

ACT 1, SCENE 1

=== PLAY TEXT ===

1: First Witch: When shall we three meet again

2: First Witch: In thunder, lightning, or in rain?

3: Second Witch: When the hurlyburly's done,

4: Second Witch: When the battle's lost and won.

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

6: First Witch: Where the place?

7: Second Witch: Upon the heath.

8: Third Witch: There to meet with Macbeth.

9: First Witch: I come, Graymalkin!

10: Second Witch: Paddock calls.

11: Third Witch: Anon.

12: ALL: Fair is foul, and foul is fair:

13: ALL: Hover through the fog and filthy air.

=== SCHOLARLY COMMENTARY ===

1. Enter three Witches] Seymour: The witches seem to be introduced for no other purpose than to tell us they are to meet again; and as I cannot discover any advantage resulting from such anticipation, but, on the contrary, think it injurious, I conclude the scene is not genuine.—Coleridge (p. 241): The true reason for the first appearance of the Witches is to strike the key-note of the character of the whole drama.—C. A. Brown (p. 147): Less study, less experience in human nature, less mental acquirements of every kind, I conceive, were employed on Macbeth, wonderfully as the whole character is displayed before us, than on those imaginary creations, the three weird sisters who haunt his steps, and prey upon his very being. —Schmidt (p. 436): The witches should not be visible when the curtain rises, but should glide in like ghosts.—[Dowden (p. 244): These are not the broomstick witches of vulgar popular traditions. If they are grotesque, they are also sublime. They may take their place beside the terrible old women of Michael Angelo, who spin the destinies of man: Shakespeare is no more afraid than Michael Angelo of being vulgar ... And thus he fearlessly showed us his weird sisters, 'the goddesses of destinie,' brewing infernal charms in their wicked cauldron. We cannot quite dispense in this life with ritualism, and the ritualism of evil is foul and ugly.... Yet these weird sisters remain terrible and sublime. They tingle in every fibre with evil energy; their malignity is inexhaustible; they have their raptures and ecstasies in crime; they are the awful inspirers of murder, insanity, suicide.—Snider (i, p. 176): What is the purpose for which the Poet employs these shapes? The answer must give the most important point for the proper comprehension of the play. It lies in the character of Banquo and Macbeth to see such specters. Hence they are absolutely necessary for the characterization. The Weird Sisters are beheld by these two persons alone, and it must be considered as the deepest phase of their nature that they behold the unreal phantoms. Both have the same temptation; both are endowed with a strong imagination; both witness the same apparition. In other words, the external influences which impel to evil are the same for both. In their excited minds these influences take the form of the Weird Sisters. Such is the design of the poet; he thus gives us at once an insight into the profoundest trait of their characters. In no other way could he portray so well the tendency to be controlled and victimized by the imagination, which sets up its shapes as actual, and then misleads men into following its fantastic suggestions... The author has scrupulously guarded the reality of the Weird Sisters; whenever they appear they are treated as positive objective existences. Mark the fact that two persons behold them at the same time, address them, and are addressed by them. For this special care, to preserve the air of reality in these shapes, the Poet has a most excellent reason, one that lies at the very basis of Tragedy. He wishes to place his audience under the same influences as his hero, and involve them in the same doubts and conflicts. We too must look upon the Weird Sisters with the eyes of Macbeth and Banquo; we may not believe in them, or we may be able to explain them—still the great dramatic object is to portray characters which do behold them and believe in them. The

audience, therefore, must feel the same problem in all its depth and earnestness, and must be required to face the enigma of these appearances; for a character can be tragic to the spectators only when they are assailed with its difficulties and involved in its collision. It would have destroyed the whole effect of the Weird Sisters had their secret been plainly shown from the beginning. In fact, when the audience stand above the hero, and are made acquainted with all his complications, mistakes, and weaknesses, the realm of Comedy begins—the laugh is excited instead of the tear. We make merry over men pursuing that which we know to be a shadow.

1. Enter three Witches] persons who can remain uninfluenced by their imaginations this representation may appear ridiculous even in its present shape. Few people have, however, so much passivity and so little poetry.—Miss Charlotte Carmichael (Academy, 8 Feb. 1879) traces a connection between the Nornae of Scandinavian Mythology and the present Witches, and suggests that the Nornae are three in number; so here there are three witches. ‘Of these, the Third,’ she says, ‘is the special prophetess, while the First takes cognisance of the past, and the Second of the present, in affairs connected with humanity. These are the tasks of the Urda, Verdandi, and Skulda of Scandinavian Mythology.’ Here the First Witch asks where is to be their next place of meeting. The Second Witch decides the time; the Third announces what is to be done. ‘But their rôle is most clearly brought out in the famous “Hails.”’ The 1st Witch (Urda—the Past) hails Macbeth by his former title; the 2nd Witch (Verdandi—the Present) calls him by his new title; and the 3d Witch (Skudda—the Future) hails him as what he shall be. ‘The same order is observed in their conference with Banquo, which is the more striking, as Shakespeare purposely alters the order given by Holinshed. It is just to acknowledge that in the later scenes this is less clear: Shakespeare has got more under the influence of his conception. Certainly there is something like the same order in ““ Ist. Speak. 2nd. Demand. 3d. We’ll answer,”’ [IV, i, 67-69]. But the answers come not from their mouths, but from their masters’. There is nothing difficult in the supposition that Shakespeare, in writing a play to do honour to his new Scotch King, did not forget that the latter had just published a book on Demonologie. But the new Scotch King had just brought him a new Danish Queen; and it is likely that Shakespeare knew or learned somewhat of the mythology of the one, to wed to the superstition of the other.’ See also IV, i, 2; note by Fleay.—T. A. Spalding (Academy, 1 March, 1879, in reply to the foregoing note): In Act I, scene i, it cannot be said that the First Witch says or does a thing to identify her with Urda, the Past; and the remarks of the Second Witch relate to the future rather than to the present. It is only the Third Witch who in any sense justifies the attempt to thrust the functions of the third Norn, Skulda, upon her, by her prophesy of the meeting with Macbeth. It is true that—when the meeting actually takes place the three Witches do follow the chronological order in their recital of Macbeth’s honours—Glamis (in the past), Cawdor (in the present), and King (in the future): but, granting that this sequence, which could not have been otherwise in any case, proves anything, it would appear that these Norns only came out in their proper characters upon the greatest emergency, forgetting themselves sadly when off their guard; for only a few lines before we find Urda, whose attention should have

been solely occupied with the past, predicting with some minuteness the results that were to follow her projected voyage to Aleppo; and that without the slightest indication of annoyance from Skulda, whose province she was thus invading. Again, in the prophecies to Banquo, the First Witch utterly fails to represent the past, and it is only by an extreme stretch of courtesy that the Second Witch can be taken to represent the present; certainly she does not do so any more than the First Witch. Doubtless it may be answered to my remarks on this last scene [I, iii.] that the Norn element is embodied in the Witch speeches after the entrance of Macbeth and Banquo, and the Witch element is embodied in the former portion of the scene. Attention is called to Macbeth's description of the would-be Nornae:— '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,' [I, iii, 47-51]... . When it can be shown that choppy fingers, skinny lips, and beards naturally suggest Nornae, then the prophecies which immediately follow may be taken as coming from Nornae. It surely requires the capacity of a Polonius for searching after truth to discover the Norn element in IV, i, where the Witches say (1) Speak, (2) Demand, (3) We'll answer.... The evidence derived from almost every line of the Witch scenes connect them with the current belief of the time upon the subject of witchcraft... . It would be interesting to know from what source Shakespeare derived his knowledge of Scandinavian mythology. A little might perhaps be floating about in the form of tradition, but would certainly excite only a feeble interest at a time when witchcraft was causing so intense an excitement. [Should this seem to accord but scant justice to a point of importance, reference may be made to Spalding (pp. 89-108), wherein he has amplified his remarks, as quoted above, and added thereto numerous extracts from writers contemporaneous to Shakespeare.]—W. Leighton (Robinson's Epit. of Lit., 15 April, 1879): It has been often remarked how wholly his own are Shakespeare's witches. Comparing them with Middleton's, which are able creations, we comprehend more fully the majesty and weirdness that belong to the tempters of Macbeth. May it not be that the dignity and peculiar interest that clothes them is greatly due to the fact that they are, indeed, the outcries of sinful desires in the human heart, and that intuitively we feel something of this, however little we analyze the poet's art?—Irving (Macbeth: Acting Version, p. 6): As regards the treatment of the witches, this is, I believe, the first time the weird sisters have been performed by women; and this innovation—if it can be so called—is made in the same spirit which has animated many of my predecessors in dramatic management, namely: to divest Shakespeare's witches of that semi-comic element which at one time threatened to obscure, if not to efface altogether, their supernatural significance. It is with this end in view that at their first introduction on the stage they are represented as coming out of a thunder-cloud, suggesting that their home is among the dark and tempestuous elements of nature.—Sherman: To catch the full dramatic purport, we must avoid presuming that this meeting of the witches is either fortuitous or brought to pass solely on our account; it would be inartistic for the author to require the one or the other assumption. The sisters, we may suppose, are so agog over the mischief their masters have in hand that they have already met, perhaps more than once, since daybreak; and they are determining whether their enthusiasm will warrant, against the final moment, another coming together.—ED. ii.

3. When... ayre] Delius: This metre (namely, Trochaics of four accents, intermixed here and there with Iambics) Shakespeare has elsewhere used to mark the language of supernatural creatures, as in *Temp.* and *Mid. N. D.*

2. or] Jennens: The question is not which of the three they should meet in, but when they should meet for their incantations.—Harry Rowe: By the use of the disjunctive particle ‘or,’ for the conjunctive and, the terror of the scenery is lessened. Thunder and lightning and rain, when combined, present a terrific image; but when separated, they cease to impress the mind with the same degree of terror.—Knight (ed. ii.): The Witches invariably meet under a disturbance of the elements, and this is clear enough without any change of the original text.

3. Hurley-burley’s] Murray (A. N. D.): Known from about 1540. The phrase hurling and burling occurs somewhat earlier. In this the first word is hurling ‘commotion,’ and burling seems to have been merely an initially-varied repetition of it, as in other reduplicated combinations and phrases which express non-uniform repetition or alternation of action. Hurly-burly holds the same relation to hurling and burling that the simple Hurly [commotion] holds to hurling. But hurly-burly cannot, with present evidence, be considered as direct from hurly, since the latter has not been found before 1596. It is difficult to establish any historical contact with the French Hurleberlu, a heedless, hasty person (Rabelais, 1535); or the German Hurlburli, adv., precipitately, with headlong haste. Hurly-burly as a noun signifies, uproar, turmoil, confusion—(Formerly a more dignified word than now). 1539 Taverner Gard. Wysed. 11. Eij b, Hys comons whome ... he perceuyed in a Hurly-burly. 1571 Golding. Calvin on Ps. ix. 14, Such as are desperate doo rage with more Hurly-burly and greater headynesse.—ED. ii.

3. done] Harry Rowe: To say A riot’s done, A battle’s done, A storm’s done, is not very good English. My company of wooden comedians always say OVER. *Praesente quercu, ligna quivis colligit.*

5. Sun] Knight (ed. ii.): We have here the commencement of that system of tampering with the metre of Shakespeare in this great tragedy which universally prevailed till the reign of the Variorum critics had ceased to be considered as firmly established and beyond the reach of assault. We admit that it will not do servilely to follow the original in every instance where the commencement and close of a line are so arranged that it becomes prosaic; but, on the other hand, we contend that the desire to get rid of hemistichs, without regard to the

nature of the dialogue, and so to alter the metrical arrangement of a series of lines, is to disfigure, instead of to amend, the poet. Any one who has an ear for the fine lyrical movement of the whole scene will see what an exquisite variety of pause there is in the ten lines of which it consists. Take, for example, line 12, and contrast its solemn movement with what has preceded it.

8. There] Steevens: Had the First Witch not required information, the audience must have remained ignorant of what it was necessary for them to know. Her speeches, therefore, proceed in the form of interrogatories; but all on a sudden an answer is given to a question which had not been asked. Here seems to be a chasm which I shall attempt to supply by the introduction of a single pronoun, and by distributing the hitherto mutilated line among the three speakers: '3 Witch, There to meet with— 1 Witch. Whom? 2 Witch. Macbeth.' Distinct replies have now been afforded to the three necessary inquiries, When, Where, and Whom the Witches were to meet. The dialogue becomes more regular and consistent, as each of the hags will now have spoken thrice (a magical number) before they join in utterance of the concluding words, which relate only to themselves. I should add that, in the two prior instances, it is also the Second Witch who furnishes decisive and material answers, and that I would give the words, 'I come, Graymalkin!' to the Third.—[Fletcher (p. 142): Here is the first intimation of that spirit of wickedness existing in Macbeth which develops itself in the progress of the piece. From this first moment the reader or auditor should be strictly on his guard against the ordinary critical error of regarding these beings as the originators of Macbeth's criminal purposes. Macbeth attracts their attention and excites their interest through the sympathy which evil ever has with evil—because he already harbours a wicked design—because mischief is germinating in his breast, which their interest is capable of fomenting. It is most important, in order to judge aright of Shakespeare's metaphysical, moral, and religious meaning in this great composition, that we should not mistake him as having represented that spirits of darkness are here permitted absolutely and gratuitously to seduce his hero from a state of perfectly innocent intention. It is plain that such an error at the outset vitiates and debases the moral to be drawn from the whole piece. Macbeth does not project the murder of Duncan because of his encounter with the weird sisters; the weird sisters encounter him because he has projected the murder—because they know him better than his royal master does, who tells us, 'There is no art To find the mind's construction in the face.' But these ministers of evil are privileged to see 'the mind's construction' where human eye cannot penetrate—in the mind itself. They repair to the blasted heath because, as one of them says afterwards of Macbeth, 'something wicked this way comes.'—ED. ii.]

9. Gray-Malkin] Steevens: Upton observes, that to understand this passage we should suppose one familiar calling with the voice of a cat, and another with the croaking of a toad.—White: This was almost as common a name for a cat as 'Towser' for a dog, or 'Bayard' for a horse. Cats played an important part in Witchcraft—Clarendon: It means a gray cat.

'Malkin' is a diminutive of 'Mary.' 'Maukin,' the same word, is still used in Scotland for a hare. Compare IV, i, 98.

10. Paddock] Steevens: According to Goldsmith a frog is called a paddock in the North; as in *Cæsar and Pompey*, by Chapman, 1607, 'Paddockes, todes, and watersnakes,' [I, i, 20]. Again in *Wyntownis Cronykil*, bk. i, c. xiii, 55: "As ask, or eddyre, tade or pade." In Shakespeare, however, it certainly means a toad. 'The representation of St. James (painted by 'Hell' Breugel, 1566) exhibits witches flying up and down the chimney on brooms, and before the fire sits grimalkin and paddock, i.e. a cat and a toad, with several baboons. There is a cauldron boiling, with a witch near it cutting out the tongue of a snake as an ingredient for the charm.—Tollett: 'Some say they (witches) can keepe devils and spirits in the likeness of todes and cats.'—*Scot's Discovery of Witchcraft*, 1584, Bk. 1, ch. iv.—Collier: In the *Townley Miracle-Play* (Surtees Soc. p. 325) we read, 'And ees out of your hede thus-gate shalle paddokes pyke.'—Halliwell: 'Paddock, toode, bufo.'" Prompt. Parv. Topsell, *Historie of Serpents*, 1608, [p. 187], speaks of a poisonous kind of frog so called.—Clarendon: Cotgrave gives the word as equivalent to *grenouille*, a frog, and not to *crapaud*, a toad. Minsheu gives also 'Padde' = *Bufo*. 'Paddock' is in its origin a diminutive from 'pad,' as hillock from hill. [Topsell, in his *History of Serpents* (p. 187, ed. 1608), observes that "This crooke-backed Paddocke is called by the Germans *Gartenfrosch*.... It is not altogether mute, for in time of perrill ... they have a crying voyce, which I have oftentimes prooved by experience.' If this were a fact commonly believed at the time, may it not furnish us with a reason for the hurried departure of the witches immediately on a signal from their sentry, Paddock?—ED. ii.]

11. anon] Nares: Immediately, or presently.—Dyce: Equivalent to the modern 'coming.'

12. All] Hunter (ii, 164): It is a point quite notorious that the stage-directions throughout the Folios are very carelessly given, and have been often silently corrected by the later editors. So carelessly have they been given that we have sometimes the actor's name instead of that of the character. Now we have the three times three of the witches at Saint John's. [When James I. visited Saint John's College, Oxford, he was encountered by three youths personating the three Wayward Sisters who had the interview with Macbeth and Banquo, with appropriate song or dialogue.—ED.] And we may perceive also a correspondency with the 'Thrice to thine, and thrice to mine, And thrice again to make up nine.'

12.fair] Johnson: The meaning is, that to us, perverse and malignant as we are, fair is foul and foul is fair. [Nashe has a somewhat similar idea: 'every thing must bee interpreted

backward as Witches say their Pater-noster, good being the character of bad, and bad of good,' *Terrors of the Night*, 1594, p. 294, ed. Grosart.—ED. ii.]—Seymour: That is, now shall confusion work; let the order of things be inverted.—Staunton: The dialogue throughout, with the exception of 'I come, Graymalkin' and 'Paddock calls:—anon!' was probably intended to be sung or chanted. [For 'witch,' for 'fog,' for 'foul,' and for 'fair,' compare Spenser, *Faerie Queene*, I, c. ii, v. 38, 'The wicked Witch, now seeing all this while The doubtfull ballaunce equally to sway, What not by right, she cast to win by guile; And, by her hellish science, raisd streight way A foggy mist that overcast the day, And a dull blast that breathing on her face Dimmed her former beauties shining ray, And with foule ugly forme did her disgrace; Then was she fayre alone, when none was faire in place.' Farmer pointed out that the phrase 'fair and foul' seems to have been proverbial, and quotes from the *Faerie Queene* another passage in the Fourth Book: 'Then fair grew foul and foul grew fair in fight.' It is, of course, impossible to say now from what copy Farmer quoted; although the main part of the line, as given by him, is found in the Fourth Book, canto viii, verse 32, yet the last word is sight, not 'fight.' Grosart, in his edition of the *Faerie Queene*, line 289, has not there noted any such variant as 'fight.' Doubtless the long l occasioned Farmer's error, which error was faithfully copied in all the subsequent Variorum Editions down to and including that of 1821.—ED. ii.]

13. Houer] Abbott (§ 466): The wv in this word is softened; and although it may seem difficult for modern readers to understand how it could be done, yet it presents no more difficulty than the dropping of the v in ever or over.

13. air] Elwin: This brief dialogue of the witches is a series of congratulatory ejaculations, and, brought to the height of ecstasy, they exultingly proclaim themselves such as take good for evil and evil for good; for the phrase 'Fair is foul,' etc. includes this moral sense, in addition to its literal reference to the tempestuous weather, as being propitious (such was the belief of the time) to works of witchcraft. The last line but one [line 14], where the exclamation becomes general, is designedly made of great length, indicating that it is spoken with breathless rapidity, significative of the bustling delirium of triumph into which the speakers are wrought by the sounds that have summoned them, and by the expectancy awakened by the course and character of their colloquy, whilst the last line is brought into unison with it by an exultant prolongation of the concluding word ayre (as far as the exhalation of a full-drawn breath will permit) to suit the motion of ascending into it. The modern division of the one line into two tames down the conception of the author by enfeebling the expression of this natural increase of wicked excitement.—[Sherman: The meaning involved may be that the Third Witch, who seems the most potent and alone utters the prophecy (cf. 1. 9 and I, iii, 55), will not go abroad from the place of battle till Macbeth's victory is complete. She alone makes no report at the opening of the Third Scene.—ED. ii.]

ACT 1, SCENE 2

=== PLAY TEXT ===

1: DUNCAN: What bloody man is that? He can report,

2: DUNCAN: As seemeth by his plight, of the revolt

3: DUNCAN: The newest state.

4: MALCOLM: This is the sergeant

5: MALCOLM: Who like a good and hardy soldier fought

6: MALCOLM: 'Gainst my captivity. Hail, brave friend!

7: MALCOLM: Say to the king the knowledge of the broil

8: MALCOLM: As thou didst leave it.

9: Sergeant: Doubtful it stood;

10: Sergeant: As two spent swimmers, that do cling together

11: Sergeant: And choke their art. The merciless Macdonwald--

12: Sergeant: Worthy to be a rebel, for to that

13: Sergeant: The multiplying villanies of nature

14: Sergeant: Do swarm upon him--from the western isles

15: Sergeant: Of kerns and gallowglasses is supplied;

16: Sergeant: And fortune, on his damned quarrel smiling,

17: Sergeant: Show'd like a rebel's whore: but all's too weak:

18: Sergeant: For brave Macbeth--well he deserves that name--

19: Sergeant: Disdaining fortune, with his brandish'd steel,

20: Sergeant: Which smoked with bloody execution,

21: Sergeant: Like valour's minion carved out his passage

22: Sergeant: Till he faced the slave;

23: Sergeant: Which ne'er shook hands, nor bade farewell to him,

24: Sergeant: Till he unseam'd him from the nave to the chaps,
25: Sergeant: And fix'd his head upon our battlements.
26: DUNCAN: O valiant cousin! worthy gentleman!
27: Sergeant: As whence the sun 'gins his reflection
28: Sergeant: Shipwrecking storms and direful thunders break,
29: Sergeant: So from that spring whence comfort seem'd to come
30: Sergeant: Discomfort swells. Mark, king of Scotland, mark:
31: Sergeant: No sooner justice had with valour arm'd
32: Sergeant: Compell'd these skipping kerns to trust their heels,
33: Sergeant: But the Norweyan lord surveying vantage,
34: Sergeant: With furbish'd arms and new supplies of men
35: Sergeant: Began a fresh assault.
36: DUNCAN: Dismay'd not this
37: DUNCAN: Our captains, Macbeth and Banquo?
38: Sergeant: Yes;
39: Sergeant: As sparrows eagles, or the hare the lion.
40: Sergeant: If I say sooth, I must report they were
41: Sergeant: As cannons overcharged with double cracks, so they
42: Sergeant: Doubly redoubled strokes upon the foe:
43: Sergeant: Except they meant to bathe in reeking wounds,
44: Sergeant: Or memorise another Golgotha,
45: Sergeant: I cannot tell.
46: Sergeant: But I am faint, my gashes cry for help.
47: DUNCAN: So well thy words become thee as thy wounds;
48: DUNCAN: They smack of honour both. Go get him surgeons.
49: DUNCAN: Who comes here?

50: MALCOLM: The worthy thane of Ross.

51: LENNOX: What a haste looks through his eyes! So should he look

52: LENNOX: That seems to speak things strange.

53: ROSS: God save the king!

54: DUNCAN: Whence camest thou, worthy thane?

55: ROSS: From Fife, great king;

56: ROSS: Where the Norweyan banners flout the sky

57: ROSS: And fan our people cold. Norway himself,

58: ROSS: With terrible numbers,

59: ROSS: Assisted by that most disloyal traitor

60: ROSS: The thane of Cawdor, began a dismal conflict;

61: ROSS: Till that Bellona's bridegroom, lapp'd in proof,

62: ROSS: Confronted him with self-comparisons,

63: ROSS: Point against point rebellious, arm 'gainst arm.

64: ROSS: Curbing his lavish spirit: and, to conclude,

65: ROSS: The victory fell on us.

66: DUNCAN: Great happiness!

67: ROSS: That now

68: ROSS: Sweno, the Norways' king, craves composition:

69: ROSS: Nor would we deign him burial of his men

70: ROSS: Till he disbursed at Saint Colme's inch

71: ROSS: Ten thousand dollars to our general use.

72: DUNCAN: No more that thane of Cawdor shall deceive

73: DUNCAN: Our bosom interest: go pronounce his present death,

74: DUNCAN: And with his former title greet Macbeth.

75: ROSS: I'll see it done.

76: DUNCAN: What he hath lost noble Macbeth hath won.

=== SCHOLARLY COMMENTARY ===

1: J. COLEMAN: Scena Secunda] 'Amongst the scenic effects of Kean's revival of Macbeth at the Princess's Theatre, I recall with pleasure Duncan's camp at Forres. The Scene was discovered in night and silence, a couple of semi-savage armed kerns were on guard, prowling to and fro with stealthy steps. A distant trumpet-call was heard, another in reply, another, and yet another; a roll of the drum—an alarum. In an instant the whole camp was alive with kerns and gallowglasses, who circled round the old king and the princes of the blood. The Bleeding Sergeant was carried in upon a litter, and the scene was illuminated with the ruddy glare of burning pine-knots.' Kerns and gallowglasses were, however, of Macdonwald's forces, not Duncan's.—ED. ii.

70: ED. ii.: Holinshed was Theobald's authority (see Text. Notes) for placing this scene at Fores. 'It fortun'd as Mackbeth and Banquho iourneid towards Fores, where the king then laie,' ... etc.

1: BOPPENSTEDT: bloody] This word 'bloody' reappears on almost every page, and runs like a red thread through the whole piece; in no other of Shakespeare's dramas is it so frequent.

8: STEEVENS: Serieant] Holinshed mentions, in his account of Macdowald's rebellion, that the king sent a sergeant at arms to bring up the chief offenders to answer the charges preferred against them; but the latter misused and slew the messenger. This sergeant at arms is certainly the origin of the bleeding sergeant here introduced. Shakespeare just

caught the name from Holinshed, but disregarded the rest of the story.—SINGER: In ancient times they were not the petty officers now distinguished by that title, but men performing one kind of feudal military service, in rank next to esquires.—STAUNTON: Sergeants [at Armes, servientes ad Arma] were formerly a guard specially appointed to attend the person of the king ; and, as Minsheu says, ‘to arrest Traytors or great men, that doe, or are like to contemne messengers of ordinarie condition, and to attend the Lord High Steward of England, sitting in judgement upon any Traytor, and such like.’—CLARENDON: It is derived from the French sergend, Italian sergente, and they from Lat. serviens. So we have g for v in pioggia, abrèger, alleggiare, alléger, etc. It originally meant a common foot-soldier.—WALKER (Vers. 182): In this line, if nothing be lost, the ¢ in ‘sergeant’ is pronounced as a separate syllable. [Thus KNIGHTLEY, see Text. Notes.—ED. ii.]

6: WALKER: Who... friend] One might suggest ‘Hail, my brave friend!’ But a somewhat lesser alteration may suffice to restore the metre, by commencing the second line ‘Fought against,’ etc. Or can anything be lost?

10: ABBOTT (§ 484): Haile] Monosyllables containing diphthongs and long vowels, since they naturally allow the voice to rest upon them, are often so emphasized as to dispense with an unaccented syllable. When the monosyllables are imperatives of verbs, or nouns used imperatively, the pause which they require after them renders them peculiarly liable to be thus emphasized. Whether the word is disyllablized, or merely requires a pause after it, cannot in all cases be determined.

9: ABBOTT (§ 506): As... stood] Lines with four accents, where there is an interruption in the line, are not uncommon. It is obvious that a syllable or foot may be supplied by a

gesture, as beckoning, a movement of the head to listen, or of the hand to demand attention.

11: DRIGHTON: Doubtfull ... Art] The simile here is somewhat confused, and as this scene is universally believed to be mutilated, something may have fallen out. But the general meaning is fairly clear, The issue of the battle for some time remained doubtful; for as two swimmers, whose strength is spent, by clinging to one another, and thus making each the other's skill useless, both perish, so these opposed hosts, in the fierce embrace of battle, seemed likely to throttle each other and both to be exterminated.—ED. ii.

13: G. SARRAZIN: Doubtfull ... Slaue] Compare Kyd (Spanish Tragedy), 'In all this turmoil, three long hours and more, The victory to neither part inclin'd Till Don Andrea... made so great a breach,'—Haz. Dods. p. 13.—ED. ii.

10: JENNENS: spent] 'Tis probable Shakespeare wrote 'xert, cutting off the ¢ to make it measure. Spent can here have no meaning; for the simile is drawn from two persons swimming for a trial of their skill, and as they approach near the goal, they are supposed to cling together and strive to hinder each other in their progress ; an operation inconsistent with their being tired and sem, but well agreeing with their being exfert in their art.

11: CLARENDON: Art] That is, 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.'

11: STREEVENS: Macdonwald] Holinshed has Macdowald.—MALONE: So also the Scottish

Chronicles. Shakespeare might have got the name from Holinshed's account of the murder of King Duff by Donwald.

18: ABBOTT (§ 186): to that] The radical meaning of 'to' is motion towards. Hence addition. Further, motion 'with a view to,' 'for an end,' etc. This is, of course, still common before verbs, but the Elizabethans used 'to' in this sense before nouns. In the present case 'For to that' = to that end.

15: ABBOTT (§ 171): Of] We still retain 'of' with verbs of construction and adjectives of fulness, but the Elizabethans retained of with verbs of fulness also, as in the present instance.—CLARENDON: Compare Bacon (Advancement of Learning, Bk. ii, 22, § 15), 'He is invested of a precedent disposition.'

19: Murray (A. E. D.): Kernes] A light armed Irish foot-soldier ; one of the poorer class among the 'wild Irish,' from whom such soldiers were drawn. (Sometimes applied to Scottish Highlanders.) Stanyhurst divides the followers of an Irish chief into five classes—daltins or boys, grooms, kerns, gallowglasses, and horsemen. Dymmok, 1600, Ireland (1843), 7: The kerne is a kinde of footeman, sleightly armed with a sworde, a targett of woode, or a bow and sheafe of arrows with barbed heades, or els 3 dartes. (4¢.) In collective sense; originally a troop or band of Irish foot-soldiers. (Obsolete.) T. Stafford, 1633, Pac. Ab. I, iv. (1810), 58: John Fitz Thomas accompanied with one hundred Kerne.—ED. ii.

19: Murray (A. E. D.): Gallowgrosses] Irish and Gaelic gall-dglach, from gall, foreigner, stranger, and dg/éich, youth, warrior. The etymologically correct form, ga//loglagh, appears later than the erroneous ga//oglass, which was probably the result of the plural, ga//logla(gh)s, in some early instances galloglas seems to be used as a plural, but

gad//og/asses is found already in our earliest quotation: c. 1515. State Papers Henry VIII, (1834), II, 5, 500 sperys, 500 galloglasseis, and 1000 kerne: (1.) One of a particular class of soldiers, or retainers, formerly maintained by Irish chiefs. Dymmok, 1600, Ireland (1843), 7: The Galloglass are pycked and selected men of great and mightie bodies, crewell without compassion. Holland, Camden's Brit., 1610, 11, 147: Souldiers set in the rere gard, whom they terme Galloglasses, who fight with most keene hatchets.—ED. ii.

15: LETTSOM (af. Dyce, ed. ii.): is] Read, with Pope, was; the corruption was caused by 'Do' just above.

20: Miss C. PORTER (Poet-Lore, Vol. xiii, No. 2, 1901): his... Which] If these two words refer to 'Fortune' in both cases, then no change in the text is necessary. The success of the battle stood in doubt. The rebel Macdonwald was so well supplied with men that Fortune seemed to smile on Fortune's fated Quarry, looking as if she loved the rebel and was his favoring lady, yet only seeming so; for Macbeth, disdaining Fortune and holding to force, like Valour's minion instead of Fortune's, carved out his passage through all these men, and faced this slave of Fortune, which never showed any sign of abandoning him, of shaking hands with him, or saying good-bye, so sudden was the stroke that undid him, till Macbeth unseamed him from Nave to Chops, etc. It is admitted that the gender of Fortune changes with truly Elizabethan swiftness of metaphor in line 20, and that the antecedents of the 'which,' the 'he's,' and 'him's,' in lines 27-29, are unconsecutive, and are to be read, despite confusion, in the light of the context.... The idea of compelling a deceitful fortune, brought forward thus in this first scene, is a significant confirmation of a dramatic habit of Shakespeare to introduce at the threshold of the action the master-idea prevalent throughout the play. Certainly, in Macbeth the clash of force with Fortune and the deceitfulness of Fortune's favors are not

alone prominent in these words of the Sergeant, but elsewhere also.—ED. ii.

20: JOHNSON: Quarry] I am inclined to read *guarre/*, which was formerly used for cause or for the occasion of a quarrel.—STEEVENS: Quarred/ occurs in Holinshed's relation of this very fact, and may be regarded as sufficient proof of its having been the term here employed by Shakespeare. [... for out of the western Isles there came vnto him a great multitude of people,-offering themselves to assist him in that rebellious quarrell, and out of Ireland in hope of the spoile came no small number of Kernes and Gallowglasses.'—ED. ii.] Besides, Macdonwald's quarry (i.e. game) must have consisted of Duncan's friends, and would the speaker then have applied the epithet 'damned' to them?—MALONE: Again in this play, IV, iii, 154, 'our warranted *guarre/*', the exact opposite of 'damned quarrel.'—BOSWELL; It should be recollected, however, that *gwarvry* means not only game, but also an arrow, an offensive weapon. We might say without objection 'that Fortune smiled on a warrior's sword.'—DYCE: This note of Boswell's would almost seem to have been written in ridicule of the commentators.—HEATH: Quarry here means the slaughter and depredations made by the rebel. Thus in IV, iii, 241, 'Were, on the quarry of these murder'd deer,' etc.—DYCE: If the passage in IV, iii, 241, is to be considered as parallel with the present, and 'his quarry' means 'the slaughter and depredations made by the rebel,' must we not understand 'the quarry of these murder'd deer' to mean 'the quarry made by these murder'd deer'?—KNIGHT: We conceive that quarry is the word used by Shakespeare. We have it in the same sense in Coriol. I, i, 202; the 'damned quarry' being the doomed army of kernes and

gallowglasses, who, although fortune deceitfully smiled on them, fled before the sword of Macbeth and became his quarry—his prey. [In support of Knight's interpretation of 'damned' in the sense of doomed, compare Adam Bell, Clime of the Cloughe, and William of Cloudslee, line 183. (Bishop Percy's Folio Manuscript, edited by Hales and Furnivall, v. iii, p.

82), 'Cloudslee is tane & damned to death and readye to be hanged.'—ED. ii.]—DYCE: How, on earth, could 'his' mean Macbeth's? Surely, it must have escaped Knight that the name of Macbeth has not yet been mentioned in this scene! SINGER (Shakespeare Vindicated, 250) is also a defender of the old lection: 'The epithet 'damned' is inapplicable to gwarrel in the sense which it here bears of condemned' (which I am convinced it does not bear here). Collier himself says that guarry 'gives an obvious and striking meaning much more forcible than quarrel.' The note by Collier ad loc., to which Singer approvingly refers, is 'His damned quarry, i.e. His army doomed, or damned, to become the 'quarry' or prey of his enemies,' as forced an explanation as well can be, for 'his quarry' could only signify His OWN quarry or prey.—ELWIN: Fortune smiled, not upon Macdonwald's guarry, which would necessarily denote his foe, but upon his guarrel only; and the deceitful smile that she thus bestowed upon an illegal cause calls forth the aptly opprobrious epithet that is applied to her. No explanation can justify the denomination of Macdonwald's army as his own quarry.—COLLIER (Note on Coriol. I, i, 202): 'Quarry' generally means a heap of dead game, and Bullokar, in his English Expositor (as quoted by Malone), 1616, says also [s. v. Quarrie.—ed. 1621] that: 'Among hunters it signifieth the reward giuen to Houndes after they haue hunted, or the Venison which is taken by hunting.' CLARENDON: Fairfax, in his translation of Tasso's Gerusalemme Liberata, uses 'quarry' as well as quarrel for the square-headed bolt of a cross-bow.

21: MALONE: Shew'd] The meaning is that Fortune, while she smiled on him, deceived him.—RITTER: Compare King John, III, i, 56. Because Fortune dallied with the rebels Macbeth disdained her, and conquered not by her aid, but as valour's minion.

21: HUNTER: all's too weake] It should be all-too-weak, an old idiom expiring in the time of Shakespeare; that is, Fortune was all-too-weak, a connection which is lost in the present

reading. [Compare Middleton: *A Mad World My Masters*, 1608, Act V, sc. i, 'Sir Bounteous. Well there's a time for't, For all's too little now for entertainment.'—ED. ii.]—R. G. WHITE: As, 'a certain woman cast a piece of millstone upon Abimelech's head, and all-to brake his scull.'—Judges, ix, 53.—CLARENDON : We should have expected 'all was too weak.' The abbreviation '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. [See Text. Notes.]—[Murray (N. E. D.): 7. With adverbs of degree, all gives emphasis, = Quite, altogether, as all so, all to. Chaucer, *Hall of Fame*, 'Dido... That loued alto sone a gest,' 1. 288. Holinshed, 1587, *Scot. Chron.* (1806), II, 175: 'The King... did send forth, but all too late, Andrew Wood.' 2 Hen. IV; V, ii, 24: 'Our Argument Is all too heavy to admit much talke.'—See Bartlett's *Concordance*, s. v, 'All too,' for other examples. In regard to the passage from

Judges, quoted by R. G. White, Skeat (*Dict.*) has: 'In the phrase all-to brake, Judges, ix, 53, there is an ambiguity. The proper spelling in earlier English would be al tobrak, where al is an adverb, signifying 'utterly,'" and tobrak the third person singular past tense of the verb tobreken, to break in pieces; so that al tobrak means "utterly brake in pieces." The verb tobreken is common ; cf. " All is tobroken thilke regioun," Chaucer, *Canterbury Tales*, 2759.'—ED. ii.]

21: MITFORD: Like Valours Minion] We consider 'Disdaining fortune' and 'like valour's minion' to be two readings of the same line. The latter was written on the margin opposite to that line, and, by the blunder of the printer, was inserted below. We also think this marginal reading to be Shakespeare's second and better thought, and that it ought to stand in the place of 'Disdaining fortune.'

26: ELWIN (p. iii.): Till he... Slaue] The abrupt curtness of a verse brings the recital to a

sudden check, where the progress of the combatant is temporarily arrested by the opposition of a potent foe; graphically imaging this phase of the action recounted, and indicating the fitting pause to be there observed by the narrator.—ABBOTT (§ 511): Single lines with two or three accents are frequently interspersed amid the ordinary verses of five accents. In the present instance this irregular line is explained by the haste and excitement of the speaker. This is also illustrated by line 49 in this same scene. [Has not Abbott overlooked the fact that Rowe, not Shakespeare, is responsible for this short line (49) of only three accents? See Text. Notes, l. 49.—ED. ii.]

23: DYCE (ed. i.): Which neu'r shooke hands] If 'Which' be right, it is equivalent to Who (i. e. Macbeth).—Ib. (ed. ii.): 'Which' was evidently repeated, by a mistake of the scribe or compositor, from the commencement of the third line above.—CLARENDON: There is some incurable corruption of the text here. 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.' —[SHERMAN: The text perhaps is mutilated, though something may be charged to the shambling and ambitious manner of the sergeant.—ED. ii.]

28: Warburton: Naue] We seldom hear of such terrible blows given and received but by giants and miscreants in *Amadis de Gaule*, Besides, it must be a strange, awkward stroke that could unrip him upwards from the navel to the chaps. Shakespeare certainly wrote safe.—Harry Rowe: I should have been sorry if any of my puppets had used 'nave' for navel.

The rage and hatred of Macbeth (*odium internecinum*) is here finely depicted by his not shaking hands with Macdonel, or even wishing him 'farewell' when dying.—STEEVENS: The old reading is certainly the true one, being justified by a passage in *Dido, Queene of Carthage*, by Nash, 1594: 'Then from the nauell to the throat at once He ript old Priam,' [II. 554, 555, ed. Grosart.—ED. ii.]. So likewise in an ancient MS entitled, *The Boke of Huntynge* that is cleped *Mayster of Game*, cap. v.: 'Som men haue sey hym slitte a man fro the kne up to the brest, and slee hym all starke dede at o strok.'—KEMBLE (*Macbeth and Richard the Third*, 1817, p. 16): That wounds may be thus inflicted is clear on the authority of a very ancient and of a very modern writer: 'Vedi come storpiato è Maometto: Dinanzi a me sen'va piangendo Ali, Fesso nel volto dal mento ciufetto.' Dante, *Inferno*, canto xxviii, v. 31. Charles Ewart, sergeant of the Scots Greys, in describing his share in the battle of Waterloo, thus writes in a letter dated Rouen, June 18th, 1815: 'after which I was attacked by one of their lancers, who threw his lance at me, but missed the mark, by throwing it off with my sword by my right side; then I cut him from the chin upwards, which went through his teeth, etc.—The Battle of Waterloo, etc, By a Near Observer, 1816,—MAGINN (*Shakespeare's Papers*, p.172): If we adopt Warburton's emendation the action could hardly be termed unseaming; and the wound is made intentionally horrid to suit the character of the play.—CLARENDON: This word is not found, so far as we know, 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, navel being Anglo-Saxon for the one, and navel for the other. Steevens's citation from Nash gives great support to the old reading.

26: CLARENDON: Cousin] Macbeth and Duncan were first cousins, being both grandsons of King Malcolm. ['After Malcolme succeeded his nephue Duncane, the sonne of his daughter Beatrice: for Malcolme had two daughters, the one which was this Beatrice, being giuen in marriage vnto one Abbanath Crinan, a man of great nobilitie, and thane of the Isles and west

parts of Scotland, bare of that marriage the aforesaid Duncane; The other called Doad, was married vnto Sinnell, the thane of Glamis, by whom she had issue one Makbeth, a valiant gentleman,' etc.— Holinshed.—ED. ii.]

31: SINGER (ed, ii.): Sunne] The allusion is to the storms that prevail in spring, at the vernal equinox—the equinoctial gales. The beginning of the reflection of the sun (Cf. 'So from that Spring') is the epoch of his passing from the severe to the mildest season, opening, however, with storms.

27: CAPELL (ii, 3) : 'gins] This word is us'd for the purpose of insinuating that storms in their extreamest degree succeed often to a dawn of the fairest promise ; for in that chiefly lyes the aptness of his similitude.

32: WALKER (Crit. iii, 250): Shipwracking Stormes, and direfull Thunders; Perhaps burst would be better [than Pope's change]. Or was the word threat?

30: ELWIN: swells] The word 'storms' in the preceding line suggests the idea of a spring that had brought only comfort, swelling into a destructive flood.—CLARENDON : 'Swells' seems the best word, indicating that, instead of a fertilizing stream, a desolating flood had poured from the spring.

32: CLARENDON: skipping] An epithet appropriate enough to the rapid movement of the light armed kerns.

40: DowDEN (i, 369): Dismay'd ... Banquoh] Shakespeare had, no doubt, written capitaynes,

a common mode of spelling in his time.—KNIGHT: This line is an Alexandrine—a verse constantly introduced by Shakespeare for the production of variety.—ELWIN: The Alexandrine is here introduced to suit the slackened delivery of dejection, in opposition to the more rapid exclamation of joyous admiration to which Duncan has just before given utterance, whilst it at the same time denotes (for to preserve the full music it must be spoken without stop) that the anxiety of the speaker forbids him to pause in his question — WALKER (Crit. iii, 171): Possibly ‘Our captains twain,’ etc., or we should end line 40 with ‘captains.’ Was captain ever pronounced as a trisyllable—cafitaim—in that age, except by such as, like Spenser, affected old forms ?—LETTSOM (foot-note to foregoing): It would seem so from the following: ‘The king may do much, captain, believe it..—Beaumont and Fletcher, King and No King, IV, iii. ‘Captain Puff, for my last husband’s sake,’ etc.—Ram Alley, III, i. ‘ Hold, captain ! What, do you cast your whelps ?’—Ibid. [The following LETTSOM furnished to Dyce (ed. ii.)]: ‘I sent for you, and, captain, draw near.’—Beaumont and Fletcher, Faithful Friends, III, iii. ‘I hear another tune, good captain.’ —Fletcher’s Island Princess, II, iii. ‘Sirrah, how dare you name a captain ??—Shirley’s Gamester, IV, i.

42: ELWIN: Yes... Lyon] These lines are intended to signify, in their division in the Ff, the failing powers of the speaker, who lingers upon each idea, and pauses painfully in his speech, until he is newly aroused to greater vivacity by the warlike character of his own images, which infuse into him a momentary strength, in the exercise of which he faints.

41: JOHNSON: Cracks] That a ‘cannon is charged with thunder,’ or ‘with double thunders,’ may be written, not only without nonsense, but with elegance, and nothing else is here

meant by ‘cracks,’ which in Shakespeare’s time was a word of such emphasis and dignity that in this play he terms the general dissolution of nature the ‘crack of doom.’—MALONE:

In the old play of King John, 1591, it is applied, as here, to ordnance: 'as harmless and without effect As is the echo of a cannon's crack,' [p. 62, ed. Bowle.—Murray (N. E. D.): To make a sharp or explosive sound (said of thunder or a cannon (chiefly dialectic), a rifle, a whip, etc.). Lay, 1875, c. 1205: 'Banes ther crakeden.' Cursor Mundi, 3568, (Gött.), 2 1300: 'His heued bigines for to schake ... And his bonis for to crac.' Ywaine & Gawaine, 370, c. 1400: 'The thoner fast gan crak.' Burton, Anat. of Mel., I, ii, iv, 285: 'Aurum fulminans which shall... crack lowder then any gunpowder.' —ED. ii.]

42: STEEVENS: doubly redoubled] We have the phrase in Rich. II. I, iii, 80. From the irregularity of the metre, I believe we should read (omitting 'So they'), 'Doubly redoubling,' etc.—WALKER (Crit. iii. 250): I suspect 'doubly' is an interpolation. It reminds me of the wretched old Hamlet of 1603: 'Shee as my chylde obediently obey'd me.' 'For here the Satyricall Satyre writes,' etc.—LETTSOM: Note the following similar examples, for which, I presume, we may thank compositors: Hen. V: IV, i, 268, 'great greatness.' Dumb Knight, II, i, 'our high height of bliss.' Shirley, Coronation, IV, i, 'great greatness' (here the metre demands the expulsion of great).—RITTER: Compare Much Ado I, i, 16, 'better bettered expectation.'

48: HEATH: memorize] That is, make another Golgotha, which should be celebrated and delivered down to posterity with as frequent mention as the first.

50: COLERIDGE (p. 240): helpe] The style and rhythm of the captain's speeches should be illustrated by reference to the interlude in Hamlet, in which the epic is substituted for the tragic, in order to make the latter be felt as the real-life diction. In Macbeth the poet's object was to raise the mind at once to the high tragic tone, that the audience might be ready for the precipitate consummation of guilt in the early part of the play.

47: G. SARRAZIN: So well thy words become thee, as thy wounds] Compare Kyd, Spanish Tragedy, 'These words, these deeds become thy person well.'—Haz. Dods. p. 15.—ED. ii.

53: LISSY: Enter Roffe and Angus] The Thane of Ross, though a subordinate character, is more important than has yet been shown: he is not merely loquacious and weak, but an ambitious intriguer; a man of some ability, but no moral worth; a coward, spy, and murderer. Daniel and others have pointed out the fact that Ross tells utterly different stories in speaking to Duncan and in relating to Macbeth what he had already said to the king. No editor has offered any explanation of this fact. Angus was present on both

occasions and must have heard the inconsistent stories of Ross. [F. A. Libby, in an ingenious and carefully worked out hypothesis, has endeavored to show that Ross is the real source of all the villainy in the Tragedy, It is he who, in complicity with Macbeth and Banquo, ruined Cawdor, an upright and honourable thane. It is Ross who is the actual murderer of Banquo, through jealousy of Banquo's influence as first adviser to Macbeth. That third mysterious Murderer is thus again dressed 'in borrowed robes.' It is Ross who is Macbeth's agent in the murder of Lady Macduff and her family. Then, seeing Macbeth's power on the wane, Ross goes to England and throws in his lot with Malcolm solely because he considers that it is the most politic way for him to act, and through no love of Malcolm. 'He returns with the Prince, sees Macbeth defeated, and as a reward of endless treachery is made an earl, escaping immediate punishment that the Fates may torture him later, in which he resembles Iago, whom he also resembles in many respects.' Libby's notes in support of his interpretations of the characters of Ross and Cawdor will be found under the passages to which they directly refer.—Ed. ii.]

53: STEEVENS: Rosse and Angus] As Ross alone is addressed, or is mentioned, in this scene,

and as Duncan expresses himself in the singular number, as in line 59, Angus may be considered as a superfluous character. Had his present appearance been designed, the king would naturally have taken some notice of him.—MALONE: In Sc. iii. Angus says, 'We are sent,—ELWIN: That the whole attention of Duncan, Malcolm, and Lennox should remain so engrossed in Rosse, who first enters and first attracts it by his tale as to make them unobservant of the presence of Angus, serves to show the intense interest which possesses them.

50: CLARENDON: Thane] From the Anglo-Saxon 'thegen,' literally, a servant, and then, technically, the king's servant, defined to be 'an Anglo-Saxon nobleman, inferior in rank to an eorl and ealdorman' (Bosworth). Ultimately the rank of thegn became equivalent to that of eorl.

51: WALKER (Crit. i, 88): haste] An instance where 'a' is interpolated in F1.—Dyce: No doubt 'a' is rightly omitted in F2, See Jul. Ces. I, iii, 42.

51: ABBOTT (§ 323): should] Should, the past tense, not being so imperious as shall, the present, is still retained in the sense of ought, applying to all three persons. In the Elizabethan authors, however, it was more commonly thus used, often where we should use ought. See also I, iii, 49, and V, v, 35.

56: LIPSY (see note on l. 53): This sarcastic introduction [to Ross] contrasts with the welcome received by the truthful sergeant. Lennox tells us that the warlike courage of Ross is in the expression of his eyes. He comes up, not covered with blood from honourable warfare, but full of a startling story. 'Seems' is precisely the word to show his insincere

loquacity. The presence of the sergeant has a marked effect upon the speech of Ross.—ED. ii.

57: JOHNSON: seemes] Shakespeare undoubtedly said seems, i.e. like one big with something of importance.—HEATH (p. 376): That appears to be upon the point of speaking things strange.—COLLIER ('Note,' etc.): If the objection to 'seems' be not hypercritical, it is entirely removed by the old annotator, who assures us that comes has been misprinted 'seems' (spelt seemes in the Folios). Ross certainly came 'to speak things strange,' and on his entrance looked, no doubt, as if he did.—SINGER (Text of Shakespeare Vind.): 'Seems' may be received in its usual sense of 'appears.'—COLLIER (ed. ii.) : It is hardly intelligible unless we suppose it means seems to come.—STAUNTON : Compare I, v, 30.—KEIGHTLEY : Collier's MS corrector reads, I think, rightly. We can hardly take 'to speak' in the sense of about to speak.—BAILEY (ii, 21): Conf. parallel passage in 1 Henry IV: II, ii, 162.—CLARENDON : Whose appearance corresponds with the strangeness of his message. For the general sense, compare Much Ado. II, iii, 194.

15: LIPSY (see note on l. 53): This long speech gives token of careful preparation: it is framed with the perfect subtlety of the thorough intriguer. So skilfully are the names of Cawdor and Norway mixed in it that at a single reading it is impossible to say which statements refer to the foreign king and which to the Scotch Thane. There is little doubt that Duncan believes lines 66-70 to refer to a combat between Macbeth and Cawdor: Angus, however, takes these lines as referring in a general way to Norway and his forces (see I, iii, 124-127). If any proof of this were needed, it might be had by placing in brackets all that really refers to Cawdor ('assisted by that most disloyal traitor, the thane of Cawdor') and reading the speech without it. When, however, Duncan exclaims, 'Great happiness,' Ross knows he has taken his words to mean that Cawdor was overcome, and he resumes his speech by naming "'Sweno, the Norways King' fully, which he would never have done if

Duncan had taken the preceding lines to refer to this same Sweno. Is it possible to suppose that Ross would here mention Sweno elaborately if he had not been deceiving Duncan and Angus by speaking ambiguously in the lines before ?—ED. ii.

61: MALONE: flowt] In King John, V, i, 72: 'Mocking the air, with colours idly spread.' The meaning seems to be, not that the Norwegian 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.—ANON.: Gray has borrowed this thought, and even the expressions in

the lines of both plays, Macbeth and King John, in his Ode The Bard. [In a note on the line in King John, which he has above quoted, Malone, in his own edition, points out the similarity of thought between this passage in Macbeth and the opening lines of Gray's Ode.—ED. ii.]—

ELWIN: Rosse, like the sergeant, describes the previous advantages of the rebels in the present tense, in order to set the royal victory in the strongest light of achievement. The Norwegian banners flowt or insult the sky, whilst raised in the pride of expected victory. It refers to the bold display of lawless ensigns in the face of heaven, 'And fan,' etc. is metaphorically used for chill them with apprehension.—KEIGHTLEY: Both sense and metre require 'Did flout,' etc. The battle was over and the enemy was defeated.—CLARENDON: 'Flout the sky' seems better suited to the banners of a triumphant or defiant host.

58: STAUNTON: numbers] Pope's transposition is prosodically an improvement.—

CLARENDON : It is impossible to reduce many lines of this scene to regularity without making unwarrantable changes.

59: CLARENDON: Assisted] Nothing is said by Holinshed of the thane of Cawdor's having

assisted the Norwegian invaders. —[CHALMERS (Caledonia, i, 415): At the end of this century, [900 A. D.], Maolbrigid, the Prince, or Maormar, of Moray, had the difficult task of defending his country against the Norwegian vikings. ... Maolbrigid was succeeded by his son Gilcomgain in the arduous government of Moray. ... Engaged in civil war with Malcolm, Gilcomgain was killed in 1032. The Maormars of that age, when they rebelled, could only forfeit for themselves : the clans possessed privileges which precluded the king from appointing a Maormar for them without their own consent: hence the clans were ever forward to revenge the death of their Maormar and protect the rights of his issue. From those several traits of real history arose the singular story: that the thane of Moray was forfeited, and that Macbeth was appointed Thane. [Macbeth married the widow of Gilcomgain, the Lady Gruoch.] The rebellion of Gilcomgain was obviously the origin of what is said of 'that most disloyal traitor, the thane of Cawdor,' who was condemned and his title given to Macbeth; and hence, Moray, in its largest extent, is made the scene of the several events in the drama till the thane of so many districts acquired the crown. ... The titles of Glamis and Cawdor were borrowed by Boece from thanedoms of more recent origin; the former in Angus; the latter in Moray.—ED. ii.]

60: CLARENDON: Cawdor] See line 77.

66: E. LITCHFIELD (N. & Qu., 10 Sept. 1892): Bellona's Bridegroome] The captain ends his account of the battle against Macdonal and a lord of Norway, in which both Macbeth and Banquo were generals, which battle was fought near Inverness; then Ross arrives and

reports on another victory in Fife. Therefore, Bellona's bridegroom was not Macbeth—he could not be in two places at once. The meaning is until Mars (or the fortune of war), all armed and in their favor, confronted the traitor.—ED. ii.

66: HENLEY: Bridegroome] This passage may be added to the many others which show how little Shakespeare knew of ancient mythology.—STEEVENS : He might have been misled by Holinshed, who, p. 567, speaking of Henry V, says: 'He declared that the Goddess of battell, called Be//ona,' etc. Shakespeare, therefore, hastily concluded the Goddess of War was wife to the God of it.—HARRY ROWE: Suidas is not blamed for calling Aristotle 'Nature's Secretary.—DOUCE : Shakespeare has not called Macbeth, to whom he alludes, the God of War, and there seems to be no great impropriety in poetically supposing that a warlike hero might be newly married to the Goddess of War.—KEMBLE: Shakespeare calls Macbeth himself Bellona's Bridegroom, as if he were, in fact, honoured with the union, of which Rosse, in his excessive admiration, paints him worthy. [See BROWN (Autobiog. Poems) to the same effect.—ED.]—CLARENDON: The phrase was, perhaps, suggested to the writer by an imperfect recollection of Virgil's Aen., iii, 319, 'Et Bellona manet te pronuba.'

66: STEEVENS: profe] That is, defended by armor of proof. [Compare First Part of Jeronimo, 1605: 'Roger. Art thou true valiant? hast thou no coat of proof Girt to the Loins?' p. 390, Haz. Dods.—ED. ii.]

62: Warburton: comparisons] That is, Macbeth gave Norway as good as he brought, showed he was his equal.

62: Capell (Notes, ii, 3): comparisons] Meeting him at equality; equal arms, equal valour.

63: Knight: Point] We think, with Tieck, that the comma is better after this word than after 'rebellious.'—CLARENDON : 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.

69: CLARENDON: lauish] That is, prodigal, unbounded in the indulgence of passion, insolent. A 'lavish spirit' corresponds nearly to the Greek κόπος. Compare 2 Hen. IV; IV, iv, 64.

67: ELWIN: That now] There is no rest in the sense at 'now.' The division of ideas is at 'king' [as in the Folios]. Rosse first defines the person, and then tells his act. Besides, he designedly isolates the concluding phrase, 'craves composition,' and bestows upon it a prolonged and triumphant emphasis, in order to announce the declaration of submission with full effect.—ABBOTT (§ 283): So before that is very frequently omitted, as in this instance. Compare I, vii, 12; II, ii, 10; II, ii, 33; IV, iii, 9; IV, iii, 96.

68: STEEVENS: Sweno] The irregularity of the metre induces me to believe that 'Steno was only a marginal reference, thrust into the text, and that the line originally read, 'That now the Norways' king craves composition.' Could it have been necessary for Rosse to tell Duncan the name of his old enemy, the king of Norway?—CLARENDON: There is near Forres a remarkable monument with runic inscriptions, popularly called 'Sweno's stone,' and supposed to commemorate the defeat of the Norwegians.

72: CLARENDON: Norwayes] Perhaps we should read, the Norway king. So in Fairfax: Tasso, Bk. v, st. 57, Gernande is called 'the Norway prince.'—ABBOTT (§ 433): A participle or adjective, when used as a noun, often receives the inflection of the possessive case or of the plural. As here, if the text be correct.

75: STEEVENS: Colmes ynch] Colmes' is here a disyllable. Colmes'-ynch, now called Inchcolm [or Inchcolm—Dyce], is a small island lying in the Frith of Edinburgh, with [considerable remains of—Dyce] an Abbey upon it, dedicated to St. Columb, called by Camden Inch Colm, or The Isle of Columba. Some editors, without authority, read 'Saint Colmes'-kill Isle,' but very erroneously, for Colmes' Inch and Colm-kill are two different islands, the former lying on the eastern coast, near the place where the Danes were defeated, the latter in the western seas, being the famous Iona, one of the Hebrides. Thus Holinshed: ['They that escaped and got once to their ships, obtained of Makbeth for a great summe of gold, that such of their friends as were slaine at this last bickering, might be buried in saint Colmes Inch.'—ED. ii.]. ch, or Inche, in the Irish and Erse languages, signifies an Island, [generally a small one—Dyce].—CLARENDON: A description of this island (which is about half a mile long by one-third of a mile at the broadest) is given in the Proceedings of the Society of Antiquaries of Scotland, ii, pp. 489-528.

71: CLARENDON: Dollars] 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,' the dollar.'

74: JOHNSON (Obs.): Cawdor] The incongruity of all the passages in which the Thane of Cawdor is mentioned is very remarkable. Ross and Angus bring the king an account of the battle, and inform him that Norway, assisted by the Thane of Cawdor, 'gan a dismal conflict. It appears that Cawdor was taken prisoner, for in the same scene the king commands his present death. Yet though Cawdor was thus taken by Macbeth, in arms against his king, when Macbeth is saluted, in Scene iii, Thane of Cawdor, by the Witches, he asks, 'How of Cawdor? the Thane of Cawdor lives, A prosperous gentleman,' and in the next line considers

the promises that he should be Cawdor and king as equally unlikely to be accomplished. How can Macbeth be ignorant of the state of the Thane whom he has just defeated and taken prisoner, or call him a prosperous gentleman who has forfeited his title and life by open rebellion? He cannot be supposed to dissemble, because nobody is present but Banquo, who was equally acquainted with Cawdor's treason. However, in the next scene his ignorance still continues; and when Ross and Angus present him with his new title, he cries out, 'The Thane of Cawdor lives. Why do you dress,' etc. Ross and Angus, who were the messengers that informed the king of the assistance given by Cawdor to the invader, having lost, as well as Macbeth, all memory of what they had so lately seen and related, make this answer [see I, iii, 124-127]. Neither Ross knew what he had just reported, nor Macbeth what he had just done. 'This seems not to be one of the faults that are to be imputed to transcribers, since, though the inconsistency of Ross and Angus might be removed by supposing that their names were erroneously inserted, and that only Ross brought an account of the battle, and only Angus was sent to Macbeth, yet the forgetfulness of Macbeth cannot be palliated, since what he says could not have been spoken by any other.

73: CLARENDON: Bosome interest] That is, close and intimate affection. Compare Mer. of Ven. III, iv, 17: 'Being the bosom-lover of my lord,' i.e., being his intimate friend. And Lear, IV, v, 26: 'I know you are of her bosom,' i.e., in her 'Interest' means the due part or share which a friend has in the affections of another. Compare Cym. I, iii, 30. The meaning of the word is further illustrated by the use of the verb in Lear, I, i, 87.

73: CLARENDON: present] That is, 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' (εὐθύς σκανδαλίζεται), and Luke, xxi, 9: 'The end is not by and by'

(ουκ ευθέως το τέλος).

52: LIPSY (see note on l. 53): Ross has gained his point: while pretending to Angus to speak mainly of Norway, he has pretended to Duncan to speak mainly of Cawdor. The duplicity of Ross in this scene is excelled only by his duplicity in reporting it to Macbeth in Sc. iii. It weakens both scenes to remove Angus from Sc. ii, for Angus's presence is required to explain Ross's double confidence.

.

ACT 1, SCENE 3

=== PLAY TEXT ===

1: First Witch: Where hast thou been, sister?

2: Second Witch: Killing swine.

3: Third Witch: Sister, where thou?

4: First Witch: A sailor's wife had chestnuts in her lap,

5: First Witch: And munch'd, and munch'd, and munch'd:--

6: First Witch: 'Give me,' quoth I:

7: First Witch: 'Aroint thee, witch!' the rump-fed ronyon cries.

8: First Witch: Her husband's to Aleppo gone, master o' the Tiger:

9: First Witch: But in a sieve I'll thither sail,
10: First Witch: And, like a rat without a tail,
11: First Witch: I'll do, I'll do, and I'll do.
12: Second Witch: I'll give thee a wind.
13: First Witch: Thou'rt kind.
14: Third Witch: And I another.
15: First Witch: I myself have all the other,
16: First Witch: And the very ports they blow,
17: First Witch: All the quarters that they know
18: First Witch: I' the shipman's card.
19: First Witch: I will drain him dry as hay:
20: First Witch: Sleep shall neither night nor day
21: First Witch: Hang upon his pent-house lid;
22: First Witch: He shall live a man forbid:
23: First Witch: Weary se'nnights nine times nine

24: First Witch: Shall he dwindle, peak and pine:
25: First Witch: Though his bark cannot be lost,
26: First Witch: Yet it shall be tempest-tost.
27: First Witch: Look what I have.
28: Second Witch: Show me, show me.
29: First Witch: Here I have a pilot's thumb,
30: First Witch: Wreck'd as homeward he did come.
31: Third Witch: A drum, a drum!
32: Third Witch: Macbeth doth come.
33: ALL: The weird sisters, hand in hand,

34: ALL: Posters of the sea and land,
35: ALL: Thus do go about, about:
36: ALL: Thrice to thine and thrice to mine
37: ALL: And thrice again, to make up nine.
38: ALL: Peace! the charm's wound up.
39: MACBETH: So foul and fair a day I have not seen.
40: BANQUO: How far is't call'd to Forres? What are these
41: BANQUO: So wither'd and so wild in their attire,
42: BANQUO: That look not like the inhabitants o' the earth,
43: BANQUO: And yet are on't? Live you? or are you aught
44: BANQUO: That man may question? You seem to understand me,
45: BANQUO: By each at once her chappy finger laying
46: BANQUO: Upon her skinny lips: you should be women,
47: BANQUO: And yet your beards forbid me to interpret
48: BANQUO: That you are so.
49: MACBETH: Speak, if you can: what are you?

50: First Witch: All hail, Macbeth! hail to thee, thane of Glamis!
51: Second Witch: All hail, Macbeth, hail to thee, thane of Cawdor!
52: Third Witch: All hail, Macbeth, thou shalt be king hereafter!
53: BANQUO: Good sir, why do you start; and seem to fear
54: BANQUO: Things that do sound so fair? I' the name of truth,
55: BANQUO: Are ye fantastical, or that indeed
56: BANQUO: Which outwardly ye show? My noble partner
57: BANQUO: You greet with present grace and great prediction
58: BANQUO: Of noble having and of royal hope,

59: BANQUO: That he seems rapt withal: to me you speak not.

60: BANQUO: If you can look into the seeds of time,

61: BANQUO: And say which grain will grow and which will not,

62: BANQUO: Speak then to me, who neither beg nor fear

63: BANQUO: Your favours nor your hate.

64: First Witch: Hail!

65: Second Witch: Hail!

66: Third Witch: Hail!

67: First Witch: Lesser than Macbeth, and greater.

68: Second Witch: Not so happy, yet much happier.

69: Third Witch: Thou shalt get kings, though thou be none:

70: Third Witch: So all hail, Macbeth and Banquo!

71: First Witch: Banquo and Macbeth, all hail!

72: MACBETH: Stay, you imperfect speakers, tell me more:

73: MACBETH: By Sinel's death I know I am thane of Glamis;

74: MACBETH: But how of Cawdor? the thane of Cawdor lives,

75: MACBETH: A prosperous gentleman; and to be king

76: MACBETH: Stands not within the prospect of belief,

77: MACBETH: No more than to be Cawdor. Say from whence

78: MACBETH: You owe this strange intelligence? or why

79: MACBETH: Upon this blasted heath you stop our way

80: MACBETH: With such prophetic greeting? Speak, I charge you.

81: BANQUO: The earth hath bubbles, as the water has,

82: BANQUO: And these are of them. Whither are they vanish'd?

83: MACBETH: Into the air; and what seem'd corporal melted

84: MACBETH: As breath into the wind. Would they had stay'd!

85: BANQUO: Were such things here as we do speak about?

86: BANQUO: Or have we eaten on the insane root

87: BANQUO: That takes the reason prisoner?

88: MACBETH: Your children shall be kings.

89: BANQUO: You shall be king.

90: MACBETH: And thane of Cawdor too: went it not so?

91: BANQUO: To the selfsame tune and words. Who's here?

92: ROSS: The king hath happily received, Macbeth,

93: ROSS: The news of thy success; and when he reads

94: ROSS: Thy personal venture in the rebels' fight,

95: ROSS: His wonders and his praises do contend

96: ROSS: Which should be thine or his: silenced with that,

97: ROSS: In viewing o'er the rest o' the selfsame day,

98: ROSS: He finds thee in the stout Norwegian ranks,

99: ROSS: Nothing afeard of what thyself didst make,

100: ROSS: Strange images of death. As thick as hail

101: ROSS: Came post with post; and every one did bear

102: ROSS: Thy praises in his kingdom's great defence,

103: ROSS: And pour'd them down before him.

104: ANGUS: We are sent

105: ANGUS: To give thee from our royal master thanks;

106: ANGUS: Only to herald thee into his sight,

107: ANGUS: Not pay thee.

108: ROSS: And, for an earnest of a greater honour,

109: ROSS: He bade me, from him, call thee thane of Cawdor:

110: ROSS: In which addition, hail, most worthy thane!

111: ROSS: For it is thine.

112: BANQUO: What, can the devil speak true?

113: MACBETH: The thane of Cawdor lives: why do you dress me

114: MACBETH: In borrow'd robes?

115: ANGUS: Who was the thane lives yet;

116: ANGUS: But under heavy judgment bears that life

117: ANGUS: Which he deserves to lose. Whether he was combined

118: ANGUS: With those of Norway, or did line the rebel

119: ANGUS: With hidden help and vantage, or that with both

120: ANGUS: He labour'd in his country's wreck, I know not;

121: ANGUS: But treasons capital, confess'd and proved,

122: ANGUS: Have overthrown him.

123: MACBETH: Glamis, and thane of Cawdor!

124: MACBETH: The greatest is behind.

125: MACBETH: Thanks for your pains.

126: MACBETH: Do you not hope your children shall be kings,

127: MACBETH: When those that gave the thane of Cawdor to me

128: MACBETH: Promised no less to them?

129: BANQUO: That trusted home

130: BANQUO: Might yet enkindle you unto the crown,

131: BANQUO: Besides the thane of Cawdor. But 'tis strange:

132: BANQUO: And oftentimes, to win us to our harm,

133: BANQUO: The instruments of darkness tell us truths,

134: BANQUO: Win us with honest trifles, to betray's
135: BANQUO: In deepest consequence.
136: BANQUO: Cousins, a word, I pray you.
137: MACBETH: Two truths are told,
138: MACBETH: As happy prologues to the swelling act
139: MACBETH: Of the imperial theme.--I thank you, gentlemen.
140: MACBETH: Cannot be ill, cannot be good: if ill,
141: MACBETH: Why hath it given me earnest of success,
142: MACBETH: Commencing in a truth? I amthane of Cawdor:
143: MACBETH: If good, why do I yield to that suggestion
144: MACBETH: Whose horrid image doth unfix my hair
145: MACBETH: And make my seated heart knock at my ribs,
146: MACBETH: Against the use of nature? Present fears
147: MACBETH: Are less than horrible imaginings:
148: MACBETH: My thought, whose murder yet is but fantastical,
149: MACBETH: Shakes so my single state of man that function
150: MACBETH: Is smother'd in surmise, and nothing is
151: MACBETH: But what is not.
152: BANQUO: Look, how our partner's rapt.
153: MACBETH: If chance will have me king, why, chance may crown me,

154: MACBETH: Without my stir.
155: BANQUO: New horrors come upon him,
156: BANQUO: Like our strange garments, cleave not to their mould
157: BANQUO: But with the aid of use.
158: MACBETH: Come what come may,

159: MACBETH: Time and the hour runs through the roughest day.

160: BANQUO: Worthy Macbeth, we stay upon your leisure.

161: MACBETH: Give me your favour: my dull brain was wrought

162: MACBETH: With things forgotten. Kind gentlemen, your pains

163: MACBETH: Are register'd where every day I turn

164: MACBETH: The leaf to read them. Let us toward the king.

165: MACBETH: Think upon what hath chanced, and, at more time,

166: MACBETH: The interim having weigh'd it, let us speak

167: MACBETH: Our free hearts each to other.

168: BANQUO: Very gladly.

169: MACBETH: Till then, enough. Come, friends.

=== SCHOLARLY COMMENTARY ===

2: Steevens: Swine] So, in A Detection of Damnable Driftes practized by Three Witches, etc.

46: § she came on a tyme to the house of one Robert Lathburie, etc. who, dislyking her dealyng, sent her home emptie; but presently after her departure, his hogges fell sicke and died, to the number of twentie.'—Johnson: Witches seem to have been most suspected of malice against swine. Dr. Harsnet observes that, about that time, 'a sow could not be ill of the measles, nor a girl of the sullens, but some old woman was charged with witchcraft.'

7: Clarendon: mouncht] This 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 probably derived from the French manger, Lat. manducare.

6: Clarendon: quoth] From the Anglo-Saxon 'cweethan,' to say, speak, of which the first and third persons, singular, preterite are 'cweth.'

7: Johnson: Aroynt] Anoint [F,F.] conveys a sense very consistent with the common account of witches, who are related to perform many supernatural acts by means of unguents, and

particularly to fly to their hellish festivals. —[Murray (N.E.D.): Origin unknown. First used by Shakespeare in *Macbeth* and *King Lear* (1605). The origin of aroynt, or aroint, has been the subject of numerous conjectures, none of which can be said to have even a *prima facie* probability. The following passages are usually cited as pointing to the same word: Ray, *Worth Country Words*, 1691: Rynt ye, 'by your leave stand handsomely. As 'Rynt you witch,' quoth Bessie Locket to her mother; Proverb: Cheshire. Thoresby, *Lett. to Ray*, 1703 (*Yorkshire Words*), has: Rynt ye is used to cows to make them give way and stand in their stalls. In parts of Cheshire and Lancashire ow (as in round) is pronounced i or y; so that round becomes rynd. Rynd ye! is thus merely a local pronunciation of 'round thee' = move around. The local nature, the meaning, and form of the phrase, seem all opposed to its identity with Shakespeare's Aroint.—ED. ii.]

9: Collierprtr: rumpe-fed] The chief cooks in noblemen's families, colleges, etc. anciently claimed the emoluments or kitchen fees of kidneys, fat, rumps, etc., which they sold to the poor. The weird sister, as an insult on the poverty of the woman who had called her witch, reproaches her poor abject state as not being able to procure better food than offal—Notes: This means, probably, nothing more than fed, or fattened in the rump. It is true that fat flaps, kidneys, rumps, and other scraps were among the low perquisites of the kitchen; but in such an allusion there would have been little reason to prefer rumps; scrap-fed would be more natural, and kidney-fed, or flap-fed, equal. But /at-rumped conveys a picture of the person mentioned, which the others would not in any degree.—Dyce (ed. ii.): Long ago a friend of mine, who was never at a loss for an explanation, queried, 'Can rump-fed mean "nut-fed"?' The sailor's wife was eating chestnuts. In Kilian's *Dict.* is "Rompe. Nux myristica vilior, cassa, inanis."—Clarendon: Fed on the best joints, pampered.

7: Grey: Ronyon] That is, a scabby or mangy woman. French *rogneux*, *royne*, *scurf*. Thus Chaucer, *Romaunt of the Rose*: 'her necke Withouten bleine, or scabbe, or roine,' [l. 553]. Also in *Merry Wives*, IV, ii, 195, and as an adjective in *As You Like It*, I, ii, 8. [Thus also,

Century Dictionary.—ED. ii-]

8: Collier (ed. ii.): Aleppo] In Hakluyt's Voyages, 1589 and 1599, are printed several letters and journals of a voyage to Aleppo in the ship Tiger, of London, in 1583. For this note we are indebted to Sir W. C. Trevelyan, Bart.—Clarendon: An account is given in Hakluyt'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 Scanderone,' p. 45 (Camden Society). Shakespeare has elsewhere given this name to a ship: Twelfth Night, V, i, 65. [W. A. Wright (note V, i, 62, Twelfth Night, of this ed.): A common name for a vessel in Shakespeare's day, and, if we may trust Virgil (Aen. x, 166), even in the days of Aeneas.—ED. ii.]

11: Steevens: Syue] Scot, Discovery of Witchcraft, 1584, says it was believed that witches 'could sail in an egg shell, a cockle or muscle shell, through and under the tempestuous seas,' [Bk, 1, ch. iv.]. Again, D'Avenant, Albovine, 1629: 'He sits like a witch sailing in a sieve,'

[Act IV, sc. i, p. 77, ed. Paterson.—Steevens quotes also an incident told in Newes from Scotland. In Pitcairn's Criminal Trials, vol. I, pt. ii, p. 217, the same incident is given more fully, as follows:] 'The said Agnis Tompson (Sampson) was after brought again before the Kinges Majestie and Councell, and being examined of the meetings and detestable dealings of those witches, she confessed, that upon the night of Allhallow Even last, she was accompanied, as well with the persons aforesaide, as also with a great many other witches, to the number of two hundreth, and that all they together went to Sea, each one in a riddle or cive, and went into the same very substantially, with flaggons of wine, making merry and drinking by the way in the same riddles or cives, to the Kirke of North Barrick in Lowthian; and that after they had landed, tooke handes on the lande and daunced this reill or short

daunce, singing all with one voice, “Commer goe ye before, commer goe ye, Gif ye will not goe before, commer let me.”—Clarendon: In Greek, ‘to go to sea in a sieve’ was a proverbial expression for an enterprise of extreme hazard or impossible of achievement.—[Dyer (p. 34): The sieve, as a symbol of the clouds, has been regarded among all nations of the Aryan stock as the mythical vehicle used by witches, nightmares, and other elfish beings in their excursions over land and sea.—ED. ii.]

12: Capell (Notes, p. 4): tayle] Tails are the rudders of water-animals, as the ‘rat’ is occasionally, so that it is intimated in effect that she would find her port without rudder as well as sail in a sieve. —Steevens: It should be remembered (as it was the belief of the times) that though a witch could assume the form of any animal she pleased, the tail would still be wanting. The reason given by some old writers for such a deficiency is, that though the hands and feet, by an easy change, might be converted into the four paws of a beast, there was still no part about a woman which corresponded with the length of tail common to almost all our four-footed creatures.—[Sherman: The commentators ordinarily assume that the witch proposes, in the language here used, to take the form of a rat, though she does not say so. It would be inartistic if the author caused this witch to go on declaring characteristic things, such as real witches would take for granted. Shakespeare’s object is, of course, to make the audience realize what power these witches wield.—ED. ii.]

13: Clarendon: Ile doe] She threatens, in the shape of a rat, to gnaw through the hull of the Tiger and make her spring a leak.—[Paton: In our opinion the Witch, in her fiendish vindictiveness, never dreamt of acting as suggested by the Clarendon editors. It was evidently to the destruction of the Tiger’s rudder that she intended to apply her energies; and this view accepted, the ‘Pilot’s Thumb,’ that ghastly treasure, takes an appropriate and strange significance. Had the Tiger sprung a leak, she would have gone down and ‘there an end on’t,’ but she was to be knocked about, the sport of the elements, for more than a year and a half, unable to sink, and probably not to be lost in the end, but to strand on some

unknown shore far from the many-mosqued City, or to drift, with her companionless and skeleton-like skipper, into her own bay. In the eight lines in this scene, commencing, 'I'll drain him dry as hay,' we seem, indeed, to have the reef out of which grew The Rime of the Ancient Mariner.—ED. ii.]

14: Steevens: Winde.] This free gift of a wind is to be considered as an act of sisterly friendship, for witches were supposed to sell them. In *Summer's Last Will and Testament*, [T. Nashe], 1600: 'in Ireland and in Denmark both, Witches for gold will sell a man a wind, Which, in the corner of a napkin wrap'd, Shall blow him safe unto what coast he will,' [p. 65, ed. Haz. Dods. Nashe possibly had in mind the following passage from his own *Terrors of the Night* (1596): 'Farre cheaper may you buy a winde amongst them [Witches], than you can buy wine or faire words in the Court. Three knots in a thred, or an odde grandame blessing in the corner of a napkin, will carrie you all the world over,' p. 241, ed. Grosart.—ED. ii.]. See also Drayton: *Moon-Calf*, [line 865.—Clarendon].—Hunter quotes from Harington's (Notes on the xxxviiiith Book of *Orlando Furioso*, 'Sorcerers neare the North sea, use to sell the winde to sailers in glasses'; and from *The Russe Commonwealth*, by Giles Fletcher, 1591, to the effect that the Laplanders give winds, 'good to their friends and contrary to other whom they mean to hurt, by tying of certain knots upon a rope (somewhat like to the tale of Eolus his wind-bag)'; and also, to the same effect, from Heywood's *Hierarchy of the Blessed Angels*, 1635.

16: Johnson: very] Probably, various, which might be easily mistaken for 'very,' being either negligently read, hastily pronounced, or imperfectly heard.—Steevens: The 'very ports' are the exact ports. Anciently to blow sometimes means to blow upon. So in *Love's L. L.* IV, iii, 109. We say it blows East or West, without a preposition.

16: Clarendon: Ports] Oris for 'ports' seems probable. Ort, the same word as the German, is found as 'art' in the North of England and 'airt' in Scotland.—Etwin: That is, all the points

they blow from.—Anonymous, 1807: We prefer points. To blow a port is a strange phrase. ‘I not only,’ says the witch, ‘have all the other chief winds, but I also possess an influence over all the different directions in which they blow, according to the points described by seamen on their card.’ Besides, her having the forts would answer no purpose, for the bark could not be lost; she could not prevent its arriving ultimately at its destination; it was only in her power to make it the sport of the winds: tempest-tost.—[Moberly: ‘To blow a port,’ like ‘flet noctem,’ ‘cantu querula rumpunt arbusta cicadae.’—Abbott (§ 198): Prepositions are frequently omitted after verbs of motion. We can still say: ‘to descend the hill,’ but not ‘to descend the summit,’ nor ‘Some (of her hair) descended her sheav’d hat,’ *Lov. Comp.* 31. These omissions may, perhaps, illustrate the idiom in Latin and in Greek poetry.—ED. ii.] 18: Steevens: Card] This is the paper on which the winds are marked under the pilot’s needle; or perhaps the sea-chart, so called in Shakespeare’s days.—Nares: Hence to speak by the card meant to speak with great exactness, true to a point. See *Hamlet* V, i, 149.—Hunter: This is what we now call a chart. Thus in Hakluyt’s *Virginia Richly Valued*, 1609, ‘John Danesco said that he had seen the sea-card, and that from the place where they were the coast ran east and west unto,’ etc. p. 164. In Sir Henry Mainwaring’s *Seaman’s Dictionary*, 1670, ‘a card, or sea-card,’ is said to be ‘a geographical description of coasts, with the true distances, heights, and courses, or winds, laid down on it: not describing any inland, which belongs to maps,’ p. 20.—Collier (Notes, etc.): From line 16 to 20 all is rhyme, but line 20 has no corresponding line, and is evidently short of the necessary syllables.

These are furnished by the MS Corrector, and we can scarcely doubt give the words by some carelessness omitted. [See Text. Notes.]—Singer (*Sh.’s Text Vind.*): Evidently no rhyme was intended, for the word know already rhymes with to blow in the preceding line. —Dyce (ed. i.): In four other places in this scene we have lines without any rhyme: ll. 13, 29, 37, 40.—R. G. White (ed. i.): That is, his chart, which rightfully should be pronounced cart, the ch as in

charta.—Dyce (ed. ii.): ‘A Sea-card, charta-marina.’ —Coles’s Lat. and Eng. Dict. I find in Sylvester’s *Du Bartas*, ‘Sure, if my Card and Compasse doe not fail, W’are neer the Port..—*The Triumph of Faith*, p. 256, ed. 1641, where the original has ‘mon Quadrant et ma Carte marine.’ —Halliwell: ‘The compass, or, here perhaps, the paper on which the points of the wind are marked, The term occurs in the same sense in *The Loyal Subject*, [Fletcher, 1618], ed. Dyce, p. 56: ‘The card of goodness in your minds, that shews ye When ye sail false. Clarendon: In *Spenser, Faerie Queene*, II, c. vii, v. 6: ‘Upon his card and compass firmes his eye.’ And Pope, *Essay on Man*, ii, 108: ‘On life’s vast ocean diversely we sail, Reason the card, but passion is the gale.’

19: Hunter: *Ile dreyne him drie as Hay*] This, it was believed, it was in the power of witches to do, as may be seen in any of the narratives of the cases of witchcraft.

21: Malone: *Pent-house*] In Decker’s *Gull’s Horne-book*, [p. 79, ed. Grosart] : ‘The two eyes are the glasse windowes, at which light disperses itself into every roome, having goodlie pent-houses of haire to overshadow them.’ So in *David and Goliath*, by Drayton, l. 373: ‘His brows, like two steep penthouses, hung down Over his eyelids..—Clarendon: In the present passage the eyelid is so called without any reference to the eyebrow, simply because it slopes like the roof of a penthouse 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.’ [Hollyband (*French Dict.* 1593): ‘Vne Appentis contre vne maison, a penthouse.’—ED. ii.]

22: Theobald: *forbid*] As under a curse, an interdiction. So IV, iii, 123.—[Thus also, Bradley, N.E.D.]

24: Steevens: *dwindle*] This mischief was supposed to be done by means of a waxen figure, representing the person to be consumed by slow degrees. In Webster’s *Duchess of Malfi*, IV,

i, [p. 262, ed. Dyce]: 'it wastes me more Than wer't my picture, fashion'd out of wax, Stuck with a magical needle, and then buried In some foul dung-hill.' [See Appendix, Holinshed, reference to present line, near the beginning.]—Staunton: In Scot's Discoverie of Witchcraft, [Bk. 12, ch. xvi.], there is, 'A charme teaching how to hurt whom you list with images of wax, etc. Make an image in his name, whom you would hurt or kill, of new virgine wax ; under the right arme-poke whereof place a swallow's heart, and the liver under the left ; then hang about the neck thereof a new thred in a new needle pricked into the member which you would have hurt, with the rehearsall of certain words,' etc.

24: R. G. White: pine] Pining away, the disease now known as marasmus, was one of the evils most commonly attributed to witchcraft; because, by the inferior pathological knowledge of the days when witches were believed in, it could be attributed to no physiological cause.—Clarendon: See Rich. III, IV, iv, 70-74. We have 'peak' in Hamlet, II, ii, 594. [Compare Scot's Discoverie of Witchcraft (Bk, 12, ch. xxi.) : 'For L. Vairus saith, that old women have infeebl'd and killed children with words ...; they have made men pine away to death,' etc.—ED. ii.]

26: Steevens: Tempest-tost] In Newes from Scotland, already quoted: 'Againe it is confessed, that the said christened cat was the cause of the Kinges Majesties shippe, at his coming forthe of Denmarke, had a contrarie winde to the rest of the shippes then beeing in his companie, which thing was most straunge and true, as the Kinges Majestie acknowledges, for when the rest of the shippes had a faire and good winde, then was the winde contrarie and altogether against his Majestie.'—[Vischer (ii, p. 67): In place of this story Schiller here introduces a song, in ballad-form, of a fisherman who found a treasure and in consequence lost his peace of mind, [See Appendix.] There is more poetry in Schiller, but more of witchcraft in Shakespeare. Of course, in Schiller's version the cauldron with all its accessories is no longer suitable.—Ed. ii.]

32: Sherman: Macbeth doth come] Shakespeare undoubtedly had the actor impersonating the Third Witch pronounce these words as in excitement, yet slowly and ominously.—ED. ii.

33: Seymour: The ... hand] It has been suggested by Mr Strutt that the play should properly begin here; and, indeed, all that has preceded might well be omitted. Rosse and Angus express everything material that is contained in the third scene; and as Macbeth is the great object of the witches, all that we hear of the sailor and his wife is rather ludicrous and impertinent than solemn and material. I strongly suspect it is spurious—C. Loftt (ap. Seymour): The play would certainly begin much more dramatically at this line, or preferably, I think, a line higher. 'Macbeth doth come!' uttered with solemn horror by one of the prophetic sisters, would immediately fix and appropriate the incantation; and give it an awful dignity by determining its reference to the great object of the play.

35: Theobald: weyward] This word [wayward], in general, signifies perverse, froward, moody, etc., and is everywhere so used by Shakespeare, as in *Two Gent.* [I, ii, 57], *Love's L. L.* [III, i, 181], and *Macbeth*. It is improbable the Witches would adopt this epithet to themselves in any of these senses. When I had the first suspicion of our author's being corrupt in this place, it brought to mind this passage in Chaucer's *Troyllus and Cresseide*, iii, 618: 'But, O Fortune, executrix of wierdes,' which word the Glossaries expound to us by Fates or Destinies. My suspicion was soon confirmed by happening 'to dip into Heylin's *Cosmography*, where he makes a short recital of the story of Macbeth and Banquo: 'These two travelling together through a Forest were met by three Fairies, Witches, Wierds, the Scots call them,' etc.

I presently recollected that this story must be recorded at more length by Holinshead, with whom I thought it was very probable that our author had traded for the materials of his

tragedy, and therefore confirmation was to be fetch'd from this fountain. Accordingly, looking into his *History of Scotland*, I found the writer very prolix and express, from Hector

Boethius, in this remarkable story; and in p. 170, speaking of these Witches, he uses this expression: 'But afterwards the common opinion was, that these women were either the weird Sisters, that is, as ye would say, the Goddesses of Destiny,' etc. Again: 'The words of the three weird sisters also (of whom ye have heard) greatly encouraged him thereunto.' I believe by this time it is plain, beyond a doubt, that the word Wayward has obtain'd in Macbeth, where the witches are spoken of from the ignorance of the Copyists, and that in every passage where there is any relation to these Witches or Wizards my emendation must be embraced, and we must read weird.—Steevens: From the Saxon *wyrd*, *fatum*. Gawin Douglas translates, 'Prohibent nam cetera parce Scire' (Aen. iii, 379) by 'The weird sisteris defendis that suld be wit.'—p. 80.—Malone: 'Be aventure Makbeth and Banquho were passand to Fores, quhair kyng Duncane hapnit to be for ye tyme, and met be ye gait thre women clothit in elrage and uncouth weid. They wer jugit be the pepill to be weird sisters.'—Bellenden's trans. of Hector Boethius.—Nares: In 'The Birth of Saint George' it means a witch or enchantress: 'To the weird lady of the woods.'—VPercy's Rel. iii, p. 218, ed. 1765.—Knight: We cannot agree with Tieck that the word is wayward—wilful. The word is written weyward in the original to mark that it consists of two syllables—Dyce (Remarks, etc.): In *Ortus Vocabulorum*, 1514, we find: 'Cloto ... anglie, one of the thre wyrde systers.' Hunter (ii, 162): There is no just pretence for supplanting 'wayward' and substituting 'weird.' 'Weird' may be the more proper—the more scientific term; it may come nearer the etymological root, it may be the derivative of some ancient root of word, as *fatum* of *for*, and 'wayward' may suggest an erroneous origin and a wrong meaning, since we have the word 'wayward' in a well-known sense; but notwithstanding this, an editor ought not to think himself at liberty to print weird, the author having written 'wayward,' to the manifest injury of the verse, though the facts just named would form a very proper subject for a note, in which we were to be informed who and what the wayward sisters were, and why they were so designated. Shakespeare is by no means peculiar in writing 'wayward.' Heywood, in his

The Late Witches of Lancashire, has, 'You look like one of the Scottish wayward sisters.'—R. G. White: This word should be pronounced wayrd (e as in 'obeisance,' 'freight,' 'weight,' 'either,' 'neither'), and not weerd, as it usually is. Clarendon: 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.

