rest of the gibberish in this dialogue between Cornege and Baltazar is an instance of a kind of humour frequent enough in old plays. It seems as if the bard old of all writing except dullness, and from the nature of it there is little room for topical allusions. A mere string of cross-fires, consisting of tags of ballads, sections of proverbs, and very weak, written upon words with a reference to a popular romance or two, is the usual characteristic of what we should term padding, but no doubt was often more player's impromptu inserted in the stage copy and printed without authority. To any true antiquary, however, these scraps of bygone chaff are fascinating sources of conjecture. “Dull of good days,” in this passage, points to a meaning of “dialogue,” quasi diary, or almanack, in the sense in which “Ephemerae” was used, that I have not elsewhere found.

P. 315:

"Bal. Woos not the almanack?"

"Cor. Nor a Coranta neither, though it were sealed with butter."

"Sealed with butter" is an ancient proverb.

"As sure as if it was sealed with butter" is to be found in Heywood. It occurs in page 148 of Mr. Julian Sharnam’s admirable reprint of the edition of 1540. But it is seldom met with, and the only other instance I know of occurs in "Loose about you" (Hazlitt’s "Dodley, viii. 400), a play printed in 1600. It occurs there in the form—"As sure as an obligation sealed with butter." "Batter" is no doubt erroneous for butter.

P. 315:

"Bal. Away Otterhound."

"Car. Dancing Beaw, I’m gone."

Ben Jonson mentions the otterhound in his "Discoveries"; and in "The Silent Woman," Captain Otter, "Tom Otter," appears to keep otterhounds at Ratcliffe on the Thames. He is also connected with dancing bears at Paris Garden. Possibly we have here an allusion to "one of the best comedians we have extant," as Gerald Langbaine said of "The Silent Woman" in 1601. On the previous page, among the gibberish, there is this, "As sure as the Fox with a far night cap, lying "sick of the nulligrubs," and the three sheepkins, reminded me of Volpone and his three dupe in Ben’s best production. The whole page, however, bears a strained connexion with the current action of the play itself.

P. 315:

"Beauty was turned into a watching candle that went out stinking."

"Compare "Juncus laevis, mariscus, ..." the smooth rush; the rush whose watching candles are made: the marish rush, Nomenclator, 1585. In "Allamazur," ii. 9, it is mentioned. "Why should I twine my arms to cables, and sigh my soul to air: sit up all night like a watching candle," &c. [Shakespeare’s "Hamlet." v. ii. 63, "watch" signifies a watching candle "marked out into sections, each of which was a certain portion of time burning." (Schmidt)."

P. 317:

"Tell me. Why do you barke and snap at my necklace, as if we were froze dogs?"

"The old play of "Narcissus" a fox was let loose in the court and pursued by dogs. This was shown by the chapel children on Twelfth Night in 1571 (Collere’s "Annals of the Stage," i. 111)."

The passage has not been seen this play or mask, and can only guess that this obscure passage may be an allusion to it. In the line immediately above we have the old form of sarapillia, "Salsas-Perrila," our word is the Spanish equivalent for the French "Salsaparilla" as given by Cottgrave. Bailey gives both "Salsaparilla," the rough bind-