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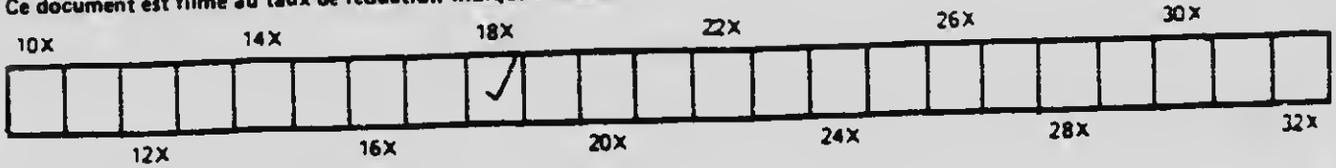

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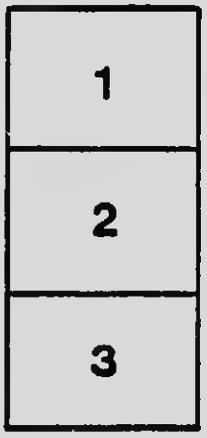

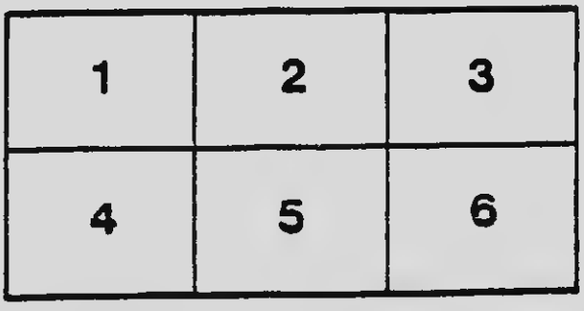

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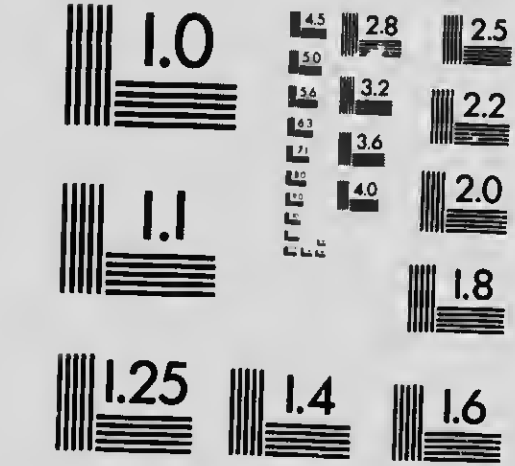

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PREFACE.

MACBETH was printed for the first time in the folio of 1623, where it comes between Julius Cæsar and Hamlet, and occupies pages 131–151. It is divided throughout into acts and scenes. The text, though not so corrupt as that of some other plays—Coriolanus for example—is yet in many places very faulty, especially as regards the division of the lines. Probably it was printed from a transcript of the author's MS., which was in great part not copied from the original but written to dictation. This is confirmed by the fact that several of the most palpable blunders are blunders of the ear and not of the eye. Here, as elsewhere, we have great reason to join in the regret expressed by the editors of the first folio, that the author did not live to 'oversee' his own works before they were committed to the press.

With regard to the time at which Macbeth was written, if we had the evidence of style alone to guide us, we should assign it to a period when Shakespeare had attained the full perfection of his powers. From the vision of the eight kings, iv. 1. 120,

> 'Some I see
> That two-fold balls and treble sceptres carry,'

we learn further that it was produced after the union of the two kingdoms under James I. We do not agree with some critics in thinking that this allusion necessarily implies that the play was produced immediately after that king's accession, because an event of such great moment and such permanent consequences would long continue to be present to the minds of men. In act ii. sc. 3, in the Porter's speech,

Malone believed that the mention of the equivocator 'who committed treason enough for God's sake' was suggested by the trial of Garnett the Jesuit, in March 1606, for participation in the Gunpowder Plot, and that of the 'farmer who hanged himself on the expectation of plenty,' by the scarcity of corn in the autumn of the same year. The latter reference would be quite as apposite if we supposed it to be made to the abundant harvest of any other year, and the Jesuit doctrine of equivocation was at all times so favourite a theme of invective with Protestant preachers, that it could not but be familiar to the public, who in those days frequented the pulpit as assiduously as the stage.

We have however a more precise indication in the Journal of Dr. Simon Forman (privately printed by Mr. Halliwell, from a manuscript in the Ashmolean Museum), who writes as follows:—

'In Macbeth, at the Globe, 1610, the 20th of April, Saturday, there was to be observed first how Macbeth and Banquo two noblemen of Scotland, riding through a wood, there stood before them three women, fairies or nymphs, and saluted Macbeth, saying three times unto him, Hail, Macbeth, king of Codor, for thou shall be a king, but shall beget no kings, &c. Then said Banquo, What, all to Macbeth and nothing to me? Yes, said the nymphs, Hail, to thee, Banquo; thou shall beget kings, yet be no king. And so they departed, and came to the Court of Scotland, to Duncan king of Scots, and it was in the days of Edward the Confessor. And Duncan bade them both kindly welcome, and made Macbeth [sic] forthwith Prince of Northumberland, and sent him home to his own castle, and appointed Macbeth to provide for him, for he would sup with him the next day at night, and did so. And Macbeth contrived to kill Duncan, and through the persuasion of his wife did that night murder the king in his own castle, being his guest. And there were many prodigies seen that night and the day before. And when Macbeth had murdered the king, the blood on his hands could not be washed off by any means, nor from his

wife's hands, which handled the bloody daggers in hiding them, by which means they became both much amazed and affronted. The murder being known, Duncan's two sons fled, the one to England, the [other to] Wales, to save themselves; they being fled, they were supposed guilty of the murder of their father, which was nothing so. Then was Macbeth crowned king, and then he for fear of Banquo, his old companion, that he should beget kings but be no king himself, he contrived the death of Banquo, and caused him to be murdered on the way as he rode. The next night, being at supper with his noblemen, whom he had bid to a feast, to the which also Banquo should have come, he began to speak of noble Banquo, and to wish that he were there. And as he thus did, standing up to drink a carouse to him, the ghost of Banquo came and sat down in his chair behind him. And he, turning about to sit down again, saw the ghost of Banquo which fronted him so, that he fell in a great passion of fear and fury, uttering many words about his murder, by which, when they heard that Banquo was murdered, they suspected Macbeth. Then Macduff fled to England to the king's son, and so they raised an army and came into Scotland, and at Dunscenanyse overthrew Macbeth. In the mean time, while Macduff was in England, Macbeth slew Macduff's wife and children, and after, in the battle, Macduff slew Macbeth. Observe also how Macbeth's queen did rise in the night in her sleep, and walked, and talked and confessed all, and the Doctor noted her words.'

We have given the foregoing passage with modern spelling and punctuation. We learn from it that Dr. Forman saw Macbeth for the first time on April 20, 1610. In all probability it was then a new play, otherwise he would scarcely have been at the pains to make an elaborate summary of its plot. And in those days the demand for and the supply of new plays were so great, that even the most popular play had not such a 'run' nor was so frequently 'revived' as at present. Besides, as we have shown, there is nothing to justify the inference, still less to prove, that Macbeth was produced at an

earlier date. In Beaumont and Fletcher's Knight of the Burning Pestle, a burlesque produced in 1611, we find an obvious allusion to the ghost of Banquo. Jasper, one of the characters, enters 'with his face mealed,' as his own ghost. He says to Venturewell, v. i. (vol. ii. p. 216, ed. Dyce),—

> 'When thou art at thy table with thy friends,
> Merry in heart and fill'd with swelling wine,
> I'll come in midst of all thy pride and mirth,
> Invisible to all men but thyself.'

This supports the inference that Macbeth was in 1611 a new play, and fresh in the recollection of the audience.

We now turn to a question of greater interest—whether any other dramatist besides Shakespeare had a hand in the composition of Macbeth. In the folio, iii. 5. 33, is a stage direction, '*Musicke and a Song*,' and two lines below, '*Sing within. Come away, come away, &c.*' In iv. 1. 43 is another stage-direction, '*Musicke and a Song. Blacke Spirits, &c.*' Davenant, in his alteration of Macbeth, published 1673, supplied these 'et ceteras,' as we have mentioned in our Notes, by words which were supposed to be his own till they were found in Thomas Middleton's play of The Witch, which was discovered in MS. by Steevens, in 1779. This play contains many other points of resemblance to Macbeth, as for instance (p. 268, ed. Dyce), Hecate says of Sebastian, who has come to seek her aid, 'I know he loves me not.' Compare Macbeth, iii. 5. 13.

In p. 314:—

> 'For the maid servants and the girls o' th' house
> I spiced them lately with a drowsy posset.'

Compare Macbeth, ii. 2. 5, 6.

In p. 329:—

> '*Hec.* Come my sweet sisters; let the air strike our tune.'

Compare Macbeth, iv. 1. 129.

To these may be added 'the innocence of sleep,' p. 316, and 'there's no such thing,' p. 317, which remind us of Macbeth, ii. 2. 36, and ii. 1. 47. In p. 319, the words 'I'll rip thee down from neck to navel,' recall Macbeth, i. 2. 22.

There are other passages in Middleton's play which sound like faint echoes of Shakespeare, and there is a strong general likeness between the witches of the two dramas, notwithstanding that the Hecate of the one is a spirit, of the other an old woman.

Steevens, perhaps influenced unconsciously by a desire to exalt the importance of his discovery, maintained that Shakespeare had copied from Middleton, a view which Malone at first acquiesced in, but subsequently controverted. Indeed, given two works, one of transcendent excellence, the other of very inferior merit, it is much more probable that the latter should be plagiarised from the former than vice versa, if plagiarism there be.

We have no means of ascertaining the date of Middleton's play. We know that he survived Shakespeare eleven years, but that he had acquired a reputation as early as 1600, because in England's Parnassus, published in that year, a poem is by mistake attributed to him. (See Dyce's account of Middleton, prefixed to his edition of his works.)

If we were certain that the whole of Macbeth, as we now read it, came from Shakespeare's hand, we should be justified in concluding from the data before us, that Middleton, who was probably junior and certainly inferior to Shakespeare, consciously or unconsciously imitated the great master. But we are persuaded that there are parts of Macbeth which Shakespeare did not write, and the style of these seems to us to resemble that of Middleton. It would be very uncritical to pick out of Shakespeare's works all that seems inferior to the rest, and to assign it to somebody else. At his worst he is still Shakespeare; and though the least 'mannered' of all poets, he has always a manner which cannot well be mistaken. In the parts of Macbeth of which we speak we find no trace of this manner. But to come to particulars. We believe that the second scene of the first act was not written by Shakespeare. Making all allowance for corruption of text, the slovenly metre is not like Shakespeare's work, even when he is most careless. The bombastic phraseology

of the sergeant is not like Shakespeare's language even when he is most bombastic. What is said of the thane of Cawdor, lines 52, 53, is inconsistent with what follows in scene 3, lines 72, 73, and 112 sqq. We may add that Shakespeare's good sense would hardly have tolerated the absurdity of sending a severely wounded soldier to carry the news of a victory.

In the first thirty-seven lines of the next scene, powerful as some of them are, especially 18–23, we do not recognise Shakespeare's hand; and surely he never penned the feeble 'tag,' ii. 1. 61,

> 'Words to the heat of deeds too cold breath gives.'

Of the commencement of the third scene of the second act, Coleridge said long ago: 'This low soliloquy of the Porter, and his few speeches afterwards, I believe to have been written for the mob by some other hand.' (Lectures on Shakespeare, &c., vol. i. p. 249.)

If the fifth scene of act iii. had occurred in a drama not attributed to Shakespeare, no one would have discovered in it any trace of Shakespeare's manner.

The rich vocabulary, prodigal fancy, and terse diction displayed in iv. 1. 1–38, show the hand of a master, and make us hesitate in ascribing the passage to any one but the master himself. There is, however, a conspicuous falling-off in lines 39–47, after the entrance of Hecate.

In iii. 5. 13 it is said that Macbeth 'loves for his own ends, not for you;' but in the play there is no hint of his pretending love to the witches. On the contrary he does not disguise his hatred. 'You secret, black, and midnight hags!' he calls them. Similarly, lines 125–132 of the last-mentioned scene, beginning

> 'Ay, sir, all this is so' . . .

and ending

> 'That this great king may kindly say
> Our duties did his welcome pay,'

cannot be Shakespeare's.

In iv. 3, lines 140–159, which relate to the touching for the

evil, were probably interpolated previous to a representation at Court.

We have doubts about the second scene of act v.

In v. 5, lines 47–50,

> 'If this which he avouches does appear,
> There is no flying hence nor tarrying here.
> I 'gin to be aweary of the sun,
> And wish the estate o' the world were now undone,'

are singularly weak, and read like an unskilful imitation of other passages, where Macbeth's desperation is interrupted by fits of despondency. How much better the sense is without them!

> 'Arm, arm, and out!
> Ring the alarum-bell! Blow, wind! come, wrack!
> At least we'll die with harness on our back.'

In v. 8. 32, 33, the words,

> 'Before my body
> I throw my warlike shield,'

are also, we think, interpolated.

Finally, the last forty lines of the play show evident traces of another hand than Shakespeare's. The double stage direction, '*Exeunt, fighting*'—'*Enter fighting, and Macbeth slaine*,' proves that some alteration had been made in the conclusion of the piece. Shakespeare, who has inspired his audience with pity for Lady Macbeth, and made them feel that her guilt has been almost absolved by the terrible retribution which followed, would not have disturbed this feeling by calling her a 'fiend-like queen'; nor would he have drawn away the veil which with his fine tact he had dropt over her fate, by telling us that she had taken off her life 'by self and violent hands.'

We know that it is not easy to convince readers that such and such passages are not in Shakespeare's manner, because their notion of Shakespeare's manner is partly based on the assumption that these very passages are by Shakespeare. Assuming, however, that we have proved our case so far, how are we to account for the intrusion of this second and inferior hand? The first hypothesis which presents itself is that

Shakespeare wrote the play in conjunction with Middleton or another as 'collaborateur.' We know that this was a very common practice with the dramatists of his time. It is generally admitted that he assisted Fletcher in the composition of The Two Noble Kinsmen; and Mr. Spedding has shown, conclusively as we think, that Fletcher assisted him in the composition of Henry VIII.

We might suppose, therefore, that after drawing out the scheme of Macbeth, Shakespeare reserved to himself all the scenes in which Macbeth or Lady Macbeth appeared, and left the rest to his assistant. We must further suppose that he largely retouched, and even rewrote in places, this assistant's work, and that in his own work his good nature occasionally tolerated insertions by the other. But, then, how did it happen that he left the inconsistencies and extravagances of the second scene of act i. uncorrected?

On the whole we incline to think that the play was interpolated after Shakespeare's death, or at least after he had withdrawn from all connection with the theatre. The interpolator was, not improbably, Thomas Middleton; who, to please the 'groundlings,' expanded the parts originally assigned by Shakespeare to the weird sisters, and also introduced a new character, Hecate. The signal inferiority of her speeches is thus accounted for.

If we may trust Simon Forman's account of the play[1], it originally began with the scene in which Macbeth and Banquo appear. Their conversation, which acquainted the audience with the battle which had just occurred, was probably cut out and its place supplied by the narrative of the 'bleeding sergeant,' in which some of Shakespeare's lines may have been incorporated, as (11) 'The multiplying villanies of nature,' and (55–57) 'Confronted him . . . . . lavish spirit.' The twelve lines which now make the first scene, and which from

[1] On this point, however, we must not lay too much stress. Forman omits all mention of Macbeth's second interview with the witches, iv. 1. 48–124, which is unquestionably Shakespeare's work. And he may have arrived at the theatre a few minutes late.

long familiarity we regard as a necessary Introduction to the play, are not unworthy of Shakespeare, but on the other hand do not rise above the level which is reached by Middleton and others of his contemporaries in their happier moments.

When King James visited Oxford in 1605, a Latin play or interlude, on the subject of Macbeth, was performed in his presence. This, Farmer thinks, may have suggested the subject to Shakespeare. Doubtless Holinshed supplied to the Oxford dramatist, as to Shakespeare, the materials for his work, and in both cases a subject was chosen from Scottish history with the view of interesting the Scottish monarch. Shakespeare's play would be none the less popular for representing the rightful heir restored to his throne by a victorious English army.

The single authority consulted by Shakespeare for this, as for all other plays connected with the histories of England and Scotland, was Holinshed's Chronicle. The details of Duncan's murder are evidently borrowed from Holinshed's account of the murder of King Duffe by Donwald, which we give here at length, together with the narrative of his pining away under the influence of witchcraft, as it may serve to illustrate some of the expressions in the witch scenes of the play. The reforms commenced by the king had caused great discontent among the nobles.

'In the meane time the king fell into a languishing disease, not so greeuous as strange, for that none of his Phisitions coulde perceyue what to make of it. For there was seene in him no token, that either choler, melancolie, flegme, or any other vicious humor did any thing abounde, whereby his body should be brought into such a decay & consumption (so as there remayned vnneth[2] any thing vpon him saue skin & bone:) & sithence it appeared manifestly by all outward signes & tokens, that natural moisture did nothing faile in ye vital sprits: his colour also was freshe & fayre to behold, with such liuelinesse of lookes, that more was not to be

[2] scarcely, hardly.

wished for: he had also a temperate desire & appetite to his meate & drinke, but yet could he not sleepe in the night time by any prouocations that could be deuised, but still fell into exceeding sweates, which by no meanes might be restreyned. The Physitions perceyuing all theyr medicines to wante the effect, yet to put him in some comfort of help, declared vnto him that they would sende for some cunning Phisitions into foraine parties, who haply being inured with such kind of diseases, should easily cure him, namely so soone as the spring of the yeare was once come, whiche of it self should help much thervnto. . . . . But about that present time there was a murmuring amongst the people, how the king was vexed with no naturall sicknesse, but by sorcery and Magicall arte, practised by a sort of Witches dwelling in a towne of Murrayland, called Fores. Wherevpon albeit, the Authour of this secrete talke was not knowen, yet being brought to the kings eare, it caused him to sende foorthwith certaine wittie persons thither to enquyre of the truth. They that were thus sent, dissembling the cause of theyr iourney, were receyued in the darke of the night into the castell of Fores by the lieutenant of the same, called Donwald, who continuing faithful to the king, had kepte that castell agaynst the rebelles to the kings vse. Vnto him therefore these messengers declared the cause of theyr comming, requiring his ayde for the accomplishment of the kings pleasure. The souldiers whiche lay there in garison had an inkeling that there was some such mater in hand as was talked of amongst the people, by reason that one of them kept as concubine a yong woman which was doughter to one of ye witches as his paramour, who told him the whole maner vsed by hir mother & other hir companions, with ye intent also, which was to make away the king. The souldier hauing learned this of his leman, told the same to his fellowes, who made reporte therof to Donewald, & he shewed it to the kings messengers, & therwith sent for the yong damosell which the souldier kept, as then being within the castell, & caused hir vpon streyt examination to confesse the whole mater as she had seene & knew:

whervpon learning by hir confession in what house in the towne It was where they wrought theyr mischecuous misterie, he sent foorth souldiers, about the midst of the night, who breaking into ye house, found one of the Witches rosting vpon a woodden broche an image of waxe at the fire, resembling In ech feature the kings person, made & deuised as is to be thought, by craft & arte of the Deuill: an other of them sat reciting certain words of enchauntment, & still basted the image with a certaine licour very busily. The souldiers finding them occupied in this wise, tooke them togither with the image, & led them into the castell, where being streitly examined for what purpose they went about such maner of enchantment, they answered, to the end to make away ye king: for as ye image did wast afore the fire, so did the bodie of the king breake forth in sweate. And as for the wordes of enchauntment, they serued to keepe him still waking from sleepe, so that as the waxe euer melted, so did the kings flesh: by which meanes it should haue come to passe, that when ye waxe were once cleane consumed, the death of the king should immediatly follow. So were they taught by euill sprites, & hyred to worke the feat by the nobles of Murrayland. The standers hy that herd such an abhominable tale told by these Witches, streight wayes brake the image, & caused ye Witches (according as they had well deserued) to bee burnt to death. It was sayd that the king, at the very same time that these things were a doyng within the castell of Fores, was deliuered of his languor, and slepte that night without any sweate breaking forth vpon him at all, and the next day being restored to his strength, was able to do any maner of thing that lay in man to do, as though he had not bene sicke before any thing at all. But how soeuer it came to passe, truth it is that when he was restored to his perfect health, he gathered a power of men, and with the same went into Murrayland against the rebels the[illegible] chasing them from thence, he pursued them into R[illegible]se, from Rosse into Cathnese, where apprehending them, he brought them backe vnto Fores, and there caused them to

be hanged vpon gallowes and gybettes. Amongst them there were also certaine yong Gentlemen right beautifull and goodly personages, being neare of kinne vnto Donewald captaine of the Castell, and had bene perswaded to be partakers with the other rebelles more through the fraudulent counsell of diuers wicked persons than of theyr owne accorde: Wherevpon the foresayde Donewald lamenting theyr case, made earnest labour and suyte to the king to haue begged theyr pardon, but hauing a playne deniall, he conceyued suche an inwarde malice towardes the king, (though he shewed it not outwardly at the firste) that the same continued still boyling in his stomake, and ceased not, till through setting on of his wife and in reuenge of suche vnthankefulnesse, he founde meanes to murder the king within the foresayd Castell of Fores where he vsed to soiourne, for the king beyng in that countrey, was accustomed to lie most commonly within the same castel, hauing a speciall trust in Donewald, as a man whom he neuer suspected: but Donwald not forgetting the reproche whiche his linage had susteyned by the execution of those his kinsmen, whome the king for a spectacle to the people had caused to be hanged, could not but shew manifest tokens of great griefe at home amongst his familie: which his wife perceyuing, ceassed not to trauayle with him, till she vnderstood what the cause was of his displeasure. Whiche at length when she had learned by his owne relation, she as one that bare no lesse malice in hyr harte towardes the king, for the like cause on hyr behalfe than hir husband did for his freendes, counselled him (sith the king oftentimes vsed to lodge in his house without any garde aboute him, other than the garyson of the castell, whiche was wholy at his commaundement) to make him away, and shewed him the meanes whereby he might soonest accomplishe it. Donwalde thus being the more kindled in wrath by the woordes of his wife, determined to follow hyr aduise in the execution of so haynous an acte. Wherevpon deuising with himselfe for a while, whiche way he might best accomplishe his cursed intention, at length he gate oportunitie and sped his purpose

as fnllo·/eth. It chaunced, that the king vpon the day before he purposed to departe forth of the Castell, was long in his oratnrle at hls prayers, and there contlnued till it was late In the night, at the last comming foorth he called suche afore hlm, as had faithfully serued him In pursute and apprehention of the rebelles, and giuing them hartie thankes, he bestowed sundry honorable giftes amongst them, of the whlch number Donwald was one, as he that had bene euer acc ompted a moste faithfull sernaunt to the king. At length haulng talked with them a long time, he got him into his prynie chamber, only wlth two of his chamberlaynes, who hauing brought him to bedde came foorth againe, and then fell to banqueting with Donewald and his wife, who had prepared diuers delicate dishes, and sundry sorts of drinke for theyr ar·· supper[3] or collation, whereat they sat vp sn long, till they had charged theyr stomakes with suche full gorges, that theyr heades were no sooner got to the pyllow, but a sleepe they were so fast, that a man might haue remoued the hamber ouer them, rather than to haue awaked them out of neyr drunken sleepe. Then Donewalde though he abhorred ·e act greatly in his harte, yet through instigation of his wife, h· called foure of his seruants vnto him (whom he had ma·le prluie to his wicked intent before, and framed to his purpose with large giftes) and now declaring vnto them, after what sorte they should worke the fcate, they gladly obeyed his instructions, and speedely going about the murder, they enter the chamber (in which the king lay) a litle before cockes crow, where they secretely cut his throte as he lay sleeping, without any buskling[4] at all: and immediatly by a posterne gate they caried foorth the dead body into the fieldes, and throwing it vpon an horse there prouided ready for that purpose, they conuey it vnto a place, distant aboute twoo myles from the castell, where they stayed, and gat certayne labourers to helpe them to turne the course of a litle riuer

[3] Literally, an after-supper; a late meal after the usual supper.
[4] bustling.

running through the fieldes there, and digging a deepe hole in the chanell, they burie the body in the same, ramming it vp with stones and grauel so closely, that setting the water into the right course agayne, no man coulde perceyue that any thing had bene newly digged there. This they did by order appointed them by Donewald as is reported, for that the bodie shoulde not be founde, and by bleeding (when Donewald shoulde be present) declare him to be giltie of the murder. For that suche an opinion men haue, that the dead corps of any man being slayne, will bleede abundantly if the murderer be present: but for what consideration soeuer they buried him there, they had no sooner finished the worke, but that they slew them, whose help they vsed herein, and streightwayes therevpon fledde into Orkney.

'Donewald aboute the time that the murder was a doing, got him amongst them that kepte the watch, and so continewed in companie with them al the residue of the night. But in the morning when the noyse was reysed in the kings chamber how the king was slaine, his body conueyed away, and the bed all berayed[5] with bloud, he with the watche ran thither as though he had knowen nothing of the mater, and breaking into the chamber, and finding cakes of bloud in the bed & on the floore about the sides of it, he foorthwith slewe the chamberlaynes, as giltie of that haynous murder, and then like a madde man running to and fro, hee ransacked euery corner within the castell, as though it had bene to haue seene if he might haue founde either the body or any of ye murtherers hid in any pryuie place: but at length comming to the posterne gate, & finding it open, he burdened the chamberlaines whom he had slaine with al the fault, they hauing the keyes of the gates committed to their keeping al the night, and therefore it could not be otherwise (sayde he) but that they were of counsel in the committing of that moste detestable murder. Finally suche was his ouer carnest diligence in the inquisition and triall of the offen-

[5] smeared.

dours herein, that some of the Lordes began to mislike the mater, and to smell foorth shrewed tokens, that he shoulde not be altogither cleare himselfe: but for so much as they were in that countrey, where hee had the whole rule, what by reason of his frendes and authoritie togither, they doubted to vtter what they thought till time and place shoulde better serue therevnto, and herevpon got them away euery man to his home. For the space of .vj. moneths togither after this haynous murder thus committed, there appeared no sunne by day, nor Moone by night in any parte of the realme, but stil was the skie couered with continual clowdes, and sometimes suche outragious windes arose with lightnings and tempestes, that the people were in great feare of present destruction.' (History of Scotland, pp. 206–209, ed. 1577.)

The sentence last quoted is clearly the origin of what Ross says in act ii. scene 4:

> 'By the clock, 'tis day,
> And yet dark night strangles the travelling lamp,' &c.

The other natural portents mentioned in the same scene are borrowed from Holinshed's account of those which followed the murder of King Duffe. 'Monstrous sightes also that were seene within the Scottishe kingdome that yeare were these, horses in Lothian being of singuler beautie and swiftnesse, did eate their owne flesh, & would in no wise taste any other meate. In Angus there was a gentlewoman brought forth a childe without eyes, nose, hande, or foote. There was a Sparhauke also strangled by an Owle.' (p. 210.) These circumstances have been interwoven by the dramatist with Holinshed's account of Macbeth and Duncan, from which we now give all the passages which have any bearing upon the play.

'After Malcolme succeeded his Nephew Duncan, the sonne of his doughter Beatrice: for Malcolme had two daughters, ye one which was this Beatrice, being giuen in mariage vnto one Abbanath Crinen, a man of great nobilitie, and Thane of the Isles and west partes of Scotlande, bare of that mariage the foresayd Duncan: The other called Doada, was maried

vnto Synell the Thane of Glammis, by whom she had issue one Makbeth a valiant gentleman, and one that if he had not bene somewhat cruell of nature, might haue bene thought most worthie the gouernment of a realme. On the other parte, Duncan was so softe and gentle of nature, that the people wished the inclinations & maners of these two cousines to haue bene so tempered and enterchaungeably bestowed betwixt them, that where the one had to much of clemencie, and the other of crueltie, the meane vertue betwixt these twoo extremities, might haue reygned by indifferent particion in them bothe, so shoulde Duncan haue proued a worthy king, and Makbeth an excellent captaine.

'The beginning of Duncanes reigne was very quiet & peaceable, without any notable trouble, but after it was perceyued how negligent he was in punishing offenders, many misruled persons tooke occasion thereof to trouble the peace and quiet state of the common wealth, by seditious commotions whiche firste had theyr beginnings in this wise.

'Banquho the Thane of Lochquhaber, of whom the house of the Stewardes is discended, the whiche by order of lynage hath nowe for a long time enioyed the crowne of Scotlande, euen till these our dayes, as he gathered the finaunces due to the king, and further punished somewhat sharpely suche as were notorious offenders, being assayled by a number of rebelles inhabiting in that countrey, and spoyled of the money and all other things, had muche ado to get away with life after he had receyued sundry grieuous woundes amongst them. Yet escaping theyr handes after he was somewhat recouered of his hurtes and was able to ride, he repayred to the courte, where making his complaint to the king in most earnest wise, he purchased at length that the offenders were sente for by a Sergeant at armes, to appeare to make aunswere vnto suche mater as shoulde be layde to theyr charge, but they augmenting theyr mischeeuous acte with a more wicked deede, after they had misused the messenger with sundry kindes of reproches, they finally slew him also.

'Then doubting not but for suche contemptuous de-

meanour agaynst the kings regall authoritie, they shoulde be inuaded with all the power the king coulde make, Makdowalde one of greate estimation amongst them making first a confederacie with his nearest frendes and kinsmen, tooke vpon him to be chiefe captayne of all suche rebelles, as woulde stande against the king, in maintenance of theyr grieuous offences lately committed against him. Many slanderous wordes also, & rayling taunts this Makdowald vttered against his prince, calling him a faynt harted milkesop, more meete to gouerne a sort of idle monkes in some cloyster, than to haue ye rule of suche valiant and hardy men of warre as the Scottes were.

'He vsed also suche subtile perswasions and forged allurements, that in a small time he had got togither a mightie power of men: for out of the westerne Isles, there came vnto him a great multitude of people, offering themselues to assist him in that rebellious quarell, and out of Ireland in hope of the spoyle came no small number of Kernes & Galloglasses offering gladly to serue vnder him, whither it shoulde please him to lead them. Makdowald thus hauing a mightie puyssance about him, encountred with suche of the kings people as were sent against him into Lochquhabir, and discomfiting them, by fine force tooke theyr captaine Malcolme, and after the end of the batayle smoote of his head.

'This ouerthrow beyng notified to the k[illegible], did put him in wonderfull feare, by reason of his small skill in warlyke affayres. Calling therfore his nobles to a counsell, willed them of their best aduise for the subduing of Makdowald and other the rebelles.

'Here in sundry heades (as it euer happeneth) being sundry opinions, whiche they vttered according to eucry man his skill, at length Makbeth speaking muche against the kings softnesse, & ouer muche slacknesse in punishing offenders, whereby they had such time to assemble togither, he promised notwithstanding, if the charge were committed vnto him and to Banquho, so to order the mater, that the rebelles should be shortly vanquished and quite put downe, and that

not so much as one of them shoulde be founde to make resistance within the countrey.

'And euen so came it to passe: for being sente foorth with a newe power, at his entring into Lochquhaber, the fame of his comming put ye enimies in suche feare, that a great number of them stale secretely away from theyr captaine Makdowald, who neuerthelesse enforsed thereto, gaue batayle vnto Makbeth, with the residue whiche remained with him, but being ouercome and fleing for refuge into a castell (within the whiche hys wyfe and chyldren were enclosed,) at length when he saw he coulde neyther defend the hold any longer against his enimies, nor yet vpon surrender be suffered to depart with lyfe saued, he first slew his wife & children, and lastly himselfe, least if he had yeelded simply, he shoulde haue bene executed in most cruell wise for an example to other.

'Makbeth entring into the castel by the gates, as then set open, founde the carcase of Makdowald lying dead there amongst the residue of the slaine bodies, whiche when he behelde, remitting no peece of his cruell nature with that pitifull sight, he caused the head to be cut off, and set vpon a pooles ende, & so sent it as a present to the king who as then lay at Bertha.

'The headlesse trunke he commaunded to be hong vp vpon an high payre of gallowes. Them of the Westerne Isles, suyng for pardon in that they had ayded Makdowald in his trayterous enterpryse, he fined at great summes of money: and those whom he tooke in Lochquhabir, being come thither to beare armure agaynst the king, he put to execution.

'Herevpon the Iland men conceyued a deadly grudge towards him, calling him a couenant breaker, a bloudy tyrant, and a cruell murtherer of them, whom the kings mercie had pardoned. With whiche reprochfull woordes Makbeth being kindled in wrathfull yre against them, had passed ouer with an army into the Isles, to haue taken reuenge vpon them for theyr liberall talke, had he not bene otherwayes perswaded by some of his frendes, and partely pacified by giftes pre-

sented vnto him on the behalfe of the Ilandmen, seeking to auoyde his displeasure.

'Thus was iustice and lawe restored againe to the old accustomed course by the diligent meanes of Makbeth. Immediatly wherevpon worde came that Sueno king of Norway was arriued in Fyfe with a puysant army to subdue the whole realme of Scotland.'

Here follows a short digression about Sueno and his three sons, and the division of England between Canute and Edmund Ironside. The narrative then proceeds:—

'The crueltie of this Sueno was suche, that he neyther spared man, woman, nor childe, of what age, condition or degree so euer they were, whereof when king Duncane was certified, hee set all slouthfull and lingering delayes aparte, and began to assemble an army in moste speedy wise, like a right valiant Captayne: for oftentimes it happeneth, that a dull cowarde, and slouthfull person constrayned by necessitie, becommeth right hardie and actiue. Therefore when his whole power was come togither, he deuided the same with three batayles[6]. The firste was led by Makbeth, the seconde by Banquho, and the king himselfe gouerned in the mayne batayle or middlewarde, wherein were appoynted to attende his person the moste parte of all the residue of the Scottishe nobilitie.

'The army of Scottishmen beyng thus ordered, came vnto Culros, where encountring with the enimies, after a sore and cruell foughten batayle, Sueno remayned victorious, and Malcolme with his Scottes discomfited. Howbeit the Danes were so broken by this batayle, that they were not able to make long chase on theyr enimies, but kepte themselues all night in order of batayle, for doubte least ye Scots assembling togither againe, might haue set vpon them at some aduantage.

'On the morrow when the fieldes were discouered, and that it was perceyued how no enimies were to be founde

[6] See note on v. 6. 4.

abroade, they gathered the spoyle, whiche they deuided amongst them, according to the lawe of armes.

'Then was it ordeyned by commaundement of Sueno, that no Souldier shoulde hurte either man, woman, or childe, excepte suche as were founde with weapon in hande ready to make resistance, for he hoped now to conquere the realme without further bloudshed.

'But when knowledge was giuen how Duncane was fled to the castell of Bertha, and that Makbeth was gathering a new power to withstand the incursions of the Danes, Sueno raised his tentes and comming to the sayd castell layde a strong siege rounde about it. Duncane seyng himselfe thus enuironned by his enimies, sent a secrete message by councell of Banquho vnto Makbeth, commaunding him to abide at Inche cuthill, till hee hearde from him some other newes.

'In the meane time Duncane fell in fayned communication with Sueno as though he would haue yeelded vp the Castell into his handes vnder certaine conditions, and this did he to driue time, and to put his enimies out of all suspition of any enterpryse ment against them, till all things were brought to passe that might serue for the purpose.

'At length when they were fallen at a poynt[7] for rendring vp the holde, Duncane offered to sende foorth of the castell into the campe greate prouision of vitayles to refresh the army, whiche offer was gladly accepted of the Danes for that they had bene in greate penurie of sustenaunce many dayes before.

'The Scots herevpon tooke the iuyce of Mekilwort beries[8], & mixed the same in theyr ale and bread, sending it thus spiced and confectioned in great abundance vnto their enimies.

'They reioysing that they had got meate and drinke suffi-

[7] See note on iv. 3. 135.

[8] Hector Boece calls it *Solatrum amentiale*, that is, deadly nightshade; of which Gerarde in his Herball writes, 'This kinde of Nightshade causeth sleepe, troubleth the minde, bringeth madnes if a fewe of the berries be inwardly taken.' Perhaps this is the 'insane root' of i. 3. 84.

cient to satisfie theyr bellies, fell to eating and drinking after such greedy wise, that it seemed they strone who might deuoure & swallow vp most, till the operation of the beries spred in suche sorte through all the partes of their bodies, that they were in the ende brought into a fast dead sleepe, that in maner it was vnpossible to awake them.

'Then foorthwith Duncane sent vnto Makbeth, commaunding him with all diligence to come and set vpon the enimies, being in easie pointe to be ouercome.

'Makbeth making no delay came with his people to the place, where his enimies were lodged, & first killing the watche, afterwards entred the campe, and made suche slaughter on all sides without any resistance, that it was a wonderfull mater to behold, for the Danes were so heauy of sleepe, that the most parte of them were slayne & neuer styrred: other that were awakened eyther by the noyse or otherwayes foorth, were so amazed and dyzzie headed vpon their wakening, that they were not able to make any defence, so that of the whole numbers there escaped no moe but onely Sueno himselfe and tenne other persons, by whose help he got to his shippes lying at rode in the mouth of Tay.

'The most parte of the maryners, when they heard what plentie of meate and drinke the Scottes had sente vnto the campe, came from the sea thyther to bee partakers thereof, and so were slayne amongst theyr fellowes: by meanes whereof when Sueno perceyued howe through lacke of maryners he shoulde not be able to conuey away his nauie, hee furnished one shippe throughly with suche as were lefte, and in the same sayled backe into Norway, cursing the tyme that hee set forewarde on this infortunate iourney.

'The other shippes whiche hee lefte behinde him within three dayes after his departure from thence, were tossed so togyther by violence of an East winde, that beatyng and russhyng one agaynst an other they suncke there, and lie in the same place euen vnto these dayes, to the greate daunger of other suche shippes as come on that coaste, for being couered with the floudde when the tide commes, at the

ebbyng againe of the same, some parte of them appeare aboue water.

'The place where ye Danish vessels were thus lost, is yet elepcd Drownelow sandes. This ouerthrow receiued in maner aforesaid by Sueno, was right displeasant to him and his people, as shoulde appeare in that it was a eustome many yeares after, that no Knightes were made in Norway, exeepte they were firste sworne to reuenge the slaughter of theyr countreymen and frendes thus slayne in Scotland.

'The Scottes hauing wonne so notable a victory, after they had gathered and diuided the spoyle of the fielde, caused solemne proeessions to be made in all places of the realme, and thankes to be giuen to almightie God, that had sent them so fayre a day ouer their enimies.

'But whylest the people were thus at theyr processions, woorde was brought that a newe fleete of Danes was arriued at Kingeorne, sent thyther by Canute king of England in reuenge of his brother Suenoes ouerthrow.

'To resist these enimies, whiche were already landed, and busie in spoiling the countrey, Makbeth and Banquho were sente with the kings authoritie, who hauing with them a eonuenient power, eneountred the enimies, slewe parte of them, and chased the other to their shippes. They that eseaped and got onee to theyr shippes, obtayned of Makbeth for a great summe of golde, that suche of theyr freendes as were slaine at this last bickering [9] might be buried in Saint Colmes Inche. In memorie whereof, many olde Sepultures are yet in the sayde Inche, there to be seene grauen with the armes of the Danes, as the maner of burying noble men still is, and heretofore hath bene vsed.

'A peaee was also eoncluded at the same time betwixte the Danes and Seottishmen, ratified as some haue wryten in this wise. That from thenee foorth the Danes shoulde neuer eome into Seotlande to make any warres agaynst the Scottes by any maner of meanes.

[9] conflict.

'And these were the warres that Duneane had with forrayne enimies in the seventh yeare of his reygne.

Act I. Scene III. 'Shortly after happened a straunge and vneouth wonder, whiehe afterwarde was the eause of muehe trouble in the realme of Scotlande as ye shall after heare. It fortuned as Makbeth & Banquho iourneyed towarde Fores, where the king as then lay, they went sporting by the way togither without other companie, saue only themselues, passing through the woodes and fieldes, when sodenly in the middes of a launde [10], there met them .iij. women in straunge & ferly [11] apparell, resembling creatures of an elder worlde, whom when they attentiuely beheldc, wondering much at the sight, The first of them spake & sayde: All hayle Makbeth Thane of Glammis (for he had lately entred into that dignitie and office by the death of his father Synel.) The .ij. of them said: Hayle Makbeth Thane of Cawder: but the third sayde: All Hayle Makbeth that hereafter shall be king of Scotland.

'Then Banquho, what maner of women (saith he) are you, that seeme so litle fauourable vnto me, where as to my fellow here, besides highe offices, yee assigne also the kingdome, appointyng foorth nothing for me at all? Yes sayth the firste of them, wee promise greater benefites vnto thee, than vnto him, for he shall reygne in deede, but with an vnluckie ende: neyther shall he leaue any issue behinde him to succeede in his place, where [12] contrarily thou in deede shalt not reygne at all, but of thee those shall be borne whiche shall gouerne the Scottishe kingdome by long order of continuall discent. Herewith the foresayde women vanished immediatly out of theyr sight. This was reputed at the first but some vayne fantasticall illusion by Makbeth and Banquho, in so muche that Banquho woulde call Makbeth in ieste kyng of Scotland, and Makbeth againe would eall him in sporte likewise, the father of many kings. But afterwards the eommon opinion was, that these women were eyther the weird sisters, that is

[10] lawn. [11] wonderful. [12] whereas.

(as ye would say) ye Goddesses of destinie, or els some Nimphes or Feirics, endewed with knowledge of prophesie by their Nicromanticall science, bicause euery thing came to passe as they had spoken.

'For shortly after, the Thane of Cawder being condemned at Fores of treason against the king committed, his landes, liuings and offices were giuen of the kings liberalitie vnto Makbeth.

'The same night after, at supper Banquho iested with him and sayde, now Makbeth thou haste obtayned those things which the twoo former sisters prophesied, there remayneth onely for thee to purchase [13] that which the third sayd should come to passe.

'Wherevpon Makbeth reuoluing the thing in his minde, began euen then to deuise howe he mighte attayne to the kingdome: but yet hee thought with himselfe that he must tary a time, whiche shoulde aduaunce him thereto (by the diuine prouidence) as it had come to passe in his former preferment.

Act I. Scene IV. 'But shortely after it chaunced that king Duncane hauing two sonnes by his wife which was the daughter of Sywarde Earle of Northumberland, he made the elder of them cleped [14] Malcolme prince of Cumberlande, as it were thereby to appoint him his successor in the kingdome, immediatly after his deceasse.

'Makbeth sore troubled herewith, for that he sawe by this meanes his hope sore hindered, (where [15] by the olde lawes of the realme, the ordinance was, that if he that shoulde succeede were not of able age to take the charge vpon himselfe, he that was nexte of bloud vnto him, shoulde be admitted) he beganne to take counsell howe he might vsurpe the kingdome by force, hauing a iuste quarell so to do (as he tooke the mater,) for that Duncane did what in him lay to defraude him of all maner of title and clayme, whiche hee mighte in tyme to come, pretende vnto the crowne.

'The woordes of the three weird sisters also, (of whome

[13] acquire. [14] called. [15] whereas.

before ye haue heard) greatly encouraged him hereunto, but specially his wife lay sore vpon him to attempt the thing, as she that was very ambitious brenning [16] in vnquenchable desire to beare the name of a Queene.

'At length therefore communicating his purposed intent with his trustie frendes, amongst whom Banquho was the chiefest, vpon confidence of theyr promised ayde, he slewe the king at Enuernes, (or as some say at Botgosuane,) in the .vj. yeare of his reygne.

'Then hauing a companie about him of such as he had made priuie to his enterpryce, he caused himselfe to be proclaymed king, and foorthwith went vnto Scone, where by common consent, he receyued the inuesture [17] of the kingdome according to the accustomed maner.

'The bodie of Duncane was firste conueyed vnto Elgyne, and there buried in kingly wise, but afterwardes it was remoued and conueyed vnto Colmekill, and there layd in a sepulture [18] amongst his predecessours in the yeare after the birth of our Sauiour .1040.

'Malcolme Cammore and Donald Bane the sonnes of king Duncane, for feare of theyr liues (whiche they might well know yᵗ Makbeth would seeke to bring to end for his more sure confirmacion in the astate) fled into Cumberland, where Malcolme remained til time that S. Edward yᵉ sonne of king Etheldred recouered the dominion of England from the Danish power, the whiche Edward receuyed Malcolme by way of moste freendly entertaynement, but Donald passed ouer into Ireland, where he was tenderly cherished by the king of that lande.

'Makbeth after the departure thus of Duncanes sonnes vsed great liberalitie towardes the nobles of the realme, thereby to winne their fauour, & when he saw that no man went about to trouble him, he set his whole intention [19] to maintayne iustice, and to punishe all enormities and

[16] burning.
[17] investiture.
[18] sepulchre.
[19] intent, endeavour.

abuses, whiche had chaunced through the feeble and slouthfull administration of Duncane.' (pp. 239–245.)

The narrative proceeds to relate the good government of Macbeth and his just laws. Among other acts of retribution recorded is his putting to death for sedition the thane of Ross, who in the play appears in the second and third scenes of the fourth act and in the very last scene of all.

Act III. Scenes I, II, III. 'These and the like commendable lawes, Makbeth caused to be put as then in vse, gouerning the realme for the space of tenne yeares in equall iustice. But this was but a counterfayte zeale of equitie shewed by him, partely against his naturall inclination to purchase thereby the fauour of the people.

'Shortly after, he beganne to shewe what he was, in steede of equitie practising crueltie. For the prieke of conscience (as it chaunceth euer in tyrantes, and suche as attayne to any astate by vnrightuous meanes) caused him euer to feare, least he should be serued of the same cuppe, as he had ministred to his predecessour.

'The woordes also of the three weird sisters, wold not out of his mind, which as they promised him the kingdome, so lykewise did they promise it at the same time, vnto the posteritie of Banquho. He willed therefore the same Banquho with his sonne named Fleaunce, to come to a supper that he had prepared for them, which was in deede, as he had deuised, present death at the handes of certaine murtherers, whome he hyred to execute that deede, appoynting them to meete with the same Banquho and his sonne without the palayce as they returned to theyr lodgings, and there to slea them, so that he woulde not haue his house slaundered, but that in time to come he might cleare himselfe, if any thing were layde to his charge vpon any suspition that might arise.

'It chaunced yet, by the benefite of the darke night, that though the father were slaine, the son yet by the helpe of almightie God reseruing him to better fortune, escaped that

daunger, & afterwardes hauing some inekling by the admonltion of some frendes which he had in the courte, howe his life was sought no lesse then his fathers, who was slayne not by chaunce medley (as by the handling of the mater Makbeth would hane had it to appeare,) but euen vpon a prepensed[20] deuise, wherevpon to auoyde further perill he fledde into Wales.' (p. 246.)

Holinshed at some length now traces the deseent of the royal family of Scotland from Banquo. The following summary will be sufficient for our purpose. Fleance, who had fled into Wales, had by the daughter of the prince of that country a son Walter, who ultimately returned to Scotland in the suite of Queen Margaret and beeame Lord Steward. Walter's son Alane went to the Holy Land in the first crusade with Godfrey of Boulogne and Robert Duke of Normandy. Alane Steward had issue Alexander, the founder of the Abbey of Paisley. Alexander had several sons, one of whom, Walter, distinguished himself at the battle of Largs and becanie the ancestor of the earls of Lennox and Darnley: another, John, was the father of Walter Steward, who 'maried Marioric Bruce daughter to king Robert Bruce, by whom he had issue king Robert the second of that name.' (p. 247.) After this digression the chronicler proceeds:—

Act IV. Scenes I, II, III. 'But to rcturne vnto Makbeth, in continuying the history, and to beginne where I left, ye shal vnderstand, that after the contriued slaughter of Banquho, nothing prospered with the foresayde Makbeth: for in maner euery man began to doubt his owne life, and durst vnneth[21] appearc in the kings presence, & euen as there were many that stoode in feare of him, so likewise stoode he in feare of many, in such sorte that he began to make those away by one surmised cauillation[22] or other, whom he thought most able to worke him any displeasure.

'At length he found suche sweetenesse by putting his nobles

[20] preconceived, predetermined. [21] See note 2.

[22] imaginary quibble.

thus to death, that his earnest thyrst after bloud in this behalfe, might in nowise be satisfied: for ye must consider he wanne double profite (as he thought) hereby: for firste they were ridde out of the way whome he feared, and then agayne his coffers were enriched by their goodes, whiche were forfeyted to his vse, whereby he might the better mainteyne a garde of armed men about him to defend his person from iniuric of them whom he had in any suspition.

'Further to the ende he might the more sickerly[23] oppresse his subiectes with all tyranlike wrongs. hee buylded a strong Castell on the top of an high hill cleped Dunsinnane situate in Gowry, ten myles from Perth, on such a proude height, that standing there aloft, a man might behold welneare all the countreys of Angus, Fife, Stermond, & Ernedale, as it were lying vnderneth him. This eastell then oeing founded on the top of that high hill, put the realme to great charges[24] before it was fynished, for al the stuffe necessarie to the building, could not be brought vp without much toyle and businesse.

'But Makbeth beeing once determined to haue the worke go forwarde, caused the Thanes of eche shire within the Realme, to come and helpe towardes that building, eche man hys course about.

'At the last when the turne fell vnto Makduffe Thane of Fife to buylde his part, he sent workmen with all needfull prouision, and commaunded them to shew suche diligence in euery behalfe, that no occasion might bee giuen for the king to finde fault with him, in that he came not himselfe as other had done, which he refused to do for doubt least the king bearing him (as he partly vnderstoode) no great good will, woulde lay violent handes vpon him, as he had done vppon dyuerse other.

'Shortly after, Makbeth comming to behold howe the worke went forwarde, and byeause hee found not Makduffe there, he was sore offended, and sayde, I pereeyue this man

[23] safely.

[24] expense.

will neuer obey my commaundements, till he be rydden with a snaffle, but I shal prouide well ynough for him. Neither could he afterwards abide to looke vpon the sayde Makduffe, eyther for that he thought his puissance ouer great, either els for that he had learned of certain wysardes, in whose wordes he put great confidence, (for that the prophecie had happened so right, whiche the three Fayrics or weird sisters had declared vnto him) how that he ought to take heede of Makduffe, who in tymes to come should seeke to destroy him.

'And surely herevpon had he put Makduffe to death, but that a certaine witch whom he had in great trust, had told that he should neuer be slain with man borne of any woman, nor vanquished till the wood of Bernane, came to the Castell of Dunsinnane.

'By this prophecie Makbeth put all feare out of his heart, supposing hee might doe what hee would, without any feare to be punished for the same, for by the one prophesie he beleeued it was vnpossible for any man to vanquish him, and by the other vnpossible to slea him.

'This vaine hope caused him to doe manye outragious things, to the grieuous oppression of his subiects.

'At length Makduffe to auoyde perill of lyfe, purposed with himselfe to passe into Englande, to procure Malcolme Cammore to clayme the crowne of Scotlande. But this was not so secretly deuised by Makduffe, but that Makbeth had knowledge giuen him thereof, for kings (as is sayde,) haue sharpe sight like vnto Linx, and long eares like vnto Midas. For Makbeth had in euery noble mans house, one slie fellow or other in fee with him, to reueale all that was sayd or done within the same, by which slight he oppressed the moste parte of the Nobles of hys Realme.

'Immediately then, being aduertised whereabout Makduffe went, he came hastily wyth a great power into Fife, and forthwith besieged the Castell where Makduffe dwelled, trusting to haue found him therin.

'They that kept the house, without any resistance opened

the gates, and suffred him to enter, mistrusting none euill. But neuerthelesse Makbeth most cruelly caused the wife and children of Makduffe, with all other whom he found in that castell, to be slaine.

'Also he confiscate the goodes of Makduffe, proclaymed him traytor, and confined him out of al thc partes of his realme, but Makduffe was alreadie escaped out of daunger and gotten into England vnto Malcolme Canmore, to tric what purchas he might make by meanes of his support to reuenge the slaughter so cruelly executed on his wife, his children, and other friends.

'At his comming vnto Malcolme, he dcclared into what great miscrie the estate of Scotlande was brought, by the detestable cruelties exercysed by thc tyranne Makbcth, hauing committed many horrible slaughters and murthers, both as well of the nobles as commons, for the which hc was hated right mortally of all his liege people, desiring nothing more than to be deliuered of that intollerablc and moste hcauie yoke of thraldome, whiche they susteyned at suche a caytifes handes.

'Malcolme hearing Makduffes words which he vttred in right lamentable sort, for pure compassion and very ruth that pearced his sorowfull hart, bewayling the miscrable state of his country, he fetched a deepe sigh, which Makduffe perceyuing, began to fall most earnestly in hande wyth him, to enterprise[25] the deliuering of the Scottishe pcoplc out of the hands of so cruell and bloudie a tyrant, as Makbeth by too many plaine experiments did shew himselfe to be, which was an easie matter for him to bring to passe, considering not only the good tytle hc had, but also the earnest desire of the people to haue some occasion ministred, whereby they might be reuengcd of those notable iniuries, which thcy dayly sustcyned by the outragious crueltie of Makbeths misgouernance.

'Though Malcolme was right sorowfull for the oppression of his Countreymen the Scottes, in maner as Makduffe had

[25] attempt.

declared, yet doubting whether he were come as one that ment vnfaynedly as hee spake, or else as sent from Makbeth to betray him, he thought to haue some further triall, and therevpon dissembling his minde at the first, he answered as followeth.

'I am truly right soric for the miserie chaunced to my Countrey of Scotlande, but though I haue neuer so great affection to relieue ye same, yet by reason of certaine incurable vyces, whiche raigne in me, I am nothing meete thereto: First suche immoderate lust and voluptuous sensualitie (the abhominable fountaine of all vyces) foloweth me, that if I were made king of Scots, I shoulde seeke to deflower your Maydes and matrones in such wise, that mine intemperancie shoulde bee more importable vnto you, than the bloudie tyrannie of Makbeth now is.

'Hereunto Makduffe answered: this surely is a very euill fault, for many noble Princes and Kings haue lost both lyues and Kingdomes for the same, neuerthelesse there are women ynowe in Scotlande, and therefore follow my counsell, make thy selfe king, and I shall conuey the matter so wisely, that thou shalt be so satisfied at thy pleasure in suche secrete wise, that no man shall be aware therof.

'Then saide Malcolme, I am also the moste auaritious creature on the earth, so that if I were king, I should seeke so many wayes to get lands and goodes, that I woulde slea the most part of all the nobles of Scotland by surmised accusations, to the end I might enioy their lands, goods, and possessions, & therfore to shew you what mischief may ensue on you through mine vnsatiable couetise,[26] I will rehearse vnto you a fable.

'There was a Foxe hauing a sore place on him ouerset[27] with a swarme of flies that continually sucked out hir bloud, and when one that came by and saw this maner demaunded whether she woulde haue the flies dryuen besyde hir, she answered no: For if these flies that are alreadie full, and

[26] covetousness. [27] overcome, oppressed.

by reason thereof sucke not very egerly, should be chased away, other that are emptie and felly[28] an hungred, shoulde light in theyr places, and suck out the residue of my bloud farre more to my grieuance than these, which now being satisfied doe not much annoy me. Therefore sayth Malcolme, suffer me to remaine where I am, least if I attaine to the regiment of your realme, mine inquenchable auarice may proue such, that ye would thinke the displeasures which now grieue you, should seeme easie in respect of the vnmeasurable outrage, whiche might ensue through my comming amongst you.

'Makduffe to this made answere, how it was a farre worse fault than the other, for auarice is the roote of all mischiefe, and for that crime the most part of our kings haue bene slain & brought to their finall ende. Yet notwithstanding follow my counsel, and take vpon thee the crowne, there is golde and riches inough in Scotlande to satisfie thy greedie desire.

