*'. '*Auspicanti quippiam*'. '*Vale in digressu*', '*Salutare per alium*', '*Formulæ variæ*' &c.; yet not even Erasmus gets so far as to suggest any form of Morning and Evening Salutation.

Turning from the question of Salutations may I ask indulgence whilst I try to bring before philological students a matter which appears to be of real importance. It is, the manner

¹ Perhaps Dr. Engel may not have read my remarks on page 81, and again in appendix G. where I explain that the lists of works read were not made with the object of publication. Had they been so I might have been able to render them more correct and more useful to the public.

in which the many Short Turns of Speech and other kindred matters noted by Bacon, are to be seen gradually, and in increasing numbers, introduced into the 'Shakespeare' Plays, and for the most part, later on, into the language of ordinary English society.

First let us consider Bacon's habitual method in composing. He wrote clearly and well, even in his 'rough copies'. That which was said of 'Shakespeare', was true of him, that he rarely blotted a line; so that the early forms of his works are, so far as they go, perfect and readable. Yet he never ceased touching and retouching his compositions, until he brought them to perfection. 'I myself', says his Secretary and Biographer, Dr. Rawley, 'have seen at the least twelve copies of the *Instantiation*, revised year by year, one after another, and every day amended in the frame thereof, till at last it came to that model in which it was committed to the press; as many living creatures do lick their young ones, till they bring them to their strength of limbs'. Excellent examples of this may be seen in a '*Harmony of Lord Bacon's Essays*'¹ where the five editions are compared, and where it is seen how true is Lord Macaulay's saying concerning Bacon.

'One of the most remarkable circumstances in the history of Bacon's mind in the order in which its powers expanded themselves. With him the fruit came first, and remained till the last; the blossoms did not appear till late. In general the development of the fancy is, to the development of the judgment, what the growth of a girl is to the growth of a boy . . . It rarely happens that the fancy and the judgment grow together. It happens still more rarely that the judgment grows faster than the fancy. This seems however to have been the case with Bacon . . . He observed as vigilantly, meditated as deeply, and judged as temperately when he gave his first work to the world as at the close of his long career. But in eloquence, in sweetness and variety of expression, and in richness of illustration, his later writings are far superior to those of his youth'.²

Such being the case in Bacon's prose writings, it would only be reasonable to expect that if he wrote poetical or dramatic compositions, they would follow the same method, and bear the same characteristics. Observation, judgment and thoughtfulness in the early productions, increasing sweetness,

¹ Edited by Edward Arber, F. S. A. &c. Southgate, London, 1871.

² Lord Bacon. *Macaulay's Essays*. Vol. II, p. 424.

eloquence and richness of language and metaphor in the later. That this rule does stand good as well for 'Shakespeare' as for Bacon, all competent critics allow. And we have no longer any room for doubt as to how this additional sweetness and loveliness was attained. Not by chance (I, for one, am glad to know it), not by some hap-hazard plan of catching up what he heard, but by the eternal patience which Michael Angelo said was true genius, by industry in collecting everything which might aid in enriching and expanding his native language, anything which suggested new thought, capable of vast and varied developments. These, by a definite system he introduced, not all at once, but by degrees into his works, augmenting, modifying, and altering their use, in succeeding editions.

The variorum editions of the 'Shakespeare' plays show us plainly, that this process was carried on, not only in matters of philology, but in particulars relating to Bacon's universal studies. A new fact even in his own life, which had not occurred, and does not therefore appear in the edition of one date, will be found, after the event, to be reflected in a later edition of the same Play.¹ The following are some illustrations of the manner in which Promus notes were thus grafted on the old stock. The quotations are from the excellent 'Parallel Texts of the First Two Quartos of Romeo and Juliet', edited for the 'New Shakspeare Society' by Mr. P. A. Daniel.²

The First Quarto is described as 'an edition, made up partly from copies of portions of the original plays, partly from recollection, and from notes taken during the performance'. But no reasons are given for these assumptions, and the editor has informed me that he has none to offer. Other commentators may therefore be allowed to judge differently, and to assume that this First Quarto is, what it professes to be, the earliest edition of Romeo and Juliet, published in 1597.