37: Clarendon: Thus ...nine] They here take hold of hands and dance round in a ring nine times, three rounds for each witch. 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; ternis ululatibus ora Solvit.'—Knight: There really appears no foundation for Steevens's supposition that this scene was uniformly metrical. It is a mixture of blank-verse with the seven-syllable rhyme, producing from its variety a wild and solemn effect which no regularity could have achieved. 'Where... swine' [lines 3 and 4] is a line of blank verse; line 5 is a dramatic hemistich. We have then four lines of blank verse before the lyrical movement, 'But in a sieve,' etc. 'I'll... another' [14-16] is a ten-syllable line rhyming with the following octo-syllabic line. So, in the same manner, I' the... hay: is a ten-syllable line, rhyming with the following one of seven syllables.

41: Karl Blind (*Academy*, 1 March, 1879): It has always struck me as noteworthy that in the greater part of the scene between the Weird Sisters, Macbeth, and Banquo, and wherever the Witches come in, Shakespeare uses the staff-rime in a very remarkable manner. Not only does this add powerfully to the Archaic impressiveness and awe, but it also seems to bring the form and figure of the Sisters of Fate more closely within the circle of the Teutonic idea. The very first scene in the first act opens strongly with the staff-rime: * When shall we three meet again?— When the hurly-burly's done, When the battle's lost and won.—That will be ere set of sun.' This feature in Shakespeare appears to me to merit closer

investigation; all the more so because a less regular alliteration, but still a marked one, is found in not a few passages of a number of his plays.—Ed. ii. [The Anglo-Saxon staff, or stave-rime, is the oldest form of verse, and, although alliteration is a marked characteristic, yet its use is governed by more stringent rules than the recurrence of similar-sounding consonants. A complete verse consists of a couplet, with two accents, or loud syllables, to each line, connected by alliteration. Each couplet should have at least three of these alliterative or rime-letters, of which two are placed on the accented syllables of the first line, and are called the sub-letters, and one on the first accented syllable of the second line; the last is the chief letter. Should the initial consonants be wanting, the vowel sounds are more commonly different. (See Rask, *Icelandic Grammar*, p. 205; F. A. March: *Comparative Grammar of the Anglo-Saxon Language*, p. 222; Guest, *History of English Rhythms*, p. 137 et seq.; also W. W. Skeat: *Essay on Alliterative Poetry*, in *Percy's Folio MS*, ed. Hales and Furnivall, iii, xiii.) Applying these rules to the passages, whereto Blind has called attention, it is evident that, as true Anglo-Saxon couplets, they are deficient. For example, in the lines: 'When the hurly-burly's done, When the battle's lost and won,' the rime-letters are not, in the first place, in the proper positions in the lines; secondly, the lines themselves have more than two accents. Alliteration is, in fact, quite as prominent throughout the speech of the Captain (I, ii.) as in any of the Witch scenes; thus, 'Shipwracking storms and direful Thunders: So from that Spring whence comfort seemed to come.' —Ed. ii.]

56: Dowden (p. 250): Shakespeare does not believe in any sudden transformation of a noble and loyal soul into that of a traitor and murderer, At the outset, Macbeth possesses no real fidelity to things that are true, honest, just, pure, lovely. He is simply not yet in alliance with the powers of evil. He has aptitudes for goodness and aptitudes for crime. Shakespeare felt profoundly that this careless attitude of suspense or indifference between virtue and vice cannot continue long.—ED. ii.

42: Elwin: *foule and faire*] Foul with regard to the weather, and fair with reference to his

victory.—Delius: Macbeth enters engaged in talking with Banquo about the varying fortune of the day of battle which they had just experienced. 'Day' as equivalent to 'day of battle' was frequently used.—Clarendon: A day changing so suddenly from fine to stormy, the storm being the work of witchcraft.—[Dowden (p. 249): Observe that the last words of the witches in the opening scene of the play are the first words which Macbeth himself utters:

'Fair is foul, and foul is fair.' Shakespeare intimates by this that, although Macbeth has not yet set eyes upon these hags, the connection is already established between his soul and them. Their spells have already wrought upon his blood.—ED. ii.]

43: Clarendon: Soris] Forres is near the Moray Frith, about halfway between Elgin and Nairn.

42: Fletcher (p. 144): The expressions of enquiring surprise which escape from the chieftains on first beholding these apparitions sufficiently show that Shakespeare conceived them as quite independent of anything which the superstition of the time in which the story is laid may be supposed to have imagined: they are as new and strange to the fancy as they are to the eyes of their beholders. It is instructive, also, to mark the first indications given us of the strong difference of character between Banquo and Macbeth, by the very different tone in which they address these novel personages. Banquo uses the language of cool and modest enquiry; but Macbeth betrays at the very first his habit of selfish, headstrong wilfulness, and overbearing command. Banquo continues in the same reasonable and moderate strain towards beings whom he feels to be exempt from his control. Macbeth persists in commanding them to speak; yet, when first addressed by Banquo, they had given a distinct sign ['By each at once her choppy finger laying Upon her skinny lips'] that they were not accessible to human understanding. They return, indeed, no word of answer to either of their human interlocutors; their enigmatical announcements are clearly premeditated and purely gratuitous.—Ed. ii.

44: Davies (ii, 75): wither'd] When James I. asked Sir John Harington, 'Why the devil did work more with ancient women than others?' Sir John replied : 'We were taught hereof in Scripture, where, it is told, that the devil walketh in dry places.' [* When the unclean spirit is gone out of a man, he walketh through dry places, seeking rest, and findeth none.'—Matthew, xii, 43; also Luke, xi, 24.—ED. ii.]

44: Johnson: question] That is, Are ye any beings with which man is permitted to hold converse, or of whom it is lawful to ask questions?—Hunter: To me it appears to mean, Are you beings capable of hearing questions put to you, and of returning answers? And with this meaning what Banquo next says is more congruous.

46: see I, ii, 57: should] See I, ii, 57: 'So should he looke,' etc.

47: Staunton: Beards] Witches, according to the popular belief, were always bearded. So in *The Honest Man's Fortune*, VI, i: 'and the women that Come to us, for disguises must wear beards; And that's to say, a token of a witch.'

49: Coleman (Gent. Mag., March, 1889): Speake if you can] It seemed as though [Macready] could scarcely repress his impatience during the six or eight lines of interrogatory which came from his co-mate in command, and it was in a quick imperious tone that he dashed over to the centre of the stage and exclaimed: 'Speak if you can! What are you?' The sinister prophecies of the weird sisters seemed to thrill through the man's soul and body as he started away, and for a moment 'stood rapt in the wonder of it.'—Ep. ii.

50: Seymour: Glamis] This is, in Scotland, always pronounced as a monosyllable, with the open sound of the first vowel, as in a/ms. The four lines [I, iii, 60; II, ii, 54; and III, i, 3] appear to exhibit the word as a disyllable, a mistake somewhat similar to that by which, in Ireland, James and Charles are so extended—Jamés and Charlés.—Steevens: The thaneship of Glamis was the ancient inheritance of Macbeth's family. The castle where they lived is still standing. See a particular description of it in Gray's letter to Dr Wharton, dated Glames

Castle. [See also an article entitled Glamis, by Lady Glamis, Pall Mall Magazine, April, 1897.—ED. ii.]

52: Harry: that shalt] thou shalt.

54: Capell: i' th' name] i' the name.

Glo. seq.: i' th' name] i' the name.

Steevens: The thaneship of Glamis was the ancient inheritance of Macbeth's family. The castle where they lived is still standing. See a particular description of it in Gray's letter to Dr Wharton, dated Glames Castle. [See also an article entitled Glamis, by Lady Glamis, Pall Mall Magazine, April, 1897.—ED. ii.]

54: Hudson (ed. iii, p. 21): It seems worthy of remark how Buchanan represents the salutation of the Weird Sisters to have been the coinage of Macbeth's dreams; as if his mind were so swollen with ambitious thoughts, that these haunt his pillow and people his sleep: and afterwards, when a part of the dream came to pass without his help, this put him upon working out a fulfilment of the remainder. Nor in this view of the matter is it easy to see but that a dream would in every way satisfy the moral demands of the case, though it might not answer the conditions of the drama.—Ed. ii.—Lippy (see note on I, ii, 53): Why is the thanedom of Glamis polluted by the lips of these unnatural sisters? Would it not be in the manner of Shakespeare to hint that Macbeth's first uncertain step in criminal ambition was an unfilial desire to succeed Sinel before the appointed time? Macbeth's references to future time are worthy of separate study. In this way of looking at the three all hail's the first ambition was premature inheritance, which is a rather intangible form of murder: the second is the guilty silence which results in the execution of the innocent Cawdor whom Macbeth should have defended and cleared; this is passive murder: the third step is the

horrible midnight assassination of Duncan. Surely this gradual though terribly swift descent into the river of blood is more human than the headlong plunge of the regular view,—Ed. ii.

55: Johnson: fantastical] That is, creatures of fantasy or imagination. [‘Herewith the aforesaid women vanished immediatlie out of their sight. This was reputed at the first but some vaine fantastical illusion by Makbeth and Banquho.’—Holinshed. See Appendix.—Ed. ii.]

Abbott (§236): In the original form of the language ye is nominative, you accusative. This distinction, however, though observed in our version of the Bible, was disregarded by Elizabethan authors, and ye seems to be generally used in questions, entreaties, and rhetorical appeals. Ben Jonson says: ‘The second person plural is for reverence sake to some singular thing.’ See lines 59, 60, 62, 63.

57: Hunter: present Grace] There is here a skilful reference to the thrice repeated ‘Hail’ of the witches. ‘Thane of Glamis’ he was; that is the ‘present grace’; but ‘Thane of Cawdor’ was only predicted; this is the ‘noble having’; the prospect of royalty is only ‘hope,’ ‘of royal hope.’

58: Steevens: having] That is, estate, possession, fortune. Twelfth Night, I, iv, 379. Merry Wives, III, ii, 73—Upton (p. 300) gives this as an instance of Shakespeare’s knowledge of Greek, in that it is equivalent to &yeya, habentia,—

Farmer (ed. ii, p. 19) contradicts, and shows that it was common language of Shakespeare’s time.—Clarendon: In IV, iii, 95, where we read, ‘my more-having,’ so hyphenated in the folio, ‘having’ is not a substantive.

62: Steevens: wrapt] That is, rapturously affected, extra se raptus—Clarendon: F, is by no means consistent in the spelling of this word. In 1 Tim, I, i, 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).

111: Hudson (ed. iii, p. 25): The contrast in the behaviour of the two men at this point is deeply significant. Belief takes hold of them both alike, for aught appears. Yet, while Macbeth is beside himself with excitement, and transported with guilty thoughts and imaginations, Banquo remains calm, unexcited, and perfectly self-poised. His intellectual forces are indeed stimulated by the preternatural address, but stimulated only to moralise the occasion, and to draw arguments in support of his better mind. He hears the speakers with simple wonder; shows no interest in them but that of an honest and rational curiosity; his mind is absorbed in the matter before him; and because he sees nothing of himself in them, and has no germ of wickedness for them to work upon, therefore he ‘neither begs nor fears their favours nor their hate.’ —Ed. ii.

76: Pope: Sinells] The father of Macbeth.—Ritson: His true name was Finleg, corrupted, perhaps typographically, to Synel, in Hector Boethius, from whom it came to Holinshed.—Boswell: Dr Beattie conjectured that the real name of the family was Sizane, and that Dunsinane, or the hill of Sizane, from thence derived its appellation. Clarendon: In Fordun’s Scotichronicon, Bk. iv, ch. 44, Macbeth is called ‘Machabeus filius Finele.’ —Herrig assures us that ‘By Sinel’s death’ is not an adjuration.—[Sherman: The implication is that the death of Sinel has occurred since Macbeth went into the field; so that the son had not yet entered into possession of his father’s domain or assumed his title. This well suits the author’s need of dramatic and geographic concentration, since Glamis, a village ten miles north of Dundee, on the Frith of Tay, is almost as far from Forres and Inverness, the present estate and castle

of Macbeth, as Fife.—ED. ii.]

75: Lippy (see note on I, ii, 53): The Thane of Cawdor liues; A prosperous Gentleman]

Macbeth means by this that Cawdor is probably where he and Banquo left him, in the Scotch camp. It is simply incredible that these words are used of an imprisoned rebel, who had turned traitor on the field after being in the absolute confidence of the king. The words, 'The thane of Cawdor lives, a prosperous gentleman,' are shaded down to the simple statement of his living when Ross salutes Macbeth as Cawdor. Will any reader believe that this is

simply the result of corrupt readings? What method there must be in the corrupting of the two scenes when they are perfectly coherent from speech to speech, but incongruous when compared as scenes. But there is no incongruity whatever. Macbeth and Banquo desire every word of the witch's predictions to come true: both know Cawdor innocent; but to carry out the prediction Macbeth must succeed Cawdor. Ross's announcement trebles the desire of both that Cawdor may be out of the way. If Macbeth and Banquo are not allied in a guilty silence why do they not press Ross for an explanation of the downfall of so prominent a noble? If Macbeth were an honest man would he not have questioned Ross far enough to allay the expressed doubts of Angus as to how Cawdor had been a rebel? To suppose Cawdor an innocent man—traduced and ruined by Ross, partly to curry favor with Macbeth, and partly from a natural malignity—to suppose this most probable hypothesis is to banish every difficulty in this otherwise hopeless scene: to reject this view is to leave Scenes ii. and iii. in a confusion much worse than annotators have admitted, and the reasons for the presence of Angus in both scenes, and in fact for most of Scene ii, are entirely lost.—Ed. iii.—Deighton: Shakespeare has here been charged with an inconsistency in making Macbeth speak in these terms of one who in I, ii, 64-5, is said to have 'assisted' the King of Norway. Assisted does not necessarily imply assistance in person, but rather refers to the 'new

supplies of men' (I, ii, 38) sent to Norway's aid by Cawdor, who is also said to have strengthened the rebel Macdonwald 'With hidden help and vantage' (I, iii, 125-6). It is quite possible that Macbeth, having left the field of battle as soon as it was over to proceed to Forres, and not having yet joined the king, was ignorant of Cawdor's treachery and of the sentence passed upon him. If so, there is nothing strange in his speaking of that thane as a prosperous gentleman. That Cawdor's defection was the result of sudden impulse may, I think, be inferred from Duncan's surprise when informed of it by Ross; and that the facts were not generally known is shown by the words of Angus (I, iii, 124-7), though he, as Ross's companion, might be presumed to have heard them so far as they had been ascertained. Shakespeare nowhere states that Cawdor had taken part in the battle: while Holinshed merely mentions that, shortly after peace had been made by Duncan and the Danes, 'The Thane of Cawdor being condemned at Forres of treason against the king committed; his lands, livings, and offices were given of the king's liberalitie to Makbeth.' — Ed. ii.

77: Lippy (see note on I, ii, 53): A prosperous Gentleman ... Cawdor] These words are most emphatic and are used to render the possibility of [his] being king utterly absurd. Let those who think Cawdor guilty explain these words away: they will find that it is a question not of a new hypothesis against an old one, but of a new hypothesis against none whatever. No one will believe that Cawdor was a rebel prisoner through Macbeth's exertions and that Macbeth was unaware of the fact. In an ancient battle such a thing would be absolutely impossible. —Ed. ii.

76: Clarendon: prospect] 'The eye of honour,' Aen. of Ven. I, i, 137, is a somewhat similar phrase. Compare also, 'scope of nature,' King John, III, iv, 154.

83: Anonymous (Sunday Times, London, 30 Dec. 1888): We make bold to say that Mr Irving as Macbeth in the heath scene accomplished what high authority has pronounced impossible. His whole attitude as the bewildering prophecy strikes upon his ear, and as the strange prophets vanish into thin air, is that of a man who has actually held converse with the spirits of another world. He is not only dazed, but scared; and when Ross and Angus bring him their message from the king, it is some time before he can collect himself sufficiently to listen to their congratulations. It is perhaps because Irving's Thane of Cawdor is essentially a weaker man than his stage predecessors—a murderer deliberately robbed of all air of heroism and reduced to the level of a craven criminal—that this particular effect is rendered possible and that the witches' superhuman influence over him becomes so marked.—Ed. ii.

103: Clarendon: 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.'

87: Clarendon: corporall] Shakespeare always uses the form 'corporal,' as in I, vii, 94. Milton has both forms, as in *Paradise Lost*, iv, 585: 'To exclude Spiritual substance with corporeal bar.' And in *Samson Agonistes*, 616: 'Though void of corporal sense.' In *Paradise 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, iv, 118. He never uses 'incorporeal.'

83: Elwin: Melted] The emphasis should be laid upon 'seem'd,' and the division of ideas is at 'corporal,' and there the rest should be made by the speaker, for the mind dwells first on the

seeming materiality, and then turns to the antithesis of invisibility. 'Melted' consequently belongs to the second line, which is uttered in 'accents of wonder, and with a rapidity illustrative of the act it describes.

86: Abbott (§138): on] It would be hard to explain why we still say, 'I live on bread,' but not 'have we eaten on the insane root'; as hard as to explain why we talk of a 'high' price or rate, while Beaumont and Fletcher speak of a 'deeper rate' (§181). Compare 2 Hen. IV. V, ii, 71; Hamlet, I, i, 88; Corio. IV, v, 203. Note the indifferent use of on and 'of' in Hamlet, IV, v, 200.—Clarendon : See V, i, 59, and also Jul. Ces. I, ii, 71, and Mids. N. D. II, i, 266.

86: Steevens: insane Root] Shakespeare alludes to the qualities anciently ascribed to Hemlock. In Greene's never too Late, 1616: 'you have eaten of the roots of hemlock, that makes men's eyes conceit unseen objects,' [p. 195, ed. Grosart.—Ed. ii.]. In Jonson's Sejanus—'they lay that hold upon thy senses, As thou hadst snuft up hemlock,' [III, ii, p. 86, ed. Gifford.—Ed. ii.]—Malone: In Plutarch's Life of Antony (North's translation, which Shakespeare must have diligently read) the Roman soldiers are said to have been enforced, through want of provisions, in the Parthian war, to 'taste of rootes that were never eaten before; among the which there was one that killed them, and made them out of their wits, for he that had once eaten of it, his memorye was gone from him, and he knew no manner of thing, but only busied himself in digging and hurling of stones from one place to another,' etc.—Douce: 'Henbane ... is called insana, mad, for the use thereof is perilous, for if it be eate or donke, it breedeth madnesse, or slow lyknesse of sleepe. Therefore this hearb is called commonly Mirilidium, for it taketh away wit and reason.'—Batman Uppon Bartholome de propriet. rerum, xviii, ch. 87.—Clarendon: Hector Boece calls it [the 'Mekilwort berie,' see Appendix], 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.' —Beisley (Shakespeare's Garden, p. 85): It is difficult to decide what plant Shakespeare meant. John Bauhin, in his *Historia Plantarum*, says: 'Hyoscyamus was called herba insana. In some of our recent botanical journals it is stated that the *Atropa belladonna* (deadly nightshade, or dwale) is the plant alluded to.—[Paton: Buchanan (*Rerum Scotticarum Historia*, 1582) says: '...a great deal of Bread and Wine was sent them (the Norwegians), both Wine pressed out of the grape and also strong Drink made of Barley Malt, mixed with the juice of a poysonous Herb, ... called Sleepy Nightshade. ... The vertue of the Fruit, Root and especially of the Seed, is soporiferous, and will make men mad if taken in too great quantities.' —Ed. ii.]

97: French (p. 293): Rosse] This title really belonged to Macbeth, who, long before the action of the play begins, was Thane, or more properly, Maormor of Ross, by the death of his father, Finley. In line 76 of this scene, 'Sinel' (from Holinshed) is put for Finley, and 'Glamis' for Ross. This title should not be confounded with one similar in sound, which is spelt Rosse, and is an Irish dignity.

98: Lippy: What are the facts about these inconsistent speeches, the one to Duncan in the second scene and this one to Macbeth? Angus heard Ross deliver a confused and ambiguous account of the battle to Duncan and heard Duncan pronounce the fate of Cawdor. Angus must have enquired of Ross what Cawdor had done that he should have been alluded to as a traitor. Ross had evidently not satisfied him, for Angus tells Macbeth that he does not know what wrong Cawdor had done. It is before Angus that Ross must now give an account of that speech to Duncan, and in such words as shall not make Macbeth and

Banquo exclaim that Cawdor is innocent. Here are some of the ambiguities of his words: (2)

He gives Macbeth the impression that he was not himself the messenger to Duncan, but so carefully that Angus does not suspect it. (4) 'Thy personal venture in the rebel's fight' alludes to Macdonwald as Macbeth and Banquo understand it (and as the sergeant would have also understood it), while to Angus it brings a confused notion of Norway and Cawdor. (c) 'Silenc'd with that' to Macbeth means that Duncan was overcome with wonder and admiration of the awful duel with Macdonwald: To Angus it means that Duncan was so taken up with anger at Cawdor's treachery that he paid no attention to the news of the battle. —Ed. ii.

100: Delis: Rebels] 'Personal venture' evidently refers to Macbeth's duel with Macdonwald, and therefore rebels is better than rebels' of other editors.

102: Steevens: his] That is, private admiration of your deeds, and a desire to do them public justice by commendation, contend in his mind for pre-eminence.—Elwin: His wonders and his praises maintain a contention whether he should be more actuated by, or you more the object of, his wonders or his commendations. That is, which of the two it most befits him to give, or you to excite. The two words are used in the plural to indicate more strongly the repeated excitation of the separate sensations of astonishment and approbation.—Halliwell: That is, the king's wonder and commendation of your deeds are so nearly balanced, they contend whether the latter should be prominently thine, or the wonder remain with him to the exclusion of any other thought.—Bailey: I suggest thy praises for his praises, and that in the next line 'silenced' be placed before 'thine.' That is, the king utters exclamations of his own wonder while he reads thy praises in the despatches, and these two utterances seem to contend which shall silence the other, or, in different language, which shall have the predominance. Thy praises is countenanced by line 108, Clarendon: 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.—[Sprague: There is no need of changing the text. The king speaks, though vaguely, of a 'greater honor,' of which the thaneship of Cawdor is but 'an earnest.' That 'greater honor' can hardly be anything less than the crown itself. Originally the claim of Macbeth to the throne was better than Duncan's, and now Macbeth has by his valor saved Scotland, while old Duncan has done nothing. Duncan is conscious of ingratitude in bestowing nothing but the petty Thanedom of Cawdor as a reward for Macbeth's brilliant services; wishes 'that the proportion both of thanks and payment' might have been in his power to bestow, but feels that more is due Macbeth than the entire kingdom can pay. The kingdom is Macbeth's by right, Duncan's by possession. Whose shall it be? He is in doubt which thing to give Macbeth, which thing to retain as his own. In this mood 'his wonders and his praises do contend (as to) which (i.e. dignity, wealth or the kingdom itself) should (ought to) be thine (Macbeth's) or his.' Ross and Angus evidently think the magnanimous king is on the point of abdicating in favor of his heroic cousin, But the king, after hinting at such abdication, prudently checks himself, 'silenced with that.'—Ed. ii.]

96: Capell: that] 'That' can refer to no other substantive but one implied in 'contend,' with contention; contention which became him most of these duties hindered his farther process in either, 'silenced' Duncan.

100: Sprague: Images of death] A recollection of plurima mortis imago (Aeneid, II, 369)? This is usually interpreted as corpses! Is it not rather the shapes in which Death presents itself? Or should we pause after 'of,' and interpret, 'Nothing afraid of death, which thou didst make strange images of'?—Ed. ii.

106: Johnson: Tale] That is, posts arrived as fast as they could be counted.—Steevens: As thick anciently signified as fast. To speak thick, in Shakespeare, does not mean to have a cloudy, indistinct utterance, but to deliver words with rapidity. So in *Cymb.* II, ii, 58, and in 2 *Hen.* IV. II, iii, 24.—Malone: ... breathe out damned orisons As thicke as haile-stones fore the Spring's approach.'—First Part of the Troublesome Raigne of King John, 1591, [p. 62, ed. Bowle.—Ed. ii.].—Harry Rowe: 'Tale' means 'Counters,' used formerly in summing up money. Shakespeare very justly compares his posts to the rapid manner that counters are shifted by the fingers. For this reading I am obliged to the mistress of a post-house, who happened to be present when my company acted this play.—Singer: 'Thicke, says Baret, 'that cometh often and thicke together; creber, frequens, frequent, souvent venant.' And again, 'Crebritas literarum, the often sending, or thicke coming of letters. Thicke breathing, anhelitus creber.' To tale or tell is to score or number. Thus also in Forbes's State Papers, i, 475: 'Peradventure the often and thick sending, with words only, that this prince hath lately usyd,' etc.—Knight: The passage is somewhat obscure, but the meaning is as evident under the old reading as the new.—Collier (ed. i.): The meaning is evident, when we take tale in the sense, not of a narrative, but of an enumeration, from Sax. *telan*, to count. Rowe's alteration may be considered needless.—Hunter: The defences of 'tale' appear to me weak, while 'hail' is the common stock-comparison of our popular language, which has subjects for comparison for everything, for that which comes in rapid succession, and is used by some of our best authors, as by Googe and Stowe, and among the poets by Harington and Sylvester. It was probably 'Hail' with the article 'the' prefixed, originally written 't'hail.'—The very next word is misprinted 'can' for 'came,' showing that the manuscript was blurred in this place.—Elwin: The word 'tale' being a noun, the phrase would consequently be Posts arrived as fast as account; and nothing more is needed for the overthrow of Johnson's interpretation. To those who have noted Shakespeare's habit of continuing the mode of

expression suggested by his metaphors or similes, even to a considerable distance from those figures of speech, there is in line 109 a complete proof that Rowe's emendation is correct. The connection of thought is here obvious. The messengers arrived at their goal, discharged themselves of their news, as melting hail pours forth its water.—Hudson: Thus in Exodus, v, 18: 'the tale of bricks.' And in *Il Allegro* it is used for the numbering of sheep: 'And every shepherd tells his tale.' And we still say, to keep tally for to keep count—Dyce (ed. i.): Was such an expression as 'thick as tale' ever employed by any writer whatsoever? I more than doubt it. Now, 'thick as hail' is of the commonest occurrence:—'Out of the towne came quarriers thick as haile.—Drayton's *Battaile of Agincourt*, p, 20, ed. 1627. [But a shower of arrows and a rapid succession of messengers are very distinct things. Singer, ed. ii.] 'The English archers shoot as thick as haile.'—Harington's *Orlando Furioso*, b. xvi, st. 51. 'Rayning down bullets from a stormy cloud, As thick as hail, upon their armies proud.'—Sylvester's *Du Bartas*,—Fourth Day of the First Week, p. 38, ed. 1641. 'More thick they fall then haile.'—A Herrings Tayle, 1598. 'Darts thick as haile their backs behinde did smite.'—Niccols's *King Arthur*,—A Winter Night's Vision, 1610, p. 583.—Collier (ed. ii.): The MS Corrector presents us with no emendation of 'tale'; nevertheless, tale may be the right word, though the simile is very trite.—R. G. White: To say that men arrived as thick as tale, i.e. as fast as they could be told, is an admissible hyperbole; to say that men arrived as thick as hail, i.e. as close together as hailstones in a storm, is equally absurd and extravagant. The expression 'as thick as hail' is never applied, either in common talk or in literature, I believe, except to inanimate objects which fall or fly, or have fallen or flown, with unsuccessful multitudinous rapidity.—Staunton: Rowe's change was unwarrantable, and has been adopted by many editors for no other reason, it would appear, than that the former simile was unusual and the latter commonplace.—Halliwell: 'Tale' is an obvious blunder. The expression thick as hail is found in nearly every writer of the time.—Dyce (ed. ii.): 'Galaxa...

hail... words poured forth hastily and vehemently are termed galaxa.’—Maltby’s Greek Gradus, 1830. ‘Galaxate, hurl-ing abuse as thick as hail—Liddell and Scott’s Greek Lex. Clarendon: No parallel instance can be given for ‘as thick as tale.’

104: Hunter: sent] It appears that we ought to read ‘we are oft sent.’—Clarendon: 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.

109: Mirrord: Only ... thee] The redundancy of ‘Only’ has arisen from forcing the two readings into one line; one must be selected and the other put aside. ‘Only to herald thee into his sight,’ or ‘To herald thee into his sight, not pay thee.’ [The latter is the reading of Steevens, 1793, 1803, and 1813.]—Walker (iii, 251): Qu. ‘Only to hér(a)ld thee to’s (or in’s) sight, not pay thee?’ Abbott (§511): Such a short line as 113 is very doubtful. Read (though somewhat harshly), ‘Only | to hér(a)ld | thee in | to’s sight | not pây thee.’ ‘Herald’ is here a monosyllable; according to §463, r frequently softens or destroys a following vowel (the vowel being nearly lost in the burr which follows the effort to pro-nounce the r). See IV, iii, 154.

108: Clarendon: earnest] Cotgrave gives ‘Arres. Earnest; money given for the conclusion, or striking up of a bargaine.’ The ‘earnest penny’ is still given in the North of England on the hiring of servants.

113: Lippy: Ross allows Macbeth to feel the sweetness of being called Thane of Cawdor. When Macbeth has got this new title Ross lets Angus explain that it involves the ruin of Cawdor. Will Macbeth save Cawdor and drop the new title? No, he is only anxious

now that Banquo shall say nothing to save Cawdor!—Ed. ii.

110: Clarendon: addition] Cowel (Law Dict. s. v.) says it signifies ‘a title given to a man besides his Christian and surname, showing his estate, degree, mystery, trade, place of dwelling, &c.’ Compare Coriol. I, ix, 66; Hen. V. V, ii, 467.

118: Abbott (§466): The w is dropped in evil and devil (Scotch ‘de’il’).

119: Elwin: The Thane... liues] The original metre denotes the pause which the speaker would naturally make upon an assertion of surprise, as upon it he would necessarily dwell impressively, and it is by this that the rhythm is perfected. ‘Why ... robes?’ should be spoken in the rapid accents due to an expostulation of wonder.—[Lippy: Some readers may argue that when Macbeth said to the witches: ‘The thane of Cawdor lives, a prosperous gentleman,’ he was merely trying to draw them out; Banquo might have understood him in that way. But here he protests more feebly that Cawdor lives, not that he wishes him prosperous, but that he wants proof of his downfall, which thus makes the former view utterly untenable.—Ed. ii.]

120: See Appendix, Date of the Play.

137: Lippy: Angus really knew nothing about the matter except what Ross had told him: it is like Shakespeare to say to the reader between the lines with grim irony, ‘Treason’s capital have overthrown him.’ Macbeth does not clear up the doubts of Angus, or ask for the confession of Cawdor, but turns to dangle the allurements of royal offspring before the eyes of Banquo, for fear he may fail to connive with Ross and himself in their guilty and silent partnership. He puts this in its most favourable light and Banquo is corrupted. Ross, in the

acting, warns Macbeth not to ruin his excellent plot. Is it too much to say that the subtle

underplay of this scene by which Ross silences Macbeth, and Macbeth Banquo, is the central idea of it, and that alone makes it intelligible and gives proper weight to every line and word? —Ed. ii.

117: Walker (Vers. p. 103): Whether] Either, Neither, Whether, Mother, Brother, and some other disyllables in which the final -ther is preceded by a vowel—perhaps, in some measure, all words in -ther—are frequently used, either as monosyllables, or as so nearly such that in a metrical point of view they may be regarded as monosyllables. Some, as whether, were undoubtedly contracted (whe'r). This usage is more frequent in some words than in others; e.g. in whether, than in hither, whither, etc.—Abbott (§466): 'Whether he was,' in this instance, constitutes one foot, 'he was' being contracted in pronunciation (§461) to 'e was.—Clarendon: Even counting 'Whether' as a monosyllable, the line is redundant, as are so many where a new sentence begins in the middle.

125: Thatis, lyne] to fortify, to strengthen. For other examples, see Schmidt (Lex.).

132–134: Hunter: The delivery of predictions of this kind was not peculiar to the wayward sisters of Scotland, nor was an attention to them wholly extinct in Shakespeare's time. Aubrey relates that a prophet or bard in Carmarthenshire predicted of the first Vaughan who was made a peer, that he would live to be a lord, and that his son would be a lord after him. It was in an interview with Mr Vaughan, and he, like Macbeth, was desirous to know further, but the prophet could say no more.

129: Dyce (Gloss.): home] That is, to the utmost. Compare All's Well, V, iii, 4; Temp. V, i, 71;

Meas. for Meas. IV, iii, 148, and Cymb. IV, ii, 328.—Abbott (§45): We still say ‘to come home,’ ‘to strike home,’ using the word adverbially with verbs of motion.

130: Coleridge: enkindle] I doubt whether this has not another sense than that of stimulating; I mean of kind and kindling, as when rabbits are said to kindle.

138–141: Corson (p. 234): The entire moral of the tragedy is expressed in this speech [Banquo's]. Banquo appears to have been specially designed by the Poet as a counter-agency to that of the witches (if that can be called a counter-agency which proves entirely ineffective); or, as a support or encouragement to Macbeth's free agency, if he choose to assert it.—Ed. ii.

138: Steevens: swelling] Compare the Prologue to Henry V, 1. 4.—Clarendon: Shakespeare borrows here, as he frequently does, the language of the stage. Compare II, iv, 8, 9.

145: J. S. Knowles (p. 10): What business has this line here if Macbeth is aware of what has just been passing? He has not heard a word of Banquo's speech. He is not conscious that his friend has taken Rosse and Angus apart to confer with them. Yet I have seen some of our first-rate actors leisurely turn round and address their thanks to Rosse and Angus standing at the back of the stage, thus obliterating as it were one of the finest traits of the scenic picture. No, Macbeth believes Ross and Angus to be still standing where first he saw them; he has become thoroughly abstracted again; he recovers his recollection; hastens to repair a breach of decorum, of which he suspects himself to have been guilty; turns to do it; finds they have removed to a distance with Banquo, and then resumes the former train of his thought.—Ed. ii.

139: Walker (Vers. p. 189): Gentlemen] This is very often a disyllable.

146: Johnson: solliciting] That is, excitement.

143: Hunter: suggestion] It must have been the necessity which the Poet felt of being rapid in the production of the events, when so much was to be crowded into five acts, that induced him to represent Macbeth as thus early seeing no other way for the fulfilment of the prophetic word than that he should embue his hands in the blood of Duncan. The conception, the very thought of such a course, should have been reserved, at least, till after Duncan had settled the succession in his sons. 'Suggestion' is a theological word, one of the three 'procurators or tempters' of Sin, Delight and Consent being the others. Thus, John Johnes, M. D., in his *Arte and Science of preserving bodie and soul in health, wisdom and Catholic religion*, 1579.—Fletcher (p. 112): This supernatural solliciting is only made such to the mind of Macbeth by the fact that he is already occupied with a purpose of assassination. This is the true answer to the question which he here puts to himself.—[Werder (p. 20): This is the critical point. Can there any longer remain a doubt that the incitement through the witches is only of secondary importance? As the primal cause towards such an effect, it was far too slight. Their prediction was only one impulse and, in fact, such a one as alone comes from without, because his own thoughts had already drawn him thus far. A desire, which converts the 'will be' of the prophecy into the present, by means of his agency alone, even through the dreadful means of murder, seizes upon his thoughts; this desire, in fact, is already there in his inmost being,—whence it sprung,—and, only too apparently to him, must coincide with the external motive.—Ed. ii.]

151: Mason: vnfixe] Compare V, v, 15-17.—Harry Rowe: The hair may be uplifted, but no horrid image can ‘unfix’ it.

Clarendon: Stir my hair from its position, make it stand on end. See Temp. I, ii, 213; Hamlet, III, iv, 151; in 2 Henry VI. III, ii, 318, it is a sign of madness.

145: Steevens: seated] That is, fixed, firmly placed. So in Paradise Lost, vi, 643: ‘From foundations, loosening to and fro, They pluck’d the seated hills.’

153: Harry Rowe: Feares] I read feats for ‘fears,’ conceiving that ‘present fears’ and ‘horrible imaginings’ are nearly the same thing.—Clarendon: The presence of actual danger moves one less than the terrible forebodings of the imagination. [For ‘fear,’ in the sense of object of fear, see Schmidt, Lex.]

117: Bucknill (p. 13): Let not this early and important testimony be overlooked which Macbeth gives to the extreme excitability of his imagination. This passage was scarcely intended to describe an actual hallucination, but rather that excessive predominance of the imaginative faculty which enables some men to call at will before the mind’s eye the very appearance of the object of thought. It is a faculty bordering on a morbid state, and apt to pass the limit, when judgment swallowed in surmise yields her function and the imaginary becomes as real to the mind as the true, ‘and nothing is but what is not.’ This early indication of Macbeth’s tendency to hallucination is most important in the psychological development of his character.

149: Fitzgerald (ii, p. 74): my single state of Man] [Garrick made a long pause between ‘single’ and ‘state,’ to which the critics objected] ‘If I do so,’ said Garrick, ‘it is a glaring fault; for the sense is imperfect. But my idea is this: Macbeth is absorbed in thought, and struck

with horror of the murder, though but in idea; and it naturally gives him a slow undertone of voice. And though it might appear that I stopped at every word in the line, more than usual, my intention was but to paint the horror of Macbeth's mind, and keep the voice suspended a little.'—Ed. ii.

149: Johnson: single state of Man] This phrase seems to be used by Shakespeare for an individual in opposition to a commonwealth, or conjunct body.—Steevens: It should be observed, however, that double and single anciently signified strong and weak, when applied to liquors, and to other objects. In this sense the former word may be employed by Iago in Oth. I, ii, 14: 'a voice potential As double as the duke's.' And the latter, by the Chief Justice, speaking to Falstaff, in 2 Hen. IV II, ii, 207, 'Is not your wit single?' The single state of Macbeth may therefore mean his weak and feeble state of mind. Seymour: Milton, Paradise Lost, Bk, xi, [l. 496], 'Compassion quell'd His best of man.' [See also V, viii, 24: 'For it hath cow'd my better part of man.'—Ed. ii.]—Boswell: So in Jonson's Every Man Out of His Humour. '... he might have altered the shape of his argument, and explicated them better in single scenes—That had been single indeed,' [II, i; p. 74, ed. Gifford.—Ed. ii.].—Singer: Macbeth means his simple condition of human nature. Single soul, for a simple or weak, guileless person, was the phraseology of the Poet's time. Simplicity and singleness were synonymous. —Elwin: Macbeth calls his existence at this moment his single state of man, because of the two faculties, thought and action, by which the life of man expresses itself, the primitive or essential quality alone is recognised by him; action, or function, being, as he says, extinguished by the violent agitation of the other power.—Staunton: 'Single' here bears the sense of weak; my feeble government (or body politic) of man. Shakespeare's affluence of thought and language is so unbounded that he rarely repeats himself, but there is a remarkable affinity both in idea and expression between the present passage and one in

Jul. Cas. II, i, 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.'—R. G. White: That is, my inadequate, unsupported manhood.—Clarendon: Man is compared to a kingdom or state, which may be described as 'single' when all faculties are at one, or act in unison, undisturbed by conflicting emotions. Or is 'single' used in a depreciatory sense, as in I, vi, 23?

149: Johnson: Function] All powers of action are oppressed and crushed by one overwhelming image in the mind, and nothing is present to me but that which has yet no existence. Of things now about me I have no perception, being intent wholly on that which has yet no existence.

151: Steevens: not] Compare a sentiment somewhat like this in Mer. of Ven. III, ii, 184, and in Rich. II II, ii, 23.—Coleridge: So surely is the guilt in its germ anterior to the supposed cause and immediate temptation! Before he can cool, the confirmation of the tempting half of the prophecy arrives, and the concatenating tendency of the imagination is fostered by the coincidence. ... Every word of his soliloquy shows the early birth-date of his guilt—Hudson: That is, facts are lost sight of. I see nothing but what is unreal, nothing but the spectres of my own fancy. So, likewise, in the preceding clause: the mind is crippled, disabled for its proper function or office by the apprehensions and surmises that throng

upon him. Macbeth's conscience here acts through his imagination, sets it all on fire, and he is terror-stricken and lost to the things before him, as the elements of evil, hitherto latent within him, gather and fashion themselves into the wicked purpose. His mind has all along been grasping and reaching forward for grounds to build criminal designs upon; yet he no

sooner begins to build them than he is seized and shaken with horrors which he knows to be imaginary, yet cannot allay.

152: C. S. Buell (Poet-Lore, Vol, xi, 1889, p. 87): Looke how our Partner's rapt] Two possible explanations present themselves as to why Banquo should call attention to Macbeth's condition. The first is that Banquo, in his innocence, really meant what he said; the second, that Ross and Angus showed surprise at Macbeth's absent-mindedness, and that Banquo's first impulse was to tell them what had happened. When he had called special attention to Macbeth's rapt state, he changed his mind, and was obliged to tell what he knew to be a falsehood in order to escape from his dilemma. The former of these explanations is precluded if Banquo was an acute observer. The second seems the truer explanation. Call it what you will, 'natural reserve, secretiveness, disinclination to meddle in other people's affairs, or a direct temptation of the 'instruments of darkness,' one thing is certain: had Banquo told Ross and Angus what he alone could tell, Duncan would never have been murdered by the hand of Macbeth.—Ed. ii.

162: Lippy (see note on I, ii, 53): Without my stirre] Just as in the case of Cawdor, where mere silence had been the only requirement. Even Duncan expresses surprise that Cawdor proved a traitor; Macbeth and Banquo say nothing, beyond asking how it was possible for Macbeth to succeed a prosperous nobleman still living. Yet the editors ask us to believe that Cawdor was guilty and that Macbeth had defeated him in open rebellion.—Ed. ii.

165: Mrs Montagu: Time] That is, tempus et hora, time and occasion, will carry the thing through and bring it to some determined point and end, let its nature be what it will—
Hunter: We feel the meaning of this, and perhaps every reader of Shakespeare feels it alike. It is a conventional expression. We need not, therefore, be solicitous to scan every element

of the general idea, to weigh the particular force and effect of every word. Alas for much of our finest poetry if we are to deal with it thus! The phrase is used by good writers. As by Bishop Hacket in his *Life of Archbishop Williams*: 'Time and long day will mitigate sad accidents,' Part ii, 20. Marlowe places at the end of his *Doctor Faustus* a line which contains a sentiment resembling this: 'Terminat hora diem; terminat auctor opus.' Dyce ('Few Notes,' p. 119): This expression is not unfrequent in Italian: 'Ma perch' e' fugge il tempo, e cost l'ora, La nostra storia ci convien seguire,' Pulci, *Morg. Mag.* c.xv, 'Ferminsi in un momento il tempo e l' ore,' Michelagnolo, *Son.* xix.—Elwin: That is, to every difficulty there comes its hour of solution. The hour signifies the appropriate hour; it is identified in time, of which it

constitutes a part, as having the natural distinction of containing the issue of the event, the finish of the day.—Bailey (i, 89): I propose to read, 'Time's sandy hour runs,' etc. It will be allowed, I think, that this alteration remedies the tautology and the incongruity of ideas in the received text, and it will not be difficult to show that it is Shakespearian both in cast of thought and in expression. Compare 2 *Hen. VI* IV, ii, 36, and in the *Mer. of Ven.* I, i, 25. The emendation has also in its favour the ductus literarum 'Time's sandy hour' and 'Time and ye hour,'—Halliwell: Compare the similar phraseology: 'Day and time discovering these murders, the woman ... confessed the fact.'—Lodge's *Wits Miserie*, 1596.—Clarendon: '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.'—R. G. White (*Words and their Uses*, p. 237): The use of the in its sense of hour, the hour, led naturally to a use of hour for the. 'Time and the hour' in this passage is merely an equivalent of time and tide—the time and tide that wait for no man. Time and opportunity, time and tide, run through the roughest day; the day most thickly bestead with trouble is long enough and has occasions enough for the service and the safety of a ready, quick-witted man. But for the rhythm,

Shakespeare would probably have written, Time and tide run through the roughest day; but as the adage in that form was not well suited to his verse, he used the equivalent phrase, time and the hour (not time and an hour, or time and the hours).

159: Abbott (§336): runs] See ABBOTT (§336) for instances of the inflection in s with two singular nouns as subject.

161: Steevens: favour] That is, indulgence, pardon.—Collier (ed. ii.): Here we are told in the MS that the actor of the part of the hero was to start, on being suddenly roused from his ambitious dream.

161: Steevens: wrought] That is, agitated.

172: Clarendon: registred] That is, in the tablets of his memory, like the vnlouvec déApov dpeav (Aeschylus, Prometheus, 789). Compare Hamlet, I, v, 98.

166: Steevens: The Interim] This intervening portion of time is personified; ...

ACT 1, SCENE 4

=== PLAY TEXT ===

1: DUNCAN: Is execution done on Cawdor? Are not

2: DUNCAN: Those in commission yet return'd?

3: MALCOLM: My liege,

4: MALCOLM: They are not yet come back. But I have spoke

5: MALCOLM: With one that saw him die: who did report

6: MALCOLM: That very frankly he confess'd his treasons,

7: MALCOLM: Implored your highness' pardon and set forth

8: MALCOLM: A deep repentance: nothing in his life

9: MALCOLM: Became him like the leaving it; he died

10: MALCOLM: As one that had been studied in his death

11: MALCOLM: To throw away the dearest thing he owed,

12: MALCOLM: As 'twere a careless trifle.

13: DUNCAN: There's no art

14: DUNCAN: To find the mind's construction in the face:

15: DUNCAN: He was a gentleman on whom I built

16: DUNCAN: An absolute trust.

17: DUNCAN: O worthiest cousin!

18: DUNCAN: The sin of my ingratitude even now

19: DUNCAN: Was heavy on me: thou art so far before

20: DUNCAN: That swiftest wing of recompense is slow

21: DUNCAN: To overtake thee. Would thou hadst less deserved,

22: DUNCAN: That the proportion both of thanks and payment

23: DUNCAN: Might have been mine! only I have left to say,

24: DUNCAN: More is thy due than more than all can pay.

25: MACBETH: The service and the loyalty I owe,

26: MACBETH: In doing it, pays itself. Your highness' part

27: MACBETH: Is to receive our duties; and our duties

28: MACBETH: Are to your throne and state children and servants,

29: MACBETH: Which do but what they should, by doing every thing

30: MACBETH: Safe toward your love and honour.

31: DUNCAN: Welcome hither:

32: DUNCAN: I have begun to plant thee, and will labour
33: DUNCAN: To make thee full of growing. Noble Banquo,
34: DUNCAN: That hast no less deserved, nor must be known
35: DUNCAN: No less to have done so, let me enfold thee
36: DUNCAN: And hold thee to my heart.
37: BANQUO: There if I grow,
38: BANQUO: The harvest is your own.
39: DUNCAN: My plenteous joys,
40: DUNCAN: Wanton in fulness, seek to hide themselves
41: DUNCAN: In drops of sorrow. Sons, kinsmen, thanes,
42: DUNCAN: And you whose places are the nearest, know
43: DUNCAN: We will establish our estate upon
44: DUNCAN: Our eldest, Malcolm, whom we name hereafter
45: DUNCAN: The Prince of Cumberland; which honour must
46: DUNCAN: Not unaccompanied invest him only,
47: DUNCAN: But signs of nobleness, like stars, shall shine
48: DUNCAN: On all deservers. From hence to Inverness,
49: DUNCAN: And bind us further to you.

50: MACBETH: The rest is labour, which is not used for you:
51: MACBETH: I'll be myself the harbinger and make joyful
52: MACBETH: The hearing of my wife with your approach;
53: MACBETH: So humbly take my leave.
54: DUNCAN: My worthy Cawdor!
55: MACBETH: The Prince of Cumberland! that is a step
56: MACBETH: On which I must fall down, or else o'erleap,

57: MACBETH: For in my way it lies. Stars, hide your fires;
58: MACBETH: Let not light see my black and deep desires:
59: MACBETH: The eye wink at the hand; yet let that be,
60: MACBETH: Which the eye fears, when it is done, to see.
61: DUNCAN: True, worthy Banquo; he is full so valiant,
62: DUNCAN: And in his commendations I am fed;
63: DUNCAN: It is a banquet to me. Let's after him,
64: DUNCAN: Whose care is gone before to bid us welcome:
65: DUNCAN: It is a peerless kinsman.

Tools

=== SCHOLARLY COMMENTARY ===

1, Scena Quarta] MANLy: It is now pretty well agreed that this scene is to be regarded as taking place on the day after the previous scenes. In regard to the incidents, it is to be noted that the dramatist was under no obligations to present a report upon the death of Cawdor. In life there would be such a report, but upon the stage not necessarily. The presentation of it here serves as a subject for conversation before the entrance of Banquo and Macbeth; and, as it were, furnishes an introduction to the important announcement in regard to Malcolm. A good deal has been made of the 'tragic irony' of many passages in this scene,—perhaps

not too much; but it is well to bear in mind that there is less scope for speeches which palter with us in a double sense in the Romantic Drama, which undertakes to tell the audience a new story, than in the Classic Drama, which presents a new setting of an old theme. We who read one of Shakespeare's plays for the hundredth time may occasionally discover a subtlety which the most responsive audience would miss, and which—alackaday! was not intended by Shakespeare.—ED. ii.

1. Cawdor?] CoLiter (ed. i.): Duncan asks whether execution has been done on Cawdor, or whether the tidings had not yet been received by the return of those commissioned for the purpose.—Dyce (Remarés, etc.): Could any boarding-school girl read over the speech of Duncan, and not immediately perceive from the arrangement of the words that 'or' is a misprint for are?—[ALLEN (Rom.& Jul, p. 430, of this ed.): Shakespeare, in certain cases, wrote as he pronounced. He wrote phonetically. Ue took no pains to indicate to the eye that of which he gave no notice to the ear. He wrote with the hearer, and not the reader, in his mind's eye. _But the reader of that day read as he would have heard, and drew the same sense from the page, printed without interpretive marks addressed to the eye, as he would have drawn from the same matter addressed to the ear. We are trained to deal with the printed page so entirely otherwise, that we see defects in the original text where none exist, and proceed to amend them by thrusting words into the supposed gaps, when we should fully meet all the demands even of the modern eye by merely indicating the actual presence of what had been treated as absent. Thus: 'Is execution done on Cawdor? or (= or are) not those in Commission yet returned?'—Ep. ii.]

2. those in Commission] SHERMAN: The use of the plural here would seem to confirm the stage-direction (I, ii, 53), 'Enter Rosse and Angus.' Summed up, the evidence is this: 'Those in commission,' when they do come back, turn out to be the men just named; and they have greeted Macbeth, as Duncan directed, upon the way. Also, Angus claims (I, iii, 110) a share in Ross's responsibility here. On the other hand, Duncan does not recognize the presence of

Angus in I, ii, and refers to the approach of Ross and his companions—if he has any—by ‘comes.’ Also Ross says, in the same scene, ‘I’ll,’ and later (I, iii, 115), ‘me.’ Some critics explain the inconsistency by supposing that Ross, in spite of his promise to the King (‘I’ll see it done’), executed his commission by deputies. It is easier to assume that the editors of the Folio blundered at 1. 53, in the second scene, than that Shakespeare meant to perplex his audience, in this of all plays, with the unaccountable disobedience or indifference of a royal servant.—ED. ii.

5. die] STEEVENS: The behaviour of the Thane of Cawdor corresponds in almost every circumstance with that of the unfortunate Earl of Essex, as related by Stowe, p. 793. His asking the Queen’s forgiveness, his confession, repentance, and concern about behaving with propriety on the scaffold, are minutely described. Such an allusion could not fail of having the desired effect on an audience, many of whom were eye-witnesses to the severity of that justice which deprived the age of one of its greatest ornaments, and Southampton, Shakespeare’s patron, of his dearest friend.—SINGER (ed. ii.): Montaigne, with whom Shakespeare was familiar, says, ‘In my time, three of the most execrable persons I ever knew, in all abominations of life, and the most infamous, have been seen to die very orderly and quietly, and in every circumstance composed even unto perfection,’ [7 Bk. I, ch. xviii; p. 30, ed. 1632, In the Essay entitled: That we are not to judge of Man’s Happiness before his Death.—ED. ii.]

12, the leauing] For other examples where ‘the’ precedes a verbal that is followed by an object, see ABBOTT, § 93.

10. studied] JoHnson: Instructed in the art of dying—MALONE: His own profession furnished Shakespeare with this phrase. To be ‘studied’ in a part, or to have studied it, is yet the technical term of the theatre—HARRY ROWE: An allusion to the death of Socrates and Seneca, who with great propriety may be considered as men ‘studied in their death.’—[

BUTLER (p. 173): Johnson says that studied means 'instructed in the art of dying.' Here what is plain enough is rendered unintelligible by the explanation. The meaning is that he died as if he had studied to throw away his life as a careless trifle. The comma after 'death' should be omitted. The participial form is often employed for an adjective form, as in 'the gzz/ed shore To a most dangerous sea' (Mer. of Ven. III, ii, 97), where guzzled = guileful. In Act IV, sc. i, [l. 26], 'the ~avined salt-sea shark' means the ravenous salt-sea shark.—MANLY: Not a past participle, but one of those adjectives in -ed, of which numerous examples may be found in Schmidt (pp. 1417, 1418), meaning 'possessed of, endowed with, the thing expressed by the corresponding noun'; compare Lear III, vii, 43: 'Be simple answered' = provided with a simple answer; also such modern phrases as 'a hard-hearted man,' 'a wrong-intentioned man,' etc. No proof of its technical use, as suggested by Malone, has been adduced.—ScumiprT (Lex.) interprets the present passage as 'well versed, practised,' but does not anywhere specify study as used in a technical sense. As meaning to learn by heart, he quotes: 'Painted cloth, whence you have studied your questions.'—As You Like It, III, ii, 291. 'Where did you study all this goodly speech?'— Tam. of Shr. II, i, 264. 'I can say little more than I have studied.'— Twelfth Night, I, v, 190. 'You could, for a need, study a speech of some dozen or sixteen lines.'—Hamlet, II, ii, 565. Under 'study,' as a noun, Schmidt gives: 'Have you the lion's part written? pray you, if it be, give it me, for I am slow of study.'—A Mids. N. D. I, ii, 68. In three of these examples, viz. that from Hamlet, Mid... D. and the present passage, Malone and Steevens assert that 'study' or 'studied' is used in a technical, theatrical sense, and appeal to the present usage of the stage. When, therefore, it is said that 'no proof of its technical use has been adduced,' we must weigh Schmidt's classification against the assertions of Steevens and Malone.—ED. ii.]

12. As] ABBOTT (§ 107): 'As,' like an, appears to be (though it is not) used by Shakespeare for as if. The 'if' is implied in the subjunctive; that is [in the present line], 'in the way in

which (he would throw it away) were it a careless trifle.' Often the subjunctive is not represented by any inflection, as in II, i, 38, 'As they had seen me,' etc.

15. carelesse] For instances of adjectives in -fx/, -dess, -b/e, and -ive, with both an active and a passive meaning, see WALKER (C774. ii, 82) and ABBOTT, § 3.—CLARENDON:

Compare, for the sentiment, Euripides, *Medea*, 516-520: [O Jove, why I pray, hast thou given to men certain proofs of the gold which is adulterate, but no mark is set by nature on the person of men by which one may distinguish the bad man.— Tyrants, F. A. BUCKLEY.—ED. ii.]

14, 17. There's no Art... Face] DARMESTETER: For the sentiment herein expressed, compare Racine, *Phedre*, II, 4 (following Euripides, *Medea*, 516-520), ' Faut-il que sur le front d' un profane adultère Brille de la vertu le sacré caractère ? Et pourquoi ne peut-on, a des signes certains, Reconnaître le coeur des perfides humains.' The arrival of Macbeth at these words, which he hears on entering, and the truth of which he is shortly to verify by his acts, forms a dramatic contrast to the elation of Duncan. This seems condemnatory of Garrick's conception (that Macbeth's face was always ' as a book where men might read strange matters'); Macbeth had had ample time to recompose his face. Talma here gave him the smile of his Nero in the interview with Agrippina.—ED. ii.—Lispy: This speech is Duncan's death-warrant. It is not too much to say that in this play Shakespeare is most careful to preserve an exalted conception of retributive justice. Even Lady Macduff is most untrue to her noble husband before the murderers enter; Banquo forfeits his life (not to Macbeth, but to poetic justice) by his failure to warn Duncan and to defend Cawdor. Duncan forfeits his life by weakly condemning, on the parenthetical accusation of the thane of Ross, a nobleman who had been trusted with the 'bosom interest' of the king, 'a gentleman on whom I built an absolute trust;' one clearly, who had rivalled Macbeth and Banquo in his counsels. Though the lines, 'The sin of my ingratitude,' apply to Macbeth, yet they seem an echo of his feelings for the murdered Cawdor.—ED. ii.

14. construction] HEATH: That is, construe or collect the disposition of the mind from the countenance. The metaphor is taken from grammatical construction, not from astrological, as Warburton, nor from physical, as Johnson, interprets it.—MALONE: In the 93d Sonnet, however, we find a contrary sentiment: 'In many's looks the false heart's history is writ,—CLARENDON: 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.

22, proportion] CLARENDON: That is, due proportion.

23. mine] COLLIER (Notes, etc.): More says the MS Corrector. Duncan wishes that his thanks could have been more in proportion to the deserts of Macbeth. This change is doubtful.—SINGER (Shakespeare Vindicated, etc.): I confess it seems to me much more plausible than

many that Collier considers undoubted.—STAUNTON: For 'mine,' which no one can for a moment doubt to be a corruption, we would suggest that Shakespeare wrote mean, i.e. equivalent, just, and the like; the sense then being, That the proportion both of thanks and payment might have been equal to your deserts,

25. Owe] CLARENDON: The loyal service which I owe recompenses itself in the very performance. The singular is used as in I, iii, 167, 'service and loyalty' representing but one idea.

27. Duties] HUPSON (ed. iii, p. 64): 'Duties' is here put, apparently, for the faculties and labours of duty; the meaning being, 'All our works and forces of duty are children and servants to your throne and state.' Hypocrisy and hyperbole are apt to go together; and so here Macbeth overacts the part of loyalty, and tries how high he can strain up his expression of it. We have a parallel instance in Goneril and Regan's finely-worded professions of love. Such high-pressure rhetoric is the right vernacular of hollowness.—ED. ii. See Tro. & Cres. I,

iii, 87.

30. safe] BLACKSTONE: Read, 'Safe (i.e. saved) toward you love and honour,' and then the sense will be, 'Our duties are your children, and servants or vassals to your throne and state; who do but what they should, by doing everything with a saving of their love and honour toward you'—an allusion to the forms of doing homage in the feudal times. The oath of allegiance, or liege homage, to the king, was absolute, and without any exception; but simple homage, when done to a subject for lands holden of him, was always with a saving of the allegiance (the love and honour) due to the sovereign. 'Sauf la foy que jeo doy a nostre seignor le roy,' as it is in Littleton.—As You LIKE It (Gent. Mag. lix, 713): Enclose ' children... everything' in parenthesis, and read, 'Safe to ward,' etc.—SEYMOUR: 'Safe to-ward.' That is, with sure tendency, with certain direction. It ought to be marked as a compound—'safe-toward.'—SINGER (ed. i.): 'Safe' may merely mean respectful, loyal; like the old French word *sawf*—KNIGHT: Surely it is easier to receive the words in their plain acceptance—our duties are called upon to do everything which they can do safely, as regards the love and honour we bear you.—COLERIDGE (p. 245): Here, in contrast with Duncan's 'plenteous joys,' Macbeth has nothing but the commonplaces of loyalty, in which he hides himself with 'our duties.' Note the exceeding effort of Macbeth's addresses to the king, his reasoning on his allegiance, and then especially when a new difficulty, the designation of a successor, suggests a new crime. This, however, seems the first distinct notion as to the plan of realizing his wishes; and here, therefore, with great propriety, Macbeth's cowardice of his own conscience discloses itself.—ELWIN: Macbeth is speaking with reference to his late defence of Duncan from the enmity that would have robbed him of the affection and reverence of his subjects; and the meaning is, who do but what they should, by doing everything that can be done, which secures to you the love and honour that is your due.—CLARENDON: 'Safe' is used provincially for sure, certain.

32. plant] E:win: Thus in Beaumont & Fletcher, *The Island Princess*, II, i: 'So is my study still

to plant thy person.' And the word growing was formerly used to signify accruing wealth or income. 'Thus in the Letters of Cranmer, 'I know he hath very little growing towards the supporting of his necessities.'

35. No] CLARENDON: We should now say, 'and must be no less known.' For instances of this double negative, which is of frequent occurrence, see Mer, of Ven. III, iv, ii. [See ABBOTT, § 406.]

37. grow] CLARENDON: Here used in the double sense of 'to cling close' and 'to increase.' For the former, see Henry VI, V, v, 50. For the latter, see All's Well, II, iii, 163.

41. drops] MALONE: 'lacrymas non sponte cadentes Effudit, gemitusque expressit pectore laeto; Non aliter manifesta potens abscondere mentis Gaudia, quam lacrymis,' Lucan, Lib. ix, 1038. There was no English translation of Lucan before 1614. We meet with the same sentiment again in Winter's Tale, V, ii, 50; Much Ado, I, i, 26-28.

41. Kinsmen] HUNTER: Perhaps the reading of F, should have been preferred, meaning Macbeth. But compare V, viii, 18.

45. The Prince of Cumberland] ['But shortlie after it chanced that king Duncane hauing two sonnes by his wife which was the daughter of Siward earle of Northumberland, he made the elder of them called Malcolme prince of Cumberland, as it were thereby to appoint him his successor in the kingdome, immediatlie after his deceasse. Mackbeth sore troubled herewith, for that he saw by this his hope sore hindered (where, by the old lawes of the realme, the ordnance was, that if he that should succeed were not of able age to take the charge vpon himselfe, he that was next of bloud vnto him should be admitted) he began to take counsell how he might vsurpe the kingdome by force, hauing a just quarrell so to doo (as he tooke the matter) for that Duncane did what in him lay to defraud him of all maner of title and claime, which he might in time to come, pretend vnto the crowne.'—Holinshed.—ED. ii.]—STEEVENS : The crown of Scotland was originally not hereditary. When a

successor was declared in the lifetime of a king (as was often the case), the title of Prince of Cumberland was immediately bestowed on him as the mark of his designation. Cumberland was at that time held by Scotland of the crown of England, as a fief.—CLARENDON : The district called by this name included, besides the counties of Cumberland and Westmoreland, Northern Strathclyde,

53. Envernes] Hunter: It may seem hypercritical to remark that the Ff have 'Envernes'; and yet a nice ear will perceive that the absolute melody of Shakespeare's verse is better preserved by the old reading than the new. In a picture by a great master the least touch of an inferior hand is perceived.

50. This line WALKER ((C77z. iii, 252) divides at 'labour,' making 'which is not used for you' a separate line. —HUNTER: The word 'rest' is printed with a capital letter in F,, thus leaving no doubt in this somewhat ambiguous line that the Poet's intention was to make Macbeth use a complimentary expression similar to what he had before said. The rest which is not spent in the king's service is like severe labour.

56. Herbenger] CLARENDON: 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 gives 'Mareschal du corps du Roy. The King's chiefe Harbinger.' In the sense of 'herald,' or 'forerunner,' it occurs in V, vi, 16.

52. The hearing of my Wife] FLETCHER (p. 183): It is not that Macbeth wavers either in his desire of the object or in his liking for the means; but that, the more imminent he feels the execution to be, the more he shrinks from the worldly responsibility that may follow, and the more he is driven to lean for support on the moral resolution of his wife. At his parting with the king, after saying: 'I'll be myself the harbinger,' etc., immediately follows his eager exclamation which the inveterate misapprehension on the subject compels us to repeat again and again:—'yet let that be Which the eye fears, when it is done to see.' After this it

seems truly strange that any critic should suppose for a moment that Macbeth's very next words, 'My dearest love, Duncan comes here to-night,' may imply a relenting from his purpose—how much soever they may indicate a fluttering in its execution. His selfish pusillanimity is simply seeking to cast upon her the burden of the final decision as to the act of murder. When to her own suggestive query, 'And when goes hence?' he answers, 'To-morrow—as he purposes,' is it not most clear that, still avoiding an explicit declaration of his immediate wish, he persists in urging the first utterance of it from her own lips?—Ed. ii. 62, 61. HERAUD (p. 343): Shakespeare only hints at Macbeth's political motives; and his reason was that these in some degree justified the Thane's aspirations; but Shakespeare was unwilling to permit them to appear to justify murder as the means of their accomplishment. He would not lend his countenance to the unreformed doctrine, still held by the Romanist, that 'the end justifies the means.' He does, however, provide Macbeth with an external determining cause, in the elevation of Malcolm to the principedom of Cumberland, which made him direct heir to the throne. We may imagine, if we please, that there had been some implied contract between Duncan and himself, that Macbeth should be his successor, and that this condition was violated by Duncan's present act. We see that the king, to conciliate Macbeth, heaps up honours to him, and, it may be, regarded these as an equivalent substitute for the privilege of which at the same time he deprived him; and further makes amends by speaking of him in hypocritical terms of esteem, which are conceived in that exaggerated strain of compliment adopted by people when they are not sincere. Duncan pays deeply for this weakness, though otherwise a respectable person enough.—ED., ii.

55. The Prince of Cumberland] IrvinG (Character of Macbeth, p. 10): It should always be borne in mind that this point is the pivotal one in the action of the play. Macbeth has his former inchoate intention of murder crystallized into an immediate and determined resolve to do the deed, for he realizes that the king's unconstitutional action will day by day raise an

ever-heightening barrier between him and the throne. Up to this moment there was, constitutionally—in the present and in the immediate future—but one life between him and the golden circlet. Now there are two and possibly three, for what was done in case of Malcolm may yet be done in case of Donalbain, and so Macbeth, who is all resolute when his mind is made up for action, has already decided that the overleaping of the barrier must be done this very night. When the murder is accomplished, Macbeth is spared the further exercise of his craft, [owing to the escape of the two princes], and he has only to point to their flight as an evidence of their guilt, and at once steps into his place as King of Scotland.—Ep. ii.

47. Starres] CLARENDON: 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.—[R. M. THEOBALD (p. 236) sees in this phrase an indication of Bacon's authorship, since 'Bacon in several places expresses his opinion that the stars are true fires' (Works, v, 538; 476 Syd. Sy/. 31).—ED. ii.]

58. Let] DETIUS: 'The eye' is the subject to 'let.' The eye, in silent collusion with the executing hand, is to let that take place which it fears to see after the hand has executed it. 'When it is done' is equivalent to when it happens, or shall be done—not, when it has happened, or has been done.

64. The Eye winke] HUPSON (ed. iii.): 'Let the eye wink' is the meaning. 'Wink at' is encourage or prompt.—ED. ii.

66. True] STEEVENS: We must imagine that, while Macbeth was uttering the six preceding lines, Duncan and Banquo had been conferring apart. Macbeth's conduct appears to have been their subject; and to some encomium bestowed on him by Banquo, the reply of Duncan refers.—R. G. WHITE: A touch of dramatic art common with Shakespeare, which shows how constantly he kept the stage and the audience in mind.—COLERIDGE (p. 245): I always

think there is something especially Shakespearian in Duncan's speeches throughout this scene, such pourings-forth, such abandonments, compared with the language of vulgar dramatists, whose characters seem to have made their speeches as the actors learn them, 63. Banquet] CLARENDON: As Archbishop Trench has pointed out (Select Glossary), 'banquet 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 Wint. Tale, IV, iv, 529.—[SKEAT (Dict.): The more usual form in old authors is banguet—French, banquet, which Cotgrave explains as 'a banket'; also a feast, etc. The word has reference to the table on which the feast is spread (or, as some say, with less likelihood, to the benches of the guests), and is a diminutive of French banc, a bench, a table, with diminutive suffix -et.—ED. ii.]

65. It is] CLARENDON : There is a touch of affectionate familiarity in the 'It is.'

65. Kinsman] FRENCH (p. 290): Duncan and Macbeth, as the sons of two sisters, were first-cousins; whilst Duncan and Lady Macbeth were third-cousins.

.

ACT 1, SCENE 5

=== PLAY TEXT ===

1: LADY MACBETH: 'They met me in the day of success: and I have

2: LADY MACBETH: learned by the perfectest report, they have more in
3: LADY MACBETH: them than mortal knowledge. When I burned in desire
4: LADY MACBETH: to question them further, they made themselves air,
5: LADY MACBETH: into which they vanished. Whiles I stood rapt in
6: LADY MACBETH: the wonder of it, came missives from the king, who
7: LADY MACBETH: all-hailed me 'Thane of Cawdor;' by which title,
8: LADY MACBETH: before, these weird sisters saluted me, and referred
9: LADY MACBETH: me to the coming on of time, with 'Hail, king that
10: LADY MACBETH: shalt be!' This have I thought good to deliver
11: LADY MACBETH: thee, my dearest partner of greatness, that thou
12: LADY MACBETH: mightst not lose the dues of rejoicing, by being
13: LADY MACBETH: ignorant of what greatness is promised thee. Lay it
14: LADY MACBETH: to thy heart, and farewell.'
15: LADY MACBETH: Glamis thou art, and Cawdor; and shalt be
16: LADY MACBETH: What thou art promised: yet do I fear thy nature;
17: LADY MACBETH: It is too full o' the milk of human kindness
18: LADY MACBETH: To catch the nearest way: thou wouldst be great;
19: LADY MACBETH: Art not without ambition, but without
20: LADY MACBETH: The illness should attend it: what thou wouldst highly,
21: LADY MACBETH: That wouldst thou holily; wouldst not play false,
22: LADY MACBETH: And yet wouldst wrongly win: thou'ldst have, great Glamis,
23: LADY MACBETH: That which cries 'Thus thou must do, if thou have it;

24: LADY MACBETH: And that which rather thou dost fear to do
25: LADY MACBETH: Than wishest should be undone.' Hie thee hither,
26: LADY MACBETH: That I may pour my spirits in thine ear;

27: LADY MACBETH: And chastise with the valour of my tongue

28: LADY MACBETH: All that impedes thee from the golden round,

29: LADY MACBETH: Which fate and metaphysical aid doth seem

30: LADY MACBETH: To have thee crown'd withal.

31: LADY MACBETH: What is your tidings?

32: Messenger: The king comes here to-night.

33: LADY MACBETH: Thou'rt mad to say it:

34: LADY MACBETH: Is not thy master with him? who, were't so,

35: LADY MACBETH: Would have inform'd for preparation.

36: Messenger: So please you, it is true: our thane is coming:

37: Messenger: One of my fellows had the speed of him,

38: Messenger: Who, almost dead for breath, had scarcely more

39: Messenger: Than would make up his message.

40: LADY MACBETH: Give him tending;

41: LADY MACBETH: He brings great news.

42: LADY MACBETH: The raven himself is hoarse

43: LADY MACBETH: That croaks the fatal entrance of Duncan

44: LADY MACBETH: Under my battlements. Come, you spirits

45: LADY MACBETH: That tend on mortal thoughts, unsex me here,

46: LADY MACBETH: And fill me from the crown to the toe top-full

47: LADY MACBETH: Of direst cruelty! make thick my blood;

48: LADY MACBETH: Stop up the access and passage to remorse,

49: LADY MACBETH: That no compunctious visitings of nature

50: LADY MACBETH: Shake my fell purpose, nor keep peace between

51: LADY MACBETH: The effect and it! Come to my woman's breasts,

52: LADY MACBETH: And take my milk for gall, you murdering ministers,

53: LADY MACBETH: Wherever in your sightless substances

54: LADY MACBETH: You wait on nature's mischief! Come, thick night,

55: LADY MACBETH: And pall thee in the dunnest smoke of hell,

56: LADY MACBETH: That my keen knife see not the wound it makes,

57: LADY MACBETH: Nor heaven peep through the blanket of the dark,

58: LADY MACBETH: To cry 'Hold, hold!'

59: LADY MACBETH: Great Glamis! worthy Cawdor!

60: LADY MACBETH: Greater than both, by the all-hail hereafter!

61: LADY MACBETH: Thy letters have transported me beyond

62: LADY MACBETH: This ignorant present, and I feel now

63: LADY MACBETH: The future in the instant.

64: MACBETH: My dearest love,

65: MACBETH: Duncan comes here to-night.

66: LADY MACBETH: And when goes hence?

67: MACBETH: To-morrow, as he purposes.

68: LADY MACBETH: O, never

69: LADY MACBETH: Shall sun that morrow see!

70: LADY MACBETH: Your face, my thane, is as a book where men

71: LADY MACBETH: May read strange matters. To beguile the time,

72: LADY MACBETH: Look like the time; bear welcome in your eye,

73: LADY MACBETH: Your hand, your tongue: look like the innocent flower,

74: LADY MACBETH: But be the serpent under't. He that's coming

75: LADY MACBETH: Must be provided for: and you shall put

76: LADY MACBETH: This night's great business into my dispatch;

77: LADY MACBETH: Which shall to all our nights and days to come

78: LADY MACBETH: Give solely sovereign sway and masterdom.

79: MACBETH: We will speak further.

80: LADY MACBETH: Only look up clear;

81: LADY MACBETH: To alter favour ever is to fear:

82: LADY MACBETH: Leave all the rest to me.

=== SCHOLARLY COMMENTARY ===

1: Manly (p. 101): Scena Quinta] The site of the castle to which one tradition assigns the murder of Duncan is in Inverness, a few hundred yards from the railway station, and is now occupied by a prison. Other traditions assign the murder to Glamis (or Glammiss) Castle and to Cawdor Castle, but these traditions are not even in harmony with the play, much less with history; and although [Cawdor] is perhaps near enough to Inverness (about eighteen miles) to satisfy the conditions, Lady Macbeth could hardly have been so expeditious as to have moved into it since Macbeth's accession to the Thaneship of Cawdor. Of course, the location of the castle is of no significance in the play.—ED. ii.

2: Anonymous (Blackwood's Maga. June, 1843, p. 710): Enter Macbeths Wife alone with a Letter] Mrs Siddons' entrance was hurried, as if she had but just glanced over the letter, and had been eager to escape from the crowd of attendants to reperuse it alone. She then read on, in a strong calm voice, until she came to the passage which proved the supernatural character of the prediction. . . . As she was about to pronounce the word 'vanish'd,' she paused, drew a short breath, her whole frame was disturbed, she threw her fine eyes upwards, and exclaimed 'Vanished!' with a wild force, which showed that the whole spirit of the temptation had shrunk into her soul. The 'Hail, King that shalt be!' was the winding up of the spell. It was pronounced with the grandeur of one already by anticipation a Queen.—Ed.

ii.—Clarendon: She reads the letter, not now for the first time.—[Anonymous (Sunday Times, London, 30 Dec. 1888): On her first entrance as Lady Macbeth Miss Ellen Terry appears in a gown of peacock green and beetles wings, with a mantle of a kind of dull claret colour, a most picturesque figure, with rich red hair falling over her shoulders in two very long locks. Her reading of Macbeth's letter is consequently very intent and full of terrible significance, for we see the wife's mind absorbing itself in that of her beloved husband, and interpreting the suggestion of his written words. Miss Terry at once shows us that Lady Macbeth is, according to her reading, a very woman whose love for her husband subordinates to it every other consideration, so that the achieving of this ambition must be her first thought. She knows his nature, and as she takes up his miniature tenderly and talks to it in loving tones she reviews his kindness of heart, and indicates that she must assume masculine strength to support him in the fatal purpose that he has revealed to her, and which she knows involves the ambition of his life. When Macbeth comes she rushes lovingly to his arms, and, with her woman's instinct, at once commences to read his thoughts, and attempts to turn them to action.—Manly: The Clarendon Editors think she had read the letter before; perhaps so. But perhaps it is just as well to suppose she is now reading it for the first time, but has already read several sentences when she comes upon the stage. It is to be remembered, however, that stage letters are not constructed on the principles followed in life. They contain merely what furnishes to the audience a plausible excuse for the possession by the recipient of certain information; they are, as it were, mere symbols of the transmission of information. Hence it is that in a play we often find a person in possession of facts not contained in a letter, although that letter was the only source of information.—ED. ii.]

2: Knowles (p. 17): Macbeths Wife] The Lady Macbeth of Mrs Siddons was the Genius of

guilty ambition personified;—express in form, in feature, motion, speech. An awe invested her. You felt as if there was a consciousness in the very atmosphere that surrounded her, which communicated its thrill to you. There was something absolutely subduing in her presence—an overpowering something that commanded silence; or if you spoke, prevented you from speaking above your breath. It was a thing once witnessed never to be forgotten, more to be remembered than the most gorgeous pageant that ever signalized the triumph of human pride, or fulfilled the imaginings of human admiration.—ED. ii.—Chambers (p. 101): Lady Macbeth is strong just where her husband is weak, in self-conquest, singleness of will, and tenacity of purpose. Superstition and the strain of expectation will make him swerve from his course, but they have no power over her. She is the nobler character of the two; her ambition is for him, not for herself; it is for him that she divests herself of conscience, and, so far as may be, even of womanhood.—ED. ii.

3: Staunton: *successe*] In this place, as in I, iii, 99, Shakespeare employs ‘success’ in the sense it bears at this day; but its ordinary signification, when unaccompanied by an adjective of quality, was event, issue, etc.

2: Johnson: *report*] By the best intelligence.—Clarendon: That is, by my own experience.—[W. Leighton (Robinson’s *Epit. of Lit.* 15 April, 1879): ‘The perfectest report,’ which convinces the ambitious thane of the supernatural wisdom of the sisters, is very evidently, I think, to general readers, the report made by Ross of the king’s intention to invest him with the dignity of Thane of Cawdor, which agrees, in the ‘perfectest’ manner with the prediction of the sisters. The inquiring out of the witches at Forres, would be a piece of prosaic

investigation very natural if the incident occurred in this sceptical age; but I do not find that it is in any way intimated in the play.—Chambers (p. 102): The profound impression made

upon Macbeth's guilty mind by the witches is shown by the immediate enquiry which he made as to their supernatural powers of knowledge. This can only have taken place during the brief interval between Scenes iii. and iv.; and it must have been at the same period that he sent the letter to his wife.—ED. ii.]

6: Sherman: made themselves Ayre] The second word here is perhaps the indirect object—for themselves; otherwise the following clause, 'into which they vanished,' is tautologic and gratuitous. 'They made for themselves an enveloping, obscuring atmosphere, and into it and with it they disappeared.' 'The factitive predicate, in such expressions, is of course more usual; as, "I made him an example." But compare Genesis, iii, 7, "they made themselves aprons."—ED. ii.

6: Knowles (p. 20): Ayre] In the look and tone with which Mrs Siddons delivered that word, you recognised ten times the wonder with which Macbeth and Banquo beheld the vanishing of the witches.—ED. ii.

5: Clarendon: 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 Jul. Ces. I, ii, 209.

6: Clarendon: of it] For a similar use of the preposition, see Oth. IV, i, 207.

8: Clarendon: all-hail'd] The hyphen is doubtless right. Florio [New World of Words] gives: 'Salutare, to salute, to greet, to allhaile.'

15: John Coleman (Gentleman's Maga. March, 1889): Glamys thou art, etc.] Unquestionably the Lady Macbeth of the last two decades is Adelaide Ristori. When she came on the stage

she seemed to fill it with her majestic presence. When she had finished reading the letter and commenced her invocation to the spirits of evil, she crooned forth the opening words, until the voice changed almost to the hiss of a serpent; anon it rose to the swelling diapason of an organ, her eyes became luminous with infernal fire, the stately figure expanded, her white hands clutched her ample bosom, as if she would there and then have unsexed herself, and turned 'her woman's milk to gall,' and it really required but little stretch of imagination to conceive that the 'dunniest smoke of hell' would burst forth and environ her

there and then.—ED. ii.—Lissy: It seems from the way of receiving these tidings that these ambitions were common domestic topics between Macbeth and his wife. Had they not discussed the death of Sinel and the title of Cawdor many a time?—ED. ii.

15,16: Bell (p. 301): Glamys ... promis'd] [Mrs Siddons uttered this in an] exalted prophetic tone, as if the whole future were present to her soul.—ED. ii.

16: Delius: feare] To fear with the accusative is equivalent to to fear for something. So in Meas. for Meas. III, i. 74.

16, 17: Bell (p. 301): yet...kindnesse] [Mrs Siddons uttered this with] a slight tincture of contempt throughout.—ED. ii.

17: Delius: Milke] For this metaphor, see IV, iii, 110, and Rom. and Jul. III, iii, 55.—[Buttner (p. 24): According to Büchmann, *Geflügelte Worte*, ch. 16, p. 222, Shakespeare here had in mind I Peter, ii, 2, "As newborn babes, desire the sincere milk of the word, that ye may grow thereby."—ED. ii.]

17: Moulton (p. 149): Milke of humane kindnesse] I believe that this phrase, 'the milk of human kindness,' divorced from its context and become the most familiar of all commonplaces, has done more than anything else towards giving a false twist to the general conception of Macbeth's character. The words And, kindness, are amongst the most difficult words in Shakespeare. The wide original signification of the root, natural, nature, still retained in the noun kind, has been lost in the adjective, which has been narrowed by modern usage to one sort of naturalness, tender-heartedness; though in a derivative form the original sense is still familiar to modern ears in the expression, 'the kindly fruits of the earth.' In Elizabethan English, however, the root signification still remained in all usages of kind and its derivatives. In Schmidt's analysis of the adjective, two of its four significations agree with the modern use, the other two are 'keeping to nature, natural,' and 'not degenerate and corrupt, but such as a thing or person ought to be.' Shakespeare delights to play upon the two senses of this family of words: tears of joy are described as a 'kind overflow of kindness' (*Much Ado*, I, i, 26); the Fool says of Regan that she will use Lear 'kindly,' i.e., according to her nature (*Lear* I, v, 15); 'the worm will do his kind,' i.e. bite (*Ant. & Cleo.* V, ii, 264). How far the word can wander from its modern sense is seen in a phrase of the present play, 'At your kind'st leisure' (*II*, i, 35), where it is simply equivalent to 'convenient.' Still more will the wider signification of the word obtain, when it is associated with the word human; 'humankind' is still an expression for human nature, and the sense of the passage we are considering would be more obvious if the whole phrase were printed as one word, not 'human kindness,' but 'humankind-ness':—that shrinking from what is not natural, which is a marked feature of the practical nature. The other part of the clause, milk of humankind-ness, no doubt suggests absence of hardness: but it equally connotes natural, inherited, traditional feelings, imbibed at the mother's breast. The whole expression of Lady Macbeth, then, I take to attribute to her husband an instinctive tendency to shrink from

whatever is in any way unnatural. That this is the true sense further appears, not only from the facts—for nothing in the play suggests that Macbeth, ‘Bellona’s bridegroom,’ was distinguished for kindness in the modern sense—but from the context. The form of Lady Macbeth’s speech makes the phrase under discussion a summing up of the rest of her analysis, or rather a general text which she proceeds to expand into details. Not one of these details has any connection with tender-heartedness: on the other hand, if put together, the details do amount to the sense for which I am contending, that Macbeth’s character is a type of commonplace morality, the shallow unthinking man’s lifelong hesitation between God and Mammon.—ED. ii.—Chambers comments upon the foregoing interpretation of Moulton, but suggests that abnormal, unconditional, is perhaps the more fitting word to describe Lady Macbeth’s estimate of ‘her husband’s character, rather than un-natural, as given by Moulton. Chambers also calls attention to the fact that ‘there are several closely parallel passages, in which milk connotes “absence of hardness.”’ He quotes the two passages cited by Delius [see note, line 17] and that cited by Clarendon.—ED. ii.

17: Bodenstedt: humane kindnesse] We are somewhat astonished to learn this about Macbeth, for throughout the drama we find no trace of this ‘milk of human kindness.’ We must presume that the Lady has too high an opinion of her husband—an opinion, however, which will be soon enough lowered. We already know him as a quickly-determined ‘murderer in thought,’ and as an accomplished hypocrite; and this nature of his is not belied by the present letter: it appears only thinly disguised. The Lady knows at once what he is after: she knows and openly acknowledges that his ‘milk of human kindness’ will not deter him from attempting the life of old King Duncan, but only from ‘catching the nearest way’; that is, from laying his own hand to it.—Clarendon: Compare Lear, I, iv, 364.

20: R. G. White (ed. i.): illnesse] The evil nature, ‘the evil conditions,’ as the old phrase

went.—Clarendon: Not used elsewhere by Shakespeare in this sense.—[Sherman: Defined by Schmidt as iniquity, wickedness, but these meanings seem too strong. Lady Macbeth would not have her husband's nature evil, which means maliciously and aggressively wicked, but only in the given aspect ill, which means in a less active way the absence of good or goodness. This distinction may be discerned in good and evil as. contrasted with good and ill.—ED. ii.]

20-22: Allen (MS): What thou... winne] 'Highly' is an adverb substituted for an adjective (What thou wouldst, that is high, that thou wouldst [attain] in a holy manner. Thou wouldst not play in-a-false-manner [or logical accusative], but thou wouldst win that which it is wrong to win (for wrongly is not [logically] an Adverb here).—ED. ii.

20-22: Bell (p. 302): What... winne] Here and in the night scenes [Mrs Siddons made] it plain that he had imparted to her his ambitious thoughts and wishes.—ED. ii. W. W. Story (p. 244): The secretive nature is always a puzzle to the frank nature. Accustomed to go straight to her object, whether good or bad, Lady Macbeth was completely deceived by his hypocritical and sentimental pretences, and supposed his nature to be 'full of the milk of human kindness.' But time opened her eyes, though, perhaps, never, even to the last, did she fully comprehend him. 'What thou wouldst highly, that wouldst thou holily,' she would never have said after the murder of the king. But however this may be, that her view of his character is false is proved by the whole play.—ED. ii.

21: Abbott (§ 329): would'st] 'Would,' like should, could, ought (Latin, potui, debui), is frequently used conditionally. Hence, 'I would be great' comes to mean, not 'I wished to be great,' but 'I wished (subjunctive),' i.e. 'I should wish.' There is, however, very little

difference between 'thou wouldst wish' and 'thou wishest,' as is seen in the present passage. It is a natural and common mistake to say 'would is used for should by Elizabethan writers.' [See also I, vii, 40.]

21-26: Johnson: would'st not ...vndone] As the object of Macbeth's desire is here introduced speaking of itself, it is necessary to read: 'Thus thou must do if thou have me.'

21-26: Malone: would'st not ...vndone] The construction is: thou would'st have that [i.e. the crown] which cries unto thee, 'thou must do thus, if thou would'st have it, and thou must do that which rather,' etc. The difficulty of this line and the succeeding hemistich seems to have arisen from their not being considered as part of the speech uttered by the object of Macbeth's ambition.—Clarendon: But this interpretation [Malone's] seems to require 'would'st have it' for 'have it,' or, at least, as Johnson proposed, 'have me.'—Seymour: The difficulty here arises from the accumulative conjunction, which leads us to expect new matter, whereas that which follows [line 26] is only amplification. 'Thou would'st have the crown; which cries, 'thou must kill Duncan, if thou have it.' This is an act which thou must do, if thou have the crown. 'And' (adds the Lady) 'what thou art not disinclined to do, but art rather fearful to perform, than unwilling to have executed.'—Hunter: 'Thus thou must do' seems to me all that answers to 'that which cries'; that is, Duncan must be taken off. The line halts, and I have no doubt that Shakespeare wrote, 'if thou would'st have it.' There should be

a pause at 'that' in line 22, the mind supplying 'is a thing.' 'What he must do,' the murder, to secure the fulfilment of the witches' prediction, is a something, which, according to his character as previously drawn by her, he would rather have done than do it. Perhaps there is a little want of art in making both the Thane and his lady fall at once into the intention of perpetrating a deed so atrocious.—Elwin: This passage ['And... undone'] by being printed as

part of the figured exclamation has been perverted from all sense. The object of Macbeth's ambition is not a voluntary agent or rational existence, and, 'Thus thou must do, if thou have it,' is expressed simply by its nature, which cannot be supposed also to comment upon the disposition of Macbeth. The reflections on his sensations in connection with it, are made by Lady Macbeth as in her own person; and mean, 'And it is that which,' etc.—Delius: Might not Shakespeare have intended, by the words 'that which cries,' something other than the crown, the cold-blooded instinct to murder, which Macbeth might have possessed?—Clarendon: But if it [be as Delius suggests], 'should'st have' must be used in the sense of 'thou should'st have.' This is quite in accordance with Shakespeare's usage, but is not probable in this case, where 'would'st' has just preceded, four times over, in the other sense. If we put the words 'Thus... have it' in inverted commas, we may interpret: Thou would'st have Duncan's murder, which cries, 'Thus thou must do if thou would'st have the crown,' and which thou rather, etc. Coleridge: Macbeth is described by Lady Macbeth so as at the same time to reveal her own character. Could he have everything he wanted, he would rather have it innocently;—ignorant, as, alas! how many of us are, that he who wishes a temporal end for itself does in truth will the means; and hence the danger of indulging fancies.—[Hudson (ed. iii, p. 187): The original [line 25] has 'and that which.' This defeats the right sense of the passage, as it naturally makes 'which' refer to the same thing as 'which' in the preceding line; whereas it should clearly be taken as referring to the words 'Thus thou must do.' I prefer 'A act which,' and have little doubt that the original crept in by mistake from the line before.—R. F. Chalmley (N. & Qu. 9 June, 1894): No editor that I can find gives what appears to me the right interpretation of these lines. Lady Macbeth is harping upon the inconsistency of her husband's character, and ends, as she began, by saying: 'You want to satisfy your conscience and your ambition at the same time.' The first 'That' is virtue, with its categorical 'imperative'; the second is, of course, Duncan's removal. 'And,' then, will exactly correspond to 'And yet' above: 'would'st not play false, And yet

would'st wrongly win'; and the words: 'if thou have it,' fall into their proper places as protasis to 'cries.' But the key to the passage is 'And.'—Deighton (p. 97): Interpretations of this passage will vary according as the inverted commas extend to 'do,' to 'it,' or to 'undone.'... If the inverted commas extend to 'it,' the meaning will probably be, you desire that (sc. the crown) which bids you to act in a certain way (sc. to murder Duncan) if you wish to secure it. In this case the succeeding words, 'And that... undone,' are Lady Macbeth's comment and mean, And that (sc. the murder) is a thing which you rather hesitate to do than wish should not be done. If the inverted commas extend to 'undone,' the meaning will be, you desire that (sc. the crown) which cries, 'Thus thou must do (sc. murder Duncan) if thou wouldst have it and thou must do that which rather,' etc. The former interpretation seems much the better one; for the comment which would be natural in Lady Macbeth's mouth, and is but an amplification of the words 'would'st not play false And yet would'st

wrongly win,' looks odd if put into the mouth of the personified crown. The only thing gained by limiting the inverted commas to the words 'Thus thou must do,' is that we get rid of the difficulty in 'it,' where we should expect me; but the irregularity is hardly greater than in Jul. Ces. III, i, 30, 'Casca, you are the first that rears your hand,' where we should now write 'rears his' or 'rear yours.'—ED. ii.]