'Then sayde Malcolme againe, I am furthermore inclined to dissimulation, telling of leasings[29] and all other kinds of deceyt, so that I naturally reioyce in nothing so muche as to betray and deceyue suche, as put any trust or confidence in my wordes. Then sith there is nothing that more becommeth a prince than constancie, veritie, truth, and iustice, with the other laudable felowship of those faire and noble vertues which are comprehended onely in soothfastnesse[30], & that lying vtterly ouerthroweth ye same, you see how vnable I am to gouerne any prouince or region: and therfore sith you haue remedies to cloke and hide al the rest of my other vices, I pray you find shift to cloke this vice amongst the residue.

'Then sayd Makduffe: this yet is the worst of all, and there I leaue thee, and therefore say, oh ye vnhappie & miserable Scottishmen, which are thus scourged with so many and sundrie calamities, eche one aboue other. Ye haue one

[28] fiercely. [29] lies. [30] truthfulness.

cursed and wicked tyrant that nowe raignes ouer you, without any right or tytle, oppressing you with his most bloudie crueltie: This other that hath the right to the crowne, is so replete with the inconstant bchauiour and manifest vices of English men, that he is nothing worthie to enioy it: for by his owne confession he is not onely auaritious, and giuen to vnsatiable lust, but so false a traytour withall, that no trust is to be had to any worde he speaketh. Adue Scotlande, for now I account my selfe a banished man for euer without comfort or consolation; and with those words the teares trickled down his cheekes right abundantly.

'At the last when hee was readie to depart, Malcolme tooke him by the sleeue, and sayde, Be of good comfort Makduffe, for I haue none of these vices before remembred, but haue iested with thee in this maner, only to proue thy mind: for diuerse tymes heretofore, hath Makbeth sought by this maner of meanes to bring me into his handes, but the more slow I haue shewed my self to condiscend to thy motion and request, the more diligence shall I vse in accomplishing the same.

'Incontinently hereupon they embraced eche other, and promising to bee faythfull the one to the other, they fell in consultation, howe they might best prouide for al their businesse, to bring the same to good effect.

'Soone after Makduffe repayring to the borders of Scotlande, addressed his letters with secrete dispatch vnto the nobles of the realme, declaring howe Malcolme was confederate wyth him, to come hastily into Scotlande to clayme the crowne, and therefore he requyred them, sith he was right inheritor thereto, to assist him with their powers to recouer the same out of the hands of the wrongfull vsurper.

'In the meane time, Malcolme purchased such fauour at king Edwards handes, that old Sywarde Earle of Northumberlande, was appoynted with ten thousande men to go with him into Scotland, to support him in this enterprise, for recouerie of his right.

Act V. Scenes II, III. 'After these newes were spred

abrode in Scotland, the nobles drew into two seuerall factions, the one taking part with Makbeth, and the other with Maleolme.

'Hereupon ensued oftentymes sundrie biekerings, and diuerse light skirmishes, for those that were of Malcolmes side, woulde not ieoparde to ioyne with theyr enimies in a pight[31] field, tyll his comming out of England to their support. But after that Makbeth perceiued his enimies power to enerease, by suehe ayde as eame to them forth of England with his aduersarie Maleolme, he reeuled[32] baeke into Fife, there purposing to abide in eampe fortified, at the Castell of Dunsinane, and to fight with his enimies, if they ment to pursue him, howbeit some of his friends aduysed him, that it should be best for him, eyther to make some agreement with Maleolme, or else to flee with all speed into the Iles, and to take his treasure with him, to the ende he might wage[33] sundrie great Princes of the realme to take his part, and retayne straungers, in whom he might better trust than in his owne subieetes, whieh stale dayly from him: but he had suche eonfidence in his propheeies, that he beleeued he shoulde neuer be vanquished, till Byrnane wood were brought to Dunsinnane, nor yet to be slaine with anye man, that should be or was borne of any woman.

Act V. Scene IV. 'Malcolme folowing hastily after Makbeth, eame the night before the battaile vnto Byrnan wood, and when his armie had rested a while there to refreshe them, hee commaunded euerye man to get a bough of some tree or other of that wood in his hand, as bigge as he might beare, and to march forth therwith in sueh wise, that on the next morow they might come elosely and without sight in thys manner within viewe of hys enimies.

Act V. Scenes V, VI, VII, VIII. 'On the morow when Makbeth beheld them eomming in this sort, hee first marueyled what the matter ment, but in the end remembred himselfe, that the propheeie whieh he had hearde long before

[31] pitched. [32] retreated, retired. [33] hire.

that time, of the comming of Byrnane wood to Dunsinnane Castell, was likely to bee now fulfilled. Neuerthelesse, he brought his men in order of battell, and exhorted them to doe valiantly, howbeit his enimies had scarcely cast from them their boughes, when Makbeth perceiuing their numbers betook him streight to flight, whom Makduffe pursued with great hatred euen till he came vnto Lunfannain, where Makbeth perceiuing that Makduffe was hard at his back, leapt beside his horse, saying, thou traytor, what meaneth it that thou shouldest thus in vaine follow me that am not appoynted to be slain by any creature that is borne of a woman, come on therefore, and receyue thy rewarde which thou hast deserued for thy paynes, and therewithall he lyfted vp his sworde thinking to haue slaine him. But Makduffe quickly auoyding from his horse, ere he came at him, answered (with his naked sworde in his hande) saying: it is true Makbeth, and now shall thine insatiable crueltie haue an ende, for I am euen he that thy wysards haue tolde the of, who was neuer borne of my mother, but ripped out of hir wombe: therewithall he stept vnto him, & slue him in the place. Then cutting his heade from the shoulders, hee set it vpon a poll, and brought it vnto Malcolme. This was the end of Makbeth, after he had raigned .xvij. yeares ouer the Scottishmen.

'In the beginning of his raigne he accomplished many worthie actes, right profitable to the common wealth, (as ye haue heard) but afterwarde by illusion of the diuell, he defamed the same with most terrible crueltie.

'He was slaine in the yeare of the incarnation 1057. and in the .xvj. yeare of king Edwardes raigne ouer the English men.

'Malcolme Cammore thus recouering the realme (as ye haue hearde) by support of king Edward, in the .xvj. yeare of the same Edwards raign, he was crowned at Scone the .xxv. day of April, in the yeare of our Lorde. 1057.

'Immediately after his coronation, he called a Parliament at Forfair, in the which he rewarded them with landes and

liuings that had assisted him agaynst Makbeth, aduauncing them to fees and offices as he saw cause, and commaunded that specially those that bare the surname of any office or landes, shoulde haue and enioye the same.

'He created many Earles, Lordes, Barons, and Knightes.

'Many of them that before were Thanes, were at this time made Earles, as Fife, Menteth, Atholl, Leuenox, Murray, Cathnes, Rosse, and Angus. These were the first Earles that haue beene heard of amongest the Scottishe men, (as theyr hystories make mention.)' (pp. 248–252.)

To these quotations from the History of Scotland may be added one from Holinshed's History of England, which furnished the dramatist with the incident of the death of young Siward. We shall then have before us all the materials out of which the play was constructed. Young Siward, or Siward's son, is called by John Brompton, the abbot of Jervaulx, Osbernus Bulax. (Twysden's Decem Scriptores, col. 946.)

'About the thirtenth yeare of King Edwardes raigne (as some write,) or rather about the nineteenth or twentith yere as should appeare by the Scottishe Writers, Siward the noble Earle of Northumberlande with a great power of Horsemenne went into Scotland, and in battell put to flight Macbeth that had vsurped the Crowne of Scotland, and that done, placed Malcolme surnamed Camoyr, the son of Duncane, sometime King of Scotlande, in the gouernement of that Realme, who afterward slew the sayd Macbeth, and then raigned in quiet. Some of our Englishe writers say, that this Malcolme was K. of Cumberlande, but other reporte him to be sonne to the K. of Cumberland. But heere is to be noted, that if Macbeth raigned till the yere .1061. and was then slayne by Malcolme, Earle Siwarde was not at that battaile, for as our writers do testifie, he died in the yere .1055. whiche was in the yeare next after (as the same writers affirme) that hee vanquished Macbeth in fight, & slew many thousands of Scottes, & all those Normans which as ye haue heard, were withdrawen into Scotlande, when they were

driuen out of England. It is reeorded also, that in the foresaid battayle, in whieh Earle Siwarde vanquished the Scott s, one of Siwards sonnes chaunced to be slayne, whereof, though the fatner had good eause to be sorowfull, yet when he heard that he dyed of a wound whieh hee had receyued in fighting stoutely in the forepart of his body, and that with his face towarde the enimie, hee greatly reioyced thereat, to heare that he died so manfully. But here is to be noted, y^t^ not now, but a little before, (as Henry Hunt. saith,) y^e^ Earle Siward, wente into Scotlande himselfe in person, hee sent his sonne with an army to conquere y^t^ land, whose hap was ther to be slaine: and when his father heard y^e^ newes, he demaunded whether he receiued the wound wherof he died, in y^e^ fore parte of the body, or in the hinder part: and when it was tolde him y^t^ he receyued it in the foreparte, I reioyce (saith he) euen with all my harte, for I woulde not wishe eyther to my sonne nor to my selfe, any other kind of death.' (p. 275.)

It is unneeessary to point out the deviations made in the drama from the original story as told by Holinshed. It is sufficient to give the sources of Shakespeare's information. Their historieal value may deserve a brief discussion. Holinshed's narrative is entirely taken from the twelfth book of the Scotorum Historiæ of Hector Boece, or Boyce (1465–1536), the first Principal of Kings' College, Aberdeen, a work in which history is largely mixed with fable. It was translated into Scotch by John Bellenden, archdeaeon of Moray, and there is reason to think that Holinshed consulted this translation. The name Macbeth itself may even have been taken from Bellenden, as a rendering of the 'Maccabæus' of Boece, and from the same source may have been derived the translation of 'solatrum amentiale' by 'mekilwort.' Be this as it may, Holinshed is Shakespeare's authority, Hector Boece is Holinshed's, and Boece follows Fordun, adding to him, however, very freely. With the exception of Duncan's murder, in which Maebeth was concerned either as principal or accessory, and the eharacter of Lady Maebeth, there is hardly

any point in which the drama coincides with the real history. The rebellion of Macdonwald and the invasion of Sueno during the reign of Duncan are fables; Banquo and Fleance the ancestors of the Stuarts are the inventions of the chronicler. Lady Macbeth, whose name was Gruoch, was the granddaughter of Kenneth IV., who was slain at the battle of Monivaird by Malcolm II. Her first husband, Gilcomgain, the maormor of Moray, was burnt in his castle with fifty of his friends. Her only brother was slain by Malcolm's orders. There were reasons therefore why she should cherish vengeance against Duncan, the grandson of Malcolm. She took as her second husband Macbeth, the maormor of Ross, who during the minority of her son Lulach, became maormor of Moray. The rebellion of Torfin, Earl of Caithness, another grandson of Malcolm's, appears to have been the original of the revolt of Macdonwald, and Duncan was on his way to punish it when he fell a victim to treachery at Bothgownan near Elgin, in the territory of Gruoch and Macbeth. Macbeth on his side had motives for revenge. His father Finlegh, or Finley, maormor of Ross, had been slain in a conflict with Malcolm II. in 1020. In Wyntown's Cronykil of Scotland an entirely different version is given. Duncan is there the uncle of Macbeth who is thane of Cromarty, and Gruoch is Duncan's wife, who after the murder of her husband marries Macbeth. Malcolm is the illegitimate son of Duncan by a miller's daughter, and a supernatural parentage is invented for Macbeth himself. It is in Wyntown that we first meet with the weird sisters, who however only manifest themselves to Macbeth and sour his ambition in a dream. According to the same chronicler, the absence of Macduff from the feast was one of the causes which provoked Macbeth against him. It is worth observing that there is nothing of this kind in the narrative of Holinshed. The battle of Dunsinnan did not decide the fate of Macbeth. He was defeated there in the year 1054, but it was not till two years afterwards that he met with his death at Lumphanan by the hands of Macduff, Dec. 5, 1056. (Chalmers, Caledonia, i. 404–410.)

In Wyntown the avenging hand is not that of Macduff but of a nameless knight. Through this maze of tradition and fable it is difficult to thread one's way. The single point upon which historians agree is that the reign of Macbeth was one of remarkable prosperity and vigorous government.

With regard to Duncan, we may add a few details of his real history as told by Mr. Robertson (Scotland under her Early Kings, vol. i. chap. 5). He was the son of Bethoc or Beatrice, daughter of Malcolm, and Crinan, Abbot of Dunkeld. In 1030 he succeeded his grandfather. He laid siege to Durham in 1040, but was repulsed with severe loss, and his attempt to reduce Thorfin to subjection was attended with the same disastrous consequences. 'The double failure in Northumberland and Moray hastening the catastrophe of the youthful king, he was assassinated "in the Smith's bothy," near Elgin, not far from the scene of his latest battle, the Mormaor Macbeth being the undoubted author of his death.'

Mr. Robertson adds in a note:—'Slain "a duce suo," writes Marianus. Tighernach adds *immaturâ ætate*, contrary to all modern ideas of Duncan. Marianus was born in 1028, Tighernach was his senior; their authority, therefore, at this period as contemporaries, is very great. *Bothgowanan* means "the Smith's bothy," and under this word may lurk some long-forgotten tradition of the real circumstances of Duncan's murder. The vision of a weary fugitive, a deserted king, rises before the mind's eye, recalling "Beaton's Mill" and the fate of James the Third.'

Our references to other plays of Shakespeare are made to the Globe Edition, except in the case of the Notes to The Merchant of Venice and Richard II., separately edited for the present series.

W. G. C.
W. A. W.

MACBETH.

DRAMATIS PERSONÆ.

DUNCAN, king of Scotland.
MALCOLM, } his sons.
DONALBAIN, }
MACBETH, } generals of the king's army.
BANQUO, }
MACDUFF, }
LENNOX, }
ROSS, }
MENTEITH, } noblemen of Scotland.
ANGUS, }
CAITHNESS, }
FLEANCE, son to Banquo.
SIWARD, Earl of Northumberland, general of the English forces.
Young SIWARD, his son.
SEYTON, an officer attending on Macbeth.
Boy, son to Macduff.

An English Doctor.
A Scotch Doctor.
A Soldier.
A Porter.
An Old Man.

LADY MACBETH.
LADY MACDUFF.
Gentlewoman attending on Lady Macbeth.

HECATE.
Three Witches.
Apparitions.

Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants, and Messengers.

SCENE: *Scotland: England.*

ACT I.

SCENE I. *A desert place.*

Thunder and lightning. Enter three Witches.

First Witch. When shall we three meet again
In thunder, lightning, or in rain?

Second Witch. When the hurlyburly's done,
When the battle's lost and won.

Third Witch. That will be ere the set of sun.

First Witch. Where the place?

Second Witch. Upon the heath.

Third Witch. There to meet with Macbeth.

First Witch. I come, Graymalkin!

Second Witch. Paddock calls.

Third Witch. Anon.

All. Fair is foul, and foul is fair:
Hover through the fog and filthy air. [*Exeunt.*

SCENE II. *A camp near Forres.*

Alarum within. *Enter* DUNCAN, MALCOLM, DONALBAIN, LENNOX, *with* Attendants, *meeting a bleeding* Sergeant.

Duncan. What bloody man is that? He can report,
As seemeth by his plight, of the revolt
The newest state.

Malcolm. This is the sergeant
Who like a good and hardy soldier fought
'Gainst my captivity. Hail, brave friend!
Say to the king the knowledge of the broil
As thou didst leave it.

Sergeant. Doubtful it stood;
As two spent swimmers, that do cling together
And choke their art. The merciless Macdonwald—
Worthy to be a rebel, for to that
The multiplying villanies of nature
Do swarm upon him—from the western isles
Of kerns and gallowglasses is supplied;
And fortune, on his damned quarrel smiling,
Show'd like a rebel's whore: but all's too weak:
For brave Macbeth—well he deserves that name—
Disdaining fortune, with his brandish'd steel,
Which smoked with bloody execution,
Like valour's minion carved out his passage
Till he faced the slave;
Which ne'er shook hands, nor bade farewell to him,
Till he unseam'd him from the nave to the chaps,
And fix'd his head upon our battlements.

Duncan. O valiant cousin! worthy gentleman!

Sergeant. As whence the sun 'gins his reflection
Shipwrecking storms and direful thunders break,

So from that spring whence comfort seem'd to come
Discomfort swells. Mark, king of Scotland, mark:
No sooner justice had with valour arm'd
Compell'd these skipping kerns to trust their heels,
But the Norweyan lord, surveying vantage,
With furhish'd arms and new supplies of men
Began a fresh assault.

Duncan. Dismay'd not this
Our captains, Macbeth and Banquo?

Sergeant. Yes;
As sparrows eagles, or the harc the lion.
If I say sooth, I must report they were
As cannons overcharged with double cracks, so they
Doubly redoubled strokes upon the foe:
Except they meant to bathe in reeking wounds,
Or memorize another Golgotha,
I cannot tell—
But I am faint, my gashes cry for help.

Duncan. So well thy words become thee as thy wounds;
They smack of honour both. Go get him surgeons.
[*Exit Sergeant, attended.*
Who comes here?

Enter Ross.

Malcolm. The worthy thane of Ross.

Lennox. What a haste looks through his eyes! So should he look
That seems to speak things strange.

Ross. God save the king!

Duncan. Whence camest thou, worthy thane?

Ross. From Fife, great king;
Where the Norweyan banners flout the sky
And fan our people cold. Norway himself,
With terrible numbers,
Assisted by that most disloyal traitor

The thane of Cawdor, began a dismal conflict;
Till that Bellona's bridegroom, lapp'd in proof,
Confronted him with self-comparisons,
Point against point rebellious, arm 'gainst arm,
Curbing his lavish spirit: and, to conclude,
The victory fell on us.

Duncan. Great happiness!

Ross. That now
Sweno, the Norways' king, craves composition;
Nor would we deign him burial of his men
Till he disbursed at Saint Colme's Inch
Ten thousand dollars to our general use.

Duncan. No more that thane of Cawdor shall deceive
Our bosom interest: go pronounce his present death,
And with his former title greet Macbeth.

Ross. I'll see it done.

Duncan. What he hath lost noble Macbeth hath won.

[*Exeunt.*

SCENE III. *A heath near Forres.*

Thunder. Enter the three Witches.

First Witch. Where hast thou been, sister?

Second Witch. Killing swine.

Third Witch. Sister, where thou?

First Witch. A sailor's wife had chestnuts in her lap,
And munch'd, and munch'd, and munch'd. 'Give me,' quoth I:
'Aroint thee, witch!' the rump-fed ronyon cries.
Her husband's to Aleppo gone, master o' the Tiger:
But in a sieve I'll thither sail,
And, like a rat without a tail,
I'll do, I'll do, and I'll do.

Second Witch. I'll give thee a wind.

First Witch. Thou'rt kind.

Third Witch. And I another.

First Witch. I myself have all the other,
And the very ports they blow,
All the quarters that they know
I' the shipman's card.
I will drain him dry as hay:
Sleep shall neither night nor day
Hang upon his pent-house lid;
He shall live a man forbid:
Weary se'nnights nine times nine
Shall he dwindle, peak and pine:
Though his bark cannot be lost,
Yet it shall be tempest-tost.
Look what I have.

Second Witch. Show me, show me.

First Witch. Here I have a pilot's thumb,
Wreck'd as homeward he did come. [*Drum within.*

Third Witch. A drum, a drum!
Macbeth doth come.

All. The weird sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about:
Thrice to thine and thrice to mine
And thrice again, to make up nine.
Peace! the charm's wound up.

Enter MACBETH *and* BANQUO.

Macbeth. So foul and fair a day I have not seen.

Banquo. How far is't call'd to Forres? What are these
So wither'd and so wild in their attire,
That look not like the inhabitants o' the earth,
And yet are on't? Live you? or are you aught
That man may question? You seem to understand me,
By each at once her choppy finger laying
Upon her skinny lips: you should be women,
And yet your beards forbid me to interpret
That you are so.

Macbeth. Speak, if you can: what are you?

First W. All hail, Macbeth! hail to thee, thane of Glamis!

Sec. W. All hail, Macbeth! hail to thee, thane of Cawdor!

Third W. All hail, Macbeth, that shalt be king hereafter!

Banquo. Good sir, why do you start, and seem to fear
Things that do sound so fair? I' the name of truth,
Are ye fantastical, or that indeed
Which outwardly ye show? My noble partner
You greet with present grace and great prediction
Of noble having and of royal hope,
That he seems rapt withal: to me you speak not.
If you can look into the seeds of time,
And say which grain will grow and which will not,
Speak then to me, who neither beg nor fear
Your favours nor your hate.

First Witch. Hail!

Second Witch. Hail!

Third Witch. Hail!

First Witch. Lesser than Macbeth, and greater.

Second Witch. Not so happy, yet much happier.

Third Witch. Thou shalt get kings, though thou be none:
So all hail, Macbeth and Banquo!

First Witch. Banquo and Macbeth, all hail!

Macbeth. Stay, you imperfect speakers, tell me more:
By Sinel's death I know I am thane of Glamis;
But how of Cawdor? the thane of Cawdor lives,
A prosperous gentleman; and to be king
Stands not within the prospect of belief,
No more than to be Cawdor. Say from whence
You owe this strange intelligence? or why
Upon this blasted heath you stop our way
With such prophetic greeting? Speak, I charge you.

[*Witches vanish.*

Banquo. The earth hath bubbles as the water has,
And these are of them. Whither are they vanish'd?

Macbeth. Into the air; and what seem'd corporal melted
As breath into the wind. Would they had stay'd!

Banquo. Were such things here as we do speak about?
Or have we eaten on the insane root
That takes the reason prisoner?

Macbeth. Your children shall be kings.

Banquo. You shall be king.

Macbeth. And thane of Cawdor too: went it not so?

Banquo. To the selfsame tune and words. Who's here?

Enter ROSS *and* ANGUS.

Ross. The king hath happily received, Macbeth,
The news of thy success; and when he reads
Thy personal venture in the rebels' fight,
His wonders and his praises do contend
Which should be thine or his: silenced with that,
In viewing o'er the rest o' the selfsame day,
He finds thee in the stout Norweyan ranks,
Nothing afeard of what thyself didst make,
Strange images of death. As thick as hail
Came post with post; and every one did bear
Thy praises in his kingdom's great defence,
And pour'd them down before him.

Angus. We are sent
To give thee from our royal master thanks;
Only to herald thee into his sight,
Not pay thee.

Ross. And for an earnest of a greater honour,
He bade me, from him, call thee thane of Cawdor:
In which addition, hail, most worthy thane!
For it is thine.

Banquo. What, can the devil speak true?

Macbeth. The thane of Cawdor lives: why do you dress me
In borrow'd robes?

Angus. Who was the thane lives yet,
But under heavy judgement bears that life
Which he deserves to lose. Whether he was combined

With those of Norway, or did line the rebel
With hidden help and vantage, or that with both
He labour'd in his country's wreck, I know not;
But treasons capital, confess'd and proved,
Have overthrown him.

Macbeth. [*Aside*] Glamis, and thane of Cawdor!
The greatest is behind. [*To Ross and Angus.*] Thanks for your pains.
[*To Banquo.*] Do you not hope your children shall be kings,
When those that gave the thane of Cawdor to me
Promised no less to them?

Banquo. That trusted home
Might yet enkindle you unto the crown,
Besides the thane of Cawdor. But 'tis strange:
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray 's
In deepest consequence.
Cousins, a word, I pray you.

Macbeth. [*Aside*] Two truths are told,
As happy prologues to the swelling act
Of the imperial theme.—I thank you, gentlemen.
[*Aside*] This supernatural soliciting
Cannot be ill, cannot be good: if ill,
Why hath it given me earnest of success,
Commencing in a truth? I am thane of Cawdor:
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs,
Against the use of nature? Present fears
Are less than horrible imaginings:
My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function
Is smother'd in surmise, and nothing is
But what is not.

Banquo. Look how our partner's rapt.

Macbeth. [*Aside*] If chance will have me king, why, chance
Without my stir. [may crown me,

Banquo. New honours come upon him,
Like our strange garments, cleave not to their mould
But with the aid of use.

Macbeth. [*Aside*] Come what come may,
Time and the hour runs through the roughest day.

Banquo. Worthy Macbeth, we stay upon your leisure.

Macbeth. Give me your favour: my dull brain was wrought
With things forgotten. Kind gentlemen, your pains
Are register'd where every day I turn
The leaf to read them. Let us toward the king.
Think upon what hath chanced, and at more time,
The interim having weigh'd it, let us speak
Our free hearts each to other.

Banquo. Very gladly.

Macbeth. Till then, enough. Come, friends. [*Exeunt.*

SCENE IV. *Forres. The palace.*

Flourish. Enter DUNCAN, MALCOLM, DONALBAIN, LENNOX, *and* Attendants.

Duncan. Is execution done on Cawdor? Are not
Those in commission yet return'd?

Malcolm. My liege,
They are not yet come back. But I have spoke
With one that saw him die: who did report
That very frankly he confess'd his treasons,
Implored your highness' pardon and set forth
A deep repentance: nothing in his life
Became him like the leaving it; he died
As one that had been studied in his death
To throw away the dearest thing he owed
As 'twere a careless trifle.

Duncan. There's no art
To find the mind's construction in the face:
He was a gentleman on whom I built
An absolute trust.

Enter MACBETH, BANQUO, ROSS, *and* ANGUS.

O worthiest cousin!
The sin of my ingratitude even now
Was heavy on me: thou art so far before
That swiftest wing of recompense is slow
To overtake thee. Would thou hadst less deserved,
That the proportion both of thanks and payment
Might have been mine! only I have left to say,
More is thy due than more than all can pay.

Macbeth. The service and the loyalty I owe,
In doing it, pays itself. Your highness' part
Is to receive our duties: and our duties
Are to your throne and state children and servants;
Which do but what they should, by doing every thing
Safe toward your love and honour.

Duncan. Welcome hither:
I have begun to plant thee, and will labour
To make thee full of growing. Noble Banquo,
That hast no less deserved, nor must be known
No less to have done so: let me infold thee
And hold thee to my heart.

Banquo. There if I grow,
The harvest is your own.

Duncan. My plenteous joys,
Wanton in fulness, seek to hide themselves
In drops of sorrow. Sons, kinsmen, thanes,
And you whose places are the nearest, know
We will establish our estate upon
Our eldest, Malcolm, whom we name hereafter
The Prince of Cumberland: which honour must
Not unaccompanied invest him only,
But signs of nobleness, like stars, shall shine
On all deservers. From hence to Inverness,
And bind us further to you.

Macbeth. The rest is labour, which is not used for you:
I'll be myself the harbinger and make joyful

The hearing of my wife with your approach;
So humbly take my leave.

Duncan. My worthy Cawdor!

Macbeth. [*Aside*] The Prince of Cumberland! that is a step
On which I must fall down, or else o'erleap,
For in my way it lies. Stars, hide your fires;
Let not light see my black and deep desires:
The eye wink at the hand; yet let that be
Which the eye fears, when it is done, to see. [*Exit.*

Duncan. True, worthy Banquo; he is full so valiant,
And in his commendations I am fed;
It is a banquet to me. Let's after him,
Whose care is gone before to bid us welcome:
It is a peerless kinsman. [*Flourish. Exeunt.*

SCENE V. *Inverness. Macbeth's castle.*

Enter LADY MACBETH, *reading a letter.*

Lady Macbeth. 'They met me in the day of success: and I have learned by the perfectest report, they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it, came missives from the king, who all-hailed me "Thane of Cawdor"; by which title, before, these weird sisters saluted me, and referred me to the coming on of time, with "Hail, king that shalt be!" This have I thought good to deliver thee, my dearest partner of greatness, that thou mightst not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell.

Glamis thou art, and Cawdor, and shalt be
What thou art promised: yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way: thou wouldst be great;
Art not without ambition, but without
The illness should attend it: what thou wouldst highly,

That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win: thou'ldst have, great Glamis,
That which cries 'Thus thou must do, if thou have it';
And that which rather thou dost fear to do
Than wishest should be undone. Hie thee hither,
That I may pour my spirits in thine ear;
And chastise with the valour of my tongue
All that impedes thee from the golden round
Which fate and metaphysical aid doth seem
To have thee crown'd withal.

Enter a Messenger.

What is your tidings?

Messenger. The king comes here to-night.

Lady Macbeth. Thou'rt mad to say it:
Is not thy master with him? who, were't so,
Would have inform'd for preparation.

Messenger. So please you, it is true: our thane is coming:
One of my fellows had the speed of him,
Who, almost dead for breath, had scarcely more
Than would make up his message.

Lady Macbeth. Give him tending;
He brings great news. [*Exit Messenger.*
The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty! make thick my blood;
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect and it! Come to my woman's breasts,
And take my milk for gall, you murdering ministers,
Wherever in your sightless substances
You wait on nature's mischief! Come, thick night,
And pall thee in the dunnest smoke of hell,

That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry 'Hold, hold!'

Enter MACBETH.

Great Glamis! worthy Cawdor!
Greater than both, by the all-hail hereafter!
Thy letters have transported me beyond
This ignorant present, and I feel now
The future in the instant.

Macbeth. My dearest love,
Duncan comes here to-night.

Lady Macbeth. And when goes hence?

Macbeth. To-morrow, as he purposes.

Lady Macbeth. O, never
Shall sun that morrow see!
Your face, my thane, is as a book where men
May read strange matters. To beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue: look like the innocent flower,
But be the serpent under 't. He that 's coming
Must be provided for: and you shall put
This night's great business into my dispatch;
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.

Macbeth. We will speak further.

Lady Macbeth. Only look up clear;
To alter favour ever is to fear:
Leave all the rest to me. [*Exeunt.*

SCENE VI. *Before Macbeth's castle.*

Hautboys and torches. Enter DUNCAN, MALCOLM, DONALBAIN, BANQUO, LENNOX, MACDUFF, ROSS, ANGUS, *and* Attendants.

Duncan. This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.

Banquo. This guest of summer,
The temple-haunting martlet, does approve
By his loved mansionry that the heaven's breath
Smells woolngly here: no jutty, frieze,
Buttress, nor coign of vantage, but this bird
Hath made his pendent bed and procreant cradle:
Where they most breed and haunt, I have observed
The air is delicate.

Enter LADY MACBETH.

Duncan. See, see, our honour'd hostess!
The love that follows us sometime is our trouble,
Which still we thank as love. Herein I teach you
How you shall bid God 'ild us for your pains
And thank us for your trouble.

Lady Macbeth. All our service
In every point twice done and then done double
Were poor and single business to contend
Against those honours deep and broad wherewith
Your majesty loads our house: for those of old,
And the late dignities heap'd up to them,
We rest your hermits.

Duncan. Where's the thane of Cawdor?
We coursed him at the heels, and had a purpose
To be his purveyor: but he rides well;
And his great love, sharp as his spur, hath holp him
To his home before us. Fair and noble hostess,
We are your guest to-night.

Lady Macbeth. Your servants ever
Have theirs, themselves, and what is theirs, in compt,
To make their audit at your highness' pleasure,
Still to return your own.

Duncan. Give me your hand;
Conduct me to mine host: we love him highly,
And shall continue our graces towards him.
By your leave, hostess.

[*Exeunt.*

SCENE VII. *Macbeth's castle.*

Hautboys and torches. Enter a Sewer, *and divers* Servants *with dishes and service, and pass over the stage. Then enter* MACBETH.

Macbeth. If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'ld jump the life to come. But in these cases
We still have judgement here; that we but teach
Bloody instructions, which being taught return
To plague the inventor: this even-handed justice
Commends the ingredients of our poison'd chalice
To our own lips. He's here in double trust;
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels trumpet-tongued against
The deep damnation of his taking-off;
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubim, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other.

Enter LADY MACBETH.

How now! what news?

Lady Macbeth. He has almost supp'd: why have you left the chamber?

Macbeth. Hath he ask'd for me?

Lady Macbeth. Know you not he has?

Macbeth. We will proceed no further in this business:
He hath honour'd me of late; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

Lady Macbeth. Was the hope drunk
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting 'I dare not' wait upon 'I would,'
Like the poor cat i' the adage?

Macbeth. Prithee, peace:
I dare do all that may become a man;
Who dares do more is none.

Lady Macbeth. What beast was't then
That made you break this enterprise to me?
When you durst do it, then you were a man;
And, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both:
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me:
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums
And dash'd the brains out, had I so sworn as you
Have done to this.

Macbeth. If we should fail?

Lady Macbeth. We fail!
But screw your courage to the sticking-place,
And we'll not fail. When Duncan is asleep—
Whereto the rather shall his day's hard journey
Soundly invite him—his two chamberlains
Will I with wine and wassail so convince
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbec only: when in swinish sleep
Their drenched natures lie as in a death,
What cannot you and I perform upon
The unguarded Duncan? what not put upon
His spongy officers, who shall bear the guilt
Of our great quell?

Macbeth. Bring forth men-children only;
For thy undaunted mettle should compose
Nothing but males. Will it not be received,
When we have mark'd with blood those sleepy two
Of his own chamber and used their very daggers,
That they have done't?

Lady Macbeth. Who dares receive it other,
As we shall make our griefs and clamour roar
Upon his death?

Macbeth. I am settled, and bend up
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show:
False face must hide what the false heart doth know.

[*Exeunt.*

ACT II.

SCENE I. *Court of Macbeth's castle.*

Enter BANQUO, *and* FLEANCE *bearing a torch before him.*

Banquo. How goes the night, boy?

Fleance. The moon is down; I have not heard the clock.

Banquo. And she goes down at twelve.

Fleance. I take't, 'tis later, sir.

Banq. Hold, take my sword. There's husbandry in heaven;
Their candles are all out. Take thee that too.
A heavy summons lies like lead upon me,
And yet I would not sleep: merciful powers,
Restrain in me the cursed thoughts that nature
Gives way to in repose!

Enter MACBETH, *and a* Servant *with a torch.*

Give me my sword.
Who's there?

Macbeth. A friend.

Banquo. What, sir, not yet at rest? The king's a-bed:
He hath been in unusual pleasure, and
Sent forth great largess to your offices.
This diamond he greets your wife withal,
By the name of most kind hostess; and shut up
In measureless content.

Macbeth. Being unprepared,
Our will became the servant to defect;
Which else should free have wrought.

Banquo. All's well.
I dreamt last night of the three weird sisters:
To you they have show'd some truth.

Macbeth. I think not of them:
Yet, when we can entreat an hour to serve,
We would spend it in some words upon that business,
If you would grant the time.

Banquo. At your kind'st leisure.

Macbeth. If you shall cleave to my consent, when 'tis,
It shall make honour for you.

Banquo. So I lose none
In seeking to augment it, but still keep
My bosom franchised and allegiance clear,
I shall be counsell'd.

Macbeth. Good repose the while!

Banquo. Thanks, sir: the like to you!

[*Exeunt Banquo and Fleance.*

Macbeth. Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed. [*Exit Servant.*
Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going;
And such an instrument I was to use.
Mine eyes are made the fools o' the other senses,
Or else worth all the rest: I see thee still;
And on thy blade and dudgeon gouts of blood,
Which was not so before. There's no such thing:
It is the bloody business which informs
Thus to mine eyes. Now o'er the one half-world
Nature seems dead, and wicked dreams abuse
The curtain'd sleep; witchcraft celebrates
Pale Hecate's offerings, and wither'd murder,
Alarum'd by his sentinel the wolf,
Whose howl's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design
Moves like a ghost. Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabout,
And take the present horror from the time,
Which now suits with it. Whiles I threat he lives:
Words to the heat of deeds too cool breath gives.

[*A bell rings.*

I go, and it is done; the bell invites me.
Hear it not, Duncan; for it is a knell
That summons thee to heaven or to hell.

[*Exit.*

SCENE II. *The same.*

Enter LADY MACBETH.

Lady Macbeth. That which hath made them drunk hath made me bold;
What hath quench'd them hath given me fire. Hark! Peace!
It was the owl that shriek'd, the fatal bellman,
Which gives the stern'st good-night. He is about it:
The doors are open, and the surfeited grooms
Do mock their charge with snores: I have drugg'd their possets,
That death and nature do contend about them,
Whether they live or die.

Macbeth. [*Within.*] Who's there? what, ho!

Lady Macbeth. Alack, I am afraid they have awaked,
And 'tis not done. The attempt and not the deed
Confounds us. Hark! I laid their daggers ready;
He could not miss 'em. Had he not resembled
My father as he slept, I had done 't.

Enter MACBETH.

My husband!

Macb. I have done the deed. Didst thou not hear a noise?

Lady M. I heard the owl scream and the crickets cry.
Did not you speak?

Macbeth. When?

Lady Macbeth. Now.

Macbeth. As I descended?

Lady Macbeth. Ay.

Macbeth. Hark!
Who lies i' the second chamber?

Lady Macbeth. Donalbain.

Macbeth. This is a sorry sight. [*Looking on his hands.*

Lady Macbeth. A foolish thought, to say a sorry sight.

Macbeth. There 's one did laugh in 's sleep, and one cried
'Murder!'
That they did wake each other: I stood and heard them:
But they did say their prayers, and address'd them
Again to sleep.

Lady Macbeth. There are two lodged together.

Macbeth. One cried 'God bless us!' and 'Amen' the other;
As they had seen me with these hangman's hands:
Listening their fear, I could not say 'Amen,'
When they did say 'God bless us!'

Lady Macbeth. Consider it not so deeply.

Macbeth. But wherefore could not I pronounce 'Amen'?
I had most need of blessing, and 'Amen'
Stuck in my throat.

Lady Macbeth. These deeds must not be thought
After these ways; so, it will make us mad.

Macb. Methought I heard a voice cry 'Sleep no more!
Macbeth doth murder sleep,' the innocent sleep,
Sleep that knits up the ravell'd sleave of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast,—

Lady Macbeth. What do you mean?

Macbeth. Still it cried 'Sleep no more!' to all the house:
'Glamis hath murder'd sleep, and therefore Cawdor
Shall sleep no more; Macbeth shall sleep no more.'

Lady M. Who was it that thus cried? Why, worthy thane,
You do unbend your noble strength, to think
So brainsickly of things. Go get some water,
And wash this filthy witness from your hand.
Why did you bring these daggers from the place?
They must lie there: go carry them, and smear
The sleepy grooms with blood.

Macbeth. I'll go no more:
I am afraid to think what I have done;
Look on't again I dare not.

Lady Macbeth. Infirm of purpose!
Give me the daggers: the sleeping and the dead
Are but as pictures: 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal;
For it must seem their guilt. [*Exit. Knocking within.*

Macbeth. Whence is that knocking?
How is't with me, when every noise appals me?
What hands are here? ha! they pluck out mine eyes.
Will all great Neptune's ocean wash this blood
Clean from my hand? No; this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

Re-enter LADY MACBETH.

Lady Macbeth. My hands are of your colour; but I shame
To wear a heart so white. [*Knocking within.*] I hear a knocking
At the south entry: retire we to our chamber:
A little water clears us of this deed:
How easy is it, then! Your constancy
Hath left you unattended. [*Knocking within.*] Hark! more knocking.
Get on your nightgown, lest occasion call us
And show us to be watchers. Be not lost
So poorly in your thoughts.

Macbeth. To know my deed, 'twere best not know myself.
[*Knocking within.*
Wake Duncan with thy knocking! I would thou couldst!
[*Exeunt.*

SCENE III. *The same.*

Knocking within. Enter a Porter.

Porter. Here's a knocking indeed! If a man were porter of hell-gate, he should have old turning the key. [*Knocking within.*] Knock, knock, knock! Who's there, i' the name of Beelzebub? Here's a farmer, that hanged himself on the

expectation of plenty: come in time; have napkins enow about you; here you 'll sweat for 't. [*Knocking within.*] Knock, knock! Who 's there, in the other devil's name? Faith, here 's an equivocator, that could swear in both the scales against either scale; who committed treason enough for God's sake, yet could not equivocate to heaven: O come in, equivocator. [*Knocking within.*] Knock, knock, knock! Who 's there? Faith, here 's an English tailor come hither, for stealing out of a French hose: come in, tailor; here you may roast your goose. [*Knocking within.*] Knock, knock; never at quiet! What are you? But this place is too cold for hell. I'll devil-porter it no further: I had thought to have let in some of all professions, that go the primrose way to the everlasting bonfire. [*Knocking within.*] Anon, anon! I pray you, remember the porter. [*Opens the gate.*

Enter MACDUFF *and* LENNOX.

Macduff. Was it so late, friend, ere you went to bed,
That you do lie so late?

Porter. Faith, sir, we were carousing till the second cock.

Macduff. Is thy master stirring?

Enter MACBETH.

Our knocking has awaked him; here he comes.

Lennox. Good morrow, noble sir.

Macbeth. Good morrow, both.

Macduff. Is the king stirring, worthy thane?

Macbeth. Not yet.

Macduff. He did command me to call timely on him:
I have almost slipp'd the hour.

Macbeth. I'll bring you to him.

Macduff. I know this is a joyful trouble to you;
But yet 'tis one.

Macbeth. The labour we delight in physics pain.
This is the door.

Macduff. I'll make so bold to call,
For 'tis my limited service. [*Exit.*

Lennox. Goes the king hence to-day?

Macbeth. He does: he did appoint so.

Lennox. The night has been unruly; where we lay,
Our chimneys were blown down, and, as they say,
Lamentings heard i' the air, strange screams of death,
And prophesying with accents terrible
Of dire combustion and confused events
New hatch'd to the woeful time: the obscure bird
Clamour'd the livelong night: some say, the earth
Was feverous and did shake.

Macbeth. 'Twas a rough night.

Lennox. My young remembrance cannot parallel
A fellow to it.

Re-enter MACDUFF.

Macduff. O horror, horror, horror! Tongue nor heart
Cannot conceive nor name thee!

Macbeth.
Lennox. } What 's the matter?

Macduff. Confusion now hath made his masterpiece!
Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life o' the building.

Macbeth. What is't you say? the life?

Lennox. Mean you his majesty?

Macduff. Approach the chamber, and destroy your sight
With a new Gorgon: do not bid me speak;
See, and then speak yourselves. [*Exeunt Macbeth and Lennox.*
Awake, awake!
Ring the alarum-bell. Murder and treason!
Banquo and Donalbain! Malcolm! awake!
Shake off this downy sleep, death's counterfeit,
And look on death itself! up, up, and see

The great doom's image! Malcolm! Banquo!
As from your graves rise up, and walk like sprites,
To countenance this horror. Ring the bell. [*Bell rings.*

Enter LADY MACBETH.

Lady Macbeth. What 's the business,
That such a hideous trumpet calls to parley
The sleepers of the house? speak, speak!

Macduff. O gentle lady,
'Tis not for you to hear what I can speak:
The repetition, in a woman's ear,
Would murder as it fell.

Enter BANQUO.

O Banquo, Banquo!
Our royal master 's murder'd.

Lady Macbeth. Woe, alas!
What, in our house?

Banquo. Too cruel any where.
Dear Duff, I prithee, contradict thyself,
And say it is not so.

Re-enter MACBETH *and* LENNOX.

Macbeth. Had I but died an hour before this chance,
I had lived a blessed time; for from this instant
There 's nothing serious in mortality:
All is but toys: renown and grace is dead;
The wine of life is drawn, and the mere lees
Is left this vault to brag of.

Enter MALCOLM *and* DONALBAIN.

Donalbain. What is amiss?

Macbeth. You are, and do not know 't:
The spring, the head, the fountain of your blood
Is stopp'd; the very source of it is stopp'd.

Macduff. Your royal father 's murder'd.

Malcolm. O, by whom?

Lennox. Those of his chamber, as it seem'd, had done 't:
Their hands and faces were all badged with blood;
So were their daggers, which unwiped we found
Upon their pillows:
They stared, and were distracted; no man's life
Was to be trusted with them.

Macbeth. O, yet I do repent me of my fury,
That I did kill them.

Macduff. Wherefore did you so?

Macbeth. Who can be wise, amazed, temperate and furious,
Loyal and neutral, in a moment? No man:
The expedition of my violent love
Outrun the pauser reason. Here lay Duncan,
His silver skin laced with his golden blood,
And his gash'd stabs look'd like a breach in nature
For ruin's wasteful entrance: there, the murderers,
Steep'd in the colours of their trade, their daggers
Unmannerly breech'd with gore: who could refrain,
That had a heart to love, and in that heart
Courage to make 's love known?

Lady Macbeth. Help me hence, ho!

Macduff. Look to the lady.

Malcolm. [*Aside to Don.*] Why do we hold our tongues,
That most may claim this argument for ours?

Don. [*Aside to Mal.*] What should be spoken here, where our fate
Hid in an auger-hole, may rush, and seize us?
Let 's away;
Our tears are not yet brew'd.

Malcolm. [*Aside to Don.*] Nor our strong sorrow
Upon the foot of motion.

Banquo. Look to the lady:
[*Lady Macbeth is carried out.*
And when we have our naked frailties hid,

That suffer in exposure, let us meet,
And question this most bloody piece of work,
To know it further. Fears and scruples shake us:
In the great hand of God I stand, and thence
Against the undivulged pretence I fight
Of treasonous malice.

Macduff. And so do I.

All. So all.

Macbeth. Let's briefly put on manly readiness,
And meet i' the hall together.

All. Well contented.

[*Exeunt all but Malcolm and Donalbain.*

Malcolm. What will you do? Let's not consort with them:
To show an unfelt sorrow is an office
Which the false man does easy. I'll to England.

Donalbain. To Ireland, I; our separated fortune
Shall keep us both the safer: where we are,
There's daggers in men's smiles: the near in blood,
The nearer bloody.

Malcolm. This murderous shaft that's shot
Hath not yet lighted, and our safest way
Is to avoid the aim. Therefore, to horse;
And let us not be dainty of leave-taking,
But shift away: there's warrant in that theft
Which steals itself when there's no mercy left. [*Exeunt.*

SCENE IV. *Outside Macbeth's castle.*

Enter ROSS *and an* old Man.

Old Man. Threescore and ten I can remember well:
Within the volume of which time I have seen
Hours dreadful and things strange; but this sore night
Hath trifled former knowings.

Ross. Ah, good father,
Thou seest, the heavens, as troubled with man's act
Threaten his bloody stage: by the clock 'tis day,

And yet dark night strangles the travelling lamp:
Is't night's predominance, or the day's shame,
That darkness does the face of earth entomb,
When living light should kiss it?

Old Man. 'Tis unnatural,
Even like the deed that's done. On Tuesday last,
A falcon, towering in her pride of place,
Was by a mousing owl hawk'd at and kill'd.

Ross. And Duncan's horses—a thing most strange and certain—
Beauteous and swift, the minions of their race,
Turn'd wild in nature, broke their stalls, flung out,
Contending 'gainst obedience, as they would make
War with mankind.

Old Man. 'Tis said they eat each other.

Ross. They did so, to the amazement of mine eyes
That look'd upon't.

Enter MACDUFF.

Here comes the good Macduff.
How goes the world, sir, now?

Macduff. Why, see you not?

Ross. Is't known who did this more than bloody deed?

Macduff. Those that Macbeth hath slain.

Ross. Alas, the day!
What good could they pretend?

Macduff. They were suborn'd:
Malcolm and Donalbain, the king's two sons,
Are stol'n away and fled, which puts upon them
Suspicion of the deed.

Ross. 'Gainst nature still:
Thriftless ambition, that wilt ravin up
Thine own life's means! Then 'tis most like
The sovereignty will fall upon Macbeth.

Macduff. He is already named, and gone to Scone
To be invested.

Ross. Where is Duncan's body?

Macduff. Carried to Colme-kill,
The sacred storehouse of his predecessors
And guardian of their bones.

Ross. Will you to Scone?

Macduff. No, cousin, I'll to Fife.

Ross. Well, I will thither.

Macduff. Well, may you see things well done there: adieu!
Lest our old robes sit easier than our new!

Ross. Farewell, father.

Old Man. God's benison go with you, and with those
That would make good of bad, and friends of foes!

[*Exeunt.*

ACT III.

SCENE I. *Forres. The palace.*

Enter BANQUO.

Banquo. Thou hast it now: king, Cawdor, Glamis, all,
As the weird women promised, and, I fear,
Thou play'dst most foully for't: yet it was said
It should not stand in thy posterity,
But that myself should be the root and father
Of many kings. If there come truth from them—
As upon thee, Macbeth, their speeches shine—
Why, by the verities on thee made good,
May they not be my oracles as well
And set me up in hope? But hush! no more.

Sennet sounded. Enter MACBETH, *as king*; LADY MACBETH, *as queen*; LENNOX, ROSS, Lords, Ladies, *and* Attendants.

Macbeth. Here's our chief guest.

Lady Macbeth. If he had been forgotten,
It had been as a gap in our great feast,
And all-thing unbecoming.

Macbeth. To-night we hold a solemn supper, sir,
And I'll request your presence.

Banquo. Let your highness
Command upon me; to the which my duties
Are with a most indissoluble tie
For ever knit.

Macbeth. Ride you this afternoon?

Banquo. Ay, my good lord.

Macbeth. We should have else desired your good advice,
Which still hath been both grave and prosperous,
In this day's council; but we'll take to-morrow.
Is't far you ride?

Banquo. As far, my lord, as will fill up the time
'Twixt this and supper: go not my horse the better,
I must become a borrower of the night
For a dark hour or twain.

Macbeth. Fail not our feast.

Banquo. My lord, I will not.

Macbeth. We hear our bloody cousins are bestow'd
In England and in Ireland, not confessing
Their cruel parricide, filling their hearers
With strange invention: but of that to-morrow,
When therewithal we shall have cause of state
Craving us jointly. Hie you to horse: adieu,
Till you return at night. Goes Fleance with you?

Banquo. Ay, my good lord: our time does call upon 's.

Macbeth. I wish your horses swift and sure of foot;
And so I do commend you to their backs.
Farewell. [*Exit Banquo.*
Let every man be master of his time
Till seven at night: to make society
The sweeter welcome, we will keep ourself
Till supper-time alone: while then, God be with you!
[*Exeunt all but Macbeth and an Attendant.*
Sirrah, a word with you: attend those men
Our pleasure?

Attendant. They are, my lord, without the palace gate.

Macbeth. Bring them before us. [*Exit Attendant.*

To be thus is nothing;
But to be safely thus. Our fears in Banquo
Stick deep; and in his royalty of nature
Reigns that which would be fear'd: 'tis much he dares,
And, to that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To act in safety. There is none but he
Whose being I do fear: and under him
My Genius is rebuked, as it is said
Mark Antony's was by Cæsar. He chid the sisters,
When first they put the name of king upon me,
And bade them speak to him: then prophet-like
They hail'd him father to a line of kings:
Upon my head they placed a fruitless crown,
And put a barren sceptre in my gripe,
Thence to be wrench'd with an unlineal hand,
No son of mine succeeding. If't be so,
For Banquo's issue have I filed my mind;
For them the gracious Duncan have I murder'd;
Put rancours in the vessel of my peace
Only for them; and mine eternal jewel
Given to the common enemy of man,
To make them kings, the seed of Banquo kings:
Rather than so, come, fate, into the list,
And champion me to the utterance! Who's there?

Re-enter Attendant, *with two* Murderers.

Now go to the door, and stay there till we call.

[*Exit Attendant.*

Was it not yesterday we spoke together?

First Murderer. It was, so please your highness.

Macbeth. Well then, now
Have you consider'd of my speeches? Know
That it was he in the times past which held you

So under fortune, which you thought had been
Our innocent self: this I made good to you
In our last conference, pass'd in probation with you,
How you were borne in hand, how eross'd, the instruments,
Who wrought with them, and all things else that might
To half a soul and to a notion crazed
Say 'Thus did Banquo.'

First Murderer. You made it known to us.

Macbeth. I did so, and went further, which is now
Our point of second meeting. Do you find
Your patience so predominant in your nature
That you can let this go? Are you so gospell'd
To pray for this good man and for his issue,
Whose heavy hand hath bow'd you to the grave
And beggar'd yours for ever?

First Murderer. We are men, my liege.

Macbeth. Ay, in the catalogue ye go for men;
As hounds and greyhounds, mongrels, spaniels, curs,
Shoughs, water-rugs and demi-wolves, are elept
All by the name of dogs: the valued file
Distinguishes the swift, the slow, the subtle,
The housekeeper, the hunter, every one
Aceording to the gift which bounteous nature
Hath in him closed, whereby he does receive
Particular addition, from the bill
That writes them all alike: and so of men.
Now if you have a station in the file,
Not i' the worst rank of manhood, say't;
And I will put that business in your bosoms
Whose exeution takes your enemy off,
Grapples you to the heart and love of us,
Who wear our health but sickly in his life,
Which in his death were perfect.

Second Murderer. I am one, my liege,
Whom the vile blows and buffets of the world
Have so incensed that I am reckless what
I do to spite the world.

First Murderer. And I another
So weary with disasters, tugg'd with fortune,
That I would set my life on any chance,
To mend it or be rid on 't.

Macbeth. Both of you
Know Banquo was your enemy.

Both Murderers. True, my lord.

Macbeth. So is he mine, and in such bloody distance
That every minute of his being thrusts
Against my near'st of life: and though I could
With barefaced power sweep him from my sight
And bid my will avouch it, yet I must not,
For certain friends that are both his and mine,
Whose loves I may not drop, but wail his fall
Who I myself struck down: and thence it is,
That I to your assistance do make love,
Masking the business from the common eye
For sundry weighty reasons.

Second Murderer. We shall, my lord,
Perform what you command us.

First Murderer. Though our lives—

Macbeth. Your spirits shine through you. Within this hour at most
I will advise you where to plant yourselves,
Acquaint you with the perfect spy o' the time,
The moment on 't; for 't must be done to-night,
And something from the palace; always thought
That I require a clearness: and with him—
To leave no rubs nor botches in the work—
Fleance his son, that keeps him company,
Whose absence is no less material to me
Than is his father's, must embrace the fate
Of that dark hour. Resolve yourselves apart:
I'll come to you anon.

Both Murderers. We are resolved, my lord.

Macbeth. I'll call upon you straight: abide within.
[*Exeunt Murderers.*

It is concluded: Banquo, thy soul's flight,
If it find heaven, must find it out to-night. [*Exit.*

SCENE II. *The palace.*

Enter LADY MACBETH *and a* Servant.

Lady Macbeth. Is Banquo gone from court?

Servant. Ay, madam, but returns again to-night.

Lady Macbeth. Say to the king, I would attend his leisure
For a few words.

Servant. Madam, I will. [*Exit.*

Lady Macbeth. Nought's had, all's spent,
Where our desire is got without content:
'Tis safer to be that which we destroy
Than by destruction dwell in doubtful joy.

Enter MACBETH.

How now, my lord! why do you keep alone,
Of sorriest fancies your companions making;
Using those thoughts which should indeed have died
With them they think on? Things without all remedy
Should be without regard: what's done is done.

Macbeth. We have scotch'd the snake, not kill'd it:
She'll close and be herself, whilst our poor malice
Remains in danger of her former tooth.
But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams
That shake us nightly; better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave;
After life's fitful fever he sleeps well;
Treason has done his worst: nor steel, nor poison,
Malice domestic, foreign levy, nothing,
Can touch him further.

Lady Macbeth. Come on;
Gentle my lord, sleek o'er your rugged looks:
Be bright and jovial among your guests to-night.

Macbeth. So shall I, love; and so, I pray, be you:
Let your remembrance apply to Banquo;
Present him eminence, both with eye and tongue:
Unsafe the while, that we
Must lave our honours in these flattering streams,
And make our faces visards to our hearts,
Disguising what they are.

Lady Macbeth. You must leave this.

Macbeth. O, full of scorpions is my mind, dear wife!
Thou know'st that Banquo, and his Fleance, lives.

Lady Macbeth. But in them nature's copy 's not eterne.

