

## COMMENTS ON MERRIAM from EEBO SEARCHES

1. Addition II (D) line 18 reads 'vppon thipp'. *The Merchant of Venice* (1596–7) has 'upon the hip', I.iii.44; TLN 370 (F1). The three-word collocation is not found elsewhere in Elizabethan and Jacobean drama.

COMMENT: 'Upon the hip' is a very common phrase, used a great deal. Merriam carefully states that it is not found 'elsewhere in Elizabethan and Jacobean drama' as though the writer or scrivener who wrote Hand D wrote exclusively for the stage. This argument vastly restricts the search area and helps him to avoid comparison with other examples of 'upon the hippe' eg Barthlet (1566); Rastell (1567); Huloet (1572); Blaeu (1612); Adams (1616); Estienne (1616), Anon ('Description of love) (1620); Rogers (1620) etc – not to mention all those examples of this phrase appearing in the normal spelling ('upon the hip') in Stubbes (1583); Mornay (1587); Watson (1602); Dent (1607); Whately (1609); Avity (1615); Adams (1616); Rogers (1620) etc.

2. Line 50 reads, 'peace fcilens'. The two-word collocation is not found elsewhere in the dramatic literature except *Julius Caesar* (1599), III.ii.54; TLN 1587 (F1). The exact spelling of 'silence' as 'scilens' is not, according to Forker (see note 3), found except in the 1600 Quarto of *2 Henry IV* where it occurs 18 times in Acts III and V.<sup>2</sup>

COMMENT: Again he uses the phrase 'in dramatic literature' which is a false restriction. The spelling 'scilens' is as previously noted found in the anonymous 'Book of Prayers' (1546) published by William Middleton and Matthew Parker's Bible (1568). The related spelling 'scylens' is more common and can be found in Hilton (1516); Atkinson (1517); Skelton (1545 & 1568). If the issue is not the spelling but rather the 'collocation' ie the juxtaposition of the two words 'peace, silence' then this can be shown to be very common. Francis Bacon uses it twice (in 'Resuscitato' and 'True Peace'). It also occurs in later pieces of 'dramatic literature' contrary to Merriam's insistence: Revenscroft's 'The English Lawyer' (1678) and Wilson's 'The Projectors' (1665); Askew (1605); Andrews (1606); Sanderson (1611); Lucan, translated by Gorges (1614); Taylor (1617); Burton (1620); Joseph Hall (1620); Bedford (1621); John Randall (1623).

3. Line 66 has 'bloody tymes', unique in the contemporaneous dramatic literature except for *3 Henry VI* (1591), II.v.73; TLN 1210 (F1).

COMMENT: Once again Merriam tries to prevent rebuttal by restricting his search area to the narrow field of 'contemporaneous dramatic literature' for, as he must be fully aware, the phrase 'bloody times' was extremely common in the period. It may be found in Bullinger (1575); Woolton (1576); Wilkinson (1579); Foxe (1583); Haward (1599); Hooker (1604); Hakewill (1627) and John Beaumont (brother of the famous dramatist) published posthumously (1629).

4. Line 73 has 'hath Chidd', a two-word collocation that is unique to *A Midsummer Night's Dream* (1595), III.ii.313; TLN 1347 (F1).

COMMENT: This statement is ridiculous. Turbeville's translation of Mancinus (1568) has 'if upon good reason he hath chidde thee'; Joseph Hall (1614) has 'Moses hath chid the sonnes of Levi.' The anon 'Two Lester-sheire lovers' (1620) has 'and oftentimes hath chid me'. Shakespeare by the way spells it 'chid' not 'chidd' – so by Merriam's logic...

5. Line 87 reads, 'woold feed on on another', which has been transcribed in modern spelling editions as 'would feed on one another' *Coriolanus* (1608), I.i.186; TLN 199 (F1) has 'would feede on one another'. The five-word collocation is found elsewhere in English only in later adaptations of *Coriolanus*. This is true even allowing for transcribing the *More* quotation alternatively as 'would feed one on another'.

COMMENT: The word 'would' here is surely irrelevant as it is simply the way we use the conditional tense. In any case Merriam is wrong to say that the only place in English that the 'five word collocation is found' is in 'later adaptations of *Coriolanus*. Nahum Tate in his play 'The Ingratitude of a commonwealth (1682) has 'Like Beast of Prey, woul'd feed on one another'. The phrase 'feed on one another' (without 'would') is quite common.

6. Line 108 has 'thofe same hands', a three-word collocation, 'those same hands', unique to *King John* (1596), II.i.319; TLN 630 (F1).

COMMENT: 'Those same hands' is found in Philip Sidney's 'The Countesse of Pembrokes Arcadia' published 1590 and 1593. Also John Davies used it in 'The Muses Sacrifice' (1612).