¹ This, it will be seen explains my apparent error in speaking of the salutations in Romeo and Juliet as probably the earliest. There is no instance of them in 2 and 3 Hen. VI. and in Com. Er. only one in 1 Hen. VI. III, 2 where the expression 'good morrow gallants' is uttered by a Frenchwoman and clearly in the middle of the day. Love's labours lost, Two Gent. Ver., Tit. And. were all published after 1595.

² Publ. Trübner & Co., 57 Lydgate Hill, London 1874.

There cannot be a doubt that in almost every instance where there is an alteration or expansion of an passage from the Quarto of 1597, it is found in succeeding Quartos to include some allusion to one or more of Bacon's notes. Hence this argument; that, at first, Bacon's own notes were unfamiliar even to himself, but that by using them he learnt to apply them more freely and aptly, as he advanced in his revisions. The following passages seem to show this, and at the risk of taking up more space than can be my due, I give them for the information of those who are not possessed of the works to which I refer.¹

Rom. and Jul. I, 1, l. 20.

1597. 'He play the tyrant, He begin with the maides' &c.

1599. 'Tis all one, I will show myself a tyrant when I have first fought with the men' &c.

(Promus, No. 196: All is one.)

I, 1, l. 41—52.

1597. Omitted.

1599. 'Well, Sir'.

(Promus, No. 294: Well.)

The first scene endes in Quarto 1597 at line 214, but in Quarto 1599 after several lines paraphrasing the proverb 'Ever spare ever bare' (Promus 488) this passage follows. ll. 223—235.

Ben. Be rulde by me, forget to thinke of her.

Rom. O teach me how I should forget to think . . .

He that is strooken blind cannot forget

The precious treasure of hys eyesight lost . . .

Farewel, thou canst not teach me to forget.

(Promus, No. 114: 'Well to forget' repeated Folio 111. 1232.

" No. 403: 'The art of forgetting' repeated at 1168.)

(There is also in l. 227 the expression 'to call in question' as in Promus 291: 'A matter not in question'.)

I, 3, l. 40.

1597. Omitted.

1599. I warrant it had.

(Promus, 207: I will warrant you.)

I, 3, l. 60.

1597. Omitted.

1599. Thus then in briefe.

¹ Only those passages are here to referred which have some reference either to philology or else to Folio 111 of the Promus.

'In brief' and kindred expressions habitual with Bacon; they appear about 100 times in the Plays. In the Promus they are represented thus:

No. 292: 'Few words need', and see ib. 706. ('Few words suffice', Alls Well I, 1. 'Pauca verba Sir John', Mer. Wiv. I, 1.)

I, 3, ll. 81—82.

1597. Omitted.

1599. 'By having him making yourself no lesse' (twice).

(Promus, 304 and 1400a: 'Nothing lesse.')

I, 3, l. 83.

1597. Omitted.

1599. 'Speake briefly'.

(See ante l. 60.)

I, 4, l. 52.

1597. Why, what was yours?

1599. Well, what was yours?

(See ante I, 1, 41.)

I, 5, l. 130.

1597. Well then I thanke you honest gentlemen.

1599. I thanke you honest gentlemen, Good night.

(Promus 1231: 'Good night'.)

II, 2, l. 120.

1597. Swear not at al, though I do joy in thee.

1599. Well, do not swear &c.

(Ante I, 1, 41.)

II, 2, l. 120.

1597. Too like the lightning that doth cease to be.

1599. Ere one can say it lightens; Sweete good night.

(Promus 1231: 'Good night'.

" 1219: Sweet for speech of ye morning.)

II, 2, ll. 127. 128.

1597. Omitted.

1599. Goodnight, Goodnight, as sweet repose and rest.¹

Come to thy heart, as that within my breast.

