

CONTENTS.

KING HENRY V.,	Page 1
THE MERRY WIVES OF WINDSOR,	87
MUCH ADO ABOUT NOTHING,	165
AS YOU LIKE IT,	271
TWELFTH NIGHT; OR, WHAT YOU WILL,	349

PASSAGES AND SCENES ILLUSTRATED.

KING HENRY V.

Vignette,	8	Act IV. Prol. 17-19,	38
Act I. scene 1. lines 7, 8,	9	<i>Chor.</i> Proud of their numbers, and secure in soul, The confident and over-lusty French Do the low-rated English play at dice.	
<i>Cant.</i> It must be thought on. If it pass against us, We lose the better half of our possession.		Act IV. scene 1. lines 41, 42,	40
Act I. scene 2. lines 273-275,	14	<i>King.</i> What are you? <i>Pist.</i> As good a gentleman as the emperor.	
<i>King.</i> But, tell the Dauphin, I will keep my state, Be like a king and show my sail of greatness When I do rouse me in my throne of France.		Act IV. scene 1. lines 250-253,	42
Act II. Prol. 5, 6,	17	<i>King.</i> O hard condition, Twin-born with greatness, subject to the breath Of every fool, whose sense no more can feel But his own wringing!	
<i>Chor.</i> They sell the pasture now to buy the horse, Following the mirror of all Christian kings.		Act IV. scene 2. lines 45, 46, (<i>Etching</i>)	44
Act II. scene 2. lines 71-73,	21	<i>Grand.</i> The horsemen sit like fixed candlesticks, With torch-staves in their hand.	
<i>King.</i> Why, how now, gentlemen! What see you in those papers that you lose So much complexion?		Act IV. scene 3. lines 90, 91,	45
Act III. Prol. 17-21,	24	<i>King.</i> I pray thee, bear my former answer back: Bid them achieve me and then sell my bones.	
<i>Chor.</i> Follow, follow: Grapple your minds to sternage of this navy, And leave your England, as dead midnight still, Guarded with grandsires, babies and old women, Either past or not arriv'd to pith and puissance.		Act IV. scene 4. lines 47, 48,	48
Act III. scene 1. line 17,	27	<i>Boy.</i> He prays you to save his life: he is a gentle- man of a good house.	
<i>King.</i> On, on, you noblest English.		Act V. scene 1. lines 49, 50,	55
Act III. scene 4. lines 30, 31,	31	<i>Pist.</i> By this leek, I will most horribly revenge: I eat and eat, I swear.	
<i>Kath.</i> Excusez-moi, <i>Alice</i> ; écoutez: de hand, de fingres, de nails, de arm, de bilbow.		Act V. scene 2. lines 98-101,	57
Act III. scene 6. lines 59-63,	33	<i>King.</i> Fair Katharine, and most fair, Will you vouchsafe to teach a soldier terms Such as will enter at a lady's ear And plead his love-suit to her gentle heart?	
<i>Pist.</i> Die and be damn'd! and figo for thy friendship! <i>Ftu.</i> It is well. <i>Pist.</i> The fig of Spain! <i>Ftu.</i> Very good.			

THE MERRY WIVES OF WINDSOR.