Macbeth. There 's comfort yet; they are assailable;
Then be thou jocund: ere the bat hath flown
His cloister'd flight, ere to black Hecate's summons
The shard-borne beetle with his drowsy hums
Hath rung night's yawning peal, there shall be done
A deed of dreadful note.

Lady Macbeth. What's to be done?

Macbeth. Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed. Come, seeling night,
Scarf up the tender eye of pitiful day,
And with thy bloody and invisible hand
Cancel and tear to pieces that great bond
Which keeps me pale! Light thickens, and the crow
Makes wing to the rooky wood:
Good things of day begin to droop and drowse;
Whiles night's black agents to their preys do rouse.
Thou marvell'st at my words: but hold thee still:
Things bad begun make strong themselves by ill.
So, prithee, go with me. [*Exeunt.*

SCENE III. *A park near the palace.*

Enter three Murderers.

First Murd. But who did bid thee join with us?
Third Murderer. Maebeth.
Sec. Murd. He needs not our mistrust, sinee he delivers
Our offiees and what we have to do
To the direction just.
First Murderer. Then stand with us.
The west yet glimmers with some streaks of day:
Now spurs the lated traveller apace
To gain the timely inn, and near approaehes
The subjeet of our wateh.
Third Murderer. Hark! I hear horses.
Banquo. [*Within.*] Give us a light there, ho!
Second Murderer. Then 'tis he: the rest
That are within the note of expeetation
Already are i' the eourt.
First Murderer. His horses go about.
Third Murderer. Almost a mile: but he does usually,
So all men do, from henee to the palaee gate
Make it their walk.
Second Murderer. A light, a light!

Enter BANQUO, *and* FLEANCE *with a torch.*

Third Murderer. 'Tis he.
First Murderer. Stand to 't.
Banquo. It will be rain to night.
First Murderer. Let it eome down.
[*They set upon Banquo.*
Banquo. O, treaehery! Fly, good Fleance, fly, fly, fly!
Thou mayst revenge. O slave! [*Dies. Fleance escapes.*
Third Murderer. Who did strike out the light?
First Murderer. Was't not the way?

Third Murd. There 's but one down; the son is fled.

Second Murderer. We have lost
Best half of our affair.

First Murd. Well, let 's away, and say how much is done.

[*Exeunt.*

SCENE IV. *Hall in the palace.*

A banquet prepared. *Enter* MACBETH, LADY MACBETH, ROSS, LENNOX, Lords, *and* Attendants.

Macbeth. You know your own degrees; sit down: at first
And last the hearty welcome.

Lords. Thanks to your majesty.

Macbeth. Ourself will mingle with society
And play the humble host.
Our hostess keeps her state, but in best time
We will require her welcome.

Lady Macbeth. Pronounce it for me, sir, to all our friends;
For my heart speaks they are welcome.

First Murderer *appears at the door.*

Macbeth. See, they encounter thee with their hearts' thanks.
Both sides are even: here I'll sit i' the midst:
Be large in mirth; anon we'll drink a measure
The table round. [*Approaching the door.*] There 's blood upon thy face.

Murderer. 'Tis Banquo's then.

Macbeth. 'Tis better thee without than he within.
Is he dispatch'd?

Murderer. My lord, his throat is cut; that I did for him.

Macb. Thou art the best o' the cut-throats: yet he 's good
That did the like for Fleance: if thou didst it,
Thou art the nonpareil.

Murderer. Most royal sir,
Fleance is 'scaped.

Macbeth. [*Aside.*] Then comes my fit again: I had else been
Whole as the marble, founded as the rock, [perfect,
As broad and general as the easing air:
But now I am cabin'd, cribb'd, confined, bound in
To saucy doubts and fears.—But Banquo's safe?

Murderer. Ay, my good lord: safe in a ditch he bides,
With twenty trenched gashes on his head.
The least a death to nature.

Macbeth. Thanks for that.
[*Aside.*] There the grown serpent lies; the worm that's fled
Hath nature that in time will venom breed,
No teeth for the present.—Get thee gone: to-morrow
We'll hear ourselves again. [*Exit Murderer.*

Lady Macbeth. My royal lord,
You do not give the cheer; the feast is sold
That is not often vouch'd, while 'tis a-making,
'Tis given with welcome: to feed were best at home;
From thence the sauce to meat is ceremony;
Meeting were bare without it.

Macbeth. Sweet remembrancer!
Now good digestion wait on appetite,
And health on both!

Lennox. May't please your highness sit.
[*The Ghost of Banquo enters, and sits in Macbeth's place.*

Macbeth. Here had we now our country's honour roof'd,
Were the graced person of our Banquo present;
Who may I rather challenge for unkindness
Than pity for mischance!

Ross. His absence, sir,
Lays blame upon his promise. Please't your highness
To grace us with your royal company.

Macbeth. The table's full.

Lennox. Here is a place reserved, sir.

Macbeth. Where?

Lennox. Here, my good lord. What is't that moves your highness?

Macbeth. Which of you have done this?

Lords. What, my good lord?

Macbeth. Thou canst not say I did it: never shake
Thy gory locks at me.

Ross. Gentlemen, rise: his highness is not well.

Lady Macbeth. Sit, worthy friends: my lord is often thus,
And hath been from his youth: pray you, keep seat;
The fit is momentary; upon a thought
He will again be well: if much you note him,
You shall offend him and extend his passion:
Feed, and regard him not. Are you a man?

Macbeth. Ay, and a bold one, that dare look on that
Which might appal the devil.

Lady Macbeth. O proper stuff!
This is the very painting of your fear:
This is the air-drawn dagger which, you said,
Led you to Duncan. O, these flaws and starts,
Impostors to true fear, would well become
A woman's story at a winter's fire,
Authorized by her grandam. Shame itself!
Why do you make such faces? When all's done,
You look but on a stool.

Macb. Prithee, see there! behold! look! lo! how say you?
Why, what care I? If thou canst nod, speak too.
If charnel-houses and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites. [*Ghost vanishes.*

Lady Macbeth. What, quite unmann'd in folly?

Macbeth. If I stand here, I saw him.

Lady Macbeth. Fie, for shame!

Macbeth. Blood hath been shed ere now, i' the olden time,
Ere humane statute purged the gentle weal;
Ay, and since too, murders have been perform'd
Too terrible for the ear: the time has been,
That, when the brains were out, the man would die,
And there an end; but now they rise again,

With twenty mortal murders on their crowns,
And push us from our stools: this is more strange
Than such a murder is.

Lady Macbeth. My worthy lord,
Your noble friends do lack you.

Macbeth. I do forget.
Do not muse at me, my most worthy friends;
I have a strange infirmity, which is nothing
To those that know me. Come, love and health to all;
Then I'll sit down. Give me some wine, fill full.
I drink to the general joy o' the whole table,
And to our dear friend Banquo, whom we miss;
Would he were here! to all and him we thirst,
And all to all.

Lords. Our duties, and the pledge.

Re-enter Ghost.

Macb. Avaunt! and quit my sight! let the earth hide thee!
Thy bones are marrowless, thy blood is cold;
Thou hast no speculation in those eyes
Which thou dost glare with.

Lady Macbeth. Think of this, good peers,
But as a thing of custom: 'tis no other;
Only it spoils the pleasure of the time.

Macbeth. What man dare, I dare:
Approach thou like the rugged Russian bear,
The arm'd rhinoceros, or the Hyrcan tiger;
Take any shape but that, and my firm nerves
Shall never tremble: or be alive again,
And dare me to the desert with thy sword;
If trembling I inhabit then, protest me
The baby of a girl. Hence, horrible shadow!
Unreal mockery, hence! [*Ghost vanishes.*
Why, so: being gone,
I am a man again. Pray you, sit still.

Lady Macbeth. You have displaced the mirth, broke the good meeting,
With most admired disorder.

Macbeth. Can such things be,
And overcome us like a summer's cloud,
Without our special wonder? You make me strange
Even to the disposition that I owe,
When now I think you can behold such sights,
And keep the natural ruby of your cheeks,
When mine is blanch'd with fear.

Ross. What sights, my lord?

Lady M. I pray you, speak not; he grows worse and worse;
Question enrages him. At once, good night:
Stand not upon the order of your going,
But go at once.

Lennox. Good night; and better health
Attend his majesty!

Lady Macbeth. A kind good night to all!

[*Exeunt all but Macbeth and Lady Macbeth.*

Macbeth. It will have blood: they say blood will have blood:
Stones have been known to move and trees to speak;
Augures and understood relations have
By maggot-pies and choughs and rooks brought forth
The secret'st man of blood. What is the night?

Lady M. Almost at odds with morning, which is which.

Macbeth. How say'st thou, that Macduff denies his person
At our great bidding?

Lady Macbeth. Did you send to him, sir?

Macbeth. I hear it by the way, but I will send:
There 's not a one of them but in his house
I keep a servant fee'd. I will to-morrow,
And betimes I will, to the weird sisters:
More shall they speak, for now I am bent to know,
By the worst means, the worst. For mine own good
All causes shall give way: I am in blood
Stepp'd in so far that, should I wade no more,
Returning were as tedious as go o'er:
Strange things I have in head that will to hand,
Which must be acted ere they may be scann'd.

MICROCOPY RESOLUTION TEST CHART

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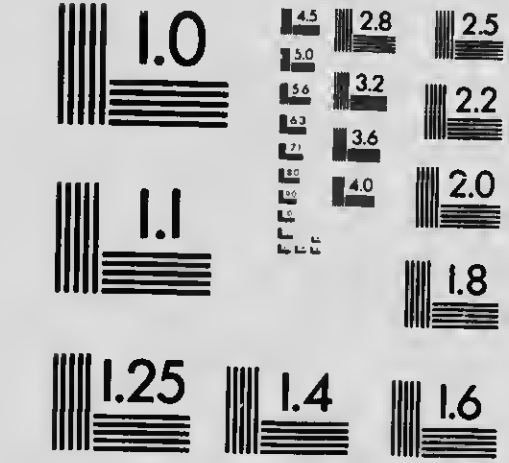

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Lady Macbeth. You lack the season of all natures, sleep.

Macbeth. Come, we 'll to sleep. My strange and self-abuse
Is the initiate fear that wants hard use:
We are yet but young in deed. [*Exeunt.*

SCENE V. *A heath.*

Thunder. Enter the three Witches, *meeting* HECATE.

First Witch. Why, how now, Hecate! you look angerly.

Hecate. Have I not reason, beldams as you are,
Saucy and overbold? How did you dare
To trade and traffic with Macbeth
In riddles and affairs of death;
And I, the mistress of your charms,
The close contriver of all harms,
Was never call'd to bear my part,
Or show the glory of our art?
And, which is worse, all you have done
Hath been but for a wayward son,
Spiteful and wrathful; who, as others do,
Loves for his own ends, not for you.
But make amends now: get you gone,
And at the pit of Acheron
Meet me i' the morning: thither he
Will come to know his destiny:
Your vessels and your spells provide,
Your charms and every thing beside.
I am for the air; this night I 'll spend
Unto a dismal and a fatal end:
Great business must be wrought ere noon:
Upon the corner of the moon
There hangs a vaporous drop profound;
I 'll catch it ere it come to ground:
And that, distill'd by magic sleights,
Shall raise such artificial sprites
As by the strength of their illusion
Shall draw him on to his confusion:

He shall spurn fate, scorn death, and bear
His hopes 'bove wisdom, grace and fear:
And you all know security
Is mortals' chiefest enemy.

[*Music and a song within:* 'Come away, come away,' &c.

Hark! I am call'd; my little spirit, see,
Sits in a foggy cloud, and stays for me. [*Exit.*

First Witch. Come, let 's make haste; she 'll soon be back again. [*Exeunt.*

SCENE VI. *Forres. The palace.*

Enter LENNOX *and another* Lord.

Lennox. My former speeches have but hit your thoughts,
Which can interpret farther: only I say
Things have been strangely borne. The gracious Duncan
Was pitied of Macbeth: marry, he was dead:
And the right-valiant Banquo walk'd too late,
Whom, you may say, if 't please you, Fleance kill'd,
For Fleance fled: men must not walk too late.
Who cannot want the thought, how monstrous
It was for Malcolm and for Donalbain
To kill their gracious father? damned fact!
How it did grieve Macbeth! did he not straight
In pious rage the two delinquents tear,
That were the slaves of drink and thralls of sleep?
Was not that nobly done? Ay, and wisely too;
For 'twould have anger'd any heart alive
To hear the men deny 't. So that, I say,
He has borne all things well: and I do think
That had he Duncan's sons under his key—
As, an't please heaven, he shall not—they should find
What 'twere to kill a father; so should Fleance.
But, peace! for from broad words and 'cause he fail'd
His presence at the tyrant's feast, I hear
Macduff lives in disgrace: sir, can you tell
Where he bestows himself?

Lord. The son of Duncan,
From whom this tyrant holds the due of birth,
Lives in the English court, and is received
Of the most pious Edward with such grace
That the malevolence of fortune nothing
Takes from his high respect: thither Macduff
Is gone to pray the holy king, upon his aid
To wake Northumberland and warlike Siward;
That by help of these, with Him above
To ratify the work, we may again
Give to our tables meat, sleep to our nights,
Free from our feasts and banquets bloody knives,
Do faithful homage and receive free honours:
All which we pine for now: and this report
Hath so exasperate the king that he
Prepares for some attempt of war.

Lennox. Sent he to Macduff?

Lord. He did: and with an absolute 'Sir, not I,'
The cloudy messenger turns me his back,
And hums, as who should say 'You'll rue the time
That clogs me with this answer.'

Lennox. And that well might
Advise him to a caution, to hold what distance
His wisdom can provide. Some holy angel
Fly to the court of England and unfold
His message ere he come, that a swift blessing
May soon return to this our suffering country
Under a hand accursed!

Lord. I'll send my prayers with him.

[*Exeunt.*

ACT IV.

SCENE I. *A cavern. In the middle, a boiling cauldron.*

Thunder. Enter the three Witches.

First Witch. Thrice the brinded cat hath mew'd.
Second Witch. Thrice and once the hedge-pig whined.
Third Witch. Harpier cries 'Tis time, 'tis time.'
First Witch. Round about the cauldron go;
In the poison'd entrails throw.
Toad, that under cold stone
Days and nights has thirty one
Swelter'd venom sleeping got,
Boil thou first i' the charmed pot.
All. Double, double toil and trouble;
Fire burn and cauldron bubble.
Second Witch. Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork and blind-worm's sting,
Lizard's leg and howlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.
All. Double, double toil and trouble;
Fire burn and cauldron bubble.
Third Witch. Scale of dragon, tooth of wolf,
Witches' mummy, maw and gulf
Of the ravin'd salt-sea shark,
Root of hemlock digg'd i' the dark,
Liver of blaspheming Jew,
Gall of goat, and slips of yew
Sliver'd in the moon's eclipse,
Nose of Turk and Tartar's lips,
Finger of birth-strangled babe
Ditch-deliver'd by a drab,
Make the gruel thick and slab:

Add thereto a tiger's chaudron,
For the ingredients of our cauldron.

All. Double, double toil and trouble;
Fire burn and cauldron bubble.

Second Witch. Cool it with a baboon's blood,
Then the charm is firm and good.

Enter HECATE *to the other three Witches.*

Hecate. O, well done! I commend your pains;
And every one shall share i' the gains:
And now about the cauldron sing,
Like elves and fairies in a ring,
Enchanting all that you put in.

[*Music and a song*: 'Black spirits,' &c. *Hecate retires.*

Second Witch. By the pricking of my thumbs,
Something wicked this way comes.
Open, locks,
Whoever knocks!

Enter MACBETH.

Macbeth. How now, you secret, black, and midnight hags!
What is't you do?

All. A deed without a name.

Macbeth. I conjure you, by that which you profess,
Howe'er you come to know it, answer me:
Though you untie the winds and let them fight
Against the churches; though the yesty waves
Confound and swallow navigation up;
Though bladed corn be lodged and trees blown down;
Though castles topple on their warders' heads;
Though palaces and pyramids do slope
Their heads to their foundations; though the treasure
Of nature's germens tumble all together,
Even till destruction sicken; answer me
To what I ask you.

First Witch. Speak.

Second Witch. Demand.

Third Witch. We 'll answer.

First W. Say, if thou'dst rather hear it from our mouths,
Or from our masters?

Macbeth. Call 'em; let me see 'em.

First Witch. Pour in sow's blood, that hath eaten
Her nine farrow; grease that 's sweaten
From the murderer's gibbet throw
Into the flame.

All. Come, high or low;
Thyself and office deftly show!

Thunder. *First* Apparition: *an armed Head.*

Macbeth. Tell me, thou unknown power,—

First Witch. He knows thy thought:
Hear his speech, but say thou nought.

First App. Macbeth! Macbeth! Macbeth! beware Macduff;
Beware the thane of Fife. Dismiss me: enough. [*Descends.*

Macbeth. Whate'er thou art, for thy good caution thanks;
Thou hast harp'd my fear aright: but one word more,—

First Witch. He will not be commanded: here 's another,
More potent than the first.

Thunder. *Second* Apparition: *a bloody Child.*

Second Apparition. Macbeth! Macbeth! Macbeth!

Macbeth. Had I three ears, I 'ld hear thee.

Second App. Be bloody, bold, and resolute; laugh to scorn
The power of man, for none of woman born
Shall harm Macbeth. [*Descends.*

Macbeth. Then live, Macduff: what need I fear of thee?
But yet I'll make assurance double sure,
And take a bond of fate: thou shalt not live;
That I may tell pale-hearted fear it lies,
And sleep in spite of thunder.

Thunder. *Third* Apparition: *a Child crowned, with a tree in his hand.*

What is this,
That rises like the issue of a king,

And wears upon his baby-brow the round
And top of sovereignty?

All. Listen, but speak not to 't.

Third App. Be lion-mettled, proud, and take no care
Who chafes, who frets, or where conspirers are:
Macbeth shall never vanquish'd be until
Great Birnam wood to high Dunsinane hill
Shall come against him. [*Descends.*

Macbeth. That will never be:
Who can impress the forest, bid the tree
Unfix his earth-bound root? Sweet bodements! good!
Rebellion's head, rise never, till the wood
Of Birnam rise, and our high-placed Macbeth
Shall live the lease of nature, pay his breath
To time and mortal custom. Yet my heart
Throbs to know one thing: tell me, if your art
Can tell so much: shall Banquo's issue ever
Reign in this kingdom?

All. Seek to know no more.

Macbeth. I will be satisfied: deny me this,
And an eternal curse fall on you! Let me know.
Why sinks that cauldron? and what noise is this?
[*Hautboys.*

First Witch. Show!

Second Witch. Show!

Third Witch. Show!

All. Show his eyes, and grieve his heart;
Come like shadows, so depart!

A show of eight Kings, *the last with a glass in his hand; Banquo's Ghost following.*

Macbeth. Thou art too like the spirit of Banquo; down!
Thy crown does sear mine eye-balls. And thy hair,
Thou other gold-bound brow, is like the first.
A third is like the former. Filthy hags!
Why do you show me this? A fourth! Start, eyes!

What, will the line stretch out to the crack of doom?
Another yet! A seventh! I'll see no more:
And yet the eighth appears, who bears a glass
Which shows me many more; and some I see
That two-fold balls and treble sceptres carry:
Horrible sight! Now I see 'tis true;
For the blood-bolter'd Banquo smiles upon me,
And points at them for his. [*Apparitions vanish.*
What, is this so?

First Witch. Ay, sir, all this is so: but why
Stands Macbeth thus amazedly?
Come, sisters, cheer we up his sprites,
And show the best of our delights:
I'll charm the air to give a sound,
While you perform your antic round,
That this great king may kindly say,
Our duties did his welcome pay.

[*Music. The Witches dance, and then vanish, with Hecate.*

Macbeth. Where are they? Gone? Let this pernicious hour
Stand aye accursed in the calendar!
Come in, without there!

Enter LENNOX.

Lennox. What's your grace's will?

Macbeth. Saw you the weird sisters?

Lennox. No my lord.

Macbeth. Came they not by you?

Lennox. No indeed, my lord.

Macbeth. Infected be the air whereon they ride;
And damn'd all those that trust them! I did hear
The galloping of horse: who was't came by?

Lennox. 'Tis two or three, my lord, that bring you word
Macduff is fled to England.

Macbeth. Fled to England!

Lennox. Ay, my good lord.

Macbeth. [*Aside.*] Time, thou anticipatest my dread exploits:
The flighty purpose never is o'ertook
Unless the deed go with it: from this moment
The very firstlings of my heart shall be
The firstlings of my hand. And even now,
To crown my thoughts with acts, be it thought and done:
The castle of Macduff I will surprise;
Seize upon Fife; give to the edge o' the sword
His wife, his babes, and all unfortunate souls
That trace him in his line. No boasting like a fool;
This deed I'll do before this purpose cool.
But no more sights!—Where are these gentlemen?
Come, bring me where they are. [*Exeunt.*

SCENE II. *Fife. Macduff's castle.*

Enter LADY MACDUFF, *her* SON, *and* ROSS.

Lady Macduff. What had he done, to make him fly the land?

Ross. You must have patience, madam.

Lady Macduff. He had none:
His flight was madness: when our actions do not,
Our fears do make us traitors.

Ross. You know not
Whether it was his wisdom or his fear.

Lady Macduff. Wisdom! to leave his wife, to leave his babes,
His mansion and his titles in a place
From whence himself does fly? He loves us not;
He wants the natural touch: for the poor wren,
The most diminutive of birds, will fight,
Her young ones in her nest, against the owl.
All is the fear and nothing is the love;
As little is the wisdom, where the flight
So runs against all reason.

Ross. My dearest coz,
I pray you, school yourself: but for your husband,
He is noble, wise, judicious, and best knows

The fits o' the season. I dare not speak much further:
But cruel are the times, when we are traitors
And do not know ourselves; when we hold rumour
From what we fear, yet know not what we fear,
But float upon a wild and violent sea
Each way and move. I take my leave of you:
Shall not be long but I'll be here again:
Things at the worst will cease, or else climb upward
To what they were before. My pretty cousin,
Blessing upon you!

Lady Macduff. Father'd he is, and yet he's fatherless.

Ross. I am so much a fool, should I stay longer,
It would be my disgrace and your discomfort:
I take my leave at once. [*Exit.*

Lady Macduff. Sirrah, your father's dead:
And what will you do now? How will you live?

Son. As birds do, mother.

Lady Macduff. What, with worms and flies?

Son. With what I get, I mean; and so do they.

Lady M. Poor bird! thou'ldst never fear the net nor lime,
The pitfall nor the gin.

Son. Why should I, mother? Poor birds they are not set for.
My father is not dead, for all your saying.

Lady M. Yes, he is dead: how wilt thou do for a father?

Son. Nay, how will you do for a husband?

Lady Macduff. Why, I can buy me twenty at any market.

Son. Then you'll buy 'em to sell again.

Lady M. Thou speak'st with all thy wit, and yet, i' faith,
With wit enough for thee.

Son. Was my father a traitor, mother?

Lady Macduff. Ay, that he was.

Son. What is a traitor?

Lady Macduff. Why, one that swears and lies.

Son. And be all traitors that do so?

Lady Macduff. Every one that does so is a traitor, and must be hanged.

Son. And must they all be hanged that swear and lie?

Lady Macduff. Every one.

Son. Who must hang them?

Lady Macduff. Why, the honest men.

Son. Then the liars and swearers are fools, for there are liars and swearers enow to beat the honest men and hang up them.

Lady Macduff. Now, God help thee, poor monkey! But how wilt thou do for a father?

Son. If he were dead, you'ld weep for him: if you would not, it were a good sign that I should quickly have a new father.

Lady Macduff. Poor prattler, how thou talk'st!

Enter a Messenger.

Messenger. Bless you, fair dame! I am not to you known,
Though in your state of honour I am perfect.
I doubt some danger does approach you nearly:
If you will take a homely man's advice,
Be not found here; hence, with your little ones.
To fright you thus, methinks I am too savage;
To do worse to you were fell cruelty,
Which is too nigh your person. Heaven preserve you!
I dare abide no longer. [*Exit.*

Lady Macduff. Whither should I fly?
I have done no harm. But I remember now
I am in this earthly world, where to do harm
Is often laudable, to do good sometime
Accounted dangerous folly: why then, alas,
Do I put up that womanly defence,
To say I have done no harm?

Enter Murderers.

What are these faces?

First Murderer. Where is your husband?

Lady Macduff. I hope, in no place so unsanctified
Where such as thou mayst find him.

First Murderer. He's a traitor.

Son. Thou liest, thou shag-hair'd villain!

First Murderer. What, you egg!
[*Stabbing him.*
Young fry of treachery

Son. He has kill'd me, mother:
Run away, I pray you! [*Dies.*

[*Exit Lady Macduff, crying* 'Murder!'
Exeunt Murderers, following her.

SCENE III. *England. Before the King's palace.*

Enter MALCOLM *and* MACDUFF.

Malcolm. Let us seek out some desolate shade, and there
Weep our sad bosoms empty.

Macduff. Let us rather
Hold fast the mortal sword, and like good men
Bestride our down-fall'n birthdom: each new morn
New widows howl, new orphans cry, new sorrows
Strike heaven on the face, that it resounds
As if it felt with Scotland and yell'd out
Like syllable of dolour.

Malcolm. What I believe, I'll wail,
What know, believe; and what I can redress,
As I shall find the time to friend, I will.
What you have spoke, it may be so perchance.
This tyrant, whose sole name blisters our tongues,
Was once thought honest: you have loved him well;
He hath not touch'd you yet. I am young; but something
You may deserve of him through me, and wisdom
To offer up a weak poor innocent lamb
To appease an angry god.

Macduff. I am not treacherous.

Malcolm. But Macbeth is.
A good and virtuous nature may recoil
In an imperial charge. But I shall crave your pardon;
That which you are my thoughts cannot transpose:
Angels are bright still, though the brightest fell:
Though all things foul would wear the brows of grace,
Yet grace must still look so.

Macduff. I have lost my hopes.

Malcolm. Perchance even there where I did find my doubts.
Why in that rawness left you wife and child,
Those precious motives, those strong knots of love,
Without leave-taking? I pray you,
Let not my jealousies be your dishonours,
But mine own safeties. You may be rightly just,
Whatever I shall think.

Macduff. Bleed, bleed, poor country!
Great tyranny! lay thou thy basis sure,
For goodness dare not check thee: wear thou thy wrongs;
The title is affeer'd. Fare thee well, lord:
I would not be the villain that thou think'st
For the whole space that's in the tyrant's grasp,
And the rich East to boot.

Malcolm. Be not offended:
I speak not as in absolute fear of you.
I think our country sinks beneath the yoke;
It weeps, it bleeds, and each new day a gash
Is added to her wounds: I think withal
There would be hands uplifted in my right;
And here from gracious England have I offer
Of goodly thousands: but for all this.
When I shall tread upon the tyrant's head,
Or wear it on my sword, yet my poor country
Shall have more vices than it had before,
More suffer and more sundry ways than ever,
By him that shall succeed.

Macduff. What should he be?

Malcolm. It is myself I mean: in whom I know
All the particulars of vice so grafted
That, when they shall be open'd, black Macbeth
Will seem as pure as snow, and the poor state
Esteem him as a lamb, being compared
With my confineless harms.

Macduff. Not in the legions
Of horrid hell can come a devil more damn'd
In evils to top Macbeth.

Malcolm. I grant him bloody,
Luxurious, avaricious, false, deceitful,
Sudden, malicious, smacking of every sin
That has a name: but there's no bottom, none,
In my voluptuousness: your wives, your daughters,
Your matrons and your maids, could not fill up
The cistern of my lust, and my desire
All continent impediments would o'erbear
That did oppose my will: better Macbeth
Than such an one to reign.

Macduff. Boundless intemperance
In nature is a tyranny; it hath been
The untimely emptying of the happy throne
And fall of many kings. But fear not yet
To take upon you what is yours: you may
Convey your pleasures in a spacious plenty,
And yet seem cold, the time you may so hoodwink:
We have willing dames enough; there cannot be
That vulture in you, to devour so many
As will to greatness dedicate themselves,
Finding it so inclined.

Malcolm. With this there grows
In my most ill-composed affection such
A stanchless avarice that, were I king,
I should cut off the nobles for their lands,
Desire his jewels and this other's house:
And my more-having would be as a sauce
To make me hunger more, that I should forge

Quarrels unjust against the good and loyal,
Destroying them for wealth.

Macduff. This avarice
Sticks deeper, grows with more pernicious root
Than summer-seeming lust, and it hath been
The sword of our slain kings: yet do not fear;
Scotland hath foisons to fill up your will,
Of your mere own: all these are portable,
With other graces weigh'd.

Malcolm. But I have none: the king-becoming graces,
As justice, verity, temperance, stableness,
Bounty, perseverance, mercy, lowliness,
Devotion, patience, courage, fortitude,
I have no relish of them, but abound
In the division of each several crime,
Acting it many ways. Nay, had I power, I should
Pour the sweet milk of concord into hell,
Uproar the universal peace, confound
All unity on earth.

Macduff. O Scotland, Scotland!

Malcolm. If such a one be fit to govern, speak:
I am as I have spoken.

Macduff. Fit to govern!
No, not to live. O nation miserable,
With an untitled tyrant bloody-scepter'd,
When shalt thou see thy wholesome days again,
Since that the truest issue of thy throne
By his own interdiction stands accursed,
And does blaspheme his breed? Thy royal father
Was a most sainted king: the queen that bore thee,
Oftener upon her knees than on her feet,
Died every day she lived. Fare thee well!
These evils thou repeat'st upon thyself
Have banish'd me from Scotland. O my breast,
Thy hope ends here!

Malcolm. Macduff, this noble passion,
Child of integrity, hath from my soul

Wiped the black scruples, reconciled my thoughts
To thy good truth and honour. Devilish Macbeth
By many of these trains hath sought to win me
Into his power, and modest wisdom plucks me
From over-credulous haste: but God above
Deal between thee and me! for even now
I put myself to thy direction, and
Unspeak mine own detraction, here abjure
The taints and blames I laid upon myself,
For strangers to my nature. I am yet
Unknown to woman, never was forsworn,
Scarcely have coveted what was mine own,
At no time broke my faith, would not betray
The devil to his fellow, and delight
No less in truth than life: my first false speaking
Was this upon myself: what I am truly,
Is thine and my poor country's to command:
Whither indeed, before thy here-approach,
Old Siward, with ten thousand warlike men,
Already at a point, was setting forth.
Now we 'll together; and the chance of goodness
Be like our warranted quarrel! Why are you silent?

Macduff. Such welcome and unwelcome things at once
'Tis hard to reconcile.

Enter a Doctor.

Malcolm. Well; more anon. Comes the king forth, I pray you?

Doctor. Ay, sir; there are a crew of wretched souls
That stay his cure: their malady convinces
The great assay of art; but at his touch,
Such sanctity hath heaven given his hand,
They presently amend.

Malcolm. I thank you, doctor. [*Exit Doctor.*

Macduff. What's the disease he means?

Malcolm. 'Tis call'd the evil:
A most miraculous work in this good king;

Which often, since my here-remain in England,
I have seen him do. How he solicits heaven,
Himself best knows: but strangely-visited people,
All swoln and ulcerous, pitiful to the eye,
The mere despair of surgery, he cures,
Hanging a golden stamp about their necks,
Put on with holy prayers: and 'tis spoken,
To the succeeding royalty he leaves
The healing benediction. With this strange virtue,
He hath a heavenly gift of prophecy,
And sundry blessings hang about his throne
That speak him full of grace.

Enter Ross.

Macduff. See, who comes here?

Malcolm. My countryman; but yet I know him not.

Macduff. My ever-gentle cousin, welcome hither.

Malcolm. I know him now. Good God, betimes remove
The means that makes us strangers!

Ross. Sir, amen.

Macduff. Stands Scotland where it did?

Ross. Alas, poor country!
Almost afraid to know itself. It cannot
Be call'd our mother, but our grave; where nothing,
But who knows nothing, is once seen to smile;
Where sighs and groans and shrieks that rend the air
Are made, not mark'd; where violent sorrow seems
A modern ecstasy: the dead man's knell
Is there scarce ask'd for who; and good men's lives
Expire before the flowers in their caps,
Dying or ere they sicken.

Macduff. O, relation
Too nice, and yet too true!

Malcolm. What 's the newest grief?

Ross. That of an hour's age doth hiss the speaker;
Each minute teems a new one.

Macd:ff. How does my wife?
Ross. Why, well.
Macduff. And all my children?
Ross. Well too.
Macduff. The tyrant has not batter'd at their peace?
Ross. No; they were well at peace when I did leave 'em.
Macduff. Be not a niggard of your speech: how goes 't?
Ross. When I came hither to transport the tidings,
Which I have heavily borne, there ran a rumour
Of many worthy fellows that were out;
Which was to my belief witness'd the rather,
For that I saw the tyrant's power a-foot:
Now is the time of help; your eye in Scotland
Would create soldiers, make our women fight,
To doff their dire distresses.
Malcolm. Be 't their comfort
We are coming thither: gracious England hath
Lent us good Siward and ten thousand men;
An older and a better soldier none
That Christendom gives out.
Ross. Would I could answer
This comfort with the like! But I have words
That would be howl'd out in the desert air,
Where hearing should not latch them.
Macduff. What concern they?
The general cause? or is it a fee-grief
Due to some single breast?
Ross. No mind that 's honest
But in it shares some woe; though the main part
Pertains to you alone.
Macduff. If it be mine,
Keep it not from me, quickly let me have it.
Ross. Let not your ears despise my tongue for ever,
Which shall possess them with the heaviest sound
That ever yet they heard.
Macduff. Hum! I guess at it.

Ross. Your castle is surprised; your wife and babes
Savagely slaughter'd: to relate the manner,
Were, on the quarry of these murder'd deer,
To add the death of you.

Malcolm. Merciful heaven!
What, man! ne'er pull your hat upon your brows;
Give sorrow words: the grief that does not speak
Whispers the o'er-fraught heart and bids it break.

Macduff. My children too?

Ross. Wife, children, servants, all
That could be found.

Macduff. And I must be from thence!
My wife kill'd too?

Ross. I have said.

Malcolm. Be comforted:
Let's make us medicines of our great revenge,
To cure this deadly grief.

Macduff. He has no children. All my pretty ones?
Did you say all? O hell-kite! All?
What, all my pretty chickens and their dam
At one fell swoop?

Malcolm. Dispute it like a man.

Macduff. I shall do so;
But I must also feel it as a man:
I cannot but remember such things were,
That were most precious to me. Did heaven look on,
And would not take their part? Sinful Macduff,
They were all struck for thee! naught that I am,
Not for their own demerits, but for mine,
Fell slaughter on their souls. Heaven rest them now!

Malcolm. Be this the whetstone of your sword: let grief
Convert to anger; blunt not the heart, enrage it.

Macduff. O, I could play the woman with mine eyes,
And braggart with my tongue! But, gentle heavens,
Cut short all intermission; front to front
Bring thou this fiend of Scotland and myself;

Within my sword's length set him; if he 'scape,
Heaven forgive him too!

Malcolm. This tune goes manly.
Come, go we to the king; our power is ready;
Our lack is nothing but our leave. Macbeth
Is ripe for shaking, and the powers above
Put on their instruments. Receive what cheer you may:
The night is long that never finds the day. 240

[*Exeunt.*

ACT V.

Dunsinane. Ante-room in the castle.

Enter a Doctor of Physic *and a* Waiting-Gentlewoman.

Doctor. I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

Gentlewoman. Since his majesty went into the field, I have seen her rise from her bed, throw her nightgown upon her, unlock her closet, take forth paper, fold it, write upon't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep. 8

Doctor. A great perturbation in nature, to receive once the benefit of sleep and do the effects of watching! In this slumbery agitation, besides her walking and other actual performances, what, at any time, have you heard her say?

Gentlewoman. That, sir, which I will not report after her.

Doctor. You may to me, and 'tis most meet you should.

Gentlewoman. Neither to you nor any one, having no witness to confirm my speech.

Enter LADY MACBETH, *with a taper.*

Lo you, here she comes! This is her very guise; and, upon my life, fast asleep. Observe her; stand close. 20

Doctor. How came she by that light?

Gentlewoman. Why, it stood by her: she has light by her continually; 'tis her command.

Doctor. You see, her eyes are open.

Gentlewoman. Ay, but their sense is shut.

Doctor. What is it she does now? Look, how she rubs her hands.

Gentlewoman. It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.

Lady Macbeth. Yet here's a spot.

Doctor. Hark! she speaks: I will set down what comes from her, to satisfy my remembrance the more strongly.

Lady Macbeth. Out, damned spot! out, I say!—One: two: why, then 'tis time to do't.—Hell is murky!—Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account?—Yet who would have thought the old man to have had so much blood in him?

Doctor. Do you mark that?

Lady Macbeth. The thane of Fife had a wife: where is she now?—What, will these hands ne'er be clean?—No more o' that, my lord, no more o' that: you mar all with this starting.

Doctor. Go to, go to; you have known what you should not.

Gentlewoman. She has spoke what she should not, I am sure of that: heaven knows what she has known.

Lady Macbeth. Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

Doctor. What a sigh is there! The heart is sorely charged.

Gentlewoman. I would not have such a heart in my bosom for the dignity of the whole body.

Doctor. Well, well, well,—

Gentlewoman. Pray God it be, sir.

Doctor. This disease is beyond my practice: yet I have known those which have walked in their sleep who have died holily in their beds.

Lady Macbeth. Wash your hands, put on your nightgown; look not so pale.—I tell you yet again, Banquo's buried; he cannot come out on's grave.

Doctor. Even so?

Lady Macbeth. To bed, to bed! there's knocking at the gate: come, come, come, come, give me your hand. What's done cannot be undone. To bed, to bed, to bed! [*Exit.*

Doctor. Will she go now to bed?

Gentlewoman. Directly.

Doctor. Foul whisperings are abroad: unnatural deeds
Do breed unnatural troubles: infected minds
To their deaf pillows will discharge their secrets:
More needs she the divine than the physician.
God, God forgive us all! Look after her;
Remove from her the means of all annoyance,
And still keep eyes upon her. So, good night:
My mind she has mated, and amazed my sight.
I think, but dare not speak.

Gentlewoman. Good night, good doctor.

[*Exeunt.*

SCENE II. *The country near Dunsinane.*

Drums and colours. Enter MENTEITH, CAITHNESS, ANGUS, LENNOX, *and* Soldiers.

Menteith. The English power is near, led on by Malcolm,
His uncle Siward and the good Macduff:
Revenges burn in them; for their dear causes
Would to the bleeding and the grim alarm
Excite the mortified man.

Angus. Near Birnam wood
Shall we well meet them: that way are they coming.

Caithness. Who knows if Donalbain be with his brother?

Lennox. For certain, sir, he is not: I have a file
Of all the gentry: there is Siward's son,
And many unrough youths, that even now
Protest their first of manhood.

Menteith. What does the tyrant?

Caithness. Great Dunsinane he strongly fortifies:
Some say he's mad; others that lesser hate him
Do call it valiant fury: but, for certain,
He cannot buckle his distemper'd cause
Within the belt of rule.

Angus. Now does he feel
His secret murders sticking on his hands;
Now minutely revolts upbraid his faith-breach;
Those he commands move only in command,
Nothing in love: now does he feel his title
Hang loose about him, like a giant's robe
Upon a dwarfish thief.

Menteith. Who then shall blame
His pester'd senses to recoil and start,
When all that is within him does condemn
Itself for being there?

Caithness. Well, march we on,
To give obedience where 'tis truly owed:
Meet we the medicine of the sickly weal,
And with him pour we in our country's purge
Each drop of us.

Lennox. Or so much as it needs,
To dew the sovereign flower and drown the weeds.
Make we our march towards Birnam. [*Exeunt, marching.*

SCENE III. *Dunsinane. A room in the castle.*

Enter MACBETH, Doctor, *and* Attendants.

Macbeth. Bring me no more reports; let them fly all:
Till Birnam wood remove to Dunsinane,
I cannot taint with fear. What's the boy Malcolm?

Was he not born of woman? The spirits that know
All mortal consequences have pronounced me thus:
'Fear not, Macbeth; no man that's born of woman
Shall e'er have power upon thee.' Then fly, false thanes,
And mingle with the English epicures.
The mind I sway by and the heart I bear
Shall never sag with doubt nor shake with fear.

Enter a Servant.

The devil damn thee black, thou cream-faced loon!
Where got'st thou that goose look?

Servant. There is ten thousand—

Macbeth. Geese, villain?

Servant. Soldiers, sir.

Macbeth. Go prick thy face, and over-red thy fear,
Thou lily-liver'd boy. What soldiers, patch?
Death of thy soul! those linen cheeks of thine
Are counsellors to fear. What soldiers, whey-face?

Servant. The English force, so please you.

Macbeth. Take thy face hence. [*Exit Servant.*
Seyton!—I am sick at heart,
When I behold—Seyton, I say!—This push
Will cheer me ever, or disseat me now.
I have lived long enough: my way of life
Is fall'n into the sear, the yellow leaf;
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have; but, in their stead,
Curses, not loud but deep, mouth-honour, breath,
Which the poor heart would fain deny, and dare not.
Seyton!

Enter SEYTON.

Seyton. What's your gracious pleasure?

Macbeth. What news more?

Seyton. All is confirm'd, my lord, which was reported.

Macbeth. I'll fight till from my bones my flesh be hack'd.
Give me my armour.

Seyton. 'Tis not needed yet.

Macbeth. I 'll put it on.
Send out moe horses; skirr the country round;
Hang those that talk of fear. Give me mine armour.
How does your patient, doctor?

Doctor. Not so sick, my lord,
As she is troubled with thick-coming fancies,
That keep her from her rest.

Macbeth. Cure her of that.
Canst thou not minister to a mind diseased,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain,
And with some sweet oblivious antidote
Cleanse the stuff'd bosom of that perilous stuff
Which weighs upon the heart?

Doctor. Therein the patient
Must minister to himself.

Macbeth. Throw physic to the dogs, I 'll none of it.
Come, put mine armour on; give me my staff.
Seyton, send out. Doctor, the thanes fly from me.
Come, sir, dispatch. If thou couldst, doctor, cast
The water of my land, find her disease,
And purge it to a sound and pristine health,
I would applaud thee to the very echo,
That should applaud again. Pull't off, I say.
What rhubarb, senna, or what purgative drug,
Would scour these English hence? Hear'st thou of them?

Doctor. Ay, my good lord; your royal preparation
Makes us hear something.

Macbeth. Bring it after me.
I will not be afraid of death and bane
Till Birnam forest come to Dunsinane.

Doctor. [*Aside.*] Were I from Dunsinane away and clear,
Profit again should hardly draw me here. [*Exeunt.*

SCENE IV. *Country near Birnam wood.*

Drum and colours. Enter MALCOLM, *old* SIWARD *and his* Son, MACDUFF, MENTEITH, CAITHNESS, ANGUS, LENNOX, ROSS, *and* Soldiers, *marching.*

Malcolm. Cousins, I hope the days are near at hand
That chambers will be safe.

Menteith. We doubt it nothing.

Siward. What wood is this before us?

Menteith. The wood of Birnam.

Malcolm. Let every soldier hew him down a bough
And bear 't before him: thereby shall we shadow
The numbers of our host, and make discovery
Err in report of us.

Soldiers. It shall be done.

Siward. We learn no other but the confident tyrant
Keeps still in Dunsinane, and will endure
Our setting down before 't.

Malcolm. 'Tis his main hope:
For where there is advantage to be given,
Both more and less have given him the revolt,
And none serve with him but constrained things
Whose hearts are absent too.

Macduff. Let our just censures
Attend the true event, and put we on
Industrious soldiership.

Siward. The time approaches
That will with due decision make us know
What we shall say we have and what we owe.
Thoughts speculative their unsure hopes relate,
But certain issue strokes must arbitrate:
Towards which advance the war. [*Exeunt, marching.*

SCENE V. *Dunsinane. Within the castle.*

Enter MACBETH, SEYTON, *and* Soldiers, *with drum and colours.*

Macbeth. Hang out our banners on the outward walls;
The cry is still 'They come': our castle's strength
Will laugh a siege to scorn: here let them lie
Till famine and the ague eat them up:
Were they not forced with those that should be ours,
We might have met them dareful, beard to beard,
And beat them backward home. [*A cry of women within.*
What is that noise?

Seyton. It is the cry of women, my good lord. [*Exit.*

Macbeth. I have almost forgot the taste of fears:
The time has been, my senses would have cool'd
To hear a night-shriek, and my fell of hair
Would at a dismal treatise rouse and stir
As life were in't: I have supp'd full with horrors;
Direness, familiar to my slaughterous thoughts,
Cannot once start me.

Re-enter SEYTON.

Wherefore was that cry?

Seyton. The queen, my lord, is dead.

Macbeth. She should have died hereafter;
There would have been a time for such a word.
To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

Enter a Messenger.

Thou comest to use thy tongue; thy story quickly.

Messenger. Gracious my lord,
I should report that which I say I saw,
But know not how to do it.

Macbeth. Well, say, sir.

Messenger. As I did stand my watch upon the hill,
I look'd toward Birnam, and anon, methought,
The wood began to move.

Macbeth. Liar and slave!

Messenger. Let me endure your wrath, if't be not so:
Within this three mile may you see it coming;
I say, a moving grove.

Macbeth. If thou speak'st false,
Upon the next tree shalt thou hang alive
Till famine cling thee: if thy speech be sooth,
I care not if thou dost for me as much.
I pull in resolution and begin
To doubt the equivocation of the fiend
That lies like truth: 'Fear not, till Birnam wood
Do come to Dunsinane:' and now a wood
Comes toward Dunsinane. Arm, arm, and out!
If this which he avouches does appear,
There is nor flying hence nor tarrying here.
I 'gin to be aweary of the sun,
And wish the estate o' the world were now undone.
Ring the alarum-bell! Blow, wind! come, wrack!
At least we'll die with harness on our back. [*Exeunt.*

SCENE VI. *Dunsinane. Before the castle.*

Drum and colours. Enter MALCOLM, *old* SIWARD, MACDUFF, *and their* Army, *with boughs.*

Malcolm. Now near enough: your leavy screens throw down,
And show like those you are. You, worthy uncle,

Shall with my cousin, your right-noble son,
Lead our first battle: worthy Macduff and we
Shall take upon 's what else remains to do,
According to our order.

Siward. Fare you well.
Do we but find the tyrant's power to-night,
Let us be beaten, if we cannot fight.

Macd. Make all our trumpets speak; give them all breath,
Those clamorous harbingers of blood and death. [*Exeunt.*

SCENE VII. *Another part of the field.*

Alarums. Enter MACBETH.

Macbeth. They have tied me to a stake; I cannot fly,
But, bear-like, I must fight the course. What's he
That was not born of woman? Such a one
Am I to fear, or none.

Enter young SIWARD.

Young Siw. What is thy name?

Macbeth. Thou 'lt be afraid to hear it.

Young Siw. No; though thou call'st thyself a hotter name
Than any is in hell.

Macbeth. My name 's Macbeth.

Young Siw. The devil himself could not pronounce a title
More hateful to mine ear.

Macbeth. No, nor more fearful. 9

Young Siw. Thou liest, abhorred tyrant; with my sword
I 'll prove the lie thou speak'st.

[*They fight, and young Siward is slain.*

Macbeth. Thou wast born of woman.
But swords I smile at, weapons laugh to scorn,
Brandish'd by man that 's of a woman born. [*Exit.*

Alarums. Enter MACDUFF.

Macduff. That way the noise is. Tyrant, show thy face!
If thou be'st slain and with no stroke of mine,

My wife and children's ghosts will haunt me still.
I cannot strike at wretched kerns, whose arms
Are hired to bear their staves: either thou, Macbeth,
Or else my sword with an unbatter'd edge
I sheathe again undeeded. There thou shouldst be;
By this great clatter, one of greatest note
Seems bruited. Let me find him, fortune!
And more I beg not. [*Exit.* *Alarums.*

Enter MALCOLM *and old* SIWARD.

Siward. This way, my lord; the castle's gently render'd:
The tyrant's people on both sides do fight;
The noble thanes do bravely in the war;
The day almost itself professes yours,
And little is to do.

Malcolm. We have met with foes
That strike beside us.

Siward. Enter, sir, the castle.
[*Exeunt.* *Alarum.*

SCENE VIII. *Another part of the field.*

Enter MACBETH.

Macbeth. Why should I play the Roman fool, and die
On mine own sword? whiles I see lives, the gashes
Do better upon them.

Enter MACDUFF.

Macduff. Turn, hell-hound, turn!

Macbeth. Of all men else I have avoided thee:
But get thee back; my soul is too much charged
With blood of thine already.

Macduff. I have no words:
My voice is in my sword: thou bloodier villain
Than terms can give thee out! [*They fight.*

Macbeth. Thou losest labour:
As easy mayst thou the intrenchant air

With thy keen sword impress as make me bleed:
Let fall thy blade on vulnerable crests;
I bear a charmed life, which must not yield
To one of woman born.

Macduff. Despair thy charm;
And let the angel whom thou still hast served
Tell thee, Macduff was from his mother's womb
Untimely ripp'd.

Macbeth. Accursed be that tongue that tells me so,
For it hath cow'd my better part of man!
And be these juggling fiends no more believed,
That palter with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope. I'll not fight with thee.

Macduff. Then yield thee, coward,
And live to be the show and gaze o' the time:
We'll have thee, as our rarer monsters are,
Painted upon a pole, and underwrit,
'Here may you see the tyrant.'

Macbeth. I will not yield,
To kiss the ground before young Malcolm's feet
And to be baited with the rabble's curse.
Though Birnam wood be come to Dunsinane,
And thou opposed, being of no woman born,
Yet I will try the last. Before my body
I throw my warlike shield. Lay on, Macduff,
And damn'd be him that first cries 'Hold, enough!'

[*Exeunt, fighting.* *Alarums.*

Retreat. *Flourish.* *Enter, with drum and colours,* MALCOLM, *old* SIWARD, ROSS, *the other* Thanes, *and* Soldiers.

Malcolm. I would the friends we miss were safe arrived.

Siward. Some must go off: and yet, by these I see,
So great a day as this is cheaply bought.

Malcolm. Macduff is missing, and your noble son.

Ross. Your son, my lord, has paid a soldier's debt:
He only lived but till he was a man;
The which no sooner had his prowess confirm'd
In the unshrinking station where he fought,
But like a man he died.

Siward. Then he is dead?

Ross. Ay, and brought off the field: your cause of sorrow
Must not be measured by his worth, for then
It hath no end.

Siward. Had he his hurts before?

Ross. Ay, on the front.

Siward. Why then, God's soldier be he!
Had I as many sons as I have hairs,
I would not wish them to a fairer death:
And so his knell is knoll'd.

Malcolm. He's worth more sorrow,
And that I'll spend for him.

Siward. He's worth no more:
They say he parted well and paid his score:
And so God be with him! Here comes newer comfort.

Re-enter MACDUFF, *with* MACBETH'S *head.*

Macduff. Hail, king! for so thou art: behold, where stands
The usurper's cursed head: the time is free:
I see thee compass'd with thy kingdom's pearl,
That speak my salutation in their minds;
Whose voices I desire aloud with mine:
Hail, King of Scotland!

All. Hail, King of Scotland! [*Flourish.*

Malcolm. We shall not spend a large expense of time
Before we reckon with your several loves,
And make us even with you. My thanes and kinsmen,
Henceforth be earls, the first that ever Scotland
In such an honour named. What's more to do,
Which would be planted newly with the time,
As calling home our exiled friends abroad

That fled the snares of watchful tyranny;
Producing forth t' cruel ministers
Of this dead butcher and his fiend-like queen,
Who, as 'tis thought, by self and violent hands
Took off her life; this, and what needful else
That calls upon us, by the grace of Grace
We will perform in measure, time and place:
So, thanks to all at once and to each one,
Whom we invite to see us crown'd at Scone.

[*Flourish.* *Exeunt.*

NOTES.

ACT I.

Scene I.

1. The folios put a note of interrogation after 'again.' Hanmer removed it.

2. ***hurlyburly.*** We find in Cotgrave, '*Grabuge*: f. A great coyle, stirre, garboyle, turmoyle, hurlyburly.' Shakespeare uses the word as an adjective 1 Henry IV. v. i. 78, 'hurlyburly innovation.' It is formed by onomatopœa from 'hurly,' which is also found in our author, 2 Henry IV. iii. 1. 25:

'That with the hurly death itself awakes.'

So King John, iii. 4. 169:

'Methinks I see this hurly all on foot.'

'Hurly' is probably connected with the French ***hurler***, to howl or yell. The French word ***hurluberlu*** meaning 'harum scarum,' is given by Littré as of unknown etymology. For many other examples of onomatopœa in English see Wheatley's Dictionary of Reduplicated Words, in the Transactions of the Philological Society, 1865. Familiar instances are 'hugger-mugger,' 'helter-skelter,' 'tittle-tattle,' all used by Shakespeare. Probably the modern 'hullabaloo' is a corruption of 'hurlyburly.' In speaking of Wat Tyler's rebellion, Holinshed (vol. ii. p. 1030) says: 'But euery where else the commons kept such like stur, so that it was rightly called the hurling time, there were such hurly burlyes kept in euery place, to y^e^ great daunger of ouerthrowing the whole state of all good gouernment in this land.' And in Dido Queen of Carthage, written by Marlowe and Nash (p. 265, ed. Dyce, 1858),

'I think it was the Devil's revelling night,
There was such hurly burly in the heavens.'

3. ***Graymalkin***, otherwise spelt Grimalkin, means a grey cat. 'Malkin' is a diminutive of 'Mary.' 'Maukin,' the same word, is still used in Scotland for a hare. The cat was supposed to be the form most commonly assumed by the familiar spirits of witches. Compare iv. 1. 1 of this play:

'Thrice the brinded cat hath mew'd.'

5. ***the set of sun.*** Compare Richard III. v. 3. 19:

'The weary sun hath made a golden set.'

We still use 'set' as a substantive in the compound 'sunset.'

9. ***Paddock***, a toad. See Hamlet, iii. 4. 190:

'For who, that 's but a queen, fair, sober, wise,
Would from a paddock, from a bat, a gib,
Such dear concernings hide?'

So in Scot's Discovery of Witchcraft, published in 1584: 'Some say they [i. e. witches] can keepe divels and spirits in the likenesse of todes and cats.' Bk. i. ch. iv. In Cumberland 'toad-stools' are still called 'paddock-stools.' Cotgrave gives the word as equivalent to *grenouille*, a frog, and not to *crapaud*, a toad; and Chapman, in his Cæsar and Pompey, speaks of 'Paddockes, and todes and watersnakes.' Massinger also seems to use it for frog in A Very Woman, iii. 1. In Anglo-Saxon a toad is *pad* or *pada*. Minsheu gives also 'Padde' = 'Bufo.' 'Paddock' is in its origin a diminutive from 'pad,' as 'hillock' from 'hill.'

There is some doubt as to the proper distribution of the dialogue here. The folios give the passage thus: '*All.* Paddock calls anon: faire is foule.... ayre,' which can scarcely be right, either in distribution or punctuation.

10. *Anon*, immediately. See 1 Henry IV. ii. 1. 5:

'*First Carrier.* What, ostler?
Ostler. Anon, anon.'

11. The witches, whose moral sense is thoroughly perverted, who choose the devil for their master and do evil instead of good, love storm and rain as others love sunshine and calm.

Scene II.

A camp near Forres. This is Capell's designation of the place of Scene II. Rowe gave 'A Palace'; Theobald 'The Palace at Forres.' The folios have no indication of the place of each scene either in this or any other play. Holinshed mentions the appearance of the weird sisters to Macbeth as having taken place as he was on the road to join the king at Forres. See i. 3. 39.

In the stage direction the folios have 'a bleeding captaine,' but he is called a 'sergeant' in the third line of the scene. The word 'sergeant' is derived from the French *sergent*, Italian *sergente*, and they from Lat. *serviens*. So we have *g* for *v* in *pioggia*, *abréger*, *alleggiare*, *alléger*, &c. It originally meant a common foot-soldier. If 'sergeant' were pronounced as a trisyllable the metre of the line would be regular. But throughout this scene the measure is extremely irregular, owing doubtless in many cases to corruption of the text.

