

ular sense ("give  
w, and in Cymbel-  
endon Press ed.,  
of a gun, which  
e", though with a

ave *affair'd*, F. 3  
e text was adopted

*Affer* is a legal  
and also to confirm.  
ers may probably  
h (*afferiores*, *alias*  
re). It signifies in  
nted in Court-lets,  
e committed faults  
a expresse penalty  
p. Boyer (Fr. Dict.)  
the *Exchequer*, that

H. Henry IV. iv. 1.

is *con-*  
ing of day.

ources in a spacious  
used by Shakespeare  
ange secretly," as in  
air, presently; *convey*  
s, and acquaint you

Various needless at-  
this epithet, which  
ompared to the brief  
ce takes deeper root,  
Compare Donne's

ich and long delight,  
ner's night.  
art's cell), vol. 1. p. 179.

ly, used generally in  
ure employs it again

plenty,  
er empty.

ENE his breed.—Boyer,  
o *blaspheme*, to speak  
nt of Learning, l. 2. § 9,  
ning."

he *lie'd*.—This is pro-  
"I die daily." [Note  
and not *lied* as Dyce  
minute of rhythm con-  
nally trustworthy. Shake-  
the final *ed* of *lied* to be  
metre is supplied natu-  
efore he says *Fare thee*

one.—Fr. print *hath*. The  
Rowe's.

ences. Boyer (Fr. Dict.)  
*Embuches*, *pieux*, *amorce*,

*ruse, tattrapoire*. The word is derived from the French *Traine*, "a plot, practise, conspiracy, denise" (Cotgrave). It is only used as a noun in the present passage, but it occurs as a verb in Comely of Errors, III. 2. 45, &c.

221. Line 133: *before thy here-approach*—F. 1 has *they for thy*. With *here-approach* compare *here-remain*, line 148 below.

222. Line 134: *Old Seward*.—This famous warrior was, undoubtedly, a historical personage, although a great deal of tradition surrounds his origin. His grandfather was said to be a bear, not in a figurative but in a literal sense. According to Fulgrave, referred to by French, Seward encouraged this fable as tending to enhance his fame. He was a successful general under Hardeman, and afterwards under Edward the Confessor, when he defeated the rebel Earl Godwin and his sons. He was the uncle of Malcolm, and partly for that reason was selected to help that young prince in his effort to regain the throne which Macbeth had usurped. *Seward's* eldest son Osburne (the young *Seward* of this play) was killed in the action before Macbeth's castle. Earl Seward's wife was Elfrieda, daughter of Aldred. By her he left a son Walthred, who was beheaded by William the Conqueror, much to the sorrow of the English people, and was subsequently canonized as Saint Waldeve. One of Walthred's daughters, Maud, married Prince David, youngest son of Malcolm Canmore, and two of their grandchildren became kings of Scotland as Malcolm IV. and William the Lion, while the third grandson, David (the Kenneth of Sir Walter Scott's *Talisman*), had two daughters, from whom sprang Balliol and Bruce: so that, as French justly observes, the *warlike Seward* had as good a claim as *banquo* "to be called the ancestor of kings."—F. A. M.

223. Line 135: *Already at a point*.—Rowe prints *all ready* in two words. *At a point* means prepared. The Clarendon Press edn. quote an instance from Foxe's *Acts and Monuments*, ed. 1570, p. 2092: "The Register there sitting by, being weery, belyke, of tarrying, or els perceiving the constant Martyrs to be at a point, called upon the chancelour in hast to rid them out of the way and make an end." Florio has: "*Essere in punto*, to be in a readiness, to be at a point."

224. Lines 136, 137:

*the chance of goodness*

*Be like our warranted quarrel.*

"Chance of goodness is equivalent to 'successful issue,' and like is also to be understood in connection with it: may the issue correspond in goodness to our good, righteous cause. 'Chance of goodness' forms one idea like 'time of scorn,' *Othello*, iv. 2. 54" (Dellus). The Clarendon Press edn. take the meaning to be "May the chance of success be as certain as the justice of our quarrel."

225. Lines 142, 143:

*their watady convinces*

*The great ASSAY of art.*

*Convinces* is used here, as in l. 7. 64, in the sense of "overpowers." Compare *Cymbeline*, l. 4. 103, 104: "Your Italy contains none so accomplish'd a courtier to convince the

honour of my mistress." As for *assay*, Farness quotes Cotgrave: "*Preuve*: I. A *preuve*, *tryall*, *essay*, *experiment*, *experience*."

226. Line 146: *'Tis call'd THE EVIL*.—This passage about touching for the evil, that is to say sorcery or the king's evil, as it was commonly called, is supposed to have been inserted out of compliment to James I. Edward the Confessor was the first king who was said to have had this power, as Shakespeare might have learned from Hollinshed's *Chronicles*, in the Eighth Book of the History of England, where we are told: "He used to helpe those that were vexed with the disease, commonlie called the *kings evil*, and left that vertue as it were a portion of inheritance unto his successors the kings of this realme" (vol. 1 p. 754). Many of the subsequent kings of England claimed and exercised this power. Andrew Borde, who wrote in the time of Henry VIII., mentions it: "The kinges of England by the power that god hath gyven to the, doth make sike me whole of a sykkes called the *kynges eyll*" (Reprint, C. I. r). The same miraculous power was claimed for the kings of France. James I. was fond of exercising this supposed power, and so was his son. Charles II. touched for the *king's evil* when in exile, and also after the Restoration. In his case the virtue of his touch must have been certainly inherited from some very remote ancestor. Everyone who has read Boswell's Life of Johnson will remember that the great doctor recollected being taken, "when but thirty months old, to be touched by Queen Anne in 1712. This touch, however, was without any effect (Boswell's Life, ed. 1874, vol. 1. p. 45). It was also the custom to hang some gold coin about the sufferer's neck (see below, line 153); but this additional consolation was certainly not administered by Edward the Confessor. When Charles II. touched in exile, from motives of economy he dispensed with the coin; but when he came to the throne, a special medal was struck called a *touch-piece*. The Clarendon Press edn. tell us that the identical *touch-piece*, hanging round the neck of Samuel Johnson by Queen Anne, has been preserved in the British Museum.—F. A. M.

227. Line 168: *Where sighs and groans and shrieks that RENT the air*.—*Rent*, the rending of the Fl., was an alternative form of *rent*. It does not seem worth while to modernize it. This form occurs in Shakespeare in five other places, viz. in *Midsum. Night's Dream*, III. 2. 215; III. Henry VI., III. 2. 175; *Richard III.*, I. 2. 126 (where the Q<sup>y</sup> have read); and in *Titus Andronicus*, III. 1. 261, and *Lover's Complaint*, 55, both works of doubtful authenticity.

228. Lines 169, 170:

*where violent sorrow seems*

*A MODERN ECSTASY.*

*Modern* is used in a number of places in the sense of *trite* and commonplace. Compare *As You Like It*, II. 7. 150:

Full of wise saws and *modern* instances.

*Ecstasy* was used for any commotion of mind, pleasurable or the reverse. Compare III. 2. 22 above. In *Hamlet*, III. 1. 168, in Ophelia's beautiful speech, and elsewhere, it is used for "madness."