



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

CORRESPONDENCE

TWO EIGHTEENTH-CENTURY EMENDATIONS TO *Chevy Chase*

In the *Memoirs of the Society of Grub-Street* (London, 1737), which is an incomplete reprint of the *Grub-Street Journal*, are two notes on the text of *Chevy Chase*. The first is headed "From the Pegasus in Grub-Street," and is printed in the number for Wednesday, 17 November, 1731.¹ The lines quoted from the ballad follow the C, D, and E versions in Child. It should be noted that the emended line, "when they were cold as clay," is the reading of the Child F version, the one printed by Maidment. In earlier pages of the *Memoirs* appear emendations to *Paradise Lost*, signed with the same name, "Zoilus," that is used for the signature for the ballad note. The entire communication reads:

Mr. Bavius.

I beg leave to offer to your consideration an emendation on the old Song called *Chevy Chace*.—When the widows are described bewailing their deceased husbands, 'tis said

they kiss'd them *dead* a thousand times,
when they were *clad in clay*.

If we interpret *clad in clay*, literally and truly, it must signifie *buried*; which would be nonsense. Some perhaps will say, it only signifies *dead*; that will make it tautology: *They kiss'd them dead, when they were dead*. Besides, a man may be more properly said to be *clad in clay*, when he is alive, than when he is *dead*; for when he is *dead*, he is *altogether clay*, and not properly *clad in clay*.—I do not question but you will agree with me, that the author wrote

When they were cold as clay.

The northern way of pronouncing, *cold*, is, *cald*, which is nearer the Saxon *ceald*; and, perhaps, the Ms. might be so written, and then a mistake might be easily made by a southern printer. This reading is very agreeable to the whole passage.

Next day did many widows come,
Their husbands to bewail;
They wash'd their wounds in brinish tears,
But all would not prevail.
Their bodies bath'd in purple blood
They bore with them away;
They kiss'd them dead a thousand times,
When they were *cold as clay*.

In the last place, I observe this reading conveys a fine idea of the warm affections of the wives, who so lovingly embraced and *kissed* their husbands,

When they *cold as clay*.

I am Sir, your most humble servant,

Zoilus.

¹ *Memoirs of the Society of Grub-Street*, II, 180-181.

Possibly with this emendation in mind, and certainly inspired by Bentley's edition of *Paradise Lost*, which had just appeared, another commentator wrote to the editor, in no. 137, for 17 August, 1732 (*Memoirs*, II, 323),

Give me leave to propose an emendation in the Bentleian manner to the famous song called *Chevy Chase*. In the common Editions we read,

A bow he had bent in his hand,
Made of a trusty tree;
An arrow of a cloth-yard long
Full to the head drew he.²

This corrupt reading leaves us to seek of what wood the *bow* was made, only informing us it was of a *tree*; and it makes the rime not *bold* enough. Read therefore on my authority,

Made of a trusty *yew*;
An arrow of a cloth-yard long
Full to the head he drew.

What an easy alteration is this? None but a dull wooden-headed blunderbuss of an Editor could suppose the Poet wrote otherwise. The *bows* were generally, if not always, made of *yew*; for which see Robin Hood's *Songs*, and *The life of Johnny Armstrong*.

I am your humble servant,

Philo-Bent.

ROGER P. McCUTCHEON.

Denison University.

A SONG AND A PUN IN SHAKSPERE

Though word quibbling in serious writing is more or less out of favor now, the Elizabethans idolized a pun. In the dramas of that day plays on words spring up in most unexpected places, which not infrequently are offensive to the modern ear. Shakspeare himself, as is well known, is no exception to that rule: his magic too was by no means pun-proof. An untiring search for these quibbles in him (as well as in his contemporaries) has revealed the most of them, and Dr. Wurth's collection¹ bears eloquent testimony to the relish which writers of that day found in word-catching.

The Shrew seemingly contains a pun which, I believe, has not been noted. In the scene at the hero's country-house Grumio, it will be remembered, has come in advance of the bridal couple to see that the house is in readiness when the master with his bride arrives. In the course of some foolery between Grumio and Curtis (another servant residing at the country-house) the former inquires

² This reading varies slightly from all of the versions given in Child.

¹ Wurth, "Das Wortspiel bei Shakspeare," *Wiener Beiträge zur Engl. Phil.*, I (1895), pp. 1 ff.