

229 Lines 176, 177:

Maed. *How does my wife?*Ross. *Why, well.*

Compare Antony and Cleopatra, II. 5. 31-33:

Met. First, madam, he is well.*Cleo.*Why, there's more gold.
Ho, sirrah, mark, *we are*
*To say the dead are well.*230. Line 195: *Where hearing should not LATCH them.*—Furness (New Var. Ed. p. 217) quotes Wedgwood's Dictionary: "*Latch* To catch. Anglosaxon, *læccan, gelæccan*, to catch, to seize; *læcl, glæc*, catch." Compare Sonnet, cxlii. 5, 6:For a no-fair delivers to the heart
Of lard, of flower, or shape, which it doth *latch*;

also Midsummer Night's Dream, iii. 2. 36, and see note 175 of that play.

231. Line 196: *a fee-grief*; i.e., a grief that has a single owner. "It must, I think, be allowed that the attorney has been guilty of a flat trespass on the poet" (Steevens). Compare Troilus and Cressida, iii. 2. 54: "a kiss in *fee-fair*."232. Line 210: *Whispers the slyer-fraught heart.*—"Whispers is often used without a preposition before a personal object. Rarely as here, or in Much Ado, iii. 1. 4 [*"Whisper her ear"*] (Abbott, Sh. Grammar, § 290).233. Line 235: *This TUNE goes manly.*—All the Folios have *time*, which seems to be a manifest misprint; in fact, one so very obvious that, for that very reason, it may have escaped correction. It is quite clear how very easily the two words may be mistaken for one another. The emendation was first made by Rowe, and is followed by most editors; and, as Malone remarks, it is supported by a previous passage in the same play, I. 3. 88: "To the self-same *tune* and words" Gilford in one of his wonderful "how-wow" notes to The Roman Actor of Massinger, act II. scene 1, sneers at this emendation, and says: "*Time*, however, was the more ancient and common term: nor was it till long after the age of Massinger, that the use of it, in the sense of harmony, was entirely superseded by that of *tune*" (ed. 1805, p. 354). Unfortunately for this extremely cocksure statement, there is no proof that *tune* was ever used for *time* at all. If Gilford had said that *tune* and *time* were the same words, there would have been some sense in it, but no two words can well be more distinct in their meaning than *time* and *tune*; the former always referring to the measure or rhythm of music, and the latter to the air or melody. There is one well-known passage in Hamlet, iii. 1. 166:Like sweet bells jangled out of *tune* and harsh,where the same misprint occurs—at least in Qq., for Ff. have *tune*—and where the reading may be doubtful; but that of the Ff. is generally preferred. —F. A. M.234. Line 239: *Put on these *tic* instruments.*—For this use of *put on* compare Hamlet, iv. 7. 132:*We'll put on those shags praise your excellence.*

I am Sir Oracle,

And when I hope my lips, let no dog bark!"

—Merchant of Venice, I. i. 67, 64

Schmidt, in both places, explains the phrase as—"set to work."

ACT V. SCENE 1.

235. Line 4: *Since his majesty WENT INTO THE FIELD.*—Steevens considered this statement to be an oversight on the part of Shakespeare. "He forgot that he had shut up Macbeth in Dunsinane, and surrounded him with besiegers." But we may well suppose that Macbeth had taken the field before he was compelled to retreat into his castle. Ross, in the preceding scene, had said that he had seen "the tyrant's power about." Macbeth was not yet aware of the advance of the English auxiliaries.236. Line 29: *Ag, but their senses ARE shut.*—This is the reading of Ff and it is strongly supported, I think, by a passage in Sonnet cxlii. 10, 11:that my addler's *sense*To critic and to flatterer stopped *are*.Abbott points out in his Shakespearean Grammar (sec. 471) that: "The plural and possessive cases of nouns in which the singular ends in *s, se, ss, ce, ce*, and *ge*, are frequently written, and still more frequently pronounced, without the additional syllable" (p. 353). *Horse* is frequently used for the plural; compare ii. 4. 14 above:And Duncan's *horses*—a thing most strange and certain—where *horses* should be pronounced if not written *horse*; and compare Antony and Cleopatra, iii. 7. 8, 9:If we should serve with *horse* and mares together,
The *horse* were merely lost.A good reason for not adopting what was originally Davenant's alteration of "*sense is shut*," is because we thus avoid the very euphonic conjunction of sibilants.

—F. A. M.

237. Line 40: *Hell is murky*—Steevens printed this sentence with a note of exclamation, and says: "She certainly imagines herself here talking to Macbeth, who (she supposes) had just said, *Hell is murky*, (i.e. hell is a dismal place to go to in consequence of such a deed,) and repeats his words in contempt of his cowardice." I believe this to be the completest misapprehension of the spirit of the passage. The words bubble up from a conscience never so much at ease as she tries to suppose, and they come, in this unconscious self-revelation, with the most poignant effect between words that are resolute ("why, then 'tis time to do 't") and words that are contemplative of irresolution in another ("Fie, my lord, fie! a soldier, and afeard?"). This little sentence, though it passes and is forgotten, is said with an accent and slunder of the deepest conviction.238. Line 81: *Remove from her the means of all ANNOY-ANCE.*—*Annoyance*, in the sense of "injury" (here, *means of annoyance*—means of suicide), occurs several times in Shakespeare. Compare Richard II. iii. 2. 15, 16:And heavy-gaited bonds, lie in their way,
Doing *annoyance* to the treacherous feet.239. Line 86: *My mind she has MATED, and amaz'd my sight.*—*Mated*, in the sense of confounded, confused, occurs several times in Shakespeare. See Comedy of Errors, notes 82 and 137.