5. Here again the metre is imperfect.

6. *Say to the king the knowledge*, tell the king what you know. Sidney Walker proposed to read '*thy* knowledge'; but this is not necessary.

Ib. broil would not now be used of a great battle. The word has degenerated in meaning since Shakespeare's time. Compare Othello, i. 3. 87:

'And little of this great world can I speak,
More than pertains to feats of broil and battle.'

See also 1 Henry IV. i. 1. 3.

7. *Doubtful it stood.* For the metre's sake Pope read 'Doubtful long it stood'; Steevens, 1793, 'Doubtfully it stood.'

8. The construction here is abrupt, though the sense is clear enough. Warburton read:

'As *to* spent swimmers . . . .'

And Mr. Keightley supposes that a line has dropped out.

9. *choke their art*, i. e. drown each other by rendering their skill in swimming useless. 'Choke' was anciently used of suffocation by water as well as by other means. See Mark v. 13: 'The herd ran violently down a steep place into the sea . . . . and were choked in the sea.'

Ib. Macdonwald. So the first folio. The other folios have 'Macdonnell.' He is called by Holinshed 'Macdowald.'

10. *to that*, to that end.

13. *Of*, altered by Hanmer to 'With.' He and other editors, Pope especially, thought themselves justified in changing whatever was not sanctioned by the usage of their own day. Compare Bacon's Advancement of Learning, Bk. ii. 22. § 15: 'He is invested of a precedent disposition.' We should now say 'invested with.'

Ib. kerns and gallowglasses. This is from Holinshed. Kerns were light-armed troops, having only darts, daggers or knives; the gallowglasses had helmet, coat of mail, long sword and axe. See our note on Richard II. ii. 1. 156. The two are mentioned together in 2 Henry VI. iv. 9. 26:

'A puissant and a mighty power
Of gallowglasses and stout kerns.'

14. *quarrel.* This is an emendation first adopted in the text by Hanmer, and suggested independently by Warburton and Johnson. The folios have 'quarry,' which Knight retains, explaining 'damned quarry' to mean 'doomed prey'; i. e. the army of Macdonwald, on which fortune smiled deceitfully while betraying them, like Delilah, to their enemies. Fairfax, in his Translation of Tasso's Gerusalemme Liberata, uses 'quarry' as well as 'quarrel,' for the square-headed bolt of a cross-bow. The word 'quarrel' occurs in Holinshed's account, and is doubtless the right word here.

15. *Show'd*, appeared. See Merchant of Venice, iv. 1. 196:

'And earthly power doth then show likest God's
When mercy seasons justice.'

See also i. 3. 54 of this play.

Ib. all's too weak. We should have expected 'all *was* too weak.' The abbreviation 's for 'was' is not used elsewhere by Shakespeare, nor does the use of the historic present, preceded and followed by past tenses, seem at all probable. Pope cut the knot by reading 'all too weak.'

19. *minion*, i. e. mignon, darling. See Tempest, iv. 1. 98:

'Mars's hot minion is return'd again,'

and King John, ii. 1. 392:

'Fortune shall cull forth
Out of one side her happy minion.'

So Fairfax, Tasso, Bk. ix. st. 81:

'A gentle page
The soldan's minion, darling and delight.'

And Bacon's Advancement of Learning, Bk. i. 4. § 4: 'Adonis, Venus' minion.'

20, 21. *Till he faced the slave; Which ne'er*, &c. There is some incurable corruption of the text here. For 'Which' Pope reads 'Who,' Capell 'And.'

21. For *shook hands*, Mr. J. Bullock suggests 'slack'd hand.' As the text stands, the meaning is, Macdonwald did not take leave of, nor bid farewell to, his antagonist till Macbeth had slain him. For 'shake hands' in this

sense, compare Lyly's Euphues, p. 75, ed. Arber: 'You haue made so large profer of your seruice, and so faire promises of fidelytie, that were I not ouer charie of mine honestie, you woulde inueigle me to *shake handes* with chastitie'. But it is probable that some words are omitted, and that 'Macbeth' is the antecedent to 'Which.' It is scarcely necessary to remark that by Shakespeare and his contemporaries 'which' is frequently used with a masculine or feminine antecedent.

22. *nave* is, so far as we know, not found in any other passage for 'navel.' Though the two words are etymologically connected, their distinctive difference of meaning seems to have been preserved from very early times, *nafu* being Anglo-Saxon for the one and *nafel* for the other. Hanmer, on Warburton's suggestion, read 'nape' for 'nave'; but a passage quoted by Steevens, from Dido Queen of Carthage, gives great support to the old reading:

> 'Then from the navel to the throat at once
> He ript old Priam.' (Act ii. p. 258, ed. Dyce, 1858.)

24. *Cousin.* Macbeth and Duncan were first cousins, being both grandsons of King Malcolm.

25. As thunder and storm sometimes come from the East, the quarter from which men expect the sunrise, so out of victory a new danger springs.

Ib. *'gins*, begins. See v. 5. 49.

27. *spring*, source.

28. *Discomfort swells.* So the folios. Pope reads 'Discomfort swell'd'; Johnson, 'Discomforts well'd'; Capell, 'Discomfort wells.' 'Swells' seems the best word, indicating that, instead of a fertilizing stream, a desolating flood had poured from the spring.

30. *skipping* is an epithet appropriate enough to the rapid movements of the light-armed kerns.

31. *Norweyan.* So the folio. The spelling is the same i. 3. 95. In Holinshed it is 'Norwaygian.'

31. *surveying vantage.* We have the same phrase, in a somewhat different sense, in Richard III. v. 3. 15:

> 'Let us survey the vantage of the field.'

In the present passage 'surveying' must be equivalent to 'perceiving.'

33, 34. This speech of Duncan's is printed as prose in the folio. The verse may be made regular by pronouncing 'captains' 'capitains,' as in 3 Henry VI. iv. 7. 30:

> 'A wise stout captain, and soon persuaded.'

Sidney Walker proposed 'Our captains *twain*.'

36. *sooth*, truth. So v. 5. 40, and Henry V. iii. 6. 151, 'To say the sooth.'

37. *So they* in the folios begins the next line. It seems more harmonious to make it end line 37. In either case we must have an Alexandrine.

37. *overcharged with cracks* is an awkward phrase, such as grammarians dignify with the title metonymy. The effect is put for the cause, 'cracks' for 'charges.'

38. Compare Richard II. i. 3. 80:

> 'And let thy blows, doubly redoubled,
> Fall like amazing thunder on the casque
> Of thy adverse pernicious enemy.'

40. *memorize*, render famous. Compare Henry VIII. iii. 2. 52:

'From her
Will fall some blessing to this land, which shall
In it be memorized.'

Ib. Golgotha. See Mark xv. 22. Here it means a battle-field strewn with the skulls of the dead.

41. *tell*—. Rowe first marked by a dash that the sense is left imperfect. The folios have a colon.

42. *So well.* We should say 'As well.' Compare Cymbeline, i. 4. 3: 'Expected to prove so worthy as since he hath been allowed the name of.'

44. Exit Sergeant, attended. There is no stage-direction here in the folio.

45. *Who.* Pope reads '*But* who.'

Ib. thane, from the Anglo-Saxon *þegen*, literally, a servant, and then technically, the king's servant, defined to be 'an Anglo-Saxon nobleman, inferior in rank to an earl and ealdorman' (Bosworth). Ultimately the rank of thegn become equivalent to that of earl.

46. Compare Antony and Cleopatra, v. 1. 50:

'The business of this man looks out of him.'

And in the present play iii. 1. 127:

'Your spirits shine through you.'

47. *That seems to speak things strange*, whose appearance corresponds with the strangeness of his message. Compare i. 5. 27 of this play. For 'seems' various conjectures have been made, as 'teems,' 'comes,' 'seeks,' 'deems'; but no change is required. For the general sense compare Richard II. iii. 2. 194:

'Men judge by the complexion of the sky
The state and inclination of the day:
So may you by my dull and heavy eye,
My tongue hath but a heavier tale to say.'

49. *flout*, mock. See Midsummer Night's Dream, iii. 2. 327:

'Why will you suffer her to flout me thus?'

Perhaps Gray had this passage in this mind when he wrote:

'Ruin seize thee, ruthless king,
Confusion on thy banners wait,
Though fann'd by conquest's crimson wing
They mock the air with idle state.'

Malone says, quoting King John, v. 1. 72,

'Mocking the air with colours idly spread,'

'The meaning seems to be, not that the Norweyan banners proudly insulted the sky; but that, the standards being taken by Duncan's forces, and fixed in the ground, the colours idly flapped about, serving only to cool the conquerors, instead of being proudly displayed by their former possessors.' But 'out the sky' seems better suited to the banners of a triumphant or defiant host. Mr. Keightley reads:

'Where the Norweyan banners
Did flout the sky and fan our people cold.'

50. The folio reads

'Norway himself with terrible numbers'

as one line. Pope reads 'with numbers terrible.' The arrangement in the

text was suggested by Sidney Walker. It is however impossible to reduce many lines of this scene to regularity without making unwarrantable changes.

53. 'The thane of Cawdor was, according to Holinshed (i. 244), 'condemned at Fores of treason against the king committed,' but nothing is there said of his having assisted the Norwegian invaders.

54. *Bellona's bridegroom*, i.e. Macbeth. The phrase was perhaps suggested to the writer by an imperfect recollection of Virgil's Æneid, iii. 319: 'Et Bellona manet te promba.'

Ib. lapp'd, enfolded, wrapped, clad. See Richard III. ii. 1. 115:

'How he did lap me
Even in his own garments.'

Ib. proof, armour of proof, armour proved and tested. See Romeo and Juliet, i. 1. 216:

'And in strong proof of chastity well-arm'd,'

and Richard II. i. 3. 73:

'Add proof unto mine armour with thy prayers.'

55. *Confronted him with self comparisons*, met the king of Norway in personal conflict to prove which combatant was the better man.

56. This line is punctuated as in Theobald's edition. The folios have

'Point against Point, rebellious Arme 'gainst Arme,'

If the old punctuation be right, 'rebellious,' being applied to the arm of the loyal combatant, must be taken to mean 'opposing, resisting assault.' But 'rebel' and its derivatives are used by our author almost invariably in a bad sense, as they are used now.

57. *lavish*, prodigal, unbounded in the indulgence of passion, insolent. 'A lavish spirit' corresponds nearly to the Greek *κόρος*. Compare 2 Henry IV. iv. 4. 62:

'For when his headstrong riot hath no curb
When rage and hot blood are his counsellors,
When means and lavish manners meet together.'

58. *That*, so that. See i. 7. 8; iv. 3. 6.

59. *Sweno*. There is near Forres a remarkable monument with runic inscriptions, popularly called 'Sweno's stone,' and supposed to commemorate the defeat of the Norwegians.

Ib. the Norways' must be here put for 'the Norwegians'.' But perhaps we should read 'the Norway king.' So in Fairfax's Tasso, Bk. v. st. 57, Gernando is called 'the Norway prince.'

Ib. composition, terms of peace. See Coriolanus ii. 1. 3:

'And that it was which caused
Our swifter composition.'

61. *Saint Colme's Inch*, i.e. the Island of Saint Columba, now Inchcolm, lies in the Firth of Forth near the Fife shore. It is about half a mile long by one third of a mile broad where widest. It is said to have been the residence of St. Columba in the sixth century, and on it are the remains of a monastery. A description of it is given in the Proceedings of the Society of Antiquaries of Scotland, vol. ii. pp. 489–528.

62. *Ten thousand dollars*. Holinshed does not specify the amount. He only says 'a great sum of gold.' A great anachronism is involved in the mention of dollars here. The dollar was first coined about 1518, in the

Valley of St. Joachim, in Bohemia, whence its name, 'Joachim's-thaler'; 'thaler,' 'dollar.'

64. *bosom interest*, close and intimate affection. Compare The Merchant of Venice, iii. 4. 17: 'Being the bosom lover of my lord,' i.e. being his intimate friend. And King Lear, iv. 5. 26: 'I know you are of her bosom,' i. e. in her confidence. 'Interest' means the due part or share which a friend has in the affections of another. Compare Cymbeline, i. 3. 30:

'The shes of Italy should not betray
Mine interest and his honour.'

The meaning of the word is further illustrated by the use of the verb in King Lear, i. 1. 87:

'To whose yonng love
The wines of France and milk of Burgundy
Strive to be interess'd.'

Ib. present, instant. So 'presently' is used for 'instantly,' in conformity with its derivation, from which our modern use of the word departs. So 'by and by,' which first meant 'immediately,' has now come to mean 'after an interval.' See Matthew xiii. 21: 'By and by he is offended' (*εὐθὺς σκανδαλίζεται*) and Luke xxi. 9: 'The end is not by and by' (*οὐκ εὐθέως τὸ τέλος*). For 'present,' see Measure for Measure, iv. 2. 223:

'I will give him a present shrift.'

And 2 Henry IV. iv. 3. 80:

'To York, to present execution.'

For 'presently,' see Matthew xxvi. 53.

Scene III.

2. Steevens quotes the following from A Detection of Damnable Driftes practized by Three Witches, &c. arraigned at Chelmisforde in Essex, 1579: 'Item, also she came on a tyme to the house of one Robert Lathburie .. .. who dislyking her dealyng, sent her home emptie; but presently after her departure, his hogges fell sicke and died, to the number of twentie.'

5. 'Munch' was spelt in Shakespeare's time 'munch' and 'mounch' indifferently. It means 'to chew with closed lips,' and is used in Scotland in the sense of 'mumbling with toothless gums,' as old people do their food. It is derived probably from the French *manger*, Latin *manducare*.

Ib. Give me, that is, give me some, or give it me. Compare Romeo and Juliet, iv. 1. 121:

'Give me, give me! O, tell me not of fear!'

Ib. quoth, from the Anglo-Saxon *cwéðan*, to say, speak, of which the first and third persons singular preterite are *cwæð*.

6. *Aroint thee*. This phrase is used again by Shakespeare, King Lear, iii. 4. 129: 'Aroint thee, witch, aroint thee.' 'Runt' is applied in Scotland and in Suffolk to an obstinate old cow or ill-conditioned woman, and 'Rynt thee' is used by milkmaids in Cheshire to a cow, when she has been milked, to bid her get out of the way. Ray in his Collection of English Words gives '*Rynt ye*: By your leave, stand handsomly. As Rynt you witch, quoth Besse Locket to her mother, Proverb, Chesh.' It is by some connected with the adverb 'aroume,' meaning

'abroad,' found in Chaucer, House of Fame, Bk. ii. 32:

'That I a-roume was in the field.'

Other derivations are from the Latin *averrunco;* the Italian *rogna*, a cutaneous disease, &c.

Ib. rump-fed, surely not, as some commentators assert, 'fed on offal,' but rather fed on the best joints, pampered.

I' ronyon. This is probably derived from an old French word *rognon* (not *rognon*, kidney) formed from *rogne*, scabies. The word is used, applied there to a supposed old woman, in Merry Wives of Windsor iv. 2. 195. The adjective 'roynish,' apparently connected with the same root, is found in As You Like It, ii. 2. 8: 'The roynish clown.'

7. An account is given in Hackluyt's Voyages, vol. ii. pp. 247, 251, of a voyage by Ralph Fitch and others in a ship called the Tiger, to Tripolis, whence they went by caravan to Aleppo, in the year 1583. In the Calendar of Domestic State Papers (1547–1580) vol. xxxiii. 53, under date April 13, 1564, mention is made of the ship Tiger, apparently a Spanish vessel. Sir Kenelm Digby in his journal, 1628, mentions a ship called 'the Tyger of London, going for Scandcrone,' p. 45 (Camden Society) Shakespeare has elsewhere given this name to a ship; Twelfth Night, v. 1. 65.

8. Steevens quotes from the Life of Doctor Fian, 'a notable sorcerer' burnt at Edinburgh, Jan. 1591, how that he and a number of witches 'together went to sea, each one in a *riddle* or *cive*.' In Greek, *ἐπὶ ῥίπους πλεῖν*, 'to go to sea in a sieve,' was a proverbial expression for an enterprise of extreme hazard or impossible of achievement.

9. Steevens says that though a witch could assume the form of any animal at pleasure, the tail was always wanting. One distinctive mark, says Sir F. Madden, of a werwolf, or human being changed into a wolf, was the absence of a tail.

10. *I'll do.* She threatens in the shape of a rat to gnaw through the hull of the Tiger and make her spring a leak.

11. Witches were believed to have the power of selling, or giving, winds. See Drayton's Moon-Calf, line 865:

'She could sell winds to any one that would
Buy them for money, forcing them to hold
What time she listed, tie them in a thread,
Which ever as the seafarer undid,
They rose or scantled, as his sails would drive,
To the same port whereas he would arrive.'

14. *all the other*, all the others. See the Authorized Version, Philippians ii. 3: 'Let each esteem other better than themselves.'

15. *And the very ports they blow*, and I have under my control the actual ports upon which the winds blow. For 'blow' thus used without a preposition to govern the objective noun, see Love's Labour's Lost, iv. 3. 109:

'Air, quoth he, thy cheeks may blow.'

Pope read 'points' for 'ports,' and Johnson proposed 'various' for 'very.' 'Orts' for 'ports' seems still more probable. 'Ort,' the same word as the German, is found as 'art' in the North of England and 'airt' in Scotland:

'Of all the airts the wind doth blaw
I dearly lo'e the west.'

17. *The shipman's card*, the circular card on which the thirty-two points of the compass are marked, and on which the needle is fixed. The box containing it is placed in the binnacle in sight of the man at the helm. Hence Spenser Fairy Queen, ii. 7. 6:

'Upon his card and compass firmes his eye,
The maysters of his long experiment.'

And Pope, Essay on Man, ii. 108:

'On life's vast ocean diversely we sail,
Reason the card, but passion is the gale.'

20. *pent-house lid.* Malone quotes Decker: 'The two eyes are the glasse windowes at which light disperses itselfe into every roome, having goodly penthouses of haire to overshaddow them.' Gull's Horn-Book, p. 79 of the Reprint, 1812. So Drayton, David and Goliah, line 373:

'His brows like two steep penthouses hung down
Over his eyelids.'

In our passage the eyelid is so called without any reference to the eyebrow, simply because it slopes like the roof of a pent-house or lean-to. 'Pent-house' is a corruption of the French *appentis*, an appendage to a house, an out-house. So we have 'cray-fish' from *écrevisse*, and 'causeway' from *chaussée*. It is used in the sense of the Latin *testudo*, in Fairfax's Tasso, Bk. xi. st. 33:

'And o'er their heads an iron penthouse vast
They built by joining many a shield and targe.'

21. *a man forbid*, forbidden to associate with his fellow-men, under a curse.

22, 23. This idea was probably suggested to Shakespeare by the passage from Holinshed, p. 207, quoted in our Preface.

22. *se'nnights*, seven-nights, weeks.

23. *peak*, grow sharp-featured, thin. Witches were supposed to make waxen figures of those they intended to harm, which they stuck through with pins or melted before a slow fire. Then as the figure wasted, so the person it represented wasted away also. Thus Webster in his Duchess of Malfi, iv. 1. p. 85, ed. Dyce, 1857:

'It wastes me more
Than were't my picture, fashion'd out of wax,
Stuck with a magical needle, and then buried
In some foul dunghill.'

See also Richard III. iii. 4. 70. We have the word 'peak' in Hamlet, ii. 2. 594:

'Yet I,
A dull and muddy-mettled rascal, peak,
Like John-a-dreams, unpregnant of my cause,
And can say nothing.'

32. *Weird*, Theobald's emendation for the 'weyward' of the folios, comes from the Anglo-Saxon *wyrd*, fate. 'The weird sisters' were not mere mortal witches, but Goddesses of Destiny, as Holinshed says. Gawin Douglas in his translation of the Æneid, renders Parcæ by 'the weird sisters.' Chaucer uses 'weirds' in the plural:

'But O Fortune, executrice of wierdes,'

Troilus and Creseide, Bk. iii. 618. 'Weird' is given in Jamieson's Scottish

Dictionary as a verb, to determine or assign as one's fate, also to predict. He gives also 'weirdly,' i. e. happy, and 'weirdless,' i. e. unhappy.

33. *Posters*, couriers, able to post or ride at full speed over sea and land.

34. The witches here take hold of hands and dance round in a ring nine times, three rounds for each witch, as a charm for the furtherance of her purposes. Multiples of three and nine were specially affected by witches, ancient and modern. See Ovid, Metam. xiv. 58:

'Ter novies carmen magico demurmurat ore,'

and vii. 189–191:

'Ter se convertit; ter sumptis flumine crinem
Irroravit aquis; terque ululatibus ora
Solvit.'

Compare the note on iv. 1. 2, of this play.

38. *So foul and fair a day*, a day changing so suddenly from fine to stormy, the storm being the work of witchcraft. Delius interprets 'day' to mean the day of battle, whose wavering fortune Macbeth had recently experienced.

39. *Forres*. The folios have 'Soris.' Forres is near the Moray Frith, about half-way between Elgin and Nairn.

43. *question*. So Hamlet, i. 1. 45: 'Question it, Horatio.'

44. *choppy*. The word was spelt indifferently 'chappy' and 'choppy.' So also 'chopt' and 'chapt.' Here the first folio has 'choppie.'

45. *you should be*, your general appearance makes me suppose you are. See v. 7. 20.

46. Mr. Staunton aptly quotes Beaumont and Fletcher's Honest Man's Fortune, ii. 1:

'And the women that
Come to us, for disguises must wear beards;
And that 's, they say, a token of a witch.'

See also Merry Wives of Windsor, iv. 2. 202:

'*Evans*. By yea and no, I think the 'oman is a witch indeed: I like not when a 'oman has a great peard.'

53. *fantastical*, imaginary. The word is used by Holinshed. See line 139 of this scene; and compare Richard II. i. 3. 299:

'Or wallow naked in December snow
By thinking on fantastic summer's heat.'

54. *show*. See note on i. 1. 15.

55, 56. The distribution of phrases in these two lines, 'present grace' referring to 'noble having,' and 'great prediction' to 'royal hope,' is paralleled in lines 60, 61. See note on that passage.

56. *having*. Compare Twelfth Night, iii. 4. 379: 'My having is not much,' and Merry Wives of Windsor, iii. 2. 73: 'The gentleman is of no having.' In iv. 3. 81 of this play, where we read 'my more-having,' so hyphened in the folio, 'having' is not a substantive.

57. *rapt*. Spelt by the folios 'wrapt.' The first folio is by no means consistent in the spelling of this word. For instance, in Timon of Athens i. 1. 19, it has 'rapt.' Of course, from its etymology, *rapere*, *raptus*, it should be spelt 'rapt,' but the wrong spelling was used even by Locke (as quoted by Johnson).

Ib. withal. See our note, The Merchant of Venice, iv. 1. 408, and compare i. 5. 31, and ii. 1. 15, of this play.

60, 61. Who neither beg your favours nor fear your hate. For the construction see Winter's Tale, iii. 2. 164, 165:

'Though I with death and with
Reward did threaten and encourage him.'

And compare ii. 3. 69, 70 of this play.

65. *Lesser.* See Richard II. ii. 1. 95:

'Thy death-bed is no lesser than thy land.'

And see also the note on v. 2. 13 of this play.

71. *Sinel* was Macbeth's father's name, according to Holinshed. Ritson thought it a corruption for Finleg (i.e. Finlay), and Beattie held that it ought to be written 'Sinane.' In Fordun's Scotichronicon, Bk. iv. c. 44, Macbeth is called 'Machabeus filius Finele.'

72, 73. What is said in these lines seems inconsistent with the statement in i. 2. 52, 53. See our remarks in the Preface.

74. Comes not within the range of credibility. 'The eye of honour,' The Merchant of Venice, i 1. 137, is a somewhat similar phrase. Compare also 'scope of nature,' King John, iii. 4. 154.

76. *owe*, own, possess. Compare Richard II. iv. i. 185:

'Like a deep well
That owes two buckets filling one another.'

80. *And these are of them.* For an instance of the preposition 'of' thus used, partitively, see Bacon's Essays, Of Atheism, p. 65. ed. Wright: 'You shall have of them, that will suffer for Atheisme, and not recant.'

81. *corporal*, corporeal. Shakespeare always uses the form 'corporal,' as in this play, i. 7. 80. Milton has both forms, as in Par. Lost, iv. 585:

'To exclude
Spiritual substance with corporeal bar.'

And in Samson Agonistes, 616:

'Though void of corporal sense.'

In Par. Lost, v. 413, the original edition, 1667, has 'corporeal' where clearly we should read 'corporal:'

'And corporeal to incorporeal turn.'

Shakespeare has 'incorporal' once, viz. in Hamlet, iii. 4. 118:

'That you do bend your eye on vacancy
And with the incorporal air do hold discourse.'

He never uses 'incorporeal.'

84. *on.* So the three earlier folios. The fourth folio, which most editors have followed, substituted 'of.' 'On' is frequently used by Shakespeare where we should say 'of.' See v. 1. 63, and compare Julius Cæsar, i. 2. 71:

'And not be jealous on me, gentle Brutus';

and Midsummer Night's Dream, ii. 1. 266:

'More fond on her than she upon her love.'

Ib. the insane root, the root which produces insanity. Steevens supposes this to be the root of hemlock, and quotes Greene's Never Too Late, 1616, 'You gaz'd against the sun and so blemished your sight; or else you have eaten of the roots of hemlock, that makes men's eyes conceit unseen objects.'

Root of hemlock is one of the ingredients of the witches' cauldron, iv. 1. 25. Douce interprets 'henbane,' quoting Batman Uppon Bartholome de Proprietatibus Rerum, lib. xvii. ch. 87: 'Henbane .. is called *Insano*, mad, for the vse thereof is perillous: for if it be eate or dronke, it breedeth madnesse .. it taketh awaye wit and reason.' Malone refers to Plutarch's Life of Antony, which, as we know, Shakespeare had read in North's Translation, where it is said that the Roman soldiers in the Parthian war were compelled to live on roots, one of which 'made them out of their wits.'

88. Hanmer completed the line by reading 'but who is here?' for 'who's here?'

91. *rebels'*. There is no apostrophe in the folios. Some editors read 'rebel's,' supposing 'the rebel's fight' to mean Macbeth's personal combat with Macdonwald.

93. *His wonders and his proises do contend Which should be thine or his.* 'Thine' refers to 'praises,' 'his' to 'wonders,' and the meaning is: There is a conflict in the king's mind between his astonishment at the achievement and his admiration of the achiever; he knows not how sufficiently to express his own wonder and to praise Macbeth, so that he is reduced to silence.

Ib. thot, the mental conflict just described.

96. *Nothing*, used adverbially, as in v. 4. 2. Compare 'something,' iii. 1. 131, and 'all-thing,' iii. 1. 13.

Ib. afeard, afraid. See i. 7. 39:

> 'Art thou afeard
> To be the same in thine own act and valour
> As thou art in desire?'

And again v. 1. 36.

97, 98. *As thick os boil Came post.* This is Rowe's emendation. The folios read 'As thick as tale Can post,' &c. Johnson, retaining 'came,' restored 'tale,' and interpreted the sentence thus: the posts arrived as fast as they could be counted. But 'thick as hail' is an expression of common occurrence, while for 'thick as tale' no parallel instance can be given.

100. *sent.* Hunter conjectured 'not sent'; but the sense is quite clear as the text stands, for thanks are not payment, and Angus's speech thus suits much better with the one which follows.

104. *eornest*, pledge; literally, money given in advance as a pledge for the payment of more. See i. 3. 132, and King Lear, i. 4. 104: 'There's earnest of thy service.' Cotgrave (Fr. Dict.) gives, 'Arres. Earnest; money giuen for the conclusion, or striking vp, of a bargaine.' The 'earnest penny' is still given in the North of England on the hiring of servants.

106. *oddition*, title. Cowel (Law Dict. s. v.) says that it signifies 'a title given to a man besides his Christian and surname, shewing his estate, degree, mystery, trade, place of dwelling, &c.' Compare Coriolanus, i. 9. 66:

> 'Caius Marcius Coriolanus! Bear
> The addition nobly ever!'

And Henry V. v. 2. 467.

109. *Who*, he who; used by Shakespeare either definitely as in this passage, or indefinitely as in Othello, iii. 3. 157:

> 'Who steals my purse, steals trash.'

111–114. Here again is a discrepancy with what had been said of Cawdor in the second scene.

111. *Whether*, like 'either' and 'neither,' frequently counts for no more than a monosyllable in the verse. Even so the line is redundant, as are so many when a new sentence begins in the middle.

112. *line*, strengthen, support. Compare 1 Henry IV. ii. 3. 87:

'I fear my brother Mortimer doth stir
About his title, and hath sent for you
To line his enterprise.'

And Henry V. ii. 4. 7:

'To line and new repair our towns of war
With men of courage and with means defendant.'

The word is applied by a natural metaphor to the seconding or backing up of an enterprise.

Ib. the rebel, that is, Macdonwald.

113. *With bidden help and vantage*, giving him secret assistance and affording him a favourable opportunity for his operations. For 'vantage' see i. 2. 31, and Measure for Measure, iv. 6. 11.

119. *the thane of Cawdor*, that is, the title of thane of Cawdor, as in line 122.

120. *trusted home*, trusted to the uttermost, thoroughly. See Measure for Measure, iv. 3. 148: 'Accuse him home and home.' And Cymbeline, iv. 2. 328: 'That confirms it home.' And All's Well that Ends Well, v. 3. 4:

'But your son,
As mad in folly, lack'd the sense to know
Her estimation home.'

121. *enkindle you unto*, incite you to hope for.

128. Shakespeare borrows here, as he frequently does, the language of the stage. Compare ii. 4. 5, 6:

'Thou seest, the heavens, as troubled with man's act,
Threaten his bloody stage.'

134. *suggestion*, prompting, temptation. Compare Tempest, iv. 1. 26:

'The strong'st suggestion
Our worser genius can.'

135. *unfix my hair*, stir my hair from its position, make it stand on end. Compare for this effect of fear, Tempest, i. 2. 213:

'With hair up-staring,—then like reeds not hair.'

And Hamlet, iii. 4. 121:

'Your bedded hair, like life in excrements,
Starts up and stands an end.'

See also 2 Henry VI. iii. 2. 318:

'Mine hair be fix'd on end, as one distract,'

where it is a sign of madness.

136. *seated*, firmly fixed or settled. See Milton, Paradise Lost, vi. 644:

'From their foundations loosening to and fro
They pluck'd the seated hills.'

137, 138. The presence of actual danger moves one less than the terrible forebodings of the imagination. This general truth Macbeth applies to his

own case. For 'fear' in the sense of 'object of fear,' compare Midsummer Night's Dream, v. i. 21:

'Or in the night, imagining some fear,
How easy is a bush supposed a bear!'

And 2 Henry IV. iv. 5. 196:

'All these bold fears
Thou see'st with peril I have answered.'

139. This conception of mine which involves but an imaginary murder. For 'fantastical' see note on i. 3. 53.

140. *my single state of man.* Man is compared to a kingdom or state, which may be described as 'single,' when all faculties are at one, or act in unison, undistracted by conflicting emotions. See Julius Cæsar, ii. 1. 63–69:

'Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma, or a hideous dream:
The Genius and the mortal instruments
Are then in council; and the state of man,
Like to a little kingdom, suffers then
The nature of an insurrection.'

Or is 'single' used in a depreciatory sense, as in i. 6. 16? where see note.

Ib. function, the active exercise of the faculties, which are so overwhelmed by the speculations of thought, that Macbeth lives for the moment in an imaginary world. For 'surmise,' see Titus Andronicus, ii. 3. 219:

'Aaron is gone; and my compassionate heart
Will not permit mine eyes once to behold
The thing whereat it trembles by surmise.'

142. *rapt.* See note on i. 3. 57.

144. *stir*, moving. See Richard II. ii. 3. 51:

'What stir
Keeps good old York there with his men of war?'

Ib. come, i. e. which have come.

145. *our strange garments*, garments that are strange to us.

147. *Time and the hour runs*, &c. For the construction, compare iii. 2. 37, and Richard II. ii. 1. 258:

'Reproach and dissolution hangeth over him.'

'Time and the hour,' in the sense of time with its successive incidents or in its measured course, forms but one idea. The expression seems to have been proverbial. Another form of it is,

'Be the day weary, be the day long,
At length it ringeth to evensong.'

148. *stay upon*, await. Compare Measure for Measure, iv. 1. 47:

'I have a servant comes with me along,
That stays upon me.'

And All's Well that Ends Well, iii. 5. 48:

'I thank you, and will stay upon your leisure.'

149. *Give me your favour*, give me your indulgence, excuse me. Comp. Tempest, iv. 1. 204:

'Good my lord, give me thy favour still.'

And Henry VIII. i. 1. 168: 'Pray, give me favour, sir.'

Ib. my dull brain, &c. Macbeth tries to divert attention from his abstraction, by conveying the impression that he had been occupied with painful efforts to recall something which he had forgotten.

Ib. wrought, agitated. Compare Othello, v. 2. 345:

'But being wrought
Perplex'd in the extreme.'

151. That is, in the tablets of his memory, like the *μνήμονες δέλτοι φρενῶν* (Aesch. Prom. 789). Compare Hamlet, i. 5 98:

'Yea, from the table of my memory
I'll wipe away all trivial fond records.'

153–155. *Think . . . other.* These words are addressed to Banquo.

153. *at more time*, i. e. at more leisure.

154. *The interim having weigh'd it*, having estimated the occurrence at its true value. The 'interim,' or intervening time, is here personified.

Ib. speak Our free hearts, speak our hearts freely.

Scene IV.

1. *Are.* So the second and later folios. The first has 'Or.'

2. *Those in commission*, those charged with the execution.

3. *spoke*, spoken; a frequent form for the participle, in use as late as the last century. So 'broke,' for 'broken.' See note on Richard II. iii. 1. 13. Compare Richard II. i. 1. 77:

'What I have spoke, or thou canst worse devise.'

6. *set forth*, exhibited.

9. *studied.* The expression is borrowed from the language of the stage. Compare The Merchant of Venice, ii. 2. 205:

'Like one well studied in a sad ostent
To please his grandam.'

10. *owed.* See note on i. 3. 76.

11. *a careless trifle*, a trifle for which he did not care, an uncared-for trifle.

11, 12. Compare for the sentiment Euripides, Medea, 516–520:

ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν ὃς κίβδηλος ᾖ,
τεκμήρι' ἀνθρώποισιν ὥπασας σαφῆ,
ἀνδρῶν δ' ὅτῳ χρὴ τὸν κακὸν διειδέναι,
οὐδεὶς χαρακτὴρ ἐμπέφυκε σώματι;

14. Duncan's reflections on the conduct of Cawdor are suddenly interrupted by the entrance of one whose face gave as little indication of the construction of his mind, upon whom he had built as absolute a trust and who was about to requite that trust by an act of still more signal and more fatal treachery. This is an admirable stroke of dramatic art.

17, 18. *slow To overtake*, that is, too slow to overtake.

19. *the proportion*, the due proportion, as in Troilus and Cressida, i. 3. 87:

'The heavens themselves, the planets and this centre,
Observe degree, priority and place,
Insisture, course, proportion, season, form,
Office and custom, in all line of order.'

20. *Might have been mine*, might have been in my power to give.

21. *more than all*, i. e. more than all I have.

22, 23. *The service . . . itself.* The loyal service which I owe recompenses itself in the very performance. The singular is used as in i. 3. 147, 'service and loyalty' representing but one idea.

27. *Safe toward your love and honour*, with a sure regard to your love and honour. Blackstone proposed to read 'you' for 'your,' and interpreted the clause 'by doing everything with a saving of their love and honour toward you' 'Safe' is used provincially for 'sure certain.'

28. Compare All's Well that Ends Well, ii. 3. 103:

'It is in us to plant thine honour where
We please to have it grow.'

And Beaumont and Fletcher, The Island Princess, iii. 1:

'So is my study still to plant thy person.'

30, 31. *nor must be known No less.* We should now say 'and must be no less known.' For instances of this double negative, which is of frequent occurrence, see The Merchant of Venice, iii. 4. 11:

'I never did repent for doing good,
Nor shall not now.'

32. *grow* is here used in the double sense of 'to cling close' and 'to increase.' For the former compare Henry VIII. v. 5. 50:

'Peace, plenty, love, truth, terror,
That were the servants to this chosen infant,
Shall then be his, and like a vine grow to him.'

For the other sense of 'grow,' see the quotation in the note on line 28, above.

33–35. *My plenteous joys . . . sorrow.* Compare for the same thought Romeo and Juliet, iii. 2. 102–104:

'Back, foolish tears, back to your native spring;
Your tributary drops belong to woe,
Which you, mistaking, offer up to joy.'

And Winter's Tale, v. 2. 47–50: 'There might you have beheld one joy crown another, so and in such manner that it seemed sorrow wept to take leave of them, for their joy waded in tears.'

37. *establish our estate*, settle the succession to the throne. See the quotation from Holinshed in the Preface.

39. Cumberland was at that time held by Scotland of the crown of England as a fief. The district called by this name included, besides the counties of Cumberland and Westmoreland, Northern Strathclyde.

42. *Inverness.* Spelt in the folios, as in Holinshed, 'Envernes.'

45. *harbinger*, an officer of the royal household, whose duty it was to ride in advance of the king and procure lodgings for him and his attendants on their arrival at any place. It is a corruption of *herberger*. Cotgrave (Fr. Dict.) gives 'Mareschal du corps du Roy. The Kings chiefe Harbinger.' In the sense of 'herald,' or 'forerunner,' it occurs in this play (v. 6. 10), where trumpets are called

'Those clamorous harbingers of blood and death.'

48. Malcolm's promotion was an obstacle in the way of Macbeth's designs upon the crown.

50. Macbeth apparently appeals to the stars because he is contemplating night as the time for the perpetration of the deed. There is nothing to indicate that this scene took place at night.

52. *let that be*, that is, let that take place. Delius supposes 'the eye' to be the subject to 'let,' which he understands in the sense of 'permit.'

54. During the preceding soliloquy Duncan has been conversing with Banquo on Macbeth's merits.

55. *I am feal.* Compare Winter's Tale, i. 2. 91:

'Cram's with praise and make's
As fat as tame things.'

56. *banquet*, as Archbishop Trench has pointed out (Select Glossary), 'used generally to be restrained to the lighter and ornamental dessert or confection with wine, which followed the more substantial repast,' whether dinner or supper. But in this passage the sense is not so restricted. For a similar sentiment, see Winter's Tale, iv. 4. 529:

'It is my father's music
To speak your deeds.'

58. There is a touch of affectionate familiarity in the phrase 'It is.'

Scene V.

For the stage direction the folios have 'Enter Macbeths Wife alone with a Letter.' She reads the letter, not now for the first time. Lady Macbeth's name was Gruoch. It is found in a charter granted to the Culdees of Loch Leven by Macbeth and his wife. She is there called 'Gruoch filia Bodhe.' 'Bodhe' was son of Kenneth IV, a former king of Scotland. In the same charter (printed for the Bannatyne Club) Macbeth is called 'Machbet filius Finlach.' A genealogical tree, showing the descent of Macbeth and his wife from Malcolm I, is given by Mr. G. R. French in his Shakespeareana Genealogica, p. 285.

2. *the perfectest report*, the most accurate intelligence, i.e. my own experience. What the 'imperfect speakers,' i. 3. 70, had promised was fulfilled by the result.

5. *Whiles*, 'while' and 'whilst' are used indifferently by Shakespeare. The first has frequently been altered by editors to one of the forms still in use. See Julius Cæsar, i. 2. 209:

'Such men as he be never at heart's ease
Whiles they behold a greater than themselves.'

Ib. rapt. See note on i. 3. 57.

Ib. the wonder of it. In Othello, iv. 1. 207 we have a similar use of the preposition, 'But yet the pity of it, Iago!'

6. *missives*, messengers. See Antony and Cleopatra, ii. 2. 74:

'Did pocket up my letters, and with taunts
Did gibe my missive out of audience.'

In Cotgrave the French *missive* is given in the sense of *lettre missive*, according to the usual sense of the English derivative.

Ib. all-hailed. The word is thus hyphened in the first folio. The later folios write 'all hail'd' as separate words. The first is doubtless right. Florio (Ital. Dict.) gives: 'Salutare, to salute, to greet, to allhaile.'

9. *deliver*, report. See Twelfth Night, i. 5. 222: 'Sure you have some hideous matter to deliver, when the courtesy of it is so fearful.'

10. *the dues of rejoicing.* Lady Macbeth, as his partner, had a right to share in his joy.

14. *fear.* Compare Measure for Measure, iii. 1. 74:

'O, I do fear thee, Claudio, and I quake
Lest thou a feverous life shouldst entertain
And six or seven winters more respect
Than a perpetual honour.'

15. *the milk of human kindness.* Compare King Lear, i. 4. 364: 'This milky gentleness and course of yours.' And Macbeth, iv. 3. 98: 'The sweet milk of concord.'

18. *illness*, evil. The word is not used elsewhere by Shakespeare in this sense.

Ib. should, i. e. which should. For one among the multitude of instances of this construction, see The Merchant of Venice, i. 1. 175:

'I have a mind presages me such thrift.'

20–23. This passage is variously read and punctuated by editors, some placing the words 'Thus...undone' in inverted commas, others only 'Thus... have it.' In this point the folios give us no help. With any punctuation the sense is extremely obscure, and we are inclined to think that the true reading has been hopelessly corrupted by the copyist or printer. With the former punctuation, the nearest approach to a meaning which can be attained is this:—Thou wouldst have the crown which cries 'Thus thou must do if thou would'st be king, and [thou must do] that which rather, &c.' But this interpretation seems to require 'wouldst have it' for 'have it,' or, at least, as Johnson proposed, 'have me,' in line 22. Delius suggests that by the words 'that which cries' Shakespeare meant a murderous instinct in the mind; but, if so, 'thou'ldst have' must be used in the sense of 'thou shouldst have.' This is quite in accordance with Shakespeare's usage, but is not probable in this case, where 'wouldst' has just preceded, four times over, in the other sense. If we put only the words 'Thus . . . have it' in inverted commas, we may interpret: Thou wouldst have Duncan's murder, which cries 'Thus thou must do if thou wouldst have the crown,' and which thou rather, &c.

25. *chastise*, used by Shakespeare with the accent on the first syllable. Compare Richard II. ii. 3. 104. The only exception, and that somewhat doubtful, is in Tempest, v. 1. 263.

26. *the golden round.* Compare iv. 1. 88:

'And wears upon his baby brow the round
And top of sovereignty.'

27. *metaphysical*, supernatural. In Minsheu's Spanish Dictionary, 1599, we have 'Metafisica, things supernatural', 'he metaphisickes'; and in Florio's World of Wordes, printed in the preceding year, 'Metafisico, one that professeth things supernaturall.' Delius quotes from The Puritan, 1607, Act ii. Sc. i. 'Metaphysically and by a supernatural intelligence.'

Ib. doth. For the singular verb with double nominative, see note on i. 3. 147.

Ib. seem. Compare i. 2. 47.

28. *withal.* See note on i. 3. 57, and compare also our note on The Merchant of Venice, iv. 1. 408.

Ib. tidings. Used sometimes as singular and sometimes as plural, as

Antony and Cleopatra, iv. 14. 112, 'with this tidings,' and As You Like It, v. 4. 159: 'That bring these tidings'; so we have 'this news' or 'these news.'

29. Lady Macbeth, thrown off her guard by the suddenness of the announcement, which gives an opportunity for the immediate execution of the crime she has been meditating, breaks out into an exclamation of great violence, for which, recovering herself, she wishes to account.

31. 'Inform' is used absolutely here, as in ii. 1. 48. It is found without the object of the person in Richard II. ii. 1. 242: 'What they will inform,' and Coriolanus, i. 6. 42: 'He did inform the truth.'

Ib. for preparation, for preparation's sake.

33. One of my fellow-servants outstripped his master. The phrase 'had the speed of him' is remarkable.

34. *dead for breath*, i. e. dead for want of breath. Thus the news is delivered in accents which befit its real character. To Lady Macbeth's guilty mind all is ominous.

35. *tending*, attendance. Used as a substantive here only in Shakespeare.

36. Lady Macbeth compares the messenger, hoarse for lack of breath, to a raven whose croaking was held to be prophetic of disaster. This we think the natural interpretation of the words, though it is rejected by some commentators.

37. *entrance*. To be pronounced as a trisyllable. This additional syllable is very frequently required for the metre in words where a liquid follows a mute, as, e. g. iii. 6. 8; Romeo and Juliet, i. 4. 8:

'Nor no without book prologue, faintly spoke
After the prompter, for our entrance.'

Twelfth Night, i. 1. 32:

'A brother's dead love which she would keep fresh
And lasting in her sad remembrance,'

and Two Gentlemen of Verona, i. 3. 84:

'O, how this spring of love resembleth
The uncertain glory of an April day.'

38. The verse is incomplete, but we must suppose that the speaker pauses before her invocation of the spirits. This seems indeed natural, and necessary for the due emphasis of the justly-famous passage which follows.

39. *mortal*, deadly, or murderous. See iii. 4. 81, and iv. 3. 3.

40. *top-full*, full to the brim. Compare King John, iii. 4. 180:

'Now that their souls are top-full of offence.'

42. *access* is always accented by Shakespeare on the second syllable, except in Hamlet, ii. 1. 110.

Ib. remorse, relenting, used anciently to signify repentance not only for a deed done, but for a thought conceived. See The Merchant of Venice, iv. 1. 20:

'Thou'lt show thy mercy and remorse more strange
Than is thy strange apparent cruelty.'

43–45. That no natural feelings of pity may intervene between my cruel purpose and its effect, may stop the meditated blow. 'Compunctious' is only used in this passage by Shakespeare, and 'compunction' not at all. 'Compunct' is used in Wicklif's translation of the Bible, Acts ii. 37, and 'compuncture' by Jeremy Taylor.

44. *keep peace.* Steevens quotes from Romeus and Juliet, 1562 (Collier, Shakespeare's Library, ii. 54), which was used by Shakespeare for his play:

'In absence of her knight the lady no way could
Kepe trewse betwene her greefes and her.'

45. *it.* The two first folios read 'hit.'

46. *take my milk for gall,* use my milk as if it were gall, turn all that is kindly in me into bitterness.

47. *sightless substances,* invisible forms. Compare i. 7. 23. In King John, iii. 1. 44, sightless means 'unsightly,' but the sense is not suitable here. So we have in Measure for Measure, iii. 1. 124, 'the viewless winds.' Somewhat similar is the use of 'careless,' i. 4. 11, in this play. As 'sightless' is that which cannot he seen, so 'careless' is that which is not cared for.

48. *wait on nature's mischief,* are ready to abet any evil done throughout the world.

Ib. Come, thick night. Compare this with what Macbeth has said, i. 4. 50.

49. *pall* is used, in this sense, here only by Shakespeare.

Ib. A writer in The Rambler (No. 168) objected to the epithet 'dun' as being mean. But Milton, as Steevens remarked, was of a different opinion. See Par. Lost, iii. 7:

'Satan there
Coasting the wall of heaven on this side night
In the dun air sublime.'

To our ears, 'dun' no longer sounds mean. As Horace says, Ars Poet. 70, 71:

'Multa renascentur quae jam cecidere, cadentque
Quæ nunc sunt in honore vocabula, si volet usus.'

51. *blanket,* from the French *blanchet.* 'The blanket of the dark' is the covering of the sleeping world. We have a somewhat similar expression in Drayton, Barons' Wars, Bk. iii. line 129:

'The sullen night had her black curtain spread.'

In the original form of the poem, as it appeared under the title of Mortimeriados (1596) sig. F verso, this line stood thus:

'The sullen night in mistie rugge is wrapp'd.'

Again, for homeliness of expression we may compare another passage of the same, sig. C 2 recto:

'As when we see the spring-begetting Sunne,
In heauens black night-gowne couered from our sight;'

and in the same author's Polyolbion, xxvi. 403:

'Thick vapours that like rugs still hang the troubled air.'

Coleridge, offended by the homeliness of the phrase, proposed to read 'blank height' for 'blanket,' but this seems to suit ill with 'peep through,' and not to accord with the thoughts and language of the speaker.

53. *the all-hail hereafter.* Lady Macbeth speaks as if she had heard the words as spoken by the witch, i. 3. 50, and not merely read them as reported in her husband's letter, i. 5. 10.

55. *this ignorant present,* is this present time, which ordinarily is blind to the future. Pope, for the sake of the metre, wrote 'present time.' For 'present' see Tempest, i. 1. 25: 'If you can command these elements to silence and work the peace of the present.'

56. *in the instant*, in the present moment. We have the same phrase in Romeo and Juliet, i. 1. 115:

'In the instant came
The fiery Tybalt with his sword prepared.'

60. *is as a book*. Compare Romeo and Juliet, i. 3. 81:

'Read o'er the volume of young Paris' face,
And find delight writ there with beauty's pen.'

61. *beguile the time*, not wile away the time—though Shakespeare elsewhere uses the phrase in this sense, as Twelfth Night, iii. 3. 41—but delude all observers. Compare i. 7. 81:

'Away, and mock the time with fairest show.'

And in Richard III. v. 3. 92, Derby says,

'I, as I may—that which I would I cannot—
With best advantage will deceive the time.'

62. *Look like the time*. Steevens quotes Daniel's Civil War book viii. [line 709]:

'He drawes a Trauerse 'twixt his greeuances:
Lookes like the time: his eye made not report
Of what he felt within.'

63, 64. Compare Richard II. iii. 2. 19:

'And when they from thy bosom pluck a flower,
Guard it, I pray thee, with a lurking adder.'

And see also 2 Henry VI. iii. 1. 228:

'The snake roll'd in a flowering bank.'

65, 66. *put. . . . into my dispatch*, put into my hands to dispatch.

70. Change of countenance is ever a symptom of fear. Lady Macbeth detects more than irresolution in her husband's last speech, 'We will talk further.' Compare King Lear, iii. 1. 43, where the gentleman whom Kent urges to join the French invaders replies, 'I will talk further with you;' Kent says, 'No, do not.' So the old formula for refusing the royal assent was, 'Le roi s'avisera.' For 'favour,' see Richard II. iv. 1. 168:

'Yet I well remember
The favours of these men.'

Scene VI.

1. *seat*. Compare Bacon's Essays, xlv. Of Building, sub init. 'Hee that builds a faire House, upon an ill Seat, committeth Himself to Prison.'

3. *our gentle senses*, i. e. our senses which are soothed by the brisk, sweet air. The same construction, in which the action of the verb is expressed by applying an epithet to the object, is found in iii. 4. 76. See the note on that passage. There seems no need to adopt Johnson's suggestion, 'our gentle sense,' still less to read with Warburton, 'our general sense.'

4. *martlet*. This is Rowe's emendation for 'Barlet,' the reading of the folios. Compare The Merchant of Venice, ii. 9. 28:

'Like the martlet,
Builds in the weather on the outward wall.'

It is called 'guest of summer' as being a migratory bird. Compare Timon of Athens, iii. 6. 31.

Ib. approve, prove. See The Merchant of Venice, iii. 2. 79:

'What damned error, but some sober brow
Will bless it and approve it with a text?'

5. *mansionry*. This is Theobald's spelling for the 'Mansonry' of the folios. Pope in his second edition read 'masonry.' 'Mansionry,' i.e. abode, is not found elsewhere. Staunton conjectures 'love-mansionry' for 'loved mansionry.'

6. *jutty*, the same word as 'jetty,' a projection. Cotgrave has 'Soupenduë, f. A penthouse; iuttie, or part of a building that iuttieth beyond, or leaneth ouer, the rest.' The folios read 'jutty frieze' without a comma between, as if 'jutty' were an adjective. It is not however found as an adjective, though it occurs both as a substantive and as a verb. For the latter, see the passage just quoted from Cotgrave, and Henry V. iii. 1. 13:

'O'erhang and jutty his confounded base.'

The line is imperfect. Probably some word like 'cornice' has dropped out after 'jutty.'

7. *coign*, corner, from the French *coin*, formerly spelt 'coing.' Compare Coriolanus, v. 4. 1: 'See you yon coign o' the capitol, yon corner-stone?' 'Coign of vantage' is of course a corner convenient for building a nest.

9. *most*. So Rowe. The folios have 'must.' Mr. Collier, from his 'MS. Corrector,' reads 'much.'

11. *follows us*, waits upon, attends us.

Ib. sometime, i. e. sometimes. The two forms are used indifferently by Shakespeare. In many cases editors have altered the original reading where it contradicted the modern distinction between the words. See iv. 2. 75, and note.

13. *God 'ild us*. A corruption of 'God yield us,' i. e. 'God reward us.' Compare As You Like It, v. 4. 56: 'God 'ild you, sir,' and Antony and Cleopatra, iv. 2. 33: 'The Gods yield you for 't.' Duncan means that it is his love which causes his hostess trouble, and which, as love, demands her thanks. The phrase occurs repeatedly as 'God dild ye' in The History of Sir John Oldcastle, 1600, one of the plays falsely assigned to Shakespeare in the third folio, 1664.

16. *single*, simple, weak. Compare Coriolanus, ii. 1. 40: 'I know you can do very little alone; for your helps are many, or else your actions would grow wondrous single'; and Tempest, i. 2. 432: 'A single thing as I am now.' See i. 3. 140, of this play.

16, 17. *to contend Against*, is to vie with, to rival, as gratitude should rival favours conferred.

19. *to them*, in addition to them. Compare iii. 1. 51, and Troilus and Cressida, i. 1. 7:

'The Greeks are strong and skilful to their strength,
Fierce to their skill, and to their fierceness valiant.'

20. *bermits*, beadsmen, bound to pray for their benefactors. Compare Titus Andronicus, iii. 2. 41:

'As begging hermits in their holy prayers.'

22. *purveyor*, Cotgrave gives 'Pourvoyeur: m. A prouidor, a purueyor.'

He was sent before to provide food for the king and suite as the harbinger provided lodging. See Cowel, Law Interpreter, s.vv. 'Pourveyor' and 'Harbinger.' The accent is here on the first syllable.

23. *bolp.* We have this form, Richard II. v. 5. 62.

26. *in compt*, accountable, subject to account. Your servants hold their children and servants, themselves and their property, accountable. See Timon of Athens, ii. 1. 35:

'Take the bonds along with you,
And have the dates in compt,'

i. e. keep an account of the dates.

28. *return*, render.

30. To scan this line we must pronounce 'our' as a dissyllable and 'towards' as a monosyllable. Instances of each are common.

31. *By your leave, hostess.* Here Duncan gives his hand to Lady Macbeth and leads her into the castle.

Scene VII.

Enter a Sewer. 'Sewer' is derived from the French *essayeur*, and meant originally one who tasted of each dish to prove that there was no poison in it. Afterwards it was applied to the chief servant who directed the placing of the dishes upon the table. In Palsgrave, Eclaircissement de la Langue Française, we have the verb thus: 'I sewe at meate. *Je taste.*' So again in Holinshed, vol. ii. p. 1129, col. 2, 'the Esquier that was accustomed, to sew and take the assay before Kyng Richarde.' Some have supposed 'sewer' to be derived from *escuyer*. What is included in the word 'service' may be illustrated by the following stage-direction from Heywood's A Woman Killed with Kindness: 'Enter Butler and Jenkin with a table-cloth, bread, trenchers and salt.'

3. *trammel up*, entangle as in a net. Cotgrave gives 'Tramail: m. A Trammell, or net for Partridges,' and again 'Traineller. To trammel for Larkes.' The idea is followed up by the word 'catch.'