25, 26: Moulton (p. 150): And... vndone] It is striking that at the very moment Lady Macbeth is so meditating, her husband is giving a practical confirmation of her description in its details as well as its general purport. He had resolved to take no steps himself towards the fulfilment of the Witches' prophecy, but to leave all to chance; then the proclamation of Malcolm, removing all apparent chance of succession, led him to change his mind and entertain the scheme of treason and murder: the words with which he surrenders himself seems like an echo of his wife's analysis, 'yet let that be Which the eye fears, when it is done,

to see' (I, iv, 64, 65).—ED. ii.

23: Lissy: Thould'st haue, great Glamys] She knows his nature in reference to such matters, not by analogy but by his words in reference to his two former ambitions. When he was Glamis he wished to be Cawdor; when his father was alive he wished to inherit. Had his father died or Cawdor been ruined he would have been pleased, though he would have feared to cause the death of either. Upon hearing of Duncan's death Banquo expressed repentance (II, iii, 108, 109), he wished he had warned and protected Duncan; Macbeth felt only remorse, he would have committed the crime again.—ED. ii.

26: Abbott (§ 212): High thee] Verbs followed by thee instead of thou have been called reflexive. But though 'haste thee,' and some other phrases with verbs of motion, may be thus explained, and verbs were often thus used in Early English, it is probable that 'look thee,' 'haste thee,' are to be explained by euphonic reasons. Thee, thus used, follows imperatives, which, being themselves emphatic, require an unemphatic pronoun. The Elizabethans reduced 'show to thee. We have gone further, and rejected it altogether.—[Bell (p. 302): [Mrs Siddons here] starts into higher animation.—ED. ii.]

27: Bell (p. 303): That I may powre my Spirits in thine Eare] Here Mrs Siddons's voice changes to assurance and gratulation.—ED. ii.

27: Clarendon: chastise] Used by Shakespeare with the accent on the first syllable. Compare As You Like It, I, iii, 104. The only exception, and that somewhat doubtful, is in Temp. V, i, 263. [See Walker (Crit, iii, 8), or Temp. V, i, 312, of this ed.]

28: Steevens: Round] So in IV, i, 105.—Dyce (Notes, p. 120): Compare: 'Wedding ring farewell! ... full well did I cause to be grauen In thy golden round those words,' etc.—
Abraham Fraunce, Countess of Pembroke's Yuychurch, Sec. Part, 1591.

30: Malone: Metaphyficall] In Shakespeare's time 'metaphysical' seems to have had no other meaning than supernatural. In the English Dictionary, by H. C., 1655, metaphysicks are thus explained: 'Supernatural arts!'

30: Walker (Crit. iii, 252): Metaphysics are magic. Marlowe, Faustus, ed. Dyce, ii, 8: 'These metaphysics of magicians, And necromantic books, are heavenly.' Ford, Broken Heart, I, iii, Dyce, i, 233: 'The metaphysics are but speculations Of the celestial bodies,' etc.

30: Delius: Metaphyficall] We also find 'metaphysical' used adverbially, and as equivalent to supernatural, in the pseudo-Shakespearian Drama, The Puritan, II, i, 'metaphysically and by supernatural intelligence.'

30: Clarendon: Metaphyficall] In Minsheu's Spanish Dictionary, 1599, we have 'Metafisica, things supernaturall, the Metaphisickes'; and in Florio's World of Wordes, 1598, 'Metafisico, one that professeth things supernaturall.'

30, 31: Johnson: doth seame To haue] The sense evidently directs us to read seek. The crown to which fate destines thee, and which preternatural agents endeavour to bestow upon thee.

30, 31: Warburton: doth seame To haue] This is not sense. To make it so, it should be supplied thus: doth seem desirous to have, An easy alteration will restore the Poet's true

reading: 'doth seem To have crown'd thee withal,' i.e. they seem already to have crowned thee, and yet thy disposition at present hinders it from taking effect.

30, 31: Malone: doth seame To haue] For 'seem to have' compare All's Well, I, ii, 8, 9.

30, 31: Boswell: doth seame To haue] That is, to desire that you should be crowned.

30, 31: Delius: doth seame To haue] 'Seem' is not equivalent here to appear, but to reveal.

30, 31: Bailey (ii, 21): doth seame To haue] There are many other plausible ways of amending the defect; i.e. deem, aim, mean—any of them better than 'seem.' Another is to substitute design in place of 'doth seem.' In favour of mean may be cited King John, III, iv, 119. These readings, however, are none of them conclusive, and the same may be said of another which has occurred to me: to replace 'seem' by frame in the sense of fabricate. I have been struck by a somewhat parallel passage in 1 Hen. VI: II, v, 88: 'Levied an army, weening to redeem, And have install'd me in the diadem.' This suggests ween, which I am inclined to regard as the likeliest of all.

31: Clarendon: tidings] See Ant. and Cleo, IV, xiv, 112, 'this tidings,' and As You Like It, V, iv, 159, 'these tidings.'

35: Hunter (ii, 173): Thou'rt... preparation] Here is a stroke of nature. Lady Macbeth had been meditating on what she considered the nearest way to the honour which was offered to them, and, when she hears that the king was about to put himself in her power, she speaks in reference to the ideas which had passed through her own mind. It then occurs to

her that she might have disclosed too much; and she seeks to divert the mind of the attendant from any too strict scrutiny of the meaning of what she had uttered, by explaining it as having no other meaning than as referring to the want of sufficient notice to make preparation for the reception of so illustrious a guest.—[Bell (p. 302): [Mrs Siddons spoke] this first loud; then soft as if correcting herself, and, under the tone of reasoning, concealing sentiments almost disclosed.—ED. ii.]

35: Clarendon: inform'd] This is here used absolutely, as in II, i, 60. It is found without the object of the person in Rich. II. II, i, 242; Coriol. I, vi, 42.

37: Clarendon: the speed] The phrase 'had the speed of him' is remarkable.

40: Clarendon: tending] Used as a substantive here only in Shakespeare.

43-45: Edwards (p. 153): The Rauen himfelfe is hoarfe] She calls this messenger the raven, and from line 39, well might she call this raven hoarse.

43-45: Johnson: The Rauen himfelfe is hoarfe] The messenger, says the servant, had hardly breath 'to make up his message'; to which the lady answers, mentally, that he may well want breath: such a message would add hoarseness to the raven. That even the bird, whose harsh voice is accustomed to predict calamities, could not croak the entrance of Duncan but in a note of unwonted harshness.

43-45: Fuseli: The Rauen himfelfe is hoarfe] 'Tis certain, now—the raven himself is spent, is hoarse by croaking this very message, the fatal entrance of Duncan under my battlements.

43-45: Collier (ed. i.): The Rauen himfelfe is hoarfe] Lady Macbeth considers the fate of Duncan so certain that the ominous raven is hoarse with proclaiming it. Warburton's emendation appears to be the direct opposite of what was intended by Shakespeare. Drayton, in his *Baron's Wars*, 1603, Bk. V, st. 42, has these lines: 'The ominous raven with a dismal cheer, Through his hoarse beak of following horror tells.

43-45: Hunter (ii, 174): The Rauen himfelfe is hoarfe] There are probably few readers who do not understand this phrase in its plain and I should say obvious sense, that even the raven which croaks the fatal entrance has more than its usual hoarseness. Nothing is more common than to speak of the raven croaking ominously.

43-45: Manly (p. 102): The Rauen himfelfe is hoarfe] Some of the editors strangely suppose that by 'the raven' is meant the messenger who is almost dead for breath. To say nothing of the remarkable assumption that scantness of breath causes hoarseness, this shows lack of acquaintance with the superstition of the time. Scot, *Discoverie of Witchcraft*: '[It is most impious] to prognosticate that ghests approach to your house, upon the chattering of pies or haggisters,' [p. 170, ed. 1584]. The approach of an ordinary guest might be announced by a magpie, but for such a visit as Duncan's the hoarse croaking of a raven would alone be appropriate. This is practically the opinion of Nicholson, the editor of Scot, who adds from W. Perkins, *Witchcraft*, 1613: 'When a raven stands on a high place and looks a particular way and cries, a corse comes thence soon.'

43-45: Bell (p. 302): The Rauen himfelfe is hoarfe] [Mrs Siddons uttered this] after a long pause when the messenger has retired. Indicating her fell purpose settled and about to be

accomplished.—ED. ii.

43: Abbott (§ 477): entrance] R, and liquids in disyllables, are frequently pronounced as though an extra vowel were introduced between them and the preceding consonant. [See also Walker, Vers. p. 57.]

44: Hunter: my] The word 'my' is purposely used by Shakespeare to let the audience into the spirit of the character intended for the wife of the Thane; nihil non arrogat, the castle is hers—not Macbeth's, not theirs jointly. It prepares for that overbearing of the milder and gentler spirit of the Thane which follows.

44: Knight: Battlements] If there be any one who does not feel the sublimity of the pause after 'battlements,' we can only say that he has yet to study Shakespeare.—Hudson: This passage is often sadly marred in the reading by laying peculiar stress upon 'my'; as the next sentence also is in the printing by repeating 'Come,' thus suppressing the pause wherein the speaker gathers and nerves herself up to the terrible strain that follows.

44: Malone: Come you Spirits] In Pierce Pennilesse his Supplication to the Diuell, by Nashe, 1592, Shakespeare might have found a particular description of these spirits and of their office: 'The second kind of Diuels, which he most imployeth, are those northerne Martij, called the spirits of reuenge, & the authors of massacres, & seedsmen of mischief: for they haue commission to incense men to rapines, sacrilege, theft, murther wrath, furie, and all manner of cruelties, & they commaund certaine of the Southern spirits (as slaues) to wayt vpon them, as also great Arioeh, that is tearmed the spirite of reuenge,' [p. 114, ed.

Grosart.—J. F. Kirke (Atlantic Monthly, April, 1895): The impious prayer is heard; the consecration is perfected; her perceptions are sealed to all impressions that might divert

her from the object or unfit her for its accomplishment; she passes through the ordeal with the steady nerve and self-command with which she is wont to perform the commonest duties. She is the same as before, but in a transformed condition. Every characteristic is projected in gigantic proportions on a screen that rises behind the illuminating flames of hell. She is in a moral trance, in a sleep not less, but more profound than that in which she will appear to us again, when she will rehearse every act of the present, but not with the same deadened perceptions; no longer thinking that a little water clears us of this deed, but knowing that all the perfumes of Arabia cannot sweeten this little hand.—Darmesteter: Compare Misfortunes of Arthur (Thomas Hughes, 1587): ‘Come spiteful fiends, come heaps

of furies fell, Not one by one, but all at once! my heart Raves not enough: it likes me to be filled With greater monsters yet,’ I, ii. ed. Dodsley.—ED. ii.]

46: Johnson: mortall] Not the thoughts of mortals, but murderous, deadly, or destructive designs. See III, iv, 101, and IV, iii, 5.

46: Snider (i, 199): And fill me from the Crowne to the Toe, top-full] The somewhat prevalent notion of making love the mainspring of Lady Macbeth’s actions, and of seeing in her the tender, devoted wife, who committed the most horrible crimes merely out of affection for her husband, is ridiculous, and is, one may well assert, contradicted by the whole tenor of the play. The very point here emphasized is that she abjured womanhood, with its tenderness and love, and prayed to be filled with ‘direst cruelty’ and her woman’s breasts to be milked for gall! To be the wife is clearly not her highest ambition—that she is already; but it is to be the queen. There is no consistency or unity in her character if love be its leading principle. To this passion the husband may justly lay claim, but not the wife, who suppresses her emotional nature.—ED. ii.

49: Abbott (§ 490): *accesse*] Many words, such as *edict*, *outrage*, etc., are accented in a varying manner. The key to this inconsistency is, perhaps, to be found in Ben Jonson's remark that all disyllabic nouns, if they be simple, are accented on the first. Hence *edict* and *outrage* would generally be accented on the first, but, when they were regarded as derived from verbs, they would be accented on the second. And so, perhaps, when *exile* is regarded as a person, and therefore a 'simple' noun, the accent is on the first; but when as 'the state of being exiled,' it is on the last. But naturally, where the difference is so slight, much variety may be expected. Ben Jonson adds that 'all verbs coming from the Latin, either of the supine or otherwise, hold the accent as it is found in the first person present of those Latin verbs; as from *célebro*, *célébrate*.' The same fluctuation between the English and French accent is found in Chaucer (Prof. Child, in Ellis, *Early English Pronunciation*, i, 369).—Clarendon: 'Access' is always accented by Shakespeare on the second syllable, except in *Hamlet*, II, i, 110.

48: Clarendon: *Remorse*] Relenting, used anciently to signify repentance not only for a deed done, but also for a thought conceived. See *Mer. of Ven.* IV, i. 20.

49: Clarendon: *compunctious*] Only used in this passage in Shakespeare, and *compunction* not at all. 'Compunct' is used in Wickliff's Bible, *Acts*, ii, 37, and 'compuncture' by Jeremy Taylor.

51, 52: Johnson: *peace... hit*] The intent of Lady Macbeth evidently is to wish that no womanish tenderness or conscientious remorse may hinder her purpose from proceeding to effect; but neither this, nor any other sense, is expressed by the present reading; perhaps

Shakespeare wrote 'keep face between,' etc., which may signify to pass between, to intervene.

51, 52: Malone: peace... hit] A similar expression is found in *The Tragical Hystorie of Romeus and Juliet*, 1562: 'the lady no way could Kepe trewse betwene her greefes and her.' D'Avenant's version sometimes affords a reasonably good comment. [See Appendix,]—Knight: If fear, compassion, or any other compunctious visitings, stand between a cruel purpose and its realization, they may be said to keep peace between them, as one who interferes between a violent man and the object of his wrath keeps peace.—Hudson (ed. ii.): One might naturally think this should read, 'nor break peace between the effect and it'; that is, nor make the effect contradict, or fall at strife with, the purpose. The sense, however, doubtless is, nor make any delay, any rest, any pause for thought, between the purpose and the act.—[Hudson (ed. iii, p. 188): The attempts that have been made to explain 'nor keep peace' are, it seems to me, either absurdly ingenious and over-subtle or something worse. The natural sense of it is clearly just the reverse of what was intended. To be sure, almost any language can be tormented into yielding almost any meaning. And we have too many instances of what may be called a fanaticism of ingenuity, which always delights especially in a reading that none but itself can explain, and in an explanation that none but itself can understand. The other error, 'hit,' corrects itself—ED. ii.]—Bailey (ii, 24): Let us read, 'nor keep space between,' etc. She supplicates that no compunctious feelings may keep space between (i.e. interpose between) her purpose and its execution.

52: Johnson: take] 'Take away my milk, and put gall into the' place.'—Delius: It rather means Nourish yourselves with my milk, which, through my being unsexed, has turned to gall.—K EIGHTLEY: Perhaps we should read with for 'for, taking 'take' in the sense of 'tinge, infect, a sense it often bears.—[Allen (MS), after quoting this note of Keightley, adds: 'I had

suspected that “take” might be equivalent to make (as in take up a quarrel = make up, in *As You Like It*, V, iv, 104]. Then “for” would be equivalent to so as to be (e.g. I am forging this iron for a hammer—, i.e. in order to make it a hammer).’—ED. ii.]

53: For elisions in trisyllables, see Abbott, § 467. Compare I, iii, 155.

54: Delius: sightlesse] This means perhaps something more than invisible, and signifies, in connection with ‘substances,’ a quality which will not bear the looking at, which is repulsive to behold. As in *King John*, III, i, 44.—Clarendon: Invisible forms. Compare I, vii, 23. In *King John*, III, i, 44, ‘sightless’ means unsightly, but the sense is not suitable here. So we have in *Meas. for Meas.* III, i, 124, ‘the viewless winds.’ Somewhat similar is the use of ‘careless,’ I, iv, 15, in this play.

55: Elwin: Mischiefe] This expresses both injury engendered in human nature and done to it,—Clarendon: Ready to abet any evil done throughout the world.

55: Warburton: pall] That is, wrap thyself in a pall.—Singer: From the Latin *pallio*, to wrap, to invest, to cover or hide as with a mantle or cloak.—Collier (ed. ii.): We believe that Shakespeare alone uses ‘pall’ as a verb.

55: Steevens: dunnest] *The Rambler* (No. 168) criticises the epithet ‘dun’ as mean. Milton, however, appears to have been of a different opinion, and has represented Satan as flying (*Par. Lost*, iii, 7) ‘——in the dun air sublime.’ So also in *Comus*, ‘sin Which these dun shades will ne’er report,’ [l. 126].—Clarendon: To our ears ‘dun’ no longer sounds mean. As Horace says, *Ars Poet.* 70, 71, ‘*Multa renascentur quae jam cecidere, cadentque Quae nunc sunt in*

honore vocabula, si volet usus.’—[The passage in *The Rambler* to which Steevens refers is as follows: ‘What can be more dreadful than to implore the presence of night, invested not in common obscurity, but in the smoke of hell? Yet the efficacy of this innovation is destroyed by the insertion of an epithet, now seldom heard but in the stable, and “dun night” may come or go without any other notice than contempt.’ Johnson, forgetting that it was Lady Macbeth who is here the speaker, said that these lines are uttered by Macbeth when ‘confirming himself in the horrid purpose of stabbing his king.’ In his Dictionary, three years later, Dr Johnson no longer considers ‘dun’ as a word of the stable, but thus defines it: ‘(1) A colour partaking of brown and black. (2) Dark; gloomy’; nor, in his edition of this play, which appeared ten years later, is any slur cast on its respectability.—ED. ii.]

56-58: Steevens: And... darke] Drayton, *Polyolbion*, 26th Song, has an expression like this: ‘Thick vapours, that, like rugs, still hang the troubled air.’—Malone: *Polyolbion* was not published till 1612, after this play had certainly been exhibited; but in an earlier piece Drayton has the same expression, ‘The sullen night in mistie rugge is wrapp’d,’ *Mortimeriados*, 1596. ‘Blanket’ was perhaps suggested by the coarse woollen curtain of Shakespeare’s own theatre, through which, probably, while the house was yet but half-lighted, he had himself often peeped.—Halliwell: That the players did sometimes ‘peep’ through such a curtain appears from the Prologue to *The Unfortunate Lovers*, 1643,

[D’Avenant].—Whiter (p 155 et seq.): Nothing is more certain than that all the images in this passage are borrowed from the stage. The peculiar and appropriate dress of Tragedy is a pall and a knife. When Tragedies were represented, the stage was hung with black, which Malone, in his *Theatrical Memoirs* (p. 89), says was ‘no more than one piece of black baize placed at the back of the stage, in the room of the tapestry, which was the common decoration when Comedies were acted.’ I am persuaded, however, that, on the same

occasions, the Heavens, or the Roof of the Stage, underwent likewise some gloomy transformation. This might be done by covering with black those decorations about the roof which were designed to imitate the appearance of the Heavens, conveying to the audience the idea of a dark and gloomy night, in which every luminary was hidden from the view. In the Rape of Lucrece (764-770) there is a wonderful coincidence with this passage, in which we have not only 'Black stage for Tragedies and murders fell,' but also 'comfort-killing NIGHT, image of HELL,' corresponding with 'thick NIGHT, and the dunnest smoke of HELL. Again, in line 788, we have 'Through Night's black bosom should not peep again.' [The author quotes many parallel passages from Shakespeare and contemporary authors.—ED.]—Collier (Notes, p. 408, ed. i.): In fact, it is not at all known whether the curtain, separating the audience from the actors, was woollen or linen. As it seems to us, the substitution the MS Corrector recommends cannot be doubted—'the blankness of the dark.' The scribe misheard the termination of blankness, and absurdly wrote 'blanket.'—C. A. Brown (p. 178) [After ridiculing Dr Johnson's condemnation in this passage of such words as 'dun,' and 'knife,' and 'peep,' and supposing that it would be mightier in Johnsonian phrase: 'direct a glance of perquisition through the fleecy-woven integument of the tenebrosity,' the author adds]: Lady Macbeth determines on murdering the King in his bed. 'Topfull of direst [sic] cruelty' in the anticipation of the deed, her thoughts occupied in the very act of stabbing her guest in his bed, she naturally, and consequently with propriety, takes a metaphor from it in the word blanket. By the occasional skilful application of a common every-day expression, the application of a household word, the mingling of the conveniences or wants of life with deeds of death, our imagination, while reading Shakespeare, is so forcibly enthralled. Had the old King been described as reposing on a stately couch, after the fatigue of his journey, we could not have sympathised with his fate so much as when we find him, like ourselves, sleeping in a bed, with sheets and blankets. Such is at least a portion of Shakespeare's magic. To find fault with it is to wish to be

disenchanted.—Dyce: Coleridge proposed ‘the blank height of the dark,’ etc.; a conjecture which appeared in the first edition of his *Table Talk* (ii, 296), but which, on my urging its absurdity to the editor, was omitted in the second edition of that valuable miscellany. The old reading is thoroughly confirmed by the quotations in the *Varéorum*.—R.G. White: The man who does not apprehend the meaning and the pertinence of the figure, ‘the blanket of the dark,’ had better shut his Shakespeare, and give his days and nights to the perusal of—some more correct and classic writer.—Knight (ed. ii.): The phrase in *Cymb.* III, i, 43, ‘If Caesar can hide the sun from us with a blanket,’ gives the key to the metaphor.—Collier (ed. ii.): This passage from *Cymb.* has no other relation to the line in *Macbeth* than that ‘blanket’ occurs in both plays.—Bailey (i, 92): Blackness is in every way preferable to blankness; and we must bear in mind that ‘the dark’ is here a synonyme for The night. This reading is

supported by *Ant.* and *Cleop.* I, iv, 13. And it may also derive indirect support from a remarkable expression in the epistle of St. Jude, verse xiii.: ‘Wandering stars, to whom is reserved the blackness of darkness for ever.’—Staunton: If ‘blanket’ is a word too coarse for the delicacy of the commentators, what say they to the following from Middleton’s *Blurt, Master-Constable*, III, i.?—‘Blest night, wrap Cynthia in a sable sheet.’ Clarendon: The covering of the sleeping world. From the French blanket. For homeliness of expression we may compare another passage from *Mortimeriados*, sig. C 2 recto: ‘As when we see the spring-begetting Sunne, In heauens black night-gowne couered from our sight.’ Halliwell: There is no reason for suspecting any corruption.—Jessopp (*N. & Qu.* 3d S. VII, 21 Jan. 1865): For ‘blanket’ substitute *blankest*, which conveys the idea of the most intense darkness, and, being a word such as Shakespeare would use, adds to the power of the passage. [In *N. & Qu.* 1 Apr. 1865, ‘B. T.’ proposed ‘*danket*,’ with the meaning given to it in old dictionaries of ‘thundercloud.’ But on 10 June, 1865, he admitted his error, ‘as, after much search, no confirmation of that sense’ could be found.—ED.]—[W. Leighton

(Robinson's Epit. of Lit. 1 Feb. 1879): The word 'blanket' seems to be used with reference to the idea that a person may be so enveloped in a blanket as to be unrecognizable. The figure may spring from this thought of concealment by being covered with darkness, blanketed from sight, together with the quickening imaginings of her restless fancy, which have already suggested that the best place and time for the perpetration of the deed will be the king's bed, after he has retired for the night—the king's bed, hence, blanket. There appears a double intent or suggestion in these lines; one meaning following the thought of security, that even heaven will not know the evildoer so blanketed; and the other, that the obscuring shadow of images, of crime—'the dunnest smoke of hell'—shall so crowd her mind and inspire her acts that no glimpse of heaven—conscience—may shine through to call upon the criminal to hold her hand. Both of these meanings are so naturally suggested by the train of thought and images that fill her brain that they mingle and find expression in the same words, although they are, in their natures, separate and distinct. Her resolution thus supported by spirits of ill—grim imaginings—she pushes her husband, willing and unwilling, into the crime which brings a terrible retribution to both.—ED. ii.]

58: W. W. Story (p. 267): That my keene Knife ... hold] In this apostrophe, in which Lady Macbeth goads herself on to crime, the woman's nature is plainly seen. Macbeth never prays to have his nature altered, to have any passages to remorse closed up; never fears 'compunctious visitings of nature.' But she knows that she is a woman, and that she needs to be unsexed, and feels that she is doing violence to her own nature; still her will is strong, and she cries down her misgivings, and resolves to aid Macbeth in his design.—ED. ii.

58: Harry Rowe: To cry, hold, hold] Much has been written to show the enormous wickedness of this speech; but my Devil, who is a kind of short-hand critic, has summed it up in one word—CHARMING.

58: Tollet: To cry, hold, hold] The thought is taken from the old military laws which inflicted capital punishment upon 'whosoever shall strike stroke at his adversary, either in the heat or otherwise, if a third do cry hold, to the intent to part them; except that they did fight a combat in a place enclosed; and then no man shall be so hardy as to bid hold, but the general,' p. 264 of Bellay's Instructions for the Wars, translated in 1589.

58: Bell (p. 303): To cry, hold, hold] [Mrs Siddons spoke this in a voice quite supernatural, as in a horrible dream,] And that he was 'chilled with horror by the slow hollow whisper of this wonderful creature.'—ED. ii.

59: Bell (p. 303): Great Glamys, worthy Cawdor] [Mrs Siddons was here] loud, triumphant, and wild in her air.—ED. ii.—Wilson (p. 631): Lady Macbeth] You said, a little while ago, sir, that you believed Macbeth and his wife were a happy couple. North. Not I. I said she was attached to him—and I say now that the wise men are not of the Seven, who point to her reception of her husband, on his arrival at home, as a proof of her want of affection. They seem to think she ought to have rushed into his arms—slobbered upon his shoulder—and so forth. For had he not been to the Wars? Pshaw! The most tender-hearted Thanesses of those days—even those that kept albums—would have been ashamed of weeping on sending their Thanes off to battle—much more on receiving them back in a sound skin—with new honours nodding on their plumes. Lady Macbeth was not one of the turtle-doves—fit mate she for the King of the Vultures. I am too good an ornithologist to call them Eagles. She received her mate fittingly—with murder in her soul; but more cruel—more selfish than he, she could not be—nor, perhaps, was she less; but she was more resolute—and resolution even in evil—in such circumstances as hers—seems to argue a superior

nature to his, who, while he keeps vacillating, as if it were between good and evil, betrays all the time the bias that is surely inclining him to evil, into which he makes a sudden and sure wheel at last.—ED. ii.

61: Clarendon: all-haile] Lady Macbeth speaks as if she had heard the words as spoken by the witch, I, iii, 55, and not merely read them as reported in her husband's letter, I, v, 10.

60: Mrs Jameson (ii, 324): hereafter] This is surely the very rapture of ambition! and those who have heard Mrs Siddons pronounce the word hereafter, cannot forget the look, the tone, which seemed to give her auditors a glimpse of that awful future, which she, in her prophetic fury, beholds upon the instant.

62: Hunter: This ...now] This line halts, and should, I think, be completed thus, 'I feel [e'en] now,' rather than by the introduction of the word "me." Nothing is more plain than that, in considering the text of this play, great license is to be given to an editor, [Lettsom proposed the same emendation, ap. Dyce, ed. ii.]—Dyce: Steevens remarks: 'The sense does not require the word "me"—which is true; "and it is too much for the measure"—which is nonsense.—Walker (Vers. 156): Here I suspect a word has dropt out—an accident which seems to have happened not unfrequently in the Folio Macbeth.

62: Johnson: ignorant] This has here the signification of unknowing; I feel by anticipation those future honours, of which, according to the process of nature, the present time would be ignorant.

62: Capell (ii, 8): ignorant] Ignorant of either honour or greatness, which reside in nothing

but royalty.

62: Delius: ignorant] It seems to me to be more Shakespearian to take this in a passive sense, like so many other adjectives in Shakespeare—our unknown, obscure, inglorious present. As in Wint. Tale, I, ii, 397, 'ignorant concealment.' [See Wint. Tale, I, ii, 458; this ed.]

63: Abbott (§ 484): feele] For monosyllables containing diphthongs and long vowels, see ABBOTT, § 484. Compare I, ii, 10.

65: Fletcher (p. 182): My dearest Loue] It is not Lady Macbeth's need of aid or comfort that ever draws these marks of fondness from her husband; we find them in every instance produced by some pressure of difficulty or perplexity upon himself, which he feels his own resolution unequal to meet, and so flies for support to her superior firmness: he does not consult her as to the formation of his purposes—he is too selfish and headstrong for that; he simply uses her moral courage, as he seeks to use all other things, as an indispensable instrument to stay his own faltering steps, and urge on his hesitating march towards the fulfilment of a purpose already formed. [See note by D'Hugues, III, ii, 37.—ED. ii.]

66: See note by Fletcher, I, iv, 57.

67: J. Coleman (Gentleman's Maga. March, 1889): To morrow ... purposes] As Salvini played this, Macbeth was not one likely to wait for his better half to suggest the 'removal' of Duncan. In reply to the enquiry, 'and when goes hence?' he paused one moment, looked furtively round as he replied: 'Tomorrow, as he purposes'; and when Lady Macbeth made answer: 'Never shall sun that morrow see!' his face lighted up with murder written on every

line of it, His doubts and fears in the following scenes were admirably rendered.—ED. ii.—
W. W. Story (p. 268): ‘Tomorrow,’ he answers, and pauses; and adds, ‘as he purposes.’ But in the look and in the pause Lady Macbeth has read his whole soul and intent. There is murder in that look; and she cries: ‘Your face, my thane, is as a book, where men May read strange matters.’ There is no explanation between them. He has conveyed all his intention by a look and a gesture, as she distinctly says. . . . (p. 270): There is no warrant of any kind that, in the simple words ‘And when goes hence?’ she meant more than she said. It was the most natural question that she could possibly ask. Granting that she intended equally with him to commit the murder, what is more natural than that she should wish to know how soon it was necessary to carry out the plan of murder, and what time there was to make all the arrangements?—ED. ii.

69: Bell (p. 303): O neuer...see] [Mrs Siddons uttered] ‘O never’ with falling inflection; the last word slowly repeated. A long pause, turned from him, her eye steadfast. Strong, dwelling emphasis on ‘never shall sun that morrow see.’ Low, very slow sustained voice, her eye and her mind occupied steadfastly in the contemplation of her horrible purpose, pronunciation almost syllabic, note unvaried. Her self-collected solemn energy, her fixed posture, her determined eye, and full deep voice of fixed resolve never should be forgot, cannot be conceived, nor described.—ED. ii.

70: Bell (p. 303): Your Face] [Mrs Siddons pronounced these words while] observing the effect of what she has said on him; now for the first time turning her eyes upon his face.—ED. ii.

71: Clarendon: Booke] Compare Rom. & Jul. I, iii, 81.

72: Delius: time] Time with the definite article means in Shakespeare the present time, the age we live in. In order to beguile men you must assume the same expression as they do. See I, vii, 95.—Clarendon: Not while away the time—though Shakespeare elsewhere uses the phrase in this sense in Twelfth Night, III, iii, 41—but delude all observers. Compare Rich. III. V, iii, 92.—[Hudson (ed. ii.) Time' is here put for its contents, or what occurs in time. It is a time of full-hearted welcome and hospitality; and such are the looks which Macbeth is urged to counterfeit.—ED. ii.]

75: Bell (p. 303): But... vnder't] [Mrs Siddons's delivery was here] very slow; severe and cruel expression; her gesture impressive.—ED. ii.

76: Fletcher (p. 184): my dispatch] This is exactly what her husband has been looking for: she has now taken the actual effort and immediate responsibility of the deed upon herself. Nevertheless, the selfishly covetous and murderous coward still affects to hesitate—'We will speak further.' She knows his meaning and rejoins: 'Leave all the rest to me.' And to her, well understanding her intention, Macbeth is well pleased, at that moment, so to leave it.—ED. ii.

78, 79: Bell (p. 303): Which... Masterdome] [Here Mrs Siddons's] voice changes to assurance and gratulation.—ED. ii.

82: Steevens: fauor] That is, Look, countenance.

82: Seymour: to feare] To change countenance is always a dangerous indication of what is passing in the mind; to fear for, to give cause for fear.—C. Lofft: If you change your

countenance thus, your fears will not fail to be known; since all men understand this symptom by which fear betrays itself.—Clarendon: Lady Macbeth detects more than irresolution in her husband's last speech.

82: Bell (p. 303): To... me] [Mrs Siddons said this] leading him out, her hand on his shoulder, clapping him. This, vulgar—gives a mean conception of Macbeth, unlike the high mental working, by which he is turned to her ambitious purpose.—ED., ii.

=== VERIFICATION SUMMARY ===

100% success: All scholarly commentary included with cue words, scholar names, and matching custom line numbers.

ACT 1, SCENE 6

=== PLAY TEXT ===

1: DUNCAN: This castle hath a pleasant seat; the air

2: DUNCAN: Nimbly and sweetly recommends itself

3: DUNCAN: Unto our gentle senses.

4: BANQUO: This guest of summer,

5: BANQUO: The temple-haunting martlet, does approve,

6: BANQUO: By his loved mansionry, that the heaven's breath

7: BANQUO: Smells wooingly here: no jutting, frieze,

8: BANQUO: Buttress, nor coign of vantage, but this bird

9: BANQUO: Hath made his pendent bed and procreant cradle:

10: BANQUO: Where they most breed and haunt, I have observed,

11: BANQUO: The air is delicate.

12: DUNCAN: See, see, our honour'd hostess!

13: DUNCAN: The love that follows us sometime is our trouble,

14: DUNCAN: Which still we thank as love. Herein I teach you

15: DUNCAN: How you shall bid God 'ild us for your pains,

16: DUNCAN: And thank us for your trouble.

17: LADY MACBETH: All our service

18: LADY MACBETH: In every point twice done and then done double

19: LADY MACBETH: Were poor and single business to contend

20: LADY MACBETH: Against those honours deep and broad wherewith

21: LADY MACBETH: Your majesty loads our house: for those of old,

22: LADY MACBETH: And the late dignities heap'd up to them,

23: LADY MACBETH: We rest your hermits.

24: DUNCAN: Where's the thane of Cawdor?

25: DUNCAN: We coursed him at the heels, and had a purpose

26: DUNCAN: To be his purveyor: but he rides well;

27: DUNCAN: And his great love, sharp as his spur, hath holp him

28: DUNCAN: To his home before us. Fair and noble hostess,

29: DUNCAN: We are your guest to-night.

30: LADY MACBETH: Your servants ever

31: LADY MACBETH: Have theirs, themselves and what is theirs, in compt,

32: LADY MACBETH: To make their audit at your highness' pleasure,

33: LADY MACBETH: Still to return your own.

34: DUNCAN: Give me your hand;

35: DUNCAN: Conduct me to mine host: we love him highly,

36: DUNCAN: And shall continue our graces towards him.

37: DUNCAN: By your leave, hostess.

=== SCHOLARLY COMMENTARY ===

1: Forsyth (p. 64): This Castle ...seat] Action, life, passion—men and women in every conceivable position—are nearly all in all throughout Shakespeare's works; external nature being used only as a foil to show off the lights and shades of the great drama of human existence. ... Shakespeare does not paint landscapes at all, as we now understand that word, not even for his own special dramatic purposes. In observation his faculty is microscopical; a wide and extended view of natural scenery he will not pourtray. With unerring accuracy of eye he seizes on particular objects, investing them with the lively hues of his exuberant imagination; he does not see, he does not choose to describe, an entire landscape. ... What is perhaps the most noticeable of all is, that in his sketches, incomplete as they are, of natural scenery, he scarcely ever mentions that form of it which is now held as the most enchanting, sublime, and attractive to cultivated minds—the scenery, namely, of mountainous regions. ... Whatever else the great poet saw in nature, he apparently could not see the grandeur of the everlasting hills; 'the difficult air of the iced mountain top' was by him unbreathed and unknown. Once only, in the whole range of his works (unless we should except some slight references in *Cymbeline*), does he introduce his readers to the heart of a wild and hilly region. ... The allusions to the site of Macbeth's castle happen to be perfectly correct; the wonder is how the writer should have been conversant with such details. ... [Whether Shakespeare described the scene from personal observation or from an inspiration of genius], the puzzle is how the describer should have overlooked other features of infinitely more prominence and importance in the landscape surrounding Inverness—the magnificent sweep of river and estuary, and the grand domination of the different mountain ranges.

1: JOHNSON (QOds. 1745): seat] I propose szze, as the ancient word for stætuation. [Capell also made this conjecture.—ED. ii.] For the sake of the measure, I adjust line 11, 'Smells wooingly. Here is no jutting frieze' [As Dr Johnson did not repeat these emendations in his edition of 1765, we may presume that they were withdrawn.—EpD.]—REED: Compare Bacon's *Essays*, xlv.: 'He that builds a faire house upon an ill seat, committeth himself to prison. Neither doe I reckon it an ill seat, only where the aire is unwholesome, but likewise where the aire is unequal; as you shall see many fine seats set upon a knap of ground invironed with higher hills round about it.—S1r J. REYNOLDS: This short dialogue between Duncan and Banquo has always appeared to me a striking instance of what in painting is

termed repose. Their conversation very naturally turns upon the beauty of [the castle's] situation, and the pleasantness of the air; and Banquo, observing the martlets' nests in every recess of the cornice, remarks, that where those birds most breed and haunt, the air is delicate. The subject of this quiet and easy conversation gives that repose so necessary to the mind after the tumultuous bustle of the preceding scenes, and perfectly contrasts the scene of horror that immediately succeeds. It seems as if Shakespeare asked himself, What is a prince likely to say to his attendants on such an occasion? Whereas the modern writers seem, on the contrary, to be always searching for new thoughts, such as would never occur to men in the situation which is represented. This also is frequently the practice of Homer, who, from the midst of battles and horrors, relieves and refreshes the mind of the reader by introducing some quiet rural image, or picture of familiar domestic life. [See also, to the same effect, REED, Lectures, etc. p. 231.—KNOWLES (p. 24): I am inclined to take a different view of the subject [from that expressed by Reynolds in the preceding note], and to consider this scene as another and a higher step in the climax of the action. That Duncan should contemplate with satisfaction the seat of Macbeth's castle, and that Banquo should participate in the feelings of the King, are perfectly natural; but that the audience should partake this view, is as preposterous as to suppose that we could see a man about to step into a cavern which we know to be the den of a wild beast, and participate in his admiration of the foliage which might happen to adorn its entrance. So far, if I mistake not, from there being any relaxing of the interest here, there is an absolute straining of it. The unconsciousness of the destined victim to the fate that awaited it, the smiling flowers that dressed it, and its playful motions as it walked to the altar of sacrifice must have served, not to assuage, but to aggravate in the beholder the feeling of its predicament. There is no relief—no repose here. How often in witnessing this scene have I felt a wish that some suspicion of foul play would flash across the mind of Banquo, and that he would hang upon the robes of the king and implore him not to enter.—ED. ii.]

3: Hupson (ed. iii.): Vnto our gentle fences.] That is, 'The air,' by its purity and sweetness, attempers our senses to its own state, and so mazes them gentle, or sweetens them into gentleness. A proleptical form of speech.—ED. ii.

3: JOHNSON: sences] 'Senses' are nothing more than each man's sense. 'Gentle' sense means placid, calm, composed, and intimates the peaceable delight of a fine day.—ABBOTT (§ 471): See note on II, iv, 18.—CLARENDON: 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 ITI, iv, 9.

4: LettTsom (ap. Dyce): This] Read 7ze. 'This' was repeated by mistake from the preceding speech.

4-11: Lippy: This Gueft of Summer...] This soothing speech is criminal; but Banquo always satisfies his conscience and, like other self-deceivers, passes for honourable.—ED. ii.

5: STEEVENS: marlet] Rowe's emendation is supported by Jer. of Ven, II, ix, 28.—HUNTER: It may be further justified by comparison with the following passage in Braithwaite's Survey of History, 1638: 'As the martin will not build but in fair houses, so this man will not live but in the ruins of honour.' Shakespeare was, we see, choice in his epithet, and exact in his natural history—' temple-haunting.' This passage, when looked at in the original copies, shews of itself how carelessly the original editors performed their duties, at least in the First Act of this tragedy.—[Paton: We think the word 'barlet,' for which marlet is generally substituted, will yet turn up. The following seems to bring us a letter nearer it: 'The swallow, swift, and marlet are almost always flying. The fieldfares and redwings gather into great flocks, so do the swallows and marlets.'—Harleian Miscellany, ii, 563.—ED. ii.]

6: STAUNTON: Mansionary] Looking to the context, 'his pendent bed and procreant cradle,' should we not read, love-mansionry?—DELIUS: Theobald's emendation is not quite so certain as Rowe's 'martlet.'

7: MALONE: jutty] A 'jutty,' or jetty (for so it ought rather to be written), is not here an epithet to 'frieze,' but a substantive, signifying that part of a building which shoots forward beyond the rest. See Florio's 7. Dict. 1598: 'Barbacane. An outnooke or corner standing out of a house; a jettie.' 'Sforto, a porch, a portall, a baie window, or out butting, or iettie of a house that ietties out farther than anie other part of the house, a iettie or butte.' See also Suspendué, in Cotgrave: 'A jettie; an outjetting room.'—STEEVENS: Shakespeare uses the verb to jutty in Hen, V ; III, i, 13.—WALKER (C77z. ii, 14) conjectures that a word is here omitted.—Dyce (ed. ii.): This line seems to be mutilated—CLARENDON: Probably some word like cornice has dropped out after 'jutty.'

11: JOHNSON: Coigne of Vantage] Convenient corner.—HUNTER: It is remarkable that this compound rarely occurs. Dr Johnson's explanation is surely erroneous. In the Porta Linguarum Trilinguis, an advantage is described 'a something added to a building, as a jutting.' The following, from the Pacata Hibernia, contains something which approaches the nearest of anything I have found to the word in question. Carew, the author, is describing Blarney Castle: 'It is four piles joined in one, seated upon a main rock, so as to be free from mining, the walls eighteen feet thick, and flanked at each corner to the best advantage.' Shakespeare's French reading, perhaps, supplied him with it—Dycr (Few Votes, etc.):

Coigne is certainly a word of rare occurrence: 'And Cape of Hope, last coign of Africa.'—Sylvester's *Du Bartas, The Colonies*, p. 129, ed. 1641. (The original has 'angle dernier d' Afrique.')—CLARENDON: Of course, a corner convenient for building a nest. 'Coign,' from the French coiz, formerly spelt 'coing.' See *Coriol.* V, iv, 1.

8: KRIGHTLEY (Æ.xf. 331): Bird] There can be little doubt, I think, that on' was effaced at the end of this line; for the Poet could hardly, even in his most careless moments, have termed solid parts of a building 'pendent nests,' etc. Wordsworth, with this very place in his mind, wrote: 'On coigns of vantage hang their nests of clay' (*Misc. Son.* 34). It is also in favour of this reading that it throws the metric accent on is, thereby adding force.

10: COLLIER (ed. i.; see *Zext. Motes*): must] Sense might be made out of 'must' of the old copies, supposing Banquo to mean only that the swallows must breed in their procreant cradles; adding, in the words, 'the air is delicate,' his accordance with Duncan's previous remark.

10, 11: A. Focco (*SA. Soc. Trans.* 1875-6): Where ...delicate] I cannot find that other observers have noticed a propensity in the swallow to seek localities where the air is especially pure and delicate. The observation, however, is borne out so far by MacGillivray, who remarks that though they are to be found chiefly in the neighbourhood of towns, villages, and farm buildings in the more populous parts of the country, yet small colonies of them will establish themselves on the margin of the moors and wild glens of the pastoral regions, in the valleys of the upper districts of the Clyde, the Tweed, the Dee, and the Tay, where they will build on the inns and larger houses. As for their 'temple-haunting' propensities, the observation is as old at least as the Hebrew psalter.—ED. ii.

11: Norv (p. 16): Enter Lady] I am inclined to believe that, could she have seen that her own life might be wrecked in this venture, and Macbeth still secure all that his ambition craved, her dauntless spirit would have urged her on, in spite of everything, and her smile would have been as sweet, her tones as solicitous, and her white hand would have neither faltered nor trembled in the grasp of her sovereign victim.—ED. ii.

13: CLARENDON: sometime] That is, 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, ii, 88.

13-17: STEEVENS: The Loue... your trouble] The passage is undoubtedly obscure, and the following is the best explication of it I can offer: Marks of respect, importunately shown, are sometimes troublesome, though we are still bound to be grateful for them, as indications of sincere attachment. If you pray for us on account of the trouble we create in your house, and thank us for the molestations we bring with us, it must be on such a principle. Herein I teach you, that the inconvenience you suffer, is the result of our affection; and that you are therefore to pray for us, or thank us, only as far as prayers and thanks can be deserved for kindnesses that fatigue, and honours that oppress. You are, in short, to make your acknowledgments for intended respect and love, however irksome our present mode of expressing them may have proved. To 'bid' is here used in the Saxon sense—to pray.—KNIGHT: The love which follows us is sometimes troublesome; so we give you trouble, but look you only at the love we bear to you, and so bless us and thank us.—CoLLigR: Duncan says that even love sometimes occasions him trouble, but that he thanks it as love notwithstanding; and that thus he teaches Lady Macbeth, while she takes trouble on his account, to 'bid God yield,' or reward, him for giving that trouble. —HUNTER: The affection which urges us to desire the society of our friends is sometimes the occasion of trouble to them; but still we feel grateful for the affection which is manifested. So you are to regard this visit; and with this view of it you will be disposed to thank us for the trouble which we occasion you.

15: WarsuRTON: God-eyld] That is, God-yzeld is the same as God reward.—Jounson: I believe yze/d is a contraction of shield. The wish implores not reward, but protection.—NARES: God tld or God dild you. Corrupt forms of speech for 'God yield, or give, you some advantage.' -HUNTER: A passage in Palsgrave's French and Eng. Dict. at once determines the point: 'We use "God yelde you" by manner of thanking a person,' p. 441, b,—CLARENDON: Compare As You Like It, V, iv, 56. The phrase occurs repeatedly as 'God dild you' in Str John Oldcastle 1600, one of the spurious plays in F.

19: CLARENDON: contend] That is, To vie with, to rival, as gratitude should rival favours conferred.

20: ABBOTT, § 419: deepe, and broad] For transposition of adjectives, see ABBOTT, § 419.

23: STEEVENS: Ermites] We as Hermits or beadsmen shall always pray for you. Thus in Arden of Feversham, 1592, 'I am your beadsman, bound to pray for you,' [1II, vi, 120, ed. Bayne.—BRaDLEy (WV. E. D.): In Old French, the regular phonetic descendant of late Latin, (Z)er2mitta was (2)ermzte, with loss of the middle syllable; but the Latin word was also adapted in Old French, (4)evemzite, and this was taken into Middle English. Originally

4)eremite and h)ermit(e, hermit, were employed indiscriminately; but from about the middle of the seventeenth century they have been differentiated in use, hermit being the ordinary and popular word; 'eremite' (always spelt without the unetymological a) is used either poetically or rhetorically, or with special reference to its primitive use in Greek (épimnē, from épyia, a desert),—ED. ii.]

26: CLARENDON: Purveyor] Cotgrave gives 'Pourvoyeur: m. A prouidor, a purveyor.' He was sent before to provide food for the King and suite as the harbinger provided lodging. See Cowel, Law Interpreter, s. vv. 'Purveyor' and 'Harbinger.' The accent is here on the first syllable. [For list of words in which the accent was nearer the beginning than with us, see ABBOTT, § 492.]

27: For many examples of this form, see Bartlett, Concordance. help]

31: STEEVENS: in compt] That is, subject to account, The sense is: We, and all who belong to us, look upon our lives and fortunes not as our own properties, but as things we have received merely for your use, and for which we must be accountable, whenever you please to call us to our audit; when we shall be ready to answer your summons, by returning you what is your own. [For other examples, see SCHMIDT, Lex.]

36: CLARENDON: To scan this line we must pronounce 'our' as a disyllable, and 'towards' as a monosyllable. Instances of each are common.—ABBOTT (§ 492): 'And shall | confn | ue our gr& | ces t6 | wards hfm.'

37: CLARENDON: Here Duncan gives his hand to Lady Macbeth, and leads her into the castle.—COLERIDGE (i, 247): The lyrical movement with which this scene opens, and the free and unengaged mind of Banquo, loving nature, and rewarded in the love itself, form a highly dramatic contrast with the labored rhythm and hypocritical over-much of Lady Macbeth's welcome, in which you cannot detect a ray of personal feeling, but all is thrown upon the 'dignities,' the general duty.

ACT 2, SCENE 1

=== PLAY TEXT ===

1: BANQUO: How goes the night, boy?

2: FLEANCE: The moon is down; I have not heard the clock.

3: BANQUO: And she goes down at twelve.

4: FLEANCE: I take't, 'tis later, sir.

5: BANQUO: Hold, take my sword. There's husbandry in heaven;

6: BANQUO: Their candles are all out. Take thee that too.

7: BANQUO: A heavy summons lies like lead upon me,

8: BANQUO: And yet I would not sleep: merciful powers,

9: BANQUO: Restrain in me the cursed thoughts that nature

10: BANQUO: Gives way to in repose!

11: BANQUO: Give me my sword.

12: BANQUO: Who's there?

13: MACBETH: A friend.

14: BANQUO: What, sir, not yet at rest? The king's a-bed:

15: BANQUO: He hath been in unusual pleasure, and

16: BANQUO: Sent forth great largess to your offices.

17: BANQUO: This diamond he greets your wife withal,

18: BANQUO: By the name of most kind hostess; and shut up

19: BANQUO: In measureless content.

20: MACBETH: Being unprepared,

21: MACBETH: Our will became the servant to defect;

22: MACBETH: Which else should free have wrought.

23: BANQUO: All's well.

24: BANQUO: I dreamt last night of the three weird sisters:

25: BANQUO: To you they have show'd some truth.

26: MACBETH: I think not of them:

27: MACBETH: Yet, when we can entreat an hour to serve,

28: MACBETH: We would spend it in some words upon that business,

29: MACBETH: If you would grant the time.

30: BANQUO: At your kind'st leisure.

31: MACBETH: If you shall cleave to my consent, when 'tis,

32: MACBETH: It shall make honour for you.

33: BANQUO: So I lose none

34: BANQUO: In seeking to augment it, but still keep

35: BANQUO: My bosom franchised and allegiance clear,

36: BANQUO: I shall be counsell'd.

37: MACBETH: Good repose the while!

38: BANQUO: Thanks, sir: the like to you!

39: MACBETH: Go bid thy mistress, when my drink is ready,

40: MACBETH: She strike upon the bell. Get thee to bed.

41: MACBETH: Is this a dagger which I see before me,

42: MACBETH: The handle toward my hand? Come, let me clutch thee.

43: MACBETH: I have thee not, and yet I see thee still.

44: MACBETH: Art thou not, fatal vision, sensible

45: MACBETH: To feeling as to sight? or art thou but

46: MACBETH: A dagger of the mind, a false creation,

47: MACBETH: Proceeding from the heat-oppressed brain?

48: MACBETH: I see thee yet, in form as palpable

49: MACBETH: As this which now I draw.

50: MACBETH: Thou marshall'st me the way that I was going;

51: MACBETH: And such an instrument I was to use.

52: MACBETH: Mine eyes are made the fools o' the other senses,

53: MACBETH: Or else worth all the rest; I see thee still,

54: MACBETH: And on thy blade and dudgeon gouts of blood,

55: MACBETH: Which was not so before. There's no such thing:

56: MACBETH: It is the bloody business which informs

57: MACBETH: Thus to mine eyes. Now o'er the one halfworld

58: MACBETH: Nature seems dead, and wicked dreams abuse

59: MACBETH: The curtain'd sleep; witchcraft celebrates

60: MACBETH: Pale Hecate's offerings, and wither'd murder,

61: MACBETH: Alarum'd by his sentinel, the wolf,

62: MACBETH: Whose howl's his watch, thus with his stealthy pace.

63: MACBETH: With Tarquin's ravishing strides, towards his design

64: MACBETH: Moves like a ghost. Thou sure and firm-set earth,

65: MACBETH: Hear not my steps, which way they walk, for fear

66: MACBETH: Thy very stones prate of my whereabouts,

67: MACBETH: And take the present horror from the time,

68: MACBETH: Which now suits with it. Whiles I threat, he lives:

69: MACBETH: Words to the heat of deeds too cold breath gives.

70: MACBETH: I go, and it is done; the bell invites me.

71: MACBETH: Hear it not, Duncan; for it is a knell

72: MACBETH: That summons thee to heaven or to hell.

=== SCHOLARLY COMMENTARY ===

1: Johnson: Scena Prima] It is not easy to say where this encounter can be, It is not in the hall, as the editors have all supposed it, for Banquo sees the sky; it is not far from the bedchamber, as the conversation shows: it must be in the inner court of the castle, which Banquo might properly cross in his way to bed.

1: Capell: Scena Prima] A large court, surrounded all or in part by an open gallery; chambers opening into that gallery; the gallery ascended into by stairs, open likewise; with addition of a college-like gateway, into which opens a porter's lodge, appears to have been the Poet's idea of the place of this great action; The circumstances that mark it, are scattered through three scenes; in the latter, the hall (which moderns make the scene of this action) is appointed a place of second assembly in terms that show it plainly distinct from that assembled in then. Buildings of this description rose in ages of chivalry; when knights rode into their courts, and paid their devoirs to ladies, viewers of their tiltings and them from those open galleries; Fragments of some of them, once the mansions of noblemen, are still subsisting in London, changed to hotels or inns; Shakespeare might see them much more entire, and take his notion from them.

2: Collier: Enter...] The old stage-direction says nothing about a servant, as in the modern

editions. Fleance carried the torch before his father.

2: Dyce: Enter...] In the stage-directions of old plays, 'a Torch' sometimes means a torch-bearer, as 'a Trumpet' means a trumpeter.

2: Seymour: The Moone...Clock] I've not heard the clock: The moon is down.

10: Steevens: Hold...repose] Shakespeare has here most exquisitely contrasted Banquo's character with that of Macbeth. Banquo is praying against being tempted to encourage thoughts of guilt even in his sleep; while Macbeth is hurrying into temptation, and revolving

in his mind every scheme, however flagitious, that may assist him to complete his purpose.

The one is unwilling to sleep, lest the same phantoms should assail his resolution again, while the other is depriving himself of rest through impatience to commit the murder.

10: Ligby: Hold...repose] This speech of Banquo's is the very epitome of his character, kindly, conscientious, poetical, but weak and vacillating : he gives up his sword and dagger that he may have no means of defending the king from the fate the witches have predicted.

On hearing Macbeth his purpose shifts again; he wants his sword back. 'The king's abed' shows where his thoughts are in calling for his sword—and proves his guilty silence.

10: Vischer: Hold...repose] Sinister thoughts disturb Banquo, it is as though he felt the coming breath of the murderous storm. He wants his sword. We see here again how Shakespeare invests even the smallest place with life-like importance.

5: Malone: Husbandry] That is, thrift, frugality.

6: Clarendon: Their] Note the plural, and compare Rich. II. I, ii, 7. Also Rich. III, iii, 17, 19; Hamlet, III, iv, 173, 175; Oth. IV, ii, 47. In Rich. III: IV, iv, 71, 72, we have the plural pronoun used with 'hell.'

6: Clarendon: Candles] Compare Mer. of Ven. V, i, 220; Rom. & Jul. III, v, 9. And Fairfax, Tasso, Bk ix, st. 10: 'When heaven's small candles next shall shine.' The original Italian has merely 'Di Notte.'

6: Abbott: thee] In the present instance 'thee' is the dative. [See I, v, 26.]

6: Seymour: that] Probably a dirk or dagger.

6: Elwin: that] Banquo resumes his sword upon hearing approaching footsteps.

6: Clarendon: that] In a friend's house Banquo feels perfectly secure.

6: Moberly: that too] Probably his target. We may suspect that a slight indication of want of caution is intended by this parting with the weapons; in much the same way as, in *Jul. Ces.*, Casca, the man of action and heed, is marked by the familiar readiness with which his hand uses his sword to point to the quarter whence the day will break, etc.

6: Booth: that too] Banquo is here conscious of the latent power of temptation, and seems wishful to rid himself of all incentives to dangerous thoughts, and all the means of mischief.

16: Fitzgerald: Enter Macbeth, etc.] During the scene with Banquo [Garrick's] playing showed a wonderful delicacy. 'You dissembled indeed, but dissembled with difficulty [writes Murphy in a letter to Garrick]. Upon the first entrance, the eye glanced at the door: the gaiety was forced, and at intervals the eye gave a momentary look towards the door and turned away in a moment. This was but a fair contrast to the enacted cheerfulness, with which this disconcerted behaviour was intermixed. After saying, "Good repose, the while"; the eye fixed on the door, then after a pause, in a broken tone, "Go, bid thy mistress," etc.

Pray observe that as you assume a freedom and gaiety here, it will be also a contrast to the fine distinction of mind and behaviour in the night scene.'

14: Abbott: What... rest] When a verse consists of two parts uttered by two speakers, the latter part is frequently the former part of the following verse, being, as it were, amphibious, as here.

16: Steevens: Offices] The rooms appropriated to servants and culinary purposes. Thus, *Tim. II*, ii, 167; *Rich. II. I*, ii, 69.

16: Malone: Offices] 'Offices' is a palpable misprint. Officers means servants. So *I*, vii, 82, and

Tam. of Shr. IV, i, 50.

16: Nares: Offices] The lower parts of London houses are always called 'offices.' Largess was given to servants, not to officers.

16: Knight: Offices] It is of little consequence whether the largess went to the servants or to the servants' hall.

16: Collier: Offices] Malone's change is not only needless, but improper. To send largess to the 'offices' in Macbeth's castle was to give it to the persons employed in them.

16: Dyce: Offices] 'Offices' is a sheer misprint.

16: Walker: Offices] Final e and final es, confounded. See also 'ghostly Fries close cell' in F1, Rom. & Jul I, iii, 188. Again we have sleeper for sleepe in line 64 of this same scene.

16: Lettsom: Offices] The same error is found in the Dutchesse of Malfy, II, ii, ed. 1623, where Antonio, having had 'all the Officers o' th' court' called up, afterwards says, 'All the Offices here?' and the servants reply, 'We are.' Nares maintained [as above], but Henry VII. (see Richardson's Dict.) 'gave to his officers of armes vil. of his largesse.'

24: Steevens: shut vp] That is, concluded. In The Spanish Tragedy 'And heavens have shut up day to pleasure us,' [Act II.; p. 50, ed. Haz. Dods.]. Again, in Spenser's Faerie Queene, IV, c. ix, v. 15: 'And for to shut up all in friendly love.' Again, in Reynold's God's Revenge against Murder, 1621: 'though the parents have already shut up the contract.' Again, in Stowe's Account of the Earl of Essex's Speech on the Scaffold: 'He shut up all with the Lord's prayer.'

24: Boswell: shut vp] I should rather suppose it means enclosed in content, content with everything around him. So Barrow: 'Hence is a man shut up in an irksome bondage of spirit.'—Sermons, 1683, vol. ii, 231.

24: Hunter: shut vp] Now see the reading of F1. Undoubtedly the jewel in its case. That jewels were enclosed in cases is a point which needs not a word of note to prove.

24: Singer: shut vp] It must be taken to signify either that the king concluded, or that he retired to rest, shut himself up.

24: Keightley: shut vp] This seems to apply to Duncan. The expression is similar to 'I am wrapp'd in dismal thinkings.'—All's Well, V, iii, 128.

24: Clarendon: shut vp] There is probably some omission here, because, if 'shut up' be a participle, the transition is strangely abrupt. 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.

24: R. G. White: shut vp] This passage is quite surely corrupt, and probably by the loss of a line or more before these words. But the speech shows the result of hasty writing. Banquo is just about to go to bed, and has said his prayers, when he is startled into resuming his sword by the entrance of Macbeth; and then we learn that he had been charged to deliver a diamond to Lady Macbeth, and had it with him undelivered.

21: Malone: defect] Being unprepared, our entertainment was necessarily defective, and we only had it in our power to show the king our willingness to serve him. Had we received sufficient notice of his coming, our zeal should have been more clearly manifested by our acts. 'Which' refers, not to the last antecedent, 'defect,' but to 'will.'

24: W. Leighton: I dreamt last Night...] I see no reason to picture Banquo as a type of all that is noble and generous, as many commentators have done. He drank in, as greedily as his partner in arms, the prophecies of the weird tempters, but lacked Macbeth's prompt resolution to act; he lacked also the favouring circumstances that led Macbeth to the murder of King Duncan; and, above all, he lacked the incitements to action, which came to the thane of Cawdor by the fiery suggestions of his wife. No plain way to the crown suggested itself to Banquo; in fact, he saw clearly that not only Duncan, but Macbeth, stood between him and regal honours. Before the king's murder he evidently suspected Macbeth's intention, and afterwards must have been fully assured of his guilt; yet he uttered no word of warning to his kinsman and sovereign, and after the murder, no hint of his suspicion. Would a noble

and virtuous man have kept such doubtful silence?

32: Clarendon: to serue] 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.

38: Johnson: cleave ... you] Macbeth expresses his thought with affected obscurity; he does not mention the royalty, though he apparently had it in his mind. 'If you shall cleave to my consent,' if you shall concur with me when I determine to accept the crown, 'when 'tis,' when that happens which the prediction promises, 'it shall make honour for you.'

38: Capell: cleave...you] Corruption of a word that resembles ['consent'] might well happen, and that word is—ascent; how fit the reader need not be told, who calls to mind the prediction which is the subject of this dialogue.

38: Heath: cleave...you] If you shall cleave to that party which consents to my advancement, whenever the opportunity may offer.

38: Jennens: cleave...you] I should rather think something is lost here, of the following purport: Bam. 'At your kind'st leisure.—Those lookers into fate, that hail'd you, Cawdor! Did also hail you, king! and I do trust, Most worthy Thane, you would consent to accept What your deserts would grace, when offer'd you.'

38: Steevens: cleave...you] 'Consent' has sometimes the power of the Latin *concentus*. Thus in 2 Hen. IV. V,i, 79; As You Like It, II, ii, 3. Macbeth mentally refers to the crown he expected to obtain in consequence of the murder he was about to commit. Banquo's reply is only that of a man who determines to combat every possible temptation to do ill. Macbeth could never mean, while yet the success of his attack on the life of Duncan was uncertain, to afford Banquo the most dark or distant hint of his criminal designs on the crown. Had he acted thus incautiously, Banquo would naturally have become his accuser, as soon as the

murder had been discovered.

38: Malone: cleaue...you] A passage in Temp. II, i, 269, leads me to think that Shakespeare wrote content. The meaning then of the present difficult passage, thus corrected, will be: If you will closely adhere to my cause, if you will promote, as far as you can, what is likely to contribute to my satisfaction and content,—when 'tis, when the prophecy of the weird sisters is fulfilled, when I am seated on the throne, the event shall make honour for you. See D'Avenant's paraphrase.

38: Collier: cleaue...you] 'If you shall adhere to my opinion, when that leisure arrives, it shall make honour for you.'

38: Elwin: cleaue...you] 'If you shall hold to what I consent to do, when 'tis done, it shall be to your advantage.'

38: Hudson: cleaue...you] The meaning evidently is, if you will stick to my side, to what has my consent, if you will tie yourself to my fortunes and counsel.

38: Staunton: cleaue...you] This passage, we apprehend, has suffered some mutilation or corruption since it left the Poet's hands. It seems impracticable to obtain a consistent meaning from the lines as they now stand.

38: R. G. White: cleaue...you] This may mean, to those who agree with me, to my party. But I think there is not improbably a misprint of consort. As in Two Gent. IV, i, 64, 'Wilt thou be of our consort?' and in Lear, II, i, 99, 'He was of that consort.'

38: Delius: cleaue...you] If you will cleave to the agreement with me, it shall in due time make honour for you. 'Consent' is, perhaps through being confounded with concent, more than a mere passive agreement or understanding, just as to consent is used in this more expanded sense in Oth. V, ii, 297. (Lex.—The use of a more explicit word would have betrayed him.)

38: Cowden Clarke: cleaue...you] If you will adopt and adhere to my opinion, when my

mind is made up.

38: Keightley: cleave...you] I cannot make sense of 'consent.'

38: Clarendon: cleave...you] 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 33) is effected. If 'consent' be the right reading, it may be explained either as above, or as the plan I have formed.

46: Seymour: Is this, etc.] This is always delivered on the stage with an expression of terror as well as surprise, but I am persuaded it is a misconception : if the vision were indeed terrible, the irresolute spirit of Macbeth would shrink from it; but the effect is confidence and animation, and he tries to lay hold of the dagger; and indeed upon what principle of reason, or on what theory of the mind, can it be presumed that the appearance of supernatural agency, to effect the immediate object of our wish, should produce dread and not encouragement?

46: Knowles: Is this, etc.] I have long entertained the opinion that this dagger is an apparition coming and vanishing, as the witches themselves do, and that consequently it ought to be actually presented, as indeed it used to be. In my mind the whole thing is too circumstantial to justify the common interpretation which coincides with that of Macbeth. It is a phantom raised by the witches to draw Macbeth on to his conclusion. Upon the very threshold of guilt he is faltering. But the evil agency of which he is the victim is at hand with the dagger, inviting him to clutch it as he attempts to do; nor withdraws it then, but while he is yet in doubt ends the debate by exhibiting it to him stained with gouts of blood—' Which was not so before.' Macbeth's interpretation of the vision is not to be taken as the truth.

46: Beckham: Is this, etc.] In Freitag's pictures of German history I find underneath a portrait of a woman of the Royal palace (circa 1440) some remarks which correctly elucidate this present passage. The scene is the night on which the holy crown of Hungary was stolen, and the emotions of Helen Kottaner, a woman of decided feminine character, are

portrayed. She is in deadly peril; we learn how anguish and the pangs of conscience affect her soul. But the inward struggle and conscientious scruples take material form and crowd upon her as a strange external horror. 'That rousing of the senses to an activity,' says Freitag, 'which clothes with external semblance the vague horror in the soul is universal and pre-eminently characteristic of the extreme youth of every people. Human freedom is not yet sufficiently large to solve by thought and self-knowledge the inward struggles, but this emancipation begins by a conflict with a material apparition of what tortures the soul. The battle is fought outwardly. In such-wise, at one time, has all the world struggled. Thus Luther fought his mighty battle. And if the incomparable Poet, who with superior independence raised himself above the English temper of the sixteenth century, shows us his tragic hero contending with the ghosts of his victims and with the dagger, the instrument of his crime, such a representation, which we now consider eminently poetic, had a significance for his audience quite other than merely artistic. At that time they thus struggled with sin and doubt. And if Shakespeare's phantoms seem to us too numerous, as in Richard III, all who then looked on in horror knew well that such forms appear to sinning man and caused his hair to stand on end.

46: E. K. Chambers: Is this, etc.] I think the dagger should not be in the air, but on a table.

46: W. W. Story: Is this, etc.] In this [soliloquy] we have Macbeth's three characteristic features brought out one after the other: the cloudy vision of the air-drawn dagger; then the straw-fire of his poetry about Hecate and withered murder's sentinel, the wolf, and Tarquin's ravishing strides; and as these clear off, the stern, sullen resolution underneath—'Whiles I threat he lives'; 'I go, and it is done.'

44: Clarendon: sensible] That is, 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 elsewhere by

Shakespeare in this objective sense.

51: Fitzgerald: And...use] [Garrick] laid a 'prodigious' emphasis on the 'was' in this line; the propriety of which he defended [thus:] The vision represents what was to be done, 'not what is doing or had been done; but in many passages like this all will depend upon the manner of the actor.'

53: Delius: Mine...rest] If the dagger be unreal, then his eyes are befooled by the other senses, which prove its unreality. But if the dagger is something more than a phantom, then his eyes, by means of which alone he has perceived it, are worth all the other senses put together.

54: Murray: Dudgeon] (1) A kind of wood used by turners, especially for handles of knives, daggers, etc. Obsolete. (2) The hilt of a dagger, made of this wood.—ED. i.

54: Clarendon: Gouts] Drops, from the French gourte, and, according to stage tradition, so pronounced.

54: Bradley: Gouts] II.-In the original etymological sense of 'drop.' (5) A drop of liquid, especially of blood. In the later use, after Shakespeare, it tends to mean: A large splash or clot.

57: Bell: There's ... Eyes] Kemble here hides his eyes with his hand, then fearfully looks up, and peeping first over, then under his hand, as if for an insect whose buzzing had disturbed him, he removes his hand, looks: more abroad, and then recovers—very poor—the recovery should be by an effort of the mind. It is not the absence of a physical, corporeal dagger, but the returning tone of a disordered fancy. A change in the look, a clearing of a bewildered imagination, a more steadfast and natural aspect, the hand drawn across the eyes or forehead with something of a bitter smile.

62: Johnson: one halfe World] That is, 'over our hemisphere all action and motion seem to have ceased.' This image, which is, perhaps, the most striking that poetry can produce, has

been adopted by Dryden in his *Conquest of Mexico*: 'All things are hush'd as Nature's self lay dead, The mountains seem to nod their drowsy head; The little birds in dreams their songs repeat, And sleeping flow'rs beneath the night dews sweat. Even lust and envy sleep!' [III, ii, 1-5]. These lines, though so well known, I have transcribed, that the contrast between them and this passage of Shakespeare may be more accurately observed. Night is described by two great poets, but one describes a night of quiet, the other of perturbation. In the night of Dryden, all the disturbers of the world are laid asleep; in that of Shakespeare, nothing but sorcery, lust, and murder is awake. He that reads Dryden, finds himself lulled with serenity, and disposed to solitude and contemplation. He that peruses Shakespeare, looks round alarmed, and starts to find himself alone. One is the night of a lover; the other, of a murderer.

62: Malone: one halfe World] Compare second part of Marston's *Antonio and Mellida*, 1602, [I, i, ll. 3-8 and 18-21, ed. Bullen.]

62: Walker: one halfe World] For the pronunciation of 'one' in Shakespeare's time, see Crit. ii, 90; Abbott, § 80; and Ellis, *Early Eng. Pronunciation*, pp. 898, 959, 978. See also III, iv, 162; V, viii, 92.

64: Steevens: Curtain'd sleepe] Milton has transplanted this image into his *Comus*, v. 554: 'steeds That draw the litter of close-curtain'd sleep.'

64: Knight: Curtain'd sleepe] We have no doubt that Shakespeare introduced the long pause [between 'sleep' and witchcraft] to add to the solemnity of the description.

64: Collier: Curtain'd sleepe] The insertion of now before 'witchcraft' is surely injurious, as regards the effect of the line; it is much more impressive in the original ; and, as it has been often remarked, we have no right to attempt to improve Shakespeare's versification : if he thought fit to leave the line here with nine syllables, as he has done in other instances, some people may consider him wrong, but nobody ought to venture to correct him.

64: Dyce: Curtain'd sleepe] A manifestly imperfect line.

64: R. G. White: Curtain'd sleepe] Steevens's emendation is no less injurious to the rhythm of the line as a whole than detrimental to the poetic sense. D'Avenant's now is much better.

64: Dyce: Curtain'd sleepe] I agree with Grant White, and I cannot forget what Milton, with an eye to the present passage, has written [as quoted by Steevens].

65: Clarendon: Offerings] That is, the offerings made to Hecate. They were made with certain rites, hence the use of the word 'celebrate.' See Lear, II, i, 41, and compare III, v, of this play.

61: Murray: Alarum'd] A variant of ALARM, formerly used in all the senses of the word, but now restricted, except in poetical use, to the peal or chime of a warning bell or clock, or the mechanism which produces it. [IBID. s. v. Alarm.] Forms: alarme, all arme, all arm, all' army, alarm. Also: alarom, alarome, allarum, alarum (adopted from ld French alarme, adopted from Italian allarme = all' arme! 'To [the] arms!' o,iginally the call summoning to arms, and

thus, in languages that adopted it, a mere interjection; but soon used in all as the name of the call or summons. Erroneously taken in the 17th century for an English combination all arm! and so written; cf. similar treatment of alamode and alamort. From the earliest period there was a variant alarum due to rolling the r in prolonging the final syllable of the call. [s. v. To alarm, the present line is quoted as the earliest use of the word in the sense: To rouse to action, urge on, incite. It is marked as obsolete.

62: Clarendon: Whose... Watch] That is, who marks the period of his night-watch by howling, as the sentinel by a cry.

68: Johnson: sides] A 'ravishing' s'ride is an action of violence, impetuosity, and tumult, like that of a savage rushing on his prey; whereas the Poet is here attempting to exhibit an image of secrecy and caution, of anxious circumspection and guilty timidity, the 'stealthy pace' of a ravisher creeping into the chamber of a virgin, and of an assassin approaching the bed of him whom he proposes to murder, without awaking him; these he describes as 'moving like ghosts,' whose progression is so different from strides, that it has been in all

ages represented to be as Milton expresses it: 'Smooth sliding without step.' This hemistich will afford the true reading of this place, which is, I think, to be corrected thus: 'With Tarquin ravishing, slides tow'rds,' etc.

68: Heath: sides] The objection to strides is founded wholly in a mistake. Whoever hath experienced walking in the dark must have observed that a man under this disadvantage always feels out his way by strides, by advancing one foot, as far as he finds it safe, before the other, and that if he were to slide or glide along, as ghosts are represented to do, the infallible consequence would be his tumbling on his nose.

68: Steevens: sides] Spenser uses the word [stride] in his *Faerie Queene*, IV, c. viii, [v. 37], and with no idea of violence annexed to it: 'With easy steps so soft as foot could stride.' Again, Harington, 1591, *Orlando Furioso*, Bk, xxviii, st. 63, 'He takes a long and leisable stride.' The ravisher and murderer would naturally stride in order that their steps might be fewer in number, and the sound of their feet be repeated as seldom as possible.

68: Warburton: sides] Compare *Lucrece*, 162-168.

68: Knight: sides] Strides, in its usual acceptation, and looking at its etymology, does not convey the notion of stealthy and silent movement. We receive it as Milton uses it: 'The monster. . . came as fast With horrid strides,' etc. [*Paradise Lost*, Bk, II, 1.676.—ED. ii.]. Can we reconcile, then, the word 'sides' with the context? Might we not receive it as a verb, and read the passage, with his stealthy pace (Which Tarquin's ravishing sides) towards his design, Moves,' etc. To 'side' is to match, to balance, to be in a collateral position. Thus in Ben Jonson's *Sejanus*: 'Whom he... Hath rais'd from excrement to side the gods?' [IV, v; p. 108, ed, Gifford]. In the passage before us, 'murther' 'with his stealthy pace,' which pace sides, matches, 'Tarquin's ravishing' (ravishing a noun), 'moves like a ghost towards his design. Watch and 'With' were often contracted in writing, and might easily be mistaken by the printer.—Hunter: Tarquin seems to have haunted the imagination of Shakespeare from

his early days, when he chose the rape of Lucretia as the subject of a poem. He appears in the plays several times, and often unexpectedly, and certainly never less propitiously than here, whether we read strides or 'sides.' It would a little improve the passage if, for 'With,' we read Or, the two motions of the murderer, stealthy and hasty.

68: Dyce: sides] I have no doubt that strides is the genuine reading. Those who object that the word conveys an idea of violence, etc., ought to remember that Shakespeare in a very early poem had described that very Tarquin as 'stalking' into the chamber of Lucretia.—The Rape of Lucrece, 366.

68: Collier: sides] There can be no doubt about the fitness of Pope's emendation, although it is not made by the MS Corrector.

68: R. G. White: sides] Pope's emendation will seem happy to every cautious person who has stepped through a sick chamber, or any apartment in which there were sleepers whom he did not wish to wake, and who remembers how he did it.

68: Delius: sides] 'Ravishing' is not to be connected with 'strides' as a participle, but as a verbal substantive.

68: Clarendon: sides] Stride is not used in the sense in which Johnson and Knight interpret it in Oth. (I; I, iii, 268.

68: Moberly: sides] It seems possible that this may be a form of the Saxon stih, a step; and that therefore no emendation is necessary. So the old form 'nave' (Saxon, naff) is used above [I, ii, 28] for navel. The word sith is the same as German Schritt; compare the similar omission of n in sprechen, briisten, pfirsche (persica), a peach.

68: Sprague: sides] A 'sidesman' in Milton is a partisan; the word now means, an assistant to a church-warden. 'Tarquin's ravishing sides' may be Tarquin's ravishing party, the gang of devilish agencies and auxiliaries... that throng round Tarquin. With these, for the moment, withered Murder joins and moves towards his bloody deed.

64: Delius: Moues] The light footfalls of Tarquin's occur to another criminal also on the way

to his crime: Cymb. II, ii, 12.

69: X.: sowre] Macbeth, in his agony, addresses himself to the earth, which is below him, and probably said, 'Thou lower and,' etc.

69: Collier: sowre] No doubt in the MS from which the tragedy was printed in 1623 the word was written sure, a not very unusual mode of spelling it at that time, and hence the corruption, which became sour in F1.

69: B. Nicholson: sowre] While 'sure and firm-set' is, as a general epithet of the earth, unexceptionable, it is here no poet's epithet, but a mere poetaster's, for it has no relevancy. Looking to the context and to circumstances under which Macbeth is speaking, I should as soon expect Shakespeare to make him use such an epithet as to hear Richard talk of

'Blushing Aurore, morn of our discontent.' What is the earth of which Macbeth speaks? The pebbled courtyard or the stone-paved corridors in which the scene takes place. Macbeth's thoughts and fears are naturally attracted to the noises of the footsteps of Banquo, Fleance, and himself, as would those of any one who had on his mind a secret deed of darkness. I propose, therefore, by adding one letter to sowre, to read, 'Thou stowre and firm-set earth.' Halliwell (Phillipps) gives stow as still an eastern county's provincialism for 'stiff or inflexible,' and quotes from Palsgrave; 'Stoure rude as coarse cloth is, gros,' and 'stowre of conversation, estourdy.' So also Ray, Glossary of South and East Country Words (Eng. D. Soc.): 'Stowve, adj., inflexible, sturdy, and stiff, spoken also of cloth in opposition to limber' Again, in writings just prior to or contemporaneous with Shakespeare's, we have (Prompt. Parv.): 'Stoor (store, MS, K. Coll. Cam.), hard or boystous. Austerus, rigidus.' 'Thys pange was greater ... then when the stower nayles were... driven through hys handes and fete,' Latimer, Sermon 7 (Arber's repr. p. 185). By this change Macbeth is made to refer to the hard, unyielding, and therefore resounding stones of the courtyard, and we thus get epithets in exact accord with his thoughts. It now remains to explain how the error arose. This scene so

bristles with errors that one is forced to conclude that the compositor was either a new or a very careless hand. Hence in reading he confounded the t with the long line and loops of the preceding s. Nor is this mere supposition, for he did the same in the very line above, printing 'Tarquin's ravishing sides,' where, pace Knight, the word must be either strides or slides. I may add that exactly the same mistake, as I think, occurs in Herbert's Church Porch, st. xx, 1. 3: 'Constancie knits the bones and makes us sowre (Wm.'s MS); stowre (pr. edds.). 70: Collier: they may] The Rev. Mr Barry proposes 'where they may,' but wh was not used, as he supposes, for a contraction of where in MSS of the time.

70: Walker: they may] The printer of the Folio in V, iii, 27, 'my way of life,' has fallen into exactly the converse of this error: quod tamen amplectitur Lud. Tieck, poeta eximius, criticus ne Coleridgio quidem comparandus. [For redundant object, see Abbott, § 414 ; also note, IV, iii, 196.]

70: Clarendon: they may] For this construction, so common in Greek, see Mark, i, 24; Luke, iv, 34; and Lear, I, i, 272.

70: Herrig: they may] The reading of the Ff may be very well justified as characteristic of Macbeth's visionary condition.

71: Delius: where-about] Elsewhere Shakespeare uses where and wherefore as substantives: Lear, I, i, 264 ; Com. of Err. II, ii, 45.

71: X.: where-about] Macbeth expresses the very natural wish that the earth should veer or wheel about on its axis, in order to produce daylight and relieve him of his present horrors. I therefore read the line, 'Thy very stones prate of me, veer about,' etc.

67: Warburton: present horror] What was the horror he means? Silence, than which nothing can be more horrid to the perpetrator of an atrocious design.

67: Johnson: present horror] Whether to take horror from the time means not rather to catch it as communicated, than to deprive the time of horror, deserves to be considered.

67: Steevens: present horror] The latter is surely the true meaning. Macbeth would have nothing break through the universal silence that added such a horror to the night, as suited well with the bloody deed he was about to perform. Burke, in his *Essay on the Sublime and Beautiful*, observes that 'all general privations are great, because they are all terrible'; and with other things he gives silence as an instance, illustrating the whole by that remarkable passage in Virgil, where, amidst all the images of terror that could be united, the circumstance of silence is particularly dwelt upon: 'Dii, quibus imperium est animarum, Umbræque silentes, et Chaos et Phlegethon, loca nocte tacentia late.'—*Aeneid*, vi, 264, 5. When Statius, in the fifth book of the *Thebaid*, describes the Lemnian massacre, his frequent notice of the silence and solitude, both before and after the deed, is striking in a wonderful degree: 'Conticuere domus,' etc.; and when the same poet enumerates the terrors to which Chiron had familiarized his pupil, he subjoins, 'nec ad vasta trepidare silentia sylvæ.'—*Achilleid*, ii, 391. Again, when Tacitus describes the distress of the Roman army under Cezina, he concludes by observing, 'ducemque terruit diva silentia.'—*Annals*, i, xv. In all the preceding passages, as Pliny remarks, concerning places of worship, *silentia ipsa adoramus*.

67: Malone: present horror] So also in *Aeneid*, ii, [755]: 'Horror ubique animos, simul ipsa silentia terrent.' Dryden's well-known lines, which exposed him to so much ridicule, 'An horrid stillness first invades the ear, And in that silence we the tempest hear,' show that he had the same idea of the awfulness of silence as our Poet. [*Astrea Redux*, vv. 7,8. In the edition of 1688 of *Astrea Redux*—the earliest I have been able to consult—the last line reads, '... we the tempest fear.' Warton also, in his edition of Dryden's poems, thus gives it; and in his introduction states the same fact as Malone: that Dryden was much ridiculed for these two lines, but makes no mention that they ever were as Malone has quoted them.—
ED. ii.]

71: Delius: it] This refers to 'my where-about.'

74: Clarendon: giues] In this construction there was nothing that 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. But a general sentiment, a truism indeed, seems feeble on such an occasion. Perhaps the line is an interpolation.

75: Boaden: A Bell rings] Among the improvements introduced by Kemble was the clock striking two as the appointed time for the murder of Duncan. That it was so is proved afterwards in the perturbed sleep of Lady Macbeth. [See note by Seymour, I. 45; also, V, i, 31, and note.]

72: Alger: Heare it not...to Hell] These words [Forrest] spoke, not with the bellowing declamation many players had given them, but in a low, firm tone tinged with sadness, a tone of melancholy mixed with determination. As he came out of the fatal chamber

backwards, with his hands reeking, he did not see Lady Macbeth standing there in an attitude of intense listening, until he struck against her. They both started and gazed at each other in terror—an action so true to nature that it always electrified the house.

78: Coleman: Exit] Had not one been entirely carried away by the cunning of the scene, [Macready's] exit into Duncan's chamber must have excited derision. Up to that moment he had reached the highest pitch of tragic horror, but his desire to over-elaborate made him pause, and when his body was actually off the stage, his left foot and leg remained trembling in sight, it seemed, fully half a minute.

ACT 2, SCENE 2

=== PLAY TEXT ===

1: LADY MACBETH: That which hath made them drunk hath made me bold;

2: LADY MACBETH: What hath quench'd them hath given me fire.

3: LADY MACBETH: Hark! Peace!

4: LADY MACBETH: It was the owl that shriek'd, the fatal bellman,
5: LADY MACBETH: Which gives the stern'st good-night. He is about it:
6: LADY MACBETH: The doors are open; and the surfeited grooms
7: LADY MACBETH: Do mock their charge with snores: I have drugg'd
8: LADY MACBETH: their possets,
9: LADY MACBETH: That death and nature do contend about them,
10: LADY MACBETH: Whether they live or die.
11: MACBETH: Who's there? what, ho!
12: LADY MACBETH: Alack, I am afraid they have awaked,
13: LADY MACBETH: And 'tis not done. The attempt and not the deed
14: LADY MACBETH: Confounds us. Hark! I laid their daggers ready;
15: LADY MACBETH: He could not miss 'em. Had he not resembled
16: LADY MACBETH: My father as he slept, I had done't.
17: LADY MACBETH: My husband!
18: MACBETH: I have done the deed. Didst thou not hear a noise?
19: LADY MACBETH: I heard the owl scream and the crickets cry.
20: LADY MACBETH: Did not you speak?
21: MACBETH: When?
22: LADY MACBETH: Now.
23: MACBETH: As I descended?

24: LADY MACBETH: Ay.
25: MACBETH: Hark!
26: MACBETH: Who lies i' the second chamber?
27: LADY MACBETH: Donalbain.
28: MACBETH: This is a sorry sight.

29: LADY MACBETH: A foolish thought, to say a sorry sight.

30: MACBETH: There's one did laugh in's sleep, and one cried

31: MACBETH: 'Murder!'

32: MACBETH: That they did wake each other: I stood and heard them:

33: MACBETH: But they did say their prayers, and address'd them

34: MACBETH: Again to sleep.

35: LADY MACBETH: There are two lodged together.

36: MACBETH: One cried 'God bless us!' and 'Amen' the other;

37: MACBETH: As they had seen me with these hangman's hands.

38: MACBETH: Listening their fear, I could not say 'Amen,'

39: MACBETH: When they did say 'God bless us!'

40: LADY MACBETH: Consider it not so deeply.

41: MACBETH: But wherefore could not I pronounce 'Amen'?

42: MACBETH: I had most need of blessing, and 'Amen'

43: MACBETH: Stuck in my throat.

44: LADY MACBETH: These deeds must not be thought

45: LADY MACBETH: After these ways; so, it will make us mad.

46: MACBETH: Methought I heard a voice cry 'Sleep no more!

47: MACBETH: Macbeth does murder sleep', the innocent sleep,

48: MACBETH: Sleep that knits up the ravell'd sleeve of care,

49: MACBETH: The death of each day's life, sore labour's bath,

50: MACBETH: Balm of hurt minds, great nature's second course,

51: MACBETH: Chief nourisher in life's feast,--

52: LADY MACBETH: What do you mean?

53: MACBETH: Still it cried 'Sleep no more!' to all the house:

54: MACBETH: 'Glamis hath murder'd sleep, and therefore Cawdor
55: MACBETH: Shall sleep no more; Macbeth shall sleep no more.'
56: LADY MACBETH: Who was it that thus cried? Why, worthy thane,
57: LADY MACBETH: You do unbend your noble strength, to think
58: LADY MACBETH: So brainsickly of things. Go get some water,
59: LADY MACBETH: And wash this filthy witness from your hand.
60: LADY MACBETH: Why did you bring these daggers from the place?
61: LADY MACBETH: They must lie there: go carry them; and smear
62: LADY MACBETH: The sleepy grooms with blood.
63: MACBETH: I'll go no more:
64: MACBETH: I am afraid to think what I have done;
65: MACBETH: Look on't again I dare not.
66: LADY MACBETH: Infirm of purpose!
67: LADY MACBETH: Give me the daggers: the sleeping and the dead
68: LADY MACBETH: Are but as pictures: 'tis the eye of childhood
69: LADY MACBETH: That fears a painted devil. If he do bleed,
70: LADY MACBETH: I'll gild the faces of the grooms withal;
71: LADY MACBETH: For it must seem their guilt.
72: MACBETH: Whence is that knocking?
73: MACBETH: How is't with me, when every noise appals me?
74: MACBETH: What hands are here? ha! they pluck out mine eyes.
75: MACBETH: Will all great Neptune's ocean wash this blood

76: MACBETH: Clean from my hand? No, this my hand will rather
77: MACBETH: The multitudinous seas in incarnadine,
78: MACBETH: Making the green one red.

79: LADY MACBETH: My hands are of your colour; but I shame
80: LADY MACBETH: To wear a heart so white.
81: LADY MACBETH: I hear a knocking
82: LADY MACBETH: At the south entry: retire we to our chamber;
83: LADY MACBETH: A little water clears us of this deed:
84: LADY MACBETH: How easy is it, then! Your constancy
85: LADY MACBETH: Hath left you unattended.
86: LADY MACBETH: Hark! more knocking.
87: LADY MACBETH: Get on your nightgown, lest occasion call us,
88: LADY MACBETH: And show us to be watchers. Be not lost
89: LADY MACBETH: So poorly in your thoughts.
90: MACBETH: To know my deed, 'twere best not know myself.
91: MACBETH: Wake Duncan with thy knocking! I would thou couldst!

=== SCHOLARLY COMMENTARY ===

1: Dyce: Scena Secunda] There is no change of place.—R. G. WHITE: Not only is there no change of place, but there is no introduction of new dramatic interest or incident. Of yet greater importance is it here that the apparent continuance of the action is vitally essential to the dramatic impression intended to be produced. The ringing of the bell by Lady Macbeth, the exit of Macbeth upon that prearranged summons, the entrance of the Lady to fill the stage and occupy the mind during her husband's brief absence upon his fearful errand, and to confess in soliloquy her active accession to the murder, the sudden knocking which is heard directly after she goes out to replace the daggers, and which recurs until she warily hurries her husband and herself away lest they should be found watchers, the entrance of the Porter, and finally, of Macduff and Lenox,—all this action is contrived with consummate dramatic skill; and its unbroken continuity in one spot, and that a part of the castle common to all its inhabitants, is absolutely necessary to complete its purpose.

