

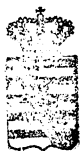
A

C O N C O R D A N C E

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S H A K E S P E A R E :

SUITED TO ALL THE EDITIONS,



IN WHICH



THE DISTINGUISHED AND PARALLEL PASSAGES
IN THE PLAYS OF THAT JUSTLY ADMIRER
WRITER ARE METHODICALLY
ARRANGED.

TO WHICH ARE ADDED,

THREE HUNDRED NOTES AND ILLUSTRATIONS,

ENTIRELY NEW.

L O N D O N :

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ADVERTISEMENT.

SHAKESPEARE is deservedly placed at the head of our Dramatic Writers. There is not, however, at this time, any necessity for inquiring into his several merits and excellencies: they have been already particularly pointed out by his very numerous commentators. The design of the present publication, is to bring into one view the parallel passages of the poet, so as to form a kind of Concordance to his works. The utility of such a compilation must be obvious, and indeed especially so, when it is considered, as is observed by Dr. Johnson,—“that the plays
“of Shakespeare are filled with practical ax-
“ioms and domestic wisdom; and that a sys-
“tem of civil and economical prudence may
“be collected from them.” The Editor is therefore in hope, as it has been his study, in the following selection, to make choice of such particular passages of his author, as might serve to confirm the justness and propriety of
a 2 the

the preceding remark, that he may stand acquitted in the opinion of the public, as to any error in judgment, with regard to the undertaking now before them. In a word, he wishes it to be remembered, that the plan is not entirely his own, but that he has in a great measure fallen in with, and adopted the sentiments of the eminent writer already named.

The method pursued throughout the work, will be seen in the following sketch or example :

H O N O U R.

——— For life, I prize it
As I weigh grief, which I would spare : for honour,
'Tis a derivative from me to mine,
And only that I stand for. *Winter's Tale*, A. 3, S. 2.

——— This thou shouldst have done,
And not have spoken of it ! In me 'tis villainy ;
In thee it had been good service. Thou must know,
'Tis not my profit that does lead mine honour :
Mine honour it. *Antony and Cleopatra*, A. 2, S. 7.

——— Rightly, to be great
Is not to stir without great argument ;
But greatly to find quarrel in a straw,
When Honour's at the stake. *Hamlet*, A. 4, S. 4.

A scar nobly got, or a noble scar, is a good livery of honour.
All's well that ends well, A. 4, S. 5.

Mine

Mine honour keeps the weather of my fate :
Life every man holds dear ; but the dear man
Holds honour far more precious dear than life.

Troilus and Cressida, A. 5, S. 3.

—— Honour but of danger wins a scar ;
As oft it loses all. *All's well that ends well*, A. 3, S. 2.

Set Honour in one eye and Death i' the other,
And I will look on both indifferently :
For let the gods so speed me, as I love
The name of Honour more than I fear Death.

Julius Cæsar, A. 1, S. 2.

—— Let higher Italy see that you come,
Not to woo Honour, but to wed it.
All's well that ends well, A. 2, S. 1.

—— His honour,
Clock to itself, knew the true minute when
Exception bid him speak, and, at that time,
His tongue obey'd his hand.
All's well that ends well, A. 1, S. 2.

A jewel in a ten-times barr'd up chest,
Is—a bold spirit in a loyal breast.
Mine honour is my life ; both grow in one :
Take honour from me, and my life is done.
Richard II. A. 1, S. 1.

—— I am not covetous for gold ;
Nor care I, who doth feed upon my cost ;
Such outward things dwell not in my desires :
But, if it be a sin to covet honour,
I am the most offending soul alive. *Henry V.* A. 4, S. 3.

Well, 'tis no matter ; Honour pricks me on. Yea, but
how

how if Honour prick me off when I come on? Can Honour fet to a leg? No. Or an arm? No. Or take away the grief of a wound? No. Honour hath no skill in surgery then? No.

Henry IV. P. 1, A. 5, S. 1.