7. Line 124 has 'com to fhort of', transcribed in modern spelling as 'come too short of'. The four-word collocation is found only in *Henry VIII* (1613), III.ii.171, TLN 2043 with the exception of William Strode's *The Floating Island* (1655).

COMMENT: Thomas Bilson in his 'True Difference' (1585) has '..and yet this way you come too short of your reckoning.' George Puttenham in 'Arte of Poesie' (1589) has 'I am afraid the Poets of our time that speake more finely and correctly will come too short of such a reward.' Thomas Churchyard uses 'come too short' in his 'Musicall consort' (1595), as does John Rainolds in 'Th'overthrow of stage-playes' (1599). The phrase also appears in two works of John Dod (1606 and 1607) and sermons by Woodwall (1609), Webb (1611), Wolcomb (1612) Cleaver (1615), Ward (1615) and Denison (1620).

8. Line 135 has 'and lyke as', found only in *1 Henry VI* (1592) V.vii.5; TLN 2826 (F1) and *Troilus and Cressida* (1602), I.ii.7; TLN 164 (F1).

COMMENT: The phrase 'and lyke as' is far too common to warrant a comprehensive list of writers who have used it from the 15th century onwards. Suffice it to say that EEBO returned 2045 hits in 910 records for this exact phrase. Scrolling through the interminable list to locate those closest in time to Shakespeare I note that the phrase is used in Calvin, Barnabe

Rich, Corro, Felton, Gilby, Lever, Luther, Beze, Holinshed, Vicary – actually I cannot go on – there are literally hundreds of them and I will die of boredom. I do not know what Merriam is talking about here. His claim is preposterous. By the way if spelling is at issue (but I don't think it is here) the phrase 'and lyke as' occurs 537 times in 241 records; spelled 'and like as' EEBO returns 1506 hits in 731 records. Funny how EEBO's maths doesn't quite work out!

9.

In addition to collocations, there are unusual spellings in Hand D which have been previously pointed out:

1. The spelling of 'addition' as 'adicion' in line 118 resembles 'addicions' in *King Lear* Q1, and not found elsewhere in Elizabethan and Jacobean drama.

COMMENT: The annotator of Skelton (1568) has 'here foloweth an adicion made by master Skelton.' In his 'General Pardon' (1570), William Hayward begins a section with the heading 'Mens Lawes adicions.' With two ds ('addicion') the word is found 194 times in 86 records on EEBO.

2. The spelling of 'argo' for 'ergo' in line 5 is apparently unique to Hand D and 2 *Henry VI* (1591) IV.ii.31; TLN 2348 (F1).

COMMENT: I am not sure what Merriam is getting at here. Is he drawing attention to an error of Latin where 'argo' has been used instead of 'ergo'? In which case he should also look at Gurdon 'Probabile est animam' where the same mistake occurs '..adeo torpente gravantur argo...' Thomas Middleton has 'Argo, nay, we have bene schollars I can tell you, we could not have been knaves so soon else.'

3. The spelling of 'elamentes' in line 136 is unique to Hand D and *Love's Labour's Lost* Q1 (1598) IV.iii.305.

COMMENT: Again this is incorrect. The spelling 'elamentes' occurs in Erasmus (1526); Boccus (1537); Rolle (1542); Guevara (1568); Boaistrau (1569); Bourne (1574); The Thesaurus linguae Romanae & Britannicae (1578). The singular spelling 'elamente' appears in two 16th century printed editions, one of Bandello and again in Boaistuau. Spelled with the 'a' but without the final 'e' ('elament') it appears 14 times in 16th Century publications.

4. The spelling of 'ffraunc' in line 127, 'obedienc' in lines 94, 113, 114 and 'obedyenc' in line 39 share Shakespeare's habit of sometimes omitting the final e.<sup>3</sup>

COMMENT: 'ffraunc' appears in Ponet's 'Apologie' (1556). The spelling 'obedienc' occurs 153 times in 76 records on EEBO with many of these occurring between 1590 and 1620. The spelling with a 'y' 'obedyenc' (not used by Shakespeare) occurs in Anthony Gilby (1566) and Robert Wyr (1540).

5. The spelling of 'scilens' in line 50. It is printed with the unusual orthography 18 times in 2 *Henry IV* as the name of a character in the play. The same spelling is found in John Mason's *The Turk* and the 'apocryphal' *The Puritan*.<sup>4</sup>

However, the combination of the spelling *and* the collocation, 'Peace, scilens' is unique to Hand D, and both *2 Henry IV* and *Julius Caesar* respectively.

COMMENT: I have dealt with this issue in No. 2 above.

CONCLUSION: Merriam cannot have consulted EEBO. His conclusions are very wide of the mark. Quite apart from which they do not account for the simple fact that the texts of Shakespeare plays may well have come to the printers from the hands of many different scribes, who may themselves not have been playwrights.

Alexander Waugh

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