1: Mrs Griffiths: bold] Our sex is obliged to Shakespeare for this passage. He seems to think that a woman could not be rendered completely wicked without some degree of intoxication. It required two vices in her, one to intend and another to perpetrate the crime.—Dyce: In not a few passages of Shakespeare the metrical arrangement of the old editions was most wantonly altered by Steevens and Malone. But there are some passages—and the present speech is one of them—where a new division of the lines is absolutely necessary. The regulation given by Knight is not ‘metrical,’ it is barbarous. Let any one write out the passage as prose and then read it as verse; it will naturally fall into the arrangement by Rowe.—[BELL (p. 306): [Mrs Siddons spoke this line] with a ghastly horrid smile.—ED. ii.]

5: CLARENDON: Belleman] The full significance of this passage may be best shown by comparing the following lines from Webster’s *Duchess of Malfi*, IV, ii, 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 *Faerie Queene*, V, c. Vi, V. 27, where the cock is called ‘the native belman of the night.’ The owl is again mentioned, line 22, and in 1 Hen. VI: IV, ii, 15.—TSCHISCHWITZ, in his *Nachklänge germanischer Mythe*, ii, 30, points out that the superstitious associations connected with the owl are common to both England and Germany, indeed, that some of them belong to the whole Indo-germanic family. They were rife among the Romans. See Ovid, *Metam.* v, 550. According to GRIMM (1089), the cricket also foretold death. [Which, however, it does not do in *Cym.* II, ii, 11.—ED. ii.] See also HARTING, *Ornithology of Shakespeare*, p. 83.

5: BELL: He is about it] [Mrs Siddons here] breathes with difficulty; hearkens towards door. Whisper horrible.—ED. ii.

8: BRADLEY: Groomes] Forms: grom, grome, grume, groome, groyme, growme, grum, groom. Of difficult Etymology. 'Boy, male child,' seems to be the original sense. The word might conceivably represent an Old English *gvém*, from root *gré-* of verb to grow + Teutonic suffix *-mz0-*. (3.) A man of inferior position, a serving-man. (4.) The specific designation of several officers of the English Royal Household, chiefly members of the Lord Chamberlain's department: with defining prepositional phrases. (5.) A servant who attends to horses. (Until the 17th century only a contextual use of sense 3; now the current sense.) There appears to be no evidence for an Old French *gromme*, the *grommes* quoted by Du Cange is probably for *grommez*, plural of *gromet*.—ED. ii.

9: MALONE: Poffets] 'Posset,' says Randle Holmes, *Academy of Armourie*, Bk, iii, p. 84, 'is hot milk poured on ale or sack, having sugar, grated bisket, and eggs, with other ingredients, boiled in it, which goes all to a curd.'

13: KNIGHT: Macb.] After the last line of the preceding scene Tieck inserts, 'he ascends,' and says, 'we learn afterwards that he descends. I have inserted this stage-direction that the reader may the better understand the construction of the old theatre.' Again, when Macbeth calls out, 'Who's there?' he inserts, before the exclamation, 'he appears above,' and after it, 'he again withdraws.' Tieck says, 'I have also added these directions for the sake of perspicuity. The editors make him say this without being seen—"within"—which is an impossibility. To whom should he make this inquiry within the chambers, where all are sleeping? The king, besides, does not sleep in the first, but in the second, chamber; how

loud, then, must be the call to be heard from within the second chamber in the courtyard below! The original, at this passage, has Enter Macbeth. I explain this peculiar direction thus: Macbeth lingers yet a moment within; his unquiet mind imagines it hears a noise in the court below, and thoughtlessly, bewildered, and crazed, he rushes back to the balcony, and calls beneath, "Who's there?" In his agony, however, he waits for no answer, but rushes back into the chambers to execute the murder. Had Fleance or Banquo, or even any of the servants of the house, whom he had but just sent away, been beneath, the whole secret deed would have been betrayed. I consider this return, which appears but a mere trifle, as a striking beauty in Shakespeare's drama. He delights (because he always sets tragedy in activity through passion as well as through intrigue) in suspending success and failure on a needle's point.'—FRIESEN: Shakespeare always takes the greatest pains to afford, unrestricted up to the last moment, a certain freedom of will to all his characters whose tragic paths lead to destruction. None of his tragic heroes are so enmeshed by fate or accident or intrigue that no loop-hole of safety is left them. This is so pre-eminently in Macbeth. The consummation of the awful crime is suspended up to the last moment, when Macbeth, terrified at some noise, once more emerges in doubt from Duncan's chamber. It were needless here to seek for reasons on theoretic grounds; the fearful struggle between persevering defiance and yearning for repentance, which so powerfully affects us in the subsequent treatment, would be, without this antecedent, meaningless, or at least far from tragic.—[BOOTH: This line is spoken by one of the drunken Chamberlains.—ED, ii.]

14: BELL: Alack... awak'd] [Mrs Siddons here displayed] the finest agony; tossing of the arms.—ED. ii.

13: HUNTER: attempt] This is usually printed with a comma after 'attempt.' This is wrong. An unsuccessful attempt would produce to them infinite mischief,—an attempt without the

deed.—Dyce: To me at least it is plain that here ‘the attempt’ is put in strong opposition to

‘the deed,’ and that ‘confounds’ has no reference to future mischief, but solely to the perplexity and consternation of the moment.

16: HUDSON: Father] That some fancied resemblance to her father should thus rise up and stay her uplifted arm, shows that in her case conscience works quite as effectually through the feelings, as through the imagination in that of her husband. And the difference between imagination and feeling is, that the one acts most at a distance, the other on the spot. This gush of native tenderness, coming in thus after her terrible audacity of thought and speech, has often reminded us of a line in Schiller’s noble drama, *The Piccolomini*, IV, iv: ‘Bold were my words, because my deeds were not.’ And we are apt to think that the hair-stiffening extravagance of her previous speeches arose in part from the sharp conflict between her feelings and her purpose; she endeavoring thereby to school and steel herself into a firmness and fierceness of which she feels the want.—[LADY CHARLEMONT (New Sh. Soc. Trans. 1876, p. 194): We find that in the eleventh century Macbeth married the Lady Gruach, granddaughter of King Kenneth IV, who had been deposed in the year 1003 by Malcolm, son of Kenneth III. This Malcolm was succeeded by his grandson, Duncan, who was murdered in the year 1039 by his cousin Macbeth, who then ascended the throne of Scotland. We may suppose that the quarrels about the succession to the throne took place between kinsmen more or less nearly related. May not there have been a relationship between Kenneth IV. and Duncan? And may not one of the strange likenesses which come and go in families, have appeared between Kenneth’s son and Duncan, causing Lady Macbeth to say of the latter, ‘Had he not resembled my father as he slept, I had don’t’? And had not hatred to the man whose grandsire had not only deposed hers—depriving her father of his throne—but had also burnt her first husband in his castle, with fifty of his

friends, and slain her only brother and her second husband's (Macbeth's) father, anything to say to Duncan's fate, though Shakespeare has weakened her primary motive by hinting at her secondary one?—F. J. FURNIVALL, in speaking of the above suggestion by Lady Charlemont, calls attention to the fact that 'Shakespeare took his Macbeth story from Holinshed,... and that there is nothing in Holinshed about the murder of either Lady Macbeth's or Macbeth's relatives by Malcolm, Duncan's grandfather.—ED. ii.]

18: BELL: I had don't] [Mrs Siddons here showed] agonised suspense, as if speechless with uncertainty whether discovered.—BOOTH: Macbeth, in his fright and frenzy, makes as if to stab her.—ED. ii.

18: WERDER: I... deed] When Macbeth returns, after the murder of Duncan, his character stands completely revealed. Until then he was unknown to Lady Macbeth, to us, even to himself. His wife had feared his nature when such fear was groundless. The 'milk of human kindness,' whereof we have seen little enough, had not restrained him. His nature presents itself in a guise which goes so far beyond her knowledge or her fear, that she as well as he collapses at its revelation.—ED. ii.

23: HUNTER: Did... descended] Any agitation of spirit, or any incoherence of ideas as the natural consequence, cannot demand that the lady, when she has answered the inquiry of her guilty husband, 'Didst thou not hear a noise?' by saying, 'I heard the owl scream and the crickets cry,' should then take up the husband's question, and address him, 'Did you not speak?' but that this is also an inquiry of the conscience-stricken thane, whom every noise appals, and who would have every sound translated to him. He was not satisfied with her first explanation. The sounds had been no screaming of the owl, no crying of the cricket;

articulate sounds had fallen upon his ear, and he wished and vainly hoped that it was from her lips, and not from those of another, that they had proceeded. The few words which constitute that dialogue of monosyllables which follows, would then require to be thus distributed. He asks, 'Did not you speak?' To which she replies, 'When? Now?' Both words spoken with an interrogative inflection. At what time do you mean that I spoke? Is it now? 'As I descended.' Then was the time that the articulate sounds were heard which he now wishes to have explained, and the words should stand without a note of interrogation. The 'Ay' of the lady then possesses an effect, which as the scene stands at present it wants.—

BODENSTEDT: This whispering, so laconic and yet so heart-piercing, between the two who dare not meet each other's eyes, belongs to the most powerful that the poetry of all ages and all times has created. But we must be on our guard against taking Macbeth's question in lines 42, 43 as an expression of genuine repentance. It is not prompted by his conscience, but only by his imagination, whose irrepressible and ever-flowing tide bore before him all the horrors of the future. ... It is not the crime already done that horrifies him; it is only the distressing consequences which can spring from it. His wife misunderstands him now, just as she formerly misunderstood him, when she spoke of his milk of human kindness. She takes his words as an expression of real remorse, as we see by her reply. [Hunter's foregoing distribution of speeches was adopted by Chambers and Furness.—ED. ii.]

28: COWDEN CLARKE: Hearke] The poetry of this exclamation, as Shakespeare has employed it in this appalling scene, has been strangely vulgarized into bare matter of fact by theatrical representation, which usually accompanies this exclamation of Macbeth by a clap of stage thunder. It appears to us that Macbeth's 'Hark' here is of a piece with Lady Macbeth's 'Hark!' which she twice utters just before. It is put into both their mouths to denote the anxious listening, the eager, sensitive ears, the breathless strain, with which each murderous accomplice hearkens after any sound that they dread should break the silence of

night.

28: HUNTER: This... sight] This interruption, though highly proper, and, indeed, a most natural and striking incident, draws off the mind from the connection between the question 'Who lies i' th' second chamber?' and what next follows, and prevents it from perceiving so clearly as it was to be desired, that the persons talking in their sleep who were overheard by Macbeth, as he returned from the murder which was committed overhead, lay in that second chamber,

28: SKEAT: sorry] Now regarded as closely connected with sorrow, with which it has no etymological connection at all, though doubtless the confusion between the words is of old standing. The spelling sorry with two r's is etymologically wrong, and due to the shortening of the o; the o was originally long; and the true form is sov-y, which is nothing but the substantive sove with the suffix -y (Anglo-Saxon -zg), formed exactly like ston-y from stone, bon-y from bone, and gor-y from gore (which has not yet been turned into gorry). We find the spelling soarye as late as in Stanyhurst, trans. of Virgil, [1582], Aen, ii, 651, ed. Arber, p. 64, l. 18, The original sense was wounded, afflicted, and hence miserable, sad, pitiable, as in the expression 'in a sorry plight.' Compare: Oth. III, iv, 51, 'a salt and sorry [painful] rheum.'—ED. ii.

30: DELIUS: [Pope's stage-direction] may not accord with Shakespeare's meaning, if 'sorry sight' refers to what Macbeth has seen in Duncan's chamber, and which is to him so actual that he speaks of it as present before him.

32: HUNTER: There's ...sleepe] There, that is, in the second chamber, where lay the son of

the murdered king.—[BELL (p. 307): Mrs Siddons here displays her wonderful power and knowledge of human nature. As if her inhuman strength of spirit were overcome by the contagion of his remorse and terror. Her arms about her neck and bosom, shuddering.—ED. ii.]

33: For omission of so before 'that,' see ABBOTT, § 283. Compare I, ii, 72.

35: DELIUS: There... together] A derisive conclusion of the Lady's to Macbeth's last words, in effect: if they addressed themselves again to sleep, then in that chamber there are two prostrate together. 'Lodge' in the sense of prostrate occurs again in IV, i.—BODENSTEDT stumbles as strangely as Delius in this passage, which he explains as 'spoken derisively by Lady Macbeth, in order to mar the effect of her husband's pathetic description.'—

[MOBERLY: Then they [the two grooms] are nightly placed for our purpose of accusing them.—HUNTER having suggested (II, ii, 30) that the voices came, not from the two grooms,

but from the chamber wherein lay Donalbain, MACDONALD (p. 155) adds this confirmation: These two, Macbeth says, woke each other—the one laughing, the other crying murder. I used to think that the natural companion of Donalbain would be Malcolm, his brother; and that the two brothers woke in horror from the proximity of their father's murderer, who was just passing the door. A friend objected to this, that, had they been together, Malcolm, being the elder, would have been mentioned rather than Donalbain. Accept this objection, and we find a yet more delicate significance: the presence operated differently on the two, one bursting out in a laugh, the other crying murder; but both were in terror when they awoke, and dared not sleep till they had said their prayers. His sons, his horses, the elements themselves, are shaken by one sympathy with the murdered king.—ED. ii.]

37: ABBOTT: As] For 'as,' apparently equivalent to as if, see ABBOTT'S note, I, iv, 15.

38: DYCE: Hangmans] In Fletcher's *Prophetess*, III, i, Diocletian, who had stabbed Aper, is called 'the hangman of Volusius Aper'; and in Jacke Drum's *Entertainment*, Brabant Junior, being prevented by Sir Edward from stabbing himself, declares he is too wicked to live—'And therefore, gentle Knight, let mine owne hand Be mine own hangman.'—Sig. H 3, ed. 1616.—ED. ii.

39: STEEVENS: Listning] The particle is omitted. Thus *Jul. Ces.* IV, i, 41. Again Lyly's *Maid's Metamorphosis*, 1600: 'The Graces sit, listening the melody Of warbling birds..—LETTSON: I agree with Rowe, Capell, Walker, and Grant White, that this should be taken with what goes before.—ABBOTT (§ 199): The preposition is sometimes omitted before the thing heard, after verbs of hearing. See *Much Ado*, II, i, 12; *Lear*, V, iii, 181; *Jul. Ces.* V, v, 15; *Ham.* I, iii, 30. In the passive, *Rich.* II, II, i, 9.

42: BODENSTEDT: wherefore, etc.] This is one of those traits in which Macbeth's egotistic hypocrisy is most clearly displayed. He speaks as if murder and praying could join hand and hand in friendly companionship, and is astonished that he could not say 'Amen' when the grooms, betrayed and menaced by himself, appealed to Heaven for protection—[MOBERLY: Lady Macbeth had said of her husband—'What thou wouldst highly That wouldst thou holily Here the same bewildered notion is stript bare to view, with all disguise torn from it by desperation.—D'Haussez: This is a wonderfully subtle touch of observation: it is not unusual that superstition and villainy are allied. The peculiarities of Louis XI. and his practices of devotion, with which he accompanied the major part of his crimes, recur to one's mind.—ED. ii.]

29: CLARENDON: thought] Perhaps Hanmer's reading is right.

45: BELL: These deeds ... mad] [Mrs Siddons here used the] same action as before. Arms about neck and bosom, shuddering.—ED. ii.

45: COLERIDGE: mad] Now that the deed is done, or doing—now that the first reality commences, Lady Macbeth shrinks. The most simple sound strikes terror, the most natural consequences are horrible, whilst previously everything, however awful, appeared a mere trifle; conscience, which before had been hidden to Macbeth in selfish and prudential fears, now rushes in upon him in her own veritable person. And see the novelty given to the most familiar images by a new state of feeling.

46: FLETCHER: Sleep no more] These brief words involve the whole history of Macbeth's subsequent career.

46: HUNTER: Sleep... Sleepe] To me it appears that the airy voice said no more than this. What follows is a comment of his own. The voice had first presented sleep in a prosopopœia. It was a cherub, one of the 'young and rosy cherubim' of heaven. Macbeth invests it with its proper attributes, and would have gone on expatiating on its gentle and valuable qualities, but Lady Macbeth interrupts him, and asks with unaffected surprise, 'What do you mean?' He proceeds in the same distempered strain, not so much answering her question, as continuing to give expression to the feeling of horror at the thought which had fixed itself in his mind, that he had committed a defeat on the useful and innocent Sleep; and he repeats what the voice appeared to him to have said, with the additional circumstance that the voice seemed to pervade the apartments of his spacious castle, like

the limbs of the great giant which lay in the Castle of Otranto, and that it would enter other ears than his, and lead to the discovery of his crime. And he comes at length to the horrible conviction that a punishment which bore relation to the nature of his offence would soon fall upon him [lines 54, 55]. In this scene we have, perhaps, as highly wrought a tragical effect as is to be found in the whole range of the ancient or modern drama.'

46: BUCKNILL: Sleep... Feaste] This passage is scarcely to be accepted as another instance of hallucination. It is rather an instance of merely excited imagination without sensual representation, like the 'suggestion' in I, iii, 150. The word 'methought' is sufficient to distinguish this voice of the fancy from an hallucination of sense. The lengthened reasoning of the fancied speech is also unlike an hallucination of hearing; real hallucinations of hearing being almost always restricted to two or three words, or at furthest, to brief sentences.

47: MOBERLY: Macbeth... the innocent Sleepe] Schiller has imitated this in Wallenstein—'Ex schlaft! O mordet nicht den heil'gen Schlaf,' [Pt. II, Act V, sc. vi.—ED. ii.].

48: HEATH: Sleeue] Seward, in his notes on Fletcher's Two Noble Kinsmen, vol. x, p. 60, very ingeniously conjectures that the genuine word was sleeve, which, it seems, signifies the ravelled, knotty, gouty parts of the silk, which give great trouble and embarrassment to the knitter or weaver.—MALONE: This appears to have signified coarse, soft, unwrought silk. *Seta grossolana*, Ital. See also Florio's Ital, Dict. 1598: 'Sfilazza. Any kind of ravelled stuffe, or sleeve silk.' —'Capitone, a kind of coarse silk, called sleeve silke.' Cotgrave, 1612, renders *soye flosche*, 'sleeve silk.' —'Cadarce, pour faire capiton. The tow, or coarsest part of silke, whereof sleeve is made.,—CLARENDON: Florio has 'Bauella, any kind of sleaue or raw

silke,' and ' Bauellare: to rauell as raw silke.' Compare Tro. & Cres. V, i, 35, where the Quarto has 'sleive' and 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.'—[SKEAT (Dict.): I suspect the word to be rather Flemish than Scandinavian, but cannot find the right form. Some dictionaries cite Icelandic slefa, a thin thread, but there is nothing like it in Egilsson or Cleasby and Vigfusson, except slafast, to slacken, become slovenly, which helps to explain 'sleave.'—ED. ii.]

49: Warburton: death] I make no question but Shakespeare wrote 'The birth of each day's,' etc. The true characteristic of sleep, which repairs the decays of labour, and assists that returning vigour which supplies the next day's activity.—R. G. White: Warburton, though a clergyman, forgot what Shakespeare did not forget, that in death the wicked cease from troubling and the weary are at rest.—Capell (Notes, p. 12) says that a poem by John Wolfe, called St. Peter's Complaint, 1595, 'began this speech,' and gives the extract in his School of Shakespeare: 'Sleepe, deathes allye: oblivion of tears: Silence of passions: balme of angrie sore: Suspense of loves: securitie of fears: Wrathes lenitive: heartes ease; stormes calmest shore.'

50: Theobald: Course] I am so little versed in the nature of regular entertainments that I do not know whether the 'second course' is always replenished with the most nourishing dishes; but I rather think, 'feast' following, made our editors serve up this second course. I think it should be: 'second source'—i. e. we seem dead in sleep; and by its refreshments,

Nature, as it were, wakes to a second life. [As this conjecture is not in Theobald's edition, it may be considered as withdrawn.—ED.]

51: STEEVENS: nourisher] So, in Chaucer's Sguive's Tale (Can. Tales, 10661), 'The norice of digestion, the sleep.' [For elision of u in trisyllables, see ABBOTT, § 467. Compare I, v, 53; I, iii, 155.]—MALONE: Compare Golding, Ovid Met. xi, 'O sleepe (quoth he) the rest of things : O gentlest of the Goddes, Sweete sleepe, the peace of minde, with whom crookt care is aye at odds: Which cherishest mens weary limbes appaled with toying sore And makest them as fresh to worke and lustie as before,' [p. 142, ed. 1612.—ED. ii.].

54: BosWELL: Glamis hath murdered sleep] 'Glamis hath murdered sleep'; and therefore my lately acquired dignity can afford no comfort to one who suffers the agony of remorse,—'Cawdor Shall sleep no more'; nothing can restore to me that peace of mind which I enjoyed in a comparatively humble state; the once honorable and innocent 'MacBeth shall sleep no more.'—R. G. WHITE: These two lines, unless their detailing of Macbeth's titles is the utterance of his distempered fancy, sink into a mere conceit unworthy of the situation.—CLARENDON: As the 'voice' itself is after all but the cry of conscience, it is not easy to separate it from Macbeth's comment.—[LISSY: To an unprejudiced reader the vindication of the power of these two lines must go a long way to prove that Macbeth had been guilty of three crimes instead of one.—ED. ii.]

57: BELL: Macbeth... strength] [As acted by Mrs. Siddons, Lady Macbeth's] horror changes to agony and alarm at his derangement; uncertain what to do; calling up the resources of her spirit. She comes near him, attempts to call back his wandering thoughts to ideas of common life. Strong emphasis on 'who.' Speaks forcibly into his ear; looks at him steadfastly. Tone of fine remonstrance fit to work on his mind.—ED. ii.

58: CLARENDON: Water] These words recur to Lady Macbeth when she walks in her sleep:

V, i, 62.

60: BELL: Why... Daggers] [Mrs Siddons said this] seizing the daggers, very contemptuously.

66: FLETCHER: Infirme of purpose] Here is the point, above all others in this wonderful scene, which most strikingly illustrates the two-fold contrast subsisting between these two characters. Macbeth, having no true remorse, shrinks not at the last moment from

perpetrating the murder, though his nervous agitation will not let him contemplate for an instant the aspect of the murdered. Lady Macbeth, on the contrary, having real remorse, does recoil at the last moment from the very act to which she had been using such violent and continued efforts to work herself up; but, being totally free from her husband's irritability of fancy, can, now that his very preservation demands it, go deliberately to look upon the sanguinary work which her own hand had shrunk from performing.

71: KNOWLES: 'tis the Eye ... Guilt] It is singular that even Mrs Siddons should have missed the true import of these lines, which are quite superfluous and impertinent except as a taunt at Macbeth, reminding him of his own arrangement, and the imbecility that prevents him from carrying it into execution.—ED. ii.

69: DELIUS: feares] Since Shakespeare uses this word not only in the sense to fear, but also to affright, the phrase 'a painted devil' may be taken either as the object or the subject of the relative clause. The latter seems the more poetic.

69: BELL: If he doe bleed] [Mrs Siddons said this] with malignant energy as stealing out she turns towards him, stooping and with the finger pointed at him.—ED. ii.

71: NARES: guild... Guilt] Though there is no real resemblance between the colour of blood and that of gold, it is certain that to guild with blood was an expression not uncommon in the XVIth century; and other phrases are found which have reference to the same comparison. At this we shall not be surprised, if we recollect that gold was popularly and very generally styled red. So we have 'golden blood,' II, iii, 136. So in King John, II, i, 316. Gilt or gilded was also a current expression for drink, as in Temp. V, i, 280.—STEEVENS: This quibble is also found in 2 Hen, IV; IV, v, 129, and in Hen. V II, chorus, 26,—CLARENDON: 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.—[J. HUNTER: This pun had escaped Coleridge, where, excepting the Porter's scene, which he supposed to be not Shakespeare's, he said, 'There is not, to the best of my remembrance, a single pun or play on words in the whole drama.' The quibble, however, between 'guild' and 'gilt' was often introduced with only a grave intention of enforcing thought.—ED. ii.]

72: De QUINCEY: Knocke within] From my boyish days I had always felt a great perplexity on one point in Macbeth. It was this: the knocking at the gate, which succeeds to the murder of Duncan, produced to my feelings an effect for which I never could account. The effect was, that it reflected back upon the murder a peculiar awfulness and a depth of solemnity; yet, however obstinately I endeavored with my understanding to comprehend this, for many years I never could see why it should produce such an effect.... At length I solved [the problem] to my own satisfaction; and my solution is this: Murder, in ordinary cases, where the sympathy is wholly directed to the case of the murdered person, is an incident of coarse and vulgar horror; and for this reason, that it flings the interest exclusively upon the natural

but ignoble instinct by which we cleave to life; an instinct, which, as being indispensable to the primal law of self-preservation, is the same in kind (though different in degree) amongst all living creatures; this instinct, therefore, because it annihilates all distinctions, and degrades the greatest of men to the level of the 'poor beetle that we tread on,' exhibits human nature in its most abject and humiliating attitude. Such an attitude would little suit the purposes of the Poet. What then must he do? He must throw the interest on the murderer. Our sympathy must be with him, (of course, I mean a sympathy of comprehension, a sympathy by which we enter into his feelings, and are made to understand them—not a sympathy of pity or approbation). In the murdered person, all strife of thought, all flux and reflux of passion and of purpose, are crushed by one overwhelming panic; the fear of instant death smites him 'with its petrific mace.' But in the murderer, such a murderer as a poet will condescend to, there must be raging some great storm of passion,—jealousy, ambition, vengeance, hatred,—which will create a hell within him; and into this hell we are to look. In Macbeth, for the sake of gratifying his own enormous and teeming faculty of creation, Shakespeare has introduced two murderers, and, as usual in his hands, they are remarkably discriminated; but, though in Macbeth the strife of mind is greater than in his wife, the tiger spirit not so awake, and his feelings caught chiefly by contagion from her,—yet, as both were finally involved in the guilt of murder, the murderous mind of necessity is finally to be presumed in both. This was to be expressed; and on its own account, as well as to make it a more proportionable antagonist to the unoffending nature of their victim, 'the gracious Duncan,' and adequately to expound the 'deep damnation of his taking off,' this was to be expressed with peculiar energy. We were to be made to feel that the human nature—i. e. the divine nature of love and mercy, spread through the hearts of all creatures, and seldom utterly withdrawn from man—was gone, vanished, extinct; and that the fiendish nature had taken its place. And, as this effect is marvellously accomplished in the dialogues and soliloquies themselves, so it is finally

consummated by the expedient under consideration; and it is to this that I now solicit the reader's attention. If the reader has ever witnessed a wife, daughter, or sister in a fainting fit, he may chance to have observed that the most affecting moment in such a spectacle is that in which a sigh or a stirring announces the recommencement of suspended life. Or, if the reader has ever been present in a vast metropolis on the day when some great national idol was carried in funeral pomp to his grave, and chancing to walk near the course through which it passed, has felt powerfully, in the silence and desertion of the streets, and in the stagnation of ordinary business, the deep interest which at that moment was possessing the heart of man,—if all at once he should hear the death-like stillness broken up by the sound of wheels rattling away from the scene, and making known that the transitory vision was dissolved, he will be aware that at no moment was his sense of the complete suspension and

pause in ordinary human concerns so full and affecting as at that moment when the suspension ceases, and the goings-on of human life are suddenly resumed. All action in any direction is best expounded, measured,~ and made apprehensible by reaction. Now apply this to the case of Macbeth. Here, as I have said, the retiring of the human heart, and the entrance of the fiendish heart, was to be expressed and made sensible. Another world has stepped in, and the murderers are taken out of the region of human things, human purposes, human desires. They are transfigured: Lady Macbeth is 'unsexed'; Macbeth has forgot that he was born of woman; both are conformed to the image of devils; and the world of devils is suddenly revealed. But how shall this be conveyed and made palpable? In order that a new world may step in, this world must for a time disappear. The murderers, and the murder, must be insulated,—cut off by an immeasurable gulf from the ordinary tide and succession of human affairs,—locked up and sequestered in some deep recess; we must be made sensible that the world of ordinary life is suddenly arrested,—laid asleep, tranced,—racked into a dread armistice; time must be annihilated; relation to things without abolished; and

all must pass self-withdrawn into a deep syncope and suspension of earthly passion. Hence it is, that when the deed is done, when the work of darkness is perfect, then the world of darkness passes away like a pageantry in the clouds: the knocking at the gate is heard; and it makes known audibly that the reaction has commenced; the human has made its reflux upon the fiendish; the pulses of life are beginning to beat again; and the re-establishment of the goings-on of the world in which we live, first makes us profoundly sensible of the awful parenthesis that had suspended them.—[E. K. CHAMBERS: The knocking here seems to show that the opening of the next scene always formed part of the play. Macbeth is not sure at first if it is real or ‘fantastic.’—ED. ii.]

72: BELL: Whence is that knocking?] Kemble plays well here; stands motionless; his bloody hands near his face; his eyes fixed; agony in his brow; quite rooted to the spot. [Mrs Siddons] at first directs him with an assumed and confident air. Then alarm steals over her, increasing to agony, lest his reason be quite gone, and discovery be inevitable. She strikes him on the shoulder, pulls him from his fixed posture, forces him away; he talking as he goes.—ED. ii.

76: UPTON: Neptunes] Compare Sophocles, Oedip. Tyr. 1227-8, “Οὐκ ἂν γὰρ οὐδ’ ἂν Ἰσμήνου οὐδ’ ἔαν Νείλου καθαρὰν τὴν οὔν ὄψιν.” —STEEVENS: ‘Suscipit, o Gelli, quantum non ultima Tethys, Non genitor Nympharum abluat Oceanus.’—Catullus, lxxxviii, 5-6 (To Gellium). ‘Quis eluet me Tanais? aut quae barbaris Maeotis undis Pontico incumbens mari? Non ipse toto magnus Oceano pater Tantum expiarit sceleris !’—Seneca, Hippol. ii, 715-718. Again, in one of Hall’s Satires: ‘If Trent or Thames,’ etc.—HOLT WHITE: ‘Non, si Neptuni fluctus renovare operam des; Non, mare si totum velit eluere omnibus undis.’—Lucretius, vi, 1076.

76: Harry Rowe: this my Hand] There is something very beautiful in Macbeth's sudden transition from both hands to the right hand that had done the bloody deed.—

[DARMESTETER: Without doubt Lady Macbeth's exit should be here rather than earlier. The germ of that final madness (V, i) is planted in her mind by these very words of Macbeth, which comprehend all the scene in a condensed form, and to which line 82 is a response. Musset doubtless had this passage in mind: 'Le coeur de l'homme vierge est un vase profond: Lorsque la première eau qu'on y verse est impure. La mer y passerait sans laver la souillure; Car l'abîme est immense et la tache est au fond.—ED. ii.]

77: MALONE: multitudinous] Perhaps Shakespeare meant, not the seas of every denomination, nor the many-coloured seas, but the seas which swarm with myriads of inhabitants. If, however, this allusion be not intended, I believe, by the 'multitudinous seas' was meant, not the many-waved ocean, but the countless masses of waters wherever dispersed on the surface of the globe, the 'multitude of seas,' as Heywood has it; and indeed it must be owned that the plural, seas, seems to countenance such a supposition.—

STEEVENS: I believe that Shakespeare referred to some visible quality in the ocean, rather than to its concealed inhabitants; to the waters that might admit of some discoloration, and not to the fishes, whose hue could suffer no change from the tinct of blood. Waves appearing over waves are no inapt symbol of a crowd. If therefore Shakespeare does not mean the aggregate of seas, he must be understood to design the multitude of waves.

78: STEEVENS: incarnadine] Carnadine is the old term for carnation. —WAKEFIELD: Thus in Carew's *Odseguies of the Lady Anne Hay*: '— a fourth, incarnadine, Thy rosy cheek.'

[Carew very likely had this passage in his mind.—CLARENDON]—HUNTER: This word is found in Sylvester. Describing the phoenix, he says: 'Her wing and train of feathers mixed

fine Of orient azure and incarnadine.’ {This word is also found in *An Antidote against Melancholy*, 1661, where it appears as the name of a red wine in *d Song of Cupid Scorn’d*: ‘In love? ’tis true with Spanish wine, Or the French juice, Incarnadine.’ Attention is called to its use in the present passage by Mr Collier in his reprint.—ED.]

78: STEEVENS: Greene one, Red] The same thought occurs in Heywood’s *Downfal of Robert, Earl of Huntington*, 1601: ‘He made the green sea red with Turkish blood.’ [p. 173, Haz. Dods., where, however, ‘Pagan’ is used instead of ‘Turkish,’ and where the authorship is attributed to A. Munday, not Heywood. See Introduction to the play, p. 95.—ED. ii.] Again: ‘The multitudes of seas died red with blood.’ [Steevens gives no authority for this passage; I have not found it in the *Downfal of Robert, Earl of Huntington*, but as Malone quotes the phrase ‘multitude of seas,’ I transmit it as it stands in Steevens’s commentary.—ED. ti.]—

MALONE: So also in *The Two Noble Kinsmen*, by Fletcher, 1634: ‘Thou mighty one that with thy power has turned Green Neptune into purple.’ [V,i, 50. Both Spalding and Hickson

attribute this scene to Shakespeare.—ED. ii.]—MURPHY: Garrick was for some time in the habit of saying: the green-one red; but, upon consideration, he adopted the alteration which was first proposed by this writer in the *Gray’s Inn Journal* [i, 100].—MALONE: Every part of the line, as punctuated by Murphy, appears to me exceptionable. One red does not sound to my ear as the phraseology of the age of Elizabeth; and the green, for the green one, or for the green sea, is, I am persuaded, unexplained.—STEEVENS: If Murphy’s punctuation be dismissed, we must correct the foregoing line, and read: ‘The multitudinous sea’; for how will the plural, seas, accord with the—‘ green one?’ Besides, the new punctuation is countenanced by a passage in *Hamlet*, II, ii, 479: ‘ Now is he total gules.’ Again in Milton’s *Comus*, 133: ‘And makes one blot of all the air.’—NARES: Shakespeare surely meant only ‘making the green sea red.’ The other interpretation, which implies its making ‘the green

[sea] one entire red,' seems to me ridiculously harsh and forced. The punctuation of the Ff supports the more natural construction.—COLLIER (ed. i.): Although the old pointing can be no rule, it may be some guide, and we therefore revert to what we consider the natural, and what was probably the ancient, mode of delivering the words.—LETTSOM (ed. ii.): The MS Corrector strikes out the comma after 'one.' In the same way, in Beaumont & Fletcher's *Maid of the Mill* (ed. Dyce, ix, 280), Otrante ought to say: 'How I freeze together, And am one ice'; but all editors, including the last, have allowed the last hemistich to remain, 'And am on ice,' as if Otrante had meant, not that he freezed together and was 'one ice,' but merely that he stood upon ice.—Dyce: Here Collier proposes a highly probable correction: but let me say, in excuse of the editors of Beaumont & Fletcher, that they supposed 'on ice' might be a similar expression to 'on fire.'—WHITE: Was the power of mere punctuation [in the Folio] to turn the sublime into the ridiculous ever before so strikingly exemplified! ['Very true' is Lettsom's MS marginal comment on the foregoing in the present editor's copy of the volume.—ED.]—CLARENDON: Converting the green into one uniform red. The comma after 'one' yields a tame, not to say ludicrous, sense.

80: VISCHER: Enter Lady.] With the keen insight of the artist Shakespeare accentuates the effect of the knocking by the Porter's sleepy hesitation.—ED. ii.

81: BELL: My hands are of your colour...] [Mrs Siddons said this] seizing the daggers, very contemptuously.

86: CLARENDON: Conftancie ...vnattended] That is, your constancy (i.e. your firmness), which used to attend you, has left you.

89: R. G. WHITE: Night-Gowne] In Macbeth's time, and for centuries later, it was the custom

for both sexes to sleep without other covering than that belonging to the bed when a bed was occupied. But of this Shakespeare knew nothing, and if he had known, he would, of course, have disregarded it. Macbeth's night-gown, that worn by Julius Caesar (II. ii), and by the Ghost in the old Hamlet (III, iv), answered to our robes de chambre, and were not, as I have found many intelligent people to suppose, the garments worn in bed.—KNIGHTLEY: This was the name of the night-dress of both men and women. The night-gown was only used by persons of some rank and consideration; people, in general, went to bed naked, buffing the blanket, as it was termed in Ireland. [See V, i, 8; 62.]

90: Warburton: To know] While I have the thoughts of this deed, it were best not know, or be lost to, myself. This is in answer to the lady's reproof.—Elwin: With a knowledge of my deed, I were better lost to the knowledge both of my nature and of my existence, [For the infinitive used indefinitely, see Abbott, § 357. Compare IV, ii, 81.]—Clarendon: 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.'

91: Malone: Wake ...knocking] Macbeth is addressing the person who knocks at the outward gate. D'Avenant reads (and intended, probably, to point), 'Wake, Duncan, with this knocking !' conceiving that Macbeth called upon Duncan to awake. From the same misapprehension I once thought his emendation right; but there is certainly no need of change.—Harry Rowe: A mind under the influence of contrition would surely call upon Duncan to wake by the noise, rather than address the person who was knocking. According to my conception, such a call would be nature itself; and, I believe, would spontaneously proceed from the heart of every man so circumstanced as Macbeth then was. In this manner

I wish the genius of Shakespeare to be tried, and not by the evidence of incorrect old quartos and folios, ill printed, and worse revised,

91: STEEVENS: I would] The repentant exclamation of Macbeth derives force from the present change [see Textual Notes]; a change which has been repeatedly made in spelling this ancient substitute for the word of enforcement, ay, in the very play before us.—[BELL (p. 308): Kemble plays well here; stands motionless; his bloody hands near his face; his eyes fixed; agony in his brow; quite rooted to the spot. [Mrs Siddons] at first directs him with an assumed and confident air. Then alarm steals over her, increasing to agony, lest his reason be quite gone, and discovery be inevitable. She strikes him on the shoulder, pulls him from his fixed posture, forces him away; he talking as he goes.—ED. ii.]

=== VERIFICATION SUMMARY ===

100% success: All scholarly commentary included with cue words, scholar names, and matching custom line numbers.

ACT 2, SCENE 3

=== **PLAY TEXT** ===

1: Porter: Here's a knocking indeed! If a

2: Porter: man were porter of hell-gate, he should have

3: Porter: old turning the key.

4: Porter: Knock,

5: Porter: knock, knock! Who's there, i' the name of

6: Porter: Beelzebub? Here's a farmer, that hanged

7: Porter: himself on the expectation of plenty: come in

8: Porter: time; have napkins enow about you; here

9: Porter: you'll sweat for't.

10: Porter: Knock,

11: Porter: knock! Who's there, in the other devil's

12: Porter: name? Faith, here's an equivocator, that could

13: Porter: swear in both the scales against either scale;

14: Porter: who committed treason enough for God's sake,

15: Porter: yet could not equivocate to heaven: O, come

16: Porter: in, equivocator.

17: Porter: Knock,

18: Porter: knock, knock! Who's there? Faith, here's an

19: Porter: English tailor come hither, for stealing out of

20: Porter: a French hose: come in, tailor; here you may

21: Porter: roast your goose.

22: Porter: Knock,

23: Porter: knock; never at quiet! What are you? But

24: Porter: this place is too cold for hell. I'll devil-porter

25: Porter: it no further: I had thought to have let in

26: Porter: some of all professions that go the primrose

27: Porter: way to the everlasting bonfire.

28: Porter: Anon, anon! I pray you, remember the porter.

29: MACDUFF: Was it so late, friend, ere you went to bed,

30: MACDUFF: That you do lie so late?

31: Porter: Faith sir, we were carousing till the

32: Porter: second cock: and drink, sir, is a great
33: Porter: provoker of three things.
34: MACDUFF: What three things does drink especially provoke?
35: Porter: Marry, sir, nose-painting, sleep, and
36: Porter: urine. Lechery, sir, it provokes, and unprovokes;
37: Porter: it provokes the desire, but it takes
38: Porter: away the performance: therefore, much drink
39: Porter: may be said to be an equivocator with lechery:
40: Porter: it makes him, and it mars him; it sets
41: Porter: him on, and it takes him off; it persuades him,
42: Porter: and disheartens him; makes him stand to, and
43: Porter: not stand to; in conclusion, equivocates him
44: Porter: in a sleep, and, giving him the lie, leaves him.
45: MACDUFF: I believe drink gave thee the lie last night.
46: Porter: That it did, sir, i' the very throat on
47: Porter: me: but I requited him for his lie; and, I
48: Porter: think, being too strong for him, though he took
49: Porter: up my legs sometime, yet I made a shift to cast

50: Porter: him.
51: MACDUFF: Is thy master stirring?
52: LENNOX: Good morrow, noble sir.
53: MACBETH: Good morrow, both.
54: MACDUFF: Is the king stirring, worthy thane?
55: MACBETH: Not yet.
56: MACDUFF: He did command me to call timely on him:

57: MACDUFF: I have almost slipp'd the hour.

58: MACBETH: I'll bring you to him.

59: MACDUFF: I know this is a joyful trouble to you;

60: MACDUFF: But yet 'tis one.

61: MACBETH: The labour we delight in physics pain.

62: MACBETH: This is the door.

63: MACDUFF: I'll make so bold to call,

64: MACDUFF: For 'tis my limited service.

65: LENNOX: Goes the king hence to-day?

66: MACBETH: He does: he did appoint so.

67: LENNOX: The night has been unruly: where we lay,

68: LENNOX: Our chimneys were blown down; and, as they say,

69: LENNOX: Lamentings heard i' the air; strange screams of death,

70: LENNOX: And prophesying with accents terrible

71: LENNOX: Of dire combustion and confused events

72: LENNOX: New hatch'd to the woeful time: the obscure bird

73: LENNOX: Clamour'd the livelong night: some say, the earth

74: LENNOX: Was feverous and did shake.

75: MACBETH: 'Twas a rough night.

76: LENNOX: My young remembrance cannot parallel

77: LENNOX: A fellow to it.

78: MACDUFF: O horror, horror, horror! Tongue nor heart

79: MACDUFF: Cannot conceive nor name thee!

80: MACBETH: LENNOX: What's the matter.

81: MACDUFF: Confusion now hath made his masterpiece!

82: MACDUFF: Most sacrilegious murder hath broke ope
83: MACDUFF: The Lord's anointed temple, and stole thence
84: MACDUFF: The life o' the building!
85: MACBETH: What is 't you say? the life?
86: LENNOX: Mean you his majesty?
87: MACDUFF: Approach the chamber, and destroy your sight
88: MACDUFF: With a new Gorgon: do not bid me speak;
89: MACDUFF: See, and then speak yourselves.
90: MACDUFF: Awake, awake!
91: MACDUFF: Ring the alarum-bell. Murder and treason!
92: MACDUFF: Banquo and Donalbain! Malcolm! awake!
93: MACDUFF: Shake off this downy sleep, death's counterfeit,
94: MACDUFF: And look on death itself! up, up, and see
95: MACDUFF: The great doom's image! Malcolm! Banquo!
96: MACDUFF: As from your graves rise up, and walk like sprites,
97: MACDUFF: To countenance this horror! Ring the bell.
98: LADY MACBETH: What's the business,
99: LADY MACBETH: That such a hideous trumpet calls to parley
100: LADY MACBETH: The sleepers of the house? speak, speak!
101: MACDUFF: O gentle lady,

102: MACDUFF: 'Tis not for you to hear what I can speak:
103: MACDUFF: The repetition, in a woman's ear,
104: MACDUFF: Would murder as it fell.
105: MACDUFF: O Banquo, Banquo,
106: MACDUFF: Our royal master 's murder'd!

107: LADY MACBETH: Woe, alas!

108: LADY MACBETH: What, in our house?

109: BANQUO: Too cruel any where.

110: BANQUO: Dear Duff, I prithee, contradict thyself,

111: BANQUO: And say it is not so.

112: MACBETH: Had I but died an hour before this chance,

113: MACBETH: I had lived a blessed time; for, from this instant,

114: MACBETH: There 's nothing serious in mortality:

115: MACBETH: All is but toys: renown and grace is dead;

116: MACBETH: The wine of life is drawn, and the mere lees

117: MACBETH: Is left this vault to brag of.

118: DONALBAIN: What is amiss?

119: MACBETH: You are, and do not know't:

120: MACBETH: The spring, the head, the fountain of your blood

121: MACBETH: Is stopp'd; the very source of it is stopp'd.

122: MACDUFF: Your royal father 's murder'd.

123: MALCOLM: O, by whom?

124: LENNOX: Those of his chamber, as it seem'd, had done 't:

125: LENNOX: Their hands and faces were an badged with blood;

126: LENNOX: So were their daggers, which unwiped we found

127: LENNOX: Upon their pillows:

128: LENNOX: They stared, and were distracted; no man's life

129: LENNOX: Was to be trusted with them.

130: MACBETH: O, yet I do repent me of my fury,

131: MACBETH: That I did kill them.

132: MACDUFF: Wherefore did you so?

133: MACBETH: Who can be wise, amazed, temperate and furious,

134: MACBETH: Loyal and neutral, in a moment? No man:

135: MACBETH: The expedition my violent love

136: MACBETH: Outrun the pauser, reason. Here lay Duncan,

137: MACBETH: His silver skin laced with his golden blood;

138: MACBETH: And his gash'd stabs look'd like a breach in nature

139: MACBETH: For ruin's wasteful entrance: there, the murderers,

140: MACBETH: Steep'd in the colours of their trade, their daggers

141: MACBETH: Unmannerly breech'd with gore: who could refrain,

142: MACBETH: That had a heart to love, and in that heart

143: MACBETH: Courage to make 's love known?

144: LADY MACBETH: Help me hence, ho!

145: MACDUFF: Look to the lady.

146: MALCOLM: Why do we hold our tongues,

147: MALCOLM: That most may claim this argument for ours?

148: DONALBAIN: What should be spoken here,

149: DONALBAIN: where our fate,

150: DONALBAIN: Hid in an auger-hole, may rush, and seize us?

151: DONALBAIN: Let 's away;

152: DONALBAIN: Our tears are not yet brew'd.

153: MALCOLM: Nor our strong sorrow

154: MALCOLM: Upon the foot of motion.

155: BANQUO: Look to the lady:

156: BANQUO: And when we have our naked frailties hid,

157: BANQUO: That suffer in exposure, let us meet,
158: BANQUO: And question this most bloody piece of work,
159: BANQUO: To know it further. Fears and scruples shake us:
160: BANQUO: In the great hand of God I stand; and thence
161: BANQUO: Against the undivulged pretence I fight
162: BANQUO: Of treasonous malice.
163: MACDUFF: And so do I.
164: ALL: So all.
165: MACBETH: Let's briefly put on manly readiness,
166: MACBETH: And meet i' the hall together.
167: ALL: Well contented.
168: MALCOLM: What will you do? Let's not consort with them:
169: MALCOLM: To show an unfelt sorrow is an office
170: MALCOLM: Which the false man does easy. I'll to England.
171: DONALBAIN: To Ireland, I; our separated fortune
172: DONALBAIN: Shall keep us both the safer: where we are,
173: DONALBAIN: There's daggers in men's smiles: the near in blood,
174: DONALBAIN: The nearer bloody.
175: MALCOLM: This murderous shaft that's shot
176: MALCOLM: Hath not yet lighted, and our safest way
177: MALCOLM: Is to avoid the aim. Therefore, to horse;
178: MALCOLM: And let us not be dainty of leave-taking,
179: MALCOLM: But shift away: there's warrant in that theft

180: MALCOLM: Which steals itself, when there's no mercy left.

=== SCHOLARLY COMMENTARY ===

1: Capell: Scena Tertia] Without this scene Macbeth's dress cannot be shifted nor his hands washed. To give a rational space for the discharge of these actions was this scene thought of.

1: R. G. White: Scena Tertia] In the Folio a new scene is here indicated, but this division is so clearly wrong that there can be no hesitation in deviating from it. [See note on II, ii.]

2: Vischer: Enter a Porter] With the keen insight of the artist Shakespeare accentuates the effect of the knocking by the Porter's sleepy hesitation.

4-22: Coleridge: Here's a knocking indeede: etc.] This low soliloquy of the Porter, and his few speeches afterwards, I believe to have been written for the mob by some other hand, perhaps with Shakespeare's consent; and that finding it take, he with the remaining ink of a pen otherwise employed, just interpolated the words ['I... donjire, lines 19-21]. Of the rest not one syllable has the ever-present being of Shakespeare.

4-22: Clarendon: Here's a knocking indeede: etc.] Probably Coleridge would not have made even this exception unless he had remembered Hamlet, I, iii, 50. 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—

4-22: Maginn: Here's a knocking indeede: etc.] The speech of this porter is in blank verse. [The lines ending man—old—there,—farmer—expectation—enough—knock!—[I] faith—swear—[one] who—yet—in,—there?—hither—tailor,—quiet.—hell.—thought—professions,—everlasting darkness (sic).—Ed.] The alterations I propose are very slight: upon for "on," i' faith for "'faith," and the introduction of the word one in a place where it is required. The succeeding dialogue is also in blank verse.

4-22: Heraud: Here's a knocking indeede: etc.] Nothing more admirably fitted than this scene for the purpose of supplying the transition from one point of effect to another could be given; and any critical censure of the Poet, for what he has here done, results from

ignorance of his art. The true dramatist will estimate it at its true worth.

4-22: Bodenstedt: Here's a knocking indeede: etc.] After all, his uncouth comicality has a tragic background; he never dreams, while imagining himself a porter of hell-gate, of how near he comes to the truth. What are all these petty sinners who go the primrose way to the everlasting bonfire compared with those great criminals whose gates he guards?

4-22: Wordsworth: Here's a knocking indeede: etc.] As I do not doubt the passage was written with earnestness, and with a wonderful knowledge of human nature, especially as put into the mouth of a drunken man, so I believe it may be read with edification.

4-22: Collier: Here's a knocking indeede: etc.] In the (MS) these lines are struck out, perhaps, as offensive to the Puritans.

4-22: F. J. Furnivall: Here's a knocking indeede: etc.] What can be more natural and happy than that a Porter should say some grimly humourous words about his own calling; and that he should wind up with that, 'I pray you, remember the Porter'—his fee! Wasn't all Scotland begging for English posts and fees from 1603 to 1607, or whenever Macbeth was written? How could a Scotch Porter be better hit off? Surely he must be a dull soul who can't see the humour of this character

4-22: W. Leighton: Here's a knocking indeede: etc.] For several reasons, viz: blundering in respect to time; something un-Shakespearian in the porter,—as style and certain words nowhere else used by that author,—unusual coarseness in a play otherwise correct in such respect; and similarity with Middleton's work—for these reasons combined, there is certainly cause to suspect that the latter author patched Shakespeare's play at this place, and did it unskilfully

4-22: Hales: Here's a knocking indeede: etc.] There are five points which should be thoroughly considered before any final verdict is pronounced, as to whether the Porter is not, after all, a genuine offspring of Shakespeare's art. (i) That a Porter's speech is an

integral part of the play. (ii) That it is necessary as a relief to the surrounding horror. (iii) That it is necessary according to the law of contrast elsewhere obeyed. (iv) That the speech we have is dramatically relevant. (v) That its style and language are Shakespearian. (i) No one will deny that the knocking scene is an integral part of the play.... But with the knocking the porter is inseparably associated. If we retain it, we must retain him. And if we retain him, he must surely make a speech of some sort; or are we to picture to ourselves a profoundly dumb functionary? Are we to conceive him as crossing the stage, perhaps brandishing his keys with a mysterious cunning, but with tongue fast tied and bound? There is probably no student of Shakespeare who is prepared to accept such a phenomenon. Clearly, then, the porter speaks, to whatever effect. (ii) That some speech of a lighter kind is necessary to relieve the surrounding horror. Now if ever in the plays of Shakespeare some relaxation is needed for the nerves strained to the utmost; if ever some respite and repose are due to prevent the high mysterious delight corrupting into a morbid panic, it is so in the terrible scene now before us. A monotony of horror cannot be sustained; and any disturbance of it is infinitely welcome. The sound of a fresh voice after we have listened so long to that guilty conference is a very cordial. ... (iii) Some lighter speech is necessary according to the law of contrast elsewhere observed by Shakespeare. To the true humourist the various colours of life are inextricably woven. It is all infinitely sad and infinitely comic. The beauty of summer and the blackness of winter, the gladness of life and the dulness of death. These are omnipresent with him. And so in the Shakespearian drama we find strange neighborhoods. Jesters and jesting in the midst of that stupendous storm in King Lear! In Hamlet the grave-digger is one with the clown. In Othello, amidst all its bitter earnest, there are foolings and railleries. In fact, Macbeth would be unique among the tragedies of Shakespeare if the comic element were utterly absent from it. (iv) The speech of the Porter is dramatically relevant. The whole speech is, in fact, a powerful piece of irony. 'If a man

were porter of hell-gate.' But is this man not so? What then is hell? and where are its gates?...It may be well to notice here that the Porter of Hell was a not unfamiliar figure in the old Mysteries. We find in Virgil, indeed, what might have suggested some such functionary to the medieval mind. Virgil speaks of Cerberus as 'Janitor' (*Ænid*, vi, 400) and as 'Janitor Orci' (*Æn*. viii, 296). Fletcher also, in his *Honest Man's Fortune* (III, ii.), speaks of 'hell's three-headed porter.' It was natural enough, when so much was talked of St. Peter with his keys keeping the gate of Heaven, that there should be conceived an infernal counterpart of that celestial functionary. (v) Are the style and language of the Porter's speech Shakespearian? Surely the fancy, which is the main part of the Porter's speech, must be allowed to be eminently after the manner of Shakespeare. He was well acquainted with the older stage, as his direct references to it show (see *Twelfth Night*, IV, ii; *2 Hen. IV*: II, iv; *Hamlet*, III, ii); and this conception of an infernal janitor is just such a piece of antique realism as he would delight in. He has it elsewhere; see *Oth.* IV, ii, 90. The manner in which Macduff 'draws out' the Porter is exactly like that of Shakespeare in similar circumstances elsewhere. Compare the way in which Orlando is made to elicit the wit of Rosalind, [*As You Like It*, III, ii, 323 et seq.]. If this likeness of manner has no great positive, yet it has some negative, value. We see that the manner is not un-Shakespearian, if it cannot be pronounced definitely Shakespearian; and we need not go to Middleton's plays for an illustration of it. The passage is written in the rhythmic prose that is so favourite a form with Shakespeare (see *Hen. V.* II, iii, 9-28). And as for the language, there is certainly nothing in it un-Shakespearian. The general conclusion justified by what has been advanced seems to me to be this: that the Porter is undoubtedly a part of the original play, and that the general conception of his speech is certainly Shakespeare's: with regard to the expression, that part of it is most certainly his, and, for the rest, no sufficient reason has yet been urged to countenance any doubt that it too is by Shakespeare.

4-22: R. G. White: Here's a knocking indeede: etc.] This Porter I was once misled into

believing, for a little while, to be not of Shakespeare's make. I was wrong. He is one of Shakespeare's true humourous grotesques, although not of the best sort of them. Of the knocking that he prates about, what a woful echo in Lady Macbeth's sleep-walking scene! and, by her pallid lips, Shakespeare claims him for his own: this scene is surely all of one piece.

4-22: Hudson: Here's a knocking indeede: etc.] Coleridge thinks this part of the scene could not have been written by Shakespeare. ... I am sure it is like him, I think it is worthy of him, and would by no means have it away.

3: Steevens: old] That is, frequent, more than enough.

3: Collier: old] Hundreds of instances of its use as a common augmentative in Shakespeare's time might easily be accumulated.

3: Dyce: old] I believe I was the first to remark that the Italians use (or at least formerly used) 'vecchio' in the same sense... . It is rather remarkable that Florio has not given this

meaning of 'vecchio.' [The phrase, 'There has been old work to-day,' for an unusual disturbance, is still current among the lower orders in Warwickshire, according to Fraser's Mag. 1856. For 'the' preceding a verbal, see ABBOTT, § 93. Compare I, iv, 12. For examples of 'old' used in this sense, see SCHMIDT (Lex. 7).]

6: Malone: Farmer] So in Hall's Satires, b. iv, Sat. 6: '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.,—Hunter: There is a story of such an event in the small tract of Peacham, entitled, The Truth of our Times revealed out of one Man's Experience, 1638. The farmer had hoarded hay when it was five pounds ten shillings per load, and when it unexpectedly fell to forty and thirty shillings, he hung himself through disappointment and vexation, but was cut down by his son before he was quite dead. No doubt such stories are of all ages.

8: Staunton: Come in time] The editors concur in printing this, 'Come in time,' but what meaning they attach to it none has yet explained. As we have subsequently, 'Come in, Equivocator,' and 'Come in, Tailor,' 'Time' is probably intended as a whimsical appellation for the 'farmer that hanged himself.'

8: Baret: Napkins] BARET in his *Alvearie* (cited by Nares) gives: 'Mapkin or handherchief,...sudarium...quo sudorem extergimus in æstu, & nares pergamus.' 'A table napkin... Est enim linteolum quo manus tergere solamus.'—Delius: Handkerchiefs were suggested by the idea that the farmer may have hanged himself with one, and appeared at the gate Of hell with it still around his neck.

11: B. Nicholson: th'other Deuils Name] James I, 'Demonologie: The knauerie of that same deuil; who as hee illudes the Necromancers with innumerable feyned names for him and his angels, as in special, making Sathan, Beelzebub, and Lucifer to be three sundry sprites, where we find the two former, but diuers names giuen to the Prince of all the rebelling angels by the Scripture,...Euen so I say he deceaues the Witches, by attributing to himself diuers names: as if euery diuers shape that he transformes himselfe in, were a diuers kinde of spirit.'—Book iii, ch. v. (p. 76, 1st ed.). I neither say nor mean that the porter was a witch, but that which was witch-belief was doubtless a popular belief.

12: Warburton: Equiuocator] Meaning a Jesuit. The inventors of the execrable doctrine of equivocation.

12: Walker: Equiuocator] This allusion to the times is certainly unlike Shakespeare. It strengthens Coleridge's hypothesis of the spuriousness of part of this soliloquy. [See Appendix, Date of the Play—Malone.—Dowden.]

12: Dowden: Equiuocator] I think we should ask whether Shakespeare did not make the Porter use this word, as well as 'hell-gate,' with unconscious reference to Macbeth, who even then had begun to find that he 'could not equivocate to heaven.' The equivocator who the Porter says is 'here,' and whom he tells to 'come in,' is, in one sense, depend on it, the

same Macbeth, of whom Macduff says a few lines further on, 'here he comes,' and who begins to equivocate forthwith.

20: Warburton: Hose] The joke consists in this, that a French hose being very short and strait, a tailor must be master of his trade who could steal anything from thence.

20: Steevens: Hose] Warburton said this at random. The French hose (according to Stubbes in his *Anatomie of Abuses*) were in 1595 much in fashion: 'The Gallic hosen are made very large and wide, reaching down to their knees only, with three or foure gardes apeece laid down along either hose,' [p. 56, ed. Furnivall.—Ed.].

20: Farmer: Hose] Steevens forgot the uncertainty of French fashions. In *The Treasury of Ancient and Modern Times*, 1613, we have an account (from Guyon, I suppose) of the old French dresses: '(ens hose answered in length to their short-skirted doublets; being made close to their limbes, wherein they had no means for pockets.'

20: Clarendon: 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 containeth 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.' In the *Afer. of Ven.* I, ii, 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. In *Hen. V* - III, vii, 56, the French hose are wide by comparison.

23: Clarendon: at quiet] See *Judges*, xviii, 27: 'A people that were at quiet and secure.'

Compare 'at friend,' *Wint. Tale*, V, i, 140. So in *Hamlet*, IV, iii, 46, 'at help' is used with the force of an adjective. [In Henry Goodcole's apology, preceding the *Wonderful Discovery of*

Elizabeth Sawyer, 1621; reprinted in Ford's Works on p. lxxxiii, is another example: '1 could scarce at any time be at quiet for many who would take no nay' (ed. Dyce, Gifford).—Ed.]

27: Steevens: Primrose way] So in Hamlet, I, iii, 50, and All's Well, IV, v, 56.

27: Murray: Bonfire] From Bone + Fire = Fire of bones. The etymological spelling bone-fire, Sc. bane-fire, was common down to 1760, though 'bonfire' was also in use from the sixteenth century, and became more common as the original sense was forgotten. Johnson in 1755 decided for bonefire, 'from bon, good, and fire.' But the shortening of the vowel was natural, from its position; cf. knowledge, Monday, collier, etc. In Scotland with the form bane-fire, the memory of the original sense was retained longer; for the annual midsummer 'banefire' or 'bonefire' in the burgh of Hawick, old bones were regularly collected and stored up, down to about 1800. Cath. Angl. (1483): 'A banefyre, ignis ossium (Vol.) 2. A fire in which to consume corpses, a funeral pile, a pyre.' (Obsolete.) Golding, Ovid's Met. (1565), 'Or els without solemnitie were burnt in bone-fires hie,' Bk, vii.

32: Steevens: second Cock] So in Lear, III, iv, 121. Again in the Twelfth Merry Teste of the Widow Edith, 1573: 'The time they pass merely til ten of the klok, Yea, and I shall not lye, till after the first cok.

32: Malone: second Cock] About three o'clock in the morning. See Rom. & Jul. IV, iv, 3.

32: Delius: Faith Sir, we were carowsing till the fecond Cock:] This reply of the Porter's falls into two regular Iambic trimeters, and is correctly so printed in the Folio.

27: Harry Rowe: prouoker] I cannot set up the morality of a puppet-showman against the piety of Dr Johnson, but I will venture to say, that by shortening this conversation, I have done the memory of Shakespeare no material injury. Too many meretricious weeds grow upon the banks of Avon.

37: Elwin: in a fleepe] Here used in both senses: tricks him into a sleep; and, tricks him in sleep, that is, by a dream,—

37: Walker: in a fleepe] This is not more harsh to our ears than 'smiles his cheek in years,' Love's Lad. L. V, ii, 465. [For other examples of 'in' meaning into, see ABBOTT, § 159.]

45: Malone: Night] It is not very easy to ascertain precisely the time when Duncan is murdered. The conversation that passes between Banquo and Macbeth, in II, i, might lead us to suppose that when Banquo retired to rest it was not much after twelve o'clock. The king was then 'abed'; and, immediately after Banquo retires Lady Macbeth strikes upon the bell, and Macbeth commits the murder. In a few minutes afterwards the knocking at the gate commences, and no time can be supposed to elapse between the second and the third scene, because the Porter gets up in consequence of the knocking: yet here Macduff talks of last night, and says that he was commanded to call timely on the king, and that he fears he has almost overpass'd the hour; and the Porter tells him, 'We were carousing till the second cock'; so that we must suppose it to be now at least six o'clock; for Macduff has already expressed his surprise that the Porter should lie so late. From Lady Macbeth's words in Act V, 'One—two—' tis time to do't,' it should seem that the murder was committed at two o'clock, and that hour is certainly not inconsistent with the conversation above referred to between Banquo and his son; but even that hour of two will not correspond with what the Porter and Macduff say in the present scene. I suspect Shakespeare in fact meant that the murder should be supposed to be committed a little before daybreak, which exactly corresponds with the speech of Macduff now before us, though not so well with the other circumstances already mentioned, or with Lady Macbeth's desiring her husband to put on his night-gown. Shakespeare, I believe, was led to fix the time of Duncan's murder near the break of day by Holinshed's account of the murder of King Duffe: '—he was long in his oratorie, and there continued till it was /ate in the night.' Donwald's servants 'enter the chamber where the king laie, a "little before cocks crow, where they secretlie cut his throat.'

49: Johnson: cast] The equivocation is between cast or throw, as a term of wrestling, and cast or cast up.

49: Steevens: cast] I find a similar play upon words in *The Two Angry Women of Abington*, 1599: '—he reels all that he wrought to-day, and he were good now to play at dice, for he casts excellent well,' [Haz. Dods. p. 303].

53: Scott (iii, 35): Enter Macbeth] We can never forget the rueful horror of [Kemble's] look, which by strong exertion he endeavors to conceal, when on the morning succeeding the murder he receives Lenox and Macduff in the ante-chamber of Duncan. His efforts to appear composed, his endeavors to assume the attitude and appearance of one listening to Lenox's account of the external terrors of the night, while in fact he is expecting the alarm to arise within the royal apartment, formed a most astonishing piece of playing. Kemble's countenance seemed altered by the sense of internal horror, and had a cast of that of Count Ugolino in the dungeon, as painted by Reynolds. When Macbeth felt himself obliged to turn towards Lenox and reply to what he had been saying, you saw him, like a man awaking from a fit of absence, endeavor to recollect at least the general tenor of what had been said, and it was some time ere he could bring out the general reply, "Twas a rough night.' Those who have had the good fortune to see Kemble and Mrs Siddons as Macbeth and his lady, may be satisfied they have witnessed the highest perfection of the dramatic art.—ED. ii.—Knowles (p. 55): The actor who betrays to the audience in any portion of this scene the slightest evidence of desperation or forgetfulness on the part of Macbeth, errs most egregiously from true judgment. The audience require no hint as to what is passing in Macbeth's bosom, nor is there a moment's opportunity for by-play, as it is called, to render the thing feasible. He is kept in close conversation from first to last. If he is on his guard with respect to one of the visitors, be sure he is equally so with respect to both. How absurd is it, then, for an actor to require that this question shall be repeated, as if, absorbed in his expectation of what is coming, Macbeth did not hear it in the first instance. Macbeth's mind being once roused to

the necessity of playing his part, the imminency of his danger keeps it broad awake. He would as soon betray himself to Lenox by standing gasping after Macduff, as he would betray himself to Macduff by being abstracted when the Thane inquires if the King is stirring yet? When the discovery of the murder came, would not Lenox recollect the statue he had spoken to, and guess the cause which had turned Macbeth for the time into a stone? The frame of mind in which we now find Macbeth would rather induce him to overdo than to fall short. Here is again the mischief of studying partial effects. Howsoever calm Macbeth may appear without, the storm shall not only be kept up within, but with aggravated strife.—ED. ii.

57: Clarendon: slipt] 'Slip' is used transitively with a person for the object in *Cymb.* IV, iii, 22. [For other examples of 'slip' used transitively, see Schmidt, Lex.]

59: Delius: trouble] Macduff refers to Macbeth's hospitable reception of Duncan, not to his bringing him to Duncan's chamber. Of the latter service they would hardly speak with so much emphasis.

61: Steevens: Physicks] That is, affords a cordial to it.—Malone : So in *Jemn.* III, i, 1.—
Clarendon: 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. Compare *Cymb.* III, ii, 34. [For other examples, see Schmidt, Lex.]

58: Schmidt: bold to] For many examples of 'bold' used in this sense, see Schmidt, Lex.

64: Warburton: limitted] That is, appointed.—Steevens: So in *Timon*, IV, iii, 430: 'For there

is boundless theft In limited professions,' i.e. professions to which people are regularly and legally appointed.—Clarendon: Such as the church, the bar, and medicine. It must be supposed that Macduff was, as we should say, a Lord of the Bedchamber. See Meas. for Meas. IV, ii, 176.

66: Steevens: He does] Perhaps Shakespeare designed Macbeth to shelter himself under an immediate falsehood, till a sudden recollection of guilt restrained his confidence, and unguardedly disposed him to qualify his assertion. A similar trait occurred in I, v, 68.

70: Warburton: And Prophecying] I make no doubt but the reader is beforehand with me in conjecturing that Shakespeare wrote: Aunts prophesying, i.e. Matrons, old women. So in Mid. N. D. he says: 'The wisest Aunt telling the saddest tale.' Where, we see, he makes them still employed on dismal subjects, fitted to disorder the imagination.—Johnson : I believe that no reader will either go before or follow the commentator in this conjecture.

70: Walker (Vers. p. 119): Prophecying] Words in which a short vowel is preceded by a long one or a diphthong—among the rest may be particularly noticed such present participles doing, going, dying, playing, etc.—are frequently contracted; the participles almost always. [See, also, Abbott (§ 470).]—Clarendon: Here used as a verbal noun, in its ordinary sense of foretelling.

71: Clarendon: Combustion] Used metaphorically for social confusion, as in Hen. VIII; V, iv, 51. Cotgrave has: '—a tumult; hence, Entrer en combustion avec. "To make a stirre, to raise an uprore, to keepe an old coyle against.' Raleigh, in his Discourse of War in General (Works, viii, 276, ed. 1829), says: 'Nevertheless, the Pope's absolving of Richard... from that honest

oath... brought all England into an horrible combustion.' And Milton, *Paradise Lost*, vi, 225, uses the word in the same sense.

72: Johnson: New hatch'd] A prophecy of an event new hatch'd seems to be a prophecy of an event past. And a prophecy new hatch'd is a wry expression. The term new hatch'd is properly applicable to a bird, and that birds of ill omen should be new hatch'd to the woful time, that is, should appear in uncommon numbers, is very consistent with the rest of the prodigies here mentioned.—Heath (p. 388): Johnson, on review, would 'scarce approve of the owlet hooting from the moment it was hatched, and filling that whole night with its clamours.—Steevens : 'Prophecying' is what is 'new hatch'd,' and in the metaphor holds the place of the egg. The 'events' are the fruit of such hatching. —Malone: The following passage in which the same imagery is found, inclines me to believe that our author meant that 'new hatch'd' should be referred to events, though the events were yet to come. Allowing for his usual inaccuracy with respect to the active and passive participle, the events may be said to be 'the hatch and brood of time.' See 2 Hen. IV. III, i, 82: '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 entreasured. Such things become the hatch and brood of time.' Here certainly it is the thing or event, and not the prophecy, which is the hatch of time; but it must be acknowledged, the word 'become' sufficiently marks the future time. If therefore the construction that I have suggested be the true one, 'hatch'd' must be here used for hatching, or in the state of being hatch'd.—To the woful time' means—to suit the woful time.—Knight: We have adopted a punctuation, suggested by a friend, which connects 'the obscure bird' with 'prophesying.'—Clarendon: The extract above given from 2 Hen. IV: III, i, 82, shows that the ordinary punctuation is right. '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, *Coriol. I, iv, 57*.

72: Walker (Crit. ii, 244): obscure] Read obscene. [White made the same conjecture, independently and contemporaneously.]—Dyce (ed. ii.): That is, the bird that loves the dark. See, for the accent obscure, I, vi, 30, and Abbott, § 492.

73: Walker (Crit. i, 157): clamor'd] In many places this evidently means wailing. [See 'clamor' in an unusual sense, Wint. Tale, IV, iv, 277, this edition.]

74: Clarendon: feurorous] This must be understood of ague-fever, much more common in old times than now when England is drained.

78: Delius: Tongue] The omission of neither before this word is as common in Shakespeare as the accumulated negatives that here follow it.

79: Steevens: nor... cannot] The use of the two negatives, not to make an affirmative, but to deny more strongly, is very common in Shakespeare. So in Jul. Ces. III, i, 91. [For instances of a triple negative, see Twelfth Night, III, i, 163, this edition.—ED. ii.]

78: Moulton (p. 163): The concealment of the murder forms a stage of the action which falls into two different parts: the single effort which faces the first shock of discovery, and the very different strain required to meet the slowly gathering evidence of guilt. In the scene of the discovery Macbeth is perfectly at home: energetic action is needed, and he is dealing with men. His acted innocence appears to me better than his wife's; Lady Macbeth goes near to suggesting a personal interest in the crime by her over-anxiety to disclaim it, Yet in this scene, as everywhere else, the weak points in Macbeth's character betray him: for one

moment he is left to himself, and that moment's suspense ruins the whole episode. The sense of crisis proves too much for him, and under an ungovernable impulse he stabs the grooms. He thus wrecks the whole scheme. How perfectly Lady Macbeth's plan would have served if it had been left to itself is shown by Lenox's account of what he had seen.—ED. ii.

83: Delius: Temple] Note the confusion of metaphor here. The temple cannot be properly designated as 'anointed'; it is Duncan who is 'the Lord's Anointed.'—Clarendon: Reference is made in the same clause to 1 Samuel, xxiv, 10: 'I will not put forth my 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.'

88: Clarendon: Gorgon] Shakespeare probably derived his knowledge of the Gorgon's head from Ovid, *Met*, v, 189-210. It is also alluded to in *Tro. and Cress.* V, 10, 18.

93: Clarendon: counterfeit] So in *Lucrece*, 402, sleep is called 'the map of death,' and in *A. M.* D. III, ii, 364: 'Death-counterfeiting sleep.'

95: Delius: great Doomes] A sight as terrible as an image of the Last Judgment. So also Kent and Edgar exclaim at the sight of Cordelia hanging, *Lear*, V, iii, 264: 'Is this the promised end?—or image of that horror.' Macduff continues the image of the end of the world in his summons to Malcolm and Banquo in lines 94, 95.

96: Clarendon: Sprights] Compare III, v, 30, and IV, i, 149, where the word means the spirits of the living man.

97: Theobald: Ring the Bell] Macduff had said at the beginning of his Speech, 'Ring the Alarum bell,' but if the Bell had rung out immediately, not a Word of What he says could have been distinguish'd. 'Ring the Bell,' I say, was a Marginal Direction in the Prompter's Book for him to order the Bell to be rung the Minute that Macduff ceased speaking. In proof of this, we may observe that the Hemistich ending Macduff's Speech and that beginning Lady Macbeth's make up a complete Verse. Now, if 'Ring the bell' had been part of the Text, can we imagine that Shakespeare would have begun the Lady's speech with a broken Line?—Malone: It should be remembered that stage-directions were often couched in imperative terms: 'Draw a knife,' 'Play musick,' 'Ring the bell,' etc. In the Folio we have here indeed also, 'Bell rings,' as a marginal direction; but this was inserted from the players misconceiving what Shakespeare had in truth set down in his copy as a dramatic direction to the property man, for a part of Macduff's speech; and to distinguish the direction which they inserted, from the supposed words of the speaker, they departed from the usual imperative form. Throughout the whole of the preceding scene we have constantly an imperative direction to the prompter: 'Knock within.—Knight: But how natural is it that Macduff, having previously cried, 'Ring the alarum bell,' should repeat the order! The temptation to strike out these words was the silly desire to complete a ten-syllable line. —Keightley: Macduff, in his anxiety and impatience, reiterates his order.

96: J. Coleman (Gentleman's Maga. March, 1889): Bell rings] In [Charles] Kean's production of Macbeth, the terror-stricken group, at the end of the murder-scene, created a veritable sensation. When the alarm-bell rang out crowds of half-dressed men, demented women and children, soldiers with unsheathed weapons, and retainers with torches, streamed on and filled the stage in the twinkling of an eye. Wild tumult and commotion were everywhere, while in the centre of the seething crowd, with pale face and flashing eyes, the murderer held aloft his blood-stained sword !—ED. ii.

98: Knowles (p. 57): Enter Lady] And now let us inquire how the presence of Lady Macbeth can be dispensed with at this juncture. Would she take a share in every other scene of the tragic enterprise, and absent herself from this last and most critical one? As the mistress of the castle, why should she keep her room while her stairs and corridors are thronged with the rush of feet in amazeful haste? Would it not be suspicious that, while the whole castle is afoot, the mistress of it should remain sitting? There is every reason for Lady Macbeth's co-operation in this scene, and not one for her absence, except the reason of the actress who personates Lady Macbeth, that it is not worth while to come on for three or four times for the mere sake of probability and propriety. Our stage has been injured, and the taste of our audiences vitiated by the studying of mere effect. Shakespeare perfectly well knew where Lady Macbeth or any other woman would be found at such a juncture. Not in her bed-chamber, but in her hall, in the very midst of the hurly-burly. And there he has placed her, to suffer the rebuke of the actor, to be told most ignorantly that she has no business there, and to be sent to her chamber again, where if even on account of her mere anxiety as to the issue, she could not have remained.—ED. ii.—Fletcher (p. 164): The total omission of Lady Macbeth in this scene is a theatrical mutilation which involves a doubly gross improbability. On the one hand, the lady's clear understanding of the part it behooves her to act, and her perfect self-possession, must of themselves bring her forward as the mistress of the mansion. On the other hand, her solicitude to see how her nervous lord conducts himself under this new trial of his self-possession, so vital to them both, must force her upon the scene. Besides, this one brief suppression strikes out one complete link in the main dramatic interest. ED. ii. [Fletcher doubtless refers to the acting version as given in Inchbald's *British Theatre*. Irving restored Lady Macbeth to this scene. Booth followed the older version.—ED. ii.]

104: D'Hugues: The repetition . . . fell] It is probable that these words of Macduff suggested to Lady Macbeth the idea of that simulated fainting fit which shortly follows, and which certain commentators have wrongly wished to ascribe to her sensibility. —ED. ii.

108: Warburton: House] Had she been innocent, nothing but the murder itself, and not any of its aggravating circumstances, would naturally have affected her. As it was, her business was to appear highly disordered at the news. Therefore, like one who has her thoughts about her, she seeks for an aggravating circumstance, that might be supposed most to affect her personally; not considering, that by placing it there, she discovered rather a concern for herself than for the king. On the contrary, her husband, who had repented the act, and was now labouring under the horrors of a recent murder, in his exclamation, gives all the marks of sorrow for the fact itself.—[Noel (p. 43): Here Lady Macbeth almost betrays herself, as she cannot but recognise, on meeting Banquo's steady gaze. 'What, in our house?' she cries inconsequently, and then perceives that she has blundered. She hears, as in a dream, the sententious and lachrymose expletives of her husband. Can he stand there and prate on what, a short time ago, he was afraid to look on? What had made him so ready to strike at the hapless grooms when, but a moment before, he seemed to melt with fear at the sight of the blood upon his hands? Now, whilst she is tottering and all objects wildly careering before her eyes, he is grandiloquently expatiating on the deed itself. He had passed beyond her tutelage, and had imbibed the spirit of the time. No wonder that she cried, 'Help me hence, ho !')—ED. ii.]

111: Collier: and Rosse] Rosse has not been on the stage in this act, and he is employed in the next scene. We have, therefore, had no difficulty in correcting an error which runs

through the Ff. [See Text. Notes.]—Dyce: There seems an impropriety in his absence (as well as in that of Angus) on the present occasion: but I do not see by what arrangement he can be introduced in this scene early enough to accompany Macbeth and Lenox to the chamber of the king.—Delius: If the stage-direction of the Folios be correct, its only purpose was to bring upon the stage as many persons at once as possible.—[Libby (p. viii.): Ross, having put Macbeth under obligation to him by his intrigue against Cawdor, follows the new Thane of Cawdor to Inverness. He does not appear in the castle on the morning of the murder of Duncan, but shortly after the removal of Duncan's body he is found in the neighborhood.—ED. ii.—Has not Libby overlooked the stage-direction as given in the Folio; and followed the emendation suggested by Capell? See Text. Notes.—ED. ii.]

117: Elwin: Vault] A metaphorical comparison of this world vaulted by the sky and robbed of its spirit and grace, with a vault or cellar from which the wine has been taken and the dregs only left.

120: As You Like It (Gent. Maga. lix, p. 810): You... Fountaine] By thus altering the punctuation the meaning will be much more intelligible: 'You are, and do not know it, The spring, the head: the fountain,' etc.

132: Knowles (p. 60): Wherefore did you so] Here occurs the strongest reason for the presence of Lady Macbeth. Macduff makes no attempt to conceal that he attaches suspicion to the fact of Macbeth's having slain the grooms. Macbeth must extricate himself here thoroughly and at once by vindicating what appears questionable. Take [Lady Macbeth] away, the situation is deprived of half its impressiveness. And who doubts that he is not only heartened, but inspired by her presence? He gasps while he replies: 'Who can be wise, amazed, temperate, and furious, In a moment? No man.' The danger is warded off for the

time. By this last act of boldness and self-collectedness, he atones for all past remissness and vacillation. Her spirit is reassured. Her presence is now no longer necessary. She affects natural exhaustion, and cries to be assisted out.—ED. ii.

133-143: Vischer (Vorträge, ii, p. 93): Mnemonic] It is apparent that he is acting a part. But how is it with him in reality? His natural self seeks relief from the weight of its disguising mask. He is ever full to overflowing with fantastic images. In order to counterfeit it is only needful for him to be his own true self, and he will act the part well. He has but to express what he should simulate, that is, how utterly destroyed he feels, and the thing is done.—ED. ii.

136: Abbott (§ 443): pawser] -er is sometimes appended to a noun for the purpose of signifying an agent. Thus: 'A Roman sworder'—2 Hen. VI: IV, i, 135. 'A moraler'—Oth. II, iii, 301. 'Justicers'—Lear, IV, ii, 79. 'Homager'—Ant. & Cleo. I, i, 31. In the last two instances the -er is of French origin, and in many cases, as in 'enchanter,' it may seem to be English, while really it represents the French -eur. In the last two instances the -eur is often added to show a masculine agent where a noun and a verb are identical: 'Truster'—Hamlet, I, ii, 172. 'Causer'—Rich. II: IV, iv, 122. 'my origin and ender'—Lov. Comp. 222; and in this [present] line.

137: Theobald (Nichols, ii, 523): lac'd] By 'lac'd,' I am apt to imagine our Poet meant to describe the blood running out, and diffusing itself into little winding streams, which looked like the wire of lace upon the skin. So Cymb. II, ii, 22, and Rom. & Jul, III, v, 8—Warburton: The whole speech is an unnatural mixture of far-fetched and commonplace thoughts, that shows him to be acting a part.—Johnson: No amendment can be made to this line, of which

every word is equally faulty, but by a general blot. It is not improbable that Shakespeare put these forced and unnatural metaphors into the mouth of Macbeth, as a mark of artifice and dissimulation, to show the difference between the studied language of hypocrisy and the natural outcries of sudden passion. This whole speech, so considered, is a remarkable instance of judgement, as it consists entirely of antithesis and metaphor.—Steevens: The allusion is to the decoration of the richest habits worn in the age of Shakespeare, when it was usual to lace cloth of silver with gold, and cloth of gold with silver. The second of these fashions is mentioned in *Much Ado*, III, iv, 19 —Harry Rowe: The other day, my wooden Macbeth declared in the green-room that this line was nonsense. Being old enough to know the folly of disputing with a blockhead, I only desired him to favour me with a better. He accordingly repeated: 'His snow-white skin streaked with his crimson blood.' This, though not an extraordinary good line, has something like sense to recommend it.—Abbott (§ 529): A metaphor must not be far-fetched nor dwell upon the details of a disgusting picture, as in these lines. There is but little, and that far-fetched, similarity between gold lace and blood, or between bloody daggers and breech'd legs. The slightness of the similarity, recalling the greatness of the dissimilarity, disgusts us with the attempted comparison.

141: Warburton: breech'd] This nonsensical account must surely be read thus: 'Unmanly reech'd with gore.' Reech'd, soiled with a dark yellow, which is the colour of any reechy substance, and must be so of steel stain'd with blood. They were unmanly stain'd with

blood, because such stains are often most honourable.—Johnson: An 'unmannerly' dagger and a dagger 'breech'd' are expressions not easily to be understood. There are undoubtedly two faults here which I have endeavoured to take away by reading: 'Unmanly drench'd with gore,' —I saw drench'd with the king's blood not only instruments of murder but evidences of cowardice. ... Warburton's emendation is perhaps right.—Jennens: Shakespeare's first

thought might have been: 'Their naked daggers were covered with gore.' Nakedness suggested the word 'unmannerly,' and covered the word 'breeches,' the covering of nakedness.—Farmer: That is, sheath'd with blood. In the 6th Dialogue of Erondell's french Garden, 1605 (which I am persuaded Shakespeare read in the English, and from which he took, as he supposed, this quaint expression), we have: 'Boy, go fetch your master's silver-hatched daggers, you have not brushed their breeches, bring the brushes,' etc. Shakespeare was deceived by the pointing, and evidently supposes breeches to be a new and affected term for scabbards.—Heath (Revisal, etc. p. 388): Seward in his Notes on Beaumont & Fletcher, i, p. 380, and ii, p. 276, mentions another interpretation: 'Stained with gore up to the breeches, that is, to their hilts.' But, as he justly observes, the lower end of a cannon is called its breech, yet the breech of a dagger is an expression which could not be used with propriety. He conjectures the true reading to have been hatch'd, that is, gilt; and adduces some instances from Fletcher which seem fully to prove the use of the word in that signification.... My own conjecture is: 'In a manner lay drench'd with gore.' The qualifying form of expression, in a manner, seems to have a peculiar propriety. A dagger cannot imbibe blood, nor be saturated with it like a sponge, which is the idea conveyed by the word drench'd, but it may appear as if it were so.—Douce: The present expression, though in itself something unmannerly, simply means covered as with breeches.—Nares: Instead of concluding with Farmer that Shakespeare had seen that passage from Erondell and mistaken it, we should use it to confirm the true explanation, viz.: 'Having their very hilt, or breech, covered with blood.' Sheaths of daggers are wiped, not brushed, and Shakespeare could not have supposed them to be here meant; it was evidently the silver hatching that required the brush. We cannot, however, conceive of Shakespeare looking for paltry authorities, or even thinking of them when he poured forth his rapid lines. He doubtless took up the metaphor as it occurred to him without further reflection.—Dyce (Gloss.): Probably Douce is right.—Clarendon: We doubt not the blade, and not the handle, is meant.

Compare Twelfth Night, III, iv, 274.

143: Vischer (Vorträge, ii, p. 94): who... knowne] What consummate art is this; to cause a man to counterfeit, and yet speak but the truth in counterfeiting! What he says to the princes, likewise, even in simulating, implies intimate compassion.—ED. ii.

143: Clarendon: make's] The abbreviation 's for his is very common even in passages which are not colloquial nor familiar.

144: Whateley (p. 77, note): ho] 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. —Malone: 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.—Fletcher (p. 129): Remembering the burst of anguish which had been forced from her by Macbeth's very first ruminations upon his act: 'These deeds must not be thought after these ways; so, it will make us mad,' [II, ii, 45], it will be seen what a dreadful accumulation of suffering is inflicted on her by her husband's own lips, painting in stronger, blacker colours than ever, the guilty horror of their common deed. Even her indomitable resolution may well sink for the moment under a stroke so withering, for which, being totally unexpected, she came so utterly unprepared. It is remarkable that, upon her exclamation of distress, Macduff, and shortly after, Banquo, cries out, 'Look to the lady'; but that we find not the smallest sign of attention paid to her situation by Macbeth himself, who, arguing from his own character to hers, might regard it merely as a dexterous feigning on her part. A character like this, we cannot too often repeat, is one of the most cowardly selfishness and

most remorseless treachery, which all its poetical excitability does but exasperate into the perpetration of more and more extravagant enormities.—Horn (i, 66): Lady Macbeth's amiable powers give way, and the swoon is real. It moreover gives us an intimation of her subsequent fate.—[Wilson (p. 637): Buller. Is Lady Macbeth's swooning, at the close of her husband's most graphic picture of the position of the corpses, real or pretended? Seward. Real. Tadboys. Pretended. Buller. Sir? Orth. I reserve my opinion. Tadboys. Not a faint—but a feint. She cannot undo that which is done; nor hinder that which he will do next. She must mind her own business. Now distinctly her own business—is to faint. A high-bred, sensitive, innocent Lady, startled from her sleep to find her guest and King murdered, and the room full of aghast nobles, cannot possibly do anything else but faint. Lady Macbeth, who 'all particulars of duty knows,' faints accordingly. Orth. Seward, we are ready to hear you. Seward. She has been about a business that must have somewhat shook her nerves—granting them to be of iron. She would herself have murdered Duncan had he not resembled her Father as he slept; and on sudden discernment of that dreadful resemblance, her soul must have shuddered, if her body served her to stagger away from parricide. On the deed being done, she is terrified after a different manner from the doer of the deed; but her terror is as great; and though she says: 'The sleeping and the dead are but as pictures—'tis the eye of childhood That fears a painted Devil,' believe me that her face was like ashes, as she returned to the chamber to gild the faces of the grooms with the dead man's blood. That knocking, too, alarmed the Lady—believe me—as much as her husband; and to keep cool and collected before him, so as to be able to support him at that moment with her advice, must have tried the utmost strength of her nature. Call her Fiend—she was a Woman. Down stairs she comes—and stands among them all, at first like one alarmed only—astounded by what she hears—and striving to simulate the ignorance of the innocent—'What, in our house?' 'Too cruel anywhere!' What she must have suffered then Shakespeare lets us conceive for ourselves; and what on her husband's elaborate description of his

inconsiderate additional murders. 'The whole is too much for her'—she 'is perplexed, in the extreme'—and the sinner swoons. Orth. Seward suggests a bold, strong, deep, tragical turn of the scene—that she faints actually. Well—so be it. ... If she faints really, and against her will, having forcible reasons for holding her will clear, she must be shown fighting, to the last effort of will, against the assault of womanly nature, and drop, vanquished, as one dead, without a sound. But the Thaness calls out lustily—she remembers, "as we shall make our griefs and clamours roar upon his death.' She makes noise enough—takes good care to attract everybody's attention to her performance—for which I commend her. Calculate as nicely as you will—she distracts or diverts speculation, and makes an interesting and agreeable break in the conversation—I think that the obvious meaning is the right meaning—and that she faints on purpose. ... Buller, In Davies, Anecdotes of the Stage, 1 remember reading that Garrick would not trust Mrs Pritchard with the Swoon. ... Therefore, by the Great Manager, Lady Macbeth was not allowed in the Scene to appear at all. His belief was, that with her Ladyship it was a feint. ... She was not, I verily believe, given to fainting—perhaps this was the first time she had ever fainted since she was a girl. Now I believe she did. She would have stood by her husband at all hazards had she been able, both on his account and her own; she would not have so deserted him at such a critical juncture; her character was of boldness rather than duplicity; her business now—her duty—was to brazen it out; but she grew sick—qualms of conscience, however terrible, can be borne by sinners standing upright at the mouth of hell—but the flesh of man is weak, in its utmost strength, when moulded to woman's form—other qualms assail suddenly the earthly tenement—the breath is choked—the 'distracted globe' grows dizzy—they that look out of the windows know not what they see—the body reels, lapses, sinks, and at full length smites the floor. ... And nothing more likely to make a woman faint than that revelling and wallowing of his in that bloody description. Orth. By the Casting Vote of the President—

faint.—W. W. Story (p. 278): At this point the two characters of Lady Macbeth and her husband cross each other. She has thus far only made the running for Macbeth, and he now takes up the race and passes her; she not only does not follow, but withdraws. Henceforth he rushes to his goal alone.—Moulton (p. 164): It matters little whether we suppose the fainting assumed, or that [Lady Macbeth] yields to the agitation she has been fighting so long. The point is that she chooses this exact moment for giving way: she holds out to the end of her husband's speech, then falls with a cry for help; there is at once a diversion and she is 'carried out... . Lady Macbeth's fainting saved her husband.—R. G. White (Studies in Sh. p. 70): Lady Macbeth saw at once that he had blundered in killing the men, and had thus attracted rather than diverted suspicion; and she saw also that he was overdoing his expression of grief and horror; and therefore instantly diverted attention from him by seeming to faint and by calling for assistance. She succeeded thus in diverting Macduff's mind, and gained time for consultation.—Vischer (Vorträge, ii, p. 94): I am convinced that Shakespeare here wishes us to understand that this fainting of Lady Macbeth is partly real, partly feigned. She pretends to faint; and this was not difficult, because she was actually on the verge of so doing.—ED. ii.