In like manner with the above, the Editor has endeavoured to exhibit the most striking sentiments of the "*great poet of nature*," cleared of all impurities, of all "eye-offending" dross*. He has broken and disjointed several of the speeches, but this must not be urged against him as a fault:---The nature of the work demanded it; and as the reader is referred to the act and scene of every play, in which the more beautiful of such speeches are to be found, and as there are likewise innumerable compilations in which they are given entire, there is consequently the less occasion for apology. It is hoped, moreover, that no one will object to the arrangement of any of the passages, by saying, "I would have disposed them in a different manner," but rather remember, that there is no particular rule or standard by which to be governed

* It must not be imagined, from what is here said, that the Editor has at any time presumed to alter a single expression of Shakespeare; but only, that he has occasionally omitted an exceptionable line or two.

in such a matter. The Editor, indeed, is sensible that the order in which they are placed, is not always strictly proper. This, however, is not occasioned by negligence, but from an unwillingness to multiply the heads, or divisions, which are already sufficiently numerous. In fine, he has regulated them in the way which to him appeared the best. The Editor repeats---The intention in the present selection is, to make the poet sometimes speak in *maxims* or *sentences*, according to the idea of Dr. Johnson; and at other times to give his description of one and the same affection or passion, as it is seen in different persons and at different seasons: or, as it may be called forth by accidental, by foreign and opposed circumstances*.

With respect to the notes, which are to be met with in the following pages, and which are distinguished by the initials A. B. they are the efforts of a young, but zealous critic; of one who is desirous of rendering Shake-

* Such particular passages, however, as are intimately connected with the fable and characters, or which, from the train of the dialogue, would scarcely be understood when standing alone, are not to be expected here.

ſpeare as clear and perſpicuous as poſſible *. The indulgence of the reader is requested for them; and if the writer ſhall be found to have thrown a light on ſome of the obſcurities of a favourite author, the world will no doubt readily acknowledge it, and amply reward him for his labours.

L O N D O N,
October 31, 1787.

* He has likewiſe in his poſſeſſion a conſiderable number of obſervations on ſuch paſſages of the poet as come not within the plan of the preſent work. If duly encouraged, he means to publiſh them without delay.

A

C O N C O R D A N C E

T O

S H A K E S P E A R E.

A B S

A C Q

A B S T I N E N C E.

HE doth with holy abstinence subdue
That in himself, which he spurs on his power
To qualify in others. *Meas. for Meas.* A. 4, S. 2.

A C Q U A I N T A N C E.

¹ Talk logick with acquaintance that you have,
And practise rhetorick in your common talk.
Taming of the Shrew, A. 1, S. 1.

¹ *Talk logick.*] The old copies read *Balke* logick, &c. MALONE.

"Balke logick" is right: *Balke*, with the writers of Shakespeare's time is *omit.*—"Never regard truth, says Tranio, in
"your worldly transactions; but be flourishing and rhetorical
"in your ordinary discourse." This is the language of a man
who knows the world. A. B.

B

A C T,

ACT (2) ACT
ACT, ACTION, ACTIONS.

— Each your doing,
So singular in each particular,
Crowns what you are doing in the present deeds,
That all your acts are queens. *Wint. Tale*, A. 4, S. 3.

—— If powers divine
Behold our human actions (as they do),
I doubt not then, but innocence shall make
False accusation blush, and tyranny
Tremble at patience. *Winter's Tale*, A. 3, S. 2.

— Give thy thoughts no tongue,
Nor any unproportion'd thought his act.
Be thou familiar, but by no means vulgar.
Hamlet, A. 1, S. 3.

———— Such an act,
That blurs the grace and blush of modesty;
Calls virtue, hypocrite; ¹ takes off the rose
From the fair forehead of an innocent love,
And sets a blister there; makes marriage vows
As false as dicers' oaths. *Hamlet, A. 3, S. 4.*

— Her actions shall be holy, as,
You hear, my spell is lawful: do not shun her,
Until you see her die again: for then
You kill her double. *Winter's Tale*, A. 5, S. 3.

— The rarer action is
In virtue than in vengeance. *Tempest*, A. 5, S. 1.

¹ *Takes off the rose.*] Alluding to the custom of wearing roses on the side of the face. WARBURTON.

I believe Dr. Warburton is mistaken; for it must be allowed that there is a material difference between an ornament worn on the *forehead*, and one exhibited *on the side of the face*. STEEVENS.