Act I. scene 1. lines 1-4, 103	Act II. scene 3. lines 88-91, 122
<i>Shal.</i> Sir Hugh, persuade me not; I will make a Star-Chamber matter of it: if he were twenty Sir John Falstaffs, he shall not abuse Robert Shallow, esquire.	<i>Host.</i> Let him die: sheathe thy impatience, throw cold water on thy choler: go about the fields with me through Frogmore: I will bring thee where Mis- tress Anne Page is.
Act I. scene 1. line 292, 107	Act III. scene 3. lines 46, 47, 127
<i>Anne.</i> I pray you, sir, walk in.	<i>Fal.</i> "Have I caught" thee, "my heavenly jewel?"
Act I. scene 4. lines 70, 71, 110	Act III. scene 3, (Etching) 128
<i>Caius.</i> O diable, diable! vat is in my closet? Vil- lainy! larron!	<i>The Buck-basket.</i>
Act II. scene 1. lines 71-73, 113	Act III. scene 4. line 56, 131
<i>Mrs. Page.</i> [Comparing the two letters] Letter for letter, but that the name of Page and Ford differs!	<i>Anne.</i> Now, Master Slender.
Act II. scene 1. lines 192, 193, 115	Act IV. scene 1. lines 21-23, 134
<i>Ford.</i> I do not misdoubt my wife; but I would be loth to turn them together.	<i>Evans.</i> William, how many numbers is in nouns? <i>Will.</i> Two.
Act II. scene 2. lines 60-62, 117	Act IV. scene 2. lines 195, 196, 137
<i>Quick.</i> Marry, this is the short and the long of it; you have brought her into such a canaries as 'tis wonderful.	<i>Ford.</i> I'll prat her.—[Beating him] Out of my door, you witch.
Act II. scene 2. lines 251-254, 120	Act IV. scene 6. lines 18-20, 141
<i>Ford.</i> O, understand my drift. She dwells so se- curely on the excellency of her honour, that the folly of my soul dares not present itself.	<i>Fent.</i> Hark, good mine host: To-night at Herne's oak, just 'twixt twelve and one, Must my sweet Nan present the Fairy Queen.
	Act V. scene 5. lines 171-173, 146
	<i>Fal.</i> Well, I am your theme: you have the start of me; I am dejected; I am not able to answer the Welsh flannel.
	Terminal, 164

MUCH ADO ABOUT NOTHING.

Act II. scene 3. lines 63, 64, 181	Act III. scene 3. lines 176, 177, 203
<i>Balthazar sings.</i> Sigh no more, ladies, sigh no more, Men were deceivers ever	<i>Sea.</i> We charge you, in the prince's name, stand!
Act I. scene 1. lines 173-175, 183	Act III. scene 5. lines 10-13, 206
<i>Bene.</i> Why, i' faith, methinks she's too low for a high praise, too brown for a fair praise, and too little for a great praise.	<i>Dog.</i> Goodman Verges, sir, speaks a little off the matter: an old man, sir, and his wits are not so blunt as, God help, I would desire they were.
Act I. scene 3. lines 28, 29, 186	Act IV. scene 1. line 257, 211
<i>D. John.</i> I had rather be a canker in a hedge than a rose in his grace.	<i>Bene.</i> Lady Beatrice, have you wept all this while?
Act II. scene 1. lines 271, 272, 191	Act IV. scene 2. lines 76, 77, (Etching) Frontis.
<i>Bene.</i> Will your grace command me any service to the world's end?	<i>Dog.</i> Dost thou not suspect my place? dost thou not suspect my years?
Act II. scene 2. lines 21, 22, 193	Act V. scene 1. lines 3-5, 214
<i>Bora.</i> The poison of that lies in you to temper.	<i>Leon.</i> I pray thee, cease thy counsel, Which falls into mine ears as profitless As water in a sieve.
Act II. scene 3. lines 256, 257, 197	Act V. scene 3. lines 22, 23, 220
<i>Beat.</i> Against my will I am sent to bid you come in to dinner.	<i>Claud.</i> Now, unto thy bones good night!— Yearly will I do this rite.
Act III. scene 1. line 104, 199	Act V. scene 4. lines 99, 100, 223
<i>Irs.</i> [Aside] She's lim'd, I warrant you: we've caught her, madam.	<i>D. Pedro.</i> How dost thou, Benedick, the married man?

CONTENTS. ix

AS YOU LIKE IT.