(Promus 1231 and compare 1233: 'I wishe you may so wele sleepe' &c. and 1196.)

II, 2, l. 158.

1597. Omitted.

1599. A thousand times goodnight.

(Ante.)

II, 3, l. 32.

1597. What early tongue so soon saluteth me?

1599. What early tongue so sweet saluteth me?

(Promus 1219: 'Sweet, for sp. of the morning'.)

¹ Compare Borde's examples from French and Latin. 'Syr God giue you a good nyght and good rest', 'Syr Dieu vous doynt bon nuy et bon repose', and 'Good night optata requies'.

II, 4, l. 43.

1597. Omitted.

1599. Good morrow to you both.

(Promus 1389: 'Good morrow'.)

II, 4, l. 138.

1597. Omitted.

1599. Pray you, Sir, a word.

(Promus 1546: *A bon entendeur ne faut qu'un mot.*)

II, 4, ll. 169—77.

1597. Omitted.

1599. A proverb. 'Two may keep council putting one away.'

(Compare Promus 207.)

II, 4, l. 171 and 176.

1597. Omitted.

1599. Warrant thee. (As ante Promus 207.)

II, 4, l. 172.

1599. Well, Sir. (As ante Promus 294.)

II, 4, l. 176.

1599. The properer man. (Promus 1392: 'A proper man'.)

II, 5, ll. 35. 36.

1597. Omitted.

1599.

Answer to that.

Say either, and ile stay the circumstance.

Let me be satisfied, is it good or bad?

(Promus 208: 'Answer directly'; 209: 'Answer me shortly'; 326: 'Say then How. of Interrogationes'.)

II, 5, ll. 36—42.

1597. Omitted.

1599. Well, you have made a simple choice . . .

Ile warrant him. (Ante.)

II, 5, l. 66.

1597. Omitted.

1599. I have. (In answer to the question have you?)

(Promus 293: 'You have'.)

II, 5, l. 74.

1597. I must take paines to further your delight.

1599. I am the drudge must toil in your delight.

(Promus 922: 'L'asne qui porte le vin et boit l'eau'. See more illustrative instances connecting this proverb with the Plays.)

II, 6, l. 3.

1597. Omitted.

1599. Amen, Amen, but come what sorrow can.

(Promus 1221: 'Amen'; 1507: 'Advient que pourra'.)

II, 6, l. 20.

1597. Omitted.

1599. Good even.

(Promus 1190: 'Good swoear'.)

II, 6, ll. 30. 31.

1597. Omitted.

1599. Conceit more rich in matter than in worth.

Brag of his substance, not of ornament.

(See Promus 1365: 'Matter of circumstance, not of substance'.)

II, 6, ll. 32—34.

1597. Omitted.

1599. They are but beggers that can count their worth.

But my true love is growne to such excesse

I cannot up sum of half my wealth.

(Compare Promus 1327: 'Differt inter fruj et acquirere' with Bacon's Essay of Richess, first 12 lines and see below act III, 2, ll. 26—26.)

III, 1, ll. 49—50.

1597. Omitted.

1599.

All eyes gaze on us.

Men's eyes were made to look, and let them gaze.

(Compare with line 73: 'Good king of Cats', and the proverb in Promus 489: 'A cat may look at a king').

III, 1, l. 133:

1597. O I am fortune's slave.

1599. O I am fortune's fool.

(Compare Promus 493: 'God sendeth fortune to fools' &c.)

III, 1, l. 161.

1597. Omitted.

1599. Cold death.

(This seems to be the first allusion to the Promus note 1204: 'Falsa quid est somnus gelidæ nisi mortis imago' — the first in which the 'cold' of death is noticed. The quarto of 1597 has not one allusion to it.)

III, 2, l. 18.

1597. Omitted.

1599. Thou shalt lie upon the wings of the night.

(Promus 1209: 'The wings of the morning'.)

III, 2, l. 26.

