

3. "Shakespeare's Singing Man of Windsor," *PMLA* 66 (1951):1188-92. The note is summarized by Humphreys, appendix 3, pp. 234-35. (Both Humphreys and Schafer err in giving its pagination as beginning on 1189.)

4. "Singing men in Richard II's and Henry IV's time were often in holy orders. . . . By Shakespeare's time some of these were still priests. . ." (1189).

5. *King Henry V*, ed. J. H. Walter, New Arden edition (London: Methuen, 1954). Brennecke believed the "episode" of which he wrote "was familiar to Elizabethans, as witness Sidney's offhand reference to it" (1192). It seems to me that all we can be sure of is that Sidney felt he could count on the Queen's knowledge of it.

6. Schafer draws on "the earliest extant text," printed in 1620 (59).

7. Neither the presence of abundant "parallels and contrasts between Falstaff and Henry," nor the Archbishop of York's "imagery that evokes unnatural eating and gluttony" (Schafer 59) has any bearing on this essential objection.

8. *The Second Part of King Henry the Fourth* (Philadelphia: J. B. Lippincott, 1940) 119.

9. *Hamlet*, ed. Harold Jenkins, New Arden edition (London: Methuen, 1982), 3.4.57.

10. A slur on Henry's literal manhood may be ruled out; as Brennecke observes, "*Castrati* were never employed in England" (1189).

Shakespeare's TWELFTH NIGHT

In *Twelfth Night*, when Olivia asks Malvolio's opinion of her fool, the steward sneers at Feste:

I marvel your ladyship takes delight in such a barren rascal. I saw him put down the other day with an ordinary fool that has no more brain than a stone. (1.5.83-85)¹

The word "stone" may be one of Malvolio's unconscious obscenities, like that about Olivia's orthography (and genitalia) in the letter scene (2.5.86-88). His comment on Feste's barrenness simply means that Feste's wit and virility were exceeded by those of the ordinary fool despite that fool's having a brain no larger than a testicle.

"Stone" may, however, refer to the same fool that Jonson mentions in *Volpone*. In that play, Peregrine tells Sir Politic Would-be, "Faith, Stone the fool is dead, / And they do lack a tavern fool extremely" (2.1.53-54).² Jonson refers to an incident that occurred in the spring of 1605, about six months before he wrote *Volpone*. Stone was a well-known London fool who had been whipped in Bridewell for a "blasphemous speech" against the Lord Admiral.³ As Sir Politic and Peregrine talk of the fool, one learns that Stone was particularly associated with "ordinaries" or taverns (2.1.76). If Shakespeare, writing in 1601-1602, intends a pun on the name of this London character, the epithet "ordinary" takes on a double meaning: the fool with no more brain than a Stone is an ordinary fool both because he is unexceptional and because he frequents taverns or ordinaries.

The layered meanings in the line show several things. First the line establishes Malvolio's contempt for Feste, contempt that is returned with interest when Feste reveals his part in the letter plot and repeats elliptically Malvolio's earlier lines:

But do you remember? "Madam, why laugh you at such a barren rascal? And you smile not, he's gagg'd." And thus the whirligig of time brings in his revenges. (5.1.374-77)

Second, the line reveals Malvolio's unsavory imagination, which expresses itself in sexual jokes. Finally, the line may also include a topical reference to the foolish Stone who entertained Londoners. Thus the line contributes to the play's running commentary on fools, who are also a central concern in the later *Volpone*.

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NOTES

1. All Shakespeare quotations taken from the *Riverside Shakespeare*, gen. ed. G. Blakemore Evans (Boston: Houghton Mifflin, 1974).
2. Ben Jonson, *Volpone*, ed. Alvin Kernan (New Haven: Yale U P, 1962).
3. E. K. Chambers, *The Elizabethan Stage* (1923; Oxford: Clarendon, 1974) 3: 369. Edwin Nungezer does not mention Stone in *A Dictionary of Actors* (New Haven: Yale U P, 1929).

Keats's ODE TO A NIGHTINGALE, lines 61-62

Thou wast not born for death, immortal Bird!	61
No hungry generations tread thee down;	
The voice I hear this passing night was heard	
In ancient days by emperor and clown;	
Perhaps the self-same song that found a path	65
Through the sad heart of Ruth, when, sick for home,	
She stood in tears amid the alien corn;	
The same that oft-times hath	
Charm'd magic casements, opening on the foam	
Of perilous seas, in faery lands forlorn.	70

In a note on lines 61 and 62 of "Ode to a Nightingale," Eugene J. Harding cites the *Oxford English Dictionary* to show that *tread* means not only "to trample or to crush," but also "to copulate" (15). Harding also cites this use of *tread* in the medieval poem "The Owl and the Nightingale," in Hopkins's "God's Grandeur," and in Yeats's "The Wild Swans at Coole" (16). Building on these