Vignette,	278	Act III. scene 2. lines 38, 39,	298
The Seven Ages, Act II. scene 7,	279	<i>Touch.</i> Truly, thou art damn'd; like an ill-roasted egg, all on one side.	
Act I. scene 1. lines 65-67,	281	Act III. scene 2. lines 273, 274,	301
<i>Adam.</i> [Coming forward] Sweet masters, be patient: for your father's remembrance, be at accord.		<i>Jaq.</i> God b'wi' you! let's meet as little as we can.	
Act I. scene 2. lines 76-78,	283	<i>Orl.</i> I do desire we may be better strangers.	
<i>Touch.</i> Stand you both forth now: stroke your chins, and swear by your beards that I am a knave.		Act III. scene 3. lines 16, 17,	304
Act I. scene 2. lines 273, 274,	286	<i>Touch.</i> Truly, I would the gods had made thee poetical.	
<i>Le Beau.</i> Good sir, I do in friendship counsel you To leave this place.		Act IV. scene 1. lines 26-29,	309
Act II. scene 3. lines 16-18,	290	<i>Ros.</i> And your experience makes you sad: I had rather have a fool to make me merry than experience to make me sad; and to travel for it too!	
<i>Adam.</i> O unhappy youth, Come not within these doors! within this roof The enemy of all your graces lives.		Act IV. scene 2. lines 1, 2,	311
Act II. scene 4. lines 16-18, (<i>Etching</i>) 291		<i>Jaq.</i> Which is he that kill'd the deer?	
<i>Touch.</i> Ay, now am I in Arden: the more fool I; when I was at home, I was in a better place: but travellers must be content.		<i>First Lord.</i> Sir, it was I.	
Act II. scene 5. lines 1-5,	293	Act IV. scene 3. line 158,	314
<i>Ami.</i> Under the greenwood tree Who loves to lie with me, And turn his merry note Unto the sweet bird's throat, Come hither, come hither, come hither.		<i>Cel.</i> Why, how now, Ganymede! sweet Ganymede! [<i>Rosalind faints.</i>]	
Act II. scene 6. lines 1-3,	294	Act V. scene 2. lines 22, 23,	316
<i>Adam.</i> Dear master, I can go no further: O, I die for food! Here lie I down, and measure out my grave. Farewell, kind master.		<i>Ros.</i> O, my dear Orlando, how it grieves me to see thee wear thy heart in a scarf:	
		Act V. scene 3. lines 17, 18,	318
		<i>Song.</i> It was a lover and his lass, With a hey, and a ho, and a hey nonino.	
		Act V. scene 4. lines 166-168,	321
		<i>Jaq. de B.</i> Where meeting with an old religious man, After some question with him, was converted Both from his enterprise and from the world.	
		Terminal,	348

TWELFTH NIGHT; OR, WHAT YOU WILL.

Act I. scene 1. line 1,	359	Act II. scene 4. lines 83-85,	375
<i>Duke.</i> If music be the food of love, play on.		<i>Duke.</i> Get thee to yond same sovereign cruelty: Tell her, my love, more noble than the world, Prizes not quantity of dirty lands.	
Act I. scene 3. lines 149-151,	363	Act II. scene 5, lines 107-110, (<i>Etching</i>) 376	
<i>Sir To.</i> Let me see thee caper: [<i>Sir Andrew dances again</i>] ha! higher: ha, ha!—excellent!		<i>Mal.</i> [<i>Reads</i>] "Jove knows I love: But who? Lips, do not move; No man must know."	
Act I. scene 5. lines 252, 253,	367	Act III. scene 1. lines 149, 150,	380
<i>Orl.</i> [<i>Unveils.</i>] Look you, sir, such a one I was this present: is't not well done?		<i>Orl.</i> Stay! I prithee, tell me what thou think'st of me.	
Act II. scene 1. lines 40-43,	369	Act III. scene 4. lines 28-31,	383
<i>Seb.</i> Fare ye well at once: my bosom is full of kindness; and I am yet so near the manners of my mother, that upon the least occasion more mine eyes will tell tales of me.		<i>Mal.</i> Not black in my mind, though yellow in my legs. It did come to his hands, and commands shall be executed: I think we do know the sweet Roman hand.	
Act II. scene 3. lines 145-148,	372		
<i>Mar.</i> If I do not gull him into a nayword, and make him a common recreation, do not think I have wit enough to lie straight in my bed!			

CONTENTS.

Act III. scene 4. lines 118, 119, . . . 385	Act IV. scene 3. lines 32, 33, . . . 393
<i>Mal.</i> How now, mistress!	<i>Seb.</i> I'll follow this good man, and go with you;
<i>Mar.</i> O Lord!	And, having sworn truth, ever will be true.
Act III. scene 4. lines 292-295, . . . 387	Act V. scene 1. line 199, . . . 397
<i>Fab.</i> He is, indeed, sir, the most skilful, bloody	<i>Enter SIR TOBY with his head broke, and CLOWN.</i>
and fatal opposite that you could possibly have	
found in any part of Illyria.	
Act IV. scene 1. line 28, . . . 390	Act V. scene 1. lines 398, 399, . . . 399
<i>Seb.</i> [<i>Beating Sir Andrew</i>] Why, there's for thee,	<i>Cl.</i> [<i>Sings</i>] When that I was and a little tiny boy,
and there, and there!	With hey, ho, the wind and the rain.