It is not a little extraordinary that the commentators should be for considering literally, expressions that are purely metaphorical. Rose is beauty, and blister is deformity. The meaning plainly is, *renders love, which is naturally beautiful, ugly and deformed.*

A. B.

—Look

——— Look you, how pale he glares!
His form and cause conjoin'd, preaching to stones,
Would make them capable.—Do not look upon me,
Left with this piteous action, you convert
My stern effects. *Hamlet, A. 3, S. 4.*

Either our history shall, with full mouth,
Speak freely of our acts; or else our grave,
Like Turkish mute, shall have a tongueless mouth,
Not worshipp'd with a waxen epitaph¹.

Henry V. A. 1, S. 2.

As many several ways meet in one town;
As many fresh streams run in one self sea;
As many lines close in the dial's center;
So may a thousand actions, once a-foot,
End in one purpose, and be all well borne
Without defeat. *Henry V. A. 1, S. 2.*

My lord of Hereford, whom you call king,
Is a foul traitor to proud Hereford's king:
And if you crown him, let me prophesy,—
The blood of English shall manure the ground,

¹ *With a waxen epitaph.*] The quarto, 1608, reads with a *paper* epitaph.

Either a *waxen* or *paper* epitaph, is an epitaph easily obliterated or destroyed; one which can confer no lasting honour on the dead.

STEEVENS.

“Waxen” is hardly right; for to say that his tomb should *not* have a waxen epitaph, *i. e.* one that is easily obliterated, is entirely adverse to the meaning of Henry. We must, therefore, read,

“Not worshipp'd with a *wissen* epitaph.”

To *wisse* is to *teach*, to *instruct*.

The meaning is, *without an epitaph, to set forth his virtues or his deeds in arms.*

After all, however, “a paper epitaph” may be right. But *paper epitaph* must not be interpreted literally: it means not an epitaph written on paper to be placed on a tomb—but an *history*, the memoirs of Henry's life. Unless we effect the business in hand (says the king), we wish not to be honoured, or to have our memory respected. Thus the reasoning is just and pertinent.

A. B.

And future ages groan for this foul act.

Richard II. A. 4, S. 1.

There is not a dangerous action can peep out his head but I am thrust upon it: Well, I cannot last ever: but it was always yet the trick of our English nation, if they have a good thing, to make it too common.

Henry IV. P. 2, A. 1, S. 2,

Though now we must appear bloody and cruel,
As by our hands, and this our present act,
You see we do; yet see you but our hands,
And this the bleeding business they have done:
Our hearts you see not, they are pitiful.

Julius Cæsar, A. 3, S. 1.

But wherefore do you droop? why look you sad?
Be great in act, as you have been in thought;
Let not the world see fear, and sad distrust,
Govern the motion of a kingly eye.

King John, A. 5, S. 1,

——— If thou didst but consent
To this most cruel act, do but despair,
And, if thou want'st a cord, the smallest thread
That ever spider twisted from her womb,
Will serve to strangle thee. *K. John*, A. 4, S. 3.

——— What we oft do best,
¹ By sick interpreters, once weak ones, is
Not ours, or not allow'd; what worst, as oft,
Hitting a grosser quality, is cry'd up
For our best act. *Henry VIII.* A. 1, S. 2.

——— We must not stint
Our necessary actions, in the fear

¹ *By sick, &c.*] The modern editors read, *or weak ones*; but *once* is not unfrequently used for *sometime*, or at *one time or other*, among our ancient writers. STEEVENS.

The disjunctive particle *or* is certainly wrong; *once* is not, in this place, to be taken in the sense which Mr. S. would willingly affix to it. The meaning is, "interpreters who are at once sick and weak." We may read, perhaps,

"By sick interpreters *and* weak ones, is"

To cope malicious cenfurers; which ever,
As ravenous fishes, do a vessel follow
That is new trimm'd. *Henry VIII. A. 1, S. 2.*

My lords, I care not, if my actions
Were try'd by every tongue, every eye saw 'em,
Envy and base opinion set against 'em,
I know my life so even. *Henry VIII. A. 3, S. 1.*

I have done as you have done; that's what I can:
Induc'd, as you have been; that's for my country:
He, that has but effected his good will,
Hath overta'en mine act. *Coriolanus, A. 1, S. 9.*

Go to them, with this bonnet in thy hand;
And thus far having stretch'd it (here be with them),
Thy knee buffing the stones, for in such business
Action is eloquence, and the eyes of the ignorant
More learned than the ears. *Coriolanus, A. 3, S. 2.*

Why, universal plodding prisons up
The nimble spirits in the arteries;
As motion, and long-during action, tires
The finewy vigour of the traveller.
Love's Labour Lost, A. 4, S. 3.