1597. Omitted.

1599. O I have bought the mansion of a love

But not possess it, and though I am sold

Yet not enjoyed.

(Promus 1327: 'Differt inter fruj et acquirere'.)

III, 2, ll. 40—47.

1597. Omitted.

1599. 'Romeo' 5 times repeated, called upon.

(Promus 1200).

III, 2, ll. 47—51.

1597. Omitted.

1599.

Say thou but I . . .

If he be slaine say I, or if not, no.

Briefe, sounds determine my weale or wo.

(Promus 208. 209. 326. See ante II, 5, 34.)

III, 2, ll. 76—84.

1597. Omitted.

1599. Did ever draggon keepe so faire a Cave?

Beautifull tirant, fiend angelical:

Ravenous dove-fathered raven, wolvisch ravening lamb,

Despised substance of divinest showe:

Just opposite to what thou justly seem'st.

A dimme Saint, an honourable villaine. &c.

(Promus 452: 'Da mihi fallere da justum sanctumque viderj' incorrectly quoted from Horace 1, Ep. XVI, 61. Promus 920: 'Mangia sancti caga Diavoli'.)

III, 2, l. 91.

1597. Omitted.

1599. These griefs, these woes, these sorrows me old.

(Promus 882: 'Uno die consenscere'.)

III, 3, l. 81.

1597. Omitted.

1599. Who knocks so hard? Whence come you? Whats
your will?

Let me come in and you shall know my errant:

I come from Lady Juliet.

Welcome then.

(Promus 1545: 'Il peut hardiment heurter à la porte qui bonnes nouvelles apporte'. Ib. 272: 'What will you?')

III, 3, ll. 125—26.

1597. Omitted.

1599. The heaven and earth . . . do meet

In thee at once.

(Promus 719: 'To myngle heaven and earth'.)

III, 3, l. 132.

1597. Omitted.

1599. Thy noble shape is but a forme of wax.

(Promus: 'More tractable than wax'.)

III, 3, l. 172.

1597. Omitted.

1599. Go hence. Good night. (Ante.)

III, 3, l. 177.

1597. Farwell.

1599. Every good hap to you, that chaunces here:

Give me thy hand, tis late, farewell, goodnight. (Ante.)

III, 4, l. 9.

1597. Madam farewell

1599. Madam goodnight. (Ante.)

III, 4, 10.

1597. Omitted.

1599. (Commend me to your daughter) I will.

(For this positive answer compare Promus 293: 'You have'.)

III, 4, l. 36.

1597. Omitted.

1599. Goodnight. (Ante.)

(In the following scene 'the Larke' appears as 'herald of the day' [Promus 1212], 'Believe me' [Promus 1406], and an allusion to the 'Discords of the mind' as in Promus 86).

III, 5, ll. 61—65.

1597. Omitted.

1599. O Fortune, Fortune, all men call thee fickle! &c.

(Promus 1498: 'Les biens de la Fortune passe come la luue'.)

III, 5, l. 68.

1597. Omitted.

1599. Is she not downe so late or up so early?

(Antithesis or paradox used by Bacon [2nd Essay of Death] and see Promus 1195—1198.)

III, 5, l. 101—4.

1597. Omitted.

1599. Madam, if you could find out but a man
To beare a poyson, I would temper it
That Romeo should upon receipt thereof
Soone sleepe in quiet.

(Promus 1204 quoted ante and 1205: 'Longa quiescendi tempora fata dabunt'.)

III, 5, l. 116.

1597. What day is that I pray you?

1599. Madam, in happie time, what day is that?

(?Fr. 'à la bonne heure'. Promus 1193: 'Good betimes'.)

III, 5, l. 136.

1597. For this thy body which I tearme a barke
Still floating in thy ever-falling teares,
And tost with sighes arising from thy hart. &c.

1599. For still thy eyes, which I may call the sea,
Do ebb and flow with tears, the Barke thy body is
Saying in this salt flood. &c.