4. *surcease.* The etymological connection of this word with 'cease' is apparent only, not real. 'Cease' is derived from *cesser*, but 'surcease' from *sursis*, and that from *surseoir*. 'Surcease' is a legal term meaning the arrest or stoppage of a suit, or superseding a jurisdiction. As a substantive it is found here only in Shakespeare. He twice uses the verb 'surcease,' both times in the sense of 'cease.' The general sense of the passage has been much disputed, some taking 'his' in line 4 to refer to 'assassination,' others to Duncan. Johnson proposed to invert the words, and read 'With his success, surcease.' Staunton interprets 'success' to mean merely 'sequel,' a sense which the word had (though comparatively rarely) in Shakespeare's time. We are inclined to agree with Elwin that 'his' refers to 'consequence,' and that Macbeth's meaning is: 'If the murder could prevent its consequence, and by the arrest of that consequence secure success.' In this case 'his' would be used, as it so often is, in reference to a neuter noun. Compare, e. g., Romeo and Juliet, iv. 1. 97:

'For no pulse
Shall keep his native progress, but surcease.'

6. *But here*, only here, in this life only.

Ib. shoal. This is Theobald's emendation for the folio reading 'schoole,' the same word differently spelt. Human life is compared to a narrow strip of land in an ocean:

'A narrow isthmus 'twixt two boundless seas,
The past, the future, two eternities.' (Moore.)

Tieck, retaining 'school,' takes 'bank' in the sense of bench and supposes the speaker to be comparing this life to school-time as a preparation for the life to come. He thinks that the same train of thought is indicated in 'teach' and 'taught,' lines 8 and 9.

7. *jump*, risk, hazard. See Cymbeline, v. 4. 188: 'Jump the after inquiry on your own peril.'

8. *that*, so that. See i. 2. 58; iv. 3. 6.

10. *this*, omitted by Pope for the metre's sake. Mason would read 'thus': indeed it is popularly so quoted.

11. *Commends*, offers, presents. Pope audaciously altered it to 'Returns.' Compare All 's Well that Ends Well, v. 1. 31:

'Since you are like to see the king before me,
Commend the paper to his gracious hand.'

Ib. ingredients. So Pope and all editors since his time. The folios, both here and iv. 1. 34, have 'ingredience,' and it is not unlikely that Shakespeare so wrote the word, using it in the sense of 'compound,' 'mixture.'

17. *faculties*, powers, prerogatives of office. The Greek equivalent is γέρα. The word is still used in the old sense in Ecclesiastical Law. See Henry VIII. i. 2. 73, where Wolsey says:

'If I am
Traduced by ignorant tongues, which neither know
My faculties nor person.'

Ib. meek, meekly. Shakespeare frequently uses the adjective where we should use the adverb.

18. *clear*, guiltless. See Merry Wives of Windsor, iii. 3. 123: 'If you know yourself clear, why, I am glad of it.'

20. *taking off*. So iii. 1. 104, and King Lear, v. 1. 65:

'Let her who would be rid of him devise
His speedy taking off.'

Similarly in v. 8. 36, to 'go off' is a euphemism for to 'be killed.'

22. *cherubim*. This reading, first proposed by Jennens, is received by most modern editors. The folios have 'cherubin,' which Shakespeare uses in several other places, but always in the singular, as e. g. Othello, iv. 2. 63:

'Patience, thou young and rose-lipp'd cherubin.'

But in this passage the plural is unquestionably required by the sense. To read 'cherubins,' which is the form always found in Coverdale's Bible, or 'cheruhims,' that of the Authorized Version, would make the verse, already too full of sibilants, almost intolerable to the ear. The only objection to 'cheruhim' is that Shakespeare was not likely to know that this was the proper Hebrew plural The idea was probably suggested by Psalms xviii. 10, 'He rode upon the cherubins and did fly; he came flying upon the wings of the wind.' (Prayer Book Version.) For the same idea, compare Romeo and Juliet, ii. 2. 28–31:

'A winged messenger of heaven
. . . . . .
When he bestrides the lazy-pacing clouds,
And sails upon the bosom of the air.'

23. *sightless*, invisible. See i. 5. 47.

25. *tears shall drown the wind.* See Troilus and Cressida, iv. 4. 55:

'Where are my tears? Rain, to lay this wind.'

25–28. Macbeth says that he has nothing to goad him on to the deed,—nothing to stimulate his flagging purpose, like the private wrongs which he urges upon the murderers of Banquo,—but mere ambition, which is like one who, instead of leaping into the saddle, leaps too far and falls on the other side. The passage supplies a good example of confusion of metaphors. If the sentence be complete, 'the other' must be taken to mean 'the other side,' a not unnatural ellipsis, but one for which we can adduce no example. Hanmer reads 'on the other side,' which makes both sense and metre complete. Rowe prints 'on th' other ——,' as if the sentence were interrupted by the entrance of Lady Macbeth. Mason conjectured 'on the rider,' and Bailey 'on the earth.' For 'itself' in the previous line Singleton guessed 'its sell,' i. e. 'its saddle.' The word 'sell' occurs frequently in Fairfax's Tasso, as e. g. Bk. vi. st. 32:

'That he nor shook nor stagger'd in his sell.'

32. *bought*, purchased, acquired. See Richard II. i. 3. 282:

'Go, say I sent thee forth to purchase honour,'

and The Merchant of Venice, ii. 9. 43:

'O that estates, degrees, and offices
Were not derived corruptly, and that clear honour
Were purchased by the merit of the wearer!'

33. *Golden opinions.* See As You Like It, i. 1. 6: 'Report speaks goldenly of his profit.'

34. *would.* We say 'should' in this sense, as in iv. 3. 23, 194, of this play, and in Bacon, Essay xxxiii. Of Plantations, 'Making of bay salt, if the climate be proper for it, would be put in experience.' See our note on Richard II. iv. 1. 232, 233.

35, 36. Compare King John, iv. 2. 116, 117:

'O, where hath our intelligence been drunk?
Where hath it slept?'

39. *afeard.* See i. 3. 96.

45. *the adage.* Given thus in Heywood's Proverbs, 1562 (p. 28, ed. Spenser Soc.): 'The cat would eate fyshe, and would not wet her feete.' There is a form of the same proverb in Low Latin:

'Catus amat pisces, sed non vult tingere plantas.'

47. *do more.* So Rowe. The folio has 'no more.' Mr. Hunter would retain 'no more' and make Lady Macbeth say 'Who dares no more is none.' But 'then,' which follows, seems more appropriate to the first clause of an indignant remonstrance, if we adopt Rowe's emendation. Compare Measure for Measure, ii. 4. 134, 135: 'Be that you are,
That is, a woman: if you be more, you're none.'

Ib. beast is of course used in opposition to 'man,' spoken of by Macbeth. Mr. Collier's MS. Corrector's 'boast' is utterly inadmissible.

48. *break*, disclose, communicate. Compare Much Ado about Nothing, i. 1. 311;

'And I will break with her and with her father.'

And again in line 328:

'Then after to her father will I break.'

52. *adhere*, i. e. 'cohere,' which Pope inserted in the text. Compare Merry Wives of Windsor, ii. 1. 62: 'But they do no more adhere and keep place together than the hundredth psalm to the tune of Green Sleeves.' See also Twelfth Night, iii. 4. 86.

58. *the brains*. We should now say 'its brains,' but 'the' is found not unfrequently for the possessive pronoun. Compare the version of Lev. xxv in the Bishops' Bible: 'That which groweth of the owne accord of thy harvest, thou shalt not reape.' And Bacon, Advancement of Learning, i. 4. § 1: 'For we see that it is the manner of men to scandalize and deprave that which retaineth the state and virtue.'

59. *We fail!* The folio prints 'We faile?' the note of interrogation being used as it frequently is for a note of exclamation: Lady Macbeth refuses to entertain the idea of failure. Capell puts a full stop at 'fail,' but this would give a sense not calculated to strengthen Macbeth's wavering purpose.

60. *But*, only.

Ib. screw your courage to the sticking-place, that is, to the point at which it will remain firm. The metaphor is from some engine or mechanical contrivance. A similar figure is found in Coriolanus, i. 8. 11:

'Wrench up thy power to the highest.'

And again, Twelfth Night, v. 1. 125, 126:

'And that I partly know the instrument
That screws me from my true place in your favour.'

Compare also Troilus and Cressida, iii. 3. 22–25:

'But this Antenor,
I know, is such a wrest in their affairs
That their negotiations all must slack,
Wanting his manage.'

As a 'wrest' is an instrument for tuning a harp, this last-quoted passage lends some probability to Steevens's interpretation of the metaphor before us, that it is derived 'from the screwing up the chords of string instruments to their proper degree of tension.'

63. The two chamberlains are borrowed from the account given by Holinshed of the murder of King Duff by Donwald and his wife eighty years before Duncan's time (p. 208). See the Preface.

64. *wassail*, derived from the Anglo-Saxon *waes hael*, 'be of health.' This, according to Geoffrey of Monmouth, was the salutation used by Rowena to Vortigern in presenting a cup of wine. (The story is also told in Verstegan, A Restitution of Decayed Intelligence, &c. p. 127, ed. 1605.) The King was instructed to reply 'Drinc hael.' Hence 'wassail' came to mean drinking of healths, revelry, and afterwards 'drink' itself. Here it means 'revelry.'

Ib. convince, i. e. 'overpower,' from the Latin *convincere*. Compare iv. 3. 142:

'Their malady convinces
The great assay of art.'

So in Hall's Chronicle, Richard III. fol. 33 a, 'Whyle the two forwardes thus mortallye fought, eche entending to vanquish and conuince the other.'

65-67. By the old anatomists (Vigo, fol. 6 *b*. ed. 1586) the brain was divided into three ventricles, in the hindermost of which they placed the memory. That this division was not unknown to Shakespeare we learn from Love's Labour's Lost, iv. 2. 70, 'A foolish, extravagant spirit, full of forms, figures, shapes, objects, ideas, apprehensions, motions, revolutions: these are begot in the ventricle of memory.' The third ventricle is the cerebellum, by which the brain is connected with the spinal marrow and the rest of the body: the memory is posted in the cerebellum like a warder or sentinel to warn the reason against attack. When the men is converted by intoxication into a mere fume (compare The Tempest, 1. 67:

'The ignorant fumes that mantle
Their clearer reason,')

then it fills the brain itself, the receipt or receptacle of reason, which thus becomes like an alembic or cap of a still. For 'fume' compare Cymbeline, iv. 2. 301:

'A bolt of nothing, shot at nothing,
Which the brain makes of fumes.'

And Dryden's Aurengzebe:

'Power like new wine does your weak brain surprise,
And its mad fumes in hot discourses rise.'

See also Antony and Cleopatra, ii. 1. 24:

'Tie up the libertine in a field of feasts,
Keep his brain fuming.'

66. ***receipt***, receptacle. See Matthew ix. 9, 'sitting at the receipt of custom,' and Bacon, Essay xlvi. 'Fountaines I intend to be of two natures: the one, that sprinckleth or spouteth water; the other a faire receipt of water.'

67. *limbec* is derived by popular corruption from 'alembic,' a word adopted from the language of the Arabian alchemists of Spain into all the languages of Europe. The word is formed from *al*, the Arabic definite article, and the Greek ἄμβιξ, used by Dioscorides in the sense of the cap of a still, into which the fumes rise before they pass into the condensing vessel. The ancient form is now superseded. A figure of it may be seen in Chambers's Encyclopædia, art. Alembic. The word 'limbec' is used by Milton, Paradise Lost, iii. 605, and by Fairfax, Tasso, Bk. iv. st. 75:

'This streaming nectar fell,
'Still'd through the limbeck of her diamond eyes.'

The Italian form is *limbico*.

68. ***a death.*** The indefinite article may be used here because it is only a kind of death, a sleep, which is meant. Compare Winter's Tale, iv. 2. 3: ''Tis a sickness denying thee anything; a death to grant this.'

70. ***put upon***, attribute to falsely. Compare Twelfth Night, v. 1. 70:

'But in conclusion put strange speech upon me.'

71. *spongy*. Compare The Merchant of Venice, i. 2. 108, 'I will do anything, Nerissa, ere I'll be married to a sponge.'

72. ***quell***, as a substantive, is found only here. It means 'murder.' Quell

as a verb is more frequent. It is used in the old sense, Midsummer Night's Dream, v. 1. 292:

'Quail, crush, conclude, and quell.'

It is derived from the same root as 'kill,' viz. the Anglo-Saxon *cwellan*, of which the corresponding noun is *cwal*. We have the word 'man-queller' in 2 Henry IV. ii. 1. 58. The same compound is used by Wiclif for 'executioner,' in translating Mark vi. 27, and for 'murderer,' Acts xxviii. 4.

73. *mettle*. This is the same word as 'metal,' and in the old editions they are spelt indifferently in either sense. In modern times the former spelling is reserved to the word in its metaphorical meaning, the latter when it is used in the natural sense, but the two are sometimes so near together that it is difficult to distinguish between them. Compare Richard III. iv. 4. 302:

'They are as children but one step below,
Even of your mettle, of your very blood.'

74. *received*, admitted, accepted as a truth. Compare Henry VIII. ii. 1. 125:

'This from a dying man receive as certain.'

And Measure for Measure, i. 3. 16:

'For so I have strew'd it in the common ear,
And so it is received.'

77. *other*, otherwise. Compare Othello, iv. 2. 13:

'If you think other,
Remove your thought.'

78. *As*, seeing that. We should be inclined to take 'other as' in the sense of 'otherwise than as,' if we could find an example to justify it.

79. *settled*, resolved. See Henry VIII. iii. 2. 22.

80. *Each corporal agent*, every faculty of the body. Compare Henry V. iii. 1. 16:

'Hold hard the breath, and bend up every spirit
To his full height.'

'Bend up' is of course suggested by the stringing of a bow.

81. *mock the time*. Compare i. 5. 61.

ACT II.

Scene I.

4. *husbandry*, economy. Compare Timon of Athens, ii. 2. 164:

'If you suspect my husbandry.'

And Troilus and Cressida, i. 2. 7. 'Husbandry,' like 'economy,' has first the sense of careful management, and then of thrift.

5. *Their*. Note the plural, and compare Richard II. i. 2. 7:

'Put we our quarrel to the will of heaven:
Who, when they see the hours ripe on earth,
Will rain hot vengeance on offenders' heads.'

See also Richard II. iii. 3. 17, 19; Hamlet, iii. 4. 173; Othello, iv. 2. 47. In Richard III. iv. 4. 71, 72, we have the plural pronoun used with 'hell':

'Hell's black intelligencer,
Only reserved their factor.'

Ib. Compare The Merchant of Venice, v. 1. 220:

'By these blessed candles of the night.'

And Romeo and Juliet, iii. 5. 9:

'Night's candles are burnt out.'

And Fairfax's Tasso, Bk. ix. st. 10:

'When heaven's small candles next shall shine.'

The original Italian has merely 'Di Notte.'

Ib. Take thee that too. Banquo hands o Fleance something else, a sword-belt or dagger, not lest he might be tempted to use them (as Elwin says), but because in a friend's house he was perfectly secure.

6. *A heavy summons.* The adjective is used here much as the adverb 'soundly,' i. 7. 63. Compare Tempest, ii. 1. 194:

'*Alon.* I wish mine eyes
Would, with themselves, shut up my thoughts: I find
They are inclined to do so.
Seb. Please you, sir,
Do not omit the heavy offer of it.'

7–9. Banquo says afterwards, line 20,

'I dreamt last night of the three weird sisters,'

and the cursed thoughts from which he prays to be delivered are doubtless the temptings of ambition. Banquo's character is made in every way a contrast to that of Macbeth; he prays to be delivered from entertaining even in dreams the plans which Macbeth was plotting to execute. Compare Lucrece, line 167.

14. *largess.* Compare Richard II. i. 4. 44.

Ib. offices, the part of the castle appropriated to the domestics. There is no need to adopt Rowe's emendation, 'officers.' We have the same word in Richard II. i. 2. 69, 'unpeopled offices,' where the desolation of the Castle of Plashy is spoken of.

15. *withal.* See note, i. 3. 57.

16. There is probably some omission here, because, if 'shut' be a participle, the transition is strangely abrupt. Hanmer read 'and 's shut up,' which does not mend the matter much. If we take 'shut' as the preterite, we require some other word to complete the sense, as 'shut up all,' or 'shut up the day.' 'Shut up' may however, like 'concluded,' be used intransitively.

19. *Which.* The antecedent is of course 'will.' Macbeth means: If we had been warned of Duncan's coming, our will would have had free scope in giving him entertainment, but it has now been fettered by want of preparation.

Ib. Hanmer read 'All 's very well,' to complete the metre.

22. When we can prevail upon an hour of your time to be at our service. Macbeth's language is here that of exaggerated courtesy, which to the audience who are in the secret marks his treachery the more strongly. Now that the crown is within his grasp he seems to adopt the royal 'we' by anticipation.

25. If you shall adhere to my party, then, when the result is attained, it shall make honour for you. 'When 'tis' probably means 'when that business (line 23) is effected.' If 'consent' be the right reading, it may be explained either as above, or as 'the plan I have formed.' Delius interprets 'my

consent' as 'an understanding with me.' Capell conjectured 'ascent'; Malone, 'content'; Grant White, 'consort.'

28. *My bosom franchised*, i.e. free, as the context explains, from any obligations inconsistent with allegiance to the king. Compare Henry V. ii. 2. 4:

'As if allegiance in their bosoms sat.'

And Richard II. ii. 3. 98.

Ib. clear, unstained. See i. 7. 18.

29. *shall*, as in iii. 4. 57. We should now use 'will.' Compare i. 7. 61, where, conversely, 'we 'll' is found where one would now say 'we shall.'

31. *my drink*. A posset commonly drunk just before going to bed. Compare line 6 of the next scene, and Merry Wives of Windsor, v. 5. 180: 'Thou shalt eat a posset to-night at my house.'

32. *She strike*. 'That she strike' or 'strike' would have been the natural construction after 'bid.' 'She strike' would not have been used but for the intervening parenthesis.

36. *sensible*, capable of being perceived by the senses. Johnson gives as an example of this meaning from Hooker: 'By reason man attaineth unto the knowledge of things that are and are not sensible.' It does not appear to be used by Shakespeare elsewhere in this objective sense.

44, 45. Either the sight alone is deluded while the other senses judge correctly, or else the sight alone apprehends a reality which the others fail to perceive.

46. *dudgeon*, the handle of a dagger. Gerarde in his Herball, ed. 1597, p. 1225, speaking of the root of the box-tree, says 'Turners and cutlers, if I mistake not the matter, do call this woode dudgeon, whence they make dudgeon hafted daggers.' In the will of John Amell, dated 1473, quoted in Arnold's Chronicle, p. 245, ed. 1811, he bequeaths to his cousin and namesake 'all my stuf beyng in my shoppe, that is to saye, yuery, dogeon [i. e. dudgeon], horn, mapyll, and the toel y^t^ belongeth to my crafte, as saues, anfeldis, hamercs, rapis, filis, and other to werke wythal.' But the dagger itself is also called 'dudgeon,' and the only plausible derivations yet suggested are (1) the German *degen*, a sword, or, still better (2), *dolchen*, a dagger. Cotgrave (Fr. Dict.) gives 'Dague à roelles. A Scottish dagger; or Dudgeon haft dagger.'

Ib. gouts, drops, from the French *goutte*, and, according to stage-tradition, so pronounced. Steevens quotes from The Art of Good Lyving, 1503, 'All herbys shall sweyt read goutys of water as blood.' And 'gowtyth' for 'droppeth' occurs in an Old English MS. (Halliwell, Archaic and Prov. Dict. s. v.). 'Gutty,' from the same root, is also used in English heraldry.

48. *informs*, gives information. Compare i. 5. 31.

49. *the one half-world*, that is, half the world. Compare 1 Henry IV. iv. 1. 136: 'This one half year,' that is, this half year.

50. *abuse*, deceive. See note on iii. 4. 142.

51. This line wants a syllable. Rowe adopted Davenant's addition, 'now witchcraft,' and Steevens, perhaps rightly, guessed 'sleeper' for 'sleep.'

52. *Hecate* is to be pronounced as a dissyllable. Compare King Lear, i. 1. 112:

'The mysteries of Hecate, and the night;'

and Hamlet, iii. 2. 269; and iii. 2. 41, iii. 5. 1, of this play. 'Hecate's offerings' are offerings made to Hecate. They were made with certain rites, hence the use of the word 'celebrate.' See King Lear, ii. 1. 41, and compare act iii. scene 5 of the present play.

53. *Alarum'd.* We have this participle in King Lear, ii. 1. 55: 'My best alarum'd spirits.' 'Alarum' is formed from the French *alarme*, Italian *alarma*, a new syllable being introduced between the two liquids. The original word was doubtless Italian, *all' arme*. Shakespeare uses the three forms, 'alarum,' 'larum,' and 'alarm.' Compare v. 2. 4.

54. *Whose howl's his watch*, who marks the periods of his night-watch by howling, as the sentinel by a cry.

55. *Tarquin's ravishing strides.* This is Pope's emendation. Compare Lucrece, line 365:

'Into the chamber wickedly he stalks.'

The folios here read 'sides,' which is adopted by Knight. He objects with Johnson that 'stride' is an action of violence, impetuosity, and tumult, like that of a savage rushing on his prey. But it is not so in Richard II. i. 3. 268.

'Every tedious stride I make
Will but remember me what a deal of world
I wander from the jewels that I love.'

The adjective is transferred, poetically, from 'Tarquin' to 'strides,' as 'heavy' in line 6 of this scene.

57. *my steps, which way they walk.* For this construction, so common in Greek, compare King Lear, i. 1. 272: 'I know you, what you are.' See also Mark i. 24; Luke iv. 34. The reading of the text is Rowe's emendation for 'my steps, which they may walk,' the reading of the folios.

58. *The very stones prate.* Compare Luke xix. 40, 'The stones would immediately cry out.' To Macbeth's guilty and fearful conscience his own footfall is interpreted thus. Compare Lucrece, 302–306:

'The locks between her chamber and his will,
Each one by him enforced retires his ward;
But, as they open, they all rate his ill,
Which drives the creeping thief to some regard;
The threshold grates the door to have him heard.'

Ib. my whereabout. So 'where' is used as a substantive, King Lear, i. 1. 264:

'Thou losest here a better where to find.'

And 'why' and 'wherefore,' Comedy of Errors, ii. 2. 45: 'They say, every why hath a wherefore.'

59. *the present horror*, the silence which then prevailed, suiting the time in which so horrible a deed was to be done.

60. *Whiles.* See i. 5. 6.

Ib. threat, threaten. Used in King John, iii. 1. 347, 'No more than he that threats,' and Richard II. iii. 3. 90.

61. *Words . . . gives.* In this construction there was nothing which would offend the ear of Shakespeare's contemporaries. There is here a double reason for it: first, the exigency of the rhyme; and secondly, the occurrence, between the nominative and verb, of two singular nouns, to which, as it were, the verb is attracted. See our note on Richard II. ii. 1. 158. But a general

sentiment, a truism indeed, seems feeble on such an occasion. Perhaps the line is an interpolation.

Scene II.

1. Lady Macbeth had had recourse to wine in order to support her courage. Her prayer to be 'unsexed' had been heard.

3, 4. *the fatal bellman, Which gives the stern'st good-night.* The full significance of this passage, which seems hitherto to have escaped the notice of commentators, may be best shewn by comparing the following lines from Webster's Duchess of Malfi, act iv. sc. 2, where Bosola tells the Duchess:

'I am the common bellman,
That usually is sent to condemn'd persons
The night before they suffer.'

Here, of course, Duncan is the condemned person. Compare also Spenser's Fairy Queen, v. 6. 27, where the cock is called 'the native belman of the night.' The owl is again mentioned, line 15, and in 1 Henry VI. iv. 2. 15:

'Thou ominous and fearful owl of death.'

5. *grooms*, menial servants of any kind. In Fairfax's Tasso, Bk. xiv. st. 49, 'grooms' are servants waiting at table, *ministri* in the original:

'A hundred grooms, quick, diligent, and neat.'

This more general sense of the word is still traceable in the phrase 'groom of the chambers.' The word is supposed to be derived by a curious corruption from *guma*, a 'man,' in Anglo-Saxon, whence also 'bridegroom,' from *bryd-guma*. But there is in Dutch '*grom*, a stripling, a groom' (Hexham's Dictionary), as also *gromr* in Icelandic, and it is probable that the form was used also in Anglo-Saxon, though not found in any extant literature.

6. *possets*. Malone quotes the following from Randle Holme's Academy of Armoury, Bk. iii. p. 84, 1688, 'Posset is hot milk poured on ale or sack, having sugar, grated bisket, eggs, with other ingredients boiled in it, which goes all to a curd.' See note on ii. 1. 31.

7. *That*, so that. See i. 2. 58, i. 7. 25, and ii. 2. 23.

8. Macbeth fancies that he hears some noise (see line 14) and in his nervous excitement has not sufficient control over himself to keep silence. The word 'within' was added by Steevens. The folios make Macbeth enter before speaking, but it is clear that Lady Macbeth is alone while speaking the following lines.

10, 11. To attempt and not to succeed would ruin us. For 'confound,' see The Merchant of Venice, iii. 2. 278:

'So keen and greedy to confound a man.'

12, 13. This touch of remorse, awakened by the recollection of her father, whom she had loved in the days of her early innocence, is well introduced, to make us feel that she is a woman still and not a monster.

20. *a sorry sight*, a sad sight. 'Sorry,' from the Anglo-Saxon *sárig*, is frequently attributed to inanimate things, as in 2 Henry VI. i. 4. 79. 'A sorry breakfast.' The stage direction 'looking on his hands' is not in the folios. It was added by Pope. See line 27.

24. *address'd them*, prepared themselves. Compare The Merchant of Venice, ii. 9. 19: 'And so have I address'd me.'

27. *As*, as if. Compare King Lear, iii. 4. 15:

'Is it not as this mouth should tear this hand
For lifting food to 't?'

And Antony and Cleopatra, iii. 13. 85: 'As it rain'd kisses.'

Ib. bangman, executioner. Compare The Merchant of Venice, iv. 1. 125: 'The hangman's axe.'

28. *Listening*. This verb is used transitively, Julius Cæsar, iv. 1. 41: 'Listen great things.'

Ib. fear, expression of fear, cry of alarm.

32. *thought*. Hanmer read 'thought on,' perhaps rightly.

34–39. From the printing of the folios it is impossible to say where the 'voice' was to end, there being no inverted commas or other such device used in them. Rowe and Pope left the passage equally ambiguous. Hanmer printed all in italics to 'feast,' attributing the whole to the 'voice.' Johnson first gave the arrangement in the text. It seems more natural to suppose that 'the innocent sleep, &c.' is a comment made by Macbeth upon the words he imagined he had heard.

36. *ravell'd*, tangled. Compare Two Gentlemen of Verona, iii. 2. 52 (where the verb is neuter):

'Therefore as you unwind her love from him,
Lest it should ravel and be good to none,
You must provide to bottom it on me.'

To 'ravel out' is to unravel, as in Richard II. iv. 1. 228.

Ib. sleave, or sleave-silk, is the same as floss-silk. Cotgrave has 'Soye flosche. Sleaue silke.' Florio has 'Bauella, any kind of sleaue or raw silke,' and 'Bauellare: to rauell as raw silke.' Compare Troilus and Cressida, v. 1. 35: 'Thou idle immaterial skein of sleave-silk,' where the quarto has 'sleive,' the folio 'sleyd.' Wedgwood says that it is doubtful 'whether the radical meaning of the word is "ravelled, tangled," or whether it signifies that which has to be unravelled or separated; from Anglo-Saxon *slifan*, to cleave or split.'

Ib. Pope put this line in the margin, doubtless taking 'sleave' in the sense of our 'sleeve,' and thinking that the metaphor was too homely for the occasion.

Ib. With the general sense of the whole passage compare Ovid, Metam. xi. 624, 625, where the poet addresses 'somnus':

'Pax animi, quem cura fugit, qui corda diurnis
Fessa ministeriis mulces reparasque labori.'

And Seneca, Hercules Furens, 1068 sqq.

37. *death*. Warburton altered this to 'birth,' unnecessarily. Compare Tempest, iv. 1. 157:

'Our little life
Is rounded with a sleep.'

39. *nourisher*. Steevens quotes from Chaucer's Squire's Tale (Cant. Tales, line 10661),

'The norice of digestioun, the sleep.'

41, 42. Here again the printing of the folios is no guide as to the words of the 'voice.' Johnson supposed that the voice only said 'Glamis hath murder'd sleep,' the rest being Macbeth's own comment. As the 'voice'

itself is after all but the cry of conscience, it is not easy to separate the one from the other.

45. *brainsickly*, madly. The adverb is not found elsewhere in Shakespeare. The adjective is however found five times. See 2 Henry VI. v. 1. 163:

'Thou mad misleader of thy brain-sick son.'

45, 46. These words recur to the mind of Lady Macbeth when she walks in her sleep, v. 1. 61, 'Wash your hands; put on your nightgown; look not so pale.'

46. *witness*, evidence. Used now only of the person who gives evidence. Compare The Merchant of Venice, i. 3. 100:

'An evil soul producing holy witness
Is like a villain with a smiling cheek.'

53, 54. *'tis the eye of childhood That fears a painted devil.* So in Webster, The White Devil, p. 22, ed. Dyce, 1857, Vittoria says:

'Terrify babes, my lord, with painted devils.'

55. *gild.* Used of blood in King John, ii. 1. 316:

'Their armours, that march'd hence so silver-bright,
Hither return all gilt with Frenchmen's blood.'

56. *guilt.* By making Lady Macbeth jest, the author doubtless intended to enhance the horror of the scene. A play of fancy here is like a gleam of ghastly sunshine striking across a stormy landscape, as in some pictures of Ruysdael. Compare, for the pun, 2 Henry IV. iv. 5. 129:

'England shall double gild his treble guilt.'

61. *The multitudinous seas.* Shakespeare may have had in mind a passage from Heywood's Robert Earl of Huntingdon (1601), quoted by Steevens:

'The multitudes of seas dyed red with blood.'

'Multitudinous' can have no reference here to the multitudes of creatures which inhabit the sea.

Ib. incarnadine. The word *Incarnadin* is found both as a substantive and adjective in Cotgrave's French Dictionary, and is translated 'carnation.' The Italian is *incarnadino*, and the meaning 'flesh colour.' 'Incarnadine,' we believe, is not found either as a verb, substantive, or adjective in any English author earlier than, or contemporary with, Shakespeare. It is used as a verb by Carew, Obsequies to the Lady Anne Hay:

'Incarnadine
Thy rosy cheek.'

Carew very likely had this passage in his mind.

62. *Making the green one red*, converting the green into one uniform red. We should have thought it unnecessary to make a note on this passage, if some editors following the early folios, had not printed it thus: 'Making the green one, red,' which yields a tame, not to say ludicrous, sense; (with Rowe they had read 'sea,' for 'seas,' in the previous line). Johnson seems to have misunderstood it, for he printed 'green, one red ——,' as if the sentence were interrupted by Lady Macbeth's speech. For the phrase 'one red,' compare Hamlet, ii. 2. 479: 'Now is he total gules.' And, for the general sense, The Two Noble Kinsmen, v. 1:

'Thou mighty one, that with thy power hast turn'd
Green Neptune into purple.'

63. ***shame***, am ashamed. See Winter's Tale, ii. 1. 91:

'One that knows
What she should shame to know herself.'

64. ***a heart so white.*** Compare iv. 1. 85, 'pale-hearted fear.'

67. ***constancy***, firmness. See Julius Cæsar, ii. 1. 299:

'I have made strong proof of my constancy,
Giving myself a voluntary wound.'

Your constancy which used to attend you has left you.

69. ***nightgown***, as we should say, a dressing-gown, which one hastily summoned from bed would put on. Their being fully cloth d w ' l prove that they had not been in bed at all.

71. ***poorly***, meanly, unworthily. Compare Richard II. iii. 3. 128:

We do debase ourselves, cousin, do we not,
To look so poorly and to speak so fair?'

And King Lear, iv. 1. 10: 'My father poorly led.'

72. Macbeth answers to his wife's reproach, that he is lost in his thoughts, and therefore unable to take the steps which circumstances required, 'If I must look my deed in the face, it were better for me to lose consciousness altogether.' An easier sense might be arrived at by a slight change in punctuation: 'To know my deed? 'Twere best not know myself.'

Scene III.

The commencement of this scene, down to 'Is thy master stirring?' line 22, was put in the margin by Pope, who thought it either spurious or unworthy of its author. Coleridge also was convinced that the Porter's speech was the production of some player, which Shakespeare tolerated, and, reading it over, inserted 'the primrose way to the everlasting bonfire.' Probably Coleridge would not have made even this exception unless he had remembered Hamlet, i. 3. 50,

'The primrose path of dalliance.'

To us this comic scene, not of a high class of comedy at best, seems strangely out of place amidst the tragic horrors which surround it, and is quite different in effect from the comic passages which Shakespeare has introduced into other tragedies. See our remarks in the Preface.

2. ***old***, used by Shakespeare as a colloquial intensive, as in The Merchant of Venice, iv. 2. 16:

'We shall have old swearing.'

5. The expectation of plenty brought with it low prices. Compare Hall's Satires, iv. 6 (ed. 1597), quoted by Malone:

Ech Muck-worme will be rich with lawlesse gaine,
Altho he smother vp mowes of seuen yeares graine,
And hang'd himself when corne grows cheap again.'

8. ***equivocator***. Warburton suggested that Shakespeare here had in his mind the equivocation with which the Jesuits were charged. In the account of the proceedings at Garnet's trial, published in 1606, we read (sig. V 3), 'Fourthly, They were allowed and taught by the Iesuites, to equiuocate vpon othe, saluation or otherwise, and how then should it be discouered?' Malone founds upon this an argument for placing the composition of the play in the

year 1606, when the remembrance of the Gunpowder Plot was fresh in the minds of the people.

10. *could not equivocate to heaven*, could not get to heaven by equivocation.

13. *a French hose*. Stubbes in his Anatomie of Abuses (fol. 23 b, ed. 1585) says: 'The Frenche hose are of two diuers makinges, for the common Frenche hose (as they list to call them) containeth length, breadth, and sidenesse sufficient, and is made very rounde. The other contayneth neyther length, breadth, nor sidenesse (being not past a quarter of a yarde side), whereof some be paned, cut and drawen out with costly ornamentes, with Canions annexed, reaching downe beneath their knees.' Warburton supposes that it was to the tighter kind of hose that reference is here made, for 'a tailor must be a master of his trade who could steal anything from thence.' But in The Merchant of Venice, i. 2. 80, Shakespeare clearly speaks of the larger kind, the 'round hose' which the Englishman borrows from France, and it is enough to suppose that the tailor merely followed the practice of his trade without exhibiting any special dexterity in stealing. So in Henry V. iii. 7. 56: 'you rode, like a kern of Ireland, your French hose off, and in your straight strossers,' where the French hose are wide by comparison. The joke against tailors is an old one. Scot (Discovery of Witchcraft, Book vii. ch. 12, ed. 1584) says of Samuel's apparition, 'Belike he had a new mantell made him in heauen: and yet they saie Tailors are skantie there, for that their consciences are so large here.'

14. *goose*. The tailor's smoothing iron is so called because its handle is like the neck of a goose.

15. *at quiet*, at rest, quiet. See Judges xviii. 27, 'a people that were at quiet and secure.' Compare 'at friend,' Winter's Tale, v. 1. 140. So in Hamlet, iv. 3. 46, 'at help' is used with the force of an adjective:

'The bark is ready, and the wind at help.'

18. *the primrose way*. Compare All's Well that Ends Well, iv. 5. 56: 'They'll be for the flowery way that leads to the broad gate and the great fire,' and Hamlet, i. 3. 50, quoted above.

22. *the second cock*, about three in the morning. Compare Romeo and Juliet, iv. 4. 3:

'The second cock hath crow'd,
The curfew bell hath rung, 'tis three o'clock.'

27. *timely*, betimes, here used adverbially. We have it as an adjective, iii. 3. 7.

28. *slipp'd the hour*, let the hour slip. 'Slip' is used transitively, with a person for the object, in Cymbeline, iv. 3. 22,

'We'll slip you for a season,'

i. e. let you go.

31. *physics pain*. Compare Cymbeline, iii. 2. 34:

'Some griefs are med'cinable; that is one of them,
For it doth physic love.'

The general sentiment here expressed is true, whether 'pain' be understood in its more common sense of 'suffering,' or, as Macbeth means it, of 'trouble.' See also Tempest, iii. 1. 1:

'There be some sports are painful, and their labour
Delight in them sets off.'

32. so *bold to call*, so bold as to call. Compare 2 Henry VI. iv. 8. 4: 'Dare any be so bold to sound retreat or parley, when I command them kill?'

33. *limited*, specially appointed. It must be supposed that Macduff was, as we should say, a Lord of the Bedchamber. See Measure for Measure, iv. 2. 176: 'Alack! how may I do it, having the hour limited, and an express command under penalty to deliver his head in the view of Angelo?' And Timon of Athens, iv. 3. 431:

'For there is boundless theft
In limited professions,'

i. e. professions under special restrictions, like the church, the bar, and medicine.

38. *prophesying*. Here used as a verbal noun. The word 'prophesy' in this place has its ordinary sense, 'to foretell.'

39. *combustion*, conflagration, used metaphorically for 'social confusion,' as in Henry VIII. v. 4. 51, 'for kindling such a combustion in the state.' Cotgrave has: '*Combustion*: f. A combustion, . . . also, a tumult; and hence; *Entrer en combustion avec*. To make a stirre, to raise an vprore, to keepe an old coyle against.' Raleigh, in his Discourse of War in General (Works, viii. p. 276, ed. 1829), says, 'Nevertheless, the Pope's absolving of Richard Duke of York from that honest oath which he had given . . . . brought all England into an horrible combustion.' And Milton, Paradise Lost, vi. 225, uses the word in the same sense.

39, 40. Johnson conjectured that we should put a full stop after 'events' and a comma after 'time,' as if it were the obscure bird that was new-hatched. But the following passage from 2 Henry IV. iii. 1. 80, which bears in several points a strong resemblance to the present passage, shews that the ordinary punctuation is right:

'There is a history in all men's lives,
Figuring the nature of the times deceased;
The which observed, a man may prophesy,
With a near aim, of the main chance of things
As yet not come to life, which in their seeds
And weak beginnings lie intreasured.
Such things become the hatch and brood of time.'

'Hatch'd to the time' may either be used like 'born to the time,' i. e. 'the time's brood,' or 'hatched to suit the time,' as 'to' is used, Coriolanus i. 4. 57:

'Thou wast a soldier
Even to Cato's wish.'

40. For 'obscure' Sidney Walker guessed 'obscene,' but it is quite needless to make any change. 'The obscure bird' is the bird of darkness, the owl, 'the nightly owl,' as it is called, Titus Andronicus, ii. 3. 97. Compare note on ii. 2. 3 of this play.

42. Compare Coriolanus, i. 4. 61:

'Thou madest thine enemies shake, as if the world
Were feverous and did tremble.'

We have 'a shaking fever' in King John, ii. 1. 228. 'Feverous' must be understood of ague-fever, much more common in old times than now when England is drained.

43. *parallel*, produce or cite, as a parallel case. We have 'paragon' similarly used as a verb in Othello, ii. 1. 62:

'A maid
That paragons description and wild fame.'

45, 46. The meaning is, 'heart cannot conceive nor tongue name thee.' For the construction, see i. 3. 60. Observe the omission of 'neither' before 'tongue,' and the accumulated negatives, 'nor,' 'cannot,' 'nor.'

47. *Confusion*, destruction. Similarly personified in King John, iv. 3. 153:

'Vast confusion waits,
As doth a raven on a sick-fall'n beast,
The imminent decay of wrested pomp.'

48. *broke*. See note on i. 4. 3, and iii. 4. 109.

Ib. ope, open. See King John, ii. 1. 449:

'The mouth of passage shall we fling wide ope.'

49. There is a confusion of metaphor here. Reference is made in the same clause to 1 Samuel xxiv. 10, 'I will not put forth mine hand against my lord, for he is the Lord's anointed;' and to 2 Corinthians vi. 16, 'For ye are the temple of the living God.'

53. Shakespeare probably derived his knowledge of the Gorgon's head from Ovid's Metamorphoses, Bk. v. 189–210, where it is related how Perseus turned his enemies to stone by making them look on it. There is an allusion to it also in Troilus and Cressida, v. 10. 18:

'Go into Troy and say there Hector's dead:
There is a word will Priam turn to stone.'

Webster, The White Devil, p. 21, ed. Dyce, 1857, refers to the same passage in Ovid:

'My defence, of force, like Perseus,'
Must personate masculine virtue.'

57. *sleep, death's counterfeit*. So in Lucrece, 402, Sleep is called 'the map of death,' and in Midsummer Night's Dream, iii. 2. 364: 'Death-counterfeiting sleep.'

59. *The great doom's image*, a sight as terrible as the Last Judgement. Compare King Lear, v. 3. 264:

'*Kent.* Is this the promised end?
Edg. Or image of that horror?'

60. *sprites*. Compare iii. 5. 27, and iv. 1. 127, where the word means the spirits of the living man.

61. *countenance*, give a suitable accompaniment to. Compare Taming of the Shrew, iv. 1. 101: 'You must meet my master, to countenance my mistress.'

Ib. Ring the bell. Theobald omitted these words, supposing them to be a repetition of the stage direction.

63. The trumpet, which in war sounded a parley, is here represented by the alarm-bell. See Henry V. iii. 2. 149.

72. Compare Winter's Tale, iv. 4. 472:

'If I might die within this hour, I have lived
To die when I desire.'

74. *in mortality*. In this mortal life.

75. *is dead*. Hanmer altered 'is' to 'are.' But Shakespeare very frequently

uses the singular verb with two nominatives. Compare The Merchant of Venice, ii. 9. 83:

'Hanging and wiving goes by destiny.'

83. *badged*, marked as with a badge. Compare 2 Henry VI. iii. 2. 200: 'Murder's crimson badge.'

92. *expedition*, haste. See Richard III. iv. 3. 54:

'Then fiery expedition be my wing!'

93. *outrun*. Johnson altered this to 'outran.' Both forms of the preterite were, and are, in use.

94. *laced*. Compare Cymbeline, ii. 2. 22:

'White and azure laced
With blue of heaven's own tinct,'

and Romeo and Juliet, iii. 5. 8:

'What envious streaks
Do lace the severing clouds in yonder east!'

98. *Unmannerly breech'd*. The insincerity of Macbeth's lamentations is marked by the affectation of his language. Several editors and commentators, offended by the homeliness of the image, have suggested emendations, as 'Unmanly reech'd,' 'Unmanly drench'd,' 'Unmannerly hatch'd,' &c. Johnson seems to take 'breech'd with gore' as meaning 'the *handle* stained with gore,' but surely the blade would be more stained still, and this, we doubt not, is really meant. Compare Twelfth Night, iii. 4. 274: 'Strip your sword stark naked.'

100. The abbreviation ''s,' for 'his,' is very common even in passages which are not colloquial or familiar.

101–107. Malone says: 'Mr. Whately ... justly observes that, "on Lady Macbeth's seeming to faint, while Banquo and Macduff are solicitous about her, Macbeth, by his unconcern, betrays a consciousness that the fainting is feigned." I may add, that a bold and hardened villain would, from a refined policy, have assumed the *appearance* of being alarmed about her, lest this very imputation should arise against him: the irresolute Macbeth is not sufficiently at ease to act such a part.' (The Mr. Whately here mentioned was an uncle of the late Archbishop of Dublin, who re-edited his Remarks on some of the Characters of Shakespeare.) Miss Helen Faucit believes that Lady Macbeth really fainted here, her overtaxed energies giving way, as they do after the banquet-scene. On the stage she is carried out by her women, who appear in *disbabille* as having been hastily summoned from their beds.

102. *argument*, subject, theme of discourse. Compare Timon of Athens, iii. 3. 20:

'So it may prove an argument of laughter.'

And Milton, Paradise Lost, i. 24:

'The height of this great argument.'

103, 104 *our fate, Hid in an auger-hole*. The place is so full of murderous treachery that, observe we never so carefully, we may overlook the minute hole in which it lurks. Compare, for 'auger-hole,' Coriolanus, iv. 6. 87:

'Your franchises, whereon you stood, confined
Into an auger's bore.'

106. *our tears are not yet brew'd*. Compare Titus Andronicus, iii. 2. 38:

'She says she drinks no other drink but tears,
Brew'd with her sorrow, mesh'd upon her cheeks.'

107. Sorrow in its first strength is motionless, and cannot express itself in words or tears. Compare iv. 3. 209, and 3 Henry VI. iii. 3. 22:

'And give my tongue-tied sorrows leave to speak.'

108, 109. *And when . . . exposure.* Steevens paraphrases Shakespeare's poetry thus in prose: 'When we have clothed our half drest bodies, which may take cold from being exposed to the air.' All the characters appeared on the scene in night-gowns, with bare throats and legs.

113. *pretence*, purpose, design. Compare Coriolanus, i. 2. 20:

'Nor did you think it folly
To keep your great pretences veil'd till when
They needs must show themselves.'

See also, for the verb 'pretend' in the sense of 'intend, design,' the present play, ii. 4. 24:

'What good could they pretend?'

115. *manly readiness.* Here the phrase means first 'complete armour,' in contrast to the 'naked frailties' just mentioned, and involves also the corresponding habit of mind. Compare the stage direction in 1 Henry VI. ii. 1. 38, 'The French leap over the walls in their shirts. Enter, several ways, the Bastard of Orleans, Alençon, and Reignier, half ready and half unready.'

119. *easy*, easily. So Measure for Measure, ii. 4. 126:

'Ay, as the glasses where they view themselves;
Which are as easy broke as they make forms.'

So also King John, iv. 3. 142:

'How easy dost thou take all England up!'

And similarly, in the next scene, line 29, 'like' is used for 'likely.'

122. *There 's daggers.* 'There is' may frequently be found in older writers with a plural noun, like *il y a* in French. Compare Othello, i. 1. 172: 'Is there not charms?' Donalbain suspects all, but most his father's cousin, Macbeth. See i. 2. 24.

Ib. the near in blood, the nearer in blood. Compare Richard II. v. 1. 88:

'Better far off than near, be ne'er the near.'

So 'far' is used for the comparative 'farther,' Winter's Tale, iv. 4. 442: 'Far than Deucalion off.' For other examples, see Sidney Walker's Critical Examination, vol. i. p. 189. Compare, for the sense, Webster, Appius and Virginia, v. 2:

'Great men's misfortunes thus have ever stood,—
They touch none nearly, but their nearest blood.'

123. The shaft that has struck Duncan is aimed at us as well; it is still in the air, and will strike us if we do not fly to avoid it.

126. *dainty of leave-taking*, particular about leave-taking.

127. In the word 'shift' quiet or stealthy motion is implied, as in As You Like It, ii. 7. 157:

'The sixth age shifts
Into the lean and slipper'd pantaloon.'

127, 128. Those thieves are justified who steal away themselves when it is their only hope of safety. Compare All 's Well that Ends Well, ii. 1. 33:

'*Bertram.* I'll steal away.
First Lord. There 's honour in the theft.'

Scene IV.

3. *sore*, an emphatic word meaning both sad and dreadful, from Anglo-Saxon *sár*, grievous, painful; connected with the German *schwer*. Compare Genesis l. 10, 'a sore lamentation'; Psalm lxxi. 20, 'sore troubles.' As an adverb it is very common in our Bible. The Scotch *sair* is still used in much the same sense as 'sore' once was in England.

4. *trifled*, not used elsewhere in the same sense. It is however used transitively, but with a different meaning, in The Merchant of Venice, iv. 1. 298: 'We trifle time.' Here the meaning is: This grievous night has made all former experiences seem trifles.

Ib. knowings. This word is not used as a plural elsewhere by Shakespeare, nor apparently in the concrete sense, as here, 'a piece of knowledge.' It means 'knowledge' or 'experience' in Cymbeline, ii. 3. 102:

'One of your great knowing.'

6. *his bloody stage*. See note on i. 3. 128.

7. *the travelling lamp*. The first and second folios read 'travailing.' It was corrected in the third folio (1664). Modern usage has assigned a separate spelling to each signification of the word, which in Shakespeare's time was written indifferently either way, and used with a combination of both meanings. Here in the writer's thoughts 'travailing' or 'travelling' meant 'painfully struggling on his way.' Of course the meanings were sometimes distinguished, as when the word was used of the pains of labour, or of a foreign tour. Compare All's Well that Ends Well, ii. 1. 167:

'Ere twice in murk and occidental damp
Moist Hesperus hath quench'd his sleepy lamp.'

The author no doubt derived a hint from what Holinshed says of the phenomena which appeared after the murder of King Duff. See the passage at length in the Preface.

8. Is night triumphant in the deed of darkness that has been done, or is day ashamed to look upon it? 'Predominance' is an astrological term. See Troilus and Cressida, ii. 3. 138:

'And underwrite in an observing kind
His humorous predominance.'

And King Lear, i. 2. 134: 'Knaves, thieves, and treachers by spherical predominance; drunkards, liars, and adulterers by an enforced obedience of planetary influence.' Compare also Milton, Paradise Lost, viii. 160:

'Whether the sun, predominant in heaven,
Rise on the earth, or earth rise on the sun.'

12. *place* is a technical term in falconry for the pitch attained by a falcon before swooping down on its prey. So Massinger, The Guardian, i. 1:

'Then, for an evening flight,
A tiercel gentle, which I call, my masters,
As he were sent a messenger to the moon,
In such a place flies, as he seems to say,
See me, or see me not! the partridge sprung,
He makes his stoop.'

For 'towering,' see King John, v. 2. 149.

13. As the 'mousing owl' finds his ordinary prey on the ground, the marvel is the greater.

14. *horses*, pronounced as a monosyllable, as 'targes,' Cymbeline, v. 5. 5:

'Stepp'd before targes of proof.'

And Antony and Cleopatra, ii. 6. 40. Though it is printed 'horses' in the folio, it may be that Shakespeare wrote 'horse,' for there is frequent confusion in the plurals of nouns ending in a sibilant. See, for instance, The Merchant of Venice, iv. 1. 255:

'Are there balance here to weigh
The flesh?'

And compare v. 1. 25 of this play. So we have 'horse' for the genitive 'horse's,' King John, ii. 1. 289:

'Saint George, that swinged the dragon, and e'er since
Sits on his horse back at mine hostess' door.'

15. *minions of their race*, of all the breed of horses man's special darlings. Theobald read '*the* race,' interpreted by Steevens to mean the race-course.

16. *Turn'd wild in nature*, were changed in temper and disposition. It was not a passing fit of ill temper, which might be due to ordinary causes.

17. *as*, as if. See ii. 2. 27.

24. *pretend*, propose, intend. See note on ii. 3. 113. So *prétendre* is used still in French, without the implication of falsehood.

28. *ravin up*. We have 'ravin down' in Measure for Measure, i. 2. 133:

'Like rats that ravin down their proper bane.'

For 'ravin'd,' see iv. 1. 24.

29. *like*, likely. See Julius Cæsar, i. 2. 175:

'Under these hard conditions as this time
Is like to lay upon us.'

31. *Scone*, in the neighbourhood of Perth. The stone seat, on which the ancient Kings of Scotland sate at their investiture, originally, it is said, brought from Iona, was carried by Edward the First to England, and is inclosed in the coronation-chair in Westminster Abbey.

33. *Colme-kill*. According to Holinshed the body was carried first to Elgin, afterwards to Colmekill or Iona. The natives still call their island Icolmkill, 'the isle of Columba of the cell' or 'the isle of St. Columba.' Macbeth himself was, according to tradition, buried there also. The site of the burying-place of the kings of Scotland—a list which closes with Macbeth—is still pointed out in the churchyard south-west of the church.

34. *storehouse*, here used for sepulchre.

36. *thither*, i. e. to Scone. The verb of motion is frequently omitted in similar phrases, as in Richard II. i. 2. 73:

'Desolate, desolate, will I hence and die.'

38. *Lest*. There is an ellipsis here, which is easily supplied by the sense of the preceding line,

'May you see things well done there.'

For the metaphor, compare i. 3. 145.

40. *benison*, blessing. The word is *benisson* in French, contracted from 'benediction.' Compare King Lear, iv. 6. 229:

'The bounty and the benison of heaven.'

The opposite word is 'malison,' not however found in Shakespeare.

ACT III.

Scene I.

4. *stand*, stay, continue. See Midsummer Night's Dream, v. 1. 417:

'And the blots of Nature's hand
Shall not in their issue stand.'

7. *shine*. Because they prophesied to Macbeth the lustre with which he is now invested.

10. Sennet. Spelt in the folios 'senit.' It is also found variously written 'cynet,' 'signet,' 'signate,' and 'senate' (Webster, p. 6, ed. 1857). It is a technical term for a particular set of notes played by trumpets or cornets, and different from a 'flourish.' 'Trumpets sound a flourish and then a sennet' (Decker, Satiromastix); and 'The cornets sound a cynet' (Marston, Antonio's Revenge, ii. 1. init.). The word does not occur in the text of Shakespeare, and its derivation is doubtful.

13. *all-thing*. So written in the first folio. The second has 'all-things'; the third and fourth 'all things.' 'All-thing' seems to be used as an adverb meaning 'in every way': compare 'something,' 'nothing.' In Robert of Gloucester, p. 69 (ed. Hearne), 'alle þing' appears to be used for 'altogether': 'As wommon deþ hire child alle þing mest.' Again, in p. 48, where Hearne prints 'Ac þo nolde not Cassibel, þat heo schulde *allyng* faile,' Lord Mostyn's MS. has 'alþynge,' meaning 'altogether.'

14. *solemn*, formal, official. See Titus Andronicus, ii. 1. 112:

'My lord, a solemn hunting is in hand.'

15. *Let*. Rowe altered this to 'Lay,' and Monck Mason proposed 'Set.' The phrase 'command upon me,' for 'lay your commands upon me,' does not seem unnatural, though we know of no other instance in which it is employed.

16. The antecedent to 'which' is the idea contained in the preceding clause. 'Which' is frequently used with the definite article.

21. *still*, always, constantly. See The Merchant of Venice, i. 1. 17; i. 1. 136; and The Tempest, i. 2. 229.

Ib. grave, well-weighed, weighty. So Pericles, v. 1. 184:

'Thou art a grave and noble counsellor,'

where 'grave' does not apply to the aspect or manner. So Richard III. ii. 3. 20:

'Enrich'd
With politic grave counsel.'

Ib. prosperous, followed by a prosperous issue.

22. *we'll take to-morrow*, we'll take to-morrow for our conversation; an ellipsis which we still use colloquially. Malone read 'talk' for 'take,' and Keightley 'take 't.'

25. *go not my horse*, if my horse go not. Compare Richard II. ii. 1. 300:

'Hold out my horse, and I will first be there.'

Ib. the better, the better, considering the distance he has to go. Stowe, in his Survey of London (ed. 1618, p. 145, misquoted by Malone), says of tilting at the quintain, 'hee that hit it full, if he rid not the faster, had a sound blow in his necke, with a bagge full of sand hanged on the other end;' where the meaning is, 'if he rid not the faster *because* he had hit it full,' &c.

27. *twain*, Anglo-Saxon *twegen*, nom. and acc. masc. The fem. and neut. form is *twa*. 'Twain' is frequently used by Shakespeare and in the Authorized Version. See for example Richard II. i. 1. 50, and St. Matthew v. 41.

29. *are bestow'd*, are settled, placed. Compare Othello, iii. 1. 57, and iii. 6. 24, of this play.

31. *parricide*, used in the sense of *parricidium* as well as *parricida*. The only other passage in Shakespeare in which it is found is King Lear, ii. 1. 48, where it means the latter.

33, 34. When, besides the question of Malcolm and Donalbain's intrigues, we shall have business of state requiring our joint attention.

33. *cause*, a subject of debate. In iv. 3. 196, 'the general cause' means the 'public interest,' and in Troilus and Cressida, v. 2. 143, it is used for 'dispute,' 'argument':

'O madness of discourse,
That cause sets up with and against itself!'

