

phrase as—"set to

INTO THE FIELD.—  
be an oversight on  
that he had shut  
ended him with be-  
that Macbeth had  
lled to retreat into  
me, had said that he  
Macbeth was not  
ish auxiliaries.

shut.—This is the  
orted, I think, by a

sense  
aped are.

rean Grammar (sec.  
ve cases of nouns in  
ce, and ge, are fre-  
quently pronounced,  
350). *Horse* is fre-  
quently ii. 4. 14 above:

trange and certain—  
if not written *horse*;  
ures together,

what was originally  
shunt," is because we  
injunction of sibilants.

Stevens printed this  
n, and says: "She cer-  
g to Macbeth, who (she  
urky, (i.e. hell is a dis-  
of such a deed,) and re-  
cuar-lie." I believe  
rebellion of the spirit  
up from a conscience  
to suppose, and they  
relation, with the most  
at are resolute ("why,  
is that are counter-  
ple, my lord, let a sud-  
denness, though it makes  
accent and shudder of

the means of all ANNOY.

"injury" (here, *means*  
occurs several times in  
ii. iii. 2. 15, 16:

in their way,  
sichers feet.

MATEL, and amaz'd my  
unfounded, confused, oc-  
e. See Comedy of Errors,

## ACT V. SCENE 2.

240. Line 5: *the MORTIFIED man*. This has generally been understood to mean the man who has "*mortified* the flesh," the ascetic; compare Love's Labour's Lost, i. 1. 28:

My loving lord, Dumain is *mortified*.

The Clarendon Press edd. suggest that *mortified* should be taken in its literal sense of dead; as in Erasmus on the Creed, Eng. tr. fol. 51a: "Christ was *mortified* and killed in dale as touchyng to his fleshe: but was quickened in spirite.

241. Line 10: *And many UNROUGH youths*.—Fl. spell the word *unruffe*. It is not elsewhere used by Shakespeare, though *rough* in the opposite sense occurs in The Tempest, ii. 1. 249, 250:

Till new-born chins  
Be *rough* and razorable.

242. Lines 15, 16:

*He cannot buckle his distemper'd cause  
Within the belt of rule.*

Compare for the obese metaphor Troilus and Cressida, ii. 2. 30-32:

And buckle in a waist most fathomless  
With spans and inches so diminutive  
As fears and reasons.

S. Walker suggested that for *cause* we should read *course*, and his hint was taken by Singer, Dyce, Collier, and Hudson. The change is, to say the least, quite unnecessary. *Cause*, symbolized as a *distemper'd* or *disordered* lady, stands for the party belonging to Macbeth. The comparison is one often employed by Shakespeare.

243. Line 23: *His PESTER'd senses*.—*Pester* was not in Shakespeare's time quite so unqualified a term as it is now, and it occurs several times, very seriously, in the sense of "annoy," "hamper." Compare Hamlet, i. 2. 22: "to *pester* us with message."

244. Lines 27, 28:

*Meet us the MEDICINE of the sickly weal,  
And with HIM, &c.*

It is evident from the *him* of the second line that *medicine*, whether literally or figuratively, is meant rather for the physician (Fr. *medecin*) than for the physick. Florio has: "*Medicin* a *medicine*, a phisition, a leach;" but this sense was not usual. Compare All's Well, ii. 1. 75, and Winter's Tale, iv. 4. 598, where *medicine* is used somewhat, though more playfully, in the same sense.

245. Line 30: *To DEW the sovereign flower*.—*Dew* as a verb occurs in II. Henry VI. iii. 2. 340: "*dew* it with my mournful tears."

## ACT V. SCENE 3.

246. Line 3: *I cannot TAINT with fear*.—*Taint* as an intransitive verb is only used by Shakespeare here and in Twelfth Night, iii. 4. 145: "lest the device take air and *taint*."

247. Line 8: *the English epicures*.—Compare Halliwell: "For manie of the people abhorring the riotous manners and superfluous gormandizing brought in among them by the *Englyshemen*, were willing hough to re-

## NOTES TO MACBETH.

ceive this Donald for their king, trusting (because he had beene brought up in the Isles, with old custumes and manners of their ancient nation, without tast of the *English likens delicate*) they should by his senere order in governement recover againe the former temperance of their old progenitors" (Reprint, vol. v. p. 284).

248. Line 10. *Shall never SAG with doubt*.—*Sag* is still used in some provincial dialects, as it is currently in America, for "droop," "give way," "become overloaded." Halliwell quotes Pierce Pennilesse, 1592: "Sir Rowland Russetcoat their dad, goes *sagging* every day in his round gascogynes of white cotton." The word often occurs in Walt Whitman. Compare "Out of the Cradle endlessly rocking" (Leaves of Grass, 1884, p. 200):

The yellow half-moon enlarged,  
sagging down, drooping, the face  
of the sea almost touching.

249. Line 11: *loon*.—This Scotch word is used only here, very appropriately in a drama whose scene is Scotland. *Loon*, however, which is practically the same word, occurs in Othello, ii. 3. 95, and Pericles, iv. 6. 19.

250. Line 15: *patch*.—It has generally been said that *Patch* was the name of the fool who belonged to Cardinal Wolsey; but it appears that it was rather a nickname given to the household fool before Wolsey's time; and that it may have been so used, either as an allusion to their dress of coloured *patches*, or it may have been connected with the Italian *patzo*, which Florio explains as "a fool," also "foolish." Dyce in his Illustrations of Shakespeare (pp. 158, 159) gives a long and interesting note on this subject.—F. A. M.

251. Line 16: *those LINEN cheeks of thine*.—Compare Henry V. ii. 2. 73, 74:

Look ye, how they change!  
*Their cheeks are paper.*

252. Lines 20, 21:

*this push  
Will CHEER me ever, or DIS-EASE me now.*

This passage has been a famous battle-ground for commentators. Dyce adopted the curious conjecture of Bishop Percy:

*Will chair me ever or disseat me now.*

F. 1 has *dis cate*, but the three other Folios all read *disease*. First, with regard to *chair*: although *chair* is used frequently in Shakespeare for the "chair of state," the "throne," for instance in II. Henry IV. iv. 5. 95, where the king, addressing his son, says:

Dost thou so hunger for mine empty *chair*!

and in several other passages in the historical plays, yet it is never misspelt *cheere*. F. 1, F. 2 have, in the passage in our text, *cheere*; F. 3, F. 4 *cheer*, and I think that it has been most clearly proved by Mr. Ellis in his communication to the Athenaeum of January 25, 1863, and quoted at length by Furness (pp. 267, 268), that it is quite impossible to regard *cheere* or *cheer* as a phonetic spelling of *chair*. I find that amongst the quotations given under *chair*, in Richardson's Dictionary, from old writers before the time of Shakespeare, it is spelt variously *chare*, *chaire*, *chatiere* (once in Wicliff), *chayere* (once in Gower, while he spells the word *chare* in another passage), and, finally, *chayre* (in Sir T. Elyot's Governour).