— We are oft to blame in this—

'Tis too much prov'd—that, with devotion's visage,
And pious action, we do fugar o'er
The devil himself. *Hamlet, A. 3, S. 1.*

Hear me profess sincerely:—Had I a dozen sons,
each in my love alike, and none less dear than thine
and my good Marcius—I had rather have eleven die
nobly for their country, than one voluptuously sur-
feit out of action. *Coriolanus, A. 1, S. 3.*

A C T O R.

POL. The actors are come hither, my lord.

HAM. Buz, buz! ¹

POL. Upon mine honour,—— *Hamlet, A. 2, S. 2.*

B 3

ADVAN-

¹ *Buz, buz!*] Mere idle talk; the buz of the vulgar. JOHNSON.
Buzzer

A D V A N T A G E.

Thus fays my king :—Say thou to Harry of England, though we feemed dead, we did but fleep: Advantage is a better foldier, than rafhnefs; Tell him, we cou'd have rebuked him at Harfleur; but that we thought not good to bruife an injury, till it were full ripe.

Henry V. A. 3, S. 6.

A D V E R S I T Y.

A wretched foul, bruis'd with adverfity,
We bid be quiet, when we hear it cry;
But were we burden'd with like weight of pain,
As much or more, we fhould ourfelves complain.

Comedy of Errors, A. 2, S. 1.

Sweet are the ufes of adverfity;
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head.

As you like it, A. 2, S. 1.

A F F E C T I O N S.

—When his headftiong riot hath no curb,
When rage and hot blood are his counfellors,
When means and lavish manners meet together,

Buzzer, in a fubfequent fcene of this play, is ufed for a *buffy talker*.

“And wants not *buzzers* to infect his ear.”

It is therefore probable, from the answer of Polonius, that *buz* was ufed, as Dr. Johnson fupposes, for an idle rumour, without foundation.

MALONE.

When Hamlet fays “*buz, buz!*” he cannot mean by it *mere idle talk*, becaufe he had already been informed by Guildenftern that the players were actually arrived. I underftand the expref-
fion thus:—The Prince is vexed at the officious intrufion of Polonius into his prefence, and exclaims, “*buz, buz!*—now fhall I be tormented with your chattering.” Polonius miftaking Hamlet, and thinking that he doubts the truth of his news, replies—“upon mine honour,” &c.

A. B.

O, with

O, with what wings shall his affections fly,
Towards fronting peril and oppos'd decay !

Henry IV. P. 2, A. 4, S. 4.

I saw Bassanio and Anthonio part :
Bassanio told him, he would make some speed
Of his return ; he answer'd—Do not so,
And even there, his eye being big with tears,
And with affection wond'rous sensible
He wrung Bassanio's hand, and so they parted.

Merchant of Venice, A. 2, S. 8.

What he hath taken away from thy father per-force,
I will render thee again in affection ; by mine honour,
I will ; and when I break that oath, let me turn
monster.

As you like it, A. 1, S. 2.

My wife comes foremost ; then the honour'd mould
Wherein this trunk was fram'd, and in her hand
The grandchild to her blood. But, out, affection !
All bond and privilege of nature, break !
Let it be virtuous to be obstinate. *Coriolan. A. 5, S. 3.*

—Brave conquerors !—for so you are,
That war against your own affections,
And the huge army of the world's desires.

Love's Labour Lost, A. 1, S. 1.

If drawing my sword against the humour of affection
would deliver me from the reprobate thought of it,
I would take desire prisoner, and ransom him to any
French courtier for a new devised court'sy.

Love's Labour Lost, A. 1, S. 2.

—Beseech you, let her will
Have a free way. ¹I therefore beg it not
To please the palate of my appetite ;

Nor

¹ ————— I therefore beg it not
To please the palate of my appetite ;
Nor to comply with heat, (the young affects,
In me defunct) and proper satisfaction ;
But, [&c.]