38. *I do commend you to their backs* is said jestingly, with an affectation of formality.

41, 42. The punctuation in the text was first given by Theobald, and doubtless rightly, for it is solitude which gives a zest to society, not the being master of one's time. Delius, however, keeps the punctuation of the folios, which put a comma after 'night,' and a colon after 'welcome.'

42. It may be doubted whether 'welcome' is here a substantive, or an adjective agreeing with 'society.' We have the former construction in Timon of Athens, i. 2. 135:

'Music, make their welcome.'

If we took the latter, 'sweeter' would be used for the adverb 'sweetlier,' more sweetly.

Ib. ourself. Macbeth uses the royal style, as in line 78 of this scene.

43. *while then*, till then. Compare Richard II. iv. 1. 269:

'Read o'er this paper while the glass doth come.'

So 'Whiles' in Twelfth Night, iv. 3. 29:

'He shall conceal it
Whiles you are willing it shall come to note.'

See also Richard II. i. 3. 122, and our note on the passage.

47, 48. *To be thus is nothing; But to be safely thus.* To reign merely is nothing; but to reign in safety [is the thing to be desired]. Mr. Staunton, however, puts only a comma after 'nothing,' and interprets, 'To be a king is nothing, unless to be safely one.'

49. *royalty of nature*, royal, or kingly, nature. So we say 'nobility of nature.'

51. *to*, in addition to. See i. 6. 19.

55, 56. Compare Antony and Cleopatra, ii. 3. 19:

'Thy demon, that 's thy spirit which keeps thee, is
Noble, courageous, high, unmatchable,
Where Cæsar's is not; but near him thy angel
Becomes a fear as being o'erpower'd.'

This is borrowed from North's Plutarch, Antonius (p. 926, lines 8–10, ed. 1631): 'For thy demon, said he, (that is to say, the good angell and spirit that keepeth thee) is afraid of his: and being couragious and high when he

is alone, becommeth fearfull and timorous when he cometh neare vnto the other.' For 'genius,' see Julius Cæsar, ii. 1. 65:

'The genius and the mortal instruments
Are then in council.'

62. *with* was used formerly of the agent, where now we should rather say 'by.' Compare Winter's Tale, *v.* 2. 68: 'He was torn to pieces with a bear.' We confine 'with' to the instrument, and still say 'with a hand,' 'with a sword'; but not 'with a man,' 'with a bear.' See also King John, ii. 1. 567:

'Rounded in the ear
With that same purpose-changer.'

64. *filed*, defiled. This form is not elsewhere used by Shakespeare. It is found however frequently in other authors, as, for instance, in Spenser, Fairy Queen, iii. 1. 62:

'She lightly lept out of her filed bedd.'

Compare also Holland's Pliny, xiv. c. 19: 'If the grapes have been filed by any ordure or dung falne from above thereupon.'

66. *vessel*, derived through old French *vaissel*, from the Latin *vasculum*, *vascellum*. Its use here was probably suggested by St. Paul's words, Romans ix. 22, 23.

67. Delius interprets 'eternal jewel' to mean eternal happiness. But does it not rather mean 'immortal soul,' which Macbeth has sold to the Evil One? For 'eternal' in this sense compare King John, iii. 4. 18:

'Holding the eternal spirit against her will
In the vile prison of afflicted breath.'

70. *list*, nowhere else used in the singular by Shakespeare except in the more general sense of 'boundary,' as Hamlet, iv. 5. 99:

'The ocean overpeering of his list.'

For the space marked out for a combat he always uses 'lists.'

71. *champion me*, fight with me in single combat. This seems to be the only known passage in which the verb is used in this sense.

Ib. to the utterance. Cotgrave has: '*Combatre à oultrance.* To fight at sharpe, to fight it out, or to the vttermost; not to spare one another in fighting.' Compare Cymbeline, iii. 1. 73:

'Behoves me keep at utterance,'

i. e. defend to the uttermost. So in Holland's Pliny, ii. 26: 'Germanicus Cæsar exhibited a shew of sword-fencers at utterance.'

Ib. The two 'murderers' here introduced are not assassins by profession, as is clear by what follows, but soldiers whose fortunes, according to Macbeth, have been ruined by Banquo's influence.

79. *pass'd in probation with you*, I proved to you in detail, point by point. The word 'passed' is used in the same sense as in the phrase 'pass in review.' For 'probation,' compare Measure for Measure, v. 1. 156:

'What he with his oath
And all probation will make up full clear.'

80. *borne in hand*, kept up by promises, which, it is implied, were never realized. Compare Hamlet, ii. 2. 67:

'Whereat grieved
That so his sickness, age, and impotence
Was falsely borne in hand.'

See also Cymbeline, v. 5. 43:

'Your daughter, whom she bore in hand to love.'

So Surrey, Songs and Sonnets, xviii. line 53:

'She is reversed clean, and beareth me in hand.'

82. *notion*, understanding. Compare King Lear, i. 4. 248:

'His notion weakens, his discernings
Are lethargied.'

87. *gospell'd*, instructed in the precepts of the Gospel. The reference is especially to Matthew v. 44: 'Pray for them which despitefully use you and persecute you.'

88. *To pray*, as to pray. See ii. 3. 32.

93. *Shoughs* or shocks, dogs with shaggy hair.

Ib. water-rugs, rough water-dogs.

Ib. demi-wolves, like the Latin *lycisci*, a cross between a dog and a wolf.

Ib. clept. The folios spell 'clipt.' The word 'clepe' was becoming obsolete in Shakespeare's time. He uses it however in Hamlet, i. 4. 19: 'They clepe us drunkards.' In Love's Labour's Lost, v. 1. 23, it is used by Holofernes, 'he clepeth a calf, cauf.' The word is still used by children at play in the Eastern counties: they speak of 'cleping sides,' i. e. calling sides, at prisoners' base, &c. It is derived from Anglo-Saxon *cleopian*.

94. *the valued file*, the list in which items are distinguished according to their qualities, not a mere catalogue, but a *catalogue raisonné*. For 'file,' see iii. 1. 102, and v. 2. 8; and Measure for Measure, iii. 2. 144: 'The greater file of the subject held the Duke to be wise,' i. e. the upper classes or higher ranks held, &c.

96. *housekeeper*, guardian of the house, watch-dog. In Topsell's History of Beasts (1658), the 'housekeeper' is enumerated among the different kinds of dogs. So *οἰκουρός*, Aristophanes, Vespæ, 970.

99. *addition*. Compare i. 3. 106.

Ib. from. It seems more natural to connect 'from' with 'particular,' which involves the idea of distinction, than with 'distinguishes,' line 95, which is used absolutely in the sense of 'defines.'

99, 100. *the bill That writes them all alike*, is the same as the general 'catalogue,' line 92, the list in which they are written without any distinction.

101. *file*, the muster-roll, as in All's Well that Ends Well, iv. 3. 189: 'The muster-file, rotten and sound, upon my life amounts not to fifteen thousand poll.' The use of the word 'file' suggested the word 'rank,' so frequently used with it in describing soldiers drawn up in order.

104. *takes . . . off*. See i. 7. 20.

105. *Grapples*. Compare Hamlet, i. 3. 63:

'Grapple them to thy soul with hoops of steel.'

107. Pope omitted 'my liege,' for the sake of the metre.

111. *tugg'd with fortune*, hardly used in wrestling with fortune. In King John, iv. 3. 146, we have 'tug and scamble,' and in Winter's Tale, iv. 4. 508:

'Let myself and fortune
Tug for the time to come.'

Warburton altered the line to

'So weary with disastrous tuggs with fortune.'

113. *on*, for 'of.' Compare i. 3. 84, and line 130 of this scene.

115. ***distance***, alienation, hostility, variance. The word is not again used by the poet in this sense. Bacon uses it, Essays xv. p. 62: 'Generally, the dividing and breaking of all factions, and combinations that are adverse to the state, and setting them at distance, or at least distrust amongst themselves, is not one of the worst remedies.' 'To set at distance' exactly expresses the Greek *διϊστάναι*, as used in Aristophanes, Vespæ, 41: *τὸν δῆμον ἡμῶν βούλεται διϊστάναι*. We still speak of '*distance* of manner.'

116. The use of the word 'distance' suggested the idea of a single combat, where each party kept his distance. We have the same train of thought in 'near'st.'

117. ***my near'st of life***, my most vital parts. Compare Richard II. v. 1. 80:

'Sent back like Hallowmas or short'st of day.'

And 'their first of manhood,' v. 2. 11, of the present play. See also Measure for Measure, iii. 1. 17: 'Thy best of rest is sleep.' So Webster, The White Devil, p. 50. ed. Dyce, 1857: 'Defy the worst of fate.'

119. ***bid my will avouch it***, order that my will and pleasure be accepted as the justification of the deed. 'Avouch' or 'avow,' is from the French *avouer*, and the Low Latin *advocare*, 'to claim a waif or stray, to claim as a ward, to take under one's protection,' hence, 'to maintain the justice of a cause or the truth of a statement.' Compare Measure for Measure, iv. 2. 200: 'You will think you have made no offence, if the Duke avouch the justice of your dealing?' Compare v. 5. 47.

120. ***For***, because of. More frequently used in this sense with a verb following, than with a noun. But see Coriolanus, ii. 2. 53:

'Leave nothing out for length.'

121. ***Whose loves***. We should say 'whose love.' See our note on Richard II. iv. 1. 315. Compare iii. 2. 53, and v. 8. 61.

122. ***Who***. Pope here, as in many other passages, altered 'Who' to 'Whom.' But there is no doubt that 'who' was in Shakespeare's time frequently used for the objective case, as it still is colloquially. See notes on The Merchant of Venice, i. 2. 21, and ii. 6. 30: 'For who love I so much?' And compare The Two Gentlemen of Verona, iii. 1. 200. See also iii. 4. 42, and iv. 3. 171, of the present play.

125. ***We shall***. In modern English, 'we will.' Compare iii. 2. 29; iv. 3. 220; v. 8. 60.

127. Compare i. 2. 47, and Hamlet, iii. 4. 119:

'Forth at your eyes your spirits wildly peep.'

Ib. ***Within***. Pope read 'In,' and Steevens proposed to leave out 'at most.'

128. ***advise***, instruct. See Two Gentlemen of Verona, iii. 1. 122:

'Advise me where I may have such a ladder.'

129. If the text be right, it may bear one of two meanings: first, I will acquaint you with the most accurate observation of the time, i. e. with the result of the most accurate observation; or secondly, 'the spy of the time' may mean the man who in the beginning of scene 3 joins them by Macbeth's orders, and 'delivers their offices.' But we have no examples of the use of the word 'spy' in the former sense, and according to the second interpretation we should rather expect '*a* perfect spy' than '*the* perfect spy'; and so indeed Johnson conjectured we should read. 'The perfect'st spy' might also be suggested, or possibly 'the perfect'st eye,' a bold metaphor, not alien from

Shakespeare's manner. Mr. Collier's MS. Corrector adopts Johnson's conjecture, but with a different punctuation, thus:

'Acquaint you, with a perfect spy, o' the time,'

that is, 'I will acquaint you with the time by means of a perfect spy,' viz. the third murderer, who appears in scene 3. For 'spy,' Mr. Bailey proposes 'span.' Steevens takes 'acquaint you' as the imperative, 'acquaint yourselves.'

130. *on't* may either mean 'of the time' or 'of the deed.'

131. *something*, somewhat. See Winter's Tale, v. 3. 23:

'Comes it not something near?'

Ib. from, away from, remote from. Compare 1 Henry IV. iii. 2. 31:

'Quite from the flight of all thy ancestors.'

See also iv. 3. 212.

131, 132. *always thought That I require a clearness*, it being always borne in mind that I require to be kept clear from suspicion. 'Thought' here is the participle passive put absolutely.

133. *rubs*, hindrances, impediments, roughnesses, imperfections in the work. See King John, iii. 4. 128:

'Shall blow each dust, each straw, each little rub,
Out of the path,'

and Richard II. iii. 4. 4: 'The world is full of rubs.' See our note on the last passage.

137. *Resolve yourselves*, make up your minds. So Winter's Tale, v. 3. 86:

'Resolve you
For more amazement.'

139. *straight*, straightway. See The Merchant of Venice, ii. 9. 1:

'Quick, quick, I pray thee; draw the curtain straight.'

Scene II.

3. *attend his leisure*, await his leisure. Compare iii. 1. 45.

8. *keep alone*. Compare iii. 1. 43.

9. *sorriest*. See ii. 2. 20.

10. *Using*, keeping company with, entertaining familiarly. Compare Pericles, i. 2. 3:

'Why should this change of thoughts,
The sad companion, dull-eyed melancholy,
Be my so used a guest as not an hour
In the day's glorious walk or peaceful night,
The tomb where grief should sleep, can breed me quiet?'

We have the Greek χρῆσθαι and the Latin *uti* with a similar meaning.

11. *without all remedy*. We should say 'without any remedy' or 'beyond all remedy.' For 'without' in the sense of 'beyond,' see Midsummer Night's Dream, iv. 1. 150:

'Without the peril of the Athenian law.'

This metaphorical sense comes immediately from that of 'outside of' as 'without the city,' 'without the camp.' For 'all' compare Spenser, Hymn of Heavenly Love, line 149:

'Without all blemish or reproachful blame.'

13. *scotch'd.* So Theobald corrected the 'scorch'd' of the folios. We have the word in Coriolanus, iv. 5. 198: 'He scotched him and notched him like a carbonado.' 'Scorch'd' is said to be derived from the French *escorcher*, to strip off the bark or skin. From the next line it is clear that we want a word with a stronger sense here.

14. The snake is spoken of as feminine in Midsummer Night's Dream, ii. 1. 255:

'And there the snake throws her enamell'd skin.'

Ib. poor, feeble, insufficient. Compare i. 6. 16.

15. *of her former tooth*, must mean 'of her tooth as before,' of the tooth she had in her former state, before she was 'scotched.'

16. *frame of things*, the ordered universe, the 'cosmos.' Compare 1 Henry IV. iii. 1. 16:

'At my birth
The frame and huge foundation of the earth
Shaked like a coward.

See also Hamlet, ii. 2. 310: 'This most excellent frame, the earth.'

Ib. both the worlds, the terrestrial and celestial. Compare Hamlet, iv. 5. 134, where the meaning is different, viz. 'this world and the next:'

'I dare damnation. To this point I stand,
That both the worlds I give to negligence,
Let come what comes.'

Ib. suffer, i. e. perish. Compare The Tempest, i. 2. 6:

'O, I have suffer'd
With those that I saw suffer;'

where the word is used in two senses.

18, 19. Those who have seen Miss Helen Faucit play Lady Macbeth will remember how she shuddered at the mention of the 'terrible dreams,' with which she too was shaken. The sleep-walking scene, v. 1, was doubtless in the poet's mind already.

20. *to gain our peace.* The second and following folios read 'to gain our *place*.' Mr. Keightley reads 'seat'; Mr. Bailey conjectures 'pace.' There is no necessity to make any change. For the first 'peace' compare iii. 1. 47, 48:

'To be thus is nothing;
But to be safely thus';

and for the second, iv. 3. 179 and note.

21. The 'torture of the mind' is compared to the rack; hence the use of the preposition 'on.'

22. *ecstasy* is said of any mental disturbance, whether caused by joy or grief. Compare iv. 3. 170, and Hamlet, iii. 4. 138, 139.

23. A 'fitful fever' is an intermittent fever. Compare Measure for Measure, iii. 1. 75:

'Lest thou a feverous life should'st entertain.'

25. *Malice domestic*, such as the treason of Macdonwald; *foreign levy*, such as the invasion of Sweno.

27. *Gentle my lord.* So we have 'Good my lord,' frequently; 'Dear my lord,' Troilus and Cressida, iii. 3. 150; 'Poor my lord,' Romeo and Juliet, iii. 2. 98; 'Gracious my lord,' v. 5. 30, of this play.

Ib. sleek o'er, smooth o'er. 'Sleek' is not used as a verb elsewhere in Shakespeare. In Milton's Comus, 882, we have:

'Sleeking her soft alluring locks.'

The word, verb or adjective, is almost always applied to the hair.

28. *jovial*. This word is a relic of the old belief in planetary influence; we have other examples in 'saturnine,' 'mercurial,' 'lunatic.' 'The same faith in the influence of the stars survives in "disastrous," "ill-starred," "ascendancy," "lord of the ascendant," and indeed in "influence" itself.' (Trench, on the History of Words, p. 126.) Compare Cymbeline, v. 4. 105, where Jupiter says:

'Our jovial star reign'd at his birth.'

29. *So shall I*, so will I. Compare iii. 1. 126.

30. *remembrance*; to be pronounced as a quadrisyllable, as in Twelfth Night, i. 1. 32:

'And lasting in her sad remembrance.'

See i. 5. 37.

Ib. apply, attach itself, be specially devoted. So in Bacon, Essay lii. p. 211, 'To apply ones selfe to others, is good: so it be with demonstration, that a man doth it upon regard and not upon facilitie.' Compare also Antony and Cleopatra, v. 2. 126:

'If you apply yourself to our intents,
Which towards you are most gentle, you shall find
A benefit in this change.'

where we should say: 'If you adapt or accommodate yourself.'

31. *Present him eminence*, show that you place him in the highest rank. Observe that Lady Macbeth as yet knows nothing of her husband's designs against Banquo's life.

32. *Unsafe the while, that we*. This line is imperfect both in construction and in metre: something has doubtless dropt out, and perhaps also the words which remain are corrupt. Steevens' suggestion is tame:

'Unsafe the while it is for us, that we,' &c.

The words should express a sense both of insecurity and of humiliation in the thought of the arts required to maintain their power.

33. *must lave ... honours*. Must keep our royal dignities unsullied by flattering Banquo and those who are formidable to us.

34. *vizard*, visard, or visor, from the French *visière*, the front part of a helmet protecting the face; hence, a mask. Cotgrave has '*Masqué*, masked, disguised, wearing a visor.'

35. *leave*, cease, leave off. Compare Richard II. v. 2. 4: 'Where did I leave?'

37. *lives*. We should say 'live.' See note on i. 3. 147.

38. *But in them Nature's copy's not eterne*. The deed by which man holds life of Nature gives no right to perpetual tenure. Nature is here compared to a lord of the manor under whom men hold their lives by copyhold tenure. 'Copyhold, *Tenura per copiam rotuli curiæ*, is a tenure for which the tenant hath nothing to shew but the *copy* of the rolls made by the steward of his lord's court. . . . Some copyholds are fineable at will, and some certain: that which is fineable at will, the lord taketh at his pleasure.' (Cowel's Law Dictionary, s. v.) Monck Mason takes 'Nature's copy' to

mean the human form divine. Steevens and Elwin agree in this interpretation. The latter quotes Othello, v. 2. 11:

'Thou cunning'st pattern of excelling Nature.'

But from what follows in line 49 it would seem that Shakespeare made here, as in so many other passages, a reference to legal phraseology. Compare, for instance, Sonnet xiii. 5:

'So should that beauty which you hold in lease
Find no determination.'

And see also iv. 1. 99, of this play.

Ib. eterne. This word is only used once more by Shakespeare, Hamlet, ii. 2. 512:

'On Mars's armour forged for proof eterne.'

We find it in Fairfax's Tasso, Bk. ix. st. 99:

For, as my wrongs, my wrath eterne shall be.'

41. *cloister'd.* We have 'cloister' as a verb in Richard II. v. 1. 23:

'And cloister thee in some religious house.'

42. *shard-borne.* 'Shard' is derived from Anglo-Saxon *sceard*, a fragment, generally of pottery, hence the hard, smooth wing-case of the beetle. Compare Antony and Cleopatra, iii. 2. 20:

'They are his shards and he their beetle,'

i. e. Cæsar and Antony are the wings which support the inert Lepidus. Compare also Cymbeline, iii. 3. 20:

'And often to our comfort shall we find
The sharded beetle in a safer hold
Than is the full-wing'd eagle.'

Tollet, reading 'shard-born,' interpreted 'born in dung,' which is unquestionably wrong, though 'shard' means 'dung' in some dialects. 'Sharebud,' or 'sharnbud,' a provincial name for 'beetle,' is probably a corruption of *scarabæus.* Gower, Confessio Amantis, vol. iii. p. 68, ed. Pauli, uses 'scherdes,' for 'dragon's scales':

'A dragon tho,
Whose scherdes shinen as the sonne.'

43. *yawning peal*, a peal which lulls or summons to sleep. Compare ii. 1. 6:

'A heavy summons lies like lead upon me.'

44. *note*, notoriety. See v. 7. 21: 'one of greatest note.' There is perhaps in this passage a reference to the original meaning of the word, 'a mark or brand,' so that 'a deed of dreadful note' may signify 'a deed that has a dreadful mark set upon it.' Compare Love's Labour's Lost, iv. 3. 125:

'Ill, to example ill,
Would from my forehead wipe a perjured note.'

45. *chuck*, a term of endearment, which Shakespeare introduces here in grim contrast to the deed upon which Macbeth's thoughts are intent. Compare Othello, iv. 2. 24: 'Pray, chuck, come hither,' where Othello uses the language of familiar endearment while his mind is racked with jealousy. A similar contrast is seen in the dialogue between Polixenes and Mamilius in Winter's Tale, i. 2. 119-137.

46. *seeling.* This term is borrowed from the language of falconry. 'To seel' is to sew or close up the eyes of a hawk. Cotgrave gives (Fr. Dict.

s.v.) '*Siller les yeux*. To seele, or sow vp, the eye-lids.' Compare Antony and Cleopatra, iii. 13. 112: 'The wise gods seel our eyes.' 'Seeling' naturally suggests 'eye' in the next line.

47. *Scarf up*, blindfold. Compare Romeo and Juliet, i. 4. 4:

'We'll have no Cupid hoodwink'd with a scarf.'

49. *Cancel*, &c. Compare Richard III. iv. 4. 77:

'Cancel his bond of life, dear God, I pray.'

And Cymbeline, v. 4. 27:

'Take this life,
And cancel these cold bonds.'

Macbeth keeps up the same legal metaphor which his wife had used in line 38.

50. *Light thickens*, grows dusk. Compare Antony and Cleopatra, ii. 3. 27:

'Thy lustre thickens,
When he shines by.'

51. *the rooky wood*, the misty, gloomy wood. In the Promptorium Parvulorum we find, 'Roky, or mysty. Nebulosus,' and 'Roke, mystc. Nebula.' The word was no doubt suggested to Shakespeare by 'the crow,' which he had used in the previous line. 'Roke' is still found in various provincial dialects for 'mist, steam, fog.' Others interpret 'rooky wood' as the wood frequented by rooks.

52. *drowse*, become drowsy. Compare 1 Henry IV. iii. 2. 81:

'But rather drowsed and hung their eyelids down.'

53. *Whiles*, while. See ii. i. 60.

Ib. their preys, their several preys, the prey of each. Compare for this use of the plural iii. 1. 121, and v. 8. 61.

Ib. rouse. Used as an intransitive verb in v. 5. 12.

54, 55. *Thou . . . ill*. This couplet reads like an interpolation. It interrupts the sense.

Scene III.

2. *He needs not our mistrust*, that is, there is no need for us to mistrust him. The stranger's directions to the two murderers exactly corresponded with Macbeth's previous instructions.

6. *lated*, belated, overtaken by night. Compare Antony and Cleopatra, iii. 11. 3:

'I am so lated in the world, that I
Have lost my way for ever.'

7. *timely*, welcome, opportune. Unless, indeed, we take it as a poetical metathesis for 'to gain the inn timely, or betimes.'

10. *within the note of expectation*, included in the list of those guests who were known to be expected. For 'note' in this sense, see Winter's Tale, iv. 3. 49. In Romeo and Juliet, i. 2. 34, Capulet delivers such a 'note of expectation' to his servant.

16. *Let it come down*. Suiting the action to the word, the murderers shower their blows upon Banquo.

Scene IV.

1. ***degrees***, ranks, grades. Compare The Merchant of Venice, ii. 9. 41:

'O that estates, degrees, and offices
Were not derived corruptly.'

1, 2. ***at first And last***, that is, once for all. Johnson conjectured 'To first and last.'

2. ***the hearty welcome***, the welcome which is an essential part of the feast.

3. ***Ourself***. See iii. 1. 43.

5. ***her state***, the chair of state provided for her, which was a chair or throne with a canopy over it. Compare Twelfth Night, ii. 5. 50: 'sitting in my state'; and 1 Henry IV. ii. 4. 415: 'This chair shall be my state.' The 'state' was originally the 'canopy'; then, the chair with the canopy over it.' Compare Cotgrave (Fr. Dict.): 'Dais, or Daiz. A cloth of Estate, Canopie, or Heauen, that stands ouer the heads of Princes thrones; also, the whole State, or seat of Estate.' See also Bacon's New Atlantis (Works, iii. 148, ed. Spedding): 'Over the chair is a state, made round or oval, and it is of ivy.' Steevens quotes from Holinshed (p. 805, ed. 1587) the following apposite passage: 'The king (Henry VIII) caused the queene to keepe the estate, and then sate the ambassadours and ladies, as they were marshalled by the K., who would not sit, but walked from place to place; making cheare.'

Ib. ***in best time***, at the most suitable time.

6. ***require her welcome***, ask her to give us welcome. 'Require' was formerly used in the simple sense of 'to ask,' not with the meaning now attached to it of asking as a right. Compare Antony and Cleopatra, iii. 12. 12:

'Lord of his fortunes he salutes thee, and
Requires to live in Egypt,

where it signifies 'to ask' as a favour. See also the Prayer-book Version of Psalm xxxviii. 16.

8. ***speaks***, says. So 'spoken' for 'said,' in iv. 3. 154.

11. ***large***, liberal, unrestrained. Compare Antony and Cleopatra, iii. 6. 93:

'Antony, most large
In his abominations.'

Ib. ***a measure***. Compare Othello, ii. 3. 31: 'A brace of Cyprus gallants, that would fain have a measure to the health of black Othello.'

14. ***'Tis better thee without than be within***, that is, it is better outside thee than inside him. In spite of the defective grammar, this must be the meaning, or there would be no point in the antithesis. For a similar instance of loose construction, see Cymbeline, ii. 3. 153:

'I hope it be not gone to tell my lord
That I kiss aught but he.'

Johnson however explains it, 'It is better that Banquo's blood were on thy face, than he in this room.'

19. ***the nonpareil***. So in Twelfth Night, i. 5. 273:

'Though you were crown'd
The nonpareil of beauty.'

We have 'a nonpareil,' Tempest, iii. 2. 108:

'He himself
Calls her a nonpareil.'

21. *perfect.* Compare iii. 1. 107.

22. *founded.* This word is rarely used without a preposition following.

23. *the casing air*, the air that surrounds and encloses all, as it is called in Hamlet, ii. 2. 311, 'This most excellent canopy, the air.' Somewhat similarly, Othello, v. 2. 220, according to the reading of the quarto:

'I'll be in speaking liberal as the air.'

24. *cabin'd.* The verb 'to cabin' is found in Titus Andronicus, iv. 2. 179: 'Cabin in a cave.'

Ib. cribb'd. A still stronger word than the preceding, which explains it, and perhaps suggested it to the author. It does not, we believe, occur elsewhere. The strength of Macbeth's feeling is expressed by these accumulated synonyms.

25. Observe the preposition 'To,' used as if the word 'prisoner' had preceded. Or is it that the 'doubts and fears' are his fellow-prisoners not his gaolers? But see Richard II. ii. 3. 104:

'This arm of mine,
Now prisoner to the palsy.'

Ib. saucy, insolent, impertunate, like the Latin *improbus*. Compare Othello, i. 1. 129:

'We then have done you bold and saucy wrongs.'

26. *bides*, stays, lies still. Compare Antony and Cleopatra, iv. 14. 131:

'Bear me, good friends, where Cleopatra bides.'

27. *trenched.* See Two Gentlemen of Verona, iii. 2. 7:

'This weak impress of love is as a figure
Trenched in ice.'

28. *nature*, used as nearly equivalent to 'life,' ii. 2. 7, and iii. 2. 38.

29. *worm*, said of a small serpent in Antony and Cleopatra, v. 2. 243:

'Hast thou the pretty worm of Nilus there
That kills and pains not?

32. *We'll hear ourselves again*, we will talk with one another again. Theobald read 'We'll hear 't ourselves again'; and Hanmer, 'We'll hear thee ourselves again.' Steevens pointed thus: 'We'll hear, ourselves again,' i. e. we will hear you when we have again recovered our self-possession; but this would rather require 'ourself,' as indeed Capell proposed to read. Dyce punctuated 'We'll hear, ourselves, again,' and we followed him in the text of the Globe edition. But the expression is awkward if both the king and the murderer are included in 'ourselves'; if by 'ourselves' is meant Macbeth only, we require 'ourself.'

33. *the cheer*, the usual welcome. The host was bound to encourage his guests to eat, drink, and be merry. For 'the,' compare line 2 of this scene, 'the hearty welcome.'

33–35. If during the feast the host does not frequently assure his guests that he gives it gladly, it is like a feast for which payment is expected.

34. *vouch'd*, warranted, solemnly affirmed: originally a legal term, from Norman French *voucher*, Latin *vocare*. See Cowel's Law Dictionary (Voucher) for various uses of the term in law, which have nothing to do with its meaning in the present passage. Compare All's Well that Ends Well, i. 2. 5:

'A certainty, vouch'd from our cousin Austria.'

Ib. a-making. The prefix 'a,' equivalent to 'on' in Old English, and generally supposed to be a corruption of it, was in Shakespeare's time, much

more rarely used than in earlier days, and may now be said to be obsolete, except in certain words, as 'a-hunting,' 'a-fishing' (colloquial), 'asleep,' 'aground,' 'afield,' &c. For its participial use, see Richard II. ii. 1. 90:

'Thou, now a-dying, say'st thou flatterest me.'

See also 2 Henry IV. ii. 4. 301:

'Thou'lt set me a-weeping.'

35. *to feed* . . . mere feeding would be best done at home.

36. *From thence*, away from home. For this use of 'from,' see iii. 1. 132.

36, 37. *meat* . . . *Meeting*. No play upon words is intended here. 'Meat' was in Shakespeare's time pronounced 'mete.' See The Two Gentlemen of Verona, i. 2. 68, 69:

'That you might kill your stomach on your meat
And not upon your maid.'

37. *remembrancer*. The word occurs in Cymbeline, i. 5. 77.

38, 39. Compare the way in which Wolsey 'gives the cheer' in Henry VIII. i. 4. 62, 63:

'A good digestion to you all: and once more
I shower a welcome on ye; welcome all.'

39. *May't please your highness sit*. So we have in Richard III. i. 2. 211:

'That it would please thee leave these sad designs,'

and almost the same words as here in Henry VIII. i. 4. 19:

'Sweet ladies, will it please you sit?'

40. We should now have all that is most honourable in our country gathered under one roof were Banquo here.

41. *graced*, gracious, endued with graces. Compare the sense of 'guiled,' i. e. guileful, in The Merchant of Venice iii. 2. 97:

'Thus ornament is but the guiled shore
To a most dangerous sea;'

and see our note on that passage, where for other examples reference is made to The Merchant of Venice, iv. 1. 186, 'blest'; and 1 Henry IV. i. 3. 183, 'disdained.' We have 'graced' in much the same sense as here in King Lear, i. 4. 267, 'A graced palace.' It is however possible that the word in the present case may mean 'favoured,' 'honoured,' as in The Two Gentlemen of Verona, i. 3. 58:

'How well beloved
And daily graced by the emperor.'

42. *Who*. Pope as usual changed this to 'Whom.' But see iii. 1. 122.

42, 43. I hope I may rather have occasion to accuse him of unkindness in not coming, than to pity him for any misfortune which has prevented his coming.

44. *Please't*. So Troilus and Cressida, ii. 3. 270:

'Please it our great general
To call together all his state of war.'

47. *Where?* Macbeth, who up to this time has not looked towards his own seat, now turns, and at first only observes that there is no place vacant. His gradual recognition of the ghost is very finely and dramatically expressed. The ghost, invisible of course to the other persons on the stage, had entered and taken his seat during Macbeth's speech, 40–43. The stage direction in the folios follows the words 'without it,' line 37, but the entry of characters

is frequently put earlier than it should be, as in the acting copy it was meant as a direction to the actors to be ready.

54. *keep seat*, used like 'keep house,' 'keep place,' 'keep pace,' 'keep promise.'

55. *upon a thought*, as soon as one can think a thought. So we have in 1 Henry IV. ii. 4. 241: 'And with a thought, seven of the eleven I paid.' See also Love's Labour 's Lost, iv. 3. 330: 'As swift as thought.'

57. *You shall*, you will. Compare iii. 1. 125.

Ib. extend his passion, prolong his agitation. 'Passion' is used of any strong emotion, especially when outwardly manifested. Compare iv. 3. 114.

58. Here Lady Macbeth comes close to her husband, and speaks so as not to be heard by the guests, 'Are you a man?'

60. *O proper stuff!* mere or absolute nonsense, rubbish. We have 'proper' used in a contemptuous exclamation in Much Ado about Nothing, i. 3. 54: 'A proper squire!' and iv. 1. 312, of that play, 'A proper saying!' For 'stuff' see Measure for Measure, iii. 2. 5:

'O heavens, what stuff is here!'

and 1 Henry IV. iii. 1. 154:

'And such a deal of skimble-skamble stuff,
As puts me from my faith.'

62. *air-drawn* continues the figure suggested by the word 'painting' in the previous line.

63. *flaws*. Flaw, primarily a sudden gust of wind, is used metaphorically for a sudden burst of passion. We have it in the former sense in Hamlet v. 1. 239:

'O, that that earth, which kept the world in awe,
Should patch a wall to expel the winter's flaw!'

In 2 Henry VI. iii. 1. 354, it is used for civil commotion:

'Do calm the fury of this mad-bred flaw.'

64. *to*, compared to. See 1 Henry VI. iii. 2. 25:

'No way to that, for weakness, which she enter'd;'

and Cymbeline, iii. 3. 26: 'No life to ours.'

65. Compare Winter's Tale, ii. 1. 25:

'A sad tale 's best for winter: I have one
Of sprites and goblins.'

66. *Authorized*, sanctioned by the authority of, warranted. The word is used in the sense of 'justify' in Shakespeare's Sonnets, xxxv. 6:

'Authorizing thy trespass with compare.'

The principal accent in both passages is on the second syllable. So it is also in Beaumont and Fletcher's Spanish Curate, i. 1:

'One quality of worth or virtue in him
That may authorize him to be a censurer
Of me and of my manners;'

where 'authorize' is equivalent to 'warrant.' The word is not found in Milton's poetical works. Dryden uses it with the accent either on the first, or second, syllable.

72, 73. We will leave the dead to be eaten by birds of prey. Compare Spenser, Fairy Queen, ii. 8. 16:

'What herce or steed (said he) should he have dight,
But be entombed in the raven or the kight?'

And Fairfax's Tasso, Bk. xii. st. 79:

'Let that self monster me in pieces rend,
And deep entomb me in his hollow chest.'

'Gorgias Leontinus called vultures "living sepulchres," γῦπες ἔμψυχοι τάφοι, for which he incurred the censure of Longinus.' Jortin.

73. *maw*, stomach, from Anglo-Saxon *maga*. It occurs again iv. 1. 23. See also King John, v. 7. 37:

'And none of you will bid the winter come
To thrust his icy fingers in my maw.'

Milton ends one of his most famous sonnets (xi. 14) with the word:

'Help us to save free conscience from the paw
Of hireling wolves, whose gospel is their maw.'

Ib. Ghost vanishes. This stage direction was inserted by Rowe. From what follows it is evidently required.

76. *humane*. So spelt in the folios. Theobald, in his second edition, altered it to 'human,' which has been generally adopted. The two meanings 'human' and 'humane' (like those of 'travel' and 'travail,' see ii. 4. 7) were not in Shakespeare's time distinguished by a different spelling and pronunciation. In both cases the word was pronounced by Shakespeare with the accent on the first syllable. See for instance Coriolanus, iii. 1. 327:

'It is the humane way: the other course
Will prove too bloody.'

There seems to be one exception in Winter's Tale, iii. 2. 166. In Othello, ii. 1. 243, it occurs in prose. Milton observes the modern distinction in sense and pronunciation between 'human' and 'humane.' There are, as might be expected, some passages in Shakespeare where it is difficult to determine which of the two senses best fits the word. Indeed both might be blended in the mind of the writer.

Ib. purged the gentle weal. For 'purge,' see v. 3. 52, and Richard II. i. 1. 153:

'Let 's purge this choler without letting blood.'

It means to cleanse of disease, restore to health.

Gentle is here to be taken, as grammarians say, proleptically: 'Ere humane statute purged the common weal and made it gentle.' Compare for the same construction i. 6. 3, and Richard II. ii. 3. 94. Theobald, on Warburton's suggestion, read 'gen'ral' for 'gentle,' and Seymour guessed 'ungentle.' For 'weal,' see v. 2. 27. The word was used by Milton, as it is used now, only in the phrase 'weal and woe.'

77. *murders*. Shedding of blood became murder after humane statute had defined it as a crime.

78. *time has*. The first folio reads 'times has,' the second and later folios, followed by nearly all editors, 'times have.' This, like all corrections made in the second folio, is merely a conjectural emendation. What we have adopted is the more likely correction.

80. *there an end*. Compare Richard II. v. 1. 69:

'My guilt be on my head, and there an end.'

81. *with twenty mortal murders*, with twenty deadly wounds. See lines 27, 28 of this scene. For 'mortal,' see iv. 3. 3, and Richard II. iii. 2. 21:

'Whose double tongue may with a mortal touch
Throw death upon thy sovereign's enemies.'

84. *lack.* Compare Antony and Cleopatra, ii. 2. 172:

'Let us, Lepidus,
Not lack your company.'

Ib. I do forget. Pope, intolerant of superfluous syllables, changed this to 'I forget.' For the same reason he struck out 'come' in line 87.

85. *muse*, wonder, in silent amazement. So Richard III. i. 3. 305:

'I muse why she 's at liberty.'

91, 92. *to all and him we thirst, And all to all*, I earnestly desire to drink to the health of all present and of Banquo, and to wish all good wishes to all. See Timon of Athens, i. 2. 234: 'All to you.' For 'thirst,' compare Julius Cæsar, iv. 3. 160:

'My heart is thirsty for that noble pledge.'

See also Henry VIII. i. 4. 38:

'This, to confirm my welcome;
And to you all, good health.'

92. Re-enter Ghost. The folios have 'Enter Ghost' after line 88. No doubt the Ghost reappears when Macbeth mentions 'our dear friend Banquo,' but is not immediately perceived by the king. There can be no reason for supposing that the Ghost is that of Duncan, as some have supposed, contrary to stage tradition, the testimony of Simon Forman (quoted in our Preface), and the natural sense of the context.

95. *speculation.* Compare Troilus and Cressida, iii. 3. 109:

'Eye to eye opposed
Salutes each other with each other's form;
For speculation turns not to itself
Till it hath travell'd and is mirror'd there
Where it may see itself.'

The eyes are called 'speculative instruments' in Othello, i. 3. 271. Johnson, quoting this passage, explains 'speculation' by 'the power of sight'; but it means more than this—the intelligence of which the eye is the medium, and which is perceived in the eye of a living man. So the eye is called 'that most pure spirit of sense,' in Troilus and Cressida, iii. 3. 106; and we have the haste that looks through the eyes, i. 2. 46 of this play, and a similar thought, iii. 1. 127. See also 1 Henry VI. ii. 4. 24, and Love's Labour's Lost, v. 2. 848:

'The window of my heart, mine eye.'

99. Compare i. 7. 46.

100. We have a 'Russian bear' mentioned in Henry V. iii. 7. 154.

101. *arm'd*, cased in the armour of an impenetrable hide. The word 'armed' is used both of defensive armour and offensive weapons.

Ib. the Hyrcan tiger. Compare 3 Henry VI. i. 4. 155:

'More inhuman, more inexorable,
O, ten times more, than tigers of Hyrcania.'

And Hamlet, ii. 2. 472:

'The rugged Pyrrhus, like the Hyrcanian beast.'

Daniel, in his Sonnets (xix.) published in 1594, speaks of 'Hyrcan tigers' and 'ruthless bears.' 'Hyrcanian deserts' are mentioned in The Merchant of Venice, ii. 7. 41. The name 'Hyrcania' was given to a country of undefined limits, south of the Caspian, which was also called the Hyrcaoian Sea. The

English poets probably derived their ideas of Hyrcania and the tigers from Pliny, Natural History, Bk. viii. c. 18, but through some other medium than Holland's translation, which was not published till 1601. It is perhaps worth notice that the rhinoceros is mentioned in Holland's Pliny on the page opposite to that in which he speaks of 'tigers bred in Hircania.'

104. Compare Richard II. i. 1. 62–66:

'Which to maintain I would allow him odds,
And meet him, were I tied to run afoot
Even to the frozen ridges of the Alps,
Or any other ground inhabitable,
Where ever Englishman durst set his foot.'

105. *If trembling I inhabit then, protest me* . . . There are few passages of our author which have given rise to so much discussion as this. The reading and punctuation given in our text are those of the first folio. The second and later folios place the comma after 'inhabit,'

'If trembling I inhabit, then protest me . . .'

Pope read;

'If trembling I inhibit, then protest me,' &c.

Theobald proposed:

'If trembling me inhibit, then protest me,' &c.

The reading of most modern editors is the alteration of Pope's reading suggested by Steevens and adopted by Malone:

'If trembling I inhibit thee, protest me,' &c.

Mr. Bullock proposes:

'If trembling I unknight me, then protest me,' &c.

Another conjecture, first published in the Cambridge Shakespeare, is

'If trembling I inherit, then protest me,' &c.

where 'trembling' must be taken as the accusative governed by 'inherit.' But this seems a strange expression, notwithstanding that our author uses 'inherit,' as well as 'heir,' in a more general sense than it is used now-a-days. It is possible after all that the reading of the first folio may be right, and 'inhabit' be used in the sense of 'keep at home,' 'abide under a roof' as contrasted with wandering in a desert. This is Horne Tooke's interpretation, Diversions of Purley, vol. ii. p. 53. But we can find no other example of this sense. Henley says: 'Shakespeare here uses the verb "inhabit" in a neutral sense, to express continuance in a given situation; and Milton has employed it in a similar manner:

"Meanwhile inhabit lax, ye powers of heaven."'

[Paradise Lost, vii. 162.] Retaining 'inhabit,' a more satisfactory sense would be made by substituting 'here' for 'then,' an easy change:

'If trembling I inhabit here, protest me,' &c.

106. *The baby of a girl.* The infant of a very young mother would be likely to be puny and weak. Sidney Walker however understands 'baby' here to mean 'doll,' quoting two passages from Sir Philip Sidney, and referring to Ben Jonson's Bartholomew Fair *passim;* but the word is not used elsewhere in this sense by Shakespeare. The following passage from Hamlet, i. 3. 101, 105, tends to confirm the former interpretation: 'You speak like a green girl. . . . think yourself a baby.' When Sidney Walker laid down the following limitation: '*Babe* was used only in the sense of *infant; baby*

might mean either *infant* or *doll*,' he forgot this passage of King John, iii. 4. 58:

'If I were mad I should forget my son,
Or madly think a babe of clouts were he.'

Florio (Ital. Dict.) has 'Pupa,' a baby or puppet like a girle.' For the meaning of 'protest,' see note on v. 2. 11.

107. *mockery*, mimicry, because the Ghost assumed Banquo's form. So Troilus and Cressida, iii. 3. 153:

'A rusty mail
In monumental mockery.'

And Richard II. iv. 1. 260: 'A mockery king of snow.'

109. *displaced*, deranged.

Ib. broke, broken. So we have 'spoke,' 'took,' 'shook,' 'writ,' wrote,' and many other instances, in which the preterite and participle have the same form. See i. 4. 3; v. 8. 26. When the rhyme requires it, in Spenser and Fairfax, we find even 'descend,' 'forsake,' 'know,' and so forth, used for 'descended,' 'forsaken,' 'known.'

110. *admired*, 'admirable,' in the sense in which we find the word used in Midsummer Night's Dream, v. 1. 27: 'strange and admirable.' As 'admired' is found here in the sense of 'worthy of wonder,' so we have 'despised' for 'despicable,' Richard II. ii. 3. 95; 'detested' for 'detestable,' ii. 3. 109; 'unavoided' for 'unavoidable,' ii. 1. 268; 'unvalued' for 'invaluable,' Richard III. i. 4. 27.

111. *overcome*, spread over, and so, overshadow. Compare Spenser's Fairy Queen, iii. 7. 4:

'Till at length she came
To an hilles side, which did to her bewray
A litle valley subject to the same,
All coverd with thick woodes that quite it overcame.'

Thus we find 'overgone,' Fairfax's Tasso, Bk. viii. st. 18:

'So was the place with darkness overgone.'

113. The word 'disposition' is used by Shakespeare not only in its modern sense of settled character, ἦθος, but also in the sense of temporary mood, and in this latter sense we think it is used here. Compare King Lear, i. 4. 241:

'Put away
These dispositions, that of late transform you
From what you rightly are.'

And Hamlet, i. 5. 172:

'To put an antic disposition on.'

Ib. owe is of course used in the sense of 'own,' 'possess.' For instances of this very common usage, see i. 3. 76, i. 4. 10, and Tempest, iii. 1. 45:

'The noblest grace she owed.'

See also our note on Richard II. iv. 1. 185. The general sense of the present passage may therefore be thus expressed: 'You make me a stranger even to my own feelings, unable to comprehend the motive of my fear.' He is not addressing his wife alone, but the whole company. He is particularly staggered by the fact that every one except himself is unmoved.

116. *mine*, i. e. the ruby of my cheeks.

119. ***Stand not upon***, do not insist upon precedence. We still say 'Do not stand upon ceremony.' Compare Richard II. iv. 1. 33:

'If that thy valour stand on sympathy,'

i. e. as we have explained it in the note, 'If your valour is so punctilious as to insist upon an antagonist of similar rank.' See also 3 Henry VI. iv. 7. 58:

'Wherefore stand you on nice points?'

122. ***It***, the bloody deed which fills Macbeth's thoughts.

Ib. In the folios the line is pointed thus:

'It will haue blood they say:
Blood will haue blood.'

And this is retained by Delius. Pope made the alteration, which we have adopted because 'Blood will have blood' is the proverb current in men's mouths: 'they say.'

123. ***Stones have been known to move.*** Probably Shakespeare is here alluding to some story in which the stones covering the corpse of a murdered man were said to have moved of themselves and so revealed the secret.

Ib. and trees to speak. This, as Steevens has remarked, probably refers to the story of the tree which revealed to Æneas the murder of Polydorus, Virgil, Æneid, iii. 22, 599, imitated by Tasso, Ger. Lib. c. xiii. st. 41–43.

124. ***Augures.*** This is the spelling of the folios, which was altered by Theobald to 'Augurs.' In Florio's Italian Dictionary, 1611, the word 'augure' is given as the equivalent both for *augurio*, soothsaying, and *auguro*, a soothsayer. In the edition of 1598 'augure' is only given as the translation of *augurio*, and it is in this sense that it is used here. The word occurs nowhere else in Shakespeare. For 'augur' in our modern sense he uses 'augurer,' Julius Cæsar, ii. 1. 200, and ii. 2. 37; Coriolanus, ii. 1. 1; Antony and Cleopatra, iv. 12. 4, and v. 2. 337. We find 'augure' used in the sense of 'augur' or 'augurer,' in Holland's Pliny, Bk. viii. c. 28, which was published in 1601. Rowe, not knowing the true sense of 'augure' in the present passage, changed the text to

'Augures that understood relations.'

Warburton made a further change, 'understand.'

Ib. understood relations. By the word 'relation' is meant, as Johnson says, 'the connection of effects with causes; to understand relations as an augur, is to know how those things relate to each other, which have no visible combination or dependence.' Compare the expression in v. 3. 5, 'all mortal consequences.'

125. ***maggot-pies***, magpies. Cotgrave gives 'nieggatapye' as one equivalent for the French *pie*.

Ib. ***chough***, mentioned in The Tempest, ii. 1. 265, as a talking bird:

'I myself could make
A chough of as deep chat.'

Cotgrave gives 'a Cornish chough; or, the red-hilld Rooke' as a translation of the French *grole*. It is known by naturalists as *Pyrrhocorax*.

126. ***What is the night?*** An unusual expression for 'What is the time of night?' or 'How goes the night?' which we have had in this play, ii. 1. 1.

127. ***at odds***, contesting, quarrelling. The phrase is frequent in Shakespeare, as Romeo and Juliet, i. 2. 5; King Lear, i. 3. 5. Lady Macbeth, worn out by the effort she has made to maintain her self-possession in the presence of

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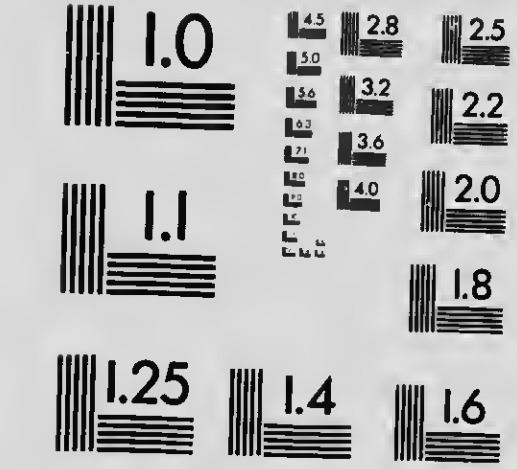

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her guests, answers briefly and mournfully to her husband's questions, adding no word of comment, much less of reproach. Thus the part was rendered by Miss Helen Faucit, one of the best of all modern interpreters of Shakespeare.

128. *How say'st thou, that* . . . i.e. What do you think of Macduff's refusing to come at our bidding?

Ib. denies, refuses. See Richard II. ii. 1. 204: 'Deny his offer'd homage.' And 1 Henry IV. i. 3. 29:

'My liege, I did deny no prisoners.'

130. *by the way*, casually.

131. *a one*. Theobald, offended by this colloquial phrase, read, with Davenant, 'a thane.' Grant White read 'a man.' We still say 'never a one,' 'many a one,' 'not a single one.'

131, 132. This is suggested by Holinshed.

133. Pope, for the sake of the metre, read:

'Betimes I will unto the weird sisters,'

and in the next line 'I'm' for 'I am.'

134. *bent*, resolved, determined. Compare Midsummer Night's Dream, iii. 2. 145:

'I see you all are bent
To set against me for your merriment.'

136, 137. Compare Midsummer Night's Dream, iii. 2. 47–49:

'If thou hast slain Lysander in his sleep,
Being o'er shoes in blood, plunge in the deep,
And kill me too.'

For 'stepp'd in,' compare The Taming of the Shrew, i. 2. 83. The preposition 'in' is similarly repeated, Coriolanus, ii. 1. 18: 'In what enormity is Marcius poor in?'

138. For regularity of construction we should have either 'To return' or 'going,' which indeed Hanmer put in his text. Steevens remarks that this idea has been borrowed by Dryden in his Œdipus, iv. 1:

'I have already pass'd
The middle of the stream; and to retum
Seems greater labour than to venture o'er.'

140. Which must be put in action before people have an opportunity of examining them. We have the word 'scann'd' in Hamlet, iii. 3. 75, in the same sense as here, 'examined.'

Ib. may is used in the sense of 'can,' as in The Merchant of Venice, i. 3. 7: 'May you stead me?'

141. You lack sleep, which preserves all men's nature from decay.

142. *self-abuse*, self-delusion. The verb 'abuse' is used for delude, deceive, in Tempest, v. 1. 112:

'Some enchanted trifle to abuse me.'

We have the substantive in the sense of 'deception' in Henry V. ii. chorus, line 32: 'The abuse of distance.' Shakespeare also employs the word in the sense of 'ill-usage,' and in that of 'railing on,' 'reviling.'

143. *the initiate fear*, the fear which attends on the commencement of a career of guilt before the criminal is hardened.

144. *in deed*. Theobald was the first to make this necessary correction.

The folios, followed by Rowe and Pope, have 'indeed' as one word. Hanmer unnecessarily changed it to 'in deeds.'

Scene V.

Enter the three Witches, meeting Hecate. This stage-direction is from the folio. Some commentators remark that it is odd to find a goddess of classical mythology brought in among the creatures of northern and modern superstition. The incongruity, however, is found in all the poets of the Renaissance. Tasso, Ger. Lib. c. xiii. sts. 6 and 10, makes the wizard Ismeno invoke the 'citizens of Avernus' and Pluto. In that poem the Fury Alecto is as busy as Tisiphone in the Æneid. As far back as the fourth century the council of Ancyra is said to have condemned the pretensions of witches, that in the night-time they rode abroad, or feasted with their mistress, who was one of the Pagan goddesses, Minerva, Sibylla, or Diana, or else Herodias. (Scot's Discovery of Witchcraft, Bk. iii. ch. 16). The canons which contain this condemnation are of doubtful authenticity. They are printed in Labbe's Conciliorum Collectio, tom. i. col. 1798, ed. Paris, 1715. Hecate of course is only another name for Diana. But in truth witchcraft is no modern invention. Witches were believed in by the vulgar in the time of Horace as implicitly as in the time of Shakespeare. And the belief that the Pagan gods were really existent as evil demons is one which has come down from the very earliest ages of Christianity.

1. *Hecate*, pronounced as a dissyllable, as also in Midsummer Night's Dream, v. 2. 391:

'By the triple Hecate's team.'

And in ii. 1. 52, and iii. 2. 41, of this play. The only passage of Shakespeare in which 'Hecate' is a trisyllable is in 1 Henry VI. iii. 2. 64:

'I speak not to that railing Hecate.'

Even Ben Jonson and Milton use the word as a dissyllable.

Ib. angerly, angrily. See King John, iv. 1. 82:

'Nor look upon the iron angerly.'

7. *close*, secret. Compare 1 Henry IV. ii. 3. 113:

'And for secrecy,
No lady closer.'

15. The author might think himself entitled to give the name of Acheron to any cave or pit, even in Scotland, communicating with the infernal regions. 'Acheron' is mentioned in Midsummer Night's Dream, iii. 2. 357, and Titus Andronicus, iv. 3. 44. It is associated with witchcraft in Milton's Comus, 604:

'But for that damn'd magician, let him be girt
With all the grisly legions that troop
Under the sooty flag of Acheron.'

And in Tasso, Ger. Lib. c. ix. st. 59, the evil spirits are bid to return 'alle notti d'Acheronte oscure.'

21. Pope corrected the metre of this line by reading:

'Unto a dismal, fatal end.'

24. *profound*, deep, and therefore ready to fall. Johnson however interprets 'a drop that has profound, deep or hidden qualities.' Whatever be the meaning, the word rhymes to 'ground,' which is the main reason for its

introduction here. Milton is fond of using two epithets, one preceding, the other following the noun; as 'the lowest pit profound,' Translation of Psalm viii. 'The "vaporous drop" seems to have been meant for the same as the *virus lunare* of the ancients, being a foam which the moon was supposed to shed on particular herbs or other objects, when strongly solicited by enchantment. Lucan introduces Erictho using it, Pharsalia, Bk. vi. [666].

"Et virus large lunare ministrat." (Steevens).

26. *sleights*, arts, stratagems, feats of cunning or dexterity. The word is used 3 Henry VI. iv. 2. 20:

'As Ulysses and stout Diomede
With sleight and manhood stole to Rhesus' tents.'

It is a very favourite word with Fairfax. See his Tasso, Bk. ii. st. 28; Bk. iii. st. 19; Bk. iv. st. 25, 87; Bk. v. st. 64.

27. *artificial*, made, or made visible, by art. So Timon of Athens, i. 1. 37:

'Artificial strife
Lives in these touches, livelier than life.'

The word is used with an active sense in Midsummer Night's Dream, iii. 2. 203:

'We, Hermia, like two artificial gods,
Have with our needles created both one flower.'