III, 5, ll. 164. 180.

1597. Good father heare me speake.

1599. Heare me with patience, but to speake a word...
May one not speake?

(One of Bacon's innumerable exhortations to 'patience', to 'hearing the other side' &c. Promus 219. 259. 1134. 1135. 1552. 296. 1546. 1566 &c.)

III, 5, l. 212.

1597. Nay be assured, I will not speake a worde.

1599. Talk not to me for I'll not speake a worde &c.
(Ante.)

IV, 1, ll. 93—107.

1597. Take thou this Viol
And this distilled liquor drink thou off:
When presently through all thy veines shall run

A dull and drowsie slumper: for no Pulse shall keepe
His natural progresse, but surcease to beate:
No sign of life shall testify thou liv'st.
And in this borrowed likeness of shrunk death
Thou shalt remaine full two and fortie houres.

1599. Take thou this Violl, being then in bed
And this distilling liquor drinke thou off,
When presently through all thy veines shall run
A cold and drowsie humour: for no pulse
Shall keep his native progress but surcease,
No warmth, no breath, shall testifie thou liv'st
The roses in thy lips and cheeks shall fade:
Too many ashes, thy eyes windows fall:
Like death when he shuts up the day of life.
Each part deprived of supple government
Shall stiffe and stark and cold appear like death
And in this borrowed likeness of shrunk death
Thou shalt continue two and fortie houres,
And then awake as from a pleasant sleepe.

(Here as in the passage III, 1, 161 it will be seen that all allusion to the cold of death is omitted in 1597; and in 1599 the likeness of death to 'pleasant sleep' is much developed.)

IV, 1, ll. 108—9.

1597. Omitted.

1599. Now when the Bridgeroome in the morning comes
To rowse thee from thy bed, there art thou dead.

(Promus 1194: 'Bon iour Bridgeroome'; 1214: 'Abedd — rose you owt bed'.)

IV, 1, l. 115.

1597. Omitted.

1599. In the mean time against thou shalt awake &c.

(Promus 295: 'The mean the tyme'.)

IV, 2, l. 9.

1597. Well yet you gone.

1599. Go, be gone, we shall be much unfurnisht for this time.

(Promus 1376: 'Furnished' &c.)

IV, 1, ll. 32—33.

1597. Sort such things as shall be requisite

Against to morrow.

1599. Sort such needful ornaments

As you think fit to furnish me to morrow.

(Promus 1376. Ante.)

IV, 2, l. 40.

1597. Omitted.

1599. I warrant thee. (See ante.)

IV, 2, l. 44.

1597. Omitted.

1599. Well, I will walk &c. (Ante.)

IV, 3, ll. 13. 14.

1597. Well then goodnight, be stirring Juliet.

1599. Goodnight.

Get thee to bed and rest, for thou hast need.

(Promus 1205. Ante.)

IV, 3, ll. 15—17.

1597. Omitted.

1599. I have a faint cold fear thrills through my veins

That almost freezes up the heart of life.

(Promus 1204. See ante.)

IV, 2, l. 30.

1597. What if I should be stifled in the toombe?

1599. How if when I am laid into the tombe

I wake before the time. &c.

(Promus 1204. Ante.)

IV, 3, ll. 44—48.

1597. Omitted.

1599. Alack, alack, it is not like that I

So early waking . . . run mad.

(Promus 303: 'not unlike', and 1204 ante.)

IV, 3, l. 48.

1597. Omitted

1599. Romeo, Romeo, Romeo. (Ante.)

IV, 4, l. 3.

1597. Make hast, make hast, for it is almost day.

1599. Come stir, stir, stir, the second cock hath crowed.

(Promus 1211: 'The Cocke'.)

IV, 4, l. 10.

1597. Omitted.

1599. Not a whit.

(Promus 506: 'As good never the whit'.)

IV, 4, l. 27.

1597. Omitted.

1599. Make hast, the Bridgeroome he is ready. (Ante.)

IV, 5, l. 8.