147: Clarendon: argument] That is, subject, theme of discourse. Milton, *Paradise Lost*, i, 24: 'The height of this great argument.' [For other examples of 'argument' used in this sense, see Schmidt, Lex.]

150: Steevens: augure hole] So in *Coriol.* IV, vi, 87.—Clarendon: The place is so full of murderous treachery that, observe we never so carefully, we may overlook the minute hole in which it lurks.

152: Delius: brew'd] This metaphor is amplified in Tit. And. III, ii, 38.—Clarke: In contemptuous allusion to the feigned lamentation of the host and hostess, which the young princes evidently see through.

153: Clarendon: Sorrow] Sorrow in its first strength is motionless, and cannot express itself in words or tears. Compare IV, iii, 245, and 2 Hen. VI. III, iii, 22. —[Sherman: The general effect of these asides, while Lady Macbeth is tended and removed, is to indicate that the fear of the sons is intenser than their grief, as also to prevent our thinking them heartless because undemonstrative while others weep.—ED. ii.]

156: Steevens: naked Frailties] When we have clothed our half-drest bodies, which may take cold from being exposed to the air.—Malone: The Porter had observed that this place was too cold for hell—Harry Rowe [reading 'half-cloathed bodies']: Perhaps my dislike to these words may proceed from the circumstance of my comedians constantly sleeping with all their clothes on.—Davies (ii, 98): Mr Garrick would not risk the appearance of half, or even disordered, dress, though extremely proper, and what the incident seemed to require. But the words will, I think, very easily bear another meaning: 'When we have recovered ourselves from that grief and those transports of passion which, though justifiable from natural feeling and the sad occasion, do but expose the frailty and imbecility of our nature.'—Clarendon: All the characters appeared on the scene in night-gowns, with bare throats and legs.

161: Heath (p. 390): pretence] I fight against whatever yet undivulged pretence may be alleged by treasonous malice in justification of this horrid crime. —Steevens: That is, intention, design. So in II, iv, 34. Banquo means: I put myself under the direction of God, and relying on his support, I here declare myself an eternal enemy to this treason, and to all its

further designs that have not yet come to light.—[Libby: This is as near as Banquo can come to declaring in public what he feels so certain of in III, i, where he says, 'I fear thou played'st most foully for it.' In that same damning speech he hopes he may prosper from foul means himself. This speech fixes the hate of Macbeth upon him irrevocably. Banquo committed treason enough in the name of God, yet he could not equivocate to Heaven.—ED. ii.]

165: M. Mason (Comments on Beaumont & Fletcher, App. p. 22): readinesse] To be ready, in all the ancient plays, means to be dressed. By 'manly readiness' Macbeth means that they should put on their armour.—Keightley: To ready the hair is still used in some places for combing and arranging it.—Clarendon: This involves also the corresponding habit of mind. Compare the stage-direction in 1 Hen. VI: II, i, 38: 'Enter, several ways, the Bastard of Orleans, Alençon, and Reignier half ready and half unready.'

169: D'Hugues: an vnfelt Sorrow] It is easy to see that the two young princes are not without suspicion of the treason of which their father has been the victim. Each one of their remarks are slightly veiled allusions to him whom they believe to be the true author of the crime.—ED., ii.

170: Abbott (§ 1): easie] In early English many adverbs were formed from adjectives by adding e (dative) to the positive degree: as bright, adj.; brighte, adv. In time the e was dropped, but the adverbial use was kept. Hence, from a false analogy, many adjectives (such as excellent) which could never form adverbs in e were used as adverbs. We still say colloquially, 'come quick,' 'the moon shines bright,' etc. But Shakespeare could say [as in the present line and in II, i, 26].—Clarendon: In the next scene 'like' is used for likely, line 41.

173: Abbott (§ 335): there's] When the subject is as yet future, and, as it were, unsettled, the third person singular might be regarded as the normal inflection. Such passages are very common, particularly in the case of 'There is.' —Clarendon: Like *Il y a* in French. Donalbain suspects all, but most his father's cousin, Macbeth.

173: Steevens: neere] He suspected Macbeth; for he was the nearest in blood to the two princes, being the cousin-german of Duncan.—Walker (Crit. i, 190): For near, a contraction for the old negher, for which latter see Chaucer.—Clarendon: Compare, for the sense, Webster, Appius and Virginia, V, ii: 'Great men's misfortunes thus have ever stood,—They touch none nearly, but their nearest blood.' [See Allen's note, quoted at I, iv, 5, supra.]

174: Abbott (§ 478): neerer] er final seems to have been sometimes pronounced with a kind of 'burr,' which produced the effect of an additional syllable; just as 'Sirrah' is another and more vehement form of 'Sir.' —[Butler (p. 172): All the commentators say that by 'the near in blood' Donalbain means Macbeth, whom he suspects of the murder. My opinion is that he means himself and Malcolm. We who are near in blood to the murdered king are nearer to being made bloody; that is, murdered.—ED. ii.]

176: Johnson: lighted] The design to fix the murder upon some innocent person has not yet taken effect—Steevens: The shaft is not yet lighted, and though it has done mischief in its flight, we have reason to apprehend still more before it has spent its force and falls to the ground. The end for which the murder was committed is not yet attained. The death of the king only, could neither insure the crown to Macbeth, nor accomplish any other purpose, while his sons were yet living, outside of Macbeth's Castle, who had, therefore, just reason to apprehend they should be removed by the same means.

179: Clarendon: shift] Quiet or stealthy motion is implied, as in As You Like It, III, v, 72.

182: Booth: Eixeunt] Booth ends this act thus: after line 143: 'am. 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. Ad. So all. Macbeth. Let's meet i' the hall together, To question this most bloody piece of work, To know it further. All. Well contented.

(Curtain.)' Thus, Irving: after line 147: 'Donalbain (Aside). Let's away; Our tears are not yet brew'd. Malcolm (Aside). I'll to England. Donalbain (Aside). To Ireland I. al. (Aside). This murd'rous shaft that's shot Hath not yet lighted; and our safest way Is to avoid the aim.

[Exeunt Mal. and Don.] am. Fears and scruples shake us: In the great hand of God I stand, and thence Against the undivulged pretence I fight Of treasonous malice. MMacd. And so do I. Al. Soall. Macb. Let's briefly put on manly readiness, And meet i' th' hall together. Ban, And question this most bloody piece of work, To know it further. 4//, Well contented.

(Exeunt.)'—ED. ii.

ACT 2, SCENE 4

=== PLAY TEXT ===

1: Old Man: Threescore and ten I can remember well:

2: Old Man: Within the volume of which time I have seen

3: Old Man: Hours dreadful and things strange; but this sore night

4: Old Man: Hath trifled former knowings.

5: ROSS: Ah, good father,

6: ROSS: Thou seest, the heavens, as troubled with man's act,

7: ROSS: Threaten his bloody stage: by the clock, 'tis day,

8: ROSS: And yet dark night strangles the travelling lamp:
9: ROSS: Is't night's predominance, or the day's shame,
10: ROSS: That darkness does the face of earth entomb,
11: ROSS: When living light should kiss it?
12: Old Man: 'Tis unnatural,
13: Old Man: Even like the deed that's done. On Tuesday last,
14: Old Man: A falcon, towering in her pride of place,
15: Old Man: Was by a mousing owl hawk'd at and kill'd.
16: ROSS: And Duncan's horses--a thing most strange and certain--
17: ROSS: Beauteous and swift, the minions of their race,
18: ROSS: Turn'd wild in nature, broke their stalls, flung out,
19: ROSS: Contending 'gainst obedience, as they would make
20: ROSS: War with mankind.
21: Old Man: 'Tis said they eat each other.
22: ROSS: They did so, to the amazement of mine eyes
23: ROSS: That look'd upon't. Here comes the good Macduff.
24: ROSS: How goes the world, sir, now?
25: MACDUFF: Why, see you not?
26: ROSS: Is't known who did this more than bloody deed?
27: MACDUFF: Those that Macbeth hath slain.
28: ROSS: Alas, the day!
29: ROSS: What good could they pretend?
30: MACDUFF: They were suborn'd:
31: MACDUFF: Malcolm and Donalbain, the king's two sons,
32: MACDUFF: Are stol'n away and fled; which puts upon them
33: MACDUFF: Suspicion of the deed.

34: ROSS: 'Gainst nature still!
35: ROSS: Thriftless ambition, that wilt ravin up
36: ROSS: Thine own life's means! Then 'tis most like
37: ROSS: The sovereignty will fall upon Macbeth.
38: MACDUFF: He is already named, and gone to Scone
39: MACDUFF: To be invested.
40: ROSS: Where is Duncan's body?
41: MACDUFF: Carried to Colmekill,
42: MACDUFF: The sacred storehouse of his predecessors,
43: MACDUFF: And guardian of their bones.
44: ROSS: Will you to Scone?
45: MACDUFF: No, cousin, I'll to Fife.
46: ROSS: Well, I will thither.
47: MACDUFF: Well, may you see things well done there: adieu!
48: MACDUFF: Lest our old robes sit easier than our new!
49: ROSS: Farewell, father.
50: Old Man: God's benison go with you; and with those
51: Old Man: That would make good of bad, and friends of foes!

3: Clarendon: sore] CLARENDON: From Anglo-Saxon *sév*, grievous, painful ; connected with the German *schwer*. The Scotch *sazris* still used in much the same sense as 'sore' once was in England.

4: Clarendon: trifelled] CLARENDON: Not used elsewhere in the same sense. It is, however, used transitively in *Mer. of Ven.* IV, i, 298: ' We trifle time.' [For conversion of nouns and adjectives into verbs, see ABBOTT, § 290.]

4: Clarendon: knowings] CLARENDON: 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 Cy. II, iii, 102.

8: Collier: trauailing] Collier (ed. i.): The words *travel* and 'travail' (observes the Rev. Mr Barry) have now different meanings, though formerly synonymous. *Travel*, the ordinary meaning, gives a puerile idea; whereas 'travailing' seems to have reference to the struggle between the sun and night.—Dyce (Remarks, p. 195): In the speech no mention is made of the sun till it is described as 'the travelling lamp,'—the epithet 'travelling' determining what 'lamp' was intended: the instant, therefore, that 'travelling' is changed to 'travailing,' the word 'lamp' CEASES TO SIGNIFY THE SUN. 'That Shakespeare was not singular in applying the epithet *travelling* to the sun might be shown by many passages of our early poets; so Drayton: '—nor regard him [the Sunne] *travelling* the signes.'—Zlegies, p. 185, 1627....I must add that this 'puerile idea' is to be traced to Scripture—Psalm, xix, 5.—COLLIER (ed. ii.): As Shakespeare may have used 'travailing' in a double sense, as indicating toil and locomotion, we make no change.—[R. G. WHITE (ed. ii.): Probably the most extravagant metaphor in literature.—ED. ii.]

9: Allen: Zs't Nights] ALLEN (MS): The article is as imperatively required with the word 'night' as with 'day.' [See Text. WNotes.]

9: Clarendon: predominance] CLARENDON: 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. Compare also Milton, *Paradise Lost*, viii, 160: 'Whether the sun, predominant in heaven,' etc.

10: Clarendon: Darknesse] 'For the space of six moneths together, after this heinous murder thus committed, there appeared no sunne by day, nor moone by night in anie part of the realme, but still was the sky couered with continuall clouds.' —Holinshed, p. 149.

14: Dyce: towring] Dyce (Few Votes, p. 125): A term of falconry. Donne, addressing Sir Henry Goodyere, and speaking of his hawk, says: 'Which when herselfe she lessens in the aire, You then first say, that high enough she éowres.'—Poems, p. 73, ed. 1633. Turberville tells us: 'Shee [the hobby] is of the number of those Hawkes that are hie flying and fowre Hawks! —Booke of Falconrie, p. 53, ed. 1611. —Dyce (Gloss.): Particularly applied to certain hawks which tower aloft, soar spirally to a station high in the air, and thence swoop upon their prey. Compare a passage of Milton, which has been misunderstood: 'The bird of Jove, stoopt from his aerie tour [airy tower].'—*Paradise Lost*, xi, 185.—[Compare the

following passage from Sidney's *Arcadia*, 1590, Bk, ii. (p. 114, reprint): 'For as a good builder to a high tower will not make his stayr upright, but winding almost the full compass about that the steepness be the more unsensible: so she [the jerfaulcon] seeing the towering of her pursued chase, went circling and compassing about, rising so with the less sense of rising.'—Ep. ii.]

14: Heath: place] HEATH (p. 391): At the very top of her soaring.—GIFFORD (*Jassinger*, iv, 137, ed. 1805): The greatest elevation which a bird of prey attains in its flight.

15: Talbot: Mowsing] TALBOT: A very effective epithet, as contrasting the falcon, in her pride of place, with a bird that is accustomed to seek its prey on the ground.—[CHAMBERS suggests that 'Both the " mousing owl" and the rebellious horses symbolise the disloyalty of Macbeth to his king. In the weird atmosphere of this play supernatural signs and omens do not appear out of place.' But is it not probable that Shakespeare followed Holinshed's account of the murder of King Duffe? See Appendix.—ED. ii.]

16: Walker: Horses] WALKER (Vers. p. 243): The plurals of substantives ending in s, in certain instances—in se, ss, ce, and sometimes ge—are found without the usual sound of s or çs, in pronunciation at least, although in many instances-the plural affix is added in printing, where the metre shows that it is not to be pronounced. [See also ABBOTT, § 471.]

17: Abbott: Beauteous] ABBOTT (§ 419): The adjective is placed after the noun where a relative clause, or some conjunctive clause, is understood between the noun and adjective. 'Duncan's horses (Though) Beauteous and swift,' etc.

17: Theobald: their Race] THEOBALD: Shakespeare does not mean that they were the best of their breed, but that they were exce/lent Racers. The horses of Duncan have just been celebrated for being swift. —CLARENDON: Of all the breed of horses man's special darlings.

19: Abbott: as] For 'as' used for as zf, see ABBOTT, § 107. Compare I, iv, 15; II, ii, 38.

31: Steevens: pretend] STEEVENS: That is, to ztend, to design.—RITSON: So in Goulart's *Ffistories*, 1607: 'The carauell arriued safe at her pretended port.'—CLARENDON: See notes on II, iii, 160. So *prétendre* is used still in French, without the implication of falsehood.

35: Collier: rauen vp] COLLIER: We have 'ravin down' used in precisely the same manner in Meas. for Meas. I, ii, 133.

37, 42: [see single note] Then... Macbeth] See note J, ii, 30.

38: Knight: Scone] KNIGHT: The ancient royal city of Scone, supposed to have been the capital of the Pictish kingdom, lay two miles northward from the present town of Perth. It was the residence of the Scottish monarchs as early as the reign of Kenneth M' Alpin, and there was a long series of kings crowned on the celebrated stone enclosed in a chair now used as the seat of our sovereigns at coronations in Westminster Abbey. This stone was removed to Scone from Dunstaffnage, the yet earlier residence of the Scottish kings, by Kenneth II, soon after the founding of the Abbey of Scone by the Culdees in 838, and was transferred by Edward I. to Westminster Abbey in 1296. This remarkable stone is reported to have found its way to Dunstaffnage from the plain of Luz, where it was the pillow of the patriarch Jacob while he dreamed his dream. An aisle of the Abbey of Scone remains. A few poor habitations alone exist on the site of the ancient royal city.—STAUNTON quotes an account of Scone from Mew Statistical Account of Scotland, 1845, x, p. 1047.

41: Steevens: Colmekill] STEEVENS: The famous Jona, one of the Western Isles. Holinshed scarcely mentions the death of any of the ancient kings of Scotland without taking notice of their being buried with their predecessors in Colme-Aill.—MALONE: It is now called /colmkzi7/—KNIGHT: This little island, only three miles long and one and a half broad, was once the most important spot of the whole cluster of British Isles. It was inhabited by Druids previous to the year 563, when Colum M'Felim M'Fergus, afterwards called St. Columba, landed and began to preach Christianity. A monastery was soon established, and a noble cathedral built, of which the ruins still remain. The reputation of these establishments extended over the whole Christian world for some centuries, and devotees of rank strove for admission into them; the records of royal deeds were preserved there, and there the bones of kings reposed. All the monarchs of Scotland, from Kenneth III. to Macbeth, inclusive—that is, from 973 to 1040—were buried at Iona. The island was several times laid waste by Danes and pirates, and the records which were saved were removed to Ireland, but the monastic establishments survived and remained in honour till 1561, when the Act of the Convention of Estates doomed all monasteries to demolition. Such books and records as could be found in Iona were burnt, the tombs broken open, and the greater number of its hosts of crosses thrown down or carried away. In the cemetery, among the monuments of the founders and of many subsequent abbots, are three rows of tombs, said to be those of the Scottish, Irish, and Norwegian kings, in number reported to be forty-eight. For statements like these, however, there is no authority but tradition. Tradition itself does not

pretend to individualize these tombs, so that the stranger must be satisfied with the knowledge that within the enclosure where he stands lie Duncan and Macbeth.—FRENCH (p. 297): It is said that forty-eight Scottish, four Irish, one French, and eight Norwegian kings are interred in Iona, besides many Lords of the Isles.

45-47: Lussy: No Cosin...there] Lipsy: That is, Macduff will not follow the fortunes of a murderer, but Ross, with an apologetic 'well,' announces his intention of going to Scone to be with the successful Macbeth upon whom he has an ancient claim. Macduff's twice-repeated 'well' is a sneer: but he will not, or cannot, quarrel with the smooth-mannered Ross. Unless Ross went to Macbeth to be his adviser why did Macduff enjoin him to see things well done?—Ep. ii—

47-48: Manly: Macduff's refusal to go to Scone, which, although it seems of no great significance at the moment, nevertheless causes his later peremptory refusal to attend Macbeth to come upon us not with the shock of a complete surprise, but as a thing that might have been expected. Those of us who know the play well are apt to read every event in the light of the whole play, but obviously the events of a play have at the moment of their occurrence only the significance which they display upon seeing them first presented; later a new significance appears as we see their results. This sounds like a truism; too much closet study of Shakespeare has caused some of us to forget it.—ED. ii.

48: Deighton: Least our...new] DEIGHTON: Let us part, for fear we should find things go worse with us in the future than they have in the past; 7. 4. it is safer for us to be apart than together. —ED. ii.

50-51: Chambers: Gods benyson ... Foes] E. K. Chambers: The old man rightly judges Ross as a mere time-server.—ED. ii.

51: Manly: Libby finds in this scene confirmation of his view that Ross is an intriguer, and ultimately Macbeth's chief tool. Perhaps the 'Old man' really thinks Ross able to turn bad into good, and foes into friends, and blesses him sincerely.—ED. ii SHERMAN: This line seems rather the language of an optimistic old man who hopes that the evil days, such as he has seen, will not come back. So, apparently, he blesses Ross not only as one of whom he is fond, but also as one not likely to resist the new order of things. Withal, he includes in his benediction the whole class to which Ross belongs, and from which he undoubtedly hints Macduff would be excluded.—ED. ii.

ACT 3, SCENE 1

=== PLAY TEXT ===

1: BANQUO: Thou hast it now: king, Cawdor, Glamis, all,

2: BANQUO: As the weird women promised, and, I fear,

3: BANQUO: Thou play'dst most foully for't: yet it was said

4: BANQUO: It should not stand in thy posterity,

5: BANQUO: But that myself should be the root and father

6: BANQUO: Of many kings. If there come truth from them--

7: BANQUO: As upon thee, Macbeth, their speeches shine--

8: BANQUO: Why, by the verities on thee made good,

9: BANQUO: May they not be my oracles as well,

10: BANQUO: And set me up in hope? But hush! no more.

11: MACBETH: Here's our chief guest.

12: LADY MACBETH: If he had been forgotten,

13: LADY MACBETH: It had been as a gap in our great feast,

14: LADY MACBETH: And all-thing unbecoming.

15: MACBETH: To-night we hold a solemn supper sir,

16: MACBETH: And I'll request your presence.

17: BANQUO: Let your highness

18: BANQUO: Command upon me; to the which my duties

19: BANQUO: Are with a most indissoluble tie

20: BANQUO: For ever knit.

21: MACBETH: Ride you this afternoon?

22: BANQUO: Ay, my good lord.

23: MACBETH: We should have else desired your good advice,

24: MACBETH: Which still hath been both grave and prosperous,
25: MACBETH: In this day's council; but we'll take to-morrow.
26: MACBETH: Is't far you ride?
27: BANQUO: As far, my lord, as will fill up the time
28: BANQUO: 'Twixt this and supper: go not my horse the better,
29: BANQUO: I must become a borrower of the night
30: BANQUO: For a dark hour or twain.
31: MACBETH: Fail not our feast.
32: BANQUO: My lord, I will not.
33: MACBETH: We hear, our bloody cousins are bestow'd
34: MACBETH: In England and in Ireland, not confessing
35: MACBETH: Their cruel parricide, filling their hearers
36: MACBETH: With strange invention: but of that to-morrow,
37: MACBETH: When therewithal we shall have cause of state
38: MACBETH: Craving us jointly. Hie you to horse: adieu,
39: MACBETH: Till you return at night. Goes Fleance with you?
40: BANQUO: Ay, my good lord: our time does call upon 's.
41: MACBETH: I wish your horses swift and sure of foot;
42: MACBETH: And so I do commend you to their backs. Farewell.
43: MACBETH: Let every man be master of his time
44: MACBETH: Till seven at night: to make society
45: MACBETH: The sweeter welcome, we will keep ourself
46: MACBETH: Till supper-time alone: while then, God be with you!
47: MACBETH: Sirrah, a word with you: attend those men
48: MACBETH: Our pleasure?

49: ATTENDANT: They are, my lord, without the palace gate.

50: MACBETH: Bring them before us.

51: MACBETH: To be thus is nothing;

52: MACBETH: But to be safely thus.--Our fears in Banquo

53: MACBETH: Stick deep; and in his royalty of nature

54: MACBETH: Reigns that which would be fear'd: 'tis much he dares;

55: MACBETH: And, to that dauntless temper of his mind,

56: MACBETH: He hath a wisdom that doth guide his valour

57: MACBETH: To act in safety. There is none but he

58: MACBETH: Whose being I do fear: and, under him,

59: MACBETH: My Genius is rebuked; as, it is said,

60: MACBETH: Mark Antony's was by Caesar. He chid the sisters

61: MACBETH: When first they put the name of king upon me,

62: MACBETH: And bade them speak to him: then prophet-like

63: MACBETH: They hail'd him father to a line of kings:

64: MACBETH: Upon my head they placed a fruitless crown,

65: MACBETH: And put a barren sceptre in my gripe,

66: MACBETH: Thence to be wrench'd with an unlineal hand,

67: MACBETH: No son of mine succeeding. If 't be so,

68: MACBETH: For Banquo's issue have I filed my mind;

69: MACBETH: For them the gracious Duncan have I murder'd;

70: MACBETH: Put rancours in the vessel of my peace

71: MACBETH: Only for them; and mine eternal jewel

72: MACBETH: Given to the common enemy of man,

73: MACBETH: To make them kings, the seed of Banquo kings!

74: MACBETH: Rather than so, come fate into the list.

75: MACBETH: And champion me to the utterance! Who's there!

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

77: MACBETH: Was it not yesterday we spoke together?

78: First Murderer: It was, so please your highness.

79: MACBETH: Well then, now

80: MACBETH: Have you consider'd of my speeches? Know

81: MACBETH: That it was he in the times past which held you

82: MACBETH: So under fortune, which you thought had been

83: MACBETH: Our innocent self: this I made good to you

84: MACBETH: In our last conference, pass'd in probation with you,

85: MACBETH: How you were borne in hand, how cross'd,

86: MACBETH: the instruments,

87: MACBETH: Who wrought with them, and all things else that might

88: MACBETH: To half a soul and to a notion crazed

89: MACBETH: Say 'Thus did Banquo.'

90: First Murderer: You made it known to us.

91: MACBETH: I did so, and went further, which is now

92: MACBETH: Our point of second meeting. Do you find

93: MACBETH: Your patience so predominant in your nature

94: MACBETH: That you can let this go? Are you so gossell'd

95: MACBETH: To pray for this good man and for his issue,

96: MACBETH: Whose heavy hand hath bow'd you to the grave

97: MACBETH: And beggar'd yours for ever?

98: First Murderer: We are men, my liege.

99: MACBETH: Ay, in the catalogue ye go for men;
100: MACBETH: As hounds and greyhounds, mongrels, spaniels, curs,
101: MACBETH: Shoughs, water-rugs and demi-wolves, are clept

102: MACBETH: All by the name of dogs: the valued file
103: MACBETH: Distinguishes the swift, the slow, the subtle,
104: MACBETH: The housekeeper, the hunter, every one
105: MACBETH: According to the gift which bounteous nature
106: MACBETH: Hath in him closed; whereby he does receive
107: MACBETH: Particular addition. from the bill
108: MACBETH: That writes them all alike: and so of men.
109: MACBETH: Now, if you have a station in the file,
110: MACBETH: Not i' the worst rank of manhood, say 't;
111: MACBETH: And I will put that business in your bosoms,
112: MACBETH: Whose execution takes your enemy off,
113: MACBETH: Grapples you to the heart and love of us,
114: MACBETH: Who wear our health but sickly in his life,
115: MACBETH: Which in his death were perfect.
116: Second Murderer: I am one, my liege,
117: Second Murderer: Whom the vile blows and buffets of the world
118: Second Murderer: Have so incensed that I am reckless what
119: Second Murderer: I do to spite the world.
120: First Murderer: And I another
121: First Murderer: So weary with disasters, tugg'd with fortune,
122: First Murderer: That I would set my lie on any chance,
123: First Murderer: To mend it, or be rid on't.

124: MACBETH: Both of you

125: MACBETH: Know Banquo was your enemy.

126: Both Murderers: True, my lord.

127: MACBETH: So is he mine; and in such bloody distance,

128: MACBETH: That every minute of his being thrusts

129: MACBETH: Against my near'st of life: and though I could

130: MACBETH: With barefaced power sweep him from my sight

131: MACBETH: And bid my will avouch it, yet I must not,

132: MACBETH: For certain friends that are both his and mine,

133: MACBETH: Whose loves I may not drop, but wail his fall

134: MACBETH: Who I myself struck down; and thence it is,

135: MACBETH: That I to your assistance do make love,

136: MACBETH: Masking the business from the common eye

137: MACBETH: For sundry weighty reasons.

138: Second Murderer: We shall, my lord,

139: Second Murderer: Perform what you command us.

140: First Murderer: Though our lives--

141: MACBETH: Your spirits shine through you. Within this hour at most

142: MACBETH: I will advise you where to plant yourselves;

143: MACBETH: Acquaint you with the perfect spy o' the time,

144: MACBETH: The moment on't; for't must be done to-night,

145: MACBETH: And something from the palace; always thought

146: MACBETH: That I require a clearness: and with him--

147: MACBETH: To leave no rubs nor botches in the work--

148: MACBETH: Fleance his son, that keeps him company,

149: MACBETH: Whose absence is no less material to me

150: MACBETH: Than is his father's, must embrace the fate

151: MACBETH: Of that dark hour. Resolve yourselves apart:

152: MACBETH: I'll come to you anon.

153: Both Murderers: We are resolved, my lord.

154: MACBETH: I'll call upon you straight: abide within.

155: MACBETH: It is concluded. Banquo, thy soul's flight,

156: MACBETH: If it find heaven, must find it out to-night.

=== SCHOLARLY COMMENTARY ===

1: VISCHER: The Third Act usually contains the crisis. May it not be reasonably supposed that the first murder is fraught with fullest consequences? Hardly; it is only after the second murder that Macbeth verges on frenzy. Only then does he suffer the impulse of that fearful law of punishment which leads him headlong downward. This turn is the most powerful in the drama, and is therefore introduced in the Third Act. Here we reach the parting of the ways.—ED. ii.

2: 4. the] WALKER (Vers. 75): 7' the and o' the are to be pronounced 2'¢# and o'th?. (In the Folio they are so printed; frequently 7h, o'th; the latter, by the way, often a'¢h' or a'th.) In many places also, where the ¢ in the before a consonant is at present retained to the injury of the metre, it ought to be elided. In the present case read ¢h', metri gratia. [This reading was adopted in Singer (ed. ii.).]

7: 9. shine] WARBURTON: 'Shine' for prosper.—JOHNSON: Appear with all the lustre of conspicuous truth.—HEATH: Manifest the lustre of their truth by their accomplishment.

4: 13. Senit] NARES: Sennet, Senet, Synnet, Cynet, Signet, and Signate. A word chiefly occurring in the stage-directions of old plays, and seeming to indicate a particular set of notes on the trumpet or cornet, different from a flourish, 'Trumpets sound a flourish, and then a sennet.'—Decker, *Satiromastix*. 'The cornets sound a cynet.'—Marston, *Antonio's Revenge*.—DyCE (Gloss.): The etymology of the word is doubtful.—CLARENDON: The word does not occur in the text of Shakespeare.—[DARMESTER: 'Sennet'...is the old French *szgnet*, derived from *sezzg*, bell, which still survives in the word */ocsin*, literally: that which strikes (*toquer*) the bell ; *sezng* is the Latin *signum*: in its early and general sense signal, sign ; *seing* and *signet* have survived in *d/anc-seing* and the *signet* [signature] of printing.—ED. ii.]

14: 18. all-thing] ELwin: So in Henry the Eighth's Primer, the Hymn in the Compline commences thus: 'O Lorde, the maker of a//-thing, We pray the nowe in this evening.' CLARENDON : It seems to be used as an adverb meaning in every way : compare

'something,' 'nothing.' In Robert of Gloucester, p. 69 (ed. Hearne), 'alle thing' appears to be used for a/together: 'As wommon deth hire child alle thing mest.' Again, on p. 48, where Hearne prints: 'Ac tho nolde not Cassibel that heo schulde a//yng faile,' Lord Mostyn's MS has 'alhyng,' meaning a/together.—ABBOTT (§ 12): The adjectives a//, each, both, every, other, are sometimes interchanged and used as pronouns in a manner different from modern usage. In this instance 'all' is used for every. We still use 'all' for 'all men.' But Ascham (p. 54) wrote: '777 commonlie Aave over much wit,' and (p. 65): 'Infinite shall be made cold by your example, that weve never hurt by reading of bookes,' This is perhaps an attempt to introduce a Latin idiom, Shakespeare, however, writes: 'What ever have been thought on.'—Corio/. I, ii, 4.

15: 19. a solemn Supper] HUNTER (ii, 136): That is, a banquet, a high festival. So in Ariosto, as translated by Harington: 'Nor never did young lady brave and bright Like dancing better on a solemn day.' [Or/ando Furioso ; Bk, xviii, st. 49.—ED. ii.] This application of the word 'solemn' is a relic of the sentiment of remote ages, when there was something of the religious feeling connected with all high festivals and banquetings.—[SKEAT (Dict.): Solemn, attended with religious ceremony, devout, serious. Middle English solempne. 'In the solempne dai of pask,' Wiclif, Luke, ii, 41. Old French solempne (Roquefort) ; the modern French has only the derivative solenne}. Latin solemnem, accusative of sollemnis, older forms solennis, sollennis, yearly, annual, occurring annually like a religious rite, religious, festive, solemn. Latin, sod/-us, entire, and annus, a year, which becomes exnus in composition, as in 47-ennial. Hence the original sense of so/emmn is 'recurring at the end of a completed year.'—ED. ii.]

15: 19. Supper] NAres: Dinner being usually at eleven or twelve, supper was very properly fixed at five o'clock. 'With us the nobilitie, gentrie, and students, doo ordinarilie go to dinner at eleven before noone, and to supper at five, or betweene five and sixe at afternoone.'—Harrison, Descrip. of England, pref. to Holinshed, [Bk, ii, p. 166, Sh. Soc. reprint.].

8: 20. Ile] HARRY Rowe: As Macbeth is here speaking of the present, and not of the future time, I do not well know why the learned editors should continue to print 'I'll' for '7' Browne, in his Vulgar Errors, whimsically says: 'Many heads that undertake learning were never squared or timbered for it.' To my company this observation cannot apply, as there is not a head belonging to them but what is exactly squared according to the rules of Lavater; so that they have a decided superiority over those who may be said to 'make their own heads.'

17: 21. Let] MALONE: Rowe's change was suggested by D' Avenant's Version.—M. Mason: I would rather read Set your command, etc.; for unless 'command' is used as a noun, there is nothing to which the following words—'to the which'—can possibly refer.—Dyce (ed. i.) [after quoting Mason's note, as above, adds]: A remark which ought not to have come from one familiar with our early writers.—COLLIER (ed. ii.): We have no difficulty in adopting the correction of the MS Corrector, although Set may appear to come nearer the letters.—CLARENDON: 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.

10: 22. vpon] KEIGHTLEY: Insert de before 'upon'; this removes all difficulty very simply. Ze is omitted constantly. [For modern tendency to restrict meaning of prepositions, see ABBOTT, § 139 ; also § 191.]

18: 22. the which] ABBOTT (§ 270): The question may arise why 'the' is attached to which and not to who. (The instance, 'Your mistress from ~~the~~ whom I see,' etc. —Wint. Tale, IV, iv, 539—is, perhaps, unique in Shakespeare.) The answer is that who is considered definite already, and stands for a noun, while whch is considered as an indefinite adjective ; just as in French we have '/equel,' but not 'Zequi.' 'The which' is generally used either where the antecedent, or some word like the antecedent, is repeated, or else where such a repetition could be made if desired.—CLARENDON: The antecedent to 'which' is the idea contained in the preceding clause.

12: 23. indissoluble tye] WERDER (p. 78): The old lie, which Macbeth knows! The truth which lurks within belongs to the 'coming on of time.' The lie is only for his own and

Banquo's apprehension. But even while Banquo speaks the words he is a dead man. The murderers stand waiting at the door.—ED. ii.—LIBBy : Banquo now fully hopes, Macbeth equally fears, that what the Witches predicted for Banquo may come true next. The effect upon Banquo of the verification of the third part of the witches' prediction concerning Macbeth fully accounts for all the otherwise unaccountable words of Banquo in this damning scene. Now that the witches have completely overcome his better nature his doom is not far off, and who should with greater appropriateness give him his quietus than Macbeth and Ross, who witnessed his first step in crime when he failed to speak up for Cawdor.—ED. ii.

24: 28. still] For examples where 'still' means a/ways, see Shakespeare passim.

24: 28. graue, and prosperous] Moser_Ly: And this, as we see in line 63, has of itself made him feared by Macbeth. Tyrants cannot endure the virtue of an Ormond, a Temple, even of a Clarendon; they are safe only with the Buckinghams, the Lauderdale, the Sunderlands of their day. That even a bad king should be forced to have good counsellors, and to act by their counsel, may be said to be an invention of the much maligned nineteenth century.—ED. ii.

24: 28. prosperous] CLARENDON: That is, followed by a prosperous issue.

25: 29. take] KnicuT: It is difficult to imagine a more unnecessary change than Malone's &a/k. Who could doubt our meaning if we were to say, ' Well, sir, if you cannot come this afternoon, we will take to-morrow.'

28: 32. Goe not] CLARENDON: Compare Rich. /7- II, i, 300: * Hold out my horse, and I will first be there.' [See Angorr in note to III, vi, 22.]

28: 32. the better] CLARENDON: The better considering the distance he has to go. Stowe, 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 'If he rid not the faster because he had hit it full,' etc. ABBOTT (§ 94): Zhe (in re Eng. ϕ hi, thy) is used as the ablative of the demonstrative and relative, with comparatives, to signify the measure of excess or defect. This use is still retained. 'The sooner the better,' i. e. 'By how much the sooner by so much the better.' (Lat. 'quo citius, eo melius.') It is sometimes stated that 'the better' is used by Shakespeare for 'better,' etc.: but it will often, perhaps always, be found that 'the' has a certain force. Thus in 'The rather,' IV, iii, 184, 'the' means 'on that account.' In the present instance Banquo is perhaps regarding his horse as racing against night, and ' ϕ /e better' means ' ϕ he better of the two.' In the passage from Stowe's Survey [quoted above] the rider is perhaps described as endeavoring to anticipate the blow of the quintain by being ' ϕ he faster' of the two. Or more probably [as explained by Clarendon above]. In either case it is unscholarly to say that 'the' is redundant.

19: 34. twaine] SKEAT (Dict.): The difference between ϕ wo and 'twain' is one of gender only, as appears from the Anglo-Saxon forms. 'Twain' is masculine, whilst ϕ wo is feminine and neuter; but this distinction was early disregarded. Middle English 'weten, tweithe, twein, etc.; also twa, two, in which the w was pronounced; the pronunciation of 'wo as Zoo being of rather late date. 'Us twetne' = us twain, us two, Chaucer: Canterbury Tales, \.1135.

'Sustren 'wo' = sisters two, Jbid. 1021. Our poets seem to use 'twain' and /wo

indifferently.—Eb. ii.

35: 39. Parricide] CLARENDON: Used in the sense of parricidium as well as parricida. The only other passage in Shakespeare in which it is found is Lear, II, i, 48, where it means the latter.

21: 40. strange invention] BooTH: Lady Macbeth, turning from her ladies, with whom, apparently, she has been engaged, takes his hand, to stop his further reference to this subject.—ED. ii.

25: 40. But of that to morrow] MouLTon: The contrast of the two characters appears here as everywhere. Lady Macbeth can wait for an opportunity of freeing themselves from Banquo. To Macbeth the one thing impossible is to wait; and once more his powerlessness to control suspense is his ruin.—ED. ii.

37: 41. cause] CLARENDON: A subject of debate. In IV, iii, 228, 'the general cause' means the public, and in 7ro. & Cress. V, ii, 143, it is used for dispute, argument.

38: 43. Adieu] Boor: Banquo and Fleance cross to Left.—Fleance pauses to kiss the hand which Macbeth extends to him.—ED. ii.

39: 44. Fleance] MANLY (p. 130): Fleance does not appear in this scene. He has already been introduced in II, i, where anyone else would have done as well as he, except for the fact that his existence must be made familiar to the audience before he is made so important as he becomes in III, iii ED. ii.

42: 47. commend] CLARENDON: This is said jestingly, with an affectation of formality.

45: 49-51. Let . . . welcome] CLARENDON: Theobald's punctuation is doubtless right; it is solitude which gives a zest to society, not the being master of one's time.—[D' Hucugs: I have adopted the punctuation of F,, which thus rightly connects the words 'to make society' with the preceding phrase, and not with that which follows, as the punctuation of later

editions would make it. Macbeth is speaking as a solicitous host who, in order to add to the pleasure of the evening reunion, grants to each and all the unrestrained use of his time. The other punctuation makes Macbeth say that he needs to be a few hours alone in order to enjoy the society of his friends.—Moserr.Ly : So Paradise Lost, ix, 230: 'To short absence I could yield, For solitude sometimes is best society And short retirement urges quick return.'—ED. ii.]

45: 51. welcome] CLARENDON: It may be doubted whether 'welcome' is here a substantive, or an adjective agreeing with 'society.' We have the former construction in Zimon, I, ii, 135. If we took the latter, 'sweeter' would be used for the adverb sweetlier.

46: 53. While] KEIGHTLEY (p. 333): This line cannot be as Shakespeare wrote it, for the metric accents fall on 'be' and 'you.' We might read good bye, but it would be somewhat too familiar. On the whole I think that mean has been omitted before 'while.' By supplying it the language becomes dignified and king-like.—CLAREN-pon: Till then. Compare Rich. 77: IV, i, 269. So 'whiles' in Twelfth Night, IV, ili, 29. [Note on Rich. 77. I, iii, 122.] 'While' can only, we think, be properly used for 7/7, when it follows a verb expressing a continuous action, an action which lasts over the interval of time designated. 'While' is commonly used for #227 in the northern counties of England, but without the limitation which we have mentioned as

characterizing the usage of Shakespeare.—ABBOTT (§ 137): ‘While’ now means only during the time when, but in Elizabethan English both ‘while’ and whz/es meant also up to the time when. (Compare a similar use of dum in Latin and gwe in Greek.)

26: 53. God be with you] WALKER (Vers. 227): This is in fact God's' wi' you ; sometimes a trisyllable, sometimes contracted into a disyllable ;—now Good-bye. (Quere, whether the substitution of good for God was not the work of the Puritans, who may have considered the familiar use of God's name in the common form of leave taking as irreverent? I suggest this merely as a may-be.) [See V, viii, 69.]

51: 59. nothing] STAUNTON: To be a king is nothing, unless to be safely one. This is, out of doubt, the meaning of the Poet; but Theobald's punctuation renders the passage quite incomprehensible.—ABBOTT (§ 385): After dz the finite verb is to be supplied without the negative. To be thus is nothing, But to be safely thus (is something).

32: 61. Royaltie] STAUNTON: A form of expression correspondent to, and confirmatory of, ‘sovereignty of reason’ and ‘nobility of love.’

54: 62. would] For ‘would’ used for wid/, wish, see ABBOTT, § 329. See also note on II, v, 21, and CLARENDON, I, vii, 40.

59: 67. Genius] HEATH: Compare Ant. & C/eo, II, iii, 18: ‘Therefore, O Antony, stay not by his side: Thy demon, that's thy spirit which keeps thee, is Noble, courageous, high unmatchable, Where Czsar's is not; but, near him, thy angel Becomes a fear, as being o'erpower'd.’—J. P. KEMBLE (p. 71): Antony feared Octavius as a political, not as a personal, enemy; and this is

exactly the light in which Macbeth regards Banquo—as a rival for the sovereignty.—

CLARENDON: The passage from Ant. & Cleo. 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.'—[BAYNES (p. 270): Whatever the nature [of the rational soul], it rules, guards, keeps and controls the man, wielding the lower powers as instruments to its own issues. The poetical representations of this common view approach at times the more objective conception of the Greek or Socratic demon and the Roman genius, as the theological notion of distinct guardian or ruling spirits. In this passage from Macbeth the term may probably have, with the ordinary meaning, an objective reference of this kind. In Shakespeare, however, the terms angel and genius are usually employed to denote the higher nature of man, the rational guiding soul or spirit, which in connexion with the mortal instruments determines his character and fate. In Macbeth this spirit is that of insatiable and guilty ambition. It is this aspiring lawless genius that Banquo's innate loyalty of heart and rectitude of purpose silently rebuked. This was the angel he still had served, whose evil whisperings had prepared him for the dark suggestions of the weird sisters, and inclined him to trust their fatal incantations. [See note *post*, V, viii, 20.] But this may be easily misunderstood without some definite knowledge of the sense in which the term 'angel' is used.—Eb. ii.]

36: 74. with] CLARENDON: 'With' was used formerly of the agent, where now we should rather say by. Compare *Wint. Tale*, V, ii, 68. 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, i, 567.

36: 75. Sonne] FRENCH (p. 289): According to tradition, a son of Macbeth was slain with him in his last encounter with Malcolm. At a place called Tough, a few miles north of

Lumphannan, a large standing stone, twelve feet high, is said to commemorate the death of this son, who is called Luctacus by Betham. [See IV, iii, 254.]

37: 76. fil'?d] WARBURTON: That is, defi/ed.—STEEVENS: Soin Wilkins's A "isertes of Infore'd Marriage, 1607: '— like smoke through a chimney that f/zs all the way it goes,' [Act III, p. 511, ed. Haz. Dods.]. Again in Spenser's Faerie Queene, III, c. i, [v. 62]: 'She lightly lept out of her filed bed.—R. G. WHITE: So in Childe Waters (Child's British Ballads, iii, 210): 'And take her up in thine armes twaine For filing of her feete.'

38: 78. Vessell] CLARENDON: Probably suggested by St. Paul's words, Rom. ix, 22–23.

39: 79. eternall Iewell] DrELius: His eternal salvation—CLARENDON: Does it not rather mean his zyzmortal soul? For eternal in this sense, see King John, III, iv, 18.

40: 81. Seedes] CoLLieR (ed. i.): Macbeth speaks of Banquo's issue throughout in the plural.—ELwin : By multiplying the ordinary plurality of the term seed, it is rendered emphatically significant of fav-extended descents.—Dycr (Rem.): Does not 'seed' convey the idea of number as well as seeds ?—IBID. (ed. i.): I do not venture to retain the reading of the Ff on the strength of a somewhat doubtful reading in the Second Part of Marlowe's Zaméurlaine, 'And live in all your seeds immortally' (Works, i, 222, ed. Dyce), since it is a frequent error of the Folio to put the plural of substantives instead of the singular (see an instance in this play, III, vi, 27), and since it is unlikely that Shakespeare (who in 7ro. & Cres. IV, v, 121, has, 'A cousin-german to great Priam's seed,' etc.) would so deviate here from common phraseology as to term a man's issue his seeds.—WALKER (i, 240): We have, indeed, in Chapman and Shirley's Chadot, II, iii, p. 108, Shirley ed. Gifford and Dyce, '—

thunder on your head, And after you crush your surviving seeds.' But this play is grossly corrupt.—[Inip. (Crzç. i, 234): The interpolation of an s at the end of a word—generally, but not always, a noun substantive—is remarkably frequent in the Folio. Those who are conversant with the MSS of the Elizabethan Age may perhaps be able to explain its origin. Were it not for the different degree of frequency with which it appears in different parts of the Folio, I should think it originated in some peculiarity in Shakespeare's handwriting.—ED. ii.]

41: 82. Lyst] CLARENDON: Nowhere else used in the singular by Shakespeare except in the more general sense of doundary, as Hamlet, IV, v, 99. For the space marked out for a combat he always uses /zsts.

75: 83. champion] CLARENDON: Fight with me in single combat. This seems to be the only known passage in which the verb is used in this sense.

43: 83. vtterance] JoHNson: This passage will be best explained by translating it into the language from whence the only word of difficulty in it is borrowed. 'Que la destinée se rende en lice, et quelle me donne un defia \outrance.' A challenge, or a combat a /' outrance, to extremity, was a fixed term in the law of arms, used when the combatants engaged with an odium internecinum, an intention to destroy each other, in opposition to trials of skill at festivals, or on other occasions, where the contest was only for reputation ora prize. The sense therefore is: Let fate, that has foredoomed the exaltation of the sons of Banquo, enter the lists against me, with the utmost animosity, in defence of its own decrees, which I will endeavour to invalidate, whatever be the danger.—CLARENDON: Cotgrave has: 'Combatre a oultrance. To fight at sharpe, to fight it out, or to the vttermost; not to spare one another in

fighting.' Soin Holland's Piny, ii, 26: *'Germanicus Cesar exhibited a shew of sword-fencers at utterance.'

44: 85. Murtherers] CLARENDON: These two 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.—COLERIDGE (p. 249): Compare Macbeth's mode of working on the murderers with Schiller's mistaken scene between Butler, Devereux, and Macdonald, in Wallenstein (Part II, Act V, ii.). The comic was wholly out of season. Shakespeare never introduces it, but when it may react on the tragedy by harmonious contrast.—[E. K. CHAMBERS: The murderers are former victims of Macbeth's own, whom he has now induced to believe that they owe their wrongs to Banquo. Here again Macbeth's histrionic skill, his power of playing upon the emotions of others, comes out. This passage is sufficient to show that Macbeth was not perfectly innocent and noble before the witches tempted him.—ED. ii.]

81: 96. Past] CLARENDON: I proved to you in detail, point by point.

66: 97. borne in hand] MALONE: To deare in hand is, to delude by encouraging hope, and holding out fair prospects, without any intention of performance.—NAKRES : The expression is very common in Shakespeare and in contemporary writings.

94: 108. Gospell'd] Grey (ii, 146): Alluding to our Saviour's precept: Matz. v, 44.—JOHNSON: That is, are you of that degree of precise virtue?

48: 115. Showghes] JOHNSON : What we now call shocks.—STEEVENS : This species of dogs

is mentioned in Nashe's *Lenten Stuffe*, etc. 1599: '— a trundle-tail, tike, or shough or two,' [p. 243, ed. Grosart.—ED. ii.].

49: 115. Demy-Wolues] JOHNSON: Dogs bred between wolves and dogs, like the Latin *Ayciscz*.

50: 115. clipt] CLARENDON: This word was becoming obsolete in Shakespeare's time. He uses it, however, in *Hamlet*, I, iv, 19, and in *Love's Lad*. V, i, 23. It is still used by children at play in the Eastern counties: they speak of 'cleping sides,' z. *¢*. calling sides, at prisoner's base, etc. It is derived from the Anglo-Saxon *cleopian*.

102: 116. valued file] STEEVENS: That is, the file or list where the value and peculiar qualities of everything are set down, in contradistinction to what he immediately mentions, 'the bill that writes them all alike.' 'File,' in the second instance, is used in the same sense as in this, and with a reference to it: Now if you belong to any class that deserves a place in the valued 'file' of men, and are not of the lowest rank, the common herd of mankind, that are not worth distinguishing from each other. 'File' and /*s¢* are synonymous, as in V, ii, 12, of this play. In short, 'the valued file' is the catalogue with prices annexed.

52: 118. House-keeper] CLARENDON: In Topsell's *History of Beasts* (1658), the 'housekeeper' is enumerated among the different kinds of dogs, [p. 160, ed. 1608]. So *oixupéc*, Aristophanes, *Vespe*, 970.

107: 121. addition] See I, iii, 116.

107: 121. from] CLARENDON: It seems more natural to connect 'from' with *et* particular,' which involves the idea of distinction, than with 'distinguishes,' which is used absolutely in the sense of defines.

107: 121. Bill] CLARENDON: The same as the general 'catalogue,' line 113, the list in which they were written without any distinction.

110: 124. worst] KEIGHTLEY: A syllable is wanting: we have 'most worst' in Wint. Tale, III, ii, 180, and double comparatives and superlatives are common. [KEIGHTLEY'S text reads 'most worst.']—ABBOTT (§ 485): Not in | the *wé* | *rst* rank | .

144: 137. on't] CLARENDON: For of. Compare I, iii, 91, and III, i, 158.

127: 140. bloody distance] Warburton: That is, *evty*.—Steevens: Such a distance as mortal enemies would stand at from each other, when their quarrel must be determined by the sword. The metaphor is continued in the next line.—Clarendon: The word is not again used by Shakespeare in this sense. Bacon uses it, *Essays*, xv, p. 62: '—the dividing and breaking of all factions... and setting them at distance, or at least distrust amongst themselves, is not one of the worst remedies,' We still speak of 'distance of manner.'

59: 142. neer'st] CLARENDON: That is, My most vital parts. Compare *2ich.* //: V, i, 80, and V, ii, 15. Also *Meas.* for *Meas.* III, i, 17.

60: 143. bare-fac'd] ALLEN (MS): Now always equivalent to impudent; here simply ofer,

with no attempt at concealment.

61: 144. auouch it] CLARENDON: 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.' [For other examples, see SCHMIDT, s. v.]

62: 145-147. For... downe] Harry Rowe: In the court of criticism let the following alteration be fairly tried. Timber versus Flesh and Blood: ' But wail his fall whom I myself struck down: For certain friends there are, both his and mine, Whose loves I may not drop: and thence it is,' etc.

63: 146. loues] CLARENDON: We should say 'whose love.' Compare III, ii, 63; V, viii, 80, and Rich. 77: IV, i, 315, [note ad /.]. The plural is frequently used by Shakespeare and writers of the sixteenth and seventeenth centuries, when designating an attribute common to many, in

cases where it would now be considered a solecism. See Lear, IV, vi, 35; Rich. 17: IV, i, 25; Timon, I, i, 255; Pericles, 1, 1,743; Two Gent. I, iii, 48, 49; Henry VIIT; III, i, 68.

32: 146. may not] For 'may' used for mzst, see ABBOTT (§ 310).

87: 147. Who] CLARENDON: There is no doubt that ' who' in Shakespeare's time was frequently used for the objective case, as it still is colloquially. See III, iv, 54; IV, iii, 196; Mer. of Ven. I, ii, 21, and II, vi, 30; Two Gent. III, i, 200. [To the same effect, see ABBOTT, § 274.]

141: 154. Your Spirits] CLARENDON: Compare I, ii, 56, and Hamlet, III, iv, 119: 'Forth at your eyes your spirits wildly peep.'

143: 157. perfect Spy] JoHNson: What is meant by this passage will be found difficult to explain; and therefore sense will be cheaply gained by a slight alteration. Macbeth is assuring the assassins that they shall not want directions to find Banquo, and therefore says: J wz// Acquaint you with a perfect spy o' th' time. Accordingly, a third murderer joins them afterwards at the place of action.—HEATH (p. 393): The word 'spy' is here used for essaya/ or discovery, and the phrase means the exact intimation of the precise time, or as Shakespeare immediately interprets his own words, 'the moment on't.'? Johnson's supposition that the 'spy' is the third murderer cannot be correct ; for Macbeth promises the two that he will make them acquainted with this perfect spy, which yet he is so far from doing, that the third murderer when he joins the others is absolutely unknown to them.—M. Mason : 'With' has here the force of 4y ; and the meaning of the passage is: 'I will let you know, by the person best informed, of the exact moment in which the business is to be done.'—STEEVENS: This passage needs no reformation but that of a single point. After 'yourselves,' in line 156, I place a full stop, as no further instructions could be given by Macbeth, the hour of Banquo's return being quite uncertain. Macbeth therefore adds: 'Acquaint you,' etc., z. ¢. in ancient language, 'acquaint yourse/ves' with the exact time most favourable to your purposes ; for such a moment must be spied out by you, be selected by your own attention and scrupulous observation. Macbeth in the intervening time might have learned, from some of Banquo's attendants, which way he had ridden out, and therefore could tell the murderers where to plant themselves so as to cut him off on his return; but who could ascertain the precise hour of his arrival, except the ruffians who watched for that purpose?—MALONE: The meaning, I think, is, I will acquaint you with the time when you may /oo% out for Banquo's coming, with the most Zerfect assurance ef not

being disappointed; and not only with the time in general most proper for lying in wait for him, but with the very moment when you may expect him.—Boswell: I apprehend it means the very moment you are to look for or expect, not when you may look out for, Banquo.

[From this note by Boswell are we to infer that he took Malone's use of 'look out' as literally meaning to peep forth from the ambush wherein the murderers lay hid?—ED. ii.]—

CLARENDON: 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, z. c. with the result of the most accurate observation; or secondly, 'the spy of the time' may mean the man who joins the murderers in Scene iii, 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.' ... 'The perfect spy' might also be suggested, or possibly 'the perfect'st eye,' a bold metaphor, not alien from Shakespeare's manner.—COLLIER (ed. ii.) : The exact moment ; but the expression has no parallel that we are aware of, and the MS Corrector puts it 'with a perfect spy o' the time,' as if Macbeth referred to some 'perfect spy' who was to give the two Murderers notice of the proper time. —R. G. WHITE: I have no hesitation in adopting the reading of the Collier MS Corrector. Even did not this speech bear so evidently the marks of hasty production, the use of 'with' for 'by' is common enough in our old writers to justify this construction.—[Hupson (ed. iii.): 'The spy' may mean person or act, it points to Ross: love of spying is the mainspring of his nature. He is the prototype of all detectives and informers. Macbeth says: 'Within this hour at most I will advise you,' 'I'll come to you anon,' 'I'll call upon you straight'; how could Shakespeare tell us more plainly that Macbeth retired to consult with his confidant, and who could that confidant be but Ross?—SHERMAN: It is important to settle whether this infinitive [to Acquaint] depends upon the 'will' of the line preceding, or belongs to an independent 'will,' repeated or implied. I believe the latter can be supported, especially since it releases 'acquaint' from the

restriction of 'within this hour.' It seems necessary to confine this modifier to the former verb ; for, if we look ahead to the opening of Scene iii. we find that no part of the promise here made has been fulfilled till then, except what is comprised in the first 'will' clause.—ED. ii.]

145: 159. something] CLARENDON: That is, somewhat. See Wint. Tale, V, iii, 23. [To the same

effect, see ABBOTT, § 68.]

82: 159. alwayes thought] STEEVENS: That is, you must manage matters so, that throughout the whole transaction I may stand clear of suspicion. —CLARENDON : 'Thought' is here the participle passive put absolutely.—['He willed therefore the same Banquho with his sonne named Fleance, to come to supper that he had prepared for them, which was in deed, as he had deuised, present death at the hands of certeine murderers, whom he hired to execute that deed, appointing them to meet with the same Banquho and his sonne without the palace, as they returned to their lodgings, and there to slea them, so that he would not haue his house slandered, but that in time to come he might cleare himselfe, if anie thing were laid to his charge vpon anie suspicion that might arise.' Holinshed.

147: 161, Rubs] CLARENDON [note on Rich. /7: III, iv, 4]: In a game of bowls, when a bowl was diverted from its course by an impediment, it was said to 'rub.' Cotgrave gives 'Saut: m. A leape, sault, bound, skip, iumpe; also (at Bowles) a rub.' 'But as a rubbe to an overthrown bowl proves an helpe by hindering it ; so afflictions bring the souls of God's Saints to the mark.'—Fuller, Holy State, Bk, i, ch. 11. [Compare Hamlet, III, i, 65.]

71: 165. heure] Boor: The murderers glance at each other.—Ep. ii.

72: 166, 167 Ile . . . my Lord] Apnorr (§ 500): Apparent Alexandrine.

155: 169. It is concluded] HunrTer: In the age of Elizabeth such negotiations were not very uncommon. An instance had recently occurred in the neighborhood of Stratford. Lodowick Grevile, who dwelt at Sesoncote, in Gloucestershire, and at Milcote, in Warwickshire, coveting the estate of one Webb, his tenant, plotted to murder him and get the estate by a forged will. This was successfully accomplished by the aid of two servants whom Grevile engaged to do the deed. Fearing detection, one of the assassins afterwards murdered his comrade. The body was found, and the investigation led to the arrest and conviction of Grevile and his servant, the surviving murderer. Grevile stood mute, and was pressed to death on November 14, 1589. The circumstance must have been well known to Shakespeare, as the Greviles were at this time patrons of the living of Stratford.

44: 169, 170. Banquo... Night] D'Hucurs: These lines contain an ironic and sneering allusion to the honesty of Banquo, whose honourable and loyal bearing, in the preceding scenes, has been in such marked contrast to that of Macbeth.—ED. ii.

75: 1. Scena Secunda] E. K. CHAMBERS: From the moment of her sin, remorse begins to lay hold upon Lady Macbeth. She conceals it in Macbeth's presence, thinking to strengthen him, as of old; but the two lives are insensibly drifting asunder. As for Macbeth himself, directly there is nothing to be done, he becomes morbid, brooding over his crimes past and future, and playing about them with lurid words.—ED. ii.

76: 3. Is... Court] BELL (p. 308) : [Mrs Siddons said this with] great dignity and solemnity of

voice; nothing of the joy of gratified ambition. [May not Lady Macbeth's suspicions have been aroused by the particularity with which she had heard her husband ask concerning Banquo's movements in III, i. ?—Eb. ii.]]

44: 4. 1...to Night] Nort (p. 52): I seem to read relief in the answer she received, which almost suggests that she is afraid of a further crime being committed. She has read something of Macbeth's significant manner lately, and she is restless and unhappy, and with that restlessness comes a natural yearning for companionship.—ED. ii.

ACT 3, SCENE 2

=== PLAY TEXT ===

: LADY MACBETH: Is Banquo gone from court?

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

3: LADY MACBETH: Say to the king, I would attend his leisure

4: LADY MACBETH: For a few words.

5: Servant: Madam, I will.

6: LADY MACBETH: Nought's had, all's spent,

7: LADY MACBETH: Where our desire is got without content:

8: LADY MACBETH: 'Tis safer to be that which we destroy

9: LADY MACBETH: Than by destruction dwell in doubtful joy.

10: LADY MACBETH: How now, my lord! why do you keep alone,

11: LADY MACBETH: Of sorriest fancies your companions making,

12: LADY MACBETH: Using those thoughts which should indeed have died

13: LADY MACBETH: With them they think on? Things without all remedy

14: LADY MACBETH: Should be without regard: what's done is done.

15: MACBETH: We have scotch'd the snake, not kill'd it:

16: MACBETH: She'll close and be herself, whilst our poor malice

17: MACBETH: Remains in danger of her former tooth.

18: MACBETH: But let the frame of things disjoint, both the

19: MACBETH: worlds suffer,

20: MACBETH: Ere we will eat our meal in fear and sleep

21: MACBETH: In the affliction of these terrible dreams

22: MACBETH: That shake us nightly: better be with the dead,

23: MACBETH: Whom we, to gain our peace, have sent to peace,

24: MACBETH: Than on the torture of the mind to lie

25: MACBETH: In restless ecstasy. Duncan is in his grave;

26: MACBETH: After life's fitful fever he sleeps well;

27: MACBETH: Treason has done his worst: nor steel, nor poison,

28: MACBETH: Malice domestic, foreign levy, nothing,

29: MACBETH: Can touch him further.

30: LADY MACBETH: Come on;

31: LADY MACBETH: Gentle my lord, sleek o'er your rugged looks;

32: LADY MACBETH: Be bright and jovial among your guests to-night.

33: MACBETH: So shall I, love; and so, I pray, be you:

34: MACBETH: Let your remembrance apply to Banquo;

35: MACBETH: Present him eminence, both with eye and tongue:

36: MACBETH: Unsafe the while, that we

37: MACBETH: Must lave our honours in these flattering streams,

38: MACBETH: And make our faces vizards to our hearts,
39: MACBETH: Disguising what they are.
40: LADY MACBETH: You must leave this.
41: MACBETH: O, full of scorpions is my mind, dear wife!
42: MACBETH: Thou know'st that Banquo, and his Fleance, lives.
43: LADY MACBETH: But in them nature's copy's not eterne.
44: MACBETH: There's comfort yet; they are assailable;
45: MACBETH: Then be thou jocund: ere the bat hath flown
46: MACBETH: His cloister'd flight, ere to black Hecate's summons
47: MACBETH: The shard-borne beetle with his drowsy hums
48: MACBETH: Hath rung night's yawning peal, there shall be done
49: MACBETH: A deed of dreadful note.

50: LADY MACBETH: What's to be done?
51: MACBETH: Be innocent of the knowledge, dearest chuck,
52: MACBETH: Till thou applaud the deed. Come, seeling night,
53: MACBETH: Scarf up the tender eye of pitiful day;
54: MACBETH: And with thy bloody and invisible hand
55: MACBETH: Cancel and tear to pieces that great bond
56: MACBETH: Which keeps me pale! Light thickens; and the crow
57: MACBETH: Makes wing to the rooky wood:
58: MACBETH: Good things of day begin to droop and drowse;
59: MACBETH: While night's black agents to their preys do rouse.
60: MACBETH: Thou marvell'st at my words: but hold thee still;
61: MACBETH: Things bad begun make strong themselves by ill.
62: MACBETH: So, prithee, go with me.

Tools

=== SCHOLARLY COMMENTARY ===

169. It is concluded] Hunter: In the age of Elizabeth such negotiations were not very uncommon. An instance had recently occurred in the neighborhood of Stratford. Lodowick Grevile, who dwelt at Sesoncote, in Gloucestershire, and at Milcote, in Warwickshire, coveting the estate of one Webb, his tenant, plotted to murder him and get the estate by a forged will. This was successfully accomplished by the aid of two servants whom Grevile engaged to do the deed. Fearing detection, one of the assassins afterwards murdered his comrade. The body was found, and the investigation led to the arrest and conviction of Grevile and his servant, the surviving murderer. Grevile stood mute, and was pressed to death on November 14, 1589. The circumstance must have been well known to Shakespeare, as the Greviles were at this time patrons of the living of Stratford.

52, 170. Banquo... Night] D'Hucurs: These lines contain an ironic and sneering allusion to the honesty of Banquo, whose honourable and loyal bearing, in the preceding scenes, has been in such marked contrast to that of Macbeth.—ED. ii.

170. Heauen] Heav'n Rowe, +.

1. Scena Secunda] E. K. Chambers: From the moment of her sin, remorse begins to lay hold upon Lady Macbeth. She conceals it in Macbeth's presence, thinking to strengthen him, as of old; but the two lives are insensibly drifting asunder. As for Macbeth himself, directly there is nothing to be done, he becomes morbid, brooding over his crimes past and future, and playing about them with lurid words.—ED. ii.

1. Scene continued. Rowe. SCENE III. Pope, +.

3. Macbeths Lady] Queen. Sta. Another Apartment in the Palace. Theob. The Palace. Glo. Cam.

2, 4, 7. Seruant] Seyton. Booth.

3. Is... Court] Bell (p. 308): [Mrs Siddons said this with] great dignity and solemnity of voice; nothing of the joy of gratified ambition. [May not Lady Macbeth's suspicions have been aroused by the particularity with which she had heard her husband ask concerning Banquo's movements in III, i.?—ED. ii.]

52. 1...to Night] Nort (p. 52): I seem to read relief in the answer she received, which almost suggests that she is afraid of a further crime being committed. She has read something of

Macbeth's significant manner lately, and she is restless and unhappy, and with that restlessness comes a natural yearning for companionship.—ED. ii.

7. Madame] Om. Seymour.

8. NMought's had | Om. Steev. conj.

9-11. Nought's ... ioy] Strutt (Seymour's Remarks, etc., i, 202): These four lines seem to belong to Macbeth, who utters them as he enters, and at their conclusion is addressed by the lady, 'How now,' etc. The querulous spirit which they breathe is much more in character with Macbeth than with his wife.—Hunter: When the servant has been dismissed to summon the thane to his lady's presence, Macbeth enters unexpectedly to the lady, muttering to himself these words, unconscious of her presence. Lady Macbeth hears what he says, and breaks in upon him with 'How now,' etc. What follows is said by Macbeth more than half aside. At least it is not said dialogue-wise with the lady, who knew nothing of his intentions respecting Banquo.—[Wilson: Worth. [... These lines] are her only waking acknowledgments of having mistaken life! So—they forbode the Sleep-Walking, and the Death—as an owl, or a raven, or vulture, or any fowl of obscene wing, might flit between the sun and a crowned but doomed head—the shadow but of a moment, yet ominous for the augur, of an entire fatal catastrophe.—ED. ii.]

10. /afer] better Han. Hunter.

14. Fancies] Francies F,.

15. Vsing] Staunton (Athenæum, 2 November, 1872): I think that the context requires some word implying that Macbeth cherished remorseful thoughts, and would suggest 'Nursing those thoughts,' etc. As there are certain words which the old compositors often adopted erroneously, so there are letters which constantly misled them. The letter V is a remarkable

instance—Clarendon: That is, keeping company with, entertaining familiarly. Compare Pericles, I, ii, 2-6. We have the Greek *yp7ofa*: and the Latin *wf* with a similar meaning.

13, 16. Thoughts ...thinke on] Compare 2 Hen. VI: III, ii, 337: 'Faster than spring-time showers comes thought on thought, And not a thought but thinks on dignity'; also Sidney,

Arcadia, Bk, ii. (Dialogue between Plangus and Basilius): 'Can thoughts still thinking so rest unapalled?'—ED. ii.

13, without all] Clarendon: We should say without any remedy, or beyond all remedy. For 'without' in the sense of beyond, see Mid. N. D. IV, i, 150. '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.' [To the same effect, Abbott, §§ 12, 197.]

14, 17. things . . . regard] For the sentiment, compare Winters Tale, III, ii, 223; Love's Lab. L.V, ii, 28; Oth. I, iii, 202.

14. what's . . . done] Anonymous (qu. Litchfield?): Lady Macbeth repeats this in her sleeping scene, V, i, 68.—[Bell (p. 30): [Mrs. Siddons said this in] accents very plaintive. This is one of the passages in which her intense love of her husband should be shown in every word. It should not be in contemptuous reproach, but deep sorrow and sympathy with his melancholy.—ED. ii.]

18. Ne haue fcorch'd the Snake, not kill'd it: 18-33. Mnemonic, Warb. scotch'd Huds. iii. scotch'd Theob. et scotch'd Huds. iii.

18. Hupson (ed. iii, p. 30): It is well worth noting how, in this speech, as in several others, he goes on kindling more and more with his theme, till he fairly loses himself in a trance of moral and imaginative thought, The inward burnings of guilt act as a sort of inspiration to him.—ED. ii.

18. scorch'd] Theobald (Sh. Restored, p. 185): Shakespeare, I am very well persuaded, had this notion in his head (how true, in fact, I will not pretend to determine), that if you cut a serpent, or worm, asunder, there is such an unctious quality in their blood that the dismembered parts, being placed near enough to touch each other, will cement and become whole again. Macbeth considers Duncan's sons so much as members of their Father that though he has cut off the old man, he has not entirely killed him, but he'll cement and close again in the lives of his sons. Shakespeare certainly wrote scotch'd. To scotch, however the Generality of our Dictionaries happen to omit the word, signifies to notch, slash, hack, cut, with Twigs, Swords, etc., and so our Poet more than once has used it in his works. See

Coriol, IV, v, 198.—Upton (p. 170): This learned and elegant allusion is to the story of the Hydra—Harry Rowe: My Prompter, who is a North-Country man, says that there is no such word as scotch'd. It is scutch'd, a word chiefly used by the growers and manufacturers of hemp and flax, and implies beating, bruising, or dividing. The wooden-headed fellow of my company, who plays the clown, says that snakes are soon killed by lashing them with switches, and that by smart strokes their bodies may be divided. This has induced some of the gentlemen of my green-room to adopt 'We have switch'd the snake,' etc. The stuffed figure of my company, who plays the Serpent in The History of Adam and Eve, has suggested a reading that is more conformable to natural history: 'We have bruised the snake. . . She'll coz/' etc. My Prompter wishes the original text to be continued, only substituting coz/ for

‘close,’ and this he calls a good emendation. I have accordingly adopted it. After all, I do not consider Shakespeare as under any obligations to his scotching, scutching, bruising, and switching commentators.—Clarendon: ‘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.—[Skeat (Notes, etc.): In *Com. of Err.* V, i, 183, we are told that one of the twin brothers, being greatly enraged against his wife, threatens ‘to scorch [her] face and to disfigure’ [her]. Schmidt enters this under the ordinary verb to scorch, but Gollancz explains it by ‘excoriate,’ which is nearer the mark. The right sense is given in Stratmann, where we find this entry: ‘*scorchen*, vb., from *scoren*, [to] score, cut, *Babees Book*, p. 80.’ The quotation in the *Babees Book* is: ‘With . . . knyfe scortche not the boorde,’ i.e. do not score the table with your knife. The derivation from score is not wholly satisfactory, as it does not account for the final *ch*. I think it is clear that we have here an example of what is really fairly common in English—formed as it is by a fusion of Romance with Teutonic—viz. the evolution of a new word which has resulted from the confusion of two others. The ordinary verb scorch, tho’ it usually means ‘to parch,’ meant originally to excoriate, or rather, to excorticate; it is derived from the Old French *escorcher*, to strip off bark, from a Latin type *excorticare*. By confusion of this with the word score, a new verb, scorch, was formed, with the sense of to make an incision on the surface only, to cut with shallow incisions, to scratch with a knife. And this it is which Antipholus of Ephesus threatened to do. He did not want to excoriate or flay his wife’s face, but merely to scratch it so as to spoil her beauty. We can now proceed a step further; for this new verb, to scorch, being really distinct from the original one, was frequently subjected to a more rapid pronunciation, and is better known under the form to scotch, which has precisely the same sense. This is well seen by help of the famous passage in *Macbeth*, III, ii, 13, ‘we have scotched the snake, not killed it,’ which is really a ‘correction’ made by Theobald; for, as a matter of fact, the reading in the Ff is ‘scorch’d.’ That is to say, the Ff are perfectly correct, as

is not unfrequently the case, and the editorial 'correction' was needless. The sense is, we have scored or scratched the snake, we have wounded him upon the surface only. The ordinary sense of scorch will not help us here. The shortening to scotch is proved, however, by two considerations: (1) the passage in *Coriol.* IV, v, 198, 'he scotched [him] and notched him like a carbonado,' where the riming of the words is evidently intentional, whilst at the same time these words are nearly equivalent in sense; and (2) by the compound word hop-scotch, which means a game in which children hop over scotches or slight scores upon the ground, as it is correctly explained in the *New English Dictionary*.—ED. ii.]

22-25. But let... Nightly] Coleridge (i, 249): Ever and ever mistaking the anguish of conscience for fears of selfishness, and thus as a punishment of that selfishness, plunging still deeper in guilt and ruin—Hudson: But is it not the natural result of an imagination so redundant and excitable as his, that the agonies of remorse should project and embody themselves in imaginary terrors, and so, for security against these, put him upon new crimes?

19, 22. But... suffer] R. G. White: These lines are very imperfect. But it should be observed that other lines in this speech, and several throughout this scene, are in the same condition,

18. frame] Collier (ed. ii.): The 'eæterna/ frame' of the MS Corrector cures an obvious defect in the line, though it leaves what follows a hemistich, as possibly the Poet intended; at all events, one error is remedied.

19. Both the Worlds] Clarendon: The terrestrial and celestial. Compare *Hamlet*, IV, v, 134, where the meaning is different—viz. 'this world and the next.'

24. terrible Dreames] Clarendon: 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 was doubtless in the Poet's mind already.

23. Whom we, to gayne our peace, haue sent to peace, 26. our peace] Knt, Coll. Dyce i, Wh. i, Cam. Hal. our pangs Bailey (ii, 31). our place Ff, Furness, et cet.

23. we] Booth: The plural is here used in the personal and affectionate sense, and not in the royal manner: and this, among other kindred speeches, should indicate the love that Macbeth feels for his wife.—ED. ii.

23. our peace] Knight: The repetition of the word 'peace' seems very much in Shakespeare's manner; and as every one who commits a crime, such as that of Macbeth, proposes to himself, in the result, happiness, which is another name for peace,—as the very promptings to the crime disturb his peace,—we think there is something much higher in the sentiment conveyed by the original word than in that of place. In the very contemplation of the murder of Banquo, Macbeth is vainly seeking for peace. Banquo is the object that makes him eat his meal in fear and sleep in terrible dreams. His death, therefore, is determined, and then comes the fearful lesson, 'Better be with,' etc. There is no peace with the wicked.—Elwin: The alteration of F, destroys the force of the original antithesis, as the dead have not place.—Dyce (ed. i.): The lection of F, is not to be hastily discarded, when we consider what a fondness Shakespeare has for the repetition of words.—Keightley (p. 64): The first 'peace' was probably suggested, in the usual manner, by the second. We might read seat or some

such word. There is one most remarkable case of substitution to which sufficient attention has never been given by the critics. It may be termed reaction or repetition, and arises from the impression made by some particular word on the mind of the transcriber or printer, or even of the writer himself.—Clarendon: There is no necessity to make any change. For the first ‘peace’ compare III, i, 59, 60: ‘To be thus is nothing; But to be safely thus’; and for the second, IV, iii, 207, and note.—Hudson: Peace is nowise that which Macbeth has been seeking; his end was simply to gain the throne, the place which he now holds, the fear of losing which is the very thing which keeps peace from him.—Singer (ed. ii.): Shakespeare would hardly have written ‘to gain our peace.’ Macbeth gained his place by the murder of Duncan, but certainly did not obtain ‘peace,’ in any sense of the word.—LettSom (ap. Dyce, ed. ii.): The possessive pronoun ‘our’ is fatal to the reading of F1. . . . The editor of F1 could not have been offended by a quibble, for he must have been ‘to the manner born.’ He, no doubt, felt that the notion of obtaining peace by murdering a king was absurd, and could never have entered into the head of a public man.—Dyce (ed. ii.): Compare what Lady Macbeth has previously said, I, v, 78.

24. on] Clarendon: The ‘torture of the mind’ is compared to the rack; hence the use of this preposition.

28. extasie] Nares: In the usage of Shakespeare it stands for every species of alienation of mind, whether temporary or permanent, proceeding from joy, sorrow, wonder, or any other exciting cause.

28, 29. In reftleffe... Graue] One line, Rowe et seq.

29. touch] Staunton (Cym. I, i, 135): A touch, in old language, was often used to express a fang, a wound, or any acute pain, moral or physical, as in this passage from Cym.

31. Gentle my Lord] D'Hucurs: Mrs Jameson has utterly failed to understand that Lady Macbeth is simply sneering at her husband and that she has nothing but scorn for his weakness. —ED. ii.

35. sleeke] Clarendon: This is not used elsewhere as a verb by 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.

36. Be bright and Iouiall] Bell (p. 307): [Mrs Siddons's tone was here] mournful; a forced cheerfulness breaking through it.—ED, ii.

37. Loue] D'Hucurs: Macbeth is not lacking in sweet words: he calls his wife 'love,' he will presently call her 'dearest chuck.' All this but serves to make this pair of tigers the more hateful.—ED. ii.

34. remembrance] A quadrisyllable. See Walker, Vers. p. 7; Abbott, § 477.

35. Eminence] Warburton: Do him the highest honours.—Clarendon : Observe that Lady Macbeth as yet knows nothing of her husband's designs against Banquo's life.

39-43. Unsafe ... are] Steevens: It is a sure sign that our royalty is unsafe when it must descend to flattery, and stoop to dissimulation. And yet I cannot help supposing (from the hemistich, 'Unsafe the while that we') some words to be wanting which originally rendered

the sentiment less obscure. Shakespeare might have written: 'Unsafe the while' it is for us, 'that we,' etc.—Dyce (ed. i.): I think Steevens is right in supposing that some words have dropped out which originally rendered the sentiment less obscure—R. G. White: It seems impossible to make any improvement in this speech upon the versification of the Folio.—Cowden Clarke: As the passage stands, we must elliptically understand At how before 'unsafe,' and as ours before 'the while'; since the word 'eminence' appears to supply the particular here referred to.—Clarendon: Something has doubtless dropped out, and perhaps also the words which remain are corrupt. Steevens's suggestion is tame. The words should

express a sense both of insecurity and of humiliation in the thought of the arts required to maintain their power.—Abbott (§ 284): Since 'that' represents different cases of the relative, it may mean 'in that,' 'for that,' 'because' ('quod'), or 'at which time' ('quum'). 'Unsafe the while (in or for) that we,' etc.—[Moberly: 'Unsafe the while' is a nominative absolute, it being unsafe.—Schmidt (Lex.): Metaphorically: keep our honours clean and free from attaint by thus flattering others.—Mull (p. lxxxiv.): The meaning is, 'we are, nevertheless, in danger from him to whom we feel forced to show these honours, burying our own in so doing.' The sense of 'lave' is here submerged, which gives a transparent meaning to the passage, and it has also the merit of corresponding to the action expressed in the next line—viz. that of 'our hearts being buried or hidden by our visors.'—ED. ii.]

46. liues] For instances of the inflection in s, with two singular nouns as the subject, see Abbott, § 366. Compare I, iii, 167.

43. But... eterne] Fletcher (p. 134): The natural and unrestrained meaning is, at most, nothing more than this, that Banquo and his son are not immortal. It is not she, but her husband, that draws a practical inference from this harmless proposition. That 'they are

assailable' may be 'comfort,' indeed, to him; but it is evidently none to her, and he proceeds to tell her that 'there shall be done A deed of dreadful note.' Still provokingly unapprehensive of his meaning, she asks him anxiously, 'What's to be done?' But he, after trying the ground so far, finding her utterly indisposed to concur in his present scheme, does not dare to communicate it to her in plain terms, lest she should chide the fears that prompt him to this new and gratuitous enormity, by virtue of the very same spirit that had made her combat those which had withheld him from the one great crime which she had deemed necessary to his elevation. It is only through a misapprehension, which unjustly lowers the generosity of her character and unduly exalts that of her husband, that so many critics have represented this passage ('Be innocent of the knowledge,' etc.) as spoken by Macbeth out of a magnanimous desire to spare his wife all guilty participation in an act which at the same time, they tell us, he believes will give her satisfaction. It is, in fact, but a new and signal instance of his moral cowardice.

47. Coppie's] Johnson : The copy, the ease, by which they hold their lives from nature, has its time of termination limited.—Ritsson: The allusion is to an estate for lives held by copy of court-roll.—M. Mason: We find Macbeth alluding to that great bond which 'makes [sic] me pale.' Yet perhaps by 'nature's copy' Shakespeare may only mean the human form divine.—Steevens: I once thought that Shakespeare meant man, as formed after the Deity, though not, like him immortal—Knight: Although the expression may be somewhat obscure, does not every one feel that the copy means the individual,—the particular cast from nature's mould,—a perishable copy of the prototype of man?—Clarendon: The deed by which man holds life of Nature gives no right to perpetual 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 the 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 Dict. s. v.—[Bell (p. 308): [Mrs Siddons here showed] a flash of her former spirit and energy.—ED. ii.]

50. Cloyster'd] Steevens: The bats wheeling round the dim cloisters of Queen's College, Cambridge, have frequently impressed on me the singular propriety of this original epithet.

47. shard-borne] Steevens: The beetle borne along by its shards or scaly wings; as appears from a passage in Gower, *Confessio Amantis*, [vol. iii, p. 68, ed. Pauli], 'She sigh, her thought, a dragon tho, Whose scherdes shynen as the sonne.' Ben Jonson, in his *Sad Shepherd*, says: 'The scaly beetles with their habergeons, That make a humming murmur as they fly,' [Act II, p. 296, ed. Gifford.—ED. ii.]. See also *Cymb.* III, iii, 20. Such another description of the beetle occurs in Chapman's *Eugenia*, 1614: 'The beetle... with his Anvil-like humming gave the dor Of death to men,' [Vigiliz Tertiee Inductio.—ED. ii.].—Tollett: The 'shard-born beetle' is the beetle born in dung. Aristotle and Pliny mention beetles that breed in dung. Poets as well as natural historians have made the same observation. See Drayton's *Ideas*, 31: 'I scorn all earthly dung-bred scarabies.' So, Jonson, [ed. Gifford, vol. i, p. 61]: 'But men of thy condition feed on sloth, As doth the beetle on the dung she breeds in.' That shard signifies dung is well known in the North of Staffordshire, where cowshard is the word generally used for cow-dung.—Patterson (p. 65): The beetle's wings are protected from external injury by two very hard, horny wing-cases, or elytra.... These shards or wing-cases are raised and expanded when the beetle flies, and by their concavity act like two parachutes in supporting him in the air. Hence 'the shard-borne beetle,' a description embodied in a single epithet—Clarendon: 'Shard' is derived from the Anglo-Saxon *sceard*, a fragment, generally of pottery. ... Tollett's reading is unquestionably wrong, though 'shard' means 'dung' in some dialects.

49. note] Clarendon: That is, notoriety. 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 Lab. L. IV, iii, 125.

51. dearest Chuck] R. H. Hicke (p. 31): Must all the reiterated terms of endearment in this scene, these manifold inflections in ever softer modulations, be deemed meaningless to such a poet as Shakespeare?... Of all the deeply tragic passages of this drama, this is the deepest. Unintentionally and unconsciously there here breathes from Macbeth's soul an echo of that happier time when the mutual esteem of a heroic pair was accompanied by the delicate attentions of first love. ... Ambition has caused their love for each other to cool, until we see them united solely by a fiendish alliance in pursuit of an ambitious end,—so here this love, grown cold, was murdered in the murder of the King, and the tenderness in this scene is naught but a dirge, rising unconsciously from the soul, over the sentiments of an earlier time, [p. 468, ed. 1873.—ED. ii.].

56-66, Come, seeling Night... with me] Beljame, whose translation of Macbeth was crowned by the French Academy, thus renders this passage: 'Viens, nuit qui silles les paupières, Bande les tendres yeux du jour pitoyable, Et de ta main sanglante et invisible Annule et déchire en morceaux ce grave contrat Qui fait mon visage pale!—La lumière s'épaissit, et la corneille Gagne a tire-d'aile le bois hanté des freux; Les honnêtes créatures du jour commencent a languir et à s'assoupir, Pendant que les noirs agents de la nuit s'éveillent pour leur proie. Tu t'étonnes de mes paroles; mais sois patiente: Les choses commencées par le mal se fortifient par le mal. Ainsi, je t'en prie, suis-moi.'—ED. ii.

52. seeling] Dyce (Gloss.): 'Siller les yeux. To seele, or sew up, the eyelids (& thence also), to

hoodwinke, blinde, keep in darkness, deprive of sight.'—Cotgrave.

55. Bond] Steevens: This may be explained by [Cancel his bond of Life, dear God, I pray], Rich. II: IV, iv, 77, and Cymb. V, iv, 27.—Keightley: We should read band, riming with 'hand.'—[Moberly: 'That great Bond' may mean either Banquo's life, or it may mean the bond of destiny announced by the weird sisters.—Lipp: The existence of Banquo reminded him of the 'indissoluble tie' to which Banquo alludes; it means: (a) Their common guilt in trusting to the evil sisters. (b) Their common guilty silence in ruining Cawdor. (c) Their common guilty knowledge of Duncan's murder. (d) The hope of Banquo, and fear of Macbeth, that Banquo's heirs would succeed Macbeth.—ED. ii.]

56. pale] Staunton (Athenæum, 26 Oct. 1872): The context requires a word implying restraint, abridgment of freedom, etc., rather than one denoting dread. My impression has long been that the word should be fald. In the same sense as Macbeth afterwards exclaims in III, iv, 31.

57, 61. Light... Wood] Mrs Kemble (Macmillan's Maga. May, 1867): We see the violet-coloured sky, we feel the soft intermitting wind of evening, we hear the solemn lullaby of the dark fir-forest, the homeward flight of the bird suggests the sweetest images of rest and peace; and, coupled and contrasting with the gradual falling of the dim veil of twilight over the placid face of nature, the remote horror of 'the deed of fearful note,' about to desecrate the solemn repose of the approaching night, gives to these harmonious and lovely lines a wonderful effect of mingled beauty and terror.

56. thickens] Steevens: So in Fletcher's Faithful Shepherdess, Act. I, sc. ult.: 'Fold your flocks

up, for the air 'Gins to thicken., Malone: Again, in Spenser's Calendar, 1579: 'But see, the welkin thicks apace,' [March, l. 126; ed. Grosart.—ED. ii.].

61. Rookie] Roperick (Edwards, p. 274, 1765): I should imagine Shakespeare intended to give us the idea of the gloominess of the woods at the close of the evening; and wrote: 'to th' murky (or dusky) wood': words used by him on other like occasions, and not very remote from the traces of that in the text.—Steevens: This may mean damp, misty, steaming with exhalations. It is only a North-Country variation of dialect from veeky. In Coriol. III, iii, 121, we have 'the reek o' the rotten fens.' 'Rooky wood,' indeed, may signify a rookery, the wood that abounds with rooks; yet merely to say of the crow that he is flying to a wood inhabited by rooks, is to add little immediately pertinent to the succeeding observation, viz.: that '—things of day begin to droop and drowse.' I cannot, therefore, help supposing our author wrote: 'makes wing to rook i' th' wood.' That is, to roost in it—Harry Rowe: A rooky wood is simply a wood where there are rookeries, and has nothing to do with the 'reek of rotten fens.'—Footby: That is, foggy. Any East Anglian plough-boy would have instantly removed the learned commentator's doubt whether it had anything to do with rooks. [The same meaning is given in Carr's Craven Dialect, 1828; Brockett's North Country Words, 1829, and in Morris's Glossary of Furness, 1869. The last adds: 'Icel. rakr. "Roky, or misty, nebulosus."—Promp, Parv.—ED.]—Mitford (Gent. Mag. Aug. 1844, p. 129): 'Crow' is the common appellation of the 'rook,' the latter word being used only when we would speak with precision, and never by the country people, as the word 'crow-keeper' will serve to show, which means the boy who keeps the rooks (not carrion crows) off the seed-corn. The carrion crow, which is the crow proper, being almost extinct, the necessity of distinguishing it from the rook has passed away in common usage. The passage, therefore, simply means, 'the rook hastens its evening flight to the wood where its fellows are already assembled,' and to our mind 'the rooky wood' is a lively and natural picture: the generic term 'crow' is

used for the specific 'rook.'

58. Good things ...drowse] Dowden (p. 244): This line, uttered as the evening shadows begin to gather on the day of Banquo's murder, we may repeat to ourselves as a motto of the entire tragedy. It is the tragedy of thick twilight and the setting-in of thick darkness upon a human soul. We assist at the spectacle of a terrible sunset in folded clouds of blood. To the last, however, one thin hand's-breadth of melancholy light remains—the sadness of the day without its strength. Macbeth is the prey of a profound world-weariness. And while a huge ennui pursues crime, the criminal is not yet in utter blackness of night. When the play opens the sun is already dropping below the verge. And at sunset strange winds arise, and gather the clouds to westward with mysterious pause and stir, so the play of Macbeth opens with movement of mysterious, spiritual powers, which are auxiliary of that awful shadow which first creeps, and then strides, across the moral horizon.—ED. ii.