29. *confusion*, destruction. See ii. 3. 47, and note.

32. *security*, carelessness. Webster, Duchess of Malfi, v. 2, has the following strong metaphor:

'Security some men call the suburbs of hell,
Only a dead wall between.'

See our notes on Richard II. ii. 1. 266; iii. 2. 34; and v. 3. 43.

33. The stage direction in the folio runs thus: 'Sing within. Come away, come away, &c.' In Davenant's version of Macbeth, published 1673, a passage of some forty lines, a dialogue in rhymed verse between Hecate and other spirits, is introduced. This was supposed to be his own composition, supplying the omission in Shakespeare's text, till in the year 1779 Steevens discovered the MS. play of The Witch, by Thomas Middleton, in which the whole passage is found. See what we have said on this subject in the Preface. From what Hecate says, 'Hark, I am called,' it is probable that she took no part in the song, which perhaps consisted only of the two first lines of the following passage from Middleton. We give it according to Dyce's edition, p. 303:

'*Song above.*
Come away, come away,
Hecate, Hecate, come away!
Hec. I come, I come, I come, I come
With all the speed I may
With all the speed I may
Where's Stadlin?
Voice above. Here.
Hec. Where's Puckle?
Voice above. Here,
And Hoppo too, and Hellwain too;
We lack but you, we lack but you;
Come away, make up the count.

Hec. I will but 'noint and then I mount.
[*A spirit like a cat descends.*]
Voice above. There 's one comes down to fetch his dues,
A kiss, a coll, a sip of blood;
And why thou stay'st so long
I muse, I muse,
Since the air's so sweet and good.
Hec. O, art thou come?
What news, what news?
Spirit. All goes still to our delight:
Either come, or else
Refuse, refuse.
Hec. Now I'm furnish'd for the flight.
Firestone. Hark, hark, the cat sings a brave treble
in her own language.
Hec. [*going up*] Now I go, now I fly,
Malkin my sweet spirit and I.
O, what a dainty pleasure 'tis
To ride in the air
When the moon shines fair,
And sing and dance, and toy and kiss!
Over woods, high rocks and mountains,
Over seas, our mistress' fountains,
Over steep towers and turrets,
We fly by night 'mongst troops of spirits:
No ring of bells to our ears sounds,
No howls of wolves, no yelps of hounds;
No, not the noise of water's breach,
Or cannon's throat our heigh[illegible]1 reach.'

In the last line but five, Davenant substituted 's[illegible]es' for 'steep,' doubtless rightly. Possibly he found it in the MS. of Middleton from which he copied.

Scene VI.

The place of this scene is uncertain. Capell first put 'Forres,' which will do as well as any other. Johnson conjectured that for 'another lord' we should read 'Angus.'

2. Your thoughts can supply the meaning which my speech does not express.

3. *borne*, carried on, conducted. So line 17 of this scene, and Much Ado about Nothing, ii. 3. 229: 'The conference was sadly borne,' i. e. gravely conducted.

4. *marry*, a corruption of Mary. Compare Richard II. i. 4. 16.

8. *Who cannot want*, who can help thinking. The sentence, if analysed, expresses exactly the converse of that which is its obvious meaning. This construction arises from a confusion of thought common enough when a

negative is expressed or implied, and is so frequent in Greek as to be almost sanctioned by usage. Compare e. g. Herodotus, iv. 118: ἥκει γὰρ ὁ Πέρσης οὐδέν τι μᾶλλον ἐπ' ἡμέας ἢ οὐ καὶ ἐπὶ ὑμέας, and Thucydides, iii. 36, ὡμὸν τὸ βούλευμα πόλιν ὅλην διαφθεῖραι μᾶλλον ἢ οὐ τοὺς αἰτίους. It would be easy to find instances in all English writers of Shakespeare's time. Take the following from his own works, Winter's Tale, iii. 2. 55:

'I ne'er heard yet
That any of these bolder vices wanted
Less impudence to gainsay what they did
Than to perform it first.'

Winter's Tale, i. 2. 260:

'Whereof the execution did cry out
Against the non-performance.'

King Lear, ii. 4. 140:

'I have hope
You less know how to value her desert
Than she to scant her duty.'

Ib. monstrous. A trisyllable. See note i. 5. 37.

10. *fact*, deed. Compare 1 Henry VI. iv. 1. 30:

'To say the truth, this fact was infamous.'

11. *straight*, immediately. See The Merchant of Venice, ii. 9. 1: 'Draw the curtain straight.'

12. *tear*, comparing Macbeth to a lion or other beast of prey. But the comparison is anything but apt. We suspect that this passage did not come from the hand of Shakespeare.

13. *thralls*, bondsmen, captives. Used thrice elsewhere by Shakespeare in his dramas; e. g. 1 Henry VI. i. 2. 117:

'Meantime look gracious on thy prostrate thrall.'

Again in the same play, ii. 3. 36, and in Richard III. iv. 1. 46. The word in Anglo-Saxon is *thræl*.

14. Pope omitted 'and.'

15. *any heart alive*, the heart of any man alive, as in iii. 4. 141, 'all natures' means the nature of all men.

17. *borne*. Compare line 3 of this scene.

19. *an't*. So Theobald. The folios as usual have 'and 't.' The spelling 'an' is used to avoid ambiguity, and is more consistent with the etymology of the word. It is derived from the Anglo-Saxon *unnan*, to grant, concede, just as 'if,' i.e. 'gif,' is said to be derived from *gifan*, to give. See our notes on The Merchant of Venice, ii. 2. 53, and iv. 1. 441; and Richard II. iv. 1. 49.

21. *from*, owing to, in consequence of.

Ib. broad, open, plain-spoken. Compare Timon of Athens, iii. 4. 64: 'Who can speak broader than he that has no house to put his head in? Such may rail against great buildings.'

21, 22. *fail'd His presence*. An elliptical construction. We have 'fail' used as a transitive verb, King Lear, ii. 4. 144:

'I cannot think my sister in the least
Would fail her obligation;'

and in this play, iii. 1. 2: 'Fail not our feast.'

24. *bestows himself*. See iii. 1. 29.

25. *tyrant* is here used not in our modern sense but in that of 'usurper,' as is shown by the following passage, 3 Henry VI. iii. 3. 69–72:

'For how can tyrants safely govern home,
Unless abroad they purchase great alliance?
To prove him tyrant this reason may suffice,
That Henry liveth still.'

So in iv. 3. 67, 'a tyranny' means 'usurpation,' as interpreted by what follows.

Ib. holds, keeps, withholds.

27. *Of.* Used as in line 4: 'Was pitied of Macbeth.'

Ib. the most pious Edward, Edward the Confessor.

30. *upon his aid*, in his aid, or to his aid. The preposition is similarly used, Richard II. iii. 2. 203:

'And all your southern gentlemen in arms
Upon his party.'

35. *Free from our feasts and banquets bloody knives.* This seems a strange phrase. Malone proposed a transposition:

'Our feasts and banquets free from bloody knives.'

A somewhat similar use of the verb 'to free' occurs in the Epilogue to the Tempest, line 18:

'Prayer
Which pierces so that it assaults
Mercy itself and frees all faults.'

36. *free honours*, honours such as freemen receive from a lawful king.

38. *exasperate.* Verbs derived from Latin participial forms do not necessarily have a 'd' final in the participle passive, a licence dictated by euphony to avoid the recurrence of dental sounds. Compare Troilus and Cressida, v. 1. 34:

'Why art thou then exasperate?'

So Titus Andronicus, i. 1. 14:

'The imperial seat to virtue consecrate.'

And Measure for Measure, ii. 2. 154:

'Whose minds are dedicate
To nothing temporal.'

So we have in Fairfax's Tasso, Bk. viii. st. 69:

'By this false hand, contaminate with blood,'

'contaminate' for 'contaminated.' This licence is most common in verbs derived from the passive participle of Latin verbs of the first conjugation, but it is not confined exclusively to them. We find for example 'neglect' for 'neglected' in Fairfax's Tasso, Bk. viii. st. 30:

'He will not that this body lie neglect.'

The same usage occasionally obtains in other verbs ending with a dental sound, but not derived from a Latin participle, as e. g. 'commit' for 'committed,' Fairfax's Tasso, Bk. x. st. 61:

'To take revenge for sin and shameful crime
'Gainst kind commit by those who nould repent,'

i. e. who would not repent.

Ib. the king. So Hanmer. The folios have '*their* king.'

40. *absolute*, positive, peremptory. Compare Coriolanus, iii. 1. 90:

'Mark you
His absolute "shall"?'

41. *cloudy*, gloomy, sullen. See 1 Henry IV. iii. 2. 83:

'Such aspect
As cloudy men use to their adversaries.'

Ib. turns me his back. 'Me' here is a kind of enclitic adding vivacity to the description. Compare The Taming of the Shrew, i. 2. 8, 11.

44. Pope read:

'Advise him to a care to hold . . .'

And Steevens conjectured:

'Advise him caution and to hold . . .'

48, 49. *suffering country Under a band accursed.* For 'country suffering under . . .' Compare Richard II. iii. 2. 8:

'As a long-parted mother with her child.'

And Timon of Athens, iv. 2. 13:

'A dedicated beggar to the air.'

And see v. 8. 66 of the present play.

ACT IV.

Scene I.

1. *brinded.* The more usual form of this word is 'brindled,' which is still used in several provincial dialects with the sense of streaked, or party-coloured. Milton, Par. Lost, vii. 466, speaks of the 'brinded mane' of the lion, and in Comus, 443, of 'the brinded lioness,' evidently using the word in the sense of tawny.

2. *Thrice and once.* The witch's way of saying 'four times.' Conjurors, like other people who are no conjurors, believed in the 'luck of odd numbers.'

'Witchcraft loveth numbers odd.'
Fairfax's Tasso, Bk. xiii. st. 6.

2. *hedge-pig*, hedge-hog, as the animal is always called elsewhere in Shakespeare.

3. *Harpier.* Probably, as Steevens says, this spirit's name is a corruption of Harpy. Nearly the same corruption is found in Marlowe's Tamburlaine, the quarto edition of 1590:

'And like a harper tires upon my life.'

The error is corrected in the octavo edition of the same year. See 'yce's ed. of Marlowe's works, 1858, p. 19. The Hebrew word *Habar*, 'incantare' mentioned in Scot's Discovery of Witchcraft, xii. 1, may be the origin of the word.

6. *Toad that under cold stone.* The missing syllable of this verse has

been conjecturally supplied in various ways. Davenant put 'mossy' for 'cold'; Rowe 'the cold;' Steevens 'coldest.' Keightley reads 'underneath' for 'under.' Perhaps however the line is right as it stands, the two syllables 'cold stone' when slowly pronounced being equivalent to three, as Tempest, iv. 1. 110:

'Earth's increase, foison plenty,'

and Midsummer Night's Dream, ii. 1. 7:

'Swifter than the moon's sphere.'

Ib. The imagination of the poets contemporary with Shakespeare ran riot in devising loathsome ingredients for witches' messes. Compare Webster, Duchess of Malfi, ii. 1, p 67, ed. Dyce, 1857: 'One would suspect it for a shop of witchcraft, to find in it the fat of serpents, spawn of snakes, Jews' spittle, &c.' Lucan perhaps excels them all. See the Pharsalia, Bk. vi. ll. 667-681:

'Huc quidquid fetu genuit Natura sinistro
Miscetur,' &c.

8. The word 'swelter' is generally used of the effect of heat. Webster defines it, 'to exude like sweat.' Steevens quotes from the old translation of Boccaccio, 1620, 'an huge and mighty toad even weltering (as it were) in a hole full of poison.'

17. *Adder's fork*, the double or forked tongue of the adder. Compare Measure for Measure, iii. 1. 16:

'For thou dost fear the soft and tender fork
Of a poor worm,'

where 'worm' is used generally. Compare also Midsummer Night's Dream ii. 2. 11, where newt, blindworm, &c., are mentioned together. The blindworm is the same as the slowworm. Compare Drayton, Noah's Flood, line 481:

'The small-eyed slowworm held of many blind.'

A Suffolk proverb runs somehow thus:

'If the viper could hear and the slowworm could see,
Then England from serpents would never be free.'

The blindworm is called in Timon of Athens, iv. 3. 182, the 'eyeless venom'd worm.'

18. *howlet's*, the spelling of the folios, altered by Pope to 'owlet's.' In Holland's translation of Pliny, the seventeenth chapter of the tenth book is 'Of Owles, or Howlets'; and Cotgrave (Fr. Dict.) gives 'Hulotte; f. A Madgehowlet,' and 'Huette; f. An Howlet, or the little Horne-Owle.'

23. *mummy* was used as a medicine both long before and long after our author's time. Sir Thomas Browne, in his Fragment on Mummies, tells us that Francis the First always carried mummy with him as a panacea against all disorders. Some used it for epilepsy, some for gout, some used it as a stiptic. He goes on: 'The common opinion of the virtues of mummy bred great consumption thereof, and princes and great men contended for this strange panacea, wherein Jews dealt largely manufacturing mummies from dead carcases and giving them the names of kings, while specifics were compounded from crosses and gibbet leavings.' The same author, in his Hydriotaphia (ch. v.) says: 'The Egyptian mummies which Cambyses spared, avarice now consumeth. Mummy is become merchandize, Mizraim cures

wounds, and Pharaoh is sold for balsams.' In Webster, The White Devil, i. 1, we find: 'Your followers

Have swallowed you like mummia, and, being sick,
With such unnatural and horrid physic,
Vomit you up i' the kennel.'

Ib. maw, stomach. See iii. 4. 73. The word is used by Webster, The White Devil, p 23, ed. Dyce, 185[illegible]:

'Die with these pills in your most cursed maw.'

Ib. gulf, in the sense of arm of the sea, is derived from the French *golfe*, Italian *golfo*, and connected with the Greek *κόλπος*: but in the sense of whirlpool or swallowing eddy, it is connected with the Dutch *gulpen*, our 'gulp,' to swallow, and with the old Dutch *golpe*, a whirlpool. So Wedgwood. 'Gulf' with the latter derivation, is applied also to the stomach of voracious animals. Delius translates it here 'Schlund.'

24. *rovin'd*, gorged with prey. This participle does not occur again in Shakespeare. Pope read 'ravening,' and Rann adopted Monck Mason's conjecture 'ravin,' which occurs in All's Well that Ends Well, iii. 2. 120:

'The ravin lion when he roar'd
With sharp constraint of hunger.'

The word 'ravined' is found in the sense of 'greedily eaten' in Phineas Fletcher's Locusts, 1627, quoted by Steevens [Canto iii. st. 18]:

'Whom that Greeke leopard no sooner spi'de,
But slue, devour'd, and fill'd his empty maw:
But with his raven'd prey his bowells broke;
So into foure divides his brazen yoke.'

The verb 'ravin up,' to devour eagerly, is used by Shakespeare in this play, ii. 4. 28; and 'ravin down,' Measure for Measure, i. 2. 123.

25. *digg'd*. We have this form of the participle in 1 Henry IV. i. 3. 60:

'It was great pity, so it was,
This villanous saltpetre should be digg'd
Out of the bowels of the harmless earth.'

We have the preterite of the same form in Richard II. iii. 3. 169:

'Two kinsmen digg'd their graves with weeping eyes.'

28. *Sliver'd*, slipped off. The word would only be used of a slip or twig, not of a large bough. It is used with 'disbranch' in King Lear, iv. 2. 34:

'She that herself will sliver and disbranch
From her material sap.'

The noun 'sliver,' a twig, is used in Hamlet, iv. 7. 174: 'An envious sliver broke.'

Ib. the moon's eclipse was a most unlucky time for lawful enterprises, and therefore suitable for evil designs. Compare Milton, Par. Lost, i. 597:

'As when the sun new-risen
Looks through the horizontal misty air
Shorn of his beams, or from behind the moon
In dim eclipse disastrous twilight sheds
On half the nations.'

And in Lycidas, he says of the unlucky ship that was wrecked, line 101,

'It was that fatal and perfidious barque
Built in the eclipse.'

32. *slab*, thick, slimy. The same word is found as a substantive, meaning mud or slime. There is also 'slabber,' a verb, to soil. Another form of the adjective is 'slabby.' We find no other example of the adjective 'slab.' Etymologically it is doubtless related to 'slobbery,' which we find in Henry V. iii. 5. 13: 'A slobbery and a dirty farm.'

33. *chaudron*, entrails. Probably like the German *Kaldunen*, with which it is connected, 'chaudron' is a plural noun and should be spelt 'chaudren.' It is spelt 'chaldern' in Cotgrave, who gives 'calves chaldern' as a translation of *Fraise*. We find however 'chaudrons,' or 'chaldrons,' in one of Middleton's plays, vol. iii. p. 55, ed. Dyce, 1840; 'calves' chaldrons and chitterlings.'

34. *ingredients*. Rowe. The folios have 'ingredience.' See note on i. 7. 11. Milton has 'ingredients,' Paradise Lost, xi. 417.

43. Music and a song: *Black spirits, &c.* This is verbatim the stage-direction of the folio. Rowe, following Davenant's version, printed the stanza thus:

'Black spirits and white,
Blue spirits and gray,
Mingle, mingle, mingle,
You that mingle may.'

Davenant took this from Middleton's Witch (vol. ii. p. 328, ed. Dyce, 1840), substituting 'Blue' for 'Red' in the second line.

50. *conjure* seems to be used by Shakespeare always with the accent on the first syllable, except in two instances, Romeo and Juliet, ii. 1. 26, and Othello, i. 3. 105. In both these passages Shakespeare says 'conjure' where we should say 'cónjure.' In all other cases he uses 'cónjure' whether he means (1) 'adjure,' (2) 'conspire,' or (3) 'use magic arts.'

53. *yesty*, foaming, frothing like yeast. The word occurs in Hamlet, v. 2. 198, in the sense of 'frothy.'

55. *bladed corn*, corn in the blade, before it is in the ear. The epithet is used with 'grass,' Midsummer Night's Dream, i. 1. 211:

'Decking with liquid pearl the bladed grass.'

Collier, following his MS. Corrector, reads 'bleaded corn,' that is, ripe corn. Mr. Staunton refers very appositely to Scot's Discovery of Witchcraft (Bk. i. ch. 4) first published in 1584, and doubtless well known to Shakespeare: 'And first Ouid affirmeth, that they can raise and suppresse lightening and thunder, raine and haile, clouds and winds, tempests and earthquakes. Others doo write, that they can pull downe the moone and the starres . . . Some that they can transferre *corne in the blade* from one place to another.'

Ib. lodged, laid. Compare Richard II. iii. 3. 162:

'We'll make foul weather with despised teares;
Our sighs and they shall lodge the summer corn.'

And 2 Henry VI. iii. 2. 176:

'Like to the summer's corn by tempest lodged.'

57, 58. *slope Their heads*, a very unusual construction. The word 'slope' does not occur elsewhere in Shakespeare's dramas either as substantive or verb.

59. *germens*. The first and second folios read 'germaine'; the third and fourth 'germain.' Pope corrected it to 'germains'; Theobald to 'germins.'

The word occurs in King Lear, iii. 2. 8:

'Crack nature's moulds, all germens spill at once
That make ungrateful man!'

where it is spelt 'germaines' or 'germains' in all the old editions. The meaning of course is 'fruitful seeds,' and, as Mr. R. G. White says, the word is here used in the largest figurative sense. Mr. Halliwell reads 'german,' interpreting it 'kindred.' For the sense, compare Winter's Tale, iv. 4. 490:

'Let nature crush the sides o' the earth together
And mar the seeds within!'

Ib. tumble is here the subjunctive, like 'be lodged' in l. 55.

60. *Even till destruction sicken.* Destruction is here personified, and supposed to be surfeited with ravage. For this sense of 'sicken,' compare Twelfth Night, i. 1. 3:

'Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.'

A somewhat similar personification is found in the dirge which Collins wrote for Cymbeline:

'Belovèd till life can charm no more,
And mourn'd till Pity's self be dead.'

62. *thou 'dst.* So Capell, in accordance with modern usage. The folios and earlier editors read 'th' hadst.'

65. *nine farrow*, farrow, or litter, of nine. The word 'farrow' comes from the Anglo-Saxon *fearh*, a little pig, or litter of pigs. 'To farrow' is still in use, meaning 'to bring forth pigs.' The substantive is found in Holland's Pliny, Bk. viii. c. 51: 'One sow may bring at one farrow twentie pigges.'

Ib. sweaten. A form of the participle not found elsewhere.

68. *deftly.* 'Deft,' apt, fit, is connected with Anglo-Saxon *gedæftan*, p.p. *gedæft*, to be fit, ready, prepared.

Ib. The 'armed head' which rises from the cauldron, represents, as Upton first remarked in his 'Critical Observations.' 1746, Macbeth's own head, which Macduff cuts off after slaying him in fight (v. 8. 53). This gives additional force to the words 'He knows thy thought.'

74. *harp'd my fear aright*, struck, as it were, the key-note of my fear.

76. The 'bloody child' represents Macduff, 'from his mother's womb untimely ripp'd' (v. 8. 14, 15). Observe, too, that the second apparition, Macduff, is 'more potent than the first,' Macbeth.

82. *what need I fear of thee?* what fear need I have of thee?

84. *take a bond of fate.* Macbeth has just been assured that Macduff, whom he supposes to be comprised among those 'of woman born,' shall not harm him. By slaying Macduff he will bind fate to perform the promise, he will put it out of fate's power to break the promise, 'referring,' says Mr. Rushton (Shakespeare a Lawyer, p. 20), 'not to a single, but to a conditional bond, under or by virtue of which, when forfeited, double the principal sum was recoverable.' In iii. 2. 49 the same figure is used with a different application.

85. *pale-hearted fear.* Compare ii. 2. 64, and v. 3. 15.

86. The 'child crowned, with a tree in his hand,' represents Malcolm, who, as he advances to the reconquest of his kingdom, bids every soldier bear a bough before him (v. 4. 4).

88, 89. *the round And top of sovereignty*, a stately periphrasis, suggested by, rather than descriptive of, a closed crown, and including in its poetic vagueness much more than the mere symbol of royalty.

93. *Birnam* is a high hill near Dunkeld, twelve miles W.N.W. of Dunsinnan, which is seven miles N.E. of Perth. On the top of the latter hill are the remains of an ancient fortress, popularly called Macbeth's Castle.

Ib. Dunsinane. Now spelt 'Dunsinnan.' This is the only passage in the play where the word is accented on the second syllable, in accordance with the local pronunciation. Pope read 'Dunsinane's high hill.'

95. *impress*, press into his service. The substantive 'impress' is used in this sense, Hamlet, i. 1, 75:

'Why such impress of ship-wrights?'

96. *bodements*, prophecies. So the word is used in Troilus and Cressida of the prophecies of Cassandra, v. 3, 80:

'This foolish, dreaming, superstitious girl
Makes all the bodements.'

97. *Rebellion's head.* This is Theobald's conjecture, first adopted into the text by Hanmer. The folios have 'Rebellious dead.' Theobald in his own text inserted Warburton's conjecture, 'Rebellious head.' What meaning Rowe and Pope assigned to the folio reading, which they retained, does not appear. Johnson quotes 1 Henry IV. iii. 2. 167:

'A mighty and a fearful head they are,'

where the rebels are spoken of; and, more appositely, Henry VIII. ii. 1. 108:

'Who first raised head against usurping Richard.'

Compare also 1 Henry IV. iv. 1. 80; iv. 3. 103, and Hamlet, iv. 5. 101. In the present passage, the expression 'Rebellion's head' or 'Rebellious head' (whichever be the true reading) is suggested to Macbeth by the apparition of the armed head, which he misinterprets, as he misinterpreted the prophecies of the others.

98. *our.* Sidney Walker proposed 'your.' In either case the words seem strange in Macbeth's mouth.

99. *the lease of nature.* See note on iii. 2. 38

111. 'A show' was the technical word used in theatres for processions, &c. in which the actors did not speak; 'dumb show,' as we say.

Ib. eight Kings. Banquo, according to Holinshed, who gives the lineage at length, was the ancestor of the Stuart family, the first of whom, being grandson by the mother's side of Robert Bruce, ascended the throne in 1371, under the title of Robert the Second. Robert the Third and the six Jameses make up the eight kings. In the glass are shown the many more kings of the same race, who, as the poet predicts, were to succeed the then King James in the sovereignty of the three kingdoms. Mary Stuart is left out of the show. In the folios the stage-direction runs thus: 'A show of eight Kings, and Banquo last, with a glasse in his hand.' Hanmer altered it, and rightly, because it is clear from lines 119, 120 that it was the eighth king that bore the glass, not Banquo.

116. *Start*, start from your sockets, so that I may be spared the horror of the vision.

117. *the crack of doom*, the thunder-peal announcing the Last Judgement. 'Crack,' the verb, is used of thunder in The Taming of the Shrew, i. 2. 96;

and the substantive in Titus Andronicus, ii. 1. 3:

'Secure of thunder's crack or lightning flash.'

121. The 'two-fold balls' here mentioned probably refer to the double coronation of James, at Stirling and at Westminster. The three sceptres of course symbolize the three kingdoms, England, Scotland, and Ireland.

122. For 'Now' Pope reads 'Nay now,' to complete the line.

123. *blood-bolter'd.* Malone says that 'boltered' is a provincial term well known in Warwickshire. 'When a horse, sheep, or other animal, perspires much, and any of the hair, or wool . . . becomes matted in tufts with grime and sweat, he is said to be "boltered;" and whenever the blood issues out and coagulates, forming the locks into hard clotted bunches, the beast is said to be "blood-boltered."' Banquo, therefore, both here and at the banquet, ought to be represented with his hair clotted with blood. The murderer, when he informs Macbeth of his having executed his commission, says (iii. 4. 27):

'Safe in a ditch he bides,
With twenty trenched gashes on his head;
The least a death to nature.'

And Macbeth himself exclaims (iii. 4. 51):

'Thou canst not say I did it; never shake
Thy gory locks at me.'

The word, with slight difference of spelling, is used by Holland, himself living at Coventry, in his translation of Pliny, xii. 17, speaking of a goat's beard: 'Now by reason of dust getting among, it *baltereth* and cluttereth into knobs and bals.' This passage was first pointed out by Steevens.

126. *amazedly*, in blank perplexity, as if paralysed by astonishment. Compare Midsummer Night's Dream, iv. 1. 143:

'My lord, I shall reply amazedly,
Half sleep, half waking.'

127. *sprites*. See ii. 3. 60.

130. *antic*, spelt, as usual, 'antique' in the folios. Its modern sense of 'grotesque' is probably derived from the remains of ancient sculpture rudely imitated and caricatured by mediæval artists, and from the figures in Masques and Antimasques dressed in ancient costume, particularly satyrs and the like. But it acquired a much wider application. In Twelfth Night, ii. 4. 3:

'That old and antique song we heard last night,'

the word means old-fashioned, quaint. Sometimes it means simply ancient, as Hamlet, ii. 2. 491:

'His antique sword,
Rebellious to command, lies where it falls.'

Whatever be its signification, and however it be spelt, it is always accented by Shakespeare on the first syllable.

Ib. Steevens says: 'These ideas as well as a foregoing one,

"The weird sisters hand in hand" [i. 3. 32],

might have been adapted from a poem entitled Churchyard's Dreame, 1593:

"All hand in hand they traced on
A tricksie ancient round;
And soone as shadowes were they gone,
And might no more be found."'

144–155. *Time . . . sights!* This speech of course is spoken by Macbeth to himself. Lennox is supposed not to overhear it.

144. *anticipatest*, preventest. So contrariwise we have 'prevent' used in old authors where we should say 'anticipate.'

145. *flighty*, fleeting, swiftly passing. The word is not used by our author elsewhere. For the general sense, compare All's Well that Ends Well, v. 3. 40:

> 'For we are old, and on our quick'st decrees
> The inaudible and noiseless foot of Time
> Steals ere we can effect them.'

Ib. o'*ertook*. See note on iii. 4. 109. This form of the participle is found in Hamlet, ii. 1. 58. 'O'erta'en' is used in All's Well that Ends Well, iii. 4. 24.

147. *firstlings*, earliest offspring. In Troilus and Cressida, Prologue 27, it is used metaphorically for the earliest incidents:

> 'The vaunt and firstlings of those broils.'

Here it is for the first conceptions of the heart and the first acts of the hand.

153. As this line has one foot too much, Johnson proposed to read: 'That trace his line,' which Steevens adopted.

Ib. trace him in his line. 'Trace' is used in the sense of 'follow in another's track,' as here, in Hamlet, v. 2. 125: 'His semblable is his mirror; and who else would trace him, his umbrage, nothing more.' So in 1 Henry IV. iii. 1. 47:

> 'And bring him out that is but woman's son
> Can trace me in the tedious ways of art.'

155. *sights*. Mr. Collier follows his MS. Corrector in reading 'flights.' Mr. R. G. White reads 'sprites.' To us the text seems unquestionably right.

Scene II.

The scene of the murder of Lady Macduff and her children is traditionally placed at Dunne-marle Castle, Culross, Perthshire.

7. *his titles*, all that he had a title to; not merely the designations of his rank.

9. *natural touch*, natural sensibility, or feeling. Compare Tempest, v. i. 21:

> 'Hast thou, which art but air, a touch, a feeling
> Of their afflictions?'

And Two Gentlemen of Verona, ii. 7. 18:

> 'Didst thou but know the inly touch of love.'

The word is used in a different sense in Troilus and Cressida, iii. 3. 175:

> 'One touch of nature makes the whole world kin.'

11. *Her young ones in her nest*, i. e. when her young ones are in her nest.

15. *for your husband*, i.e. as for your husband. Compare 2 Henry IV. i. 1. 198:

> 'But, for their spirits and souls,
> This word, rebellion, it had froze them up
> As fish are in a pond.'

17. *The fits* o' *the season*, the critical conjunctures of the time. The figure

is taken from the fits of an intermittent fever. It occurs again in Coriolanus, iii. 2. 33:

'The violent fit o' the time craves it as physic
For the whole state.'

18, 19. *when we are traitors And do not know ourselves*, when we are held to be traitors and are yet unconscious of guilt.

19, 20. *when we hold rumour From what we fear*, &c. It is uncertain whether this very difficult expression means 'when we interpret rumour in accordance with our fear,' or 'when our reputation is derived from actions which our fear dictates,' as Lady Macduff has said in lines 3, 4:

'When our actions do not,
Our fears do make us traitors.'

Others would give to 'hold' the sense of 'receive,' 'believe.' A somewhat similar passage is found in King John, iv. 2. 145:

'I find the people strangely fantasied;
Possess'd with rumours, full of idle dreams,
Not knowing what they fear, but full of fear.'

'From' is used for 'in consequence of' in iii. 6. 21: 'From broad words.'

22. *Each way and move.* Theobald conjectured that we should read, 'Each way and wave'; Capell, 'And move each way'; Johnson, 'Each way, and move'; Steevens, 'And each way move'; and Dr. Inglehy, 'Which way we move.' The passage, as it stands, is equally obscure whether we take 'move' as a verb or a substantive, and no one of the emendations suggested seems to us satisfactory. The following, which we put forward with some confidence, yields, by the change of two letters only, a good and forcible sense: 'Each way, and none.' That is, we are floating in every direction upon a violent sea of uncertainty, and yet make no way. We have a similar antithesis, The Merchant of Venice, i. 2. 65 (Globe ed.): 'He is every man in no man.'

23. *Shall not*, &c., i.e. I shall not, &c. Hanmer read 'I shall.'

29. I should disgrace my manhood by weeping, and distress you. Compare Henry V. iv. 6. 30:

'But I had not so much of man in me,
And all my mother came into mine eyes,
And gave me up to tears.'

30. *Sirrah*, used to an inferior, iii. 1. 44, and here playfully to the child; as Leontes, in Winter's Tale, i. 2. 135, calls Mamilius 'sir page.' Compare 2 Henry IV. i. 2. 1; and 1 Henry VI. i. 4. 1.

32. *with worms*, on worms. Compare Richard II. iii. 2. 175:

'I live with bread like you.'

and 1 Henry IV. iii. 1. 162:

'I had rather live
With cheese and garlic in a windmill.'

See also v. 5. 13 of this play, and note.

34. *lime*, birdlime. Compare The Tempest, iv. 1. 246: 'Monster, come, put some lime upon your fingers, and away with the rest.'

35. *gin*, snare, trap. Compare Twelfth Night, ii. 5. 92: 'Now is the woodcock near the gin.' And Ps. cxl. 5: 'They have set gins for me.' The word is derived from the Lat. *ingenium*, whence 'engine,' anything wrought with skill.

36. It may be doubted whether the word 'they' refers to the various traps just mentioned, reading 'Poor birds' as the objective case following 'set for,' or whether it is a repetition of 'Poor birds,' taken as a nominative, as in iv. 3. 11, 'What you have spoke, it . . .' In either case the emphasis is on 'Poor,' and the meaning is that in life traps are set not for the poor but for the rich. The boy's precocious intelligence enhances the pity of his early death.

47. *swears and lies*, swears allegiance and perjures himself. The boy, lines 51, 56–58, uses 'liars' and 'swearers' in the ordinary sense.

50. Traitors were hanged, drawn, and quartered.

56. *enow*, used with plural nouns, as 'enough' with singular. For the latter see l. 43. Compare also ii. 3. 7, and note.

57. *hang up them*. So Romeo and Juliet, iv. 2. 41:

'Go thou to Juliet, help to deck up her.'

And Richard II. i. 3. 131:

'With rival-hating envy set on you
To wake our peace.'

i. e. set you on.

65. Though I am well acquainted with your rank and condition. For the expression 'state of honour,' compare Richard III. iii. 7. 120:

'Your state of fortune and your due of birth.'

And for 'perfect,' Winter's Tale, iii. 3. 1:

'Thou art perfect then, our ship hath touch'd upon
The deserts of Bohemia.'

And 1 Henry IV. iii. 1. 203:

'That pretty Welsh
Which thou pour'st down from these swelling heavens
I am too perfect in.'

66. *I doubt*, I fear. See King John, iv. 1. 19:

'But that I doubt
My uncle practises more harm to me.'

See also Richard II. iii. 4. 69, and our note on that passage.

69. *fright*, frighten, affright. Frequent in Shakespeare, e. g. Richard II. i. 3. 137:

'Might from our quiet confines fright fair peace.'

70. He would 'do worse' to her if he refrained from warning her of the approaching danger. For 'worse' Hanmer and Capell read 'less,' Warburton 'worship.'

Ib. fell. This word is said to have a Celtic origin. It is *fello* in Italian, *fel* in Old French and Provençal. Florio gives, in his Italian Dictionary, '*Fello*, fell, cruel, moodie, inexorable, fellonious, murderous.' Hence 'fellone,' a felon. Compare Twelfth Night, i. 1. 22:

'And my desires, like fell and cruel hounds,
E'er since pursue me.'

75. *sometime* and 'sometimes' are used indifferently by Shakespeare, with either signification, not distinguished as in our time. Compare i. 6. 11, and Richard II. i. 2. 54: 'Thy sometimes brother's wife.' Again, in Richard II. iv. 1. 169:

'Did they not sometime cry "all hail!" to me?'

82. *shag-hair'd.* This is Steevens's conjectural emendation for 'shag-ear'd,' which is the reading of the folio, and it is a more suitable epithet for the stage murderer, whose features are almost concealed under his shock of wild hair. We have the same epithet in 2 Henry VI. iii. 1. 367:

'Like a shag-hair'd crafty kern.'

Ib. you egg! Compare Love's Labour's Lost, v. 1. 78, where Costard calls little Moth 'thou pigeon-egg of discretion.' Thersites, in Troilus and Cressida, v. 1. 41, applies to Patroclus the term 'finch-egg,' expressive of his utter insignificance, moral smallness. He had just spoken of 'such waterflies, diminutives of nature.'

84. *fry.* A change of metaphor, suggested by the preceding 'egg.' Compare Pericles, ii. 1. 34: 'A' [i. e. the whale] plays and tumbles, driving the poor fry before him, and at last devours them all at a mouthful.'

Scene III.

Before the King's palace. So Dyce. Former editors generally gave 'A room in the King's Palace.' The words in line 140, 'Comes the king *forth*, I pray you?' seem to support the change. As usual there is no indication of place in the folio. The scene which follows is grounded on Holinshed. See the passage printed at length in the Preface. The poet no doubt felt that it was needed to supplement the meagre parts assigned to Malcolm and Macduff.

3. *mortal*, deadly. See King John, iii. 1. 259:

'France, thou mayst hold a serpent by the tongue,
The chafed lion by the mortal paw,
A fasting tiger safer by the tooth,
Than keep in peace that hand which thou dost hold.'

Ib. good men, brave men. See Troilus and Cressida, iv. 5. 197:

'I knew thy grandsire,
And once fought with him: he was a soldier good.'

4. *birthdom*, spelt 'birthdome' in the folios, whence Johnson conjectured 'birth-dame.' Pope printed 'birth-doom.' 'Birthdom' is formed on the analogy of 'kingdom,' 'earldom,' 'masterdom,' i. 5. 68, with this difference that 'king,' 'earl,' 'master,' designate persons, and 'birth' a condition. the termination '-dom' is connected with 'doom,' and 'kingdom' signifies the extent of a king's jurisdiction. It loses its original force when joined to adjectives, as in 'freedom,' 'wisdom,' &c., and is then equivalent to the German *-heit*, in *Weisheit*, *Freiheit*, our '-hood.' 'Birthdom' here does not, as we think, signify 'birthright,' but 'the land of our birth,' now struck down and prostrate beneath the usurper's feet. Compare 2 Henry IV. i. 1. 207, where the Archbishop of York, urging the people to deliver their country from Henry's tyranny,

'Tells them he doth bestride a bleeding land,
Gasping for life under great Bolingbroke.'

6. *Strike heaven on the face.* A somewhat similar hyperbole occurs in The Tempest, i. 2. 4:

'But that the sea, mounting to the welkin's cheek,
Dashes the fire out.'

Again, The Merchant of Venice, ii. 7. 45:

'The watery kingdom, whose ambitious head
Spits in the face of heaven.'

We have also 'the face of heaven' in Richard III. iv. 4. 239; 'the cloudy cheeks of heaven' in Richard II. iii. 3. 57. The sun is called 'the eye of heaven' in i. 3. 275, and 'the searching eye of heaven' in iii. 2. 37, of the same play.

Ib. that. Compare i. 2. 58; i. 7. 8.

8. *syllable.* Pope changed this to 'syllables,' unnecessarily. A single cry, the expression of grief of each new widow and orphan is in each case re-echoed by heaven.

Ib. dolour, frequently used by Shakespeare. See, for example, Richard II. i. 3. 257:

'To breathe the abundant dolour of the heart.'

10. *As I shall find the time to friend.* Compare Julius Cæsar, iii. 1. 143:

'I know that we shall have him well to friend,'

and All 's Well that Ends Well, v. 3. 182:

'Sir, for my thoughts, you have them ill to friend
Till your deeds gain them.'

For the construction see The Tempest, iii. 3. 54:

'Destiny
That hath to instrument this lower world.'

So we find frequently in the Bible 'to wife' with the verbs 'have,' give,' 'take,' &c. The verb is used in Henry V. iv. 5. 17:

'Disorder, that hath spoil'd us, friend us now!'

The phrase 'at friend' occurs in Winter's Tale, v. 1. 140:

'Give you all greetings that a king, at friend,
Can send his brother.'

11. *What you have spoke, it.* So Richard II. v. 5. 18:

'Thoughts tending to ambition, they do plot.'

And King John, v. 7. 60: 'Heaven, he knows.' And 2 Henry IV. i. 1. 199:

'This word, rebellion, it had froze them up.'

12. *whose sole name*, whose mere name, whose name alone. So in Comedy of Errors, iii. 2. 64: 'My sole earth 's heaven,' where 'sole' really qualifies 'heaven,' not 'earth,' which it immediately precedes. Compare the phrase in the Collect for the Seventh Sunday after Trinity: 'of whose only gift it cometh,' &c.

Ib. blisters our tongues. Compare Romeo and Juliet, iii. 2. 90:

'Blister'd be thy tongue
For such a wish!'

Compare also Love's Labour 's Lost, v. 2. 335; and Winter's Tale, ii. 2. 33. The very name of the tyrant, once thought honest and proved to be so much the contrary, blisters the tongue that utters it as if it were in itself a lie.

15. *deserve.* This is Theobald's certain emendation for the folio reading 'discerne.'

Ib. and wisdom. There is certainly some corruption of the text here. Hanmer read ''tis' for 'and.' Steevens proposed 'and wisdom is it,' omitting the previous words, 'of him.' Staunton suggests 'and wisdom bids'; Lettsom, 'and wisdom Would offer.' Perhaps a whole line has dropped out.

19. *recoil.* Here used, not in its usual sense of rebounding on the removal of pressure, but meaning to yield, give way, swerve. So also in v. 2. 23. Compare Cymbeline, i. 6. 128:

'Be revenged;
Or she that bore you was no queen, and you
Recoil from your great stock.'

Perhaps Shakespeare had in his mind the recoil of a gun, which suggested the use of the word 'charge,' though with a different signification. Compare 2 Henry VI. iii. 2. 331:

'And these dread curses, like the sun 'gainst glass,
Or like an overcharged gun, recoil
And turn the force of them upon thyself.'

The general sense of the present passage is, 'A virtuous nature may give way under the weight of a king's command.' 'Imperial' is frequently used for 'royal,' as i. 3. 129, and in Midsummer Night's Dream, ii. 1. 163, Elizabeth is alluded to as 'the imperial votaress.'

21. *transpose*, invert, change. This word is only used by Shakespeare in one other passage, Midsummer Night's Dream, i. 1. 233:

'Things base and vile, holding no quantity,
Love can transpose to form and dignity.'

23. *would*, for 'should.' See i. 7. 34, and note.

24. *look so*, i. e. look gracious, like herself. Compare Measure for Measure, ii. 1. 297:

'Mercy is not itself that oft looks so,'

i. e. looks like mercy.

Ib. I have lost my hopes. Macduff had hoped that he should be received by Malcolm with full confidence. Failing this, all his hopes of a successful enterprise against the tyrant are gone. Malcolm replies: 'Your disappointment is due to your own conduct in leaving your wife and children, which has given rise to distrust in my mind.'

26. *rawness*, haste, unpreparedness. Compare Henry V. iv. 1. 147: 'children rawly left,' i. e. children hastily left. So Tennyson:

'Raw haste, half sister to delay.'

27. *motives*, frequently applied by Shakespeare to persons, as in Timon of Athens, v. 4. 27:

'Nor are they living
Who were the motives that you first went out.'

So also All 's Well that Ends Well, iv. 4. 20.

34. *The title.* Pope read '*His* title,' and Malone '*Thy* title.' No change is required.

Ib. affeer'd. This spelling was first given by Steevens, 1793, on the suggestion of Heath. The first and second folios have 'affear'd'; the third 'afear'd;' the fourth 'afeard.' Some editors have taken this in the sense

of 'afraid'; but no satisfactory interpretation can be thus arrived at, even if we read with Malone, '*Thy* title,' and suppose the words to be addressed to Malcolm. Sidney Walker conjectured 'assur'd' or 'affirm'd,' quite unnecessarily. 'Affeer'd' bears the sense of 'confirmed.' In Cowel's Law Dictionary, s.v. we read: '*Affeerers* may probably be derived from the French *affier*, that is, *affirmare*, *confirmare*, and signifies in the common law such as are appointed in Court-Leets, upon oath, to set the fines on such as have committed faults arbitrarily punishable, and have no express penalty appointed by the statute.' 'To affeer,' says Ritson, himself a lawyer, 'is to assess, or reduce to certainty.'

37. *to boot*, in addition. So 2 Henry IV. iii. 1. 29:

'With all appliances and means to boot.'

'Boot' comes from Anglo-Saxon *bót*, profit, advantage. The impersonal verb 'it boots,' 'it boots not,' is frequent in Shakespeare. For the substantive, see Richard II. i. 1. 164, and 1 Henry VI. iv. 6. 52.

43. *gracious England*, i. e. King Edward. Compare King John, ii. 1. 52:

'What England says, say briefly, gentle lord.'

So Prospero says of himself, Tempest, v. 1. 86: 'As I was sometime Milan.'

48. *more sundry*, more various.

52. *open'd*, i. e. like buds.

55. *confineless*, boundless. A word not found elsewhere. 'Harms' is used either, as here, for injuries inflicted, or for injuries received, as Richard III. ii. 2. 103:

'But none can cure their harms by wailing them.'

57. *top*, excel, overtop, surpass, as King Lear, i. 2. 21:

'Edmund the base
Shall top the legitimate.'

58. *Luxurious*, always, as here, used by Shakespeare in the sense of *luxuriosus* in patristic Latin, and the French *luxurieux*, i. e. the adjective corresponding to *luxure*, not *luxe*. This sense of the word is now obsolete. In the modern sense we find it as early as Beaumont and Fletcher, and in Milton it has always either the modern sense or that of 'luxuriant.'

59. *Sudden*, violent, passionate. See 2 Henry IV. iv. 4. 34:

'As humorous as winter, and as sudden
As flaws congealed in the spring of day.'

64. *continent*, restraining. Compare Love's Labour's Lost, i. 1. 262: 'Contrary to thy established proclaimed edict and continent canon.' In King Lear, iii. 2. 58, the word is found as a substantive:

'Rive your concealing continents.'

And in Midsummer Night's Dream, ii. 1. 92.

'Have every pelting river made so proud
That they have overborne their continents,'

we have the same figure which is used in the present passage.

66. Steevens, for the sake of the metre, proposed to leave out 'Boundless.' But when a line is divided between two speakers, it frequently is in defect or excess.

66, 67. *Boundless intemperance In nature is a tyranny.* Delius takes the clause thus: 'Boundless intemperance is a tyranny in nature.' If the words

are to be construed in this order, we should interpet them thus: 'intemperance is of the nature of a tyranny,' remembering Julius Cæsar, ii. 1. 69

'The state of man,
Like to a little kingdom, suffers then
The nature of an insurrection.'

Or we may join 'intemperance in nature,' and interpret 'want of control over the natural appetites.' The former seems preferable. In any case 'tyranny' here means 'usurpation,' in consequence of which the rightful king loses his throne. See our note on iii. 6. 25.

69. *yet*, notwithstanding. Compare 2 Henry IV. iii. 1. 41:

'It is but as a body yet distemper'd;'

where we should have said 'yet but' or 'but yet.'

71. *Convey*, conduct, direct. It is used in the same sense, King Lear, i. 2. 109: 'I will seek him, sir, presently; convey the business as I shall find means, and acquaint you withal.' Mr. Collier's MS. Corrector altered the word to the common place 'Enjoy.' Something of secrecy and contrivance is implied in 'convey.'

72. *the time you may so hoodwink*, you may thus blind your contemporaries to your faults. We have 'the time' in the same sense, i. 5. 61. For 'hoodwink,' compare All 's Well that Ends Well, iii. 6. 26: 'We will bind and hoodwink him.' Johnson, in his Dictionary, s. v. from Ben Jonson:

'So have I seen at Christmas sports one lost
And hoodwink'd, for a man embrace a post;'

where the reference is to the game of 'hoodman blind,' our 'blindman's buff.' Perhaps it was originally a term of falconry, the hawks being hooded in the intervals of sport. In Latham's Falconry, published 1615, 1618, 'to hood' is the term used for the blinding, 'to unhood,' for the unblinding.

77. *ill-composed*, compounded of evil qualities. We have the opposite in Troilus and Cressida, iv. 4. 79:

'The Grecian youths are full of quality;
They 're loving, well composed with gifts of nature.'

Ib. affection, disposition, inclination. Compare The Merchant of Venice, i. 2. 41: 'According to my description, level at my affection.'

78. *stanchless*, insatiate, insatiable.

80. *his jewels*, that is, one man's jewels. Compare Sonnet, xxix. 6:

'Featured like him, like him with friends possess'd';

where 'him . . . him' are equivalent to 'one . . . another.' Compare also The Merchant of Venice, iv. 1. 54 (Globe ed.).

82. *forge*, fabricate. Compare Richard II. iv. 1. 40:

'And I will turn thy falsehood to thy heart,
Where it was forged, with my rapier's point.'

86. *summer-seeming*, befitting, or looking like, summer. Avarice is compared to a plant which strikes its roots deep and lasts through every season; lust to an annual which flourishes in summer and then dies. Theobald read 'summer-teeming,' and Heath conjectured 'summer-seeding,' but there does not appear to be any necessity for altering the text. Donne, in his Love's Alchymy, uses the compound 'winter-seeming':

'So, lovers dreame a rich and long delight,
But get a winter-seeming summers night.'

88. *foisons*, plenty; unusual in the plural. The singular occurs in The Tempest, iv. 1. 110:

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

The word is used still in the south of England for the juice of grass, and in Scotland for the sap of a tree. It is the French *foison*, derived from the Low Latin *fusio*.

89. *of your mere own*, of what is absolutely your own. Compare The Merchant of Venice, iii. 2. 265:

'I have engaged myself to a dear friend,
Engaged my friend to his mere enemy.'

See also line 152 of the present scene.

Ib. portable, endurable. Compare King Lear, iii. 6. 115:

'How light and portable my pain seems now.'

90. *Will other graces weigh'd.* Compensated by other graces in the judgement of your subjects.

92. *verity*, truthfulness, veracity. Compare As You Like It, iii. 4. 25: But for his verity in love, I do think him as concave as a covered goblet or a worm-eaten nut.'

Ib. temperance, self-restraint, used in a wider sense than at present, just as the opposite, 'intemperance,' was applied to immoderate and unrestrained indulgence of any propensities. Compare Henry VIII. i. 1. 124:

'What, are you chafed?
Ask God for temperance.'

93. *perseverance*, accentuated on the second syllable. Compare Troilus and Cressida, iii. 3. 150, where however the line wants a foot:

'Perséverance, dear my lord,
Keeps honour bright.'

'Perséver' in Shakespeare has always the accent on the second syllable. See Midsummer Night's Dream, iii. 2. 237:

'Ay, do, perséver, counterfeit sad looks.'

95. *relish*, smack, flavour. Compare what Malcolm says of himself above, line 59: 'Smacking of every sin
That has a name.'

For 'relish' in this sense see Hamlet, iii. 3. 92:

'Some act
That hath no relish of salvation in 't.'

Compare the use of *sapere* in Latin, as e. g. Persius, Sat. i. 11; 'Cum sapimus patruos.'

98. *the sweet milk of concord.* Compare i. 5. 18.

99. *Uproar*, i. e. disturb by uproar, break by the clamour of war. Compare the German *aufrühren*. We have no example of this verb elsewhere. 'Uprear,' 'uptear,' and 'uproot,' have been suggested as emendations.

101. *such a one.* In line 66 we have printed 'such an one,' following the folio in both instances.

105. *thy wholesome days*, thy days of health. 'Wholesome' is used for 'healthy' in Hamlet, iii. 4. 65:

'Like a mildew'd ear,
Blasting his wholesome brother.'

108. *blaspheme*, slander; the original sense of the word. Bacon, in his Advancement of Learning, i. 2. § 9, uses 'blasphemy' in the sense of 'slander': 'And as to the judgement of Cato the Censor, he was well punished for his blasphemy against learning.' And in the Prayer-book Version of Ps. cxix. 42, we find 'blasphemers' for 'slanderers.'

111. *Died every day she lived.* Every day of her life was a preparation for death; referring probably to 1 Cor. xv. 31, 'I die daily.'

112. The vices which in succession you charge upon yourself.

118. *trains*, artifices, devices, lures. Cotgrave (Fr. Dict.) gives 'Traine: . . . a plot, practise, conspiracie, deuise;' and 'Trainer: to weaue; also, to plot, contriue, practise, conspire, deuise.' Compare 1 Henry IV. v. 2. 21: 'We did train him on.' And Comedy of Errors, iii. 2. 45:

'O, train me not, sweet mermaid, with thy note.'

123. *Unspeak mine own detraction*, withdraw the slander I have uttered against myself. Compare 'unsay,' Richard II. iv. 1. 9:

'I know your daring tongue
Scorns to unsay what once it hath deliver'd.

'Unkiss' occurs in Richard II. v. 1. 74:

'Let me unkiss the oath 'twixt thee and me.'

So also 'uncurse' is found in Richard II. iii. 2. 137.

125. *For strangers.* We should say 'os strangers.'

126. *forsworn*, perjured. The particle 'for,' like the German *ver*, has a negative force here, as in the words 'forbid,' 'fordo,' 'forgo,' 'forget,' 'forswear,' 'forspent,' 'forspoke'; it has an intensive force, as the German *ver* also has, in the words 'forbear,' 'forgive.'

131. *upon.* See line 112.

133. *here-approach.* We have a similar compound 'here-remain,' line 148.

134. *Old Siward*, son of Beorn, Earl of Northumberland, rendered great service to King Edward in the suppression of the rebellion of Earl Godwin and his sons, 1053. According to Holinshed, p. 244, col. 1, who follows Hector Boece, fol. 249 b., ed. 1574, Duncan married a daughter of Siward. Fordun calls her 'consanguinea.' It is remarkable that Shakespeare, who seems to have had no other guide than Holinshed, on this point deserts him, for in v. 2. 2 he calls Siward Malcolm's uncle. It is true that 'nephew' was often used like 'nepos,' in the sense of grandson, but we know of no instance in which 'uncle' is used for 'grandfather.'

135. *Already.* So the folios. Rowe, followed by most editors, read 'All ready.' Either makes good sense.

Ib. at a point, resolved, prepared. For this somewhat rare phrase compare Foxe's Acts and Monuments, p. 2092, ed. 1570: 'The Register there sittyng by, beyng weery, belyke, of tarying, or els perceauyng the constant Martyrs *to be at a point*, called vpon the chauncelour in hast to rid them out of the way, and to make an end.' So also in Bunyan's Life, quoted by Mr. Wilton Rix, East Anglian Nonconformity, Notes, p. vii.: 'When they saw that I was *at a point* and would not be moved nor persuaded, Mr. Foster told the justice that then he must send me away to prison.' Compare Matthew's (1537) translation of Is. xxviii. 15; 'Tush, death and we are at a poynte, and as for hell, we haue made a condycion wyth it;' where it is used in the sense of 'agreed.' Florio (Ital. Dict. s. v. *Punto*) gives, 'Essere

in punto, to be in a readinesse, to be at a point.' 'At point,' without the article, is more common, as King Lear, i. 4. 347:

'Tis politic and safe to let him keep
At point a hundred knights.'

And in the same play, iii. 1. 33:

'Are at point
To show their open banner.'

So we have 'armed at point,' Hamlet, i. 2. 200. Malone quotes 'to point' from Spenser [Fairy Queen, i. 2. 12]:

'A faithlesse Sarazin, all armde to point.'

136, 137. *the chance of goodness Be like our warranted quarrel.* The meaning seems to be, 'May the chance of success be as certain as the justice of our quarrel.' The sense of the word 'goodness' is limited by the preceding 'chance.' Without this, 'goodness' by itself could not have this meaning. It is somewhat similarly limited and defined by the word 'night' in Othello, i. 2. 35:

'The goodness of the night upon you, friends!'

And by 'bliss,' Measure for Measure, iii. 2. 227: 'Bliss and goodness on you, father.' Delius takes 'chance of goodness' to be a kind of 'hendiadys,' meaning 'good issue,' as in Othello, iv. 2. 54, 'time of scorn' means 'scornful time'; in King Lear, i. 4. 306, 'brow of youth' means 'youthful brow,' and in The Merchant of Venice, ii. 8. 42, 'mind of love' means 'loving mind.' For 'the chance of goodness' Hanmer read 'our chance, in goodness'; Johnson conjectured 'the chance, O goodness'; and Bailey 'th' chance of good success.' For 'Be like' Staunton reads 'Belike' as one word, and Bailey suggests 'Betide.'

warranted means 'justified,' 'assured.' Compare All's Well that Ends Well, ii. 5. 5:

'*Lafeu.* You have it from his own deliverance.
Bertram. And by other warranted testimony.'