1597. Gods me how sound she sleeps!

1599. Marrie and Amen how sound is she a sleepe!

(Promus 1221: 'Amen'.)

IV, 5, ll. 25—26.

1597. Ah me she's dead, she's dead

Stay, let me see, all pale and wan.

1599. Alack the day, she's dead, she's dead

Hah, let me see her, out, alas she's cold. (Ante.)

IV, 5, ll. 26—31.

1597. Omitted.

1599. Her blood is settled and her joints are stiffe

Life and these lips have long bene separated,

Death lies upon her like an untimely frost
Upon the sweetest flower of the field. (Ante.)

IV, 5, ll. 71—82.

1597. Omitted.

1599. (Connected with Bacon's tract on the 'Colours of good and evil').

(See Promus 1254. 1256. 1267.)

IV, 5, ll. 87—93.

1597. Omitted.

1599. (Of contraries as in Promus 124 and above.)

V, 1, l. 27.

1597. Pardon me Sir, I will not leave you thus.

1599. I do beseech you Sir, have patience.

(Promus 1088. 1116. 1247. 1566. See ante.)

V, 3, l. 159.

1597. Lady come foorth, I heare some noise at hand.

1599. I heare some noise Lady, come from that nest
Of death, contagion and unnaturall sleepe.

(Promus 1204. Ante.)

V, 3, l. 166.

1597. Omitted.

1599. Stay not to question.

(Promus 291: 'A matter not in question'.)

V, 3, l. 177.

1597. I, noise? Then must I be resolute.

1599. Yea, noise? then ile be briefe.

(Promus 1276a: 'Quod sponte fit bonum'.)

V, 3, l. 228.

1597. Omitted.

1599. Meane time forbear

(Promus 295. Ante.)

V, 3, l. 229.

1597. Omitted.

1599. Let mischance be slave to patience. (Ante.)

V, 3, l. 236.

1597. Omitted.

1599. Then say at once what thou dost know.

(Promus 326a: 'Say then — How'.)

V, 3, l. 237.

1597. Omitted.

1599. I will be briefe.

(Promus 706. 292. Ante.)

V, 3, ll. 252—54.

1597. A potion that would make her seeme as dead.

1599. A sleeping potion, which so took effect
As I intended, for it wrought on her
The forme of death.

(Promus 1204. Ante.)

V, 3, l. 269.

1597. Omitted.

1599. Beare this worke of heaven with patience. (Ante.)

V, 3, l. 299—300.

1597. Omitted.

1599. See what a scourge is laid upon your hate

That heaven finds means to kil your joyes with love.

(Promus 983: 'Ama tanquam osurus; oderis tanquam amaturus'.)

This last sentence seems to enclose the moral of the tale, if indeed it had any definite aim. It seems as if the Author wished to show the evil effects of cherishing old fends and grudges, a thing against which Bacon ever protested. 'There is good in things evil', and even in enmity we should act as if some day our hate might turn to love. Other strong impressions of Bacon's mind are seen in *Romco and Juliet*, as that love (passion) is a form of madness, that excessive indulgence in any emotion is weakness, not strength, and that enforced marriages are productive of misery. Above all perhaps, this play may have for its object, to show, as Bacon saw it, the absurdity and wickedness of the then fashionable folly of Duelling. He had at that time no power to put it down, but years afterwards we find him drawing the attention of James I. to the evils of this practice, and persuading him to deal with it as a criminal offence. His language on this occasion, and the penalty which he proposes, seem to be simply a prose version of the Prince's speech (III, 1, 190) showing 'a settled resolution to proceed with all severity against these Duels' for that 'a man's life is not to be trifled away, but to be sacrificed for honorable services and public causes that there is no liberality in making effusion of blood except the cause be of worth', for one death of this sort leads to another, and from quarrels to commotion &c. so that in the end 'Mercy but murders, pardoning those that kill'.

LONDON.

CONSTANCE M. POTT.