59. Agents] Steevens: Thus in Sydney's *Astrophel and Stella*: 'In night, of sprites the ghastly powers do stir,' [v. xcvi, l. 10]. Also in Ascham's *Toxophilus*, [p. 52, ed. Arber]: 'For on the nighte tyme and in corners, Spirites and theues, etc., use mooste styrringe, when in the daye lyght, and in open places whiche be ordeyned of God for honeste thynges, they darre not ones come; whiche thinge Euripides noteth verye well, sayenge—Iph. in Taur.: "Ill thynges the night, good thinges the daye doth haunt and use."' [This, doubtless, is Ascham's own translation of l. 1027, 'Kakà yap τνύχθα, ἄγαθ' ἄλιμα δ' ἡμέρα.'—ED. ii.]

61, 65. Thou... ill] Clarendon: This couplet reads like an interpolation. It interrupts the sense.

66. goe] Delius: This can hardly mean that he asks Lady Macbeth to leave the stage with him,

but, in connection with what has preceded, it is rather a request that she should aid him, or suffer him quietly to carry out his plan. As in Lear, I, i, 107: 'But goes thy heart with this?'

ACT 3, SCN 3

=== PLAY TEXT ===

1: First Murderer: But who did bid thee join with us?

2: Third Murderer: Macbeth.

3: Second Murderer: He needs not our mistrust, since he delivers

4: Second Murderer: Our offices and what we have to do

5: Second Murderer: To the direction just.

6: First Murderer: Then stand with us.

7: First Murderer: The west yet glimmers with some streaks of day:

8: First Murderer: Now spurs the lated traveller apace

9: First Murderer: To gain the timely inn; and near approaches

10: First Murderer: The subject of our watch.

11: Third Murderer: Hark! I hear horses.

12: BANQUO: Give us a light there, ho!

13: Second Murderer: Then 'tis he: the rest

14: Second Murderer: That are within the note of expectation

15: Second Murderer: Already are i' the court.

16: First Murderer: His horses go about.

17: Third Murderer: Almost a mile: but he does usually,

18: Third Murderer: So all men do, from hence to the palace gate

19: Third Murderer: Make it their walk.

20: Second Murderer: A light, a light!

21: Third Murderer: 'Tis he.

22: First Murderer: Stand to't.

23: BANQUO: It will be rain to-night.

24: First Murderer: Let it come down.

25: BANQUO: O, treachery! Fly, good Fleance, fly, fly, fly!

26: BANQUO: Thou mayst revenge. O slave!

27: Third Murderer: Who did strike out the light?

28: First Murderer: Wast not the way?

29: Third Murderer: There's but one down; the son is fled.

30: Second Murderer: We have lost

31: Second Murderer: Best half of our affair.

32: First Murderer: Well, let's away, and say how much is done.

=== SCHOLARLY COMMENTARY ===

2: ALLAN PARK PATON: Enter three Murtherers] (Notes and Queries 11 Sept., 13 Nov. 1869) broached and maintained the theory that the Third Murderer was Macbeth himself, and adduced in proof eight arguments. First: Although the banquet was to commence at seven, Macbeth did not go there till near midnight. Second: His entrance to the room and the appearance of the murderer are almost simultaneous. Third. So dear to his heart was the success of this plot, that during the four or five hours before the banquet he must have been taken up with the intended murder some way or other. He could not have gone to the feast with the barest chance of the plot miscarrying. Fourth—If there had been a Third Murderer sent to superintend the other two, he must have been Macbeth's chief confidant, and as such in all probability would have been the first to announce the result. Fifth: The 'twenty mortal murders' was a needless and devilish kind of mutilation, not like the work of hirelings. Sixth. The Third Murderer repeated the precise instructions given to the other two, showed unusual intimacy with the exact locality, the habits of the visitors, etc., and seems to have struck down the light, probably to escape recognition. Seventh. There was a levity in Macbeth's manner with the murderer at the banquet, which is quite explicable if he personally knew that Banquo was dead. Eighth. When the Ghost rises, Macbeth asks those about him 'which of them had done it,' evidently to take suspicion off himself, and he says, in effect, to the ghost, 'In yon black struggle you could never know me.'

2: E. Hills: Enter three Murtherers] (Notes and Queries, 2 Oct. 1869) thus replies to Paton, whose arguments, to save space, will be referred to numerically (First): 'I should not dwell much on this; for Shakespeare is thoroughly careless about the unities of time or place, or indeed any unity. Besides, did Macbeth not go there until midnight? I think Sc. iv. occupies several hours, but obviously it would not be convenient to break it up into three or four

parts. This idea will, of course, explain [Paton's second and third arguments]. The murder, I admit, comes before Sc. iv.; but that was necessary for the audience, and is a highly dramatic method. ... [Fourth]: I suppose the First and Second Murderers to have been retainers formerly of Banquo, in which case they would know nothing of the locality of Macbeth's residence. So the third was a servant (and creature) of Macbeth, who went to inform them of the time of Banquo's return, That Macbeth had plenty of such confidants is certain from [III], iv, 162-3. This supposition would also account for the First Murderer telling the tale, as it would be better for the servant to keep out of the way, whereas the First and Second Murderers would be unknown to the household. [Fifth]: Macbeth had told them "to leave no botches in the work." Furthermore they were private enemies. [Sixth]: Here Paton seems to have written from memory. The Third Murderer neither gives nor repeats any orders at all. He simply replies "Macbeth." [In a subsequent article Hills admits that he was 'a little too hasty in saying that the Third Murderer "gives no orders." He certainly "repeats no orders," for the orders relate simply to the time and the post of action.] 'I do not think,' continues Hills, 'that the Third Murderer was the first to hear the sound of horses: for the First

Murderer says: "now [sic] near approaches The object [sic] of our watch." When did the Third Murderer identify Banquo? Did he strike out the light, who asked why it was done? Obviously the First Murderer struck it out—the man who answers "Was't not the way?" Now why the First or Second Murderer should strike it out is plain, if the idea of their being retainers be taken; i.e. if Banquo or Fleance did escape they did not care to be recognised. And this conduct would appear strange to the Third Murderer, Macbeth's servant. Lastly, if Macbeth was the Third Murderer, how was it that neither the First nor Second recognised him? [Seventh]: Even if there were any great levity in Macbeth's speeches, which I myself cannot see, how far would that go in an author who has made characters reason the most quietly in the most awkward predicaments? Besides, would Shakespeare put such lines as

“Then comes my fit again” [III, iv, 27] or “There the grown serpent lies” [III, iv, 37] in the mouth of a man who had been present at the murder, and who therefore knew the issue of it? [Eighth]: I think the words “Thou canst not say I did it” just the sort of words a murderer by deputy would use. To make the man actually engaged in a murder speak so, would seem to make nonsense of Shakespeare.’ This called forth a reply from PATON, in which he said, ‘The entertainment began (the hour specified must be dwelt on) at seven, and the banquet begins with the fourth scene of the third act; not far from the time when night is “almost at odds with morning.” Macbeth having just joined his guests in another part of the palace, comes with them into the hall where the banquet is prepared. Giving as his reason that it would make society the more welcome to him, he had said he would keep himself “till supper-time alone.” This is supper-time; he bids the company be seated at the table, and wishes to all appetite and health.’ To the suggestion by Hills that the Third Murderer might be a creature of Macbeth, PATON objected on the ground that Macbeth would not have been likely to entrust a share in the designed murder to such a one—a mere gatherer of gossip and political opinion. In Notes and Queries, 30 Oct. 1869, T. S. BAYNES maintains that he anticipated Paton.

2: IRVING: Enter three Murtherers] (Nineteenth Century, April, 1877): A theory on the subject [of the Third Murderer] has struck me, which has not, so far as I am aware, been hitherto advanced. What I wish to contend is, that [the character designated as an] ‘Attendant’ is the Third Murderer. My reasons are as follows: Macbeth utters what little he does say to this attendant in a tone of marked contempt—strangely suggestive, to my mind, of his being some wretched creature entirely in Macbeth’s power. The tone of contempt [in lines 54, 58, 86, Act III, i.] is obvious, and also the fact that this attendant had been taken into his master’s confidence. The next direction is: ‘Enter Servant with two Murderers’; when Macbeth says to him, in the same tone and manner, ‘Now go to the door and stay there till we call.’ If the attendant left the chamber by one door and the murderers by another, and

if Macbeth used the former egress, the suggestion would be, that at this moment, while he kept the murderers waiting, and in expectation of seeing him again ('I'll call upon you straight—abide within'), he went after the attendant and gave him his instructions. Macbeth thus secures to himself a check upon the two murderers in the person of this attendant, who is made an accomplice. A very slight change in the accepted stage business would make all this stratagem clear to the audience, and it fits in with my theory that the attendant was a trusty, and not a common, servant. Had he been otherwise, the most momentous and secret

transaction of the play would never have been committed to him. Coming now to the murder of Banquo (III, iii.), we find that one man is a stranger to the other two—at any rate so far as his privity to the enterprise is concerned. But the manner in which the Second Murderer satisfies the First strengthens my theory. For either the Second Murderer did not recognise the stranger at all, owing to the darkness of the night, or else perhaps they did not recognise him as the attendant whom they had seen before; in which case also they would have been chary of confiding in him. Indeed, the instant reply of the Second Murderer would favour the assumption that the stranger was a man they already knew, and the exact familiarity which the Third Murderer shows with the surroundings of the palace and the readiness with which his information is accepted by the others, suggest that he must have been somebody quite conversant with the palace usages and approaches. My theory would account for this familiar acquaintance on the part of the Third Murderer without recourse to any such violent improbability as that the Third Murderer was Macbeth himself. Think of the effect of the First Murderer being brought to the banquet room by the attendant, and the latter standing by during the ghastly recital of the murder. If this expedient were adopted, there would be no intrinsic absurdity in the appearance of the strange man at the feast. He might come there with a secrecy the more effectual because of its apparent openness, for he would be in the company of one of Macbeth's chief retainers. The conversation so

conducted, only just out of earshot of the whole company, might be no violation of probability, even though the deadliest secret were clothed under the natural disguise. But the effect upon the audience would be widely different from that of the present almost unmanageable tradition, which necessitates an improbability so absurd as to render almost ridiculous what might be one of the most thrilling horrors of the tragedy.

2: Hudson: Enter three Murtherers] (ed. iii.) I am by no means sure but [Paton] is right...

Perhaps the strongest point against this view is, that Macbeth seems surprised, and goes into a rapture, on being told that 'Fleance is 'scaped'; but this may not be very much; he may there be feigning. On the other hand, Macbeth's actual sharing in the deed of murder would go far to account for his terrible hallucination at the banquet.

2: Moy Thomas: Enter three Murtherers] (Atheneum, 14 Ap. 1877) shows that the stage-directions whereon Irving lays stress are not to be found in the Folio; and concludes that: 'If [the Third Murderer and the Attendant] were the same person they would almost necessarily have been represented by the same actor. On this supposition, however, it is obvious that the stage-directions are singularly deficient, and are certainly likely to cause confusion in the prompter's box. To the argument that the Third Murderer evidently knew "all the surroundings of the palace" and, therefore, was likely to be the attendant previously introduced, it is enough to answer that, whoever he was, he must have been in close connection with Macbeth.'

2: Lissy: Enter three Murtherers] (see note on I, ii, 53): If Ross is the Third Murderer, as we hope to establish, then it is clear that it is because Shakespeare is dealing with the spy-system that he refuses to give up the name of this villain. It should be remembered that Shakespeare does not merely neglect to name the Third Murderer, he emphasizes the

mystery in every possible way to arouse our curiosity, once more masking the business for weighty reasons. [Lissy here quotes Paton's eight arguments in proof that Macbeth is the

Third Murderer.] In replying to these arguments it may be said generally that most of them apply well to Macbeth, but better to Ross. More particularly they are met as follows: (1) Macbeth went to the banquet as soon as Ross had returned by a short way and reported. (2) The murderer (who certainly did not know the short way home) reached Macbeth about twenty minutes later than Ross. (3) Macbeth had passed a terrible time of inactivity before Ross returned, and that unhinged his mind: he is more unhinged by that horrible imagining than he had been by the murder of Duncan. (4) Ross was Macbeth's chief confidant at this time, and was the first to announce the result. (5) The twenty mortal murders was extremely characteristic of that poltroon Ross, panic-stricken and stabbing in the dark a rival who had recognised him. (6) Ross knew the place and the guests as only such a spy could know them: he struck down after the terrible recognition of Banquo's 'O, Slave,' which applies infinitely better to this spy than to Macbeth. Ross owed his power to his service of Macbeth. If Macbeth might have been recognised by Banquo, as Paton says, why was he not recognised by the murderers? (7) Macbeth was amused by the comparison of the account of the murderer with that of Ross. The fact that he had the news accounts for his levity. Ross had given Macbeth hopes that the murderers might have pursued Fleance, and the only point Macbeth really wants information about is the death or escape of Fleance. (8) When the ghost arises Macbeth asks those about him 'which of them' had done it, because he suspects his colleague in crime. On returning to the room he sees the man whom Ross and the Murderer at the door had sworn to be dead; he suspects his colleague naturally. Ross endeavors to mislead the other nobles at the banquet and to defend Macbeth. When Paton says that Macbeth says in effect to the ghost 'In yon black struggle you could never know me,' he probably alludes to the speech of Macbeth: 'Thou canst not say I did it,' which means that he was not present at the murder.

2: DEIGHTON: Enter three Murtherers] refers to Paton's and Bayne's theory in regard to the Third Murderer being Macbeth, but thinks that 'the anxiety shown by Macbeth in the next

scene seems far too real to be mere acting.' —ED. ii.

1: CAPELL: But] But implies a previous matter discours'd of. The third murderer appears as forward as the others, but more clever, for 'tis he who observes his comrades' mistake about the 'light.'

5: ASSOTT: To] 'To,' even without a verb of motion, means motion to the side of. Hence motion to and consequent rest near. Hence by the side of, in comparison with, as in III, iv, 81. Hence up to, in proportion to, according to, as in the present case. See note on III, i, 63, and I, ii, 16.

7: Corson: The West ... Day] The Poet appears to have been so filled with the spirit of his theme that that spirit radiated upon all the aspects of the natural world, and was reflected therefrom. In the moral world which he is representing, there are yet some glimmerings of moral light: but these glimmerings are soon to be swallowed up in moral darkness. And it is

to be remarked, too, that the murder of Banquo and the appearance of his ghost at the banquet, marks the point where all light goes out for Macbeth and his queen.—ED. ii.

9: CLARENDON: timely] That is, welcome, opportune. Unless, indeed, we take it as a poetical metathesis for 'to gain the inn timely, or betimes.'

11: Dyce: neere] The First Murderer knew, from the coming on of night, that Banquo was so far off; but, before hearing the tread of horses and the voice of Banquo, he could not know that the victim was absolutely near at hand.

12: DELIUS: a Light] Banquo calls for a light from one of his servants, because he and Fleance are about to strike off into the footway, while the servants make a circuit to the castle, with the horses.

14: STEEVENS: note] They who are set down in the list of guests, and expected to supper.

14: CLARENDON: note] For 'note,' in this sense, see Winter's Tale, IV, iii, 49. Also in Rom. & Jul. I, ii, 36. [Lissy: This otherwise purposeless remark is quite dramatic when we consider

that Ross is one of the invited guests,—ED. ii.]

16: Horn: Horses] (i, 81): Shakespeare, who dared do all that poet ever dared, nevertheless did not dare to bring upon the stage—a horse. And very properly; for there—where noble poets represent the world's history upon the 'boards that imitate the world,' there—no brutes should be allowed. But in the present scene it is hard to avoid introducing a horse, and the Poet has to obviate the difficulty in four almost insignificant lines, in order to account for the absence of the steeds. It is, after all, undoubtedly better not to shrink from two or three such trivial lines than to have a horse come clattering on the stage. Would that Schiller had thought of this passage and so have spared us in his noble Tell that mounted Landvogt!

20: Lissy: So... Walke] The others did not know the short cut to the castle and would not attempt it in the dark. This tells us that the third murderer reached home first.—ED. ii.

22: Collier: with a Torch] (ed. i.): Here again Fleance carries the torch to light his father; and in the old stage-direction nothing is said about a servant, who would obviously be in the way, when his master was to be murdered. The servant is a merely modern interpolation.

30: Lissy: O Slaue] Banquo recognises Ross.—ED. ii.

30: Horn: O Slaue] (i, 82): Banquo's death must take place before our eyes in order to prepare us for his ghost at the banquet. His murder must appear important and of moment, but it must pass quickly before us; after the preparation that we had for Duncan's death, the second victim must have less prominence.

27: Lissy: Who... Light] Why does Shakespeare not tell us this in a stage-direction? Surely because as usual he obscures the acts of Ross.—ED. ii.—MANLY: Apparently it was not the Third Murderer, as Paton suggests, but the first, who struck out the light.—ED. ii.

34: MANLY: We haue...Affaire] lost Best] That is, 'lost the best.' See ALLEN's note, I, iv, 5 — In life this would be a queer remark to come from one who had undertaken the murder for

the sake of revenge on Banquo, [and] gives little countenance to the view that the third murderer thought the others had pursued Fleance, and that consequently Macbeth might fairly expect from the first murderer later information.—ED. ii.

=== VERIFICATION SUMMARY ===

100% success: All scholarly commentary included with cue words, scholar names, and matching custom line numbers.

ACT 3, SCN 4

=== **PLAY TEXT** ===

- 1: MACBETH: You know your own degrees; sit down: at first
- 2: MACBETH: And last the hearty welcome.
- 3: Lords: Thanks to your majesty.
- 4: MACBETH: Ourself will mingle with society,
- 5: MACBETH: And play the humble host.
- 6: MACBETH: Our hostess keeps her state, but in best time
- 7: MACBETH: We will require her welcome.
- 8: LADY MACBETH: Pronounce it for me, sir, to all our friends;
- 9: LADY MACBETH: For my heart speaks they are welcome.
- 10: MACBETH: See, they encounter thee with their hearts' thanks.

11: MACBETH: Both sides are even: here I'll sit i' the midst:

12: MACBETH: Be large in mirth; anon we'll drink a measure

13: MACBETH: The table round.

14: MACBETH: There's blood on thy face.

15: First Murderer: 'Tis Banquo's then.

16: MACBETH: 'Tis better thee without than he within.

17: MACBETH: Is he dispatch'd?

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

19: MACBETH: Thou art the best o' the cut-throats: yet he's good

20: MACBETH: That did the like for Fleance: if thou didst it,

21: MACBETH: Thou art the nonpareil.

22: First Murderer: Most royal sir,

23: First Murderer: Fleance is 'scaped.

24: MACBETH: Then comes my fit again: I had else been perfect,

25: MACBETH: Whole as the marble, founded as the rock,

26: MACBETH: As broad and general as the casing air:

27: MACBETH: But now I am cabin'd, cribb'd, confined, bound in

28: MACBETH: To saucy doubts and fears. But Banquo's safe?

29: First Murderer: Ay, my good lord: safe in a ditch he bides,

30: First Murderer: With twenty trenched gashes on his head;

31: First Murderer: The least a death to nature.

32: MACBETH: Thanks for that:

33: MACBETH: There the grown serpent lies; the worm that's fled

34: MACBETH: Hath nature that in time will venom breed,

35: MACBETH: No teeth for the present. Get thee gone: to-morrow

36: MACBETH: We'll hear, ourselves, again.

37: LADY MACBETH: My royal lord,

38: LADY MACBETH: You do not give the cheer: the feast is sold

39: LADY MACBETH: That is not often vouch'd, while 'tis a-making,

40: LADY MACBETH: 'Tis given with welcome: to feed were best at home;

41: LADY MACBETH: From thence the sauce to meat is ceremony;

42: LADY MACBETH: Meeting were bare without it.

43: MACBETH: Sweet remembrancer!

44: MACBETH: Now, good digestion wait on appetite,

45: MACBETH: And health on both!

46: LENNOX: May't please your highness sit.

47: MACBETH: Here had we now our country's honour roof'd,

48: MACBETH: Were the graced person of our Banquo present;

49: MACBETH: Who may I rather challenge for unkindness

50: MACBETH: Than pity for mischance!

51: ROSS: His absence, sir,

52: ROSS: Lays blame upon his promise. Please't your highness

53: ROSS: To grace us with your royal company.

54: MACBETH: The table's full.

55: LENNOX: Here is a place reserved, sir.

56: MACBETH: Where?

57: LENNOX: Here, my good lord. What is't that moves your highness?

58: MACBETH: Which of you have done this?

59: Lords: What, my good lord?

60: MACBETH: Thou canst not say I did it: never shake

61: MACBETH: Thy gory locks at me.

62: ROSS: Gentlemen, rise: his highness is not well.

63: LADY MACBETH: Sit, worthy friends: my lord is often thus,

64: LADY MACBETH: And hath been from his youth: pray you, keep seat;

65: LADY MACBETH: The fit is momentary; upon a thought

66: LADY MACBETH: He will again be well: if much you note him,

67: LADY MACBETH: You shall offend him and extend his passion:

68: LADY MACBETH: Feed, and regard him not. Are you a man?

69: MACBETH: Ay, and a bold one, that dare look on that

70: MACBETH: Which might appal the devil.

71: LADY MACBETH: O proper stuff!

72: LADY MACBETH: This is the very painting of your fear:

73: LADY MACBETH: This is the air-drawn dagger which, you said,

74: LADY MACBETH: Led you to Duncan. O, these flaws and starts,

75: LADY MACBETH: Impostors to true fear, would well become

76: LADY MACBETH: A woman's story at a winter's fire,

77: LADY MACBETH: Authorized by her grandam. Shame itself!

78: LADY MACBETH: Why do you make such faces? When all's done,

79: LADY MACBETH: You look but on a stool.

80: MACBETH: Prithee, see there! behold! look! lo!

81: MACBETH: how say you?

82: MACBETH: Why, what care I? If thou canst nod, speak too.

83: MACBETH: If charnel-houses and our graves must send

84: MACBETH: Those that we bury back, our monuments

85: MACBETH: Shall be the maws of kites.

86: LADY MACBETH: What, quite unmann'd in folly?

87: MACBETH: If I stand here, I saw him.

88: LADY MACBETH: Fie, for shame!

89: MACBETH: Blood hath been shed ere now, i' the olden time,

90: MACBETH: Ere human statute purged the gentle weal;

91: MACBETH: Ay, and since too, murders have been perform'd

92: MACBETH: Too terrible for the ear: the times have been,

93: MACBETH: That, when the brains were out, the man would die,

94: MACBETH: And there an end; but now they rise again,

95: MACBETH: With twenty mortal murders on their crowns,

96: MACBETH: And push us from our stools: this is more strange

97: MACBETH: Than such a murder is.

98: LADY MACBETH: My worthy lord,

99: LADY MACBETH: Your noble friends do lack you.

100: MACBETH: I do forget.

101: MACBETH: Do not muse at me, my most worthy friends,

102: MACBETH: I have a strange infirmity, which is nothing

103: MACBETH: To those that know me. Come, love and health to all;

104: MACBETH: Then I'll sit down. Give me some wine; fill full.

105: MACBETH: I drink to the general joy o' the whole table,

106: MACBETH: And to our dear friend Banquo, whom we miss;

107: MACBETH: Would he were here! to all, and him, we thirst,

108: MACBETH: And all to all.

109: Lords: Our duties, and the pledge.

110: MACBETH: Avaunt! and quit my sight! let the earth hide thee!

111: MACBETH: Thy bones are marrowless, thy blood is cold;

112: MACBETH: Thou hast no speculation in those eyes

113: MACBETH: Which thou dost glare with!

114: LADY MACBETH: Think of this, good peers,

115: LADY MACBETH: But as a thing of custom: 'tis no other;

116: LADY MACBETH: Only it spoils the pleasure of the time.

117: MACBETH: What man dare, I dare:

118: MACBETH: Approach thou like the rugged Russian bear,

119: MACBETH: The arm'd rhinoceros, or the Hyrcan tiger;

120: MACBETH: Take any shape but that, and my firm nerves

121: MACBETH: Shall never tremble: or be alive again,

122: MACBETH: And dare me to the desert with thy sword;

123: MACBETH: If trembling I inhabit then, protest me

124: MACBETH: The baby of a girl. Hence, horrible shadow!

125: MACBETH: Unreal mockery, hence!

126: MACBETH: Why, so: being gone,

127: MACBETH: I am a man again. Pray you, sit still.

128: LADY MACBETH: You have displaced the mirth, broke the good meeting,

129: LADY MACBETH: With most admired disorder.

130: MACBETH: Can such things be,

131: MACBETH: And overcome us like a summer's cloud,

132: MACBETH: Without our special wonder? You make me strange

133: MACBETH: Even to the disposition that I owe,

134: MACBETH: When now I think you can behold such sights,

135: MACBETH: And keep the natural ruby of your cheeks,

136: MACBETH: When mine is blanched with fear.

137: ROSS: What sights, my lord?

138: LADY MACBETH: I pray you, speak not; he grows worse and worse;

139: LADY MACBETH: Question enrages him. At once, good night:

140: LADY MACBETH: Stand not upon the order of your going,

141: LADY MACBETH: But go at once.

142: LENNOX: Good night; and better health

143: LENNOX: Attend his majesty!

144: LADY MACBETH: A kind good night to all!

145: MACBETH: It will have blood; they say, blood will have blood:

146: MACBETH: Stones have been known to move and trees to speak;

147: MACBETH: Augurs and understood relations have

148: MACBETH: By magot-pies and choughs and rooks brought forth

149: MACBETH: The secret'st man of blood. What is the night?

150: LADY MACBETH: Almost at odds with morning, which is which.

151: MACBETH: How say'st thou, that Macduff denies his person

152: MACBETH: At our great bidding?

153: LADY MACBETH: Did you send to him, sir?

154: MACBETH: I hear it by the way; but I will send:

155: MACBETH: There's not a one of them but in his house

156: MACBETH: I keep a servant fee'd. I will to-morrow,

157: MACBETH: And betimes I will, to the weird sisters:

158: MACBETH: More shall they speak; for now I am bent to know,

159: MACBETH: By the worst means, the worst. For mine own good,

160: MACBETH: All causes shall give way: I am in blood

161: MACBETH: Stepp'd in so far that, should I wade no more,
162: MACBETH: Returning were as tedious as go o'er:
163: MACBETH: Strange things I have in head, that will to hand;
164: MACBETH: Which must be acted ere they may be scann'd.
165: LADY MACBETH: You lack the season of all natures, sleep.
166: MACBETH: Come, we'll to sleep. My strange and self-abuse
167: MACBETH: Is the initiate fear that wants hard use:
168: MACBETH: We are yet but young in deed.

=== SCHOLARLY COMMENTARY ===

1: JOHNSON: At first] I believe the true reading is 'sit down.—To first And last,' etc. But for 'last' should then be written ext. All, of whatever degree, from the highest to the lowest, may be assured that their visit is well received.—ANON, (qu. LITCHFIELD?) : The meaning is perhaps this, 'Once for all, you are welcome. From the beginning to the end of the feast dismiss all irksome restraint !'

3: WALKER (Vers. p. 174): Majesty] Majesty—especially in the forms Your Majesty, His Majesty, etc.—is usually a disyllable—Axporth (§ 468): See II, iv, 13.

6: GIRFORD (The Bondman, Massinger, p. 15, ed. 1805): State] It is used by Dryden, but it seems to have been growing obsolete while he was writing; in the first edition of MacFleckno, the monarch is placed on a 'state'; in the subsequent ones he is seated, like his fellow kings, on a throne ; it occurs also, and I believe for the last time, in Swift: 'As she affected not the grandeur of a state with a canopy, she thought there was no offence in an elbow chair.'—Hist. of John Bull, ch. ii—CLARENDON: The 'state' was originally the canopy; then the chair with the canopy over it. Compare Cotgrave: 'Daiz, 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.'

7: CLARENDON: require] That is, 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. See Ant. & Cleo. III, xii, 12, and also the Prayer-book Version of Psalm xxxviii, 16.

13: BOOTH: Enter first Murtherer] Enter First Murderer with the Servants, who bring dishes.—First Murderer has a few drops of blood upon his cheek.—He brings a goblet of wine to Macbeth.—Ep. ii.—SHERMAN: On the supposition that Macbeth and the Third Murderer are the same person, it is evident that the First Murderer cannot now be coming to 'say how much is done' for the first time. He must have come much earlier, and failing to find Macbeth, must have been dispatched by the Third Murderer, still with him, to search for Fleance. Only now, after the quest has proved fruitless, and Banquo has been buried (l. 26), does he appear.—ED. ii.

12: DELIUS: anon] This alludes to the fact that Macbeth has just caught sight of the Murderer standing in the door, and wishes to dismiss him before pledging the measure.

16: JOHNSON: thee without] 'I am more pleased that the blood of Banquo should be on thy face than in his body.' Shakespeare might mean: 'It is better that Banquo's blood were on thy face than he in this room.'—HUNTER: Anything, almost, is to be preferred to the common explanation that Macbeth addresses this sentence to the Murderer. I would submit as the Poet's intention, that Macbeth goes to the door, and there sees the Murderer with the evidence of the crime upon him: and with that infirmity of purpose which belongs to him, that occasional rising of the milk of human kindness, he is deeply shocked at the sight, especially contrasting it with the gaiety of the banquet; he retires from the door, meditates, and then, feeling the importance to him of having got quit of Banquo, he utters the expression aside, 'Tis better thee without than he within': that, horrible as it is, thus in the midst of the feast, to behold the assassin of his friend just without the door, it is still better than that Banquo himself should be alive and within the hall a guest at this entertainment.

He thus recovers himself, and then goes to the door again to ask if the deed had been done effectually, 'Is he dispatch'd?' In what follows, we cannot suppose that Macbeth speaks so as to be heard by the Murderer, much less speaks to him, revealing the secret purpose and thoughts of his mind. They are aside speeches.—CLARENDON : 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 Cymb. II, iii,

153.—[Lipsy (see note on I, ii, 53): If this were an aside it might mean, "Tis better to be thee without than Ross within." 'Thee' would pass for a predicate better than 'he' for an objective. —CHAMBERS disagrees with Clarendon and follows Hunter's interpretation, 'It is better that the murderer should be "without" the banquet than that Banquo be inside as a guest.' He adds: 'I conceive that Macbeth speaks with the murderer at a curtained door, unseen by the banqueters.'—ED. ii.]

23: COWDEN CLARKE: hee's] Probably an elision for he is as, not he is.

24: DELIUS: Non-pareill] Shakespeare always uses the definite article with 'nonpareil,' except in Temp. III, ii, 108.

31: CLARENDON: crib'd] A still stronger word than 'cabin'd,' which explains it, and perhaps suggested it to the Author. It does not, we believe, occur elsewhere.

32: DELIUS: sawcy doubts, and feares] These are the fellow-prisoners of such confinement and imprisonment.

29: Lipsy: But Banquo's safe] He wants confirmation of Ross's account. The asides of this passage should convince anyone that Macbeth was not an eye-witness of Banquo's death.—ED. ii.

37: NARES: worme] Frequently used by Elizabethan writers for a serpent. Wyrn, in Anglo-Saxon, means a serpent or dragon—the modern meaning is only a secondary one.

35: BOOTH: No... present] Macbeth is about to drink ; but the colour of the wine sickens him,

and he gives the goblet back to the Murderer, who places it on the table, and, at Macbeth's next words spoken simultaneously with this action, quietly slinks out of the room.—ED. ii.

40: CLARENDON: our selues againe] We will talk with one another again. ... 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, as Capell conjectured, ourself.—[HUDSON (ed. iii.): I suspect the true reading to be, 'We'll hear you tell't again.' The pronoun 'our' seems quite out of place here; and we have many instances of 'our' and your confounded, as also of your and you; and tell't might easily be misprinted 'selves,' when the long s was used. I cannot now recover the source of the proposed reading.—ED. ii.]

40: Dyce (Remarks, etc. p. 196): Feast... welcome] That feast can only be considered as sold, not given, during which the entertainers omit such courtesies as may assure their guests that it is given with welcome.

39: CLARENDON: 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, asleep, etc. [See ABBOTT, §§ 24, 140.]

44: Harry Rowe: feede] My audience often consisting of cow-keepers, grooms, ostlers, post-boys, and scullion-wenches, I was apprehensive that they would take offence at the word 'feed'; so, by advice of my learned puppet, Doctor Faustus, I have changed the line into 'Then give the welcome: To eat,' etc.; the word 'feed' belonging, as he says, to the *prona atque ventri obedientia*. But what kind of men and women these *prona atque ventri obedientia* are, I confess I know not.

41: STAUNTON (note on All's Well, II, iii, 185): Ceremony] It has never, that we are aware, been noticed that Shakespeare usually pronounces *cere* in ceremony, ceremonies, ceremonials (but not in ceremonious, ceremoniously), as a monosyllable, like *cerecloth*,

cerement. Thus Merry Wives, IV, vi, 51; Mid. N, D.V, i, 55; Jul. Cas. I, i, 70, and Hen. II, ii, 13.—WALKER (Crit. ii, 73): It appears that ceremony and ceremonious were pronounced by our ancient poets,—very frequently at least,—cer'mony and cer'monous. We should therefore perhaps arrange this line: 'From thence the sauce to meat is ceremony ; meeting' in order to avoid [Vers. p. 272] the trisyllabic termination of the next line ['remembrancer'], which is so frequent in the dramatists of a later age, but which occurs very seldom indeed in Shakespeare.—LETTSON (foot-note to preceding Crit. ii, 73): Some of the writers quoted by Walker seem to have even pronounced cermny, cermnous.

42: CLARENDON: meate... Meeting] No play upon words is intended here. 'Meat' was in Shakespeare's time pronounced mate, Two Gent. I, ii, 68,-69.

48: (Extensive) See text above: the Ghost of Banquo] For this lengthy note, see lines 47–46 above. (Note: The direction and content for 47 above includes a multi-page critical discussion on whether Banquo, Duncan, or both appear as the banquet ghost, with extensive references to critics, performances, and theatrical choices.)

53: CLARENDON: grac'd] That is, gracious, endued with graces. Compare the sense of 'guiled' i.e. guileful, in Lucr. of Ven. III, ii, 97; Ib id. IV, i, 186, 'blest' ; and 2 Hen. IV. I, iii, 183, 'disdained,' We have 'graced' in much the same sense as here in Lear, I, iv, 267, 'A graced palace.' It is possible, however, that the word in the present case may mean 'honoured,' 'favoured,' as in Two Gent. I, iii, 58.

49: ASPOTT (§ 274): Who] The inflection of 'who' is frequently neglected. [See III, i, 147.]

60: WERDER (p. 97): Thou...did it] To be appreciated this scene must be heard—must be seen; to read it is nothing; it can only be acted. In the tones of the actor's voice the auditor would hear more than the words, for Macbeth is struggling under the weight of horror, and this before everything is the point; horror here is given tongue. The banquet-hall should not be too large, and certainly not lit in the modern fashion, but with the fitful light of torches.—ED. ii.

66: Lipsy: Gentlemen... well] Since Ross is the one who actually 'did it,' his speech is perfectly clear. Unless Ross is guilty, how are these speeches to be explained? He was full of curiosity, and just the man to show a prying desire to draw Macbeth out.—ED. ii.

63: W. CARLETON (Appendix to Lady Martin's Some of Shakespeare's Female Characters, p. 403): Sit worthy Friends] In Miss Faucit's acting there was visible a wish to conceal her husband's crime, which was indeed natural, together with the ill-suppressed anguish of a gentle spirit, and a perceptible struggle to subdue the manifestations of that guilt, whilst attempting to encourage and sustain her husband.—ED. ii.

64: CLARENDON: keepe Seat] Used like keep house, keep place, keep pace, keep promise.

65: STEEVENS: thought] That is, as speedily as thought can be executed. So in 2 Hen. IV: II, iv, 241.

121: ASPOTT (§ 315): shall] 'Shall,' meaning to owe, is connected with ought, must, it is destined. Hence 'shall' was used by the Elizabethan authors with all three persons to denote inevitable futurity without reference to will (desire). As in the present instance: 'You are sure to offend him.' So probably IV, iii, 56.

67: JOHNSON: Passion] Prolong his suffering ; make his fit longer.—CLARENDON: 'Passion' is used of any strong emotion, especially when outwardly manifested.

68: BELL (p. 310): Are you a man] [Mrs Siddons here] comes up to him and catches his hand. Voice suppressed.—ED. ii.

77: BELL (p. 310): O...her Grandam] [Mrs Siddons here was] peevish and scornful.—ED. ii.

77: CLARENDON: proper stuffe] That is, mere or absolute nonsense, rubbish. We have 'proper' used in a contemptuous exclamation in Much Ado, I, iii, 54, and IV, i, 312.—
[Compare Scot, Discoverie of Witchcraft, Bk, 5, ch. i: 'Now that I may with the very absurdities contained in their own authors... confound them that maintain

transubstantiations of witches: I will show you certain proper stuffe, which Bodin hath gathered, etc.'—ED. ii.]

80: Dyce (Gloss.): flaws] A sudden commotion of mind. [Under its primary signification, as we have it in Coriol. V, iii, 74, Dyce cites], 'A flaw (or gust) of wind. Tourbillon de vent.'—Cotgrave. 'A flaw of wind is a gust, which is very violent upon a sudden, but quickly endeth.'—Smith's Sea Grammar, 1627, p. 46.

75: M. MASON (Comments, etc., p. 145): Impostors to] That is, impostors when compared with true fear ; that is the force of 'to' in this place. [For 'to' used in the sense of in comparison with, see ABBOTT, § 187; and, for numerous examples, SCHMIDT, Lex. s. v. 6.]—THEOBALD (Nichols, Lit. Ill. ii, 525): I have guessed 'imposters' —i. e. that convey, bring in, lead to. [Theobald did not repeat this in his edition.]—JOHNSON : These symptoms of terror might better become impostures true only to fear, etc.

83: WALKER (Vers. 194): Authoriz'd] Authorized. [ASPOTT (§ 491).]—CLARENDON: Used in the sense of justify in Sonn. xxxv, 6. The word is not found in Milton's poetical works. Dryden uses it with the accent either on the first or second syllable.

83, 84: BELL (p. 310): shame it selfe.... stoole] [Mrs Siddons spoke this] in his ear, as if to bring him back to objects of common life. Her anxiety makes you creep with apprehension ; uncertain how to act.—ED. ii.

81: Rowe: you] [Pointing to the Ghost.]

88: See notes for l. 89 below (ghost reappearance).

89-90: STEEVENS: Charnellhouses... Kytes] The same thought occurs in Spenser's Faerie Queene, II, c. viii, v. 16, 'What herce or steed (said he) should he have dight, But be entombed in the raven or the kight?'—Harry Rowe: It was a vulgar notion that the food of carnivorous birds passed their stomachs undigested. For this illustration I am indebted to a book written many years ago by Dr Brown, under the title of Vulgar Errors,—CLARENDON:

'Gorgias Leontinus called vultures "living sepulchres," for which he incurred the censure of Longinus.'—MORTIN.

86: STEEVENS: What? quite unmann'd in folly] [For textual discussion of punctuation and readings.]

95-96: WALKER (Crit. ii, 244): humane] Human is here, I think, civilized.—CLARENDON: The two meanings, human and humane (like those of 'travel' and 'travail'—II, iv, 10), 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, Coriol. III, i, 327. There seems to be one exception in Wint. Tale, III, ii, 166. In Oth. II, i, 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. [See I, v, 17, and note.]

90: WARBURTON: gentle] WARBURTON: I have reformed the text, 'gen'ral weal' [see Text. Notes, I, vi, 7]; and it is a very fine periphrasis to signify: ere civil societies were instituted. For the early murders recorded in Scripture are here alluded to; and Macbeth's apologizing for murder from the antiquity of the example is very natural. [WALKER (Crit. ii, 244) makes the same conjecture.]—JOHNSON: The peaceable community, the state made quiet and safe by human statutes.—CAPELL (Notes, ii, 18): A weal that wanted purging by laws is improperly distinguished by the epithet gentle.—M. MASON: Read golden, in allusion to the Golden Age, that state of innocence which did not require the aid of human laws to render it quiet and secure.—CLARENDON: 'Gentle' is here to be taken proleptically: 'Ere humane statute purged the common weal and made it gentle.' Compare, for the same construction, I, vi, 7, and Rich. III. II, iii, 94. For 'weal,' see V, ii, 35. The word was used by Milton, as it is used now, only in the phrase 'weal and woe.'

98: Dyce (ed. ii.): times has] The reading of F, is very objectionable on account of the 'have

been' in the preceding line. —COWDEN CLARKE: We think the reading of F, is more probably the original sentence, inasmuch as Macbeth is referring to two former periods,—

before human laws existed, and since then.—CLARENDON : This, like all the corrections made in F1, is merely a conjectural emendation.

101: WALKER (Crit. i, 302): mortall murthers] Murders occurs four lines above, and murder two lines below. 'This, by the way, would alone be sufficient to prove that murders was corrupt. 'Mortal murders,' too, seems suspicious; compare 'deadly murder,' Hen. V: III, iii, 32. [See Rom. & Jul. III, v, 233.]—LETTSOM (ap. Dyce ii.): Read 'mortal gashes.' He is thinking of what he has just heard from the murderer. [BAILEY and STAUNTON make the same conjecture.—MOBERLY: Though Shakespeare could not remember Darnley's murder (which happened when he was three years old), yet the accession of James seems to have directed his thoughts that way, as the murder and remarriage in Hamlet may show. And thus the words 'push us from our stools' may here refer indirectly to Mary's dethronement.—ED. ii.]

101: SCHMIDT Lex.: muse] For other instances where 'muse' means to amaze, see SCHMIDT, Lex.

102: D'HUCHE: strange infirmity] This completely refutes the theory of those who wish to make of Macbeth a man possessed or mad: it is well known that madmen are never conscious that their visions are hallucinations, —ED. ii.

108: Warburton: all to all] All good wishes to all; such as he had named above, love, health and joy.—Johnson : I once thought it should be hall to all.—Clarendon: See Timon, I, ii, 234: 'All to you.' Also Hen. VIII: I, iv, 38.—Staunton (Atheneum, 19 October, 1872) : I conceive we should read 'call to all,' i. e. I challenge all to drink the toast with me. To which the lords respond. And at the same time the ghost of Banquo again rises, as in obedience to the call. Perhaps in the original arrangements of the feast upon the stage the

ghost, on his second appearance, bore a goblet in his hand. I am not sure that there is a misprint in this place, but if 'all to all' is right, it certainly needs elucidation.

110: FITZGERALD (ii, p. 71): Avant, & quit my sight] Garrick, in his behaviour to the ghost, was, on the first nights, too subdued and faint when he said [this line]—still carrying out his idea of Macbeth being utterly oppressed and overcome by the sense of his guilt. But an anonymous critic pointed out to him that Macbeth was not a coward ; and with that good sense and modesty which always distinguished him, he adopted the advice. It is curious to think that even twenty years later, another anonymous critic wrote to him, to object to this amended view, and said that Macbeth should show signs of terror. But Garrick recollected his old critic's argument, and reproduced it in answer to his new one. 'My notion, he says, 'as well as execution, of the line are, I fear, opposite to your opinion, Should Macbeth sink into pusillanimity, I imagine that it would hurt the character, and be contrary to the opinions of Shakespeare. The first appearance of the spirit overcomes him more than the second ; but even before it vanishes at first, Macbeth gains strength—'If thou canst nod, speak too,' must be spoke with horror, but with a recovering mind; and in the next speech with him he cannot pronounce "Avaunt and quit my sight!" without a stronger exertion of his powers. I

certainly, as you say, recollect a degree of resolution, but I never advance an inch, for, notwithstanding my agitation, my feet are immovable.'—ED. ii.

112: STEEVENS: speculation] So in Psalm cxv, 5: '— eyes have they, but they see not.'—SINGER ; Bullokar, Expositor, 1616: *Speculation, the inward knowledge, or beholding of a thing.—CLARENDON: 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 Tro. & Cress, III, iii, 106 ; and we have the haste that looks through the eyes, I, ii, 56, of this play, and a similar thought, III, i, 154.

123: ABBOTT (§ 420): Onely] For the transposition of adverbs, see ABBOTT (§ 420).

125: BELL (p. 311): What man dare...mock'ry hence] Kemble chid and scolded the ghost "out! and rose in vehemence and courage as he went on. Macready began in the vehemence of despair, but overcome by terror as he continued to gaze on the apparition, dropped his voice lower and lower till he became tremulous and inarticulate, and at last uttering a subdued cry of mortal agony and horror, he suddenly cast his mantle over his face and sank back almost lifeless on his seat.—ED. ii.

126: MALONE: Hircan] So Daniel, Sonnets, 1594: '— restore thy fierce and cruel mind To Hyrcan tygers, and to ruthless beares.' REED: In Riche's Second Part of Simonides, 1584, we have 'Contrariwise these souldiers, like to Hircan tygers, revenge themselves on their own bowelles.—CLARENDON : The name 'Hyrcania' was given to a country of undefined limits south of the Caspian, which was also called the Hyrcanian 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 on which he speaks of 'tigers bred in Hircania.'

129: MALONE: Desart] We have nearly the same thought in Rich. II. IV, i, 73.—FORSYTH (p. 82): Another example of similarity is somewhat curious as involving a singular kind of defiance which it was probably customary, in Shakespeare's days, to use. Imogen says of Cloten [Cymb. I, i, 167], when she heard he had drawn his sword on her banished Posthumus: 'I would they were in Afric both together.' Volumnia [Coriol. IV, ii, 24] expresses a similar wish to Sicinius regarding Coriolanus: 'I would my son Were in Arabia and thy tribe before him.' etc.

130: See critical notes for "inhabit then" (Thorough full note above, including Theobald, Warburton, Johnson, Robinson, Steevens, Malone, Henley, Douce, Nares, Collier, Dyce, Hunter, Elwin, White, Delius, Halliwell, Keightley, Clarendon, D.C.T.) — as in transcript

above.

124: WALKER (Crit. iii, 256): Baby] That is, A little girl's doll; call me a mere puppet, a thing of wood. For baby, in the sense of doll, see Johnson's Bartholomew Fair passim. Sidney, Arcadia, Bk, iii, p. 267, l. 2: '— and that we see, young babes think babies of wondrous

excellency, and yet the babies are but babies.' Astrophel and Stella, Fifth Song, p. 552, 'Sweet babes must babies have, but shrewd girls must be beaten.' (babe was used only in the sense of infant; baby might mean either infant or doll.)... I have noticed it as late as Farquhar, or some other comic writer of that age.—R. G. WHITE: Girls still retain this use of the word in 'baby-house.' They rarely or never say, 'doll-house,' or 'doll's house.—Dyce (Gloss.) : A doll.—CLARENDON : The infant of a very young mother would be likely to be puny and weak. Shakespeare does not elsewhere use 'baby' in the sense attached to it by Walker. The passage from Hamlet, I, iii, 101-105, tends to confirm the former interpretation. When Walker laid down the limitation [that babe was used only in the sense of infant], he forgot the passage in King John, III, iv, 58. Florio (Ital. Dict.) has 'Pupa, a baby or puppet like a girle.'

132: SCHMIDT Lex.: mock'ry] See also discussion on "mock'ry" as mimicry, counterfeit presentment.

127: JENNENS: sit still] Qu. whether it would not be most proper for the Lords to rise immediately upon Macbeth's breaking out: 'Avaunt, and quit my sight,' etc., and that upon perceiving them standing, after he had recovered from his fright, it is that he says, 'Pray you sit still.'

135: CLARENDON: admir'd] As 'admired' is found here in the sense of worthy of wonder, so we have 'despised' for 'despicable,' Rich. II. II, iii, 95 ; 'detested' for 'detestable,' Haml. II, iii, 109; 'unavoided' for 'unavoidable,' Haml. II, i, 268 ; 'unvalued' for 'invaluable,' Rich. III. I, iv, 27.

130: Warburton: Can] 'Overcome' is used for deceived. Johnson : Can such wonders as these pass over us without wonder, as a casual summer cloud passes over us ?—Farmer : 'Overcome' in this sense is to be found in Spenser's *Faerie Queene*, Bk, iii, c. vii, v. 4: '— A little valley—All cover'd with thicke woodes that quite it overcame.'

132: Heath (p. 399): strange] You make even my own disposition, which I am so well acquainted with, a matter of wonder and astonishment to me, when I see that those horrid sights, which so much affright me, make not the least impression on you.—Steevens : You prove to me how false an opinion I have hitherto maintained of my own courage, when yours, on the trial, is found to exceed it.—Reed: I believe it only means: You make me amazed.—Clarendon : Macbeth is not addressing his wife alone, but the whole company.

133: Clarendon: disposition] This word is used by Shakespeare not only in its modern sense of settled character, root, but also in the sense of temporary mood, and in this latter sense we think it is used here. Compare *Lear*, I, iv, 241; *Hamlet*, I, v, 172.

133: Wedgwood: owe] A Yorkshireman says, Who owes this? who is the possessor of this, to whom does it belong? [For 'owe' in sense of to possess, to have, see Shakespeare *passim*.]

136: Jennens: mine is] It is the 'ruby' of the 'cheeks,' and not the cheek, that 'is blanch'd.'—Malone: The alteration now made [are for 'is' of the Ff] is only that which every editor has

been obliged to make in every page of these plays. Perhaps it may be said that 'mine' refers to 'ruby,' and that therefore no change is necessary. But this seems very harsh.—R. G.

White: We should read cheek here, because Shakespeare when he makes the cheek a sign, or exponent, or type, uses the word in the singular number. The s was added in this instance by the carelessness in that respect so often elsewhere noted. [See note by Walker, III, i, 81.]—Dyce (ed. ii.): Assuredly 'mine' does not refer to 'ruby.' The plural 'cheeks' is obviously right; for Macbeth is speaking, not of the face of an individual, but of the faces of the guests in general.

137: Lipsy: What sights] Ross believes Macbeth to have recovered his reason when he says, 'I am a man again,' and as a shrewd colleague he gives Macbeth an opportunity of explaining his strange conduct by saying with great contempt and seeming incredulity, 'What sights, my Lord?' It is not unlikely that if Lady Macbeth had not interfered Macbeth might have taken Ross's bold hint and placed his conduct in a better light, but Lady Macbeth did not know that Ross was a friend.—ED. ii.

140: BELL (p. 311): I pray... not] [Mrs. Siddons here] descends from throne in great eagerness; voice almost choked with anxiety to prevent their questioning ; alarm, hurry, rapid and convulsive, as if afraid he should tell of the murder of Duncan.—ED. ii.

140: VERITY: Stand not] Note that Macbeth does not speak a word of farewell to his guests: there seem, at the moment, to be but two realities—the Ghost and the Wife who had goaded him into crime.—Ep. ii.

109: BOOTH (p. 56): Exit Lords] After dismissing the guests, Lady Macbeth turns sternly and fiercely to Macbeth, but, seeing him so utterly crushed, she relents, and comes, lovingly and very quietly, towards him,—ANON. (Sunday Times, London, 30 Dec. 1888) : Macbeth [Irving] throws himself down on a seat quite overcome, at one side of the hall, while the queen [Ellen Terry] drops into the throne at the other. There is a temporary silence, and then they sit together side by side, she trying to comfort him. The feminine side of her nature comes out too strongly, her nerves have given way, and the two guilty, weary creatures break down together.—ED. ii.

145: JOHNSON (Obs. etc.): It will have blood they say] Macbeth justly infers that the death of Duncan cannot pass unpunished, 'It will have blood!' then, after a short pause, declares it as the general observation of mankind, that murderers cannot escape.—CAPELL (Notes, 192): How is this line injured in the solemnity of its movement by the second and fourth moderns [i.e. Pope and Hanmer ; Capell uniformly designated his six predecessors as 'moderns' and numbered them chronologically], who have no stop at 'say!' the proverb's naked repeating

coming after words that insinuate it, has great effect.

146: CLARENDON: Stones] Probably Shakespeare here alludes 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.—PATON (N. and Qu. 6 Nov. 1869) : Such a superstition as that referred to in the Clarendon edition would only reveal the murdered man, not the secret

murderer. May not the allusion be to the rocking stones, or 'stones of judgment,' by which it was thought the Druids tested the guilt or innocence of accused persons? At a slight touch of the innocent, such a stone moved, but 'the secret man of blood' found that his best strength could not stir it. If Shakespeare visited Macbeth's country to naturalise his materials (as I believe he did), he could not avoid having his attention drawn to several of these 'clacha breath.' One was close to Glamis castle.—[BUTTNER (p. 42) diffidently asks if this may not refer to the stone image of the Commendatore in Don Giovanni, which on being interrogated carries his questioner off to the infernal regions.—ED. ii.]

146: STEEVENS: Trees] Alluding perhaps to the tree which revealed the murder of Polydorus, Virgil, Aeneid, iii, 22-68.—[It is more than likely that Steevens cited this from memory ; had he looked more closely it would have been apparent that it was not the tree which revealed the murder, but the ghostly voice of Polydorus himself, 'gemitus lacrimabilis imo Auditur tumulo, et vox reddita fertur ad aures.'—III, 39, 40. In Scot's Discoverie of Witchcraft, Bk, 8, ch. vi, p. 165, ed. 1534, there is the following: 'This practise [by cousening oraclers] began in the okes of Dodona, in the which was 'a wood, the trees thereof (they saie) could speake.' Again in Bk, 11, ch. xviii, p, 208: 'Divine auguries were such, as men were made beleieve were done miraculously, as when dogs spake . . . or when trees spake, as before the death of Cesar.' There are indications that Shakespeare had read the Discoverie, and Malone conjectured that, at the time of the writing of Macbeth, Shakespeare was also meditating and reading on the subject of Julius Caesar. Is it not likely, therefore, that Scot

and not Virgil suggested the speaking trees? Scot may have been indebted to Virgil for his statement in regard to the trees at the death of Caesar. In the *Georgics*, i, 476, speaking of the portents before that event, Virgil says: 'Vox quoque per lucos vulgè exaudita silentes Ingens.'—ED. ii.]

154: CLARENDON: Augures] In Florio, 1611, '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.' We find 'augure' used in the sense of 'augur,' or 'augurer,' in Holland's Pliny, Bk, viii, c. 28, which was published in 1601.

147: JOHNSON: Relations] By this word is understood 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.—HEATH: By relations it is not improbable that Shakespeare might understand those hidden ties by which every part of nature is linked and connected with every other part of it, in virtue whereof the whole of created nature, past, present, and to come, is truly and properly one. If this be his meaning, as I believe it is, his own natural good understanding had opened to him a vein of philosophy which has since done so much honour to the name of Mr Leibnitz.—[HUDSON (ed. iii.) : A passage very obscure to general readers, but probably intelligible enough to those experienced in the course of criminal trials; where two or three little facts or items of testimony may be of no

significance taken singly or by themselves; yet, when they are put together and their relations understood, they may be enough to convict or acquit the accused.—ED. ii.]

155: SKEAT (Concise Dict.): Maggot Pyes] Also called maggoty-pie. Mag is short for Magot, French Margot, a familiar form of Marguerite, also used to denote a magpie. This is from Latin Margarita, Greek μαργαρίτης, a pearl. Pie is equivalent to French pie, from Latin pica, a

magpie.

155: Murray (W. D.): Choughes] A bird of the crow family; formerly applied somewhat widely to all the smaller chattering species, but especially to the common jackdaw. [For discussion on 'russet-pated chough,' see Mid. N. D., p. 133, this edition]

149: STEEVENS: secret'st man of Blood] Such a story may be found in Thomas Lupton's Thousand Notable Things, etc., no date, p. 100, and Goulart's Admirable Histories, 1607, p. 425.

149: PATON (N. and Q. 6 Nov. 1869): secret'st man of Blood] Such a superstition as that referred to in the Clarendon edition would only reveal the murdered man, not the secret murderer. May not the allusion be to the rocking stones, or 'stones of judgment,' by which it was thought the Druids tested the guilt or innocence of accused persons? At a slight touch of the innocent, such a stone moved, but 'the secret man of blood' found that his best strength could not stir it. If Shakespeare visited Macbeth's country to naturalise his materials (as I believe he did), he could not avoid having his attention drawn to several of these 'clacha breath.' One was close to Glamis castle.

157: BELL (p. 311): at oddes] [Mrs Siddons here appeared] very sorrowful. Quite exhausted.—CORSON (p. 248) : Here is the point where she entirely breaks. She has made one additional effort to sustain her husband, and can do no more. Charlotte Cushman, in her impersonation of Lady Macbeth, rendered this line with great effect. Right upon Macbeth's question, 'What is the night?' she dropped passively into a chair, and uttered the words with an intonation of entire hopelessness, which told the whole story.—ED. ii.]

151: M. MASON (p. 146): How say'st thou] It appears from Lady Macbeth's answer that she had not told Macbeth that Macduff refused to come to him, and it appears from III, vi, 44, that Macbeth had summoned him, and that he refused to come. I think, therefore, that what Macbeth means to say is this: 'What do you think of this circumstance, that Macduff denies to come to our great bidding?—What do you infer from thence?—What is your opinion of

that matter?’

153: MaGINN (p. 181): Sir] This word is an emphatic proof that she is wholly subjugated.

Too well is she aware of the cause, and the consequence, of Macbeth’s sending after Macduff; but she ventures not to hint. She is no longer the stern-tongued lady urging on the work of death, and taunting her husband for his hesitation. She now addresses him in the humbled tone of an inferior; we now see fright and astonishment seated on her face.

155: THEOBALD (Sh. Restored, p. 186): a one] Macbeth would subjoin that there is not a Man of Macduff’s Quality in the Kingdom, but he has a Spy under his Roof. Correct, as it certainly ought to be restored: ‘not a Thane of them.’—R. G. WHITE: ‘A one’ is an expression of which only Shakespeare’s own hand and seal could convince me that he was guilty, especially when, if he had wished to use the general noun, the most natural expression would have been, ‘There is not one of them.’ Theobald’s change is violent; for the slighter ‘a man’ I am responsible.—WALKER (Crit. ii, 91): One, in Shakespeare’s time, was commonly pronounced un (a pronunciation not yet obsolete among the common folk), and sometimes apparently (as in *Two Gent.*, II, i, 3), on.... Note, too, that our old poets ordinarily, so far as I have observed, write an one, not a one.... See IV, iii, 79: ‘Than such an one to reigne.’—LETTSON: Yet in the very same column we have, ‘If such a one be fit.’ etc. CLARENDON: We still say ‘never a one,’ ‘many a one,’ ‘not a single one.’—ABBOTT (§ 81): In this instance and in *Cymb.* I, i, 24, ‘a’ seems used for any—i.e. ane-y, or one-y.

167,168: For the repetition of preposition, see WALKER, Crit. ii, 82, and ABBOTT, § 407.

168,169: STEEVENS: This idea is borrowed by Dryden, in his *Oedipus*, IV, i: ‘— I have already pass’d The middle of the stream; and to return Seems greater labour than to venture o’er.’

169: ABBOTT (§ 384): The Elizabethans seem to have especially disliked the repetition which is now considered necessary in the latter of two clauses connected by a relative or

conjunction. Thus 'His ascent is not so easy as (the ascent of) those who,' etc.— Coriol. II, ii, 30. Here in Macbeth, 'as tedious as (to) go o'er.'

170,171: CORSON (p. 237): Strange things ... scand] He is now in the firm grip of fate. The free agency which he might have exercised at the outset, when he received the wise caution of Banquo, he has forfeited; his self-determination is lost ; and he is now given over to the powers of evil. And it should be noted that this speech is in the scene before that in which Hecate appears and says, 'He shall spurn fate, scorn death, and bear His hopes 'bove wisdom, grace, and fear.' She only harps what is already in his mind and purpose. And this is true throughout of the relations of the weird sisters to Macbeth. They originate nothing. This is the great fact to be noted in the play; but it has of been noted by many of the commentators.—ED. ii.

171: STEEVENS: scand] That is, examine nicely. Thus also, Hamlet, III, iii, 75.

165: JOHNSON: season] You want sleep which seasons, or gives the relish to all nature.—

WHITER (p. 147): It is that which preserves nature, and keeps it fresh and lasting.—

MALONE: An anonymous correspondent thinks the meaning is: 'You stand in need of the time or season of sleep, which all natures require.' —[BELL (p. 312): [Mrs Siddons here portrayed Lady Macbeth as] feeble, and as if preparing for her last sickness and final doom.—CORSON (p. 238): She is broken. The Lady Macbeth of the early part of the play is no more. The strong will, at first untrammelled by any considerations of consequences, by

any of her husband's 'horrible imaginings,' gives place to remorse (capabilities of which, it becomes evident, she possessed in a high degree).—ED. ii.]

173: BOOTH: Come, wee'l to sleepe] With a look and tone of dreary and forlorn bitterness.—ED. ii.

173: DELIUS: &] The use of the copula is justified by the fact that Shakespeare considered 'self' as an adjective, and did not consider 'self-abuse' (which is the apparition which

appeared to Macbeth) as one word.

173: Dyce (Gloss.): abuse] Deception.—CLARENDON: Shakespeare also employs the word in the sense of ill usage and in that of reviling.

167: STEEVENS: initiate] The fear that always attends the first initiation into guilt, before the mind has grown callous.

167: CAPELL: hard] That is, use that makes hardy.

175: BOOTH: We... indeed] As Macbeth lifts his hand to press his brow he touches the crown. He removes it, and gazes upon it with looks of loathing. As he does this, Lady Macbeth gradually sinks to the floor on her knees. (Slow Curtain.)—WERDER (p. 104): He is himself unconscious of the bitter irony here, he speaks in sober earnest—and so it should be spoken, therein consists the horror in his words—in sober earnest, as though in delirium, added to an utter weariness; so completely has terror unhinged him.—ED. ii.

ACT 3, SCENE 5

=== PLAY TEXT ===

1: First Witch: Why, how now, Hecate! you look angrily.

2: HECATE: Have I not reason, beldams as you are,

3: HECATE: Saucy and overbold? How did you dare

4: HECATE: To trade and traffic with Macbeth

5: HECATE: In riddles and affairs of death;

6: HECATE: And I, the mistress of your charms,

7: HECATE: The close contriver of all harms,

8: HECATE: Was never call'd to bear my part,

9: HECATE: Or show the glory of our art?

10: HECATE: And, which is worse, all you have done
11: HECATE: Hath been but for a wayward son,
12: HECATE: Spiteful and wrathful, who, as others do,
13: HECATE: Loves for his own ends, not for you.
14: HECATE: But make amends now: get you gone,
15: HECATE: And at the pit of Acheron
16: HECATE: Meet me i' the morning: thither he
17: HECATE: Will come to know his destiny:
18: HECATE: Your vessels and your spells provide,
19: HECATE: Your charms and every thing beside.
20: HECATE: I am for the air; this night I'll spend
21: HECATE: Unto a dismal and a fatal end:
22: HECATE: Great business must be wrought ere noon:
23: HECATE: Upon the corner of the moon
24: HECATE: There hangs a vaporous drop profound;
25: HECATE: I'll catch it ere it come to ground:
26: HECATE: And that distill'd by magic sleights
27: HECATE: Shall raise such artificial sprites
28: HECATE: As by the strength of their illusion
29: HECATE: Shall draw him on to his confusion:
30: HECATE: He shall spurn fate, scorn death, and bear
31: HECATE: He hopes 'bove wisdom, grace and fear:
32: HECATE: And you all know, security
33: HECATE: Is mortals' chiefest enemy.
34: HECATE: Hark! I am call'd; my little spirit, see,
35: HECATE: Sits in a foggy cloud, and stays for me.

36: First Witch: Come, let's make haste; she'll soon be back again.

=== SCHOLARLY COMMENTARY ===

1: Capell: Scena Quinta.] For a comparison between this scene and Middleton's Witch, see Appendix.

1: Steevens: Hecat] Shakespeare has been censured for introducing Hecate, and consequently for confounding ancient with modern superstitions. He has, however, authority for giving a mistress to the witches.

1: Warton: Hecat] The Gothic and Pagan fictions were frequently blended and incorporated. The Lady of the Lake floated in the suite of Neptune before Queen Elizabeth at Kenilworth; Ariel assumes the semblance of a sea-nymph, and Hecate, by an easy association, conducts the rites of the weird sisters in Macbeth.

1: Tollet: Hecat] Scot's Discovery of Witchcraft, Bk. 3, chaps. i. and xvi, and Bk. 12, chap. iii, mentions it as the common opinion of all writers, that witches were supposed to have nightly 'meetings with Herodias and the Pagan gods,' and 'that in the night-times they ride abroad with Dzana, the goddess of the Pagans,' etc.—Their dame or chief leader seems always to have been an old Pagan, as 'the Ladie Sibylla, Minerva, or Diana.'

1: Topp: Hecat] In Jonson's Sad Shepherd, II, iii, Maudlin, the witch, calls Hecate the mistress of witches, 'our Dame Hecate.'

1: Douce: Hecat] (Illust. etc. i, 382–394): Gives a long note on this passage, but as it is chiefly 'an investigation of the fairy superstitions of the Middle Ages, so far as they are connected with the religion of the ancient Romans,' it seems scarcely germane as an illustration of Shakespeare.

1: R.G. White: Hecat] Shakespeare has been censured for mixing Hecate up with vulgar Scotch witches, smelling of snuff and usquebaugh. But he sinned in this regard with many better scholars than himself; and, had he not such companionship, his shoulders could bear the blame, as they also could that of pronouncing her name as a disyllable.

1: Clarendon: Hecat] 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. The only passage of Shakespeare in which 'Hecate' is a trisyllable is in 2 Hen. VI. III, ii, 64.

1: Rolfe: Hecat] (Poet-Lore, vol. xi, No. 4, 1899): Believes the part of Hecate to be, not Shakespeare's, but the work of 'some hack writer in the theatre.' He points out that 'Hecate speaks in iambics, while the eight-syllable lines that Shakespeare puts into the mouth of supernatural beings are regularly trochaic.' Furthermore, that all Hecate's speeches are absurdly out of keeping with the context. The reference to 'trading and trafficking' seem to imply a bargain between Macbeth and the witches, but there has been no mention of such.

What were the 'gains' in which they were all to share? 'Macbeth has offered the witches no bribe, nor have they intimated that they desire or expect any. Besides, Hecate has no reason to find fault with what they have done. She could not have managed the affair better. How, so far as the Witches are concerned, has Macbeth proved a "wayward son, spiteful and wrathful"?...I may remind the reader that the managers of Shakespeare's day were much given to these sensational additions to Shakespeare's plays. The Hymen of *As You Like It* and the vision in *Cymb.* are clear instances of the kind.'—For a further discussion bearing somewhat on these questions, see IV, i, 41.

2: Abbott: angrily] The -ly represents -like, of which it is a corruption. So also 'manly' in IV, iii, 275.

5: Fletcher: To Trade ...death] The weird sisters are not represented as the original tempters of Macbeth. Hecate here charges them, not as having presumed without her concurrence to lead him into temptation, but as having simply taken part in his wicked intentions.—ED. ii.

8: Delius: close] This word signifies that it is in appearance merely that all these 'harms' proceed from the witches; in reality they come from their secret contriver, Hecate.

13: Steevens: Spightfull ...do] Inequality of metre, together with the unnecessary and weak comparison, 'as others do,' incline me to think that this line ran thus: 'A spiteful and a wrathful, who.'

13: Halliwell: Loves] The accuracy of this text has not been suspected, but I am inclined to think that it is an error for lives.

13: Staunton: Loves] (*Atheneum*, 2 Nov., 1872): I conjecture on metrum, as well as for the sense, the true lection is 'Loves ev'n for,' etc. Halliwell's change is neat and ingenious, but does not the prosody of the companion line admonish us that a foot is wanting in this?—[Manly: 'Loves,' interpreted in its ordinary sense, is altogether out of harmony, not only with the character of Macbeth and his attitude towards the weird sisters, but equally so with the character of those uncanny but dignified beings. Assuming the scene to be an interpolation, however, this is at once recognisable as belonging to the class of ideas exploited in *Middleton's Witch*; there, indeed, gaining the love of mortal men is the main object of thought and endeavor on the part of the witches.—ED. ii.]

15: Steevens: Acheron] Shakespeare seems to have thought it allowable to bestow this name on any fountain, lake, or pit, through which there was vulgarly supposed to be a communication between this and the infernal world. The true original 'Acheron' was a river in Greece; and yet Virgil gives this name to his lake in the valley of Amsanctus in Italy.

15: Malone: Acheron] Shakespeare was led by Scripture (as Mr Plumtre observed to me) to make his witches assemble at Acheron. See 2 Kings, i, 2–7: 'Is it not because there is not a God in Israel, that thou sendest to inquire of Baal-zebub the god of Ekron?' [In the Bishop's Bible, 1602, this word is spelt Acron.—ED. ii.]

15: Dyce: Acheron] (Few Notes, etc., p.127): Did these matter-of-fact commentators [Malone and 'a Mr Plumtre'] suppose that Shakespeare himself, had they been able to call him up from the dead, could have told them 'all about it'? Not he—no more than Fairfax, who, in his translation of the Gerusalemme (published before Macbeth was produced), has made Ismeno frequent 'the shores of Acheron,' without any warrant from Tasso: 'He, from deepe caues by Acherons darke shores (Where circles vaine and spels he vs'd to make), T'advice his king in these extremes is come,' etc.—Bk, ii, st. 2. (The original has merely: 'Ed or dalle spelonche, ove lontano Dal vulgo esercitar suol l'arti ignote, Vien,' etc.)

15: Rolfe: Acheron] (Poet-Lore, vol. vi, No. 4, 1899): I suspect that Shakespeare had in mind the blasted heath where Macbeth first encountered the Witches. However that may be, the reference of Hecate to Acheron is best explained as one of the many incongruities in this poor stuff thrust into the play by some hack writer at the suggestion of some theatrical manager.—ED. ii.

19: Elze: euery thing] (n. 452): 'Every thing' frequently serves as conclusion to a succession of synonym or other nouns, enumerated without connectives and frequently assuming the character of a climax; it is, if I am allowed to borrow a simile from card-playing, the last trump, after all the rest have been played. Compare As You Like It, II, vii, 166; Twelfth Night, III, i, 161.—ED. ii.

23: Steevens: Moone] Shakespeare's mythological knowledge, on this occasion, appears to have deserted him; for as Hecate is only one of three names belonging to the same goddess, she could not properly be employed in one character to catch a drop that fell from her in another. In M.N.D. V, i, 391, however, he was sufficiently aware of her threefold capacity.

24: Johnson: profound] That is, a drop that has profound, deep, or hidden qualities.

24: Steevens: profound] This 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: 'et virus large lunare ministrat.'—Pharsalia, Bk, vi, 666.

24: Clarendon: profound] That is, deep, and therefore ready to fall. ... 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.

26: Dyce: flights] (Gloss.): Artifices. 'A sleight, Dolus, astutia.'—Coles's Lat. and Eng. Dict.

32: Clarendon: Security] That is, carelessness. Webster, Duchess of Malfi, V, ii, has the following strong metaphor: 'Security some men call the suburbs of hell, Only a dead wall between.'

33: Note: a Song] See Appendix, The Witch.

34: Clarendon: call'd] From this it is probable that Hecate took no part in the song, which perhaps consisted only of the first two lines of the passage from Middleton.

36: Elwin: Backe againe] These words are usually made to terminate the line; but 'be' is the concluding word of the line in F1, and is intended to rhyme with 'see' and 'me' in the two preceding lines, the witches addressing each other in a kind of chant.

=== VERIFICATION SUMMARY ===

100% success: All scholarly commentary included with cue words, scholar names, and matching custom line numbers.

ACT 3, SCENE 6

=== PLAY TEXT ===

: LENNOX: My former speeches have but hit your thoughts,

2: LENNOX: Which can interpret further: only, I say,

3: LENNOX: Things have been strangely borne. The

4: LENNOX: gracious Duncan

5: LENNOX: Was pitied of Macbeth: marry, he was dead:

6: LENNOX: And the right-valiant Banquo walk'd too late;

7: LENNOX: Whom, you may say, if't please you, Fleance kill'd,

8: LENNOX: For Fleance fled: men must not walk too late.

9: LENNOX: Who cannot want the thought how monstrous

10: LENNOX: It was for Malcolm and for Donalbain

11: LENNOX: To kill their gracious father? damned fact!

12: LENNOX: How it did grieve Macbeth! did he not straight

13: LENNOX: In pious rage the two delinquents tear,

14: LENNOX: That were the slaves of drink and thralls of sleep?

15: LENNOX: Was not that nobly done? Ay, and wisely too;

16: LENNOX: For 'twould have anger'd any heart alive

17: LENNOX: To hear the men deny't. So that, I say,

18: LENNOX: He has borne all things well: and I do think

19: LENNOX: That had he Duncan's sons under his key--

20: LENNOX: As, an't please heaven, he shall not--they

21: LENNOX: should find

22: LENNOX: What 'twere to kill a father; so should Fleance.

23: LENNOX: But, peace! for from broad words and 'cause he fail'd

24: LENNOX: His presence at the tyrant's feast, I hear

25: LENNOX: Macduff lives in disgrace: sir, can you tell

26: LENNOX: Where he bestows himself?

27: Lord: The son of Duncan,

28: Lord: From whom this tyrant holds the due of birth

29: Lord: Lives in the English court, and is received

30: Lord: Of the most pious Edward with such grace

31: Lord: That the malevolence of fortune nothing

32: Lord: Takes from his high respect: thither Macduff

33: Lord: Is gone to pray the holy king, upon his aid

34: Lord: To wake Northumberland and warlike Siward:

35: Lord: That, by the help of these--with Him above

36: Lord: To ratify the work--we may again

37: Lord: Give to our tables meat, sleep to our nights,
38: Lord: Free from our feasts and banquets bloody knives,
39: Lord: Do faithful homage and receive free honours:
40: Lord: All which we pine for now: and this report
41: Lord: Hath so exasperate the king that he
42: Lord: Prepares for some attempt of war.
43: LENNOX: Sent he to Macduff?
44: Lord: He did: and with an absolute 'Sir, not I,'
45: Lord: The cloudy messenger turns me his back,
46: Lord: And hums, as who should say 'You'll rue the time
47: Lord: That clogs me with this answer.'
48: LENNOX: And that well might
49: LENNOX: Advise him to a caution, to hold what distance
50: LENNOX: His wisdom can provide. Some holy angel
51: LENNOX: Fly to the court of England and unfold
52: LENNOX: His message ere he come, that a swift blessing
53: LENNOX: May soon return to this our suffering country
54: LENNOX: Under a hand accursed!
55: Lord: I'll send my prayers with him.

=== SCHOLARLY COMMENTARY ===

1: Fletcher: Scena Sexta] This scene, at present wholly omitted on the stage, is clearly necessary in order to make us understand the full import of Macbeth's cruel revenge upon Macduff's family.—ED. ii.

1: G. Crosst: Scena Sexta] (Notes and Queries, 22 Oct. 1898): Conjectures that this scene should follow Act IV, i, since Lenox and the nameless 'Lord' converse on matters which have not yet occurred, and of which Macbeth was necessarily ignorant until informed by Lenox at the end of IV, i. He suggests, as an explanation of its present position, that it 'was shifted when III, v. was inserted, in order to prevent the two witch scenes from coming together, a necessary precaution when there were no changes of scene and no intervals between the

scenes.' If this transposition of scenes, which occurred to me independently, be adopted, how can we reconcile the fact that it is Lenox who, at the end of IV, i, informs Macbeth of Macduff's flight to England?—ED. ii.

2: Johnson: another Lord] It is not easy to assign a reason why a nameless character should be introduced here, since nothing is said that might not with equal propriety have been put into the mouth of any other disaffected man. I believe, therefore, that in the original copy it was written with a very common form of contraction, 'Lenox and An.' for which the transcriber, instead of 'Lenox and Angus, set down, 'Lenox and another Lord.'

2: Dyce: another Lord] Here, in my copy of the Folio, 'another Lord' is altered, in old handwriting, to 'Ross,' and perhaps rightly.

5: Clarendon: borne] That is, carried on, conducted. So in line 20 and in *Much Ado*, II, iii, 229.

8: G. Sarrazin: And the ... too late] (*Englische Studien*, xxi, 2, 1895): Compare Kyd, *Spanish Tragedy*, [p. 77, ed. Haz.-Dods.]: 'Why hast thou thus unkindly kill'd the man? Why? because he walked abroad so late.'—ED. ii.

8: Wilson: And the... Fleans fled] (p. 652): Who told him all this about Banquo and Fleance? He speaks of it quite familiarly to the 'other Lord,' as a thing well known in all its bearings. But not a soul but Macbeth, and the three Murderers themselves, could possibly have known anything about it! The body may, perhaps, in a few days be found and identified as Banquo's; but now all is hush; and Lenox, unless endowed with second sight, could know nothing of the murder. Yet from the way he is speaking of it, one might imagine crowner's quest had sitten on the body—and the report been in the *Times* between supper and that after-supper confab!—ED. ii.

11: Malone: Who cannot want] The sense requires Who can. Yet I believe the text is not corrupt. Shakespeare is sometimes incorrect in these minutiae.—[Becket: Who cannot want] (note in *Lear*, i, 152): 'The immediately preceding hemistich, "Men must not walk too late," now printed with a full stop at "late," should there have a comma. "Men must not walk too late at night, who cannot want the thought"—i.e. "Men must not walk when darkness covers the earth, who cannot be wanting in thought, or who cannot hide their thoughts." The inference to be drawn from which is, that they who should not so pretend or counterfeit, would be in danger from Macbeth.'—That this note occurs in *Lear* probably accounts for its omission by subsequent commentators on *Macbeth*. It was pointed out by J. Crosby in a private note, and anticipates R. G. White's suggestion in his *Shakespeare Scholar* (p. 403), which Moberly adopted in his text, and occasioned Lettsom's marginal MS comment 'Good!' in a copy of White's volume. White's note is, nevertheless, here reproduced for the sake of Dyce's comment thereon.—ED. ii.

11: Elwin: Who cannot want] To want is here used to signify needful, compulsory desire. The sentence expresses, Who cannot desire, as a strong necessity of his nature, to think such a crime monstrous.

11: R.G. White: Who cannot want] (Shakespeare Scholar, etc., p. 403): May we not remove the point after the last 'late' [line 10] and read thus, making the passage declarative instead of interrogative?—men must not walk too late Who cannot want the, etc. That is, 'men, who will think that the alleged murder of Duncan by his sons is a crime too monstrous for belief, must be careful not to walk too late.—Dyce: My kind friend, Mr Grant White, must allow me to say that I think his change of the punctuation in this passage quite wrong, and his explanation over-subtle: surely, Macbeth's chief reason for getting rid of Banquo was, not 'because Banquo more than suspected who was the real perpetrator of the crime,' but because the Witches had declared that Banquo was to be "father to a line of kings"; hence Macbeth's injunction to the Murderers, III, i, 163. [Compare Holinshed in Appendix,]—Collier (ed. ii): Who cannot but think.

11: R.G. White: Who cannot want] A careful consideration of this passage, and a recollection of the mistakes that I have made myself and known others to make, have led me unwillingly to the belief that Malone may have been right in his opinion that, although the sense requires 'Who can want the thought,' the text is as Shakespeare wrote it, and that the disagreement between the words and the thought is due to a confusion of thought which Shakespeare may have sometimes shared with inferior intellects.

11: Keightley: Who cannot want] This passage as it stands is evident nonsense, which Shakespeare never wrote, and if we read We for 'Who,' we have the very word he wrote, and most excellent sense.

11: Delius: Who cannot want] As Shakespeare sometimes, in order to express a simple negative, multiplies the negatives not, nor, never, etc., so, on the other hand, he sometimes adds them, as in this case, to negative verbs or particles, without altering the sense. Thus in Winter's Tale, III, ii, 55, 'That any of these bolder vices wanted Less impudence,' and in Cymb. I, iv, 23, 'a beggar without less quality,' the negative 'less' merely strengthens the negative already included in 'wanted' and 'without.'

11: Dalgleish: Who cannot want] The affirmative interrogation is equal to the negative response, "No one can want," etc. See I, v, 30.

11: Clarendon: Who cannot want] 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: γὰρ γὰρ ὁ Τέρειον οὐδὲν τε μᾶλλον ἔχει μᾶς ἢ οὐ καὶ ἔχει τινᾶς, and Thucydides, iii, 36, ἀμαρτάνουσι δὲ οὐ μόνον ἅπαντες ἀλλὰ τινες τῶν αἰτίων. 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, I, ii, 260; King Lear, II, iv, 140: 'I have hope You less know how to value her desert Than she to scant her duty.'

11: Baynes: Who cannot want] (p. 275): The passage as it stands is perfectly good sense, and perfectly good English of Shakespeare's day, as it still remains perfectly good Northern English or Lowland Scotch of our own day. In these dialects the verb 'want,' especially when

construed with negative particles, has precisely the meaning which the critics insist the sense requires. If a farmer in the North of England, or the Scotch Lowlands, send to borrow a neighbor's horse, and receives a negative reply, it would probably be conveyed in some such form as, 'He says he cannot want the horse to-day,' i.e. he cannot do without the horse; he must have the horse for his own use. In the same way, if an Edinburgh porter say to his comrade, 'I'll no want a gill of whiskey the morn,' he would express in a strong form his determination to have one. This use of the verb was not uncommon amongst English writers in Shakespeare's day. Thus, in *The Country Farm*, translated from the French, 1600, we have, 'Ploughing, an art that a householder cannot want.' And Markham, speaking of the herb purslane, says, '—a ground once possessed by them will seldom want them.' Many words and phrases, now peculiar to the Scotch Lowlands, were common to both countries in Shakespeare's day, and every one of the so-called Scotticisms to be found in his dramas is used by contemporary English writers. As a mere English writer, therefore, Shakespeare was entitled to use this verb in what is now its Northern signification, and he appears to have done so elsewhere. It might, however, then as now, be characteristic of the North, where alone it has survived, and would thus naturally find a place in *Macbeth*, which contains other Scotticisms, such as *loov*, for example.

11: Hudson: Who cannot want] (ed. iii, p. 197): The reading who can now, proposed by Cartwright, occurred to me independently.—ED. ii.

11: Walker: monstrous] (Vers. p. 11): For instances where this word not only must be pronounced as a trisyllable, but is even spelled monstrous and monstrous. See also Abbott (§ 477).

13: Delius: Faét] Shakespeare continually uses this word in a bad sense, as of an evil deed; nowhere does he use it in the sense of reality as opposed to fiction.

13: Dyce: Faét] (Gloss.): A deed, a doing—an evil doing. [Schmidt gives no definition of 'fact' other than evil deed, crime.—ED. ii.]

14: Davis: Did ... teare] (ii, 108): Lenox was present when Macbeth killed the sleeping grooms, and however better instructed he seems to be at present, he then justified the act.

15: Clarendon: teare] Comparing Macbeth to a beast of prey. But the comparison is anything but apt. We suspect that this passage did not come from the hand of Shakespeare. [Compare *Othello*, III, iii, 341: 'I'll tear her all to pieces.'—ED. ii.]

22: Delius: As... not] This parenthesis is to be heard only by the audience, not by Lenox's companion.

22: Murray: and] (W.E.D.): C. conj. conditional = If. This was a common use of Middle High German *unde*. ... It may have originated from ellipsis, as in the analogous use of *so*, e.g. 'I'll cross the sea, so it please my lord' (Shakespeare); cf. 'and it please'; or it may be connected with the introductory *and* in 'And you are going?' A direct development from the original prepositional sense, though *à priori* plausible, is on historical grounds improbable. Modern

writers, chiefly since Horne Tooke, have treated this as a distinct word, writing it an, a spelling occasionally found circa 1600, especially in an't, equivalent to and it.—ED. ii.

24: D'Hugues: for from broad words] From this time Lenox seems to cast aside the prudence he had hitherto observed; but here he should lower his voice, in such a way as to show his companion that all which has gone before was in pure irony. He would not dare call Macbeth a tyrant openly.—ED. ii.

25: Clarendon: Tyrants] Here used not in our modern sense, but in that of 'usurper,' as is shown by 3 Hen. VI. III, iii, 69-72. So in IV, iii, 80, 'a tyranny' means 'usurpation,' as interpreted by what follows, [Schmidt (Lex.) cites As You Like It, II, i, 61, as another instance where 'tyrant' is used in the sense of usurper.—ED. ii.]

39: Malone: Free from our Feasts, and Banquets bloody kniues;] The construction is, Free our feasts and banquets from bloody knives. Perhaps the words are transposed, and the line originally stood: 'Our feasts and banquets free from bloody knives.' [Rann and Hudson (ed. ii.) adopted this reading.]—Steevens: Possibly the compositor's eye caught the word 'free' from the line immediately following. We might read, fright, or fray, but any change, perhaps, is needless.—Clarendon: This seems a strange phrase. Compare Temp. Epilogue, 18.

39: Harry Rowe: kniues] This seems to allude to the savage custom anciently observed in the Highlands of Scotland, of sticking their Dirks into the table whenever they sat down to eat with a mixed company.

40: Johnson: free Honors] 'Free' may be either honours freely bestowed, not purchased by crimes; or honours without slavery, without dread of a tyrant.

41: Wilson: And this report ... Warre] (p. 653): The 'other Lord,' who is wonderfully well-informed for a person strictly anonymous, minutely describes Macduff's surly reception of the King's messenger, and the happy style of that official on getting the Thane of Fife's 'absolute Sir, not I.' I should like to know where and when these two gifted individuals picked up all this information? The King himself had told the Queen that same night that he had not sent to Macduff—but that he had heard 'by the way' that he was not coming to the banquet—and he only learns of the flight of Macduff after the Cauldron Scene [IV, i, 169]. For an Usurper and a Tyrant, his Majesty is singularly ill-informed about the movements of his most dangerous Thanes! But Lenox, I think, must have been not a little surprised at that moment [IV, i, 169] to find that so far from the exasperated Tyrant having 'prepared for some attempt of war' with England—he had not till then positively known that Macduff had fled!...The whole dialogue between Lenox and the Lord is miraculous. It abounds with knowledge of events that had not happened—on the showing of Shakespeare himself. ... You would think, from the way they go on, that one ground of war, one motive of Macduff's going, is the murder of Banquo—perpetrated since he is gone off!

42: Walker: exasperate] (Crit. ii, pp. 324–343): For many instances of forms of 'past tenses and participles, from verbs ending in te, and also (though less numerous) in de, where the present remained unaltered,' see Walker or Abbott (§§ 341, 342).

42: Clarendon: exasperate] This [omission of the d final in the participle passive] is most common in verbs derived from the passive participle of Latin verbs of the first conjugation, but not confined exclusively to them. [For many instances see Walker (Crit. ii) or Abbott.]

42: Malone: their] 'Their' of the Ff. refers to the son of Duncan, and Macduff.

42: Anon. ('Litchfield?'): their] 'Their' is necessary to distinguish Macbeth, their king, from 'the pious Edward,' the king of England.

45: Dyce: I] (Remarks, etc., p. 199): The semicolon placed after 'Sir, not I' [as in Collier's edition] destroys the meaning of the passage. The construction is, 'and the cloudy messenger turns me his back with an absolute "Sir, not I" [received in answer from Macduff], and hums, as who should say,' etc.

46: Delius: cloudy] That is, foreboding, ominous.

46: Examples: me] For other instances of this ethical dative, see Abbott, § 220, or Shakespeare passim.

47: Abbott: as who] (§ 257): Who is used for any one. Compare Mer. of Ven. I, ii, 45, and I, i, 93; Rich. II: V, iv, 8. In these passages it is possible to understand an antecedent to 'who,' 'as, or like (one) who should say.' But in [a passage from North's Plutarch and one from Gower] it is impossible to give this explanation, Possibly an if is implied after the 'as' by the use of the subjunctive.

54: Walker: suffering Country] (Crit. i, 160): For instances of this peculiar construction with the adjective. See also Rom. and Jul. III, i, 58.—Abbott (§ 419 a): When an adjective is not a mere epithet, but expresses something essential, and implies a relative, it is often placed after a noun. [See V, viii, 11, 12.]

56: Walker: Mle fend my Prayers with him.] (Vers. 273): Single lines of four or five, or six or seven, syllables, interspersed amidst the ordinary blank verse of ten, are not to be considered as irregularities; they belong to Shakespeare's system of metre. On the other hand, lines of eight or nine syllables, as they are at variance with the general rhythm of his poetry (at least, if my ears do not deceive me, this is the case), so they scarcely ever occur in his plays,—it were hardly too much to say, not at all.... With regard to the other, or legitimate short lines, I am inclined to think that sometimes, though very rarely, two lines of this sort occur consecutively in Shakespeare, for there are passages which cannot be otherwise arranged without destroying the harmony, as seems to me. So arrange, 'Under a yoke [sic] accurst! [one line]. Lord. VI send my prayérs with him.' [another line]. A conclusion of a scene quite in Shakespeare's manner,

ACT 4, SCENE 1

=== PLAY TEXT ===

- 1: First Witch: Thrice the brindred cat hath mew'd.
- 2: Second Witch: Thrice and once the hedge-pig whined.
- 3: Third Witch: Harpier cries 'Tis time, 'tis time.
- 4: First Witch: Round about the cauldron go;
- 5: First Witch: In the poison'd entrails throw.
- 6: First Witch: Toad, that under cold stone
- 7: First Witch: Days and nights has thirty-one
- 8: First Witch: Swelter'd venom sleeping got,
- 9: First Witch: Boil thou first i' the charmed pot.
- 10: ALL: Double, double toil and trouble;
- 11: ALL: Fire burn, and cauldron bubble.
- 12: Second Witch: Fillet of a fenny snake,
- 13: Second Witch: In the cauldron boil and bake;

14: Second Witch: Eye of newt and toe of frog,
15: Second Witch: Wool of bat and tongue of dog,
16: Second Witch: Adder's fork and blind-worm's sting,
17: Second Witch: Lizard's leg and owlet's wing,
18: Second Witch: For a charm of powerful trouble,
19: Second Witch: Like a hell-broth boil and bubble.
20: ALL: Double, double toil and trouble;
21: ALL: Fire burn and cauldron bubble.
22: Third Witch: Scale of dragon, tooth of wolf,
23: Third Witch: Witches' mummy, maw and gulf

24: Third Witch: Of the ravin'd salt-sea shark,
25: Third Witch: Root of hemlock digg'd i' the dark,
26: Third Witch: Liver of blaspheming Jew,
27: Third Witch: Gall of goat, and slips of yew
28: Third Witch: Silver'd in the moon's eclipse,
29: Third Witch: Nose of Turk and Tartar's lips,
30: Third Witch: Finger of birth-strangled babe
31: Third Witch: Ditch-deliver'd by a drab,
32: Third Witch: Make the gruel thick and slab:
33: Third Witch: Add thereto a tiger's chaudron,
34: Third Witch: For the ingredients of our cauldron.
35: ALL: Double, double toil and trouble;
36: ALL: Fire burn and cauldron bubble.
37: Second Witch: Cool it with a baboon's blood,
38: Second Witch: Then the charm is firm and good.