142. *stay his cure*, await his healing touch. We have 'stay' with an accusative following in Richard II. i. 3. 4:

'The Duke of Norfolk, sprightfully and bold,
Stays but the summons of the appellant's trumpet.'

Ib. convinces, overpowers. See i. 7. 64, and note.

143. *The great assay of art*, the utmost efforts of skilled physicians to cure it. The author, in using this phrase, was doubtless thinking of an 'assay of arms.' In Othello, i. 3. 18, 'assay of reason' rather refers to the assaying or testing of metals.

145. *presently*, immediately, instantly. Compare The Merchant of Venice, i. 1. 183:

'Go, presently inquire, and so will I,
Where money is.'

146. *the evil*, the king's evil, scrofula. The reference, which has nothing to do with the progress of the drama, is introduced obviously in compliment to King James, who fancied himself endowed with the Confessor's powers. The writer found authority for the passage in Holinshed, vol. i. p. 279, col. 2: 'As hath bin thought he was enspired with the gift of Prophecie, and also to haue hadde the gift of healing infirmities and diseases.

Namely, he vsed to help those that were vexed with the disease, commonly called the Kyngs euill, and left that vertue as it were a portion of inheritance vnto his successors the Kyngs of this Realme.' Edward's miraculous powers were believed in by his contemporaries, or at least soon after his death, and expressly recognised by Pope Alexander III. who canonized him. The power of healing was claimed for his successors early in the twelfth century, for it is controverted by William of Malmesbury, and asserted later in the same century by Peter of Blois, who held a high office in the Royal Household (See Freeman's Norman Conquest, vol. ii. pp. 527, 528, ed. 1868). The same power was claimed for the kings of France, and was supposed to be conferred by the unction of the 'Saint. Ampoule' on their coronation. William Tooker, D.D., in his 'Charisma seu Donum Sanationis,' 1597, while claiming the power for his own sovereign, Elizabeth, concedes it also to the Most Christian King; but André Laurent, physician to Henry IV. of France, taxes the English sovereigns with imposture. His book is entitled, 'De Mirabili strumas sanandi vi solis Galliæ Regibus Christianissimis divinitus concessa,' &c. 1609. The Roman Catholic subjects of Elizabeth, perhaps out of patriotism, conceded to her the possession of this one virtue, though they were somewhat staggered to find that she possessed it quite as much after the Papal excommunication as before. James the First's practice of touching for the evil is mentioned several times in Nichols' Progresses, e. g. vol. iii. pp. 264, 273. Charles I. when at York, touched seventy persons in one day. Charles II. also touched when an exile at Bruges, omitting perhaps, for sufficient reason, the gift of the coin. He practised with signal success after his restoration. One of Dr. Johnson's earliest recollections was the being taken to be touched by Queen Anne in 1712 (Boswell, vol. i. p. 38). Even Swift seems to have believed in the efficacy of the cure (Works, ed. Scott, ii. 252). The Whigs did not claim the power for the Hanoverian sovereigns, though they highly resented Carte's claiming it for the Pretender in his History of England.

148. *my here-remain.* Compare 'here-approach,' line 133.

149. *solicits.* The word 'solicit' has occasionally the sense of prevailing by entreaty or prayer, like *litare* in Latin. Compare Richard II. i. 2. 2:

> 'Alas, the part I had in Woodstock's blood
> Doth more solicit me than your exclaims.'

150. *strangely-visited*, afflicted with strange diseases. Compare 1 Henry IV. iv. 1. 26:

> 'I would the state of time had first been whole
> Ere he by sickness had been visited.'

152. *mere.* See line 89, and note.

153. There is no warrant in Holinshed for the statement that the Confessor hung a golden coin or stamp about the necks of the patients. This was, however, a custom which prevailed in later days. Previously to Charles II's time some current coin, as an angel, was used for the purpose but in Charles's reign a special medal was struck and called a 'touch-piece.' The identical touch-piece which Queen Anne hung round the neck of Dr. Johnson is preserved in the British Museum.

Ib. stamp means the same as 'stamped coin,' Winter's Tale, iv. 4. 747.

154. 'The form of prayer used in touching for the evil, originally printed

on a separate sheet, was inserted in the Book of Common Prayer in 1684.' (Chambers's Book of Days.) It was left out in 1719.

Ib. spoken, commonly said. Compare iii. 4. 8.

159. *speak*, bespeak, proclaim, vouch. So The Tempest, ii. 1. 207: 'The occasion speaks thee.'

163. Hanmer, to mend the grammar, changed 'makes' to 'make.' But see Comedy of Errors, i. 1. 76: 'Other means was none.' And Timon of Athens, v. 2. 230:

'Strain what other means is left unto us.'

We still say 'this means,' 'a means.' The latter occurs Winter's Tale, iv. 4. 865.

167. *once*, ever, at any time. Compare Antony and Cleopatra, v. 2. 50:

'If idle talk will once be necessary,
I'll not sleep neither.'

168. *rend*. The folios have 'rent,' which was used indifferently with 'rend,' as the present tense of the verb. So also 'gird' and 'girt.'

170. *A modern ecstasy*. For 'modern,' i. e. ordinary, common-place, compare All 's Well that Ends Well, ii. 3. 2: 'to make modern and familiar, things supernatural and causeless.' And Romeo and Juliet, iii. 2. 120:

'Which modern lamentation might have moved.'

And As You Like It, ii. 7. 156:

'Full of wise saws and modern instances.'

'Ecstasy' is used for a fainting-fit resulting from mental anguish, in Othello, iv. 1. 80, and generally for any violent emotion of the mind, and in Hamlet, iii. 4. 138, for actual madness. We have had the word in this play, iii. 2. 22. In the present passage the emphasis must be on 'modern,' as 'ecstasy' is not antithetical to 'violent or 'sorrow.'

171. *ask'd*, enquired about.

Ib. for who. Pope read 'for whom?' Compare King John, v. 6. 32:

'Who didst thou leave to tend his majesty?'

See iii. 1. 123 of this play, and note.

171–173. Good men are struck down when in full health, dying before the flowers in their caps have time to wither.

173. *or ere*, a common pleonasm. Compare The Tempest, i. 2. 11:

'I would
Have sunk the sea within the earth or ere
It should the good ship so have swallow'd and
The fraughting souls within her.'

Ib. relation, tale, narrative. So in The Tempest, v. 1. 164:

'For 'tis a chronicle of day by day,
Not a relation for a breakfast.'

174. *nice* seems here to mean 'fancifully minute,' 'set forth in fastidiously chosen terms.' It is used in a similar sense in Troilus and Cressida, iv. 5. 250:

'Think'st thou to catch my life so pleasantly
As to prenominate in nice conjecture
Where thou wilt hit me dead?'

176. *teems*. This verb is found with an objective case following in Henry V. v. 2. 51:

The even mead . . . .
Conceives by idleness, and nothing teems
But hateful docks.'

177. *well.* Compare Antony and Cleopatra, ii. 5. 33:

'We use
To say the dead are well.'

Ib. children. Here a trisyllable.

178, 179. We find the same sad play upon the double meanings of 'peace' in Richard II. iii. 2. 127, 128:

'*Richard.* I warrant they have made peace with Bolingbroke.
Scroop. Peace have they made with him indeed, my lord.'

180. *niggard of your speech.* So Hamlet, iii. 1. 13: 'Niggard of question.'

181. *to transport*, to convey. Compare Richard II. ii. 3. 81:

'I shall not need transport my words by you.'

And King Lear, iv. 3. 23:

'Might not you
Transport her purposes by word?'

182. *heavily*, sadly. See Richard III. i. 4. 1:

'Why looks your grace so heavily to-day?'

183. *out*, in the field, in open insurrection. Compare Richard II. i. 4. 38:

'Now for the rebels which stand out in Ireland
Expedient manage must be made, my lord.'

The surviving followers of Charles Edward were long spoken of in Scotland as men who had been 'out in the '45.'

185. *For that*, because. We have 'for because' in Richard II. v. 5. 3:

'And for because the world is populous.'

We have 'for' alone, meaning 'because,' in line 22 of the same scene:

'And, for they cannot, die in their own pride.'

Ib. power, force, army. Of frequent occurrence in Shakespeare, as e. g. line 236 of this scene, and Richard II. iii. 2. 143:

'Where is the Duke my father with his power?'

The word is also used in the same sense in the plural.

Ib. a-foot. Used of an army in the field, as 2 Henry IV. iv. 4. 9: 'These rebels now afoot.'

188. *doff*, i. e. do off. So we have 'don' from 'do on,' 'dup,' 'do up,' i. e. open. For 'doff' see 1 Henry IV. v. 1. 12:

'And made us doff our easy robes of peace.'

This is the only passage in Shakespeare where 'doff' is used metaphorically, except Romeo and Juliet, ii. 2. 47: 'Doff thy name.'

189. *gracious England*, i. e. King Edward, as in line 43.

191, 192. There is none that Christendom proclaims an older and better soldier than Siward. For 'gives out' see Much Ado about Nothing, ii. 1. 216: 'It is the base, though bitter, disposition of Beatrice that puts the world into her person, and so gives me out.'

194. *would.* Compare line 23 of this scene.

195. *latch.* A word now obsolete, meaning 'catch,' which Rowe substituted for it in the text. The nouns 'latch' (of a door) and 'latchet' (of a shoe) are doubtless to be referred to the same root. Nares gives this sense to the verb 'latch' in Midsummer Night's Dream, iii. 2. 36, but this is

doubtful. 'Latch' has however the sense of 'catch' in Spenser's Shepherd's Calendar; March, 94:

'Tho pumie stones I hastly hent,
And threw; but nought availed:
He was so wimble and so wight,
From bough to bough he lepped light,
And oft the pumies latched.'

In Suffolk a 'latch pan' is a dripping-pan.

196. *a fee-grief*, a grief that has a single owner. 'Fee,' derived by Cowel, Law Dict. s. v., from 'fief,' ultimately comes to signify the property itself, and 'fee simple' is the tenure conferring the highest rights of ownership. We have 'fee-farm' in Troilus and Cressida, iii. 2. 54.

197. *No mind.* With negative sentences we frequently observe an ellipsis of 'there is' or some equivalent words. Compare line 191.

198. *shares some woe*, has some woe for its share. Compare Richard III. v. 3. 268:

'The gain of my attempt
The least of you shall share his part thereof.'

202. *possess them with.* Compare Merry Wives of Windsor, i. 3. 110: 'I will possess him with yellowness,' i. e. fill him with jealousy. See also Henry V. iv. 1. 114. We have the word 'possess'd' in the sense of 'informed,' in Webster, Appius and Virginia, i. 3. p. 152, ed. Dyce, 1857:

'Virginius, we would have you thus possess'd.'

206. *quarry*, the game killed either in hunting or hawking. Compare Coriolanus, i. 1. 202:

'Would the nobility lay aside their ruth,
And let me use my sword, I 'ld make a quarry
With thousands of these quarter'd slaves, as high
As I could pick my lance.'

209, 210. Webster has a similar thought in The White Devil, p. 15, ed. Dyce, 1857:

'Poor heart, break:
These are the killing griefs which dare not speak.'

In Webster we miss the exquisite felicity of language, the tender pathos of Shakespeare. Steevens quotes also a line from Seneca, Hippolytus, 607,

'Curæ leves loquuntur, ingentes stupent.'

210. *Whispers.* We have 'whisper' used without a preposition following, Much Ado about Nothing, iii. 1. 4: 'Whisper her ear.'

Ib. o'er-fraught, overloaded.

212. *And I must be from thence!* To think that I was compelled to be away. For 'from' in this strong sense, compare iii. 1. 131.

216. *He has no children.* Macbeth has no children, therefore my utmost revenge must fall short of the injury he has inflicted upon me. The words would be tame if applied to Malcolm, as Malone takes them, though with this interpretation they may be paralleled by the speech of Constance in King John, iii. 1. 91:

'He talks to me that never had a son.'

217–219. *O bell-kite! . . . swoop?* Pope, thinking apparently that the

image was too homely for the occasion, transferred these words to the margin.

219. *At one fell swoop.* Compare Webster, The White Devil, p. 5, ed. Dyce, 1857:

'If she [i. e. Fortune] give aught, she deals it in small parcels,
That she may take away all at one swoop.'

220. *Dispute it*, strive against your sorrow.

Ib. shall. See iii. 1. 125, and v. 8. 60.

225. *naught*, a strong expression for anything vile, worthless, bad. See Romeo and Juliet, iii. 2. 87:

'All forsworn, all naught, all dissemblers.'

227. *rest them*, give them rest. We have 'rest' used as a transitive verb also in As You Like It, v. 1. 65: 'God rest you merry, sir.'

229. *Convert.* Used intransitively in Richard II. v. 3. 64:

'The overflow of good converts to bad.'

232. *intermission*, delay, interruption. Compare our note on The Merchant of Venice, iii. 2. 199 (201 Globe ed.):

'You loved, I loved, for intermission
No more pertains to me, my lord, than you.'

So in all likelihood the passage should be punctuated. If with the earlier editions we put a stop at 'intermission,' we should have to interpret it as 'pastime,' a sense which it does not bear in any other passage. Compare King Lear, ii. 4. 33:

'Deliver'd letters, spite of intermission.'

235. Probably the original MS. had 'May God' or 'Then God,' or 'God, God' as in v. 1. 74, which was changed in the actor's copy to 'Heaven' for fear of incurring the penalties provided by the Act of Parliament against profanity on the stage. The Act is printed in our notes to The Merchant of Venice, i. 2. 99. It was passed in the third year of James I.

Ib. tune. This was Rowe's emendation in his second edition for 'time,' the reading of the folios. These two words are easily mistaken.

Ib. manly. In adjectives which end in 'ly,' the familiar termination of the adverb, we find the adjective form frequently used for the latter, as in Hamlet, i. 2. 202:

'Goes slow and stately by them.'

So also in the Liturgy, 'godly and quietly governed.'

237. *Our lack is nothing but our leave*, the only thing we require is to take our leave of the king.

239. An Alexandrine.

Ib. Put on their instruments, set men, their instruments, to the work. The phrase 'to put upon' is found in a similar sense in Measure for Measure, ii. 1. 280:

'They do you wrong to put you so oft upon 't,'

i. e. to make you serve the office of constable.

ACT V.

Scene I.

4. Ross, iv. 3. 185, mentioned that he had seen 'the tyrant's power a-foot.' We must suppose that Macbeth had taken the field to suppress the native rebels who were 'out,' iv. 3. 183, and that the arrival of their English auxiliaries had compelled him to retire to his castle at Dunsinane.

5. *nightgown*, dressing-gown. See ii. 2. 69; v. i. 61.

10. *effects*, practical manifestations, acts. Compare King Lear, ii. 4. 182:

'Thou better know'st
The offices of nature, bond of childhood,
Effects of courtesy, dues of gratitude.'

Ib. watching, waking. So Romeo and Juliet, iv. 4. 8:

'You 'll be sick to-morrow
For this night's watching.'

So also Holland's Pliny, xiv. 18: 'It is reported, that the Thasiens doe make two kinds of wine of contrary operations: the one procureth sleepe, the other causeth watching.' In the first line of this scene the word is used in our modern sense.

11. *slumbery*. A word not used elsewhere by Shakespeare.

12. *actual performances*. Compare Othello, iv. 2. 153:

'Either in discourse of thought or actual deed,'

where 'actual deed' is opposed to thinking, as in this passage 'actual performances' to speaking.

19. *Lo you*. 'Lo' doubtless is a corruption of 'look.'

20. *close*, in concealment. So Julius Cæsar, i. 3. 131:

'Stand close awhile, for here comes one in haste.'

Compare the note on iii. 5. 7, of this play.

25. *their sense is shut*. This is Rowe's emendation. The folios have 'their sense are shut,' and Sidney Walker would read 'their sense' are shut.' He refers to Sonnet, cxii. 10:

'That adder's sense
To critic and to flatterer stopped are,'

where also he would indicate the plural by an apostrophe. Compare The Merchant of Venice, v. 1. 136:

'You should in all sense be much bound to him.'

In nouns which end in a sibilant the singular form frequently does duty for the plural also (see our note on The Merchant of Venice, iv. 1. 251), so that 'sense' might here stand for 'senses,' and the plural might be used as designating a property common to the two eyes. Compare Richard II. iv. 1. 315, and our note on the passage. But it is at least equally probable that 'are' is an error of the transcriber, whose ear was misled by the plural-sounding noun, or his eye caught by the 'are' of the preceding line. See however ii. 4. 14, and our note.

35. *Hell is murky*. Steevens says: 'She certainly imagines herself here talking to Macbeth, who (she supposes) has 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.' We do not agree with

him. Her recollections of the deed and its motives alternate with recollections of her subsequent remorse and dread of future punishment. So in the following speeches her thoughts wander from Lady Macduff's fate back to the night of Duncan's murder, then on to the banquet scene, then recur to the first fatal crime, and so on.

36. *afeard*. See i. 3. 96. Rowe, as usual, changed it to 'afraid.' In his time the expression had ceased to be used except colloquially.

42. *What, will these hands ne'er be clean?* Perhaps Webster was thinking of this passage when he made Cornelia in her madness say:

'Here's a white hand:
Can blood be so soon wash'd out?'

(The White Devil, p. 45, ed. Dyce, 1857.) Certainly he had Hamlet, iv. 5. 175, in his mind when he made Cornelia say, a few lines before:

'There's rosemary for you;—and rue for you;—
Heart's-ease for you.'

43, 44. *You mar all with this starting*. She is acting over again her part in the fourth scene of act iii. See particularly lines 60–68.

45. *Go to, go to*. An exclamation implying reproach and scorn. Compare Hamlet, i. 3. 112:

'Ay, fashion you may call it: go to, go to.'

See also St. James iv. 13, v. 1. Elsewhere it implies encouragement to set about some work, like the French *allons*. See Genesis, xi. 3. 4, 7.

47. *spoke*. See note on i. 4. 3.

52, 53. *sorely charged*, heavily burdened, 'o'erfraught.' 'Sore,' like the Germ. *schwer*, A. S. *sár*, is here used in its original sense, as in Richard II. ii. 1. 265:

'We see the wind sit sore upon our sails.'

See note on ii. 4. 3. We have an expression identical in meaning with that in the text, Henry V. i. 2. 283:

'His soul
Shall stand sore charged for the wasteful vengeance
That shall fly with them.'

55. *the dignity of the whole body*, i. e. of course, the queenly rank of the lady herself.

57. *Pray God it be*, i. e. be well.

59. *those which*. 'Which' is frequent with a personal antecedent, masculine or feminine.

61. *nightgown*. See ii. 2. 69; v. 1. 5.

63. *on's*. See King Lear, i. 4. 114: 'Why, this fellow has banished two on's daughters.' Compare 'on't,' i. 3. 42; iii. 1. 123, 130. So 'on' for 'of,' i. 3. 84.

75. *the means of all annoyance*, all means by which she might do herself harm. 'Annoyance' was used in a stronger sense than it is now. Compare King John, v. 2. 150:

'And like an eagle o'er his aery towers,
To souse annoyance that comes near his nest.'

So also 'annoy,' Richard III. v. 3. 156.

77. *mated*, deadened, bewildered. Cotgrave (Fr. Dict.) has: '*Mater*. To mate, or giue a mate vnto; to dead, amate, quell, subdue, ouercome.' The

word, originally used at chess, from the Arabic *shâh mât*, 'the king is dead,' whence our 'check-mate,' became common in one form or other in almost all European languages. Our author uses it several times; e.g. Comedy of Errors, v. i. 281:

'I think you are all mated or stark mad.'

See Bacon, Essay xv. p. 58: 'Besides, in great oppressions. the same things, that provoke the patience, doe withall mate the courage.' 'Mate,' to match, is of Teutonic origin. Both senses of the word are played upon, Comedy of Errors, iii. 2. 54: 'Not mad, but mated.' We have the form 'amated' in Fairfax's Tasso, Bk. xi. st. 12:

'Upon the walls the Pagans old and young
Stood hush'd and still, amated and amazed.'

Scene II.

1. *power.* See iv. 3. 185.

2. *His uncle Siward.* See note, iv. 3. 134.

3. *Revenges.* Used in the plural frequently by Shakespeare, whether meaning feeling or act. For the former, see Timon of Athens, v. 4. 32:

'If thy revenges hunger for that food
Which nature loathes.'

For the latter, v. 4. 37, of the same play:

'For those that were, it is not square to take
On those that are, revenges.'

We have other similar plurals, as 'rages,' 'loves,' Timon of Athens, v. 4. 16, 17. See also 'loves,' v. 8. 61 of the present play.

Ib. their dear causes, the causes which respectively touch each so nearly, the murder of Malcolm's father and of Macduff's wife and children. For 'dear' in this sense, compare Richard III. ii. 2. 77:

'Was never widow had so dear a loss.'

And King John, i. 1. 257:

'Thou art the issue of my dear offence.'

And see our note on Richard II. i. 3. 151.

4. *alarm*, call to arms. Compare Hamlet, iii. 4. 120:

'And, as the sleeping soldiers in the alarm,
Your bedded hair, like life in excrements,
Starts up, and stands an end.'

And Troilus and Cressida, i. 3. 171:

'Arming to answer in a night alarm.'

See also the note on 'alarum'd,' ii. 1. 53. For the epithet 'bleeding,' compare Richard II. iii. 3. 94:

'The purple testament of bleeding war.'

But it is more startling to find it joined with 'alarm,' which is only the prelude to battle. The whole of the line 'Would . . . . alarm' was omitted by mistake in the second and following folios.

5. *the mortified man.* Theobald explained this to mean 'the man who has abandoned himself to despair, who has no courage or resolution left;' but Warburton suggested a more probable meaning, 'a religious; one who has subdued his passions, is dead to the world, has abandoned it and all the

affairs of it; an ascetic.' This is the explanation commonly received, and Johnson (Dict. s. v.) quotes the passage to illustrate the sense he gives to 'mortify,' viz. 'to macerate or harass, in order to reduce the body to compliance with the mind.' We have the word in this sense, Love's Labour's Lost, i. 1. 28:

'Dumain is mortified:
The grosser manner of these world's delights
He throws upon the gross world's baser slaves.'

Compare also King Lear, ii. 3, 15, where 'mortified' means 'deadened with cold and hunger.' But in the present passage such a sense seems scarcely forcible enough. May it not mean 'the dead man'? 'mortified' in the literal sense. So Erasmus, on the Creed, Eng. tr. fol. 81*a*: 'Christ was mortified and killed in dede as touchynge to his fleshe: but was quickened in spirite.' In the following, Henry V. i. 1. 26, 'mortified,' though figuratively applied, does not mean 'subdued by a course of asceticism:'

'The breath no sooner left his father's body,
But that his wildness, mortified in him,
Seem'd to die too.

Both senses are combined in Julius Cæsar, ii. 1. 324:

'I here discard my sickness . . . .
Thou, like an exorcist, hast conjured up
My mortified spirit.'

If 'the mortified man' really means 'the dead,' the word 'bleeding' in the former line may have been suggested by the well-known superstition that the corpse of a murdered man bled afresh in the presence of the murderer. It is true that this interpretation gives an extravagant sense, but we have to choose between extravagance and feebleness. The passage, indeed, as it stands in the text, does not read like Shakespeare's.

8. *file*, list, or muster-roll. See note, iii. 1. 94.

10. *unrough*, unbearded. Not used elsewhere by Shakespeare. But compare King John, v. 2. 133:

'This unhair'd sauciness and boyish troops,'

where 'unhair'd' is Theobald's excellent emendation for the 'unheard' of the folios. And The Tempest, ii. 1. 250:

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

11. *protest*, proclaim, display publicly. Compare Much Ado about Nothing, v. 1. 149:

'Do me right, or I will protest your cowardice.'

And see iii. 4. 105 of the present play.

Ib. their first of manhood. Compare 'my near'st of life,' iii. 1. 117.

13. *lesser*. Here an adverb. We have had it as an adjective, i. 3. 65. So we find 'worser' an adverb, Antony and Cleopatra, ii. 5. 90:

'I cannot hate thee worser than I do.'

As an adjective, The Tempest, iv. 1. 27: 'Our worser genius.'

15. We have the same metaphor in Troilus and Cressida, ii. 2. 30:

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

The 'distemper'd cause' is the disorganized party, the disordered body over which he rules. Instead of being like 'a well-girt man,' εὖζωνος ἀνήρ, full of vigour, his state is like one in dropsy. We have the same metaphor more elaborated in 2 Henry IV. iii. 1. 38 sqq.:

'*King.* Then you perceive the body of our kingdom
How foul it is; what rank diseases grow,
And with what danger, near the heart of it.
War. It is but as a body yet distemper'd;' &c.

Instead of 'cause,' Sidney Walker, and, independently of him, Mr. Collier's MS. Corrector, suggested 'course,' which has been adopted both by Mr. Singer and Mr. Dyce.

18. *minutely revolts*, revolts occurring every minute. This adjective is not again used by Shakespeare.

Ib. upbraid, frequently used with accusative of things as well as of persons. Compare Troilus and Cressida, iii. 2. 198: 'Upbraid my falsehood.' And Twelfth Night, iii. 4. 385:

'As to upbraid you with those kindnesses
That I have done for you.'

Ib. faith-breach. Not again found in Shakespeare. Macbeth's treasonable usurpation of Duncan's office, to whom he was bound in fealty, is now tacitly upbraided by his own lieges, who revolt from him.

19. *in command.* For this use of 'in,' compare iv. 3. 20.

20–22. The same figure is employed, i. 3. 145.

22, 23. *blame . . . to recoil.* We have 'blame' with the same construction, The Taming of the Shrew, iii. 2. 27:

'I cannot blame thee now to weep.'

23. *pester'd*, hampered, troubled, embarrassed. Cotgrave (Fr. Dict.) gives: '*Empestrer.* To pester, intricate, intangle, trouble, incomber.' The first sense of the word appears to be 'to hobble a horse, or other animal, to prevent it straying.' So Milton, Comus, 7:

'Confined and pester'd in this pinfold here.'

Hence used of any continuous annoyance.

Ib. recoil. See iv. 3. 19, and note.

27. *medicine.* It may be doubted whether 'medicine' is [illegible] to be taken in its modern sense, as the following line inclines us to belie[illegible]r recording to most commentators, in the sense of 'physician,' like the French *médecin*. The word occurs in this sense applied to Helena in All's Well that Ends Well, ii. 1. 75:

'*Lafeu.* I have seen a medicine
. . . . . whose simple touch
Is powerful to araise King Pepin, nay,
To give great Charlemain a pen in 's hand
And write to her a love-line.
King. What "her" is this?
Lafeu. Why, Doctor She.'

And in Winter's Tale, iv. 4. 598, Florizel calls Camillo the 'medicine of our house.' Florio, Worlde of Wordes, has: '*Medico:* a medicine, a phisition, a leach.' Minsheu (Spanish Dict.), 1599, and Cotgrave, 1611, only recognise

'medicine' in the modern sense. In the present passage it is of course Malcolm who is called 'the medicine of the sickly weal.'

27–29. For 'sickly weal' and the metaphor in l. 28, compare iii. 4. 76.

30. *dew*, bedew. The verb 'dew' is found 2 Henry VI. iii. 2. 340:

'Give me thy hand,
That I may dew it with my mournful tears.'

Ib. sovereign. Two ideas are suggested by the use of this epithet, royal or supreme, and powerfully remedial, the latter continuing the metaphor of lines 27–29. For the latter, compare Coriolanus, ii. 1. 127: 'The most sovereign prescription in Galen.'

Scene III.

1. *let them fly all*, let all the thanes fly from me.

3. *taint*, be infected. Compare Twelfth Night, iii. 4. 145: 'Lest the device take air and taint.' The word is rarely used, as in these two passages, intransitively, but there is no ground for suspecting the genuineness of the text, nor for adopting Sidney Walker's conjecture, 'I cannot *faint* with fear.' We have something of the same metaphor in 3 Henry VI. iii. 1. 40:

'And Nero will be tainted with remorse.'

5. *all mortal consequences*, all that will befall men in the future, all the results of the present circumstances which surround men.

Ib. me here may either be dative or accusative, and the sense either 'The spirits have pronounced thus in my case,' or 'The spirits have pronounced me to be thus circumstanced.'

7. *have power upon.* Compare The Two Gentlemen of Verona, iii. 1. 238:

'No more; unless the next word that thou speak'st
Have some malignant power upon my life.'

8. *the English epicures.* Gluttony was a common charge brought by the Scotch against their wealthier neighbours. 'The English pock-puddings' is a phrase of frequent occurrence in the Waverley novels. The English too brought similar charges against their continental neighbours. Delius quotes from the drama of Edward III, falsely attributed to Shakespeare:

'Those ever-bibbing epicures,
Those frothy Dutchmen, puff'd with double beer.'

9. *The mind I sway by.* The mind by which my movements are directed, as in Twelfth Night, ii. 4. 32:

'So sways she level in her husband's heart.'

The other interpretation, 'The mind by which I bear rule,' is not impossible.

Ib. bear. Compare King Lear, iv. 2. 51:

'Milk-liver'd man!
That bear'st a cheek for blows, a head for wrongs.'

10. *sag*, hang heavily, droop. Mr. Halliwell, Dict. of Archaic and Provincial Words, quotes from Pierce Pennilesse, 1592 [sig. A 2, verso]: 'Sir Rowland Russet-coat their dad, goes sagging euery day in his round gascoynes of white cotton.' Mr. Atkinson, in his Glossary, mentions 'sag' as being still in use in Cleveland, Yorkshire. Forby, in his Vocabulary of East Anglia, gives: '*Sag*, *v.* to fail or give way from weakness in itself, or overloaded; as the bars of a gate, beams, rafters, or the like. It is used figuratively in

Macheth. We also use it figuratively. Of a man who droops in the decline of life, we say "he begins to sag." ' We have heard a railway porter apply it to the leathern top of a carriage weighed down with luggage.

11. *loon.* In the fourth folio, 1685, the word is changed to 'lown.' The former corresponds to the Scottish and Northern pronunciation, the latter to the Southern. It is spelt 'lown,' or 'lowne,' in Othello, ii. 3. 95, and Pericles, iv. 6. 19.

13. *There is.* Changed by Rowe to 'There are.' See note on ii. 3. 122, and compare Richard II. iii. 4. 168:

'There lies
Two kinsmen digg'd their graves with weeping eyes.'

Ib. Coriolanus, i. 4. 34, thus reproaches his men:

'You souls of geese,
That bear the shapes of men, how have you run
From slaves that apes would beat!'

15. *lily-liver'd.* So King Lear, ii. 2. 18: 'A lily-livered, action-taking knave.'

Ib. patch. So Midsummer Night's Dream, iii. 2. 9: 'A crew of patches,' and Merchant of Venice, ii. 5. 45, 'The patch is kind enough.' Florio gives: '*Pazzo*, a foole, a patch, a mad-man,' and this seems the most probable derivation of the word. Some however derive it from the patched or motley coat of the jester, and this derivation seems to be supported by a passage in Midsummer Night's Dream, iv. 1. 237, where Bottom says: 'Man is but a patched fool.'

16. *linen cheeks.* So we have in Henry V. ii. 2. 74:

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

17. *are counsellors to fear*, are fear's counsellors, i. e. suggest fear in the minds of those who behold them.

20. *This push*, this assault, this attack now made upon me. So Julius Cæsar, v. 2. 5:

'And sudden push gives them the overthrow.'

21. The first folio reads:

'Will cheere me euer, or dis-eate me now.'

The second folio substitutes 'disease' for 'dis-eate.' Steevens first put 'disseat' in the text, following a conjecture of Capell's. Mr. Dyce adopts a suggestion of Bishop Percy, 'chair' for 'cheer.' The antithesis would doubtless be more satisfactory if we followed the later folios, and read:

'Will cheer me ever or disease me now,'

or if, with Mr. Dyce, we read:

'Will chair me ever or disseat me now.'

But 'disease' seems to be too feeble a word for the required sense, and 'chair,' which is nowhere used by Shakespeare as a verb, would signify rather 'to place in a chair' than 'to keep in a chair,' which is what we want. The difficulty in the text, retaining 'cheer,' is still greater, because the antithesis is imperfect, and it seems strange, after speaking of a push as 'cheering' one, to recur to its literal sense. We have, however, left 'cheer' in the text, in accordance with our rule not to make any change where the existing reading is not quite impossible and the proposed emendations not quite satisfactory.

22. For 'way,' Johnson conjectured 'May,' which Steevens adopted in his edition of 1778, and so the passage is popularly quoted. Very probably Shakespeare wrote 'May,' but we have not inserted it in the text, remembering with what careless profusion our poet heaps metaphor on metaphor. This mixture of metaphors, however, is not justified by quoting, as the commentators do, passages from Shakespeare and other authors, to prove that 'way of life' is a mere periphrasis for 'life.' The objection to it is, that it is immediately followed by another and different metaphor. If we were to read 'May' we should have a sense exactly parallel to a passage in Richard II. iii. 4. 48, 49:

'He that hath suffer'd this disorder'd spring
Hath now himself met with the fall of leaf.'

Sidney Walker, whose knowledge and taste were excellent guides, had no doubt that we ought to read 'May.'

28. *deny*, refuse. See iii. 4. 128.

35. *mos*. So the first and second folios; altered in the third to 'more.' Shakespeare used both forms. See Richard II. ii. 1. 239, and The Merchant of Venice, i. 1. 108.

Ib. skirr, scour. Rapid, hurried movement is implied. We have the same word used intransitively, Henry V. iv. 7. 64:

'We will come to them,
And make them skirr away.'

In Beaumont and Fletcher, Bonduca, i. 1:

'The light shadows
That in a thought scur o'er the fields of corn,'

we have the same word differently spelt.

39. *Cure her*. So the second folio. The first o[illegible] 'her.' Perhaps the author wrote 'Make cure of that.'

42. We have the same figure in Hamlet, i. 5. 10[illegible]

'Within the book and volume of my brain.'

43. *oblivious*, causing forgetfulness, like *obliviosus* in Latin:

'Oblivioso levia Massico
Ciboria exple.' (Horace, Odes, ii. 7. 21.)

Among the meanings which Cotgrave gives to the French *oblivieux*, is 'causing forgetfulnesse.'

44. *stuff'd . . . stuff*. This can hardly be right. One or other of these words must be due to a mistake of transcriber or printer. Pope read 'full' for 'stuff'd.' Others have conjectured 'foul,' 'clogg'd,' 'fraught,' 'press'd.' Others, retaining 'stuff'd,' would alter 'stuff' to 'grief,' or 'matter,' or 'slough,' or 'freight.'

46. *I'll none of it*. The omission of the verb adds to the emphasis of the phrase. So Proverbs, i. 25: 'But ye have set at nought all my counsel, and would none of my reproof.'

48. *staff*, the general's baton.

50. *Come, sir, dispatch*. These words are addressed to the attendant who is buckling on the armour. The agitation of the speaker's mind is marked by his turning from one to the other. No sooner is the armour put on than he bids the man pull it off, line 54, and then line 58, orders it to be brought after him.

52. Compare iii. 4. 76.

55. *senna.* The first folio has 'cyme'; the second and third 'caeny'; the fourth 'senna.' As Mr. Dyce says, the 'cyme' of the first folio was doubtless a misprint for 'cynne,' one of the many ways of spelling 'senna.' In Cotgrave it is spelt 'sene' and 'senne,' and defined to be 'a little purgative shrub or plant.' By 'caeny,' the editor of the second folio meant the same thing. In Lyte's New Herbal, 1595, p. 437, is a chapter headed 'Of Sene.' In it he says the 'leaues of sena . . . scoure away fleume and choler, especially blacke choler and melancholie.'

58. *it*, i.e. some part of the armour.

59. *bane.* Here used in the general sense of 'harm,' 'evil,' 'ruin.' More frequently found in the special sense of 'poison.'

Scene IV.

2. *That*, loosely used as a relative for 'in which.'

Ib. chambers will be safe. As we say 'every man's house will be his castle.' For 'chambers' see King John, v. 2. 147:

'Shall that victorious hand be feebled here,
That in your chambers gave you chastisement,'

i.e. which pursued you into your very houses and punished you there.

Ib. nothing. See i. 3. 96.

5. *shadow*, and so conceal.

6. *discovery*, reconnoitering, the report of scouts. Compare King Lear, v. 1. 53:

'Here is the guess of their true strength and forces
By diligent discovery.'

8. For 'other' followed by 'but,' see Hamlet, ii. 2. 56:

'I doubt it is no other but the main.'

Ib. but, but that. So Coriolanus, i. 2. 18:

'We never yet made doubt but Rome was ready
To answer us.'

9, 10. *endure Our setting down*, stand a regular siege from us. For 'set' where we should say 'sit,' used intransitively, see Coriolanus, i. 2. 28:

'Let us alone to guard Corioli:
If they set down before 's,' &c.

11, 12. This passage, as it stands, is not capable of any satisfactory explanation. Capell's reading, which nearly coincides with Johnson's conjecture, is as follows:

'For where there is advantage to be gone
Both more and less,' &c.

But we should have expected 'was' rather than 'is,' unless indeed, 'where' be taken in the sense of 'wherever.' The meaning is, 'where they had a favourable opportunity for deserting.' Steevens conjectured:

'Where there is advantage to be got,'

which Mr. Collier's MS. Corrector adopted, changing only 'got' to 'gotten.' Lord Chedworth guessed 'taken,' and Sidney Walker 'ta'en,' for 'given.' But we rather incline to think that the word 'given' would not have been used in the second line, if it had not been already used in the

first, a play upon words very much in our author's manner. Perhaps the first line should stand thus:

'For where there is advantage given to flee,'
or, 'For where there is advantage to 'em given.'

12. *more and less*, great and small. See 2 Henry IV. i. 1. 209:

'And more and less do flock to follow him.'

14, 15. *Let our just censures Attend the true event.* The meaning of this obscurely worded sentence must be: In order that our opinions may be just, let them await the event which will test their truth. The editor of the second folio introduced here a strange conjectural emendation which is more obscure than the original:

'Let our best censures
Before the true event.'

Rowe changed 'let' to 'set':

'Set our best censures
Before the true event,'

which gives indeed a sense, but scarcely that which is required.

15. *the true event*, the actual result, whose certainty is contrasted with the vagueness of the information received, insufficient, as Macduff says, for forming a just judgement.

15, 16. To 'put on soldiership' is a metaphor suggested by the putting on of armour. Compare ii. 3. 115.

18. *owe* is here used in the ordinary modern sense, opposed to 'have.' Siward says that the issue of a decisive battle will enable them to balance their accounts, as it were.

19. *relate*, give utterance to, tell.

20. *arbitrate* elsewhere in Shakespeare is followed by an accusative indicating not the 'issue' but the quarrel, as Richard II. i. 1. 50, 200, and King John, i. 1. 38.

Scene V.

5. *forced*, strengthened, reinforced. In Troilus and Cressida, v. 1. 64, 'Wit larded with malice and malice forced with wit,' the word is used, as 'farced' elsewhere, in a culinary sense.

6. *dareful* does not occur again in Shakespeare.

8. Exit. This was inserted by Dyce. The folio has no stage direction here, nor at line 15, where Dyce, whom we have followed, put 'Re-enter Seyton.' Perhaps Seyton should not leave the stage, but an attendant should come and whisper the news of the Queen's death to him.

10. *cool'd*. Malone and Collier think 'cool'd' too feeble a word for the sense required; the former proposes 'coil'd,' i.e. recoiled, the latter 'quail'd.' But 'cool' is sometimes found in a sense stronger than that which it bears in modern language, as King John, ii. 1. 479:

'Lest zeal, now melted by the windy breath
Of soft petitions, pity and remorse,
Cool and congeal again to what it was.'

11. *To bear a night-shriek*. Delius supposes that he refers especially to the night of Duncan's murder, ii. 2. 58:

'How is't with me when every noise appals me?'

But the following words seem to imply that he is referring to still earlier days, when his feelings were unblunted and his conscience unburdened with guilt.

Ib. my fell of hair, the skin with the hair on. Cotgrave has, 'Peau: a skin; fell, hide, or pelt.' Florio (Ital. Dict.) gives: 'Vello, a fleece, a fell or skin that hath wooll on.' We find the word in King Lear, v. 3. 24: 'flesh and fell.' It is still extant in the word 'fell-monger.'

12. *treatise*, story, as in Much Ado about Nothing, i. 1. 317:

'But lest my liking might too sudden seem,
I would have salved it with a longer treatise.'

Ib. rouse, intransitive, as in iii. 2. 53.

13. *As*, as if. Compare King Lear, iii. 4. 15:

'Is it not as this mouth should tear this hand
For lifting food to 't?'

For the sense of the passage compare Hamlet, iii. 4. 121:

'Your bedded hair, like life in excrements,
Starts up, and stands an end.'

Ib. supp'd full with horrors. 'With' here must be joined in construction not to 'full' but 'supp'd.' It is used as in iv. 2. 32, where see note. Compare also Measure for Measure, iv. 3. 159: 'I am fain to dine and sup with water and bran.'

15. *once.* See iv. 3. 167, and note.

Ib. start, startle. So All's Well that Ends Well, v. 3. 232: 'Every feather starts you.'

17. The complete calmness and apparent indifference with which Macbeth receives the news of his wife's death prove that his crimes and desperation had made him as incapable of feeling grief as fear.

18. *for such a word*, such a phrase as 'the Queen is dead.' Compare Richard II. i. 3. 152:

'The hopeless word of "never to return."'

20. *Creeps.* Capell proposed to read 'Creep,' but Shakespeare frequently uses the singular verb with more than one nominative (see our note on i. 3. 147, of this play), and in this particular case the singular seems more suitable to the sense, 'each to-morrow creeps,' &c.

22. *fools.* Hunter suggests 'foules,' i. e. crowds. But Macbeth is misanthropist enough to call all mankind 'fools.'

23. *dusty.* So the first folio. The subsequent folios, by a curious error, have 'study.' Hanmer adopted Theobald's very plausible conjecture, 'dusky,' which keeps up the metaphor. But 'dusky' seems too feeble an epithet to describe the darkness of the grave, and we should moreover, as we have before said, be very chary of making alterations in the text on account of any apparent confusion of metaphor. The epithet 'dusty' is suggested by such familiar phrases as 'the dust of death,' 'dust to dust,' &c. The poet laureate was probably thinking of this passage when he wrote:

'The dusty crypt
Of bygone forms and faces.'

24–26. Other references to the stage may be found, i. 3. 128, and ii. 4. 5, 6, of this play. Compare also Troilus and Cressida, i. 3. 153: 'Like a strutting player.'

25. *frets*, chafes. Used, as here, intransitively in 3 Henry VI. i. 4. 91: 'Stamp, rave, and fret,' where the word is also applied to the simulated passion of an actor.

30. *Gracious my lord.* See note, iii. 2. 27.

33. *stand my watch.* 'Watch' is here used as a cognate accusative. 'As I stood and kept my watch.' We still say 'to stand sentinel,' 'to stand guard,' and also 'to stand one's ground.'

37. *this three mile.* We have the singular pronoun used with a numeral, even when the substantive which follows is put in the plural, as 1 Henry IV. iii. 3. 54: 'this two and thirty years.' For the singular 'mile,' see Much Ado about Nothing, ii. 3. 17: 'I have known when he would have walked ten mile afoot to see a good armour.'

40. *cling*, wither, shrivel, from Anglo-Saxon *clingan*, generally used as an intransitive verb. Compare Vision of Piers Ploughman, 9011:

'Or whan thou clomsest for cold
Or clyngest for drye.'

Miege (Fr. Dict. 1688) has, 'Clung with hunger, maigre, sec, elancé, comme une personne affamée;' and 'To clung, as wood will do being laid up after it is cut secher, devenir sec.' Moor, in his Suffolk Words, gives: '*Clung*: shrunk, dried, shrivelled; said of apples, turnips, carrots,' &c. Compare Atkinson's Glossary of the Cleveland Dialect, s. v. 'Clung.'

Ib. sooth, truth, true. See i. 2. 36.

42. *pull in*, check, rein in. Compare Fletcher's Sea Voyage [Act iii. Sc. 1], quoted by Monck Mason:

'All my spirits,
As if they had heard my passing-bell go for me,
Pull in their powers and give me up to destiny.'

Johnson proposed to read 'I *pall* in resolution.' This, or 'I *pale* in resolution,' better expresses the required sense, involuntary loss of heart and hope. Besides, as the text stands, we must emphasize 'in,' contrary to the rhythm of the verse.

47. *avouches*, guarantees as true. This, the more usual sense of the word, comes easily from its original signification, for which see note on iii. 1. 119.

49. *'gin*, begin. See i. 2. 25.

Ib. aweary. So The Merchant of Venice, i. 2. 2: 'My little body is aweary of this great world.' A writer in Notes and Queries has called attention to the fact that there is a reference to this passage in Sir Thomas Browne's Religio Medici, part i. § 41: 'Methinks I have outlived myself, and begin to be weary of the sun.'

50. *the estate of the world*, the world's settled order. Pope read 'state' for 'estate,' which means the same thing. Compare 'state of man,' in i. 3. 140.

51. *wrack* is almost always spelt with an 'a' in the old editions, as doubtless it was pronounced. In i. 3. 114, the word is spelt 'wracke' in the first folio.

52. *harness*, armour. So 1 Kings xxii. 34: 'A certain man drew a bow at a venture, and smote the king of Israel between the joints of the harness.'

Scene VI

1. *leavy*. So the folios. We have 'leavy' rhyming to 'heavy' in Much Ado about Nothing, ii. 3. 71. So Cotgrave, 'feuillu: leauie.'

2. *show*, appear. See i. 3. 54.

Ib. uncle. See note on iv. 3. 134.

4. *battle*, division of an army in order of battle. Sometimes used of a whole army in order of battle, as in King John, iv. 2. 78:

'Like heralds 'twixt two dreadful battles set,'

and 1 Henry IV. iv. 1. 129:

'What may the king's whole battle reach unto?'

Compare Julius Cæsar, v. 3. 108:

'Labeo and Flavius, set our battles on.'

5. *upon's*, upon us. See i. 3. 125.

10. *harbingers*. See note on i. 4. 45.

Scene VII.

2. *bear-like I must fight the course*. Compare King Lear, iii. 7. 54: 'I am tied to the stake, and I must stand the course.' Steevens quotes from The Antipodes, by Brome, 1638: 'Also you shall see two ten-dog courses at the great bear.' Bear-baiting was a favourite amusement with our ancestors. The bear was tied to a stake and baited with dogs, a certain number at a time. Each of these attacks was technically termed a 'course.' There is a description of this sport in Strutt's Sports and Pastimes, Bk. iii. ch. 6.

7. *Than any is*, i. e. than any which is. Compare The Merchant of Venice, i. 1. 175:

'I have a mind presages me such thrift;'

and Measure for Measure, v. 1. 67:

'To make the truth appear where it seems hid,
And hide the false seems true.'

See our notes on Richard II. ii. 1. 173; iv. 1. 334. Among modern poets, Browning is particularly fond of omitting the relative. Indeed it is still frequently omitted by all writers when a new nominative is introduced to govern the following verb.

17. *kerns*. See i. 2. 13. The word is here applied to the common soldiers of Macbeth's army.

18. *staves*, spear-shafts. See Richard III. v. 3. 341:

'Amaze the welkin with your broken staves.'

Ib. either is to be pronounced here, as frequently, in the time of a monosyllable. Compare Richard III. i. 2. 64:

'Either heaven with lightning strike the murderer dead.'

So 'neither,' The Merchant of Venice, i. 1. 178:

'Neither have I money nor commodity.'

Ib. thou. This word is not in grammatical construction. We must supply some words like 'must be my antagonist.'

20. *undeeded*, not marked by any feat of arms. This word is not found elsewhere, at least not in Shakespeare.

Ib. There thou shouldst be. He infers from the noise he hears that Macbeth must be there. For 'should,' see i. 3. 45. 'There' must be pronounced with emphasis.

21. *clatter.* Not used elsewhere by Shakespeare. 'Macbeth' is particularly remarkable for the number of these ἅπαξ λεγόμενα.

22. *bruited*, announced, reported. Compare Hamlet, i. 2. 127;

'And the king's rouse the heavens shall bruit again,
Re-speaking earthly thunder.'

The word is derived from the French *bruit*, which was adopted both as noun and verb into English.

Ib. To complete the imperfect line, Steevens suggested 'bruited *there*,' or *but* find.'

24. *gently*, quietly, without a struggle.

27. *itself professes*, professes itself. There is a similar inversion, v. 8. 8, 9.

29. *That strike beside us*, i. e. deliberately miss us. Compare 3 Henry VI. ii. 1. 129 sqq.:

'Their weapons like to lightning came and went;
Our soldiers', like the night-owl's lazy flight,
Or like an idle thresher with a flail,
Fell gently down, as if they struck their friends.'

Scene VIII.

The scene is continued in the folios.

1. *the Roman fool.* Referring either to Cato or to Brutus, or to both. Compare Julius Cæsar, v. 1. 101:

'*Brutus.* Even by the rule of that philosophy
By which I did blame Cato for the death
Which he did give himself.'

2. *whiles.* See ii. 1. 60.

5. *charged.* See v. 1. 53.

9. *intrenchant*, which cannot be cut. The active form is used with a passive sense. 'Intrenchant' does not occur again in Shakespeare, and 'trenchant' only in one passage, Timon of Athens, iv. 3. 115, and then in its natural active signification, 'trenchant sword.' For the sense compare Hamlet, iv. 1. 44, 'the woundless air,' and 1. 1. 146, of the same play,

'For it is, as the air, invulnerable.'

13. *Despair thy charm.* We find 'despair' used thus for 'despair of' in the last line of Ben Jonson's commendatory verses prefixed to the first folio edition of Shakespeare's plays:

'Shine forth, thou Starre of Poets, and with rage,
Or influence, chide, or cheere the drooping stage;
Which, since thy flight from hence, hath mourn'd like night,
And despaires day, but for thy volumes light.'

14. *angel*, of course used here in a bad sense. Compare 2 Henry IV. i. 2. 186, where the Chief Justice calls Falstaff the Prince's 'ill angel,' or evil genius. Compare also Antony and Cleopatra, ii. 3. 21, where 'thy angel' or 'demon' is explained as 'thy spirit which keeps thee.'

Ib. ***still***, constantly. See note on The Merchant of Venice, i. 1. 136.

18. ***my better part of man***, the better part of my manhood.

20. ***palter***, equivocate. See Julius Cæsar, ii. 1. 126:

> 'What other bond
> Than secret Romans, that have spoke the word,
> And will not palter?'

We have 'palter with us' Troilus and Cressida, ii. 3. 244. Cotgrave gives 'haggle' and 'dodge' as the equivalents of 'palter,' and under the word 'Harceler' we find 'to haggle, hucke, dodge, or paulter long in the buying of a commoditie.' The derivation of the word is uncertain: 'paltry' comes from it.

21, 22. There are many well-known examples in history, or rather in story, of men deceived by the double sense of oracles and prophecies, as Crœsus, Epaminondas, Pyrrhus, our Henry IV. &c.

22. Sidney Walker proposes, perhaps rightly, to read 'I will' for 'I 'll' and to take 'I will . . . . coward' as one line.

24. ***gaze***, gazing-stock, spectacle.

26. ***Painted upon a pole***, i. e. painted on a cloth suspended on a pole, as in front of a wild-beast show. Benedick makes a somewhat similar jest, Much Ado about Nothing, i. 1. 267. And in Antony and Cleopatra, iv. 12. 36, Antony in his rage bids the queen follow Cæsar's triumph:

> 'Most monster-like be shown
> For poor'st diminutives, for doits.'

Ib. ***underwrit***. See notes on i. 4. 3, and iii. 2. 109.

34. ***him***. Pope read 'he.' Shakespeare probably wrote the former.

Ib. ***Hold***. Compare i. 5. 52. The cry of the heralds 'Hol hol' commanding the cessation of a combat (see our Preface to Richard II. p. xii. line 21) is probably corrupted from 'Hold Hold,' as 'lo' from 'look.' If a combatant cried 'hold,' he of course implied that he yielded.

Ib. The stage-direction in the folios here is: 'Exeunt fighting. Alarums,' and then in a new line 'Enter Fighting, and Macbeth slaine.' The latter part is inconsistent with what follows, line 53, where we have the stage-direction 'Enter Macduffe; with Macbeths head.' This points to some variations in the mode of concluding the play. In all likelihood Shakespeare's part in the play ended here. In modern times we believe it is the practice for Macduff to kill Macbeth on the stage.

36. ***go off***, a singular euphemism for 'die.' We have 'parted' in the same sense, line 52, where see note. Similarly to 'take off' is used for 'to kill' in iii. 1. 104.

40. ***only . . . but***. For an instance of this pleonasm see Bacon's Advancement of Learning, ii. 17. § 9: 'For those whose conceits are seated in popular opinions, need only but to prove or dispute.' For 'but only' see Richard II. ii. 1. 158, and our note on the passage.

41. This is a limping line unless we can pronounce 'prowess' as a monosyllable. It is used in two other passages of Shakespeare, in both as a dissyllable.

42. ***the unshrinking station***, the post from which he did not flinch.

44. ***cause of sorrow*** is here a pleonasm for sorrow. '***Course*** of sorrow' is a not improbable conjecture.

49. *wish them to* . . . We have the same construction in The Taming of the Shrew, i. 2. 60:

'And wish thee to a shrewd ill-favour'd wife.'

And so, line 64 of the same scene: 'I'll not wish thee to her.'

52. *parted.* Compare Henry V. ii. 3. 12: 'A' parted even just between twelve and one.' So, in the same passage, Mrs. Quickly, uses 'went away' with like meaning.

Ib. paid his score. So 'paid a soldier's debt,' line 39. This account of the death of Siward's son is taken, not like the rest of the incidents of the play from Holinshed's History of Scotland, but from the same writer's History of England, p. 275. See the passage quoted in the Preface.

54. 55. *where stands The usurper's cursed head.* Holinshed says that Macduff set the head upon a pole and brought it to Malcolm. (History of Scotland, p. 251, col. 2.)

55. *the time*, used in the same sense as in i. 5. 61, iv. 3. 72.

56. *pearl* may be used generically, as well as to express a single specimen. So in Henry V. iv. 1. 279:

'The intertissued robe of gold and pearl.'

There is no need therefore to change it to 'pearls,' still less to adopt Rowe's correction 'peers.' Florio. dedicating his World of Words, 1598, to Lord Southampton addresses him thus: 'Brave Earle, bright Pearle of Peeres.' Perhaps in the passage in the text 'pearl' is suggested by the row of pearls which usually encircled a crown.

59. Steevens made the line run smoothly by reading in the second half, 'King of Scotland, hail!'

60. *shall.* See iii. 1. 125.

Ib. For 'expense' Steevens guessed 'extent.' But there is no reason to suspect any corruption. The verb governs a cognate accusative, as in Numbers, xxiii. 10: 'Let me die the death of the righteous.' Similarly we have, Richard II. iv. 1. 232: 'To read a lecture of them.'

61. *your several loves*, the love which each of you bears to me. For plurals of this kind see note v. 2. 3.

65. *would.* See note, i. 7. 34.

66. *exiled friends abroad*, i. e. friends exiled abroad. Compare iii. 6. 48, 49.

70. *self and violent hands.* So in Richard II. iii. 2. 166:

'Infusing him with self and vain conceit.'

See our note on the passage.

71. *Took off her life.* So i. 7. 20, and iii. 1. 104.

72. *the grace of Grace.* Compare All's Well that Ends Well, ii. 1. 163:

'The great'st Grace lending grace.'

75. *Scone.* See note on ii. 4. 31.

98. How words in the

Four Stages of Shakespeares life.
In the work shop.
In the world
In Out of the depths
In his Glory.

Shakespeare in his first works

From 1590 - 1600 a period of
Fantastic Butterworthies & Stilted Tragedies.
From 1600 - 1610/13 period of
the plays which
the Globe & Blackfriars
Theatres & Authors Fame

upwards!

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