

minds of men are full of a vague fear, and every idle rumour takes its shape from these fears, they feel certain of nothing; they have no sense of security in anything, but are like persons tossed about on the waves of a stormy sea, driven this way and that at the caprice of the billows."

—F. A. M.

205. Line 34: *Poor bird! thou'st dar' never fear the net nor lime*—F. 2, F. 3, F. 4 read *line*. Doubtless a misprint, which only two editors, singularly enough, seem to have adopted into their text, Pope and Capell.

206. Line 59: *Now, God help thee, poor MONKEY!*—*Monkey* is not elsewhere used by Shakespeare as a term of endearment; but *ape* is thus used in two places, II. Henry IV. ii. 4. 234, and Romeo and Juliet, ii. 1. 10.

207. Line 83: *Thou liest, thou SHAG-HAIRD villain!*—Ff. print *shag-eard*. The reading here, and generally, adopted is Stevens' conjecture, first used by Hyce. The expression is quite common in the dramatists of the time. Compare II. Henry VI. iii. 1. 367: "Like a *shag-haired* empty kern." *Shag-hair'd* occurs twice as a term of descriptive abuse in Cyril Tourneur's *Atheist's Tragedy*, ii. 7. (Merrill ed. p. 284): "In the meantime comes a *shag-hair'd* dog by;" and v. 2 (p. 335): "Down, yon *shag-hair'd* cur" (spoken by D'Anville to the headsmen).

208. Line 83: *you egg!*—Compare *pigeon-egg*, Love's Labour's Lost, v. 1. 78, and *finch-egg*, Troilus and Cressida, v. 1. 41.

ACT IV. SCENE 3.

This scene (down to line 130) follows Holinshed very closely, in many parts almost textually. It is indeed so close a transcript that it is unnecessary to give the prose at length. Perhaps the fact that Shakespeare has here merely turned prose into verse is the reason why the scene is (to my thinking, at least) so tame and artificial compared with the rest of the play. I can never feel that this interview between Malcolm and Macduff (of course I refer to the first 130 lines) has been treated by Shakespeare in a really convincing way; long before I was aware of its authority in Holinshed, I always felt as if I were reading a narrative, not overhearing a conversation. I think Shakespeare must have written it out of a sense of duty, or of historical fidelity, and that having no interest in it himself he was content to copy tamely. The incomparable latter part of the scene has no basis in Holinshed beyond the barest statement that "Macbeth most cruelly caused the wife and children of Macduff, with all whom he found in that castle, to be slain."

209. Line 4: *birthdom*.—This word is spelt *birthdome* in the Ff. It means of course "birthright," and is formed by analogy with the numerous English words ending in "-dom," such as "kingdom," or the word used in I. 5. 71 above, "masterdom."

210. Line 15: *deserve*.—Ff. have *discerne*. Thorwald altered this to *deserve*, which has been generally accepted.

211. Lines 19, 20:
*A good and virtuous nature may recoil
In an imperial charge.*

422

Recoil is used in the same slightly irregular sense ("give way under," "swerve") in v. 2. 23 below, and in *Cymbeline*, I. 4. 128. "Perhaps," says the Harmond Press ed., "Shakespeare had in mind the recoil of a gun, which suggested the use of the word 'charge,' though with a different signification."

212. Line 31: *affear'd*.—F. 1, F. 2 have *affear'd*, F. 3 *afear'd*, F. 4 *ufear'd*. The spelling in the text was adopted by Stevens after Heath's conjecture. *Affear* is a legal term meaning to assess, estimate, and also to confirm. We find in Cowell's Interpreter: "*Affera* may probably be thought to proceed from the french (*affertores*, *alias affidati*) *affier* (i.e. *confirmare*, *affirmare*). It significth in our common law those that he appointed in Court-leets, &c. upon oath to mulct such as have committed faults arbitrarily punishable, and have no expresse penalty set downe by statute" (edn 1607, C. D.). Boyer (Fr. Dict.) has "To *Affear*, v. n. (a Term used in the *Exchequer*, that is, to confirm by Oath)."

213. Line 59: *Sudden*.—Compare II. Henry IV. iv. 4. 34, 35:

As innocent as winter, and as sudden
As flaws coagled in the spring of day.

214. Line 71: *Convey your pleasures in a spacious plenty*.—*Convey* is once or twice used by Shakespeare with the meaning of "conduct," "manage secretly," as in Lear, I. 2. 109: "I will seek him, sir, presently; convey the business as I shall find means, and acquaint you withal."

215. Line 86: *summer-seeming*. Various needless attempts have been made to amend this epithet, which requires no amendment. Last is compared to the brief and passing heat of summer; avarice takes deeper root, and has no date or intermission. Compare Donne's Love is Alchemy:

So, lovers dream a rich and long delight,
But gett a Winter-seeming Summer's night.
—Pneuma (Grosart's edn.), vol. I. p. 179.

216. Line 88: *fulsome*; i.e. plenty, used generally in the singular harvest. Shakespeare employs it again in *The Tempest*, iv. 1. 110, 111:

Earth's increase, *fulsome* plenty,
Barns and garners never empty.

217. Line 108: *And does BLASPHEME his breed*.—Boyer, in his French Dictionary, has "To *Blaspheme*, to speak Evil of;" and Bacon, *Advancement of Learning*, I. 2. § 9, speaks of "*blasphemy* against learning."

218. Line 111: *Died every day she liv'd*.—This is probably derived from 1 Cor. xv. 31: "I die daily." [Note that in F. 1 *liv'd* is printed thus, and not *lived* as Dyce prints it. This is one of those mistakes of rhythm concerning which the Folio is generally trustworthy. Shakespeare could never have meant the final *ed* of *lived* to be pronounced here. The defective metre is supplied naturally by the speaker's pausing before he says *Fare thee well*.—F. A. M.]

219. Line 113: *HAVE banish'd me*.—Ff. print *hath*. The correction or modernization is Rowe's.

220. Line 118: *trains*; i.e. devices. Boyer (Fr. Dict.) has "Train (a trap or wheedle), *Embuches*, *pieges*, *amorce*,