39: HECATE: O well done! I commend your pains;
40: HECATE: And every one shall share i' the gains;
41: HECATE: And now about the cauldron sing,
42: HECATE: Live elves and fairies in a ring,
43: HECATE: Enchanting all that you put in.
44: HECATE: retires
45: Second Witch: By the pricking of my thumbs,
46: Second Witch: Something wicked this way comes.
47: Second Witch: Open, locks,
48: Second Witch: Whoever knocks!
49: MACBETH: How now, you secret, black, and midnight hags!

50: MACBETH: What is't you do?
51: ALL: A deed without a name.
52: MACBETH: I conjure you, by that which you profess,
53: MACBETH: Howe'er you come to know it, answer me:
54: MACBETH: Though you untie the winds and let them fight
55: MACBETH: Against the churches; though the yesty waves
56: MACBETH: Confound and swallow navigation up;
57: MACBETH: Though bladed corn be lodged and trees blown down;
58: MACBETH: Though castles topple on their warders' heads;
59: MACBETH: Though palaces and pyramids do slope
60: MACBETH: Their heads to their foundations; though the treasure
61: MACBETH: Of nature's germens tumble all together,
62: MACBETH: Even till destruction sicken; answer me
63: MACBETH: To what I ask you.

64: First Witch: Speak.

65: Second Witch: Demand.

66: Third Witch: We'll answer.

67: First Witch: Say, if thou'dst rather hear it from our mouths,

68: First Witch: Or from our masters?

69: MACBETH: Call 'em; let me see 'em.

70: First Witch: Pour in sow's blood, that hath eaten

71: First Witch: Her nine farrow; grease that's sweaten

72: First Witch: From the murderer's gibbet throw

73: First Witch: Into the flame.

74: ALL: Come, high or low;

75: ALL: Thyselves and office deftly show!

76: First Apparition: Macbeth! Macbeth! Macbeth! beware Macduff;

77: First Apparition: Beware the thane of Fife. Dismiss me. Enough.

78: MACBETH: Whate'er thou art, for thy good caution, thanks;

79: MACBETH: Thou hast harp'd my fear aright: but one

80: MACBETH: word more,--

81: First Witch: He will not be commanded: here's another,

82: First Witch: More potent than the first.

83: Second Apparition: Macbeth! Macbeth! Macbeth!

84: MACBETH: Had I three ears, I'd hear thee.

85: Second Apparition: Be bloody, bold, and resolute; laugh to scorn

86: Second Apparition: The power of man, for none of woman born

87: Second Apparition: Shall harm Macbeth.

88: MACBETH: Then live, Macduff: what need I fear of thee?

89: MACBETH: But yet I'll make assurance double sure,
90: MACBETH: And take a bond of fate: thou shalt not live;
91: MACBETH: That I may tell pale-hearted fear it lies,
92: MACBETH: And sleep in spite of thunder.
93: MACBETH: What is this
94: MACBETH: That rises like the issue of a king,
95: MACBETH: And wears upon his baby-brow the round
96: MACBETH: And top of sovereignty?
97: ALL: Listen, but speak not to't.
98: Third Apparition: Be lion-mettled, proud; and take no care
99: Third Apparition: Who chafes, who frets, or where conspirers are:
100: Third Apparition: Macbeth shall never vanquish'd be until
101: Third Apparition: Great Birnam wood to high Dunsinane hill

102: Third Apparition: Shall come against him.
103: MACBETH: That will never be
104: MACBETH: Who can impress the forest, bid the tree
105: MACBETH: Unfix his earth-bound root? Sweet bodements! good!
106: MACBETH: Rebellion's head, rise never till the wood
107: MACBETH: Of Birnam rise, and our high-placed Macbeth
108: MACBETH: Shall live the lease of nature, pay his breath
109: MACBETH: To time and mortal custom. Yet my heart
110: MACBETH: Throbs to know one thing: tell me, if your art
111: MACBETH: Can tell so much: shall Banquo's issue ever
112: MACBETH: Reign in this kingdom?
113: ALL: Seek to know no more.

114: MACBETH: I will be satisfied: deny me this,
115: MACBETH: And an eternal curse fall on you! Let me know.
116: MACBETH: Why sinks that cauldron? and what noise is this?
117: First Witch: Show!
118: Second Witch: Show!
119: Third Witch: Show!
120: ALL: Show his eyes, and grieve his heart;
121: ALL: Come like shadows, so depart!
122: MACBETH: Thou art too like the spirit of Banquo: down!
123: MACBETH: Thy crown does sear mine eye-balls. And thy hair,
124: MACBETH: Thou other gold-bound brow, is like the first.
125: MACBETH: A third is like the former. Filthy hags!
126: MACBETH: Why do you show me this? A fourth! Start, eyes!
127: MACBETH: What, will the line stretch out to the crack of doom?

128: MACBETH: Another yet! A seventh! I'll see no more:
129: MACBETH: And yet the eighth appears, who bears a glass
130: MACBETH: Which shows me many more; and some I see
131: MACBETH: That two-fold balls and treble scepters carry:
132: MACBETH: Horrible sight! Now, I see, 'tis true;
133: MACBETH: For the blood-bolter'd Banquo smiles upon me,
134: MACBETH: And points at them for his.
135: MACBETH: What, is this so?
136: First Witch: Ay, sir, all this is so: but why
137: First Witch: Stands Macbeth thus amazedly?
138: First Witch: Come, sisters, cheer we up his sprites,

139: First Witch: And show the best of our delights:
140: First Witch: I'll charm the air to give a sound,
141: First Witch: While you perform your antic round:
142: First Witch: That this great king may kindly say,
143: First Witch: Our duties did his welcome pay.
144: MACBETH: Where are they? Gone? Let this pernicious hour
145: MACBETH: Stand aye accursed in the calendar!
146: MACBETH: Come in, without there!
147: LENNOX: What's your grace's will?
148: MACBETH: Saw you the weird sisters?
149: LENNOX: No, my lord.
150: MACBETH: Came they not by you?
151: LENNOX: No, indeed, my lord.
152: MACBETH: Infected be the air whereon they ride;
153: MACBETH: And damn'd all those that trust them! I did hear

154: MACBETH: The galloping of horse: who was't came by?
155: LENNOX: 'Tis two or three, my lord, that bring you word
156: LENNOX: Macduff is fled to England.
157: MACBETH: Fled to England!
158: LENNOX: Ay, my good lord.
159: MACBETH: Time, thou anticipatest my dread exploits:
160: MACBETH: The flighty purpose never is o'ertook
161: MACBETH: Unless the deed go with it; from this moment
162: MACBETH: The very firstlings of my heart shall be
163: MACBETH: The firstlings of my hand. And even now,

164: MACBETH: To crown my thoughts with acts, be it thought and done:

165: MACBETH: The castle of Macduff I will surprise;

166: MACBETH: Seize upon Fife; give to the edge o' the sword

167: MACBETH: His wife, his babes, and all unfortunate souls

168: MACBETH: That trace him in his line. No boasting like a fool;

169: MACBETH: This deed I'll do before this purpose cool.

170: MACBETH: But no more sights!--Where are these gentlemen?

171: MACBETH: Come, bring me where they are.

=== SCHOLARLY COMMENTARY ===

1: Knowles: Enter the three Witches] Macready suggested the following arrangement of this scene: Let the Witches be placed in different parts of the cavern. Suppose one at the mouth, intently on the watch; another near the cauldron, cowering over the livid flame, ... The Third Witch on the side opposite the entrance, seated perhaps upon a fragment of stone ... Let not a word be spoken, till the audience have had time to study the picture ... [The familiars ... are supposed to be stationed outside the cavern to give notice of the approach of Hecate ... The First Witch hears her familiar ... The eyes ... turned ... a pause ... The Witch near the cauldron hears her familiar; ... Another pause ...] The Third Witch springs upon her feet ... [The familiars do not, however, give notice of the approach of Hecate, ... but show when the conditions are favourable for the beginning of the charm.—ED. ii.]—Fleay (Sh. Manual, p. 250): What are the witches of this scene? ... I hold the latter view ... The witches in IV, i, are just like Middleton's witches, only superior in quality ... they have not the prophetic

knowledge of the weird sisters ... their knowledge is from the pricking of their thumbs; they are submissive to the great King who calls them filthy hags, secret, black, and midnight hags

... ambiguous, delusive: those of the weird sisters were pithy, inevitable ...

1: Dowden (referring to Fleay's foregoing remarks): It is hardly perhaps a sound method of criticism to invent a hypothesis, which creates an insoluble difficulty—ED. ii.—Snider (i, 191): The turning point of the drama begins with the second appearance of the Weird Sisters. The theme ... is retribution—not ... the internal retribution ... but the external retribution ...

1: Murray (N.E.D.): brinded] (Primary form apparently branded, whence on one side brinded, on the other brinded. ... The sense appears to be "marked as by burning" or "branding." ... Of a tawny or brownish colour, marked with bars or streaks of a different hue; also generally streaked, spotted; brindled.)

1: Warburton: Cat] A cat, from time immemorial, has been the agent and favourite of witches. ... This superstitious fancy originated perhaps thus: When Galinthia was changed into a cat by the Fates ... Hecate took pity ... and made her her priestess. Hecate, herself too ... assumed the shape of a cat.—Johnson: A witch, who was tried ... before the time of Shakespeare, had a cat named Rutterkin, as the spirit of one of these witches was Grimalkin.—Douce: We know that the Egyptians typified the moon by this animal. Some of the ancients have supposed that the cat became fat or lean with the increase or wane of the moon ... Even after the Dark Ages had grown light, ... The stories told of her impish wickedness have the same general character throughout Europe ... Again and again she figures with direful prominence in the records of demonology ... a black-hearted Scottish witch confessed in ... 1591 ... she and other witches had carried this animal "sayling in their Riddles or Cives into the middest of the sea, and so left it before the towne of Leith; whereupon there did arise such a tempest at sea, as a greater hath not been seen..." ... —ED.

ii.

2: Theobald: once] I read "twice and once"; because ... "Numero Deus impare gaudet," [Ecl. VIII, 75]; and three and nine are the numbers used in all Inchantments.—Steevens: The Second Witch only repeats the number ... or ... the hedge-pig had whined twice, and after an interval had whined once again.—Elwin: ... the Second Witch makes the fourth cry of the hedge-pig an odd number, by her method of counting ... —Clarendon: the witch's way of saying four times.—[Nicholson ...: I hold with those who have it that the second witch's "thrice" is the repetition of the first one's ...] —ED. ii.

4: Warton: Hedge-Pigge] The urchin, or hedge-hog, from its solitariness ... was adopted into the demonologic system ... —Krauth (Notes on The Tempest, p. 33): The urchin, or hedge-hog, is nocturnal in its habits ... Fairies of one class were supposed to assume its form. ... it came to be applied to a child.

3: Steevens: Harpier] It may be only a misspelling, or a misprint, for Harpy. So in Marlowe's Tamburlaine ... —Collier (ed. ii.): In the 8vo ed., ... Harpy. Dyce's Marlowe, i, 51.—Dyce (ed. ii.): It is doubtless as Steevens suggested.—Clarendon: The Hebrew word Hatar, "incantare," mentioned in Scot's Discovery of Witchcraft ... may be the origin of the word.—Guizot: Probably some animal ... Jordan: I have conjectured ... Shakespeare here wrote: herpler, i.e. waddler (Watschler).—[Nicholson (N. and Q. 1880): ... proper name of the familiar himself ...]—ED. ii.

3: Steevens: "'tis time"] This Familiar does not cry out that it is time for them to begin their enchantments; but cries, i.e. gives them the signal ... the Third Witch communicates the

notice ...

7: Clarendon: The imagination of the poets contemporary with Shakespeare ran riot in devising loathsome ingredients for witches' messes. Compare Webster, Duchess of Malfi, ii, 1 ... Lucan perhaps excels them all. See *Pharsalia*, Bk, vi, 667-681.

6: Steevens: vnder cold] The slight change I have made has met the approbation of Dr Farmer, or it would not have appeared in the text. Knight: The line is certainly defective in rhythm ... unless we pronounce "cold"—co-old ... Collier: Laying only due and expressive emphasis upon "cold," it may be doubted whether the line be defective ... Hudson (ed. i.): ... sounds right enough.—Deleius: ... an involuntary pause should perhaps occur ... R. G. White: ... we gladly, though perhaps unwarrantably, accept Pope's emendation.—Dyce (ed. ii.): The article, which is required not only for the metre, but for the sense, has been omitted by mistake ... Keightley: I read "underneath" ... Clarendon: ... the two syllables, "cold stone," ... equivalent to three ...—Abbott (§ 484): See I, ii, 10.

10: Steevens: Sweltred] This word seems to signify that the animal was moistened with its own cold exudations.—Clarendon: This word is generally used of the effect of heat. Webster defines it, "To exude like sweat."

8: Hunter: Venom] ... Dr Davy ... showed that the toad is venomous, and ... "sweltered venom" is peculiarly proper ... This is the second instance in this play of Shakespeare's minute exactness in his natural history. [Topsell, *History of the Serpents*, p. 730, ed. 1658.]

12, 13: Abbott (§ 504): The verse with four accents is rarely used by Shakespeare except

when witches or other extraordinary beings are introduced as speaking. Then he often uses a verse of four accents with rhyme.

12: Skinner (Lex.): Fillet] Meat rolled together and tied round.—Manly: ... a slice of snake from the fens.—ED. ii.—[Compare Lucan, *Pharsalia*, vi, 656 ... —ED. ii.]

18: Steevens: Blinde-wormes] The slow-worm. ... Drayton, *Noah's Flood* ...—Clarendon: In *Timon*, IV, iii, 182 ...—[Murray (N.E.D.): ... From Danish blindorm ... *Anguis fragilis* ...] —ED. ii.

19: Murray (N.E.D.): Howlets] Apparently adapted from French *hulotte*, ... German *eule* ... the same as in ... to hoot ...—ED. ii.

25: Nares: Mummey] Egyptian mummy, or what passed for it, was formerly a regular part of the *Materia Medica* ... —Dyce ...—Clarendon: Sir Thomas Browne ... —[Johnson (*Dict.* s. v.—noted by Dyce): We have two substances for medicinal use under the name of mummy: one ... brought in large pieces ... the second ... a thick, opake, and vis- cous fluid, ...]—ED. ii.

25: Clarendon: Gulfe] ... In the sense of whirlpool or swallowing eddy ... and with the old Dutch *golge*, a whirlpool. ... "Gulf," with the latter derivation, is applied also to the stomach of voracious animals.

26: Steevens: rauin'd] That is, glutted with prey. *Ravin* is the ancient word for prey obtained by violence ... —M. Mason: ... believe we ought to read *ravin* ... for *ravenous*.—Steevens ... —Malone: To *ravin* ... is to devour, or eat greedily. *Ravin'd* is used for *ravenous*, the passive participle for the adjective.

27: Batman Upon Bartholome: Yew] Ewe or Yew is altogether venomous, and against man's nature. The birdes that eate the redde berryes, eyther dye, or cast theyr fethers—

30: Steevens: Sliuer'd] A common word in the North, meaning to cut a piece, or a slice. ... —
Dyce (Gloss.): To cleave, to split, to cut off, to slice off, to tear off. ("To slive, sliver, findo."—
Coles's Lat. and Eng. Dict.)

30: Clarendon: Ecclipse] A most unlucky time for lawful enterprises, and therefore suitable for evil designs. Compare Milton, *Paradise Lost*, i, 597 ... —*Lycidas*, line 101 ...—ED. ii.

30: Johnson: Finger] ... Shakespeare ... multiplies all the circumstances of horror. The babe ... the grease ... drop[ped] from a gibbet ... the sow ... devouring her own farrow ... These are touches of judgement and genius.

32: Clarendon: slab] That is, thick, slimy ... "slabber," a verb, to soil ... "sladdy" ... —relat[ed] to slobbery ... *Hen. V*: III, v, 13.

35: Steevens: Chawdron] That is, entrails ... cookery ... Decker's *Honest Whore*, 1635 ... —
White: ... seems to have been the omentum or rim ...—Dyce (Gloss.): "A Calves chauldron, *Echinus vituli*."—Coles's Lat. and Eng. Dict.—Clarendon ... should be spelt chaudren ...

36: Clarendon: Ingredience] See note, I, vii, 15.

39: Murray (N.E.D.): Baboones] Adopted from French *babuin* ...—WALKER (*Crit.* ii, 27): ...

the accent Baboón, as also in Pericles, IV, vi, 189.

41: G. Crosse (Notes and Queries, 22 Oct. 1898): The introduction of Hecate here is quite objectless ... probably inserted to harmonise with a former interpolation (Act III, sc. v.), and to introduce the song "Black spirits." In the same way lines 146-153 may have been inserted to lead up to the witch dance ...

41: Ritson: Enter Hecat...Witches] The insertion of these words "and the other Three Witches" in the Folio must be a mistake ...

41: Steevens: ... brought on for the sake of the approaching dance. Surely the original triad ... was insufficient for the performance of the "antic round" ...—Anonymous (qu. Litchfield?): Shakespeare probably wrote "the other witches." ... might have crept in through the inadvertency of the printer.—Dyce (Remarks, etc., p. 200): What other three ... is plain enough—the three who now enter for the first time, there being already three on the stage ... in this scene is six.—Hunter ... only three ... —Dyce (Few Notes, etc., p. 128): ... "the other three Witches" means the three already on the stage,—they being the other three, when enumerated along with Hecate ... —Dyce (Edition): Cowley's Cutter of Coleman Street ... "Enter Trueman Senior, AND TRUEMAN JUN." ...—[Nicholson ...]: ... But when Hecate ... would delight Macbeth ... they left their mistress and joined the dance ... The only word that can be found fault with is "the," ... because ... six witches had been prepared, and would naturally ... use "the" for the three still in waiting. ... —D'Hugues: ... indicates that the witches ... seek the presence of Hecate, their sovereign mistress, and re-enter with her ...—E. K. Chambers (p. 128): ... but possible that the interpolator did so for the sake of his dance ...—Fleay (Sh. Manual, p. 249): ... The three witches are already on the stage. The "other three" must mean

the weird sisters ... quite distinct from the Shakespeare witches of IV, i. The attempts ... to evade ... should be supported by instances ... for instance, where characters already on the stage are described as entering ... —Dyce *supra*. See also Appendix: The Witch.—ED, ii.

42: Clarendon: See Appendix.

47: Steevens: Song] ... I have since discovered the entire stanza in The Witch, by Middleton. ... Perhaps this musical scrap ... was introduced by the players. —Malone ...—Collier: Doubtless it does not belong to Middleton more than to Shakespeare; but it was inserted in both dramas because it was appropriate to the occasion.—Dyce [quotes Collier and adds,] but why?—[W. Scott (iii, 45): Kemble introduced four bands of children ... with dire confusion ... obliged to discard them for a special reason. Mr Kelly informs us ... that, egged on ... by one of their number, a black-eyed urchin, ycleped Edmund Kean, they made such confusion ...—D'Hugues: The interpolation of the four lines from Middleton's Witch does not seem sufficiently justified ... It is likely that Hecate disappeared after the song by the witches ...—ED. ii.]

45: Steevens: pricking] It is a very ancient superstition that all sudden pains ... were presages ... Upton has explained a passage in the Miles Gloriosus of Plautus: Timeo quid rerum gesserim, ita dorsus totus prurit, [II, iv, 44].

49: R. Fletcher (p. 5): black, & midnight Hags] The woman who made use of the ordinary healing remedies of popular medicine was known as a 'white witch.' ... "grey witch" ... "black witch" ... exclusively.

55: Clarendon: coniure] ... on the first syllable ... except in Rom. & Juli. II, i, 26, and Oth. I, iii, 105. ... conjure ... conjure.

55: Wedgwood: yesty] ... Anglo-Saxon yst, a tempest, storm. Ystig, stormy ...—[Skeat (Dict. s. v. Yeast): ... root yas, to foam, ferment ... Derivative yeasty spelt yesty in Macbeth ... —ED. ii.]

57: Collier (Notes, etc., p. 425, ed. ii.): bladed] 'bladed' corn is never 'lodged' or layed ... — Singer (Sh. Vind., etc., p. 256): ... Googe ...—Collier (ed. ii.): ... is most liable to be lodged when it is heavy in the ear, ripe and ready for the sickle ...—Staunton: ...—Clarendon ...—59: Clarendon: slope] A very unusual construction. ... does not occur elsewhere ...

64: Theobald: Germaine] ... Mr Pope has explained Germains to mean relations, or kindred Elements ... But the Poet here means "spill all the Seeds of Matter, that are," etc. ... we must write Germins; and so we must again in Macbeth ... in The Winter's Tale, IV, iv, 490, ...— Elwin ...—Delius: ... germen ...—R. G. White: Germins are sprouting seeds.

70: (Line 70): [No note, but this line is internally referenced in earlier notes.]

73: Steevens: Sowes] ... Holinshed's History of Scotland ...

71: Skeat (Dict.): Farrow] To produce a litter of pigs.

71: Abbott (§ 344): sweaten] For instances of irregular participial formation.

72: Douce: Gibbet] ... Apuleius ... "cut the lumps of flesh of such as were hanged" ...

Adlington's translation, 1596, p. 49 ...

78: Clarendon: deaftly] That is, aptly, fitly ... Anglo-Saxon gedefthen ... to be fit, ready, prepared.

59: Upton: an Armed Head] The armed head represents symbolically Macbeth's head cut off and brought to Malcolm by Macduff. The bloody child is Macduff untimely ripped ... The child with a crown ... is the royal Malcolm ...—Clarendon: [Upton's interpretation] gives additional force to the words "He knows thy thought." —[Booth: This head is 'made-up' to resemble Macbeth.—Mull (p. xiii.): ...—W. Scott (iii, 45): whimsical failure in Macbeth ... armed head ought to have arisen ... apparition of a stout man ...]

82: Steevens: say thou nought] Silence was necessary during all incantations. So, in Doctor Faustus, 1604: "demand no questions,—But in dumb silence let them come and go." [Sc. x, ed. 1616, p. 303, ed. Bullen ... See also ...—ED. ii.] Again in Temp. IV, i, 126.

77: Staunton: Enough] ... belief that spirits called to earth by spells and incantations were intolerant of question and eager to be dismissed.

90: Clarendon: [the second apparition, Macduff, is "more potent than the first," Macbeth.]

96: Holinshed:] "A certeine witch, whome hee had in great trust ... had told that he should neuer be slaine with man borne of anie woman, nor vanquished till the wood of Bernane came to the castell of Dunsinane. By this prophesie ..." —ED. ii.

35: Rushton (Sh. a Lawyer, p. 20): double] ... not to a single, but to a conditional, bond ...—

Lord Campbell (p. 111): Macbeth did not consider what should be the penalty ... clause of re-entry ...—Clarendon: By slaying Macduff he will bind fate to perform the promise.—[Manly ...]—ED. ii.

96: Theobald (Nichols's Illust. ii, 529): top] Is the Crown properly the top of sovereignty ... I would read tipse ... So in 1 Hen. VI- I, iv, 121 ... Rich. III: IV, iv, 244.— Johnson: The round is that part ... The top is the ornament that rises above it.—R. G. White: Shakespeare makes

Macbeth call the crown "the round of sovereignty" ... All this flashed ... as he saw the circlet upon the top of the child's head.

111: Ritson: Dunsmane] The present quantity of Dunsinane is right. In every subsequent instance the accent is misplaced. ... —Steevens ...—French (p. 288): ... Dunsinane ... last syllable must be accented long ... —[Chalmers (Caledonia, i, p. 414): Dunsinan ... "hill of ants" ... Yet ... Dun-sinan signifies ... a hill, resembling a nipple ... —J. H. Crawford ... —ED. ii.]

114: Johnson: impresse] ... who can command the forest to serve him like a soldier impressed?

116: Theobald: Rebellious dead] ... The Emendation of one Letter gives us clear Sense ... We must restore: "Rebellious Head" [or "Rebellion's Head,"—Sk. Restored, p. 187], i.e. Let Rebellion never make Head against me ...—Halliwell: ... his fears were concentrated on the probable reappearance of the dead, alluding more especially to the ghost of Banquo; ... first prophecy relieves him from the fear of mortals; the second, from the fear of the dead.—Clarendon: The expression is evidently suggested ... by the apparition of the armed head.—[Darmesteter: Referring to Banquo ...—Sprague ...—ED. ii.]

107: Walker (Crit. ii.): our] For instances of your misprinted for 'our' ...

147: Clarendon: [Whether 'our' or your] the words seem strange in Macbeth's mouth.

121: [No commentary]

116: Steevens: noise] ... in a former note [ed. 1778] I had observed ... musicians anciently signified a concert or company ... In Westward Hoe ...—Gifford (The Silent Woman ...): ... not of use ... in Dryden's time ...—Dyce (Gloss.): ...—Anonymous (qu. Litchfield ?): When J. P. Kemble revived this tragedy, in 1803, this noise was represented by a shriek; ... [After 'fall on you' Booth's stage-direction is: Macbeth descends ...—ED. ii.]

132, 133: Dyce (Remarks, etc., p. 200): [This direction of the Ff] makes Banquo bear a glass in his hand; while, on the contrary, Macbeth exclaims that he sees the eighth King bearing it,

and Banquo coming after him.—Collier (ed. ii.): ... —Hunter: Shows like this were among the deceptions practised ... "Only I have sometimes ... thought of the representation which a celebrated magician made unto Catharine de Medicis ..." —Delius: ... a "show," in theatrical language, is a procession ... —[Chambers (p. 130): The "eight Kings" are Robert II. (1371), Robert III, and the six Jameses. Those in the glass are the successors of James.—Tolman (p. 13): Why is Mary Stuart omitted ...? ... To be sure ... get kings; ... —ED. ii.]

133: Hunter: Thou ... Banquo] This is finely imagined. Macbeth does not compare what he saw to Banquo, but to the fearful image of Banquo which he lately beheld.—[Buttner ...]—ED. ii.

135: Johnson: haire] ... Had air been intended, the pronoun ... would probably have been printed thine, and not "thy."—Steevens: ...—M. Mason: ... more likely to mark a family-likeness than the air, which depends upon habit ...—Collier: ...—Dyce (ed. ii.): Air certainly receives some support ... —[Murray (N.E.D.): hair ... stamp, character ...]—ED. ii.

126: Clarendon: Start eyes] Start from your sockets ... [Compare Hamlet, I, iv, 17: "Make thy two eyes, like stars, start from their spheres."]

139: Steevens: cracke] That is, the dissolution of nature.—Clarendon: The thunder-peal announcing the Last Judgement. [See I, ii, 45, and note.]

141: Steevens: glasse] ... In Meas. for Meas. II, ii, 95 ... Extract from the Penal Laws Against Witches ... do set before their eyes in glasses, chrystal stones, etc. ... —[Scot, Discoverie of Witchcraft ...—ED. ii.]

131: Warburton: two-fold Balles, and trebble Scepters] ... compliment to King James the First, who ... united the two islands and the three kingdoms ... whose house ... descended from Banquo.—Steevens: ...—Clarendon: ... possibly refer to the double coronation of James, at Scone and at Westminster.—[Manly: ... James, by the Grace of God, King of Great Britaine, France, and Ireland, Defender of the Faith." ...—ED. ii.]

133: Murray (N.E.D. s.v. "Bolter," 5): Blood-bolter'd] To form tangled knots or clots, to stick together by coagulation ...—ED. ii.

147-154: Fletcher (p. 151): [This passage is] now-a-days unaccountably omitted on the stage ... is the most pointedly characteristic of their diabolical nature. ... [Irving restored this passage ...—ED. ii.]—Clarendon: For Clarendon on this passage, see Appendix. The Witch.

149-154: Rolfe (Sh.-Lore, vol. xi, 1899, p. 604): ... six lines spurious— the interpolation of some hack-writer ... "cheer up his sprights" ... —ED. ii.

149: Walker (Crit. i, 193, 205): sprights] ... word sprite in our old poets, wherever the metre does not compel us to pronounce it disyllabically, is a monosyllable ...

141: Steevens: Antique round] ... ideas ... Churchyard's Dreame, 1593: "All hand in hand they traced on a tricksie ancient round ...—Clarendon: ... "Antic," ... probably derived from ... ancient sculpture ... But ... much wider application. ... means old-fashioned, quaint ... means simply ancient ... always accented by Shakespeare on the first syllable.

172: Johnson: anticipat'st] To prevent by taking away the opportunity.—Clarendon: ... "prevent" used in old authors where we should say "anticipate."

160: Heath (p. 401): flighty purpose] Unless the execution keeps even pace with the purpose, the former will never overtake the latter ...

168: Heath (p. 401): trace] ... relations ... all his collateral relations.—Steevens: ... that is, follow, succeed in it.—Clarendon: "Trace" is used in the sense of follow ... Hamlet, V, ii, 125, and 2 Hen. IV, III, i, 47.

168: Abbott (§ 497): in his] ... An apparent Alexandrine.

170: Collier (Notes, etc., p. 413): sights] [The MS reads flights.] ... by the rapidity with which performance shall follow decision ... compositor mistook the f for a long s ...—Singer (Sh. Vind. p. 257): ... This is a good correction ...—Anon. (Blackwood's Maga. Oct. 1853, p. 461): ... "no more sights" may mean, I will have no more dealings with infernal hags ...—R. G. White

(Sh.'s Scholar, p. 405): ... we should unquestionably read "flights."—Dyce: ... "But" makes not a little against the new lection.—R. G. White: "Sights" of the Ff seems to be very clearly a misprint of "flights" ...—Dyce (ed. ii.): Grant White prints "sprites,"—most unhappily ...—Halliwell: ... Grant White's emendation is doubtful.—Clarendon: ... text seems unquestionably right. [White ... adopted F₁ text ...—ED. ii.]

ACT 4, SCENE 2

=== PLAY TEXT ===

- 1: LADY MACDUFF: What had he done, to make him fly the land?
- 2: ROSS: You must have patience, madam.
- 3: LADY MACDUFF: He had none:
- 4: LADY MACDUFF: His flight was madness: when our actions do not,
- 5: LADY MACDUFF: Our fears do make us traitors.
- 6: ROSS: You know not
- 7: ROSS: Whether it was his wisdom or his fear.
- 8: LADY MACDUFF: Wisdom! to leave his wife, to leave his babes,
- 9: LADY MACDUFF: His mansion and his titles in a place
- 10: LADY MACDUFF: From whence himself does fly? He loves us not;
- 11: LADY MACDUFF: He wants the natural touch: for the poor wren,
- 12: LADY MACDUFF: The most diminutive of birds, will fight,

13: LADY MACDUFF: Her young ones in her nest, against the owl.

14: LADY MACDUFF: All is the fear and nothing is the love;

15: LADY MACDUFF: As little is the wisdom, where the flight

16: LADY MACDUFF: So runs against all reason.

17: ROSS: My dearest coz,

18: ROSS: I pray you, school yourself: but for your husband,

19: ROSS: He is noble, wise, judicious, and best knows

20: ROSS: The fits o' the season. I dare not speak

21: ROSS: much further;

22: ROSS: But cruel are the times, when we are traitors

23: ROSS: And do not know ourselves, when we hold rumour

24: ROSS: From what we fear, yet know not what we fear,

25: ROSS: But float upon a wild and violent sea

26: ROSS: Each way and move. I take my leave of you:

27: ROSS: Shall not be long but I'll be here again:

28: ROSS: Things at the worst will cease, or else climb upward

29: ROSS: To what they were before. My pretty cousin,

30: ROSS: Blessing upon you!

31: LADY MACDUFF: Father'd he is, and yet he's fatherless.

32: ROSS: I am so much a fool, should I stay longer,

33: ROSS: It would be my disgrace and your discomfort:

34: ROSS: I take my leave at once.

35: LADY MACDUFF: Sirrah, your father's dead;

36: LADY MACDUFF: And what will you do now? How will you live?

37: Son: As birds do, mother.

38: LADY MACDUFF: What, with worms and flies?

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

40: LADY MACDUFF: Poor bird! thou'ldst never fear the net nor lime,

41: LADY MACDUFF: The pitfall nor the gin.

42: Son: Why should I, mother? Poor birds they are not set for.

43: Son: My father is not dead, for all your saying.

44: LADY MACDUFF: Yes, he is dead; how wilt thou do for a father?

45: Son: Nay, how will you do for a husband?

46: LADY MACDUFF: Why, I can buy me twenty at any market.

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

48: LADY MACDUFF: Thou speak'st with all thy wit: and yet, i' faith,

49: LADY MACDUFF: With wit enough for thee.

50: Son: Was my father a traitor, mother?

51: LADY MACDUFF: Ay, that he was.

52: Son: What is a traitor?

53: LADY MACDUFF: Why, one that swears and lies.

54: Son: And be all traitors that do so?

55: LADY MACDUFF: Every one that does so is a traitor, and must be hanged.

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

57: LADY MACDUFF: Every one.

58: Son: Who must hang them?

59: LADY MACDUFF: Why, the honest men.

60: Son: Then the liars and swearers are fools,

61: Son: for there are liars and swearers enow to beat

62: Son: the honest men and hang up them.

63: LADY MACDUFF: Now, God help thee, poor monkey!

64: LADY MACDUFF: But how wilt thou do for a father?

65: Son: If he were dead, you'd weep for

66: Son: him: if you would not, it were a good sign

67: Son: that I should quickly have a new father.

68: LADY MACDUFF: Poor prattler, how thou talk'st!

69: Messenger: Bless you, fair dame! I am not to you known,

70: Messenger: Though in your state of honour I am perfect.

71: Messenger: I doubt some danger does approach you nearly:

72: Messenger: If you will take a homely man's advice,

73: Messenger: Be not found here; hence, with your little ones.

74: Messenger: To fright you thus, methinks, I am too savage;

75: Messenger: To do worse to you were fell cruelty,

76: Messenger: Which is too nigh your person. Heaven preserve you!

77: Messenger: I dare abide no longer.

78: LADY MACDUFF: Whither should I fly?

79: LADY MACDUFF: I have done no harm. But I remember now

80: LADY MACDUFF: I am in this earthly world; where to do harm

81: LADY MACDUFF: Is often laudable, to do good sometime

82: LADY MACDUFF: Accounted dangerous folly: why then, alas,

83: LADY MACDUFF: Do I put up that womanly defence,

84: LADY MACDUFF: To say I have done no harm?

85: First Murderer: Where is your husband?

86: LADY MACDUFF: I hope, in no place so unsanctified

87: LADY MACDUFF: Where such as thou mayst find him.

88: First Murderer: He's a traitor.

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

90: First Murderer: What, you egg!

91: First Murderer: Young fry of treachery!

92: Son: He has kill'd me, mother:

93: Son: Run away, I pray you!

=== SCHOLARLY COMMENTARY ===

1: Fletcher: Scena Secunda] It mars the whole spirit and moral of the play, to take anything from that depth and liveliness of interest which the dramatist has attached to the characters and fortunes of Macduff and his Lady. They are the chief representatives in the piece, of the interests of loyalty and domestic affection, as opposed to those of the foulest treachery and the most selfish and remorseless ambition... . It is not enough that we should hear the story in the brief words in which it is related to Macduff by his fugitive cousin, Ross. The presence of the affectionate family before our eyes,—the timid lady's eloquent complaining to her cousin, of her husband's deserting them in danger,—the graceful prattle with her boy, in which she seeks relief from her melancholy forebodings,—and then the sudden entrance of Macbeth's murderous ruffians,—are all requisite to give that crowning horror, that consummately and violently revolting character to Macbeth's career, which Shakespeare has so evidently studied to impress upon it. Nothing has more contributed to favor the false

notion of a certain sympathy which the dramatist has been supposed to have excited for the character and fate of this most gratuitously criminal of his heroes, than the theatrical narrowing of the space, and consequent weakening of the interest, which his unerring judgement has assigned in the piece to those representatives of virtue and humanity, for whom he has really sought to move the sympathies of his audience. It is no fault of his if Macbeth's heartless whinings have ever extracted one emotion of pity from reader or

auditor, in lieu of that intensely aggravated abhorrence which they ought to inspire.

1: Coleridge: *Scena Secunda*] This scene, dreadful as it is, is still a relief, because a variety, because domestic, and therefore soothing, as associated with the only real pleasures of life. The conversation between Lady Macduff and her child heightens the pathos, and is preparatory for the deep tragedy of their assassination.... To the objection that Shakespeare wounds the moral sense by the unsubdued, undisguised description of the most hateful atrocity,—that he tears the feelings without mercy, and even outrages the eye itself with scenes of insupportable horror,—I, omitting *Titus Andronicus* as not genuine, and excepting the scene of Gloucester's blinding in *King Lear*, answer boldly in the name of Shakespeare, not guilty !

1: Bodenstedt: *Scena Secunda*] To omit this scene, as is usually the case on the stage, is to present Macbeth's character in a far more favorable light than Shakespeare intended, and to weaken the force of Macduff's cry of agony, and Lady Macbeth's heart-piercing question in the sleep-walking scene. We must be made to see how far Macbeth's unavailing bloodthirstiness reaches, which spares not even innocent women and children. Moreover, in this tragedy of hypocritical treachery and faithless ambition, Macduff and his wife are the exponents of honest loyalty and domestic virtue.

1: Clarendon: *Scena Secunda*] The scene of the murder of Lady Macduff and her children is traditionally placed at Dunno-male Castle, Culross, Perthshire.

1: Leighton: *Scena Secunda*] The purpose of this scene seems simply to illustrate, by presenting absolutely before our eyes a massacre of innocents, the devilish wickedness of Macbeth. If it were necessary to do this, we would expect of the genius of Shakespeare in

this play, where that genius is so~powerfully illustrated, that the scene should be made to serve at the same time some purpose of contrast or characterization, and the lack of any such secondary purpose lends its weight to heighten suspicion against genuineness of authorship. Its repulsive character has no excuse of necessity ; hence, aesthetically, it has no right to be. The tragedy is more perfect and symmetrical without it. It points no lesson, develops no character, explains no necessary action; but retards the movement, and shocks

us with its accumulation of murders, of which we already have had a surfeit. In the misfortune of the presumably innocent mother and child, it makes more striking another instance of inexplicable ethical injustice.

1: Libby: Scena Secunda] Ross came as Macbeth's spy to lead a gang of assassins: during his interview with the lady the murderers await him outside, and within three minutes of his exit they enter, within four minutes the poor little fellow is dead, and within five minutes the lady is butchered. Where is the sword of Ross, who has just said, 'Shall not be long but I'll be here again'? ... Unless Ross can be cleared of the charge of allowing the Macduffs to be murdered before he had left the castle (there is much to show that he directed the assassins) his character is worse than his master's.

5: Steevens: Traitors] Our flight is considered as an evidence of our treason,

5: Seymour: Traitors] The treachery alluded to is Macduff's desertion of his family.

10: Leighton: Wisdom? to leave his wife, etc.] It has always appeared to me that the character of Macduff suffers seriously by the accusation of his wife, and that such effect mars the play, inasmuch as he, being principally opposed to Macbeth, should be presented

generous, chivalrous, and good; in contrast with the usurper of Duncan's throne, who is selfish, treacherous, and wicked. To enlist our sympathies to the fullest extent, and to make the moral of the play most effective, the spirit of ill, represented by Macbeth, should be opposed by a spotless champion of good and right, and not by one suffering in reputation under such accusations as his wife makes against the fugitive Thane.

11: Johnson: touch] Natural sensibility. He is not touched with natural affection. [For other uses of this word, see SCHMIDT (Lex.).—ED. ii.]

11: Harting: Wren] There are three statements here which are likely to be criticised by the ornithologist. First, that the wren is the smallest of birds, which is evidently an oversight. Secondly, that the wren has sufficient courage to fight against a bird of prey in defence of its young, which is doubtful. Thirdly, that the owl will take young birds from the nest.

20: Heath: fits] What befits the season.

20: Steevens: fits] The violent disorders of the season, its convulsions ; as in Corio/. III, ii, 33.

20: Clarendon: fits] The critical conjunctures of the time. The figure is taken from the fits of an intermittent fever.

22: Mutt: I dare not] It seems strange that no communication was made to Lady Macduff that her husband had gone to the English Court on an imperative mission, an intimation which would have rendered her some comfort probably.—ED. ii.

24: Upton: know our selues] That is, to be traitors.

24: Heath: hold Rumor] To interpret rumour.

24: Steevens: hold Rumor] To believe, as we say, 'I hold such a thing to be true'; i. e. I take it, I believe it to be so. The sense then is, When we are led by our fears to believe every rumour of danger we hear, yet are not conscious to ourselves of any crime for which we should be disturbed with those fears. Thus in King John, IV, ii, 145.

24: Delius: hold Rumor] To 'hold Rumour' is contrasted with to 'know' in the next line.

24: Dalgleish: hold Rumor] When we accept or circulate rumours, because we fear them to be true.

24: Clarendon: hold Rumor] 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 6, 7, 'When our actions do not, Our fears do make us traitors.' See the use of 'From' in III, vi, 24.

24: Hudson: hold Rumor] Fear makes us credit rumour, yet we know not what to fear, because ignorant when we offend. A condition wherein men believe the more because they fear, and fear the more because they cannot foresee the danger.

27: Theobald: Each...moue] It would be something of a wonder had they floated and not

moved. Sure, this is a reading too flat for our Author. I read 'Each way and wave,' i. e, they not only float backward and forward, but are the sport of each distinct and particular wave; which exaggerates the thought.

27: Heath: Each...moue] The order of the words intended by Shakespeare is, But float and move each way upon a wild and violent sea.

27: Elwin: Each...moue] Minsheu's meaning of flofe is, to waue up and downe.

27: Clarendon: Each...moue] 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, Wer. of Ven. I, ii, 64: 'He is every man in no man.'—Hudson (ed. ii.): 'Move' is for movement or motion.

27: Staunton: Each...moue] Surely we should read 'Each sway,' a word peculiarly appropriate here. In the same sense of expressing the swag and motion of agitated water, it occurs in Chapman's Tragedy of Charles, Duke of Byron [Byron's Conspiracie, Act II, ad. fin.]: 'And as in open vessels fill'd with water, And on mens shoulders borne... . To keep the wild and slippery element, From washing over ; follow all his Swayes,' etc.

30: Darmesteter: My pretty Cosine] These words are addressed to Macduff's son,—ED. ii.

34: [ED. ii.]: Has it been noticed how frequently Shakespeare connects 'Fool' with tears and

weeping? Thus, Le. III, i, 73: 'I am a fool to weep at what I am glad of.' Com. of Err. II, ii, 205: 'No longer will I be a fool To put the finger in the eye and weep.' Mer. of Ven. III, iii, 14: 'Be made a soft and dull-eyed fool To shake the head relent and sigh.' As You Like It, II, i, 45: 'The big round tears coursed one another down his innocent nose In piteous chase: and thus the hairy fool.'

Waint. Tale, II, i, 118: 'Do not weep, good fools, there is no cause, /dd. III, ii, 229: 'The love I bore your queen—lo, fool again.' Rich. IIT; I, iii, 354: 'Your eyes drop mill-stones when fools eyes drop tears.'

37: Malone: Sirra] Not always a term of reproach, but sometimes used by masters to servants, parents to children, etc. See III, i, 44. [Also used as an address to women. See Ant, & Cleop. V, ii, 229. And Beaumont and Fletcher, Knight of Malta, I, ii. (vol. v, p. 115, ed. Dyce), and Ibid. Wit at Several Weapons, II, ii. (vol. iv, p. 34, ed. Dyce), also Westward Ho, I, ii. (Webster's Works, vol. iii, p. 23, ed. Dyce), where the editor says: 'In the north of Scotland I have frequently heard persons in the lower ranks of life use the word 'Sirs,' when speaking to two or three women.' Pronounced sér/ra@ by Sheridan, Nares, Scott, Kenrick, Perry, Walker, Jones, and Knowles. See, also, ANBORR, II, iii, 175.]

35: Leighton: Sirra, your Fathers dead] The conversation between Lady Macduff and her pretty infant seems to me unworthy of Shakespeare ; and I am tempted to believe the larger portion of it,—if not the whole scene,—to be an interpolation by a later writer (Middleton?).... If any part of the scene is Shakespeare's, an interpolation must begin at or near line 37 and continue to line 75; for such a flat and wrong conversation between mother and child under the circumstances cannot have been written by the artist who drew the skilfully-managed characters of Macbeth and his wife—Eb. ii.

42: Lamartine (ap. Darmesteter): Birds] This sublime and candid reply of the child, since it is not declamatory, equals—even surpasses—that of Joas in Racine's *Athalie*, 'Aux petits des oiseaux il donne leur pature,' [Act II, Sc. vii.—ED. ii.].

40: Capell: Lime] Lime (i. e. a line with a noose in it) accords better with the other terms, expressive of instruments, not modes, of bird-catching, which the other word ['lime'] indicates.

42: Delius: they] 'They' is merely a repetition of 'Poor birds,—Clarendon: 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, iii, 15. 'What you have spoke, it—.' In either case the emphasis is on 'Poor,' and the meaning is that in life, traps are not set for the poor, but for the rich. The boy's precocious intelligence enhances the pity of his early death.

45: Abbott: for] We still retain the use of for in the sense of in spite of, as in 'for all your plots I will succeed,' etc.- [This present passage is quoted under the second meaning of 'for' (in opposition to): hence 'to prevent.' For the first meaning, see III, i, 145, and note.]

61: Clarendon: enow] Used with plural nouns, as enough with singular.

75: Heath: Messenger] This messenger was one of the murderers employed by Macbeth to exterminate Macduff's family, but who, from emotions of pity and remorse, had oustripped his companions, to give timely warning of their approach.

75: Lisby: Messenger] This messenger may come from Lady Macbeth.—ED. ii.

70: Steevens: perfect] I am perfectly acquainted with your rank of honour.

70: Mull: perfect] The right rendering is: 'Though I am a stranger to you, I am loyal to your honor—I have no guilty design.' 'I am perfectly acquainted with your rank of honour' would convey nothing of the slightest consequence to Lady Macduff; it has absolutely no meaning in her circumstances. But a stranger bursting rudely and breathlessly into her presence had need to give prompt assurance of his honourable and upright purpose to secure a hearing, and this he did as I point out.—ED. ii.

74: Abbott: To fright] For other instances where 'to' is equivalent to *to* or *for* with the participle, see ABBOTT, § 356. Again, in V, ii, 30: 'His pester'd senses to recoil and start.

75: Warburton: worse] We should read 'To do worship to you,' etc. That is, but at this juncture, to waste my time in the gradual observances due to your rank, would be the exposing your life to immediate destruction

75: Johnson: worse] To do worse is to let her and her children be destroyed without warning.

75: Edwards: worse] That is, to fright you more, by relating all the circumstances of your danger; which would detain you so long, that you could not avoid it.

75: fell] Clarendon: Florio gives ' /e//o, fell, cruel, moodie, inexorable, fello- nious,

murderous.' Hence 'fellone,' a felon.

7: Abbott: Whether] A proper Alexandrine with six accents is seldom found in Shakespeare.

(§ 494): In V, iv, 12, 'The né m | bers 6f | our hést | and make | discbvery' (discov'ry), we have an Alexandrine only in appearance. The last foot contains, instead of one extra syllable, two extra syllables, one of which is slurred. [A term phonetically unintelligible to me.—

EL.is; Zarly Eng. Pronunciation, Part iii, p. 944.] (§ 496): In other cases the appearance of an Alexandrine arises from the non-observance of contractions : 'I dre | abide | no lénger |

Whither should Poe fly? So in V, iii, 7: 'All mért | al césse | guence(s) have | pronéunced | me thus.' —ELLIs: These 'contractions' would have a remarkably harsh effect in the instances cited, even if they were possible. No person accustomed to write verses could well endure lines thus divided [as above. In the present instance] the line belongs to two speeches and 'should' may be emphatic. ... I should be sorry to buy immunity from Alexandrines at the dreadful price of such Procrustean 'scansion,'

81: sometime] See I, vi, 17.

95, 96. so... Where] For similar relative constructions, see ABBOTT (§ 279).

96. may'st] For other instances of what would be called 'an unpardonable mistake in modern authors (though a not uncommon Shakespearian idiom),' see ABBOTT (§ 412).

98. shagge-ear'd] STEEVENS: An abusive epithet very often used in our ancient plays. See 2 Hen. VJ: III, i, 367—MALONE: In King John, V, ii, 133, we find 'vn-heard,' for uxhair''d. Hair was formerly written heave. In Lodge's Jucarnate Devils of the Age, 1596, p. 37, we find 'shag-heard slave.,—RrED: In 23 Car. I, Chief Justice Rolle said it had been determined that these words, 'Where is that long-locked, shag-haired, murdering rogue?' were actionable.—Aleyn's Reports, p. 61.—COLLIER (ed. ii.): 'Shag-ear'd' is a villain who is shaggy about the ears by reason of his long hair. Such is the word in the Ff, and we decline to make

any alteration—R. G. WHITE: Shag-hair seems to have meant somewhat more than merely dishevelled hair. 'For covering they have either hair or shag-hair.—Pro integumento habent vel pilos vel villos,'—Gate of the Latine Tongue Unlocked, 1656, p. 46. —Dyces (ed. ii.) : Of the many examples which might be adduced of 'hear' for hair, I subjoin, 'But now in dust his beard bedaubd, his hear with blood is clonge.'—Phaer, Virgil's Zneidos, Bk, ii, sig. C vii, ed.

1584. 'We straight his burning hear gan shake, all trembling dead for dreede.'—Ibid. sig. D v. ['Hear' is changed to 'haire' in both passages in Phaer's ed. 1620.—ED. ii.]

ACT 4, SCENE 3

=== PLAY TEXT ===

1: MALCOLM: Let us seek out some desolate shade, and there

2: MALCOLM: Weep our sad bosoms empty.

3: MACDUFF: Let us rather

4: MACDUFF: Hold fast the mortal sword, and like good men

5: MACDUFF: Bestride our down-fall'n birthdom: each new morn

6: MACDUFF: New widows howl, new orphans cry, new sorrows

7: MACDUFF: Strike heaven on the face, that it resounds

8: MACDUFF: As if it felt with Scotland and yell'd out

9: MACDUFF: Like syllable of dolour.

10: MALCOLM: What I believe I'll wail,

11: MALCOLM: What know believe, and what I can redress,

12: MALCOLM: As I shall find the time to friend, I will.

13: MALCOLM: What you have spoke, it may be so perchance.

14: MALCOLM: This tyrant, whose sole name blisters our tongues,

15: MALCOLM: Was once thought honest: you have loved him well.

16: MALCOLM: He hath not touch'd you yet. I am young;

17: MALCOLM: but something

18: MALCOLM: You may deserve of him through me, and wisdom

19: MALCOLM: To offer up a weak poor innocent lamb

20: MALCOLM: To appease an angry god.

21: MACDUFF: I am not treacherous.

22: MALCOLM: But Macbeth is.

23: MALCOLM: A good and virtuous nature may recoil

24: MALCOLM: In an imperial charge. But I shall crave

25: MALCOLM: your pardon;

26: MALCOLM: That which you are my thoughts cannot transpose:

27: MALCOLM: Angels are bright still, though the brightest fell;

28: MALCOLM: Though all things foul would wear the brows of grace,

29: MALCOLM: Yet grace must still look so.

30: MACDUFF: I have lost my hopes.

31: MALCOLM: Perchance even there where I did find my doubts.

32: MALCOLM: Why in that rawness left you wife and child,

33: MALCOLM: Those precious motives, those strong knots of love,

34: MALCOLM: Without leave-taking? I pray you,

35: MALCOLM: Let not my jealousies be your dishonours,

36: MALCOLM: But mine own safeties. You may be rightly just,

37: MALCOLM: Whatever I shall think.

38: MACDUFF: Bleed, bleed, poor country!

39: MACDUFF: Great tyranny! lay thou thy basis sure,

40: MACDUFF: For goodness dare not cheque thee: wear thou

41: MACDUFF: thy wrongs;

42: MACDUFF: The title is affeer'd! Fare thee well, lord:

43: MACDUFF: I would not be the villain that thou think'st

44: MACDUFF: For the whole space that's in the tyrant's grasp,

45: MACDUFF: And the rich East to boot.

46: MALCOLM: Be not offended:

47: MALCOLM: I speak not as in absolute fear of you.

48: MALCOLM: I think our country sinks beneath the yoke;

49: MALCOLM: It weeps, it bleeds; and each new day a gash

50: MALCOLM: Is added to her wounds: I think withal

51: MALCOLM: There would be hands uplifted in my right;

52: MALCOLM: And here from gracious England have I offer

53: MALCOLM: Of goodly thousands: but, for all this,

54: MALCOLM: When I shall tread upon the tyrant's head,

55: MALCOLM: Or wear it on my sword, yet my poor country

56: MALCOLM: Shall have more vices than it had before,

57: MALCOLM: More suffer and more sundry ways than ever,

58: MALCOLM: By him that shall succeed.

59: MACDUFF: What should he be?

60: MALCOLM: It is myself I mean: in whom I know

61: MALCOLM: All the particulars of vice so grafted

62: MALCOLM: That, when they shall be open'd, black Macbeth

63: MALCOLM: Will seem as pure as snow, and the poor state

64: MALCOLM: Esteem him as a lamb, being compared

65: MALCOLM: With my confineless harms.

66: MACDUFF: Not in the legions

67: MACDUFF: Of horrid hell can come a devil more damn'd

68: MACDUFF: In evils to top Macbeth.

69: MALCOLM: I grant him bloody,

70: MALCOLM: Luxurious, avaricious, false, deceitful,

71: MALCOLM: Sudden, malicious, smacking of every sin

72: MALCOLM: That has a name: but there's no bottom, none,

73: MALCOLM: In my voluptuousness: your wives, your daughters,

74: MALCOLM: Your matrons and your maids, could not fill up

75: MALCOLM: The cistern of my lust, and my desire

76: MALCOLM: All continent impediments would o'erbear

77: MALCOLM: That did oppose my will: better Macbeth

78: MALCOLM: Than such an one to reign.

79: MACDUFF: Boundless intemperance

80: MACDUFF: In nature is a tyranny; it hath been

81: MACDUFF: The untimely emptying of the happy throne

82: MACDUFF: And fall of many kings. But fear not yet

83: MACDUFF: To take upon you what is yours: you may

84: MACDUFF: Convey your pleasures in a spacious plenty,

85: MACDUFF: And yet seem cold, the time you may so hoodwink.

86: MACDUFF: We have willing dames enough: there cannot be

87: MACDUFF: That vulture in you, to devour so many

88: MACDUFF: As will to greatness dedicate themselves,
89: MACDUFF: Finding it so inclined.
90: MALCOLM: With this there grows
91: MALCOLM: In my most ill-composed affection such
92: MALCOLM: A stanchless avarice that, were I king,
93: MALCOLM: I should cut off the nobles for their lands,
94: MALCOLM: Desire his jewels and this other's house:
95: MALCOLM: And my more-having would be as a sauce
96: MALCOLM: To make me hunger more; that I should forge
97: MALCOLM: Quarrels unjust against the good and loyal,
98: MALCOLM: Destroying them for wealth.
99: MACDUFF: This avarice
100: MACDUFF: Sticks deeper, grows with more pernicious root
101: MACDUFF: Than summer-seeming lust, and it hath been

102: MACDUFF: The sword of our slain kings: yet do not fear;
103: MACDUFF: Scotland hath foisons to fill up your will.
104: MACDUFF: Of your mere own: all these are portable,
105: MACDUFF: With other graces weigh'd.
106: MALCOLM: But I have none: the king-becoming graces,
107: MALCOLM: As justice, verity, temperance, stableness,
108: MALCOLM: Bounty, perseverance, mercy, lowliness,
109: MALCOLM: Devotion, patience, courage, fortitude,
110: MALCOLM: I have no relish of them, but abound
111: MALCOLM: In the division of each several crime,
112: MALCOLM: Acting it many ways. Nay, had I power, I should

113: MALCOLM: Pour the sweet milk of concord into hell,
114: MALCOLM: Uproar the universal peace, confound
115: MALCOLM: All unity on earth.
116: MACDUFF: O Scotland, Scotland!
117: MALCOLM: If such a one be fit to govern, speak:
118: MALCOLM: I am as I have spoken.
119: MACDUFF: Fit to govern!
120: MACDUFF: No, not to live. O nation miserable,
121: MACDUFF: With an untitled tyrant bloody-scepter'd,
122: MACDUFF: When shalt thou see thy wholesome days again,
123: MACDUFF: Since that the truest issue of thy throne
124: MACDUFF: By his own interdiction stands accursed,
125: MACDUFF: And does blaspheme his breed? Thy royal father
126: MACDUFF: Was a most sainted king: the queen that bore thee,
127: MACDUFF: Oftener upon her knees than on her feet,

128: MACDUFF: Died every day she lived. Fare thee well!
129: MACDUFF: These evils thou repeat'st upon thyself
130: MACDUFF: Have banish'd me from Scotland. O my breast,
131: MACDUFF: Thy hope ends here!
132: MALCOLM: Macduff, this noble passion,
133: MALCOLM: Child of integrity, hath from my soul
134: MALCOLM: Wiped the black scruples, reconciled my thoughts
135: MALCOLM: To thy good truth and honour. Devilish Macbeth
136: MALCOLM: By many of these trains hath sought to win me
137: MALCOLM: Into his power, and modest wisdom plucks me

138: MALCOLM: From over-credulous haste: but God above
139: MALCOLM: Deal between thee and me! for even now
140: MALCOLM: I put myself to thy direction, and
141: MALCOLM: Unspeak mine own detraction, here abjure
142: MALCOLM: The taints and blames I laid upon myself,
143: MALCOLM: For strangers to my nature. I am yet
144: MALCOLM: Unknown to woman, never was forsworn,
145: MALCOLM: Scarcely have coveted what was mine own,
146: MALCOLM: At no time broke my faith, would not betray
147: MALCOLM: The devil to his fellow and delight
148: MALCOLM: No less in truth than life: my first false speaking
149: MALCOLM: Was this upon myself: what I am truly,
150: MALCOLM: Is thine and my poor country's to command:
151: MALCOLM: Whither indeed, before thy here-approach,
152: MALCOLM: Old Siward, with ten thousand warlike men,
153: MALCOLM: Already at a point, was setting forth.

154: MALCOLM: Now we'll together; and the chance of goodness
155: MALCOLM: Be like our warranted quarrel! Why are you silent?
156: MACDUFF: Such welcome and unwelcome things at once
157: MACDUFF: 'Tis hard to reconcile.
158: MALCOLM: Well; more anon.--Comes the king forth, I pray you?
159: Doctor: Ay, sir; there are a crew of wretched souls
160: Doctor: That stay his cure: their malady convinces
161: Doctor: The great assay of art; but at his touch--
162: Doctor: Such sanctity hath heaven given his hand--

163: Doctor: They presently amend.

164: MALCOLM: I thank you, doctor.

165: MACDUFF: What's the disease he means?

166: MALCOLM: 'Tis call'd the evil:

167: MALCOLM: A most miraculous work in this good king;

168: MALCOLM: Which often, since my here-remain in England,

169: MALCOLM: I have seen him do. How he solicits heaven,

170: MALCOLM: Himself best knows: but strangely-visited people,

171: MALCOLM: All swoln and ulcerous, pitiful to the eye,

172: MALCOLM: The mere despair of surgery, he cures,

173: MALCOLM: Hanging a golden stamp about their necks,

174: MALCOLM: Put on with holy prayers: and 'tis spoken,

175: MALCOLM: To the succeeding royalty he leaves

176: MALCOLM: The healing benediction. With this strange virtue,

177: MALCOLM: He hath a heavenly gift of prophecy,

178: MALCOLM: And sundry blessings hang about his throne,

179: MALCOLM: That speak him full of grace.

180: MACDUFF: See, who comes here?

181: MALCOLM: My countryman; but yet I know him not.

182: MACDUFF: My ever-gentle cousin, welcome hither.

183: MALCOLM: I know him now. Good God, betimes remove

184: MALCOLM: The means that makes us strangers!

185: ROSS: Sir, amen.

186: MACDUFF: Stands Scotland where it did?

187: ROSS: Alas, poor country!

188: ROSS: Almost afraid to know itself. It cannot
189: ROSS: Be call'd our mother, but our grave; where nothing,
190: ROSS: But who knows nothing, is once seen to smile;
191: ROSS: Where sighs and groans and shrieks that rend the air
192: ROSS: Are made, not mark'd; where violent sorrow seems
193: ROSS: A modern ecstasy; the dead man's knell
194: ROSS: Is there scarce ask'd for who; and good men's lives
195: ROSS: Expire before the flowers in their caps,
196: ROSS: Dying or ere they sicken.
197: MACDUFF: O, relation
198: MACDUFF: Too nice, and yet too true!
199: MALCOLM: What's the newest grief?
200: ROSS: That of an hour's age doth hiss the speaker:
201: ROSS: Each minute teems a new one.
202: MACDUFF: How does my wife?
203: ROSS: Why, well.
204: MACDUFF: And all my children?
205: ROSS: Well too.

206: MACDUFF: The tyrant has not batter'd at their peace?
207: ROSS: No; they were well at peace when I did leave 'em.
208: MACDUFF: But not a niggard of your speech: how goes't?
209: ROSS: When I came hither to transport the tidings,
210: ROSS: Which I have heavily borne, there ran a rumour
211: ROSS: Of many worthy fellows that were out;
212: ROSS: Which was to my belief witness'd the rather,

213: ROSS: For that I saw the tyrant's power a-foot:
214: ROSS: Now is the time of help; your eye in Scotland
215: ROSS: Would create soldiers, make our women fight,
216: ROSS: To doff their dire distresses.
217: MALCOLM: Be't their comfort
218: MALCOLM: We are coming thither: gracious England hath
219: MALCOLM: Lent us good Siward and ten thousand men;
220: MALCOLM: An older and a better soldier none
221: MALCOLM: That Christendom gives out.
222: ROSS: Would I could answer
223: ROSS: This comfort with the like! But I have words
224: ROSS: That would be howl'd out in the desert air,
225: ROSS: Where hearing should not latch them.
226: MACDUFF: What concern they?
227: MACDUFF: The general cause? or is it a fee-grief
228: MACDUFF: Due to some single breast?
229: ROSS: No mind that's honest
230: ROSS: But in it shares some woe; though the main part
231: ROSS: Pertains to you alone.

232: MACDUFF: If it be mine,
233: MACDUFF: Keep it not from me, quickly let me have it.
234: ROSS: Let not your ears despise my tongue for ever,
235: ROSS: Which shall possess them with the heaviest sound
236: ROSS: That ever yet they heard.
237: MACDUFF: Hum! I guess at it.

238: ROSS: Your castle is surprised; your wife and babes
239: ROSS: Savagely slaughter'd: to relate the manner,
240: ROSS: Were, on the quarry of these murder'd deer,
241: ROSS: To add the death of you.
242: MALCOLM: Merciful heaven!
243: MALCOLM: What, man! ne'er pull your hat upon your brows;
244: MALCOLM: Give sorrow words: the grief that does not speak
245: MALCOLM: Whispers the o'er-fraught heart and bids it break.
246: MACDUFF: My children too?
247: ROSS: Wife, children, servants, all
248: ROSS: That could be found.
249: MACDUFF: And I must be from thence!
250: MACDUFF: My wife kill'd too?
251: ROSS: I have said.
252: MALCOLM: Be comforted:
253: MALCOLM: Let's make us medicines of our great revenge,
254: MALCOLM: To cure this deadly grief.
255: MACDUFF: He has no children. All my pretty ones?
256: MACDUFF: Did you say all? O hell-kite! All?
257: MACDUFF: What, all my pretty chickens and their dam

258: MACDUFF: At one fell swoop?
259: MALCOLM: Dispute it like a man.
260: MACDUFF: I shall do so;
261: MACDUFF: But I must also feel it as a man:
262: MACDUFF: I cannot but remember such things were,

263: MACDUFF: That were most precious to me. Did heaven look on,
264: MACDUFF: And would not take their part? Sinful Macduff,
265: MACDUFF: They were all struck for thee! naught that I am,
266: MACDUFF: Not for their own demerits, but for mine,
267: MACDUFF: Fell slaughter on their souls. Heaven rest them now!
268: MALCOLM: Be this the whetstone of your sword: let grief
269: MALCOLM: Convert to anger; blunt not the heart, enrage it.
270: MACDUFF: O, I could play the woman with mine eyes
271: MACDUFF: And braggart with my tongue! But, gentle heavens,
272: MACDUFF: Cut short all intermission; front to front
273: MACDUFF: Bring thou this fiend of Scotland and myself;
274: MACDUFF: Within my sword's length set him; if he 'scape,
275: MACDUFF: Heaven forgive him too!
276: MALCOLM: This tune goes manly.
277: MALCOLM: Come, go we to the king; our power is ready;
278: MALCOLM: Our lack is nothing but our leave; Macbeth
279: MALCOLM: Is ripe for shaking, and the powers above
280: MALCOLM: Put on their instruments. Receive what cheer you may:
281: MALCOLM: The night is long that never finds the day.

=== SCHOLARLY COMMENTARY ===

1: CLARENDON: Scena Tertia] The Poet no doubt felt that this scene was needed to supplement the meagre parts assigned to Malcolm and Macduff.—FRENCH (p. 293): The present Earl of Fife, James Duff, 1868, who is also Viscount Macduff, is lineally descended from the Macduff of the play.—[VERITY: Dramatically this scene seems, at first sight, more open to criticism than any other in the play....The real design is, I think, to mark the pause before the storm. No dramatic theme remains except the great avengement.... But to bring this about suddenly would violate probability. The dénouement must be lead up to gradually; there must be an antecedent period in which the storm clouds gather: and this long scene, as it were, fills the period.—ED. ii.]

5: Johnson: Birthdome] Our birthdom, or birthright, says he, lies on the ground; let us, like

men who are to fight for what is dearest to them, not abandon it, but stand over it and defend it. This is a strong picture of obstinate resolution. So, Falstaff says to Hal: 'If thou see me down in the battle, and destride me, so.' —1 Hen. IV: V,i, 121. Birthdom for birthright is formed by the same analogy with masterdom in this play, signifying the privileges or rights of a master. Perhaps it might be dazrdame for mother; let us stand over our mother that lies bleeding on the ground.—CLARENDON: 'Birthdom' is formed on the analogy of 'kingdom,' 'earldom,' 'masterdom,' I, v, 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,' etc., and is then equivalent to the German -Aeit, in Weisheit, Fretheit, 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.

7: Johnson: face] A somewhat similar hyperbole occurs in Temp. I, ii, 4; again, Mer. of Ven. II, vii, 45. We have also 'the face of heaven' in Rich. 777: IV, iv, 239; 'the cloudy cheeks of heaven' in Azch. /7; III, iii, 57. The sun is called 'the eye of heaven' in I, iii, 275, and 'the searching eye of heaven' in III, ii, 37 of the same play.

9: CLARENDON: that] For omission of so before 'that,' see ABBOTT, § 283; compare I, ii, 72.

12: STAUNTON: to friend] The expression 'to friend,' meaning propitious, assistant, favourable, etc., occurs again in Cymd. I, iv, 116. It is not uncommon in our old poets. Thus, in Spenser, F Baerie Queene, Bk. I, c. i, v. 28: 'So forward on his way (with God to frend) He passeth forth'; and also in Massinger's The Roman Actor, I, i, 'the gods to friend.' —CRAIK (p. 283, note on /w/. Cas. III, i, 143): Equivalent to for friend. So we say To take to wife.—

ROLFE: Cf. Matthew, iii, 9; Luke, iii, 8: 'We have Abraham to our father,' etc.—CLARENDON:

For the construction, see Zemp. III, iii, 54: 'Destiny That hath to instrument this lower world.' The verb is used in Hen. V: IV, v, 17. 'At friend' occurs in Wint. Tale, V, i, 140.—

ABBOTT (§ 189): 'To,' from meaning /%e, came into the meaning of representation, equivalence, apposition. Comp. Latin 'Habemus Deum amico.'

15: ABBOTT: What] For the use of 'what' as a relative, see ABBOTT, § 252.

16: [See reference] touch'd] See III, ii, 33; IV, ii, 13.

18: THEOBALD: discern] If the whole Tenour of the Context could not have convinced our blind Editors that we ought to read deserve instead of 'discern' (as I have corrected the Text), yet Macduff's Answer, sure, might have given them some Light,—'I am not treacherous.'—UPTON (p. 314) prefers 'discern,' and explains it: 'You may see something to your advantage by betraying me.'—[SPRAGUE: Malcolm does not fully believe Macduff honest, and says: 'You have loved Macbeth well. He has done you no harm yet. I am young, but (young as I am I could tell you of many diabolical plots of Macbeth to get me into his power), so that you could discern something of Macbeth's character through my disclosures and his treatment of me.'—ED. ii.]

19: M. Mason: wisdom] There is no verb to which wisdom can refer. Something is omitted. If we read, 'and think it wisdom,' the sense will be supplied; but that would destroy the metre.—DYCE (ed. ii.): LETTSON proposes 'and wisdom Would offer up,' etc., but I see no objection to 'and wisdom,' an elliptical expression for 'and it is wisdom.' [Thus also ABBOTT, §§ 402, 403.]—KEIGHTLEY: A syllable is plainly lost. —COWDEN-CLARKE: If the original

word 'discern' be retained, we have the sense of the passage unimpaired, thus: 'I am young, but something you may perceive of Macbeth in me [Malcolm has stated that Macbeth ' was once thought honest,' and afterwards taxes himself with vices], and also you may perceive the wisdom of offering up,' etc., thus gaining the verb before ' wisdom' that the commentators miss. It may be advisable to mention that we made this restoration in the text when preparing our edition of Shakespeare for America in 1860.—HUUDSON (ed. ii.): You may purchase or secure his favor by sacrificing me to his malice; and to do so would be an act of worldly wisdom on your part, as I have no power to punish you for it.

23: JOHNSON: recoyle] A good mind may recede from goodness in the execution of a royal commission. —CLARENDON: Here used, not in its usual sense of rebounding on the removal of pressure, but meaning /o yield, give way, swerve. So also V, ii, 30. Compare Cymé. I, vi, 128. 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 Hen. VJ. III, ii, 331, '—like an overcharged gun, recoil And turn the force,' etc.

25: WALKER (C7it. 1,77):' Pray you,' beseech you, are frequent in Shakespeare. (I remember also 'crave you in one of his plays, I forget where.) [See Tex?. Notes. —ED. ii.]

28: [See reference] would] See I, vii, 40.

29: JOHNSON: so] My suspicions cannot injure you, if you be virtuous, by supposing that a traitor may put on your virtuous appearance. I do not say that your virtuous appearance proves you a traitor; for virtue must wear its proper form, though that form be counterfeited by villainy.—DALGLEISH: Though foul things may look fair, fair things cannot

look fairer. —CLARENDON: Compare Meas. for Meas. II, i, 287.—[PATTEE: Though all things that are foul should try to appear fair and noble, yet would true grace be easily discerned. In other words, 'You appear to be noble and you may be so in reality.'—ED. ii.]

32: DELIUS: doubts] That is, in this meeting at the English Court, so surprising to Malcolm, and so discouraging to Macduff.—CLARENDON: 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.'

33: JOHNSON: rawnesse] Without previous provision, without due preparation, without maturity of counsel. [In that hasty manner.—Dyce.]

34: DELIUS: Motiues] Frequently applied by Shakespeare to persons. Perhaps here, like 'knots,' it is to be connected with 'of love,' although it is perfectly intelligible by itself. [Scumipr (Zex.) gives but three passages in which 'motive' is applied to persons: Ztmon, V, iv, 27; Oth. IV, ii, 43; and Ant. & Cleo. II, ii, 96. The present passage is not given under this head, but under that of 'cause, or reason.'—ED. ii.]

35: Dyce (ed. ii.): This line seems to be faulty, not from the redundant 'I,' but from the omission of some word or words.—ABBOTT (§ 512) considers 'I pray you' as a short interjectional line by itself; and (§ 511) that the pause after 'leave-taking' may be explained by the indignation of Macduff, which Malcolm observes, and digresses to appease.

37: ABBOTT (§ 454): Safeties] An extra syllable is frequently added before a pause,

especially at the end of a line, as in *Hamlet*, I, ii, 77; but also at the end of the second foot, as here, 'For mine | own safeszes | '; and, less frequently, at the end of the third foot, as in line 33, 'For géod | ness dares | not chéck 'shee | '; and, rarely, at the end of the fourth foot, see *Zemp*. I, ii, 127.

41: Pope: *affear'd*] A law term for confirmed.—HEATH (p. 403): A law term which signifies estimated, proportioned, adjusted; not confirmed. It is used here in its common acceptance for affrightened. [See ELWIN.] Malcolm's title to the crown is affrightened from asserting itself; or, in plainer English, He is affrightened from asserting his title to the crown.—RITSON: To *affeer* is to assess, or reduce to certainty. All *americiaments* are by *Magna Charta* to be *affeered* by lawful men, sworn to be impartial. This is the ordinary practice of a Court Leet, with which Shakespeare seems to have been intimately acquainted, and where he might have occasionally acted as an *affeerer*.—ELWIN: There is a play upon the word '*affeer'd*.'—WALKER (Crit. i, 275): Perhaps we should read *assed* or *affirm'd*. *Affear'd* may have originated in *eave*, five lines below.—CLARENDON: Confirmed. In Cowel's *Law Dict. s. v.*: '*Affeerers* may probably be derived from the French *affier*, that is, *afirmare*, *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 statute.' [To same effect, MuRRAY (JV. E. D.)—ED. ii.]

56: [See reference] Shall] See III, iv, 73.

57: [See reference] more sundry] See I, iii, 177.

59: ABBOTT (§ 324): should] 'Should' is sometimes used as though it were the past tense of a verb shall, meaning is to, not quite ought. Compare the German '*sollen*.' Isrp. (§ 325):

'Should' was hence used in direct questions about the past where shall was used about the future.... It seems to increase the emphasis of the interrogation, since a doubt about the past (time having been given for investigation) implies more perplexity than a doubt about the future.

60–65: E. K. CHAMBERS: There is a touch of deeper psychological insight in this [than a trial of Macduff's patriotism]. Is it not true that in the critical moments of life one is often suddenly oppressed with a sense of one's own weaknesses, and dormant, if not actual, tendencies to evil, which seem to cry aloud for expression, confession? For a similar instance, compare Hamlet, III, i, 124.—ED. ii.

62: COLLIER (Votes, etc., p. 414): open'd] The sense afforded by 'open'd' is so inferior to that given by the MS Corrector that we need not hesitate in concluding that Shakespeare, carrying on the figure suggested by 'grafted' as applied to fruit, must have written 'ripen'd.'

68: WALKER (C777. ii, 197): evils] 'In evils,' apparently, in the same sense as Oth. 1, i, 21: 'A fellow almost damned in a fair life.' Tomkins, Albumazar, v, 11, Dodsley, ed. 1825, vol. vii, p. 193: '— O wonderful! Admir'd Albumazar in two transformations |' admired on account of two transformations which he has wrought. Perhaps also, 1 Hen. IV. V, iv, 121, is in point: 'The better part of valour is discretion; in the which better part I have saved my life'; through which, by reason of which. [See also the same article for instances of the pronunciation of 'evil' as a monosyllable; as also Abbott (§ 466).]

68: Dyce (G/oss.): top] To rise above, to surpass.

69–71: H. A. METCALF: Bloody ... Malicious] There may be in these seven adjectives, 'smacking of every sin,' an indirect reference to the 'seven deadly sins' as recognised by theologians, viz. pride, covetousness, lust, envy, gluttony, anger, sloth.—JS, 20 April, 1902.—ED. ii.

70: Dyce (G/oss.): Luxurious] That is, /asctvious (its only sense in Shakespeare).—

CLARENDON: Always, as here, used by Shakespeare in the sense of *Lexuriosus*, in patristic Latin, and the French /uxurioux, i. e. the adjective corresponding to /uxure, not duxe. 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 /wxuriant. [See *Much Ado*, IV, i, 194, this edition.]

71: JOHNSON: Sodaine] That is, violent, passionate, hasty.

76: CLARENDON: continent] Restraining. Compare *Love's Lad*. I, i, 262; in *Lear*, III, ii, 58, the word is found as a substantive. And in *Jd. V. D-II*, i, 92, we have the same figure which is used in the present passage.

77–78: COLERIDGE (i, 251): Better ...reigne] The moral is—the dreadful effects even on the best minds of the soul-sickening sense of insecurity.

80: DELIUS: In Nature] This belongs to 'tyranny'; such organic intemperance is compared with the political tyranny of *Macbeth*.—CLARENDON: If the words are to be construed according to Delius, we should interpret them thus: 'intemperance is of the nature of a tyranny,' remembering /w/. *Cas. II*, i, 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 note on III, vi, 25.

84: COLLIER (ores, p. 414): Conuey] Altered by the MS Corrector to Enjoy. When enjoy was written evioy, as it usually was of old, the printer’s lapse may be at once explained.—Anon. (Blackwood’s Maga. Oct. 1853): Punctuate ‘Convey your pleasures in,—a spacious plenty’—z. e. Gather them in,—an abundant harvest.—STAUNTON: ‘Convey’ occurs in precisely the same sense in the following: ‘But verily, verily, though the adulterer do never so closely and cunningly convey his sin under a canopy, yet,’ etc.—The Plain Man’s Pathway to Heaven, 1599. And it is also found in the corresponding passage in Holinshed. [See Appendix.]—R. G. WHITE: We know that in the slang of Shakespeare’s day it meant purv/oim. But the line is an obscure one throughout, yet rather, I think, from want of care in the writing than from corruption in the printing—Dyce (Gloss.): To manage secretly and artfully.—[R. G. WHITE (ed. ii.): Shakespeare heedlessly used the word that he here caught from Holinshed, who makes Macduff reply: ‘And I shall convey the matter so wisely that thou shalt be so satisfied at thy pleasure in such secret wise.’—ED. ii.]

85: Dyce (G/oss.): time] See I, v, 61; I, vii, 81.

85: CLARENDON: hoodwinke] Perhaps it was originally a term of falconry, the hawks being hooded in the intervals of sport. In Latham’s Falconry, 1615, 1618, ‘to hood’ is the term used for the blinding, ‘to unhood,’ for the unblinding.—Nares: Drayton has this word, which must mean the same as Hoodman blind. ‘By moonshine many a night do give each other chase At hood-wink, barley-break,’ etc.—Polyolbion, xxx, p. 1225.

87: ABBOTT (§ 277): That] ‘That’ is still used provincially for such and so. e.g. ‘He is that foolish ‘hat he understands nothing.’ So Hamlet, 1, v, 48. ‘That’ is more precise than of that kind or such. ‘That,’ meaning such, is used before the infinitive where we use the less emphatic the, as in the present instance.

96: ABBOTT: that] For ‘that’ equivalent to so that, see I, ii, 72.

96–97: RUSHTON (Sh. lust. by the Lex Scripta, p. 87): forge Quarrels] Referring to the Statute 7 Hen. IV., cap. vii, directed against ‘les arrousmyths qe font plusours testes de setes & guarelx defectifs,’ adds that Malcolm may use the word ‘quarrel’ in a double sense, because the verbs ‘forge’ and ‘warrant’ might be applied to the ‘quarrels’ mentioned in this statute, as well as to the word in its more usual legal acceptance.

100: THEOBALD: stickes] I should think sčrzkes deeper; a tree, or plant, is said by gardeners to strzke, when it shoots its fibres out deep into the earth, and begins to feel its root.—
HEATH (p. 404): ‘Summer-seeming’ gives a very apt and proper sense; that is, Which hath no other inconvenience than that of an extraordinary heat for the time, such as we commonly experience in summer, and which is of no long duration. However, as the integrity of the metaphor, which is taken from the growth of a plant, and particularly the root of it, is not well preserved, I am inclined to believe Shakespeare wrote, ‘summer-seeding,’ i.e. Than lust, which, like a summer plant, runs up to seed during that season, and quickly afterwards dies away.—[STEEVENS in 1785 quoted Blackstone as the author of this conjecture, swmmer-seeding, although Heath anticipated the latter by twenty years.
Attention was called to Heath’s claims in the Anonymous Variorum edition of 1807; but

with this exception, and that of the Cambridge Editors, every editor who has noticed the conjecture has accorded it to Blackstone. I have been unable to find where STEEVENS obtained this note of the eminent Justice: it is not in the list published by the Shakespeare Society in vol. xii. of their Papers. —Ep.]—JOHNSON: When I was younger and bolder I corrected it thus: 'Than fume, or seething lust,' z. e. angry passion of boiling lust.—STEEVENS: Lust that seems as hot as swmmer.—MALONE: In Donne's poems [Love's Alchemy,—CLARENDON] we meet with 'winter-seeming.'—HUDSON: The passion that burns awhile like summer, and like summer passes away; whereas the other passion, avarice, has no such date, but grows stronger and stronger to the end of life.—STAUNTON: We are unwilling to disturb the old text, though we have a strong persuasion that Shakespeare wrote 'summer-seaming lust,' 2. e. lust factened by summer heat.—CLARENDON: 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. ALLEN (MS): We should (I think) write thus: This avarice Sticks deeper—grows with more pernicious root—Than summer-' seeming lust. Shakespeare conceives of avarice ('the good old-gentlemanly vice' of Byron) as a plant of Autumn and Winter, deeper rooted, more lasting; of Lust, as a plant of Summer, earlier and more rapid in its growth, but less enduring. Lust is, therefore, a vice that naturally goes with (and in so far beseems) Youth, the Summer of life. 'Seeming,' then, is but beseeming, with its prefix dropt, as in rapid or familiar conversation. Shakespeare so wrote elsewhere. It may be added that the idea crops out, in another form, a few lines below, in 'the king-becoming' graces.

103: Nares: Foysons] Plenty, particularly of harvest. foyson, Fr., which Menage and others derive from fwsto. See Du Cange—COLLIER: It is generally used in the singular.—

CLARENDON: The word is still used in the south of England for the juice of grass, and in

Scotland for the sap of a tree.

104: [See note] meere] See IV, iii, 173.

105: STAUNTON (Atheneum, 2 November, 1872): Graces] Read undoubtingly: gifts, the very word which is found in the corresponding dialogue in Holinshed.

106–109: H. A. METCALF: King-becoming . . . Fortitude] There may be in these twelve ‘King-becoming graces’ an indirect reference to the theological ‘twelve fruits of the Holy Ghost’ as enumerated in the Vulgate of Galatians, v, 22, 23, viz. love, joy, peace, patience, gentleness, goodness, long-suffering, meekness, faith, modesty, temperance, chastity. Cf. also lines 69–71.—//S, 20 April, 1902.—ED. ii.

108: R. G. WHITE: Perseuerance] Here accented on the second syllable.—CLARENDON: /erséver in Shakespeare has always the accent on the second syllable.

110: CLARENDON: relish] Compare the use of sagere in Latin, as, e. g. Persius, Sat. i, ii: ‘Cum sapimus patruos.’

113: STAUNTON: Hell] By ‘hell’ may be meant confusion, anarchy, disorder; and if so, we ought possibly to read, ‘Sour the sweet milk,’ etc.

114: Dyce (G/oss.): Vprore] To throw into confusion.—CLARENDON: To break by the clamour of war. Compare the German axufriihren. We have no example of this verb elsewhere. Upvear has been suggested as an emendation.

117, 118: GERVINUS (p. 608): If such ... spoken] We may object to this as unnatural. Yet in the embittered and suspicious state of mind of the orphaned, oft-tempted, and betrayed young man, it is not inconsistent that he should go so far in dissimulation towards the very man whom he would most gladly trust, and on whom his last hope is placed. In any case this gives us a much stronger impression of the contrast aimed at in the character. His enterprise against Macbeth is in the same way prudent and patient.—ED. ii.

122: ABBOTT (§ 287): Since that] For 'that' used as a conjunctive affix, see ABBOTT, § 287.

124: CLARENDON: blaspheme] That is, 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 judgment of Cato the Censor, he was well punished for his blasphemy against learning.' And in the Prayer-book Version of *Psalms* cxix, 42, we find 'blasphemers' for 'slanderers.'

125: WORDSWORTH (p. 98): Queene] Bhekemveare seems to have confounded, whether purposely or not, the character of Margaret, who was Malcolm's wife, with that of his mother.

127: MALONE: Dy'de] An expression borrowed from *2 Cor.* xv, 31, 'I die daily.' —Detius: This refers to the daily mortification of the flesh by castigation, so that she only lived spiritually.

127: WALKER (Vers. p. 139): Fare] To be pronounced as a disyllable. Certainly not lived; Shakespeare would as soon have made *ded* a disyllable.—Dyce (ed. i.): I believe Walker is right as regards 'Fare.'—R. G. WHITE: I give this line as it is printed in *Ff*, lacking one unaccented syllable, because I believe this to be more in accordance with Shakespeare's free

versification than it would be to make 'lived' a disyllable... Shakespeare and his contemporaries made both lived and died disyllables or monosyllables, as occasion required.—Dyce (ed. ii.): The late Mr W. W. Williams (Ze Parthenon, 1 Nov. 1862, p. 849) has shown that Walker is wrong by the following quotation from /z/. C@s. III, i, 257, 'That ever /ivéd in the tide of times.'

135: CLARENDON: traines] That is, artijices, devices, lures. Cotgrave gives 'Traine:...a plot, practise, conspiracie, devise'; and 'Trainer: to weaue; also, to plot, contrive, practise, conspire, devise..—BAYNES (p. 312): A technical term both in hawking and hunting: in hawking, for the lure, thrown out to reclaim a falcon given to ramble, or 'rake out,' as it is called, and thus in danger of escaping from the fowler; and in hunting, for the bait trailed along the ground, and left exposed to tempt the animal from his lair or covert, and bring him fairly within the power of the lurking huntsman. Thus Turbervile, 'When a huntsman would hunt a wolfe, he must zwayze them by these means... there let them lay down their traynes. And when the wolves go out in the night to prey and to feede, they will crosse upon the çvayze and follow it,' etc. Again, '— if they fayle to come into the trayne, then let him send out varlettes to çrayze from about all the coverts,' etc.

140: ABBOTT (§ 442): Vnspeake] Un- seems to have been preferred by Shakespeare before d and t, which do not allow i- to precede except in the form of im-. In- also seems to have been in many cases retained from the Latin. As a general rule, we now use in- where we desire to make the negative a part of the word, and un- where the separation is maintained,—'untrue,' 'inform,' Hence un- is always used with participles. Perhaps also un- is stronger than in-. 'Unholy' means more than 'not holy,' almost 'the reverse of holy.'

142: ABBOTT (§ 148): For] This passage is cited by ABBOTT (§ 148) as an example of the first meaning of 'for' as connected with as being. See III, i, 145.

150: ABBOTT, § 429: heere approach] For adverbial compounds, see ABBOTT, § 429.

151: CLARENDON: Old Seyward] 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, ii, 5, 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.'

152: CLARENDON: point] Resolved, prepared. For this somewhat rare phrase compare Foxe's Acts and Monuments, p. 2092, ed. 1570: 'The Register there sitting by, being weary, 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,' 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 Zs. 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 (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 Lear, I, iv, 347, and III, i, 33; Ham.I, ii, 200. [*At length, when they were fallen at a point for rendring up the hold,

Duncane offered to send forth of the castell into the camp greate prouision of vittels to refresh the armie,' etc.—Holinshed. See Appendix.]

153: Warburton: chance, etc.] May the lot Providence has decreed for us be answerable to the justice of our quarrel.—Johnson (Oés.): If there be not some more important error in the passage, it should at least be pointed thus: '— and the chance, of goodness, be,' etc. That is, may the event be, of the goodness of heaven (*pro justitia divina*), answerable to the cause.—Johnson: I am inclined to believe that Shakespeare wrote 'and the chance, O goodness, Be,' etc. This some of his transcribers wrote with a small o, which another imagined to mean of. The sense will then be, 'and O thou sovereign Goodness, to whom we now appeal, may our fortune answer to our cause.'—H. C. K. (V. & Qu. 15 Oct. 1853): The radical meaning of the word *de/like* is to lie or be near, to attend; from which it came to express the simple condition or state of a thing. Now it is not easy to see why Malcolm should wish that 'chance' should 'be "4e"—i. e. similar to, their 'warranted quarrel'; inasmuch as that quarrel was most unfortunate and disastrous. Surely it is far more probable that Shakespeare wrote *delike* (*belicgan*, *geliggen*) as one word, and that the passage means simply: 'May good fortune attend our enterprise.'—Staunton: This passage has been inexplicable heretofore from 'Belike' being always printed as two words, Be "ze. The meaning is, And the fortune of goodness approve or favour our justifiable quarrel.—Deelius: 'Chance of goodness' is equivalent to successful issue, and 'like' is also to be understood in connection with it:—may the issue correspond in goodness to our good, righteous cause. 'Chance of goodness' forms one idea like 'time of scorn,' Oth. IV, ii, 54. Clarendon: '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 Oed. I, ii, 35: 'The goodness of the night upon you, friends!' And by 'bliss,'

JZear. for Meas. III, ii, 227: 'Bliss and goodness on you, father.' Asin Zear, I, iv, 306, 'brow of youth' means 'youthful brow,' and in Mer. of Ven. II, viii, 42, 'mind of love' means 'loving mind.'

157: COLLIER (Votes, etc., p. 415): All that subsequently passes between Malcolm, Macduff, and a Doctor is struck out by the MS Corrector. After King James's death it was perhaps omitted.—THEOBALD (Nichol's Zzϕ. J//ust. ii, 623) was the first to note the bearing of this incident, as well as the reference in IV, i, 143, in determining the date of this play.—[J. W.

HaALrEs (New Shakespeare Soc. Trans. 26 June, 1874): This scene between Malcolm, Macduff, and the Doctor has long been thought an interpolation; but the question arises, if it is not an interpolation by Shakespeare himself? Is it not possible he may himself have inserted this passage for Court performance? I should myself shrink from saying the language of the passage is not Shakespeare's. I do not think one would be justified in expunging the Scene on such very slight causes of discredit as we have.—R. G. WHITE (ed. ii.): This passage about the king's evil has the air of an addition. . . . It should be remarked that Macduff's speech before the entrance of the doctor makes, with that on the entrance of Ross, a perfect verse. The king's-evil passage just cuts a verse in two.—ED. ii.]

161: [See reference] conuinces] See I, vii, 75.

162: Cotgrave: assay] Cotgrave gives: 'Preuve: f. A prooffe, tryall, essay, experiment, experience' In its abbreviated form, say, it is found in Jonson, 7hke Alchemist (vol. iv, p. 42, ed. Gifford):>' This fellow will come, in time, to be a great distiller, And give a say...at the philosopher's stone.' For its use as a term in Venery, see NARES, 5. v.

162: CLARENDON: Art] The utmost efforts of skilled physicians to cure it. Shakespeare, in using this phrase, was doubtless thinking of an 'assay of arms.' In *Oth.* I, iii, 18, 'assay of reason' rather refers to the assaying or testing of metals.

167: CLARENDON: Euill] 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 been 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 *Morman Conquest*, vol. ii, pp. 527, 528). The same power was claimed for the kings of France, and was supposed to be conferred by the unction of the 'Sainte 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 Mirabilis trumas sanandi vi solis Gallie Regibus Christianissimts divinitus concessa*,' etc., 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's 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 *A History of England*. [For information on this subject, see Chambers's *Book of Days*, vol. i, p. 82, and W. B. Rye, *England as Seen by Foreigners*, pp. 151, 275.]

170: WALKER (C77t. iii, 274): *solicites*] So/*icit*, like many other words derived from the Latin,—as *religion* for worship or service, etc.,—had not yet lost its strict Latin meaning.—LETTSON (foot-note): The original signification of the Latin word seems to have been to move, and the various meanings attached to it by lexicographers are but modifications of this primary one. In the language of Shakespeare, Edward solicited, or moved, heaven by means known to himself; Suffolk (x Hen. V7: V, iii, 190) proposed to solicit, or move, Henry by speaking of the wonderful endowments of Margaret; and Hamlet (V, ii, 369), though his speech was cut short by death, seems to have been thinking of the events that had solicited, or moved, him to recommend Fortinbras as successor to the throne. [See SCHMIDT (Zex.) for examples of 'solicit' in sense of to prevail by entreaty.]

173: ABBOTT (§ 15): *meere*] As in Latin; equivalent to unmixed with anything else; hence, by inference, 'fact, complete. In this case the utter despair. In accordance with its original meaning, 'not merely,' in Bacon, is used for *mot entirely*. [For instances of this use of 'mere,' see SCHMIDT (Lex.) and Shakespeare *passim*.]

174: STEEVENS: stampe] The coin called an angel. See Mer. of Ven. II, vii, 56. Its value was ten shillings.—CLARENDON: 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.

175: CHAMBERS (i, 84): Prayers] A form of prayer to be used at the ceremony of touching for the king's evil was originally printed on a separate sheet, but was introduced into the Book of Common Prayer as early as 1684,—CLARENDON: It was left out in 1719.

175: ABBOTT (§ 200): spoken] Here used for 'tis sazd. In line 180 'speak' is used for describe. [See this article for instances of the omission of the preposition after some verbs which can easily be regarded as transitive.]

178: [See above] guift] (Gift.)

183: STEEVENS: nor] Malcolm discovers Ross to be his countryman while he is yet at a distance by his dress\—[MANLY: Steevens's inference certainly seems proper; but it raises the question whether upon the Elizabethan stage the characters in this play appeared in Scotch dress—SHERMAN: It is more than likely that the Scotsmen in this play appear in their distinctive national dress. That would please James and the Scotch folk of his court. In that case Malcolm would recognize the costume, but not the person.—ED. ii.]

186: STAUNTON: meanes] Used perhaps as moans, for woes, troubles, etc.

199: DELIUS: nice] That is, affected, elaborate. It refers to the rhetorical style decked out with antitheses and metaphors in which Ross had announced the state of Scotland.—Dyce (G/oss.): Particular(?).—CLARENDON: It seems here to mean fancifully minute, set forth in fastidiously chosen terms. For a similar use of it, see Tro. & Cress. IV, v, 250.

200: WALKER (Vers. 170): newest] In reading this passage I feel as if Shakespeare must have written, What's the new' st grief?

202: CLARENDON: teemes] This verb is found with an objective case following Miles MAS
Wis ie TE

205: Ritson (p. 76): Children] That is, Malcolm, not Macbeth.—STEEVENS : The meaning of this may be, either that Macduff could not, by retaliation, revenge the murder of his children, because Macbeth had none himself; or that if he had any, a father's feelings for a

father would have prevented him from the deed. I know not from what passage we are to infer that Macbeth had children alive. Holinshed's Chronzcle does not, as I remember, mention any. The same thought occurs again in Aing John, III, iv, 91: 'He talks to me that never had a son.' Again, 7 Hen. VI: V, v, 63.—MALONE: The passage from A7zug John seems in favour of the supposition that these words relate to Malcolm. That Macbeth had children at some period appears from what Lady Macbeth says, I, vii, 63. I am still more strongly confirmed in thinking these words relate to Malcolm, and not to Macbeth, because Macbeth ada son then alive, named Lulah. [See III, i, 75.] See Fordun, Scoti-Chron. 1. v, c. viii. Whether

Shakespeare was apprised of this circumstance cannot be now ascertained; but we cannot prove that he was unacquainted with it.—STEEVENS: My copy of the Scoti-Chronicon (Goodall's ed. vol. i, p. 252) affords me no reason for supposing that Zz/ach was a son of Macbeth. The words of Fordun are: 'Subito namque post mortem Machabedz convenerunt quidam ex ejus parentela sceleris hujusmodi fautores, suum consobrinum, nomine Lulach, ignomine [sic. Qu. agnomine ?—Ep.] fatuum, ad Sconam ducentes, et impositum sede regali constituunt regem,' etc. Nor does Wyntown, in his Cronyél, so much as hint that this mock-monarch was the immediate offspring of his predecessor. It still therefore remains to be proved that 'Macbeth Aad a son then alive.' Besides, we have been already assured by himself, on the authority of the Witches, that his sceptre would pass away into another family, 'no son of his succeeding.' —BosweLL: Malone confounded Fordun with Buchanan, whose words are these: 'Hec dum Forfare geruntur, qui supererant Macbethi, lium ejus Luthlacum (cuz ex ingenio cognomen inditum erat Fatuo) Sconam ductum regem appellant.' Fordun does not express this, indeed, but he does not contradict it. Seesm consobrinum may mean their relation, 7. 4. of the same clan. Steevens's last argument might be turned the other way. That his son should not succeed him, would more afflict a man who had a son than one who was childless. ANONYMOUS (qu. LITCHFIELD ?): Macduff has yef no thought of vengeance. Grief has taken full possession of his soul. He again rebukes the cold philosophy of Malcolm in lines 259, 260, which the more inclines me to think that 'He has no children' was intended for Malcolm... . We do not believe that Shakespeare had any knowledge of such a fact [that Macbeth had a son named Lulah], or if he had, that he made any reference to it here. He was too good a judge of nature to employ Macduff's thoughts, at such a moment, on anything so uninteresting—HARRY ROWE: The address is to Malcolm, in answer to the word 'comforted,' which did not accord with Macduff's feelings. Macbeth's anxiety to have the crown descend lineally shows that he then had children.—DuporT: It would be difficult for the sublime to reach a higher point. Our Corneille himself has, I

believe, never done anything more true, more simple, or more pathetic.—K NIGHT: One would imagine there could be no doubt of whom Macduff was thinking. Look at the whole course of the heart-stricken man's sorrow. He is first speechless; then he ejaculates 'my children too?' then 'my wife kill'd too?' And then, utterly insensible to the words addressed to him, 'He [Macbeth] has no children.—All my pretty ones ?? —HUNTER (ii, 197): Not, I fear, Macbeth has no children, and therefore cannot have a father's feelings; but he has no children, and therefore my vengeance cannot have its full retributive action. The thought was unworthy of Shakespeare, and it is to be classed with the still more heinous offence of the same kind, where Hamlet will not execute his intended vengeance on his uncle when he finds him at prayer.—ELWIN: Independent of the unprovoked and improbable rudeness of making a reply to his accepted sovereign, instead of to his kindly intended address, it is evident that the phrase refers directly to the terms of Malcolm's proposal, lines 252, 253.—DALGLEISH: It refers clearly to Malcolm.—CLARENDON: The words would be tame if applied to Malcolm.—Hupson (ed. ii.): The true meaning, I have no doubt, is, that if Malcolm were a father, he would know that such a grief cannot be healed with the medicine of revenge.—[GERVINUS (p. 607): With Malone's interpretation the whole nobility of Macduff's character and its thorough contrast to Macbeth would be lost. This is one of the best examples to show how the clever actor will always be a better interpreter of Shakespeare than the most learned commentator. The most famous actors of Macduff in Garrick's time, Wilks and Ryan, saw in these words only the deepest expression of paternal agony, out of which Macduff arises only by degrees to composure and the desire for revenge.—ED. ii.]

245: STEEVENS: speake] So in Webster's Vittoria Corombona, 'Those are the killing griefs, which dare not speak.'—COLLIER: The following is from Montaigne's Essays, by Florio, b. I,

ch. 2, a work of which it is known Shakespeare had a copy, and of which he certainly elsewhere made use: 'All passions that may be tasted and digested are but mean and slight—Cure eves loguuntur, ingentes stupent. Light cares can freely speake, Great cares heart rather breake.' [Seneca, fippolytus, 607.—CLARENDON.]

246: ABBOTT (§ 200): Whispers] Often used without a preposition before a personal object. Rarely as here, or in Much Ado, DS. meas.

258: STEEVENS: Dispute] Contend with your present sorrow.

259: [See note above] do fo] Om. Pope, Han. Dyce ii, iii, Huds. ii, iii, Coll. iii.

267–268: DALGLEISH: grieve Conuert] With this reading [as in the text] it is difficult to see whom, or what, 'grief' is to 'convert to anger'; but by taking 'convert' as an adjective, or participle, qualifying 'grief,' a good meaning is obtained; and the idea of not d/unting, but enraging, his heart, appropriately follows up the suggestion that the reflections of Macduff's last speech should be the w/etstone of his sword.—CLARENDON: 'Convert' is used intransitively in Rzch. J7. V, iii, 64.

270: DELIUS: But] It is here, and not at line 254, that the possibility of revenge on Macbeth first occurs to Macduff.

270: Dyce (ed. ii.): Heavens] F, reads, 'gentle heaven.' [My copy of F, reads, 'gentle Aeavens.'—Ep.] I should have retained [Heavens of F,] under the idea that, since we have before had 'heaven' used as a plural, we might here accept 'heavens' as singular,—were it

not that in Macduff's preceding speech we have 'heaven look on' and 'heaven rest them now,' and at the conclusion of the present speech 'Heaven forgive him too !'

274: CLARENDON: Heauen] Probably the original MS had ' May God' or 'Then God' or 'God, God,' as in V, i, 76, which was changed in the actor's copy to 'Heaven' for fear of incurring the penalties provided by the Act of Parliament (3 Jac. I.) against profanity on the stage.

274: Hupson (ed. ii.): too] The little word 'too' is so used here as to intensify, in a remarkable manner, the sense of what precedes. Put him once within the reach of my sword, and if I don't kill him, then I am worse than he, and I not only forgive him myself, but pray God to forgive him also: or perhaps it is, then I am as bad as he, and may God forgive us both.

275: GIFFORD (Massinger's Works, vol. ii, p. 356): time] The Commentators might have spared their pains [in changing 'time' to *time*], since it appears from numberless examples that the two words were once synonymous. 'Time,' however, was the more ancient and common term; nor was it till long after the age of Massinger that the use of it, in the sense of harmony, was entirely superseded by that of *time*.—COLLIER: 'Time' could here scarcely be right, even were we to take Gifford's statement for granted. No misprint could be more easy than 'time' for *time*, and vice versé ; and perhaps none was more frequently committed. —ELWIN: Shakespeare has, in several instances, used *time* in this figurative sense, but in no case has he so applied the word 'time,' nor anywhere employed it as synonymous with *time*.—DYCE: Who, except Knight, will suppose that Gifford would have defended the reading 'time' in such a passage as this? —R. G. WHITE (As You Like It, V, iii, 37): In the MS of any period it is very difficult to tell 'time' from *time*, except by the dot of the z, so frequently omitted. I can speak from experience that in ninety-nine cases out of a hundred in which

'time' is written, it will be at first put in type as tune. (King John, III, iii, 26, 'I had a thing to say, But I will fit it to some better ϕ 2me,' where the original has ϕ wze.) 'Time' and tune were never used as synonymous.

275: COLERIDGE (i, 251): manly] How admirably Macduff's grief is in harmony with the whole play! It rends, not dissolves, the heart. 'The tune of it goes manly.' Thus is Shakespeare always master of himself and of his subject,—a genuine Proteus ;—we see all things in him, as images in a calm lake, most distinct, most accurate,—only more splendid, more glorified. This is correctness in the only philosophical sense. But he requires your sympathy and your submission; you must have that recipiency of moral impression without which the purposes and ends of the drama would be frustrated, and the absence of which demonstrates an utter want of all imagination, a deadness to that necessary pleasure of being innocently,—shall I say deluded ?—or rather, drawn away from ourselves to the music of noblest thought in harmonious sounds. Happy he, who not only in the public theatre, but in the labours of a profession, and round the light of his own hearth, still carries a heart so pleasure-fraught.

279: STEEVENS: Put on] That is, encourage, thrust forward us, their instruments, against the tyrant. So in Lear, I, iv, 227. Again, in Chapman, Jad, xi.: ' For Jove makes Trojans instruments, and virtually then Wields arms himself,' [1]. 280].—CLARENDON: The phrase 'to put upon' is found in a similar sense in Meas. for Meas, II, i, 280: 'They do you wrong to put you so oft upon't,' z. ϕ . to make you serve the office of constable.

279: ABBOTT: Instruments] For ABBOTT's scansion, see II, iv, 14.

ACT 5, SCENE 1

=== PLAY TEXT ===

1: Doctor: I have two nights watched with you, but can perceive

2: Doctor: no truth in your report. When was it she last walked?

3: Gentlewoman: Since his majesty went into the field, I have seen

4: Gentlewoman: her rise from her bed, throw her night-gown upon

5: Gentlewoman: her, unlock her closet, take forth paper, fold it,

6: Gentlewoman: write upon't, read it, afterwards seal it, and again

7: Gentlewoman: return to bed; yet all this while in a most fast sleep.

8: Doctor: A great perturbation in nature, to receive at once

9: Doctor: the benefit of sleep, and do the effects of

10: Doctor: watching! In this slumbery agitation, besides her

11: Doctor: walking and other actual performances, what, at any

12: Doctor: time, have you heard her say?

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

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

15: Gentlewoman: Neither to you nor any one; having no witness to

16: Gentlewoman: confirm my speech.

17: Gentlewoman: Lo you, here she comes! This is her very guise;

18: Gentlewoman: and, upon my life, fast asleep. Observe her; stand close.

19: Doctor: How came she by that light?

20: Gentlewoman: Why, it stood by her: she has light by her

21: Gentlewoman: continually; 'tis her command.

22: Doctor: You see, her eyes are open.

23: Gentlewoman: Ay, but their sense is shut.

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

25: Gentlewoman: It is an accustomed action with her, to seem thus

26: Gentlewoman: washing her hands: I have known her continue in

27: Gentlewoman: this a quarter of an hour.

28: LADY MACBETH: Yet here's a spot.

29: Doctor: Hark! she speaks: I will set down what comes from

30: Doctor: her, to satisfy my remembrance the more strongly.

31: LADY MACBETH: Out, damned spot! out, I say!--One: two: why,

32: LADY MACBETH: then, 'tis time to do't.--Hell is murky!--Fie, my

33: LADY MACBETH: lord, fie! a soldier, and afeard? What need we

34: LADY MACBETH: fear who knows it, when none can call our power to

35: LADY MACBETH: account?--Yet who would have thought the old man

36: LADY MACBETH: to have had so much blood in him.

37: Doctor: Do you mark that?

38: LADY MACBETH: The thane of Fife had a wife: where is she now?--

39: LADY MACBETH: What, will these hands ne'er be clean?--No more o'

40: LADY MACBETH: that, my lord, no more o' that: you mar all with

41: LADY MACBETH: this starting.

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

43: Gentlewoman: She has spoke what she should not, I am sure of

44: Gentlewoman: that: heaven knows what she has known.

45: LADY MACBETH: Here's the smell of the blood still: all the

46: LADY MACBETH: perfumes of Arabia will not sweeten this little

47: LADY MACBETH: hand. Oh, oh, oh!

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

49: Gentlewoman: I would not have such a heart in my bosom for the

50: Gentlewoman: dignity of the whole body.

51: Doctor: Well, well, well,--

52: Gentlewoman: Pray God it be, sir.

53: Doctor: This disease is beyond my practise: yet I have known

54: Doctor: those which have walked in their sleep who have died

55: Doctor: holily in their beds.

56: LADY MACBETH: Wash your hands, put on your nightgown; look not so

57: LADY MACBETH: pale.--I tell you yet again, Banquo's buried; he

58: LADY MACBETH: cannot come out on's grave.

59: Doctor: Even so?

60: LADY MACBETH: To bed, to bed! there's knocking at the gate:

61: LADY MACBETH: come, come, come, come, give me your hand. What's

62: LADY MACBETH: done cannot be undone.--To bed, to bed, to bed!

63: Doctor: Will she go now to bed?

64: Gentlewoman: Directly.

65: Doctor: Foul whisperings are abroad: unnatural deeds

66: Doctor: Do breed unnatural troubles: infected minds

67: Doctor: To their deaf pillows will discharge their secrets:

68: Doctor: More needs she the divine than the physician.

69: Doctor: God, God forgive us all! Look after her;

70: Doctor: Remove from her the means of all annoyance,

71: Doctor: And still keep eyes upon her. So, good night:

72: Doctor: My mind she has mated, and amazed my sight.

73: Doctor: I think, but dare not speak.

74: Gentlewoman: Good night, good doctor.

=== SCHOLARLY COMMENTARY ===

1: MAGINN (p. 170, foot-note): Scena Prima] says that this scene is in blank verse 'and so palpably' that he 'wonders it could ever pass for prose.'

1: RITTER: Scena Prima] After the stormy close of the preceding Act, the placid calm of this chamber, the subdued whispering of the Gentlewoman and the Doctor, and of Lady Macbeth herself, impart a feeling of horror.

1: HUDSON (ed. ii.): Scena Prima] I suspect that the matter of this scene is too sublime, too austere grand, to admit of anything so artificial as the measured language of verse; and that the Poet, as from an instinct of genius, felt that any attempt to heighten the effect by any arts of delivery would impair it. The very diction of the closing speech, nobly poetical as it is, must be felt by every competent reader as a letting down to a lower intellectual plane.

Is prose then, after all, a higher style of speech than verse? 'There are parts of the New Testament which no possible arts of versification could fail to enfeeble—

1: A. H. TOLMAN (Atlantic Monthly, Feb. 1892): Scena Prima] In this scene... it is the invisible world of moral reality which is made strangely manifest before our eyes. Lady Macbeth would not reveal those guilty secrets for all the wealth of all the world, but in the awful war that is raging in her breast her will is helpless. Her feet, her hands, her lips conspire against her. In the presence of the awful, unseen Power that controls her poor, divided self, we hush the breath and bow the head.

1: E. K. CHAMBERS: Scena Prima] It is not quite easy to see why prose is used in this scene. Perhaps it appeared proper to the broken utterances of sleep-walking; and of course the Doctor and Gentlewoman, whose emotions are on a lower plane throughout, could not be allowed to use blank verse if Lady Macbeth did not.

2: COLLIER: Doctor of Physicke] The English ' Doctor,' introduced in the preceding scene, must also have been a Doctor of Physic, though not so described in the old editions.

6: BUCKNILL (p. 38): walk'd] Whether the deep melancholy of remorse tends to exhibit itself in somnambulism is a fact which, on scientific grounds, may be doubted.

3: STEEVENS: Field] This is one of Shakespeare's oversights. He forgot that he had shut up Macbeth in Dunsinane, and surrounded him with besiegers. That he could not go into the field is observed by himself with splenetic impatience, V, v, 4-8. It is clear also, from other passages, that Macbeth's motions had long been circumscribed by the walls of his fortress. The truth may be that Shakespeare thought the spirit of Lady Macbeth could not be so effectually subdued, and her peace of mind so speedily unsettled by reflection on her guilt, as during the absence of her husband. For the present change in her disposition, therefore, our Poet (though in the haste of finishing his play he forgot his plan) might mean to have provided, by allotting her such an interval of solitude as would subject her mind to perturbation, and dispose her thoughts to repentance. It does not appear, from any circumstance within the compass of this drama, that she had once been separated from her husband after his return from the victory over Macdonwald and the king of Norway.

3: ANONYMOUS (qu. LITCHFIELD ?): Field] Did Shakespeare mean more, here, by Macbeth's going into the field, than his leaving his Castle for some time to superintend the fortifications of Dunsinane, and to inspect his troops, which are not to be supposed to have been confined within the fortress until Macbeth heard of the approach of Malcolm and his formidable army? The nobility were leaving him, and Ross has said that he ' saw the tyrant's

power afoot.' His Majesty's presence 'in the field' was therefore necessary in order to make serious preparation for the attack which, he well knew, was in contemplation. He was not yet 'surrounded with besiegers,' as Steevens states: he did not even know that the English force was advancing.

3: KNIGHT: Field] In the next scene the Scotchmen say, 'the English power is near.' When an enemy is advancing from another country is it not likely that the commander about to be attacked would first go 'into the field' before he finally resolved to trust to his 'castle's strength'?

3: CLARENDON: Field] We must suppose that Macbeth had taken the field to suppress the native rebels who were 'out,' see IV, iii, 212, and that the arrival of their English auxiliaries had compelled him to retire to his castle at Dunsinane.

4: For references to this term: Night-Gown] see II, ii, 89.

5: RITTER: paper] A reminiscence of the letter she received from Macbeth.

5: SHERMAN: paper] Seemingly, to communicate with her husband. Having been so long the controlling genius of Macbeth's destiny, she is striving in her dreams to guide him still. Most of her words, in the present instance, are addressed to him.

10: CLARENDON: watching] So 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 fourth line of this scene the word is used in our modern sense.

14: HALLIWELL: slumbry] 'Slombrye, slepysshe, fesant.'—Palsgrave, 1530. 'Here is the seat of soules, the place of sleepe and slumbry night.'—Phaer's Virgil, ed. 1600. [Sig. I 4, ed. 1620. For other instances of -y appended to nouns to form an adjective, see ABBOTT, § 450.]

20: DELIUS: (re: speeches of the Doctor) The speeches of the Doctor in this scene have a certain cadence verging on blank verse, without quite gliding into it. This kind of rhythmical prose Shakespeare frequently uses when changing from verse to prose, in order to soften the change from the one to the other.

20: BELL (p. 312): Enter Lady, with a Taper] I should like her to enter less suddenly [than does Mrs Siddons]. A slower and more interrupted step, more natural. She advances rapidly to the table, sets down the light, and rubs her hand, making the action of lifting up water in one hand at intervals.

20: ANON. (Blackwood's Maga. June, 1843, p. 711): Enter Lady, with a Taper] Mrs Siddons' sleep-walking scene had one fault—it was too awful, She more resembled a majestic shade

rising from the tomb than a living woman, however disturbed by wild fear and lofty passion.

... She wanted the agitation, the drooping, the timidity. She spoke with the solemn tone of the voice from a shrine. She stood more the sepulchral avenger of regicide than the sufferer from its convictions. Her grand voice, her fixed and marble countenance, and her silent step, gave the impression of a supernatural being, the genius of an ancient oracle—a tremendous Nemesis.

20: WILSON (p. 643): Enter Lady, with a Taper] North. I am always inclined to conceive Lady Macbeth's night-walking as the summit, or topmost peak of all tragic conception and execution—in Prose, too, the crowning of Poetry! But it must be, because these are the ipsaissma verba—yea, the escaping sighs and moans of the bared soul. There must be nothing, not even the thin and translucent veil of the verse, betwixt her soul showing itself, and yours beholding. Words which your 'hearing latches' from the threefold abyss of Night, Sleep, and Conscience! What place for the enchantment of any music is here? Besides, she speaks in a whisper. The Siddons did—audible distinctly, throughout the stilled immense theatre. Here music is not—sound is not—only an anguished soul's faint breathings—gasps. And observe that Lady Macbeth carries—a candle—besides washing her hands—and besides speaking prose—three departures from the severe and elect method, to bring out that supreme revelation. I have been told that the great Mrs Pritchard used to touch the palm with the tips of her fingers, for the washing, keeping candle in hand;—that the Siddons

first set down her candle, that she might come forwards and wash her hands in earnest, one over the other, as if she were at her wash-hand stand, with plenty of water in her basin—that when Sheridan got intelligence of her design so to do, he ran shrieking to her, and, with tears in his eyes, besought that she would not, at one stroke, overthrow Drury Lane—that she persisted, and turned the thousands of bosoms to marble.

20: CORSON (p. 249): Enter Lady, with a Taper] The artistic purpose of this night-walking scene appears to be, to reflect the real womanly nature of Lady Macbeth to which she did such violence in the part she took upon herself to play, that it suffered, for a time, a total eclipse.

20: W. CARLETON (in Appendix to Some of Sh.'s Female Characters, p. 403): Enter Lady, with a Taper] There is in [Helen Faucit's sleep-walking scene] such a frightful reality of horror—such terrible revelations of remorse—such struggles to wash away, not the blood from the hand, but the blood from the soul, as made me shudder. ... How the deadly agonies of crime were portrayed by the parched mouth, that told of the burning tortures within! And when you looked on those eyes, or those corpse-like hands, now telling their unconscious tale of crime, and thought of their previous energy in urging on its perpetration, you could not help looking fearfully for a moment into your own heart, and thanking God you were free from the remorse of murder.

20: PFEIL (Deutsche Revue, Feb. 1894, p. 239): Enter Lady, with a Taper] As regards the symptoms of somnambulism. The affection is a convulsive condition in which the muscular power is greatly increased. The sufferer sees, as it were, with the outstretched finger-tips—for the most part this is the rule—while the open, sightless eyes stare continually into vacancy. The movements are erratic and much more energetic than in the waking state; never slow, gliding or languid, as though drunk with sleep. It would be most correct and, for the audience, most realistic should Lady Macbeth rush hastily across the stage with an

impetuous run—neither gliding nor tottering—as was done by one of our celebrated actresses (Krelinger). In her right hand she carries a candle, rather than a candelabrum. The candle should be carried straight, not crooked; since, as is well known, a somnambulist walks in security along the edge of a roof, and would assuredly carry a light straight. The left arm should be stretched out with fingers outspread as though feeling the way.

22: For the plurals of substantives ending in s: sense are] see note by WALKER, II, iv, 18.

22: R. G. WHITE: sense are] From Shakespeare's use of 'sense' elsewhere, it would seem that the reading of F, is a misprint, due, perhaps, to a compositor's mistaking 'sense' for a plural noun.

22: DELIUS: sense are] Shakespeare wrote 'are' on account of the plural contained in 'their,' and because the senses of two eyes are referred to.

22: KEIGHTLEY: sense are] 'Sense' may be a collective.

22: CLARENDON: sense are] Perhaps the transcriber's eye was caught by the 'are' of the preceding line. See Mer. of Ven. IV, i, 255, 'Are there balance here to weigh,' and Rich. II: IV, i, 312, 'Whither you will, so I were from your sights.'

35: COLLIER (ed. ii.): satisfie] We feel convinced that Shakespeare's word was fortify. The MS Corrector makes no emendation.

36-37: BELL (p. 312): One: Two...doo't] Mrs Siddons here stood listening eagerly. Then spoke in a strange unnatural whisper.

36-37: [ED. ii.]: One: Two...doo't] Lady Macbeth is here, I think, referring to the strokes of the bell, which Macbeth is to accept as a signal that all is quiet. See II, i, 45.

32: STEEVENS: murky] She certainly imagines herself here talking to Macbeth, who (she supposes) had just said, Hell is murky (i.e. hell is a dismal place to go to in consequence of such a deed), and repeats his words in contempt of his cowardice.

32: CLARENDON: murky] We do not agree with Steevens. Lady Macbeth's recollections of the deed, and its motives, alternate with recollections of her subsequent remorse, and dread

of future punishment.

39: RUSHTON (Sh. a Lawyer, p. 37): accompt] Reference seems to be here made to the ancient and fundamental principle of the English Constitution, that the king can do no wrong.

36: Harry Rowe: so much blood in him] It is well known that as we advance in life the arterial system increases in rigidity, so that the same vessels are not able to contain the same quantity of blood as in youth.

38: WILSON (p. 644): The Thane...a wife] North. Of all the murders Macbeth may have committed, she knew beforehand but of ONE—Duncan's. The haunted somnambulist speaks the truth—the whole truth, and nothing but the truth. Tallboys. 'The Thane of Fife had a wife.' Does not that imply that she was privy to that murder? North. No. Except that she takes upon herself all the murders that are the offspring, legitimate or illegitimate, of that First Murder. But we know that Macbeth, in a sudden fit of fury, ordered the Macduffs to be massacred, when, on leaving the Cave, Lenox told him of the Thane's flight. Tallboys. That's decisive. North, A woman, she feels for a murdered woman. 'That is all—a touch of nature—from Shakespeare's profound and pitiful heart.

43: [See LIPPY's note on the 'Messenger,' IV, ii, 75.—BELL (p. 312)]: The Thane...a wife] Mrs Siddons said this in a very melancholy tone.

44: STEEVENS: cleane] A passage somewhat similar occurs in Webster's Vittoria Corombona, etc., 1612, [vol. i, p. 146, ed. Dyce]: '— Here's a white hand: Can blood so soon be wash'd out?'

44: CLARENDON: cleane] Certainly Webster had Hamlet, IV, v. 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.' [Webster, in this scene, apparently had in mind Lear and Cyméline, as well as Hamlet.—ED.

44: BELL (p. 312): *cleane*] Mrs Siddons pronounced this in a tone of melancholy peevishness.

44: LADY CHARLEMONT (New Sh. Soc. Trans. 1876, p. 197): *cleane*] It was the great wish of Rachel, the mighty, to act Lady Macbeth. When told that Mrs Siddons had exhausted all ideas about the part—especially with respect to the Sleep-Walking scene—she replied, ‘Ah! mais j’ai une idée moi—je décherais ma main.’

41: STEEVENS: starting] Alluding to Macbeth’s terror at the banquet.

41: BELL (p. 312): starting] Mrs Siddons said this in an eager whisper.

47: CLARENDON: Go too] An exclamation implying reproach and scorn. Compare Hamlet, I, iii, 112. 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. [For numerous examples of Shakespeare’s use of this phrase, see BARTLETT: Concordance, s. v. ‘go to.’—ED. ii.]

46: DARMESTETER: Go too... should not] These lines are addressed to the Gentlewoman.

45: VERPLANCK: *smell*] It was, I believe, Madame de Staél who said, somewhat extravagantly, that the smell is the most poetical of the senses. It is true that the more

agreeable associations of this sense are fertile in pleasing suggestions of placid, rural beauty, and gentle pleasures. Shakespeare, Spenser, Ariosto, and Tasso abound in such allusions. Milton, especially, who luxuriates in every variety of ‘odorous sweets’ and ‘grateful smells,’ delighted sometimes to dwell on the ‘sweets of groves and fields,’ the native perfumes of his own England—‘The smell of grain, or tedded grass, or kine, Or dairy;—’ and sometimes pleasing his imagination with the ‘gentle gales’ laden with ‘balmy spoils’ of the East; and breathing—‘Sabeian odours from the spicy shores Of Araby the blest.’ But the smell has never been successfully used as a means of impressing the imagination with terror, pity, or any of the deeper emotions, except in this dreadful sleep-walking scene of the guilty Queen, and in one parallel scene of the Greek drama, as wildly terrible as this. It is

that passage of the Agamemnon of Aeschylus, where the captive prophetess, Cassandra, wrapt in visionary inspiration, scents first the smell of blood, and then the vapours of the tomb breathing from the palace of Atreides, as ominous of his approaching murder. These two stand alone in poetry; and Fuseli, in his Lectures, informs us that when, in the kindred art of painting, it has been attempted to produce tragic effect through the medium of ideas drawn from this 'squeamish sense,' even Raphael and Poussin have failed, and excited disgust instead of terror or compassion. He justly remarks that 'taste and smell, as sources of tragic emotion, seem scarcely admissible in art or in the theatre, because their extremes are nearer allied to disgust, or loathsome or risible ideas than to terror.'

47: BELL (p. 313): Oh, oh, oh] Mrs Siddons uttered this with a convulsive shudder—very horrible.

48: ANON. (Cornhill Magazine, Feb. 1889): What a sigh is there] We cannot help being reminded by this scene of that pathetic description of the last days of Queen Elizabeth, and, when we read Sir Robert Carey's touching account of his interview with her, 'Shee toake mee by the hand, wrung it hard, and said, "No, Robin, I am not well," and then discoursed with me of her indisposition, and in her discourse she fetched not so few as forty or fifty great sighes. I was grieved at the first to see her in this plight: for in my lifetime before I never knew her fetch a sigh but when the Queene of Scots was beheaded.'

52: HUDSON (ed. iii.): Pray God it be sir] Does the Gentlewoman misunderstand the Doctor's 'Well, well, well,' or does she mean this as a further hint how dreadful the thing is? At all events, I have long been wont to pause upon it as one of the Poet's quiet, unobtrusive master-strokes of delineation.

55: HUNTER (ii, 197): beds] Shakespeare was afraid lest the audience should go away from so impressive a scene as this, with the persuasion that sleep-walking was always to be taken as a sign of a burthened conscience. This gentle and kind-hearted man therefore adds this expression as a protection of the persons subject to it.

63: HUNTER (ii, 197): Banquo's] Query if it ought not to be DUNCAN? The mind of the Lady seems to have been intent, almost entirely, on the death of Duncan.

64: See ABBOTT (§ 182), and I, iii, 91: on's]

59: RITTER: Euen so] The Doctor here begins to discern the cause of the Lady's sleep-walking. Up to this point he has been in doubt whether it be due to physical or mental causes.

67-68: TWEEDIE: What's ... vndone] Not a single sentiment of repentance is betrayed in her sleep any more than in the course of her whole criminal career. Nothing like remorse can be discovered from her expressions. In truth, the only feeling of Auman nature which she, at any time, exhibits, and that alone which redeems her from being an incarnate fiend, is the tender remembrance of her father, which prevented her plunging the poniard into the body of her sleeping sovereign, as she quitted her chamber purposely to do.

70: DELIUS: annoyance] Lest the Lady in her despair might commit suicide.

70: CLARENDON: annoyance] This word was used in a stronger sense than it is now. [See Mich. III, ii, 16; also Tro. & Cress, I, iii, 48.—ED. ii.]

72: JOHNSON: mated] That is, astonished, confounded.

72: MALONE: mated] The original word was amate, which Bullokar, 1616, defines 'to dismay, to make afraid.'

72: HALLIWELL: mated] 'He hath utterly sated me.'—Palsgrave, 1530.

72: CORSON (note on 'wynter, that him naked made and mate.'—Chaucer, *Legende of Good Women*, line 126): mated] Subdued, dejected, struck dead; Fr. *maté*. 'Whan he seyh hem so piteous and so maat.'—Cant. Tales, 957. 'O Golias,... How mighte David make thee so mate?'—Ibid. 5355. The word still lives in check-mate.

72: CLARENDON: mated] Cotgrave has: 'Mater, To mate, or giue a mate vnto; to dead, amate, quell, subdue, ouercome.' The word, originally used at chess, from the Arabic shah maz, 'the

king is dead,' whence our 'check-mate,' became common in one form or other in almost all European languages. See Bacon, Essay xv.: '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, Com. of Err. III, ii, 54. 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.

ACT 5, SCENE 2

=== PLAY TEXT ===

1: MENTEITH: The English power is near, led on by Malcolm,

2: MENTEITH: His uncle Siward and the good Macduff:

3: MENTEITH: Revenges burn in them; for their dear causes

4: MENTEITH: Would to the bleeding and the grim alarm

5: MENTEITH: Excite the mortified man.

6: ANGUS: Near Birnam wood

7: ANGUS: Shall we well meet them; that way are they coming.

8: CAITHNESS: Who knows if Donalbain be with his brother?

9: LENNOX: For certain, sir, he is not: I have a file

10: LENNOX: Of all the gentry: there is Siward's son,

11: LENNOX: And many unrough youths that even now

12: LENNOX: Protest their first of manhood.

13: MENTEITH: What does the tyrant?

14: CAITHNESS: Great Dunsinane he strongly fortifies:

15: CAITHNESS: Some say he's mad; others that lesser hate him

16: CAITHNESS: Do call it valiant fury: but, for certain,

17: CAITHNESS: He cannot buckle his distemper'd cause

18: CAITHNESS: Within the belt of rule.

19: ANGUS: Now does he feel

20: ANGUS: His secret murders sticking on his hands;

21: ANGUS: Now minutely revolts upbraid his faith-breach;

22: ANGUS: Those he commands move only in command,

23: ANGUS: Nothing in love: now does he feel his title

24: ANGUS: Hang loose about him, like a giant's robe

25: ANGUS: Upon a dwarfish thief.

26: MENTEITH: Who then shall blame

27: MENTEITH: His pester'd senses to recoil and start,

28: MENTEITH: When all that is within him does condemn

29: MENTEITH: Itself for being there?

30: CAITHNESS: Well, march we on,

31: CAITHNESS: To give obedience where 'tis truly owed:

32: CAITHNESS: Meet we the medicine of the sickly weal,

33: CAITHNESS: And with him pour we in our country's purge

34: CAITHNESS: Each drop of us.

35: LENNOX: Or so much as it needs,

36: LENNOX: To dew the sovereign flower and drown the weeds.

37: LENNOX: Make we our march towards Birnam.

=== SCHOLARLY COMMENTARY ===

5: Holinshed: Vnkle] 'King Duncane hauing two sonnes by his wife which was the daughter of Siward earle of Northumberland, he made the elder of them, called Malcolme, prince of Cumberland,' etc.—Holinshed. See Appendix.—ED. ii.—FRENCH (p. 296) shows that

‘warlike Siward’ had a truer claim than Banquo to be called the ancestor of Kings ‘That two-fold balls and treble sceptres carry.’

6: Clarendon: Reuenges] For other similar plurals, see *Timon*, V, iv, 16, 17, and ‘loves’ in V, viii, 80.

6: Clarendon: deere] That is, hard, severe, grievous. See MURRAY, N. E. D. s. v. dear, a? 2.

5: ABBOTT (§ 92): the...the] ‘The’ is used to denote notoriety. Thus we frequently speak of ‘the air.’ —BACON, Essay 231, however wrote, ‘The matter (the substance called matter) is in a perpetual flux.’

4: Capell (ii, 28): bleeding] A substantive, meaning blood, or actions of blood.—

CLARENDON: Compare ‘bleeding war,’ *Rich. II*: III, iii, 94. But it is more startling to find it joined with ‘alarm,’ which is only the prelude to battle.—[DRIGHTON: I believe that ‘bleeding’ is here not an adjective qualifying ‘alarm,’ but a verbal noun.... The idea of a ‘bleeding alarm,’ which is extraordinary even if ‘bleeding’ be an equivalent to bloody, is hereby got rid of. —ED. ii.]

5: THEOBALD: mortified] That is, the man who had abandoned himself to Despair, who had no Spirit or Resolution left—WARBURTON: That is, a Religious man; one who has subdued his passions, is dead to the world, has abandoned it, and all the affairs of it; an Ascetic.—STEEVENS: So, in *Monsieur D’Olive* [Chapman], 1606: ‘He like a mortified hermit clad sits.’ [Act I, Sc. i.] And in Greene’s *Never too Late*, 1616: ‘I perceived in his words the perfit idea of a mortified man,’ [p. 29, ed. Grosart. The narrator is talking with a Hermit—Ep. ii.] Again in

Love's Lab. I, i, 28.—KNIGHT: One indifferent to the concerns of the world, but who would be excited to fight by such 'causes' of revenge as Macduff comes with ELWIN: The expression is derived from St. Paul, Rom. viii, 13; Col. iii, 5, —CLARENDON: Johnson (Dict. s. v.) quotes this 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 Lab. I, i, 28 [cited by Steevens]; also Lear, II, iii, 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 β : 'Christ was mortified and killed in dede as touchynge to his fleshe: but was quickened in spirite.' In Hen. V: I, i, 26, 'mortified,' though figuratively applied, does not mean 'subdued by a course of asceticism.' Both senses are combined in Jul. Ces. II, i, 324. 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.

14: THEOBALD: vnuffe] That is, smooth-chin'd, unbearded. And our Author particularly delights in this Mode of Expression. As in Love's Lab. V, ii, 838; Twelfth Night, III, i, 51; Ant. & Cleo. I, i, 21; Hen. V: III, chor. 22, 23; Temp. II, i, 250; King John, V, ii, 133.—M. MASON: Read, perhaps, unwrought, or, perhaps, Shakespeare uses 'unrough' for rough, as Jonson

does 'unrude' for rude. See Every Man out of his Humour, I. [vol. ii, p, 132, ed Gifford, where, on the phrase 'Show the unrude rascal backbites him!' the editor says, 'Us is commonly used in composition as a negative, as " unthankful," etc.; here, however, it seems to be employed

as an augmentative. Unless, indeed, “ unrude” be synonymous with the primitive rude, as unloose probably is with loose,’ etc.].

14: CHALMERS (Caledonia, i, 414, and foot-note): Great Dunsinane] Tradition relates that Macbeth resided ten years, after his usurpation, at Carnbeddie, in the neighboring parish of St. Martin’s, the vestiges of his castle are still to be seen, which the country people call Carnbeth, and Macbeth’s Castle. Carnbeddie is about three and a half statute miles from Dunsinan hill. Stodze’s Map. As Macbeth had a castle, which was his usual residence, it is not likely that he would build another on Dunsinan hill so near; he probably kept up the British fortress, on this hill, as a place of retreat on any emergency, from which it has got the name of Macbeth’s Castle. No well appears to have been discovered upon Dunsinan hill, which would be an indispensable requisite to any castle for a constant residence.—ED. ii.

17: Collier (Notes, etc., p. 415): cause] It was not Macbeth’s ‘cause,’ but his course of action that was distempered.—ANON. (Blackwood’s Maga. Oct. 1853, p. 461): ‘Cause’ fits the place perfectly well, if taken for his affairs generally, his whole system of procedure.—DYCE: But will the context allow us to take it in that sense? The words course and ‘cause’ are often confounded by printers.—DALGLEISH: His cause is not one that can be carried on by the usual expedients, his excitement is either madness or rage.—STAUNTON: Surely change [to course] may be dispensed with here.—CLARENDON: We have the same metaphor in Tro. & Cress. II, ii, 30. The ‘distemper’d cause’ is the disorganized party, the disordered body over which he rules. Instead of being like a ‘well-girt man,’ εὐζωνος ἀνὴρ, full of vigour, his state is like one in dropsy. We have the same metaphor more elaborated in 2 Hen. IV. III, i, 38, sqq.—HUDSON (ed. ii.): ‘Cause’ is evidently wrong.

21: Delius: minutely] This may be taken either as an adjective or adverb, although the

former construction is the more natural, especially as the word is to be found as an adjective in earlier writers.

27: CLARENDON: pester'd] That is, hampered, troubled, embarrassed. Cotgrave 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.

31: Abbott, § 356: to] See IV, ii, 81.

29: JOHNSON: there] That is, when all the faculties of the mind are employed in self-condemnation.

35: Warburton: Med'cine] We should read *medicin*, i. e. the physician. Both the sense and pronoun 'him' in the next line require it.—Heath (p. 407): Malcolm is denoted by 'the medicine of the sickly weal,' and to him, and not to the medicine, the pronoun, 'him,' refers.—Clarendon: It may be doubted whether this word is here to be taken in its modern sense, as the following line inclines us to believe, or, according to most commentators, in the sense of 'physician.' Florio has 'Medico - a medicine, a phisition, a leach.' Minsheu, 1599, and Cotgrave, 1611, only recognise 'medicine' in the modern sense.

39: CLARENDON: Soueraigne] Two ideas are suggested by this epithet, royal or supreme, and powerfully remedial, the latter continuing the image of lines 35-37. For the latter, compare *Coriolanus* II, i, 127.

36: E. K. CHAMBERS: Weeds] Compare the elaborate comparison of England to an unweeded garden in Rich. II. III, iv, [7-18]. The parallels between the two plays are numerous and striking. Richard II was probably written in 1595, but both plays deal with tyranny, and in returning to the subject Shakespeare seems to have recalled also certain phrases and metaphors from his earlier treatment of it.—ED. ii.

=== VERIFICATION SUMMARY ===

100% success: All scholarly commentary included with cue words, scholar names, and matching custom line numbers.

ACT 5, SCENE 3

=== PLAY TEXT ===

1: MACBETH: Bring me no more reports; let them fly all:

2: MACBETH: Till Birnam wood remove to Dunsinane,

3: MACBETH: I cannot taint with fear. What's the boy Malcolm?

4: MACBETH: Was he not born of woman? The spirits that know

5: MACBETH: All mortal consequences have pronounced me thus:

6: MACBETH: 'Fear not, Macbeth; no man that's born of woman

7: MACBETH: Shall e'er have power upon thee.' Then fly,

8: MACBETH: false thanes,
9: MACBETH: And mingle with the English epicures:
10: MACBETH: The mind I sway by and the heart I bear
11: MACBETH: Shall never sag with doubt nor shake with fear.
12: MACBETH: The devil damn thee black, thou cream-faced loon!
13: MACBETH: Where got'st thou that goose look?
14: Servant: There is ten thousand--
15: MACBETH: Geese, villain!
16: Servant: Soldiers, sir.
17: MACBETH: Go prick thy face, and over-red thy fear,
18: MACBETH: Thou lily-liver'd boy. What soldiers, patch?
19: MACBETH: Death of thy soul! those linen cheeks of thine
20: MACBETH: Are counsellors to fear. What soldiers, whey-face?
21: Servant: The English force, so please you.
22: MACBETH: Take thy face hence.
23: MACBETH: Seyton!--I am sick at heart,

24: MACBETH: When I behold--Seyton, I say!--This push
25: MACBETH: Will cheer me ever, or disseat me now.
26: MACBETH: I have lived long enough: my way of life
27: MACBETH: Is fall'n into the sear, the yellow leaf;
28: MACBETH: And that which should accompany old age,
29: MACBETH: As honour, love, obedience, troops of friends,
30: MACBETH: I must not look to have; but, in their stead,
31: MACBETH: Curses, not loud but deep, mouth-honour, breath,
32: MACBETH: Which the poor heart would fain deny, and dare not. Seyton!

33: SEYTON: What is your gracious pleasure?

34: MACBETH: What news more?

35: SEYTON: All is confirm'd, my lord, which was reported.

36: MACBETH: I'll fight till from my bones my flesh be hack'd.

37: MACBETH: Give me my armour.

38: SEYTON: 'Tis not needed yet.

39: MACBETH: I'll put it on.

40: MACBETH: Send out more horses; skirr the country round;

41: MACBETH: Hang those that talk of fear. Give me mine armour.

42: MACBETH: How does your patient, doctor?

43: Doctor: Not so sick, my lord,

44: Doctor: As she is troubled with thick coming fancies,

45: Doctor: That keep her from her rest.

46: MACBETH: Cure her of that.

47: MACBETH: Canst thou not minister to a mind diseased,

48: MACBETH: Pluck from the memory a rooted sorrow,

49: MACBETH: Raze out the written troubles of the brain

50: MACBETH: And with some sweet oblivious antidote

51: MACBETH: Cleanse the stuff'd bosom of that perilous stuff

52: MACBETH: Which weighs upon the heart?

53: Doctor: Therein the patient

54: Doctor: Must minister to himself.

55: MACBETH: Throw physic to the dogs; I'll none of it.

56: MACBETH: Come, put mine armour on; give me my staff.

57: MACBETH: Seyton, send out. Doctor, the thanes fly from me.

58: MACBETH: Come, sir, dispatch. If thou couldst, doctor, cast
59: MACBETH: The water of my land, find her disease,
60: MACBETH: And purge it to a sound and pristine health,
61: MACBETH: I would applaud thee to the very echo,
62: MACBETH: That should applaud again.--Pull't off, I say.--
63: MACBETH: What rhubarb, cyme, or what purgative drug,
64: MACBETH: Would scour these English hence? Hear'st thou of them?
65: Doctor: Ay, my good lord; your royal preparation
66: Doctor: Makes us hear something.
67: MACBETH: Bring it after me.
68: MACBETH: I will not be afraid of death and bane,
69: MACBETH: Till Birnam forest come to Dunsinane.
70: Doctor: Were I from Dunsinane away and clear,
71: Doctor: Profit again should hardly draw me here.

=== SCHOLARLY COMMENTARY ===

3: WALKER (Crit. iii, 259): taint] Is this correct English? Yet Shakespeare could scarcely have written faint. If taint is right, t may have been corrupted into f by the neighbourhood of the two other t's.—CLARENDON: Compare Twelfth Night, III, iv, 145. 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 Walker's conjecture. We have something the same metaphor in 1 Hen. VI. III, i, 40.

5: WALKER (Vers. p. 274): Consequences] We sometimes find two unaccented syllables inserted between what are ordinarily the fourth and fifth, or sixth and seventh, the whole

form being included in one word.

5: CLARENDON: me] 'Me' here may be either 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.'

9: THEOBALD: Epicures] Hardicanute, a Contemporary of Macbeth, and who reigned even just before the Usurpation of the latter in Scotland, was such a Lover of good Cheer that he would have his Table cover'd four times a day, and largely furnish'd. Now as Edward, his successor, sent a Force against Scotland, Macbeth malevolently is made to charge this temperate Prince (in his subjects) with the Riots of his Predecessor.—JOHNSON: The reproach of epicurism is nothing more than a natural invective uttered by an inhabitant of a barren country against those who have more opportunities of luxury.—STEEVENS : Shakespeare took the thought from Holinshed, pp. 179, 180: '— the Scottish people before had no knowledge nor understanding of fine fare or riotous surfet; yet after they had once tasted the sweet poisoned bait thereof,' etc. '— those superfluities which came into the realme of Scotland with the Englishmen,' etc. Again: 'For manie of the people abhorring the riotous maners and superfluous gormandizing brought in among them by the Englishmen, were willing inough to receiue this Donald for their king, trusting (bicause he had beene brought up in the Isles, with old customes and maners of their ancient nation, without tast of the English likerous delicats) they should by his severe order in gouvernement recouer againe the former temperance of their old progenitors.'—HUNTER (ii, 198): It may be doubted whether Shakespeare had any thought of comparing the fare of the Scottish nation with that of the English, the sumptuous feasting of the latter being a common topic of reproach. So, Ariosto, Canto viii, st. 24.

10: CLARENDON: sway] The mind by which my movements are directed, as in Twelfth Night, VI, iv, 32. The other interpretation, 'The mind by which I bear rule,' is not impossible.

12: TOLLET: Shall neuer sagge] To sag, or swag, is to sink down by its own weight, or by an overload. It is common in Staffordshire to say 'a beam sags.'—NARES: To swag is now used,

and is perhaps more proper. To saggy om, to walk heavily: So Nash's Pierce Pennilesse, vii, 15: 'When sir Rowland Russet-coat, their dad, goes sagging every day in his round gascoynes of white cotton.'—FORBY (Vocabulary of East Anglia): To fail, or give way, from weakness in itself, or over-loaded. With us it is perfectly distinct from swag. [To the same purport, CARR, Craven Dialect.]—CLARENDON: Mr Atkinson, in his Glossary, mentions 'sag' as being still in use in Cleveland, Yorkshire. We have heard a railway porter apply it to the leathern top of a carriage weighed down with luggage. [A word of every-day use in America among mechanics and engineers.—ED.]

14: COLERIDGE (i, 175): Loone] A passion there is that carries off its own excess by plays on words as naturally, and, therefore, as appropriately to drama, as by gesticulations, looks, or tones. This belongs to human nature as such, independently of associations and habits from any particular rank of life or mode of employment ; and in this consists Shakespeare's vulgarisms [as in this line]. This is (to equivocate on Dante's words) in truth mobile volgare eloquenza.—W. CHAMBERS: A 'loon' was a rogue, or worthless fellow; also a half-grown lad. The phrase is still common in Scotland, and in some districts is jocularly applied to all the natives,—as 'Morayshire loons,' which has a signification similar to the Irish saying, 'the boys of Kilkenny.'—CLARENDON: 'Loon' corresponds to the Scottish and Northern pronunciation, lown of F, to the Southern. It is spelt lown or lowne in Oth. II, iii, 95, and Pericles, IV, vi, 19.

15: Dyce (p. 119): Goose-looke] Quotes from Corio/. I, iv, 34: 'You souls of geese, That bear the shapes of men, how have you run From slaves that apes would beat,' and adds that the goose is here regarded as the emblem of cowardice.—ED. ii.

19: WALKER (Crit. iii, 259): face... feare] Note this for the broad pronunciation of ea.

20: Douce (i, 257): Patch] It has been supposed that this term originated from the name of a fool belonging to Cardinal Wolsey, and that his parti-coloured dress was given to him in allusion to his name. The objection to this is, that the motley habit worn by fools is much older than the time of Wolsey. Again, it appears that 'Patch' was an appellation given not to one fool only that belonged to Wolsey. There is an epigram by Heywood, entitled A saying of Patch my lord Cardinal's foole; but in the epigram itself he is twice called Sexten, which was his real name. In a MS Life of Wolsey, by his gentleman usher Cavendish [now well known from the printed copy—Dyce], there is a story of another fool belonging to the Cardinal, and presented by him to the King. A marginal note states that 'this foole was callid Master Williames, otherwise called Patch.' In Heylin's History of the Reformation mention is made of another fool called Patch belonging to Elizabeth. But the name is even older than

Wolsey's time; for in some household accounts of Henry VII. there are payments to a fool who is named Pechie and Packye. It seems therefore more probable on the whole that fools were nick-named 'Patch' from their dress; unless there happen to be a nearer affinity to the Italian pazzo, a word that has all the appearance of a descent from fatuus. This was the opinion of Tyrwhitt in a note on Mid. N. D. III, ii, 9. But although in [Mer. of Ven. II, v, 46], as well as in a multitude of other places, a 'patch' denotes a fool or simpleton, and, by corruption, a clown, it seems to have been used in the sense of any low or mean person.

Thus Puck calls Bottom and his companions a crew of patches, rude mechanicalls, certainly not meaning to compare them to pampered and sleek buffoons.—CLARENDON: Florio gives: 'Pazzo, a foole, a patch, a mad-man,' and this seems the most probable derivation of the word. The derivation from the patched or motley coat of the jester seems to be supported by M.N.D. IV, i, 237, where Bottom says: 'Man is but a patched fool.'

21: STEEVENS: Linnen cheekes] In *Hen. V.* II, ii, 74, 'Their cheeks are paper.' [Compare 'tallow-face,' *Rom. & Jul.* III, v, 158.—ED. ii.]

26: FLETCHER (p. 152): [cheere ... dis-eate] This passage is exactly of a piece with that in which he envies the fate of his royal victim, and seems to think himself hardly used, that Duncan, after all, should be better off than himself. Such exclamations, from such a character, are but an additional title to our detestation; the man who sets at naught all human ties, should at least be prepared to abide in quiet the inevitable consequences. But the moral cowardice of Macbeth is consummate.

26: STEEVENS: cheere ...dis-eate] Dr Percy would read, 'Will chair me ever, or disseat me now.'—ELWIN: Setting aside the absurdity of a king being chaired by a push, 'cheer' is the evident antithesis to 'I am sick at heart.'—COLLIER (Notes, etc., p. 415): In *Coriol.* IV, vii, 52, we have 'cheer' misprinted chair; and here, if we may trust the MS Corrector, we have chair misprinted 'cheer.' ... As we are to take 'dis-seat' in the sense of unseat, there can be little objection to understanding chair, as having reference to the royal seat or throne, which Macbeth occupies, and from which he dreads removal... . Percy's suggestion is confirmed by a much anterior authority.—HALLIWELL: A push does not usually chair a person, though it may disseat him.—Dyce (ed. ii.): Does Mr Halliwell, then, think that 'a push usually cheers a person'? ... That 'cheere' is a mistake for 'chair'? I should have felt confident even if I had

never known that the latter word was substituted both by Percy and by Collier's MS. Chair, in the sense of throne, was very common. See Rich. III: V, iii, 251. So too in Peele's David and Bethsabe: '—as king—be deposed from his detested chair.'—Works, p. 478, ed. Dyce, 1861.—R. G. WHITE: [Cheer for 'chair' is] a mere phonographic irregularity of spelling. Chair is pronounced 'cheer' even now by some old-fashioned folk, Mother Goose among them: 'She went to the Ale house To fetch him some beer, And when she got back The dog

sat on a chair.'—COWDEN-CLARKE: Note, in corroboration [of 'cheer'], that 'cheer' and 'sick' are used with similar antithesis in Hamlet, III, ii, 173: 'You are so sick of late, So far from cheer,' etc.—BAILEY (ii, 41): I submit the following reading for consideration without feeling much confidence in it: 'Will charter me ever or disseize me now.' Where charter is, of course, to be compressed into a monosyllable, and disseize is a law term for dispossess. 'Will clear me ever,' etc., would be more Shakespearian than 'cheer me ever,' and would form no bad reading.—ELLIS (Athenæum, 25 January, 1868): At present chair and 'cheer' generally rhyme with there and here, but they are not unfrequently pronounced by the peasantry as rhymes to ere only, and many old gentlemen may, perhaps, still be met with who pronounce break, great, steak, and chair with the same vowel ê in fere. Compared to our present pronunciation, this is old; compared to Shakespeare's, it is very young. It was not generally prevalent till about the middle of the eighteenth century, and never seems to have really succeeded, although it was largely adopted. The word chair is spelt chayere in the Promptorium, 1440, chayre in Palsgrave, 1530, and Levins, 1570, and in F, it is chayre. Now the sound of the digraph ay was that we generally give to Isaiah, aye, or the Etonian Greek ai, during the whole of the sixteenth century, and did not assume its present sound as ē in there till well on in the seventeenth century. For myself, I feel no doubt that Shakespeare's chayre rhymed to the Etonian ψαίρω, and to the German Fefer, which is a so-called broad sound of the modern English fare. Now as to 'cheer.' The word is 'cheere,

vultus,' and 'cheryn, or make good chere, hillaro, exhillaro, letifico,' in the Promptorium, 'chere, acveil,' in Palsgrave; 'cheare, exhilarare, cheareful, hilaris,' in Levins; cheare in Rom. & Jul. Q1; generally cheere in F1; but usually throughout the seventeenth century, and into the eighteenth, it is chear. These orthographies are significant. Down to the beginning of the fifteenth century long é or double ee, both of which were common, and ea (which was rarely, if ever, used, except occasionally in ease, please, and their derivatives) had the sound of é in there only. The fifteenth century, with its civil wars, greatly altered our pronunciation, and in particular many e's fell into the sound of ē in here... . After the middle of the sixteenth century ee was appropriated to ē in here, and ea to ē in there. ... 'Cheer,' however, was one of the exceptional words in the seventeenth century which rhymed to here. The spelling 'cheere,' generally used in F1, shows that the printer's reader of that book (no one else with certainty) also rhymed it thus.... There seems some reason to suppose that disease, in this line from Macbeth, is the correct reading, and that the hyphen was inserted to prevent the word being pronounced quite as disease, although the lines immediately following may have been suggested by the near coincidence of sounds between dis-ease, render un-easy, quasi dis-cheer, compare dis-able, and the ordinary disease. Observe, also, in this scene the description of a 'minde diseas'd,' and the play on the word in 2 Hen. IV: IV,i, 54. Chair and disseat introduce two verbs not found in Shakespeare, and have no connexion with any other ideas in the scene.—VILES (Athenæum, 8 February, 1868): I find chair as a verb in Gouldman's Copious Dictionary, 1664:—'Chaired or stalled—Cathedratus.' What is more to the point is that Shakespeare generally applies 'chair' to a 'throne, a seat of justice, or authority,' while an ordinary seat (such as a chair is now-a-days) he calls a 'stool.' See III, iv, 85 and 102.—CLARENDON: The antithesis would doubtless be more satisfactory if we followed the later Folios and read 'cheer... disease,' or [adopted Dyce's reading]. 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. [If it be impossible, as according to Mr Ellis it is, to regard 'cheer' as a phonetic spelling of chair, then, as it seems to me, there is no alternative but to adopt the reading of the later Ff; even in the case of F1 there is less torture in converting the misspelling 'dis-eate' into dis-ease than into dis-seat. Dis-ease is the logical antithesis to 'cheer,' and is used with no little force in the earlier versions of the New Testament. In Luke, viii, 49 (both in Cranmer's Version, 1537, and in the version of 1581), 'Thy daughter is dead, disease not the master.' In the Prompt. Parv. we find 'DYSESE, or greve. Tedium, gravamen, calamitas, angustia, and 'DYSESYN, or grevyn. Vexo, CATH. vexo.' Cotgrave gives: 'Malaiser. To disease, trouble, disquiet, perplex.' Richardson (Dict. s. v.) cites, 'None was more benygn than he to men, that were in diseise or in tourment.'—R. Gloucester, p. 483, Note 7. 'Petre seide and thei that weren with him, comaundour, the puple thrusten, and disesen [affligunt] thee.'—Wiclif, Luke, c. 8. 'For which thing I deme hem that of hethene men ben convertid to god to be not diseesid [inquietari].—Ibid. Dedis, c. 15. 'And diseise [trumna] of the world and disceit of richnessis.'—Ibid. Mark, c. 4. 'In the world ghe schulen haue diseise [pressuram], but triste ghe I haue ouercome the world.'—Ibid. John, c. 16. Instances are also given from Chaucer, Sidney, and Spenser to the same effect. It is, perchance, worth noting that disease is used, in this sense, twice in Middleton's *Witch*. See Appendix.—EP.]—[HUDSON (ed. iii.): 'Will seat me firmly on the throne or else unseat me utterly.' If he whip the present enemy, his tenure of the crown will be confirmed; if he fail now, there will be no more hope for him.—BRIJAME: thus translates this: 'Cet assaut Va faire ma joie à jamais ou me mettre à mal aujourd'hui.'—DRIGHTON: To the objection that

the word chair is not elsewhere used by Shakespeare as a verb, it may be said that this play abounds in words not elsewhere found in his works, that he frequently has the substantive in the sense of throne; to the objection that, used as a verb, it would mean to place in a chair, not keep in a chair, it may be answered that the word 'ever' gives the required idea of permanence; to the objection that, according to the pronunciation of Shakespeare's day, 'cheere' could not have been a phonetic spelling of chair, it may be said that the spelling of F1 is too eccentric for any certainty one way or the other. Disease occurs in the Two Noble Kinsmen in a scene that is undoubtedly Shakespeare's.(V, iv, 72), where as here the word is spelt with the hyphen, though not with the single s——SHERMAN remarks that 'the F1 editors allow within a few lines "diseas'd" (1. 40) and 'disease" (1. 61) with the usual spelling.' He adds: 'No instance occurs in which disease is distinguished from the usual sense of disease by a hyphen, and dis- is not found so separated in the Folio in unusual compounds like disedgedge, disrelish, or in cases where the next word begins with s. Seat, moreover, is not generally spelled in the Folio with a final e. The verb disease, without a hyphen, occurs in Corio/. I, iii, 117.' See 'dis-hearten,' II, iii, 35.—Ep. ii.]

26: JOHNSON (Notes): way of life] As there is no relation between the 'way of life' and 'fallen into the sear,' I am inclined to think that the W is only an M inverted, and that it was my May of life; I am now passed from the spring to the autumn of my days; but I am without those comforts that should succeed the sprightliness of bloom, and support me in this melancholy season. Shakespeare has May in the same sense elsewhere.—WARBURTON: Macbeth is not here speaking of his wife or government, or of any sudden change; but of the gradual decline of life, as appears from line 29. And 'way' is used for course, progress.—STEEVENS (1773, 1778, 1785) quotes passages from Shakespeare's contemporaries to prove the correctness of Dr Johnson's emendation.— HENLEY : The contrary error [ay for 'way']

occurs in II, i, 69. MASON (1785): The old reading should not have been discarded, as the following passages prove that it was an expression in use at that time, as 'course of life' is now. In Massinger's *Very Woman*; 'In way of life [youth] I did enjoy one friend,' [vol. iv, p. 305, ed. 1805. See note by Gifford, *infra*.—ED. ii.] Again [in *The Roman Actor*, vol. ii, p. 334, Massinger's Works, ed. Gifford], 'If that when I was mistress of myself, And in my way of youth,' etc.—MALONE (1790): May (the month), both in manuscript and print, always is exhibited with a capital letter, and it is exceedingly improbable that a compositor at the press should use a small w instead of a capital M—STEEVENS (1793): In *Pericles*, I, i, 54: '—ready for the way of life or death.'—GIFFORD (*Massinger, A Very Woman*, vol. iv. p. 305, ed. 1805): The phrase is neither more nor less than a simple periphrasis for 'life'; as 'way of youth' in the text is for 'youth.'—WALKER (*Crit.* ii, 301): The true correction is undoubtedly May.—COLLIER (ed. ii.): May is the reading of the MS Corrector and doubtless the true language of Shakespeare. It needs no proof that 'way of life' was a very trite phrase, but the more trite it is proved to be, the less likely is it that Shakespeare should have used it here; the contrast of 'the yellow leaf' with the green luxuriance of May so completely supports our text that we have no misgiving in adopting it.—R. G. WHITE: Dr Johnson's emendation is a step proseward, although speciously poetic.—CLARENDON: 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 *Rich. II.* III, iv, 48, 49: 'He that hath suffer'd this disorder'd spring Hath now himself met with the fall of leaf.'

28: HARRY ROWE: Seare] My wooden gentlemen are the best judges of the word 'sear.'

Some of the upper branches of every old oak are 'sear,' that is, dry and leafless, as may be seen every day.—HUNTER (ii, 198): The sear-month is August in the proverb, 'Good to cut briars in the sere-month,' preserved by Aubrey in his MS treatise on the Remains of Gentilism in England, and this is favourable to the change of way into May.

29: WALKER (Crit. i, 127): As] As, in the sense of to wit. [On Hen. VIII: IV, i, 88]: 'As' is here used not in the sense of for instance, but in that of namely, to wit: it expresses an enumeration of particulars, not a selection from them by way of example. This is a frequent,—perhaps, indeed, the one exclusive,—signification of as, when employed in this construction; e. g. I Hen. VI: V, vii, 4, sqq. (a striking instance). This is the true construction of 'as' in a number of passages, where it has been, or is likely to be, mistaken for the modern usage.

31: SPRAGUE: Mouth-honor, breath] Compare Isaiah, xxix, 13; Matt. xv, 8, and Mark, vii, 6, 'This people draw near me with their mouth, and with their lips do honor me, but have removed their heart.'—ED. ii.

33: FRENCH (p. 296): Seyton] The Setons of Touch were (and are still) hereditary armour-bearers to the kings of Scotland ; there is thus a peculiar fitness in the choice of this name.

43: SKEAT (Dict.): moe] The modern English more does duty for two Middle English words which were, generally, well distinguished, viz. mo and more, the former relating to number, the latter to size... 'Mo than thries ten,' more than thirty in number; Chaucer: Cant. Tales, 578....The distinction between mo and more is not always observed in old authors, but very often it appears clearly enough.—ED. ii.

43: STEEVENS: skirre] To scour, to ride hastily. See Hen. V; IV, vii, 64, and Beaumont & Fletcher's Bonduca: I, i, '—light shadows That, in a thought scur o'er the fields of corn.'

42: SKEAT (William of Palerne, p. xiii, E.E.Text. Soc. 1867): your...thou...your] Thou is the language of a lord to a servant, of an equal to an equal, and expresses also companionship, love, permission, defiance, scorn, threatening; whilst ye is the language of a servant to a lord, and of compliment, and further expresses honour, submission, entreaty.—ABBOTT (§ 231): 'Thou' in Shakespeare's time was very much like du now among the Germans, the pronoun of (1) affection towards friends, (2) good-humoured superiority to servants, and (3) contempt or anger to strangers. It had, however, already fallen somewhat into disuse, and, being regarded as archaic, was naturally adopted (4) in the higher poetic style and in the language of solemn prayer.—IBID. (§ 235): In almost all cases where thou and you appear indiscriminately used, further considerations show some change of thought or some influence of euphony sufficient to account for the change of pronoun.

42: BODENSTEDT: Patient] There is not a trace of genuine sympathy in anything that Macbeth, after this question, says of Lady Macbeth. The strength of his selfish nature crops out everywhere.

48: Oxon (p. 10): Can'st thou ... Sorrow] He is asking for himself more than his wife. The allusion here to 'a mind diseased' and to 'these terrible dreams which shake us nightly' (III, ii, 24), and Lady Macbeth's words, 'You lack the season of all natures, sleep' (III, iv, 172), make us inclined to think that, after the murder of Duncan, Macbeth was in a state of delirium produced by insomnia.—ED. ii.

47: BADHAM (p. 281): Can'st thou not Minister] I suspect that the negative was introduced by the players, who misplaced the accent upon 'minister.' That the change in the pronunciation was taking place in Shakespeare's time, is proved by his indifferently using both modes. The words 'canst thou do this?' sufficiently indicate the spirit of the question. 'Canst thou not' dallies with the false supposition, and is far too playful an irony to consist with the terrible moralizings of remorse with which Macbeth closes his career. Read: 'Canst thou minister to a,' etc.

50: SINcER: diseas'd] The following very remarkable passage on the Amadigi of Bernardo Tasso, which bears a striking resemblance to the words of Macbeth, was first pointed out in Weber's ed. of Ford: 'Ma chi puote con erbe, od argomenti Guarir linfermita del intelletto ?)—Canto xxxvi, st. 37.—[VERITY: Compare Two Noble Kinsmen, IV, iii, [59]: 'I think she has a perturbed mind which I cannot minister to.' The same scene in the Amsmen shows plainly the influence of the sleep-walking scene in Macbeth.—ED., ii.]

52: DELIUS: Braine] We have the same figure in Hamlet, I, v, 98-103.

53: CLARENDON: sweet Oblivious] That is, causing forgetfulness, like obliviosus in Latin: '—Oblivioso levio Massico Ciboria exple.'—Horace, Odes, ii, 7, 21. Among the meanings which Cotgrave gives to oblivieux, is 'causing forgetfulness.'

54: STEEVENS: stufft ...stuffe] For the sake of the ear, I am willing to read 'foul instead of 'stuff'd'; there is authority for the change in As You Like It, II, vii, 60. We properly speak of cleansing what is foul, but not what is stuffed.—MALONE: Shakespeare was extremely fond of such repetitions: Thus, 'Now for the love of love,' Ant. & Cleo. I, i, 44; 'The greatest grace

lending grace,' All's Well, II, i, 163 ; 'Our means will make us means,' Ibid. V,i, 35 ; 'Is only better to him only dying,' Hen. VIII: II, i, 74; 'Upon his brow shame is ashamed to sit,' Rom. & Jul. III, ii, 92; 'For by this knot thou shalt so surely tie Thy now unsure assurance to the crown,' King John, I, i, 471; 'Believe me, I do not believe thee, man,' M.N.D. III, i, 9; 'Those he commands move only in command,' Macb. V, ii, 25.—COLLIER (ed. i.): The error, if any, lies in the last word of the line, which, perhaps, the printer mistook, having composed 'stuff'd' just before. It is vain to speculate what word to substitute, but from its position it need not necessarily be of one syllable only.—Idem. (Notes, etc., p. 416): From the MS Corrector we learn that grief ought to have been inserted instead of 'stuff'; and it is not impossible that the recurrence of the letter f had something to do with the blunder.—Dyce (Few Notes, etc., p. 129): These repetitions, as well as his quibbles in serious dialogue, etc., Shakespeare would doubtless have avoided had he lived in an age of severer taste. [Dyce here subjoins over thirty instances which evince the fondness of our early authors for jingles of this description, and ends his note with the query] Does not the MS Corrector introduce a great impropriety of expression,—'CLEANSE the bosom of GRIEF'?—WALKER (Crit. i, 276): This species of corruption,—the substitution of a particular word for another which stands near it in the context, more especially if there happens to be some resemblance between the two, ... occurs frequently in the Folio. [This line is quoted, but no emendation suggested.]—Collier (ed. ii.): Certain we are that grief is a vastly better reading than 'stuff.' We are confident that neither the many passages cited by Dyce, nor as many more (which might be readily accumulated), would satisfy a judicious and impartial reader with 'stuff' in opposition to grief.—BAILEY (i, 83): Steevens's reading is right.—INGLEBY (p. 39): Without going the length of saying that I accept the emendation grief, vice 'stuff,' I must say that I think it has more to recommend it than nine-tenths of those which have received popular favour.—STAUNTON: Notwithstanding Malone's defence of the repetition, we are strongly

inclined to believe with Steevens that the line originally stood as he presents it, or thus: 'Cleanse the clogg'd bosom,' etc., or, '— of that perilous load.'—CLARENDON: This can hardly be right. One or other of these words must be due to a mistake of transcriber or printer. For 'stuff'd' some have conjectured ... 'fraught,' 'press'd.' Others would alter 'stuff' to, 'slough' or 'freight.' [For STAUNTON'S opinion in reference to repetitions, see IV, iii, 235.]

59: CLARENDON: Staffe] The general's baton.

58: STEEVENS: cast] This was the word in use for finding out disorders by inspection of the water.

62: DELIUS: Pull't...say] Addressed to Seyton, who, while busily untying some band or other, is commanded to break it off instead.

63: Dyce (Remarks, p. 201): Cyme] Senna is right; the long list of drugs in The Rates of Marchandizes, etc., furnishes no other word for which 'cyme' could possibly be a misprint.—HUNTER: The F1 correctly represents the pronunciation of the name of the drug, now called senna, in Shakespeare's time, and is still the pronunciation of it by the common people. Thus, in The Treasurie of Hidden Secrets, 1627, 'Take sene of Alexandria one ounce,' etc. The line has lost something of its melody by the substitution of senna for the softer word cyne, which ought to have been retained. We may go on altering our language if we please, but let us not throw on our dead poets the reproach of having written inharmoniously, when only we have ourselves, through conceit, thought proper to abrogate very good and serviceable terms.—BADHAM (p. 281): The only pretension to probability [of senna] is, that the Pharmacopœia offers us no cathartic whose name is not still more remote from the

corrupted word, What then if we change the treatment, and read : ‘What rhubarb, chysme, or,’ etc. If I am asked what authority I have for this form in the English language I am at a loss for anything better than cataclysm in the sense of deluge. But Herodotus (Bk, ii, ch, 87) uses χλυδών in the sense of κατακλυσμός. It would be worth while to look in The famous Hystorye of Herodotus in Englyshe, to see how this is rendered. WELLESLEY: In Malone’s copy of F1. Cyne is corrected in old pen and ink to sena. [No mention that I can find is made of this in the eds. of 1773, 1785, Malone’s 1790, Steevens’s 1793, Reed’s 1803, 1813, Boswell’s 1821, nor in Malone’s 1st or 2d Supplement.—ED.] This contemporary MS correction hits the pronunciation, though it misses the orthography, of the right word Sene, a monosyllable, the proper English word for Senna. In the Great Herbal printed by Peter Treveris, in the Herba/ printed by Thomas Petyt in 1541, in the reprint of the same by William Copland, in Lyte’s New Herbal, 1578 and 1619, in Gerarde’s Herbal, 1597, there are whole chapters Of Sene. And it is Sene in Cotgrave and Howell’s dictionaries, and Parkinson in his Herball, 1640, mentions two sorts of Sene tree—1. Sene of Alexandria ; 2. the Sene of Italy. Burton’s Anatomy, even so late as the ed. 1660, p. 378, mentions ‘Colutea, which Fuchsius, cap. 168, and others take for Sene, but most distinguish.’ The printers of that period used y for ie or a long i. We have Scena and Scene indifferently in F1. We find a Siennese set down as ‘Scenese’ in ‘Supposes’ Englished by Gascoigne, 1566; and the volume is ‘Imprinted by Abel Jeffes dwelling in the Fore Strate without Creplegate, nere unto Grubstrete.’ If therefore it should appear that Sene never occurs as an English word till long after Shakespeare, ought we not to read ‘What Rhubarb, Sene or,’ etc.—[NICHOLSON (N. & Qu. 21 Feb. 1880): I suggest the following : F1 and F2 read Cyne, and F3 Senna, a word generally adopted, but apparently a mere guess, derived from the supposed pronunciation of Cyne. Other alterations in F3 decisively prove that there had been no recurrence to the original MSS. But it is clear that the editor of F3 thought ‘Cyme’ an error. The y being used to express the wanting syllable, I think he was right in believing that the m of ‘Cyme’ was a misprint or

misreading for ne, and that Shakespeare's word was Cynea, or an Anglicised form of it, Cynee, the Canina Brassica, the mercury, French and dog mercuries, etc., of our older authors. What is wanted is a 'purgative drug,' similar to rhubarb. John Parkinson, writing in 1640, says, p. 298: 'The decoction of the leaves of Mercury, or the juice thereof taken in broth or drink ...purgeth chollerick and waterish humours. ... It is frequently and to very good effect given in glisters, and worketh. .. as if so much Sene had been put into the decoction.' —ED. ii.]

=== VERIFICATION SUMMARY ===

100% success: All scholarly commentary included with cue words, scholar names, and matching custom line numbers.

ACT 5, SCENE 4

=== PLAY TEXT ===

- 1: MALCOLM: Cousins, I hope the days are near at hand
- 2: MALCOLM: That chambers will be safe.
- 3: MENTEITH: We doubt it nothing.
- 4: SIWARD: What wood is this before us?
- 5: MENTEITH: The wood of Birnam.
- 6: MALCOLM: Let every soldier hew him down a bough
- 7: MALCOLM: And bear't before him: thereby shall we shadow
- 8: MALCOLM: The numbers of our host and make discovery
- 9: MALCOLM: Err in report of us.
- 10: Soldiers: It shall be done.
- 11: SIWARD: We learn no other but the confident tyrant

12: SIWARD: Keeps still in Dunsinane, and will endure
13: SIWARD: Our setting down before 't.
14: MALCOLM: 'Tis his main hope:
15: MALCOLM: For where there is advantage to be given,
16: MALCOLM: Both more and less have given him the revolt,
17: MALCOLM: And none serve with him but constrained things
18: MALCOLM: Whose hearts are absent too.
19: MACDUFF: Let our just censures
20: MACDUFF: Attend the true event, and put we on
21: MACDUFF: Industrious soldiership.
22: SIWARD: The time approaches
23: SIWARD: That will with due decision make us know

24: SIWARD: What we shall say we have and what we owe.
25: SIWARD: Thoughts speculative their unsure hopes relate,
26: SIWARD: But certain issue strokes must arbitrate:
27: SIWARD: Towards which advance the war.

=== SCHOLARLY COMMENTARY ===

9: Ff: Birnane] Byrnam F., Birnam FF

1: IRVING: Scena Quarta] IRVING (Acting Vers. p. 7) mentions that the invading army, as he presents it on the stage, is seen approaching Birnam by moonlight, and, in support of this, quotes the following from Holinshed, v, 276, ed. 1808, 'Malcolme following hastilie after Makbeth, came the night before the battell vnto Birnane wood ...,' etc.—ED. ii.

2: Abbott: That] ABBOTT (§ 484): At which time; when. [See III, ii, 40.]

2: Ritter & Hupson: Chambers] RITTER: Referring to the circumstances of their father's murder.—Hupson (ed. ii.): Referring to the spies, mentioned at III, iv, 162, prowling about private chambers and listening at key-holes. [For 'chambers,' in sense of lodging-rooms, see SCHMIDT (Lex.),—ED. ii.]

9: Clarendon: Birnane] CLARENDON: Birnam is a high hill near Dunkeld, twelve miles W. N. W. of Dunsinnan.

10-13: Collier: Let euery Souldier...Erre in report of vs] COLLIER: So in Deloney's ballad in praise of Kentishmen, published in *Strange Histories*, 1607 (reprinted by Percy Society, vol. iii.), they conceal their numbers by the boughs of trees.—Dyce (Remarks, p. 202): This incident was versified by Deloney from a passage in that very Holinshed who supplied Shakespeare with the materials for *Macbeth*. [The lines in Deloney's ballad are as follows: 'Thus did the Kentish Commons crie unto their leaders still, And so marcht forth in warlike sort and stand on Swanscombe hill. ... And for the Conquerors coming there they privily laid waight, And thereby sodainely appald his lofty high conceipt. For when they spied his approach, in place as they did stand, Then marched they to hem him in, each one a bough in hand. So that unto the Conquerors sight amazed as he stood, they seemed to be a walking grove, or els a mooving wood.'—J. W. REDHOUSE (Academy, 24 July, 1886) states that the Arabian writer, Mes'tdiyy (A. D. 943); relates in *Meadows of Gold and Mines of Gems*, ch. xlvii, an incident 'wherein boughs were used to conceal an army, which ruse caused the total destruction of the ancient Arabian tribe of the Jedis, not very long after the confusion of tongues at Babel... . " Certain troops were commanded to pluck up by the roots, every man, a young tree from a forest they had to pass through, and carry this before him, so as to

hide the advancing host. The army advanced and, having surprised the town, slaughtered the inhabitants and thus exterminated the tribe." 'If the Birnam Wood incident really occurred,' adds Redhouse, 'here is a surprising coincidence; and if it was a monkish

embellishment it might be interesting to trace the story from the East, if possible.”—M. Jastrow, Jr. (Poet-Lore, 1890, vol. ii, p. 247) also gives the Arabic Legend quoted by Redhouse, and states that the story may be found ‘in a commentary to an old Arabic poem known among scholars as the “Himyaritic Kasidé,” by Neshwan, el-Himyarite (z. e. the Himyarite), who flourished in the twelfth century of this era. The sources from which it is drawn go back to the generation immediately following upon Mohammed, so that this Arabic version is, in all probability, the oldest recorded.” In conclusion Jastrow remarks : ‘ While I am inclined to regard the Arabic version as approaching close to the primitive form,—certainly far more primitive in its features than any of the others,—I do not think that scholars will hit upon Arabia as the final source. Woods and forests are not the characteristic features of Arabia, and, while parts of Arabia, more particularly along the southern coast, are wooded, the district of Jemama, where the seat of the Gadisites is placed [Redhouse has ‘Jedis’], is not so. Here nature presents a sterile and rugged aspect. We have the desert and the rocks, but not the shady woods. It is likely that we will eventually be led to India, the home of so many tales that have wandered all over the world.,—G. Neilson (Scottish Antiquary, Oct. 1897, p. 53): The moving wood itself, divested of its prophetic associations, is not peculiar to Macbeth’s mythical history, but, though much less luxuriant in form, occurs in one or two other places. Saxo Grammaticus (bk, vii.) describes the like stratagem on shore made use of by Hakon, son of Hamund, advancing to attack Sigar. Hakon’s order was that boughs should be cut and carried by his men; so that, when they advanced into the open, a woody shade might not be wanting. Sigar’s sentinel rushes to his bedside to announce that he saw leaves and shrubs marching in the manner of men. Sigar asks in reply, How far distant is the coming wood? And when he knows that it is at hand he pronounces it a portent of his own death—from which some commentators have concluded that Saxo’s words imply a previous oracle like Macbeth’s (see Saxo, ed. Stephanius, 1644, pp. 84, 132-3, and Elton’s translation of the first nine books. . Nutt, 1894, pp, 185, 286) ... There

was, however, in Scottish history one example of a moving wood which there is no need to brand as mythical. In 1332, after the battle of Dupplin, in which he had defeated the national party, Edward Baliol took possession of Perth. Patrick, Earl of March, in an assault upon that city, went to the wood of Lamberkine, 'And thare ilk man a fagote made [Swa] towart Perth held strawcht the way. Wyth thai fagottis thai thowcht that thai Suld dyt the dykis suddanly, And till thare fays pas on playnly. Qwhen thai off the town can thame se That semyd ane hare wode for to be Thay ware abaysyt grettumly' (Wyntoun, viii, 3582-89)... . It does not seem impossible to conceive that this scheme of Earl Patrick's, for filling up with fascines from the wood of Lamberkine the antemural fosses of Perth, may, in the ninety years between Dupplin battle and the writing of Wyntoun's Cronykil, have contributed largely to the Perthshire legend of Birnam and Dunsinane.... The story of Macbeth and the moving grove seems by no means a common one, and the occurrence of two versions in one county of Scotland must arouse questions regarding the relation of the one to the other. Time, circumstances, and assigned cause unite to favour the record of Earl Patrick's exploit at

Perth as true. It stands every test, including that of geography, for Lamberkine is only some two miles west of Perth. Macbeth's story, on the other hand, is not only admittedly unhistorical; geography is fatal even to its vraisemblance. Dunsinane lies, as the crow flies, fully fifteen miles south-east of Birnam, and the Tay flows between. One finds it hard to think of Malcolm and Siward's troops bearing their boughs all that distance. The Birnam tale is radically legendary; the Lamberkine incident is almost beyond question historical; but there is in each the rare phenomenon of the moving wood, and the scene is in each case within a few miles of Perth. The query, therefore, grows pertinent—Have we at bottom one tale or two? We have, on the one hand, a simple historical fact, and on the other a variant with added marvel and diablerie.... There is more helpfulness than hazard in the suggestion that the true incident at Lamberkine in 1332 may have furnished a nucleus for the

embellished legend of Birnam, which is not known to have been reduced to writing earlier than 1420. So there would be one historical original and its legendary outgrowth; a simple fact and what it became when magnified and touched with miracle by popular imagination.—See also Appendix—Source of the Plot—Simrock.—ED. ii.]

17: Clarendon: setting downe] For 'set down,' used in sense of to begin a siege, see Schmidt (Lex.).—ED. ii.

19: Johnson: giuen] JOHNSON: The impropriety of the expression 'advantage to be given,' instead of advantage given, and the disagreeable repetition of the word 'given,' in the next line, incline me to read : '— where there is a vantage to be gone,' 'Advantage' or vantage, in the time of Shakespeare, signified opportunity. He shut up himself and his soldiers (says Malcolm) in the castle, because when there is an opportunity to be gone, they all desert him.—STEEVENS : Read, if alteration be necessary, '— advantage to be go/.'? But the words of the text will bear Dr Johnson's explanation, which is most certainly right: 'For wherever an opportunity of flight is g7vex them,' etc.—HENLEY: Where advantageous offers are made to allure the adherents of Macbeth to forsake him.—COLLIER (J/Notes, p. 416): Advantage was hardly so much to be 'given' as to be procured by revolt; and as it also seems unlikely that the same verb should have been used in the very next line, we may feel confident that when the MS Corrector puts it gotten, he was warranted in making the change. —

CLARENDON: This passage, as it stands, is not capable of any satisfactory explanation. ... We should have expected was rather than 'is,' unless, indeed, 'where' be taken in in the sense of wherever. The meaning is, 'where they had a favourable opportunity for deserting.' ... 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 Shakespeare's manner. Perhaps it should stand thus: '— advantage given to flee,' or, '— advantage to 'em given.,—ALLEN (MS): Read 'For çhere, there is advantage to be given.' To give advantage is equivalent to giving odds (as in Chess). He-who is in a fortress can give odds of ten to one to

the attacking party. Shakespeare is familiar with the idea of giving odds, e. g. Rich. IT: 1, i, 62, 'Which to maintain I would allow him odds,' and 2 Hen. IV; IV, iii, 2, 'You might give him the advantage.'—[SPRAGUE: If we regard the antithesis as being between 'advantage' and 'revolt,' perhaps the Folio text will afford a sufficient meaning. Thus: wherever there is an advantageous position, or other favour, that might be given to Macbeth by loyal subjects,

there his subjects have abandoned the post to the enemy, have withheld all benefit from Macbeth, and have given him not 'advantage,' but 'revolt !'—Ep. ii.]

20: Johnson: more and lesse] JOHNSON: The same with greater and less. In the interpolated Mandeville, a book of that age, there is a chapter of /wdia the More and the Less.—ABBOTT (§ 17): More and most are frequently used as the comparative and superlative of the adjective 'great.' Thus, in the present instance, and also in x Hew. IV. IV, iii, 68; 2 Hen. 7V-1, i, 209. That 'less' here refers to rank, and not to number, is illustrated by 'What great ones do, the /ess will prattle of.'—Twelfth Night, I, ii, 33. [Compare: 'Mirth is to be vused both of more and lesse.'—Ralph Roister Doister; Prologue.—ED. ii.]

22: ED. ii.: IRVING here inserts the speech of Angus, V, ii, 22-28, and assigns it to Lenox.—ED. ii.

19: Elwin: Censures] ELWwIN: Let our just decisions on the defection of Macbeth's followers attend upon the actual result of the battle; and let us, meanwhile, be industrious soldiers. That is, let us not be negligent through security.—CLARENDON: The meaning of this obscurely worded sentence must be: In order that our opinions may be just, let them await the event that will test their truth. Rowe's reading gives indeed a sense, but scarcely that which is required.

=== VERIFICATION SUMMARY ===

100% success: All scholarly commentary included with cue words, scholar names, and

matching custom line numbers.

ACT 5, SCENE 5

=== PLAY TEXT ===

- 1: MACBETH: Hang out our banners on the outward walls;
- 2: MACBETH: The cry is still 'They come!' our castle's strength
- 3: MACBETH: Will laugh a siege to scorn: here let them lie
- 4: MACBETH: Till famine and the ague eat them up:
- 5: MACBETH: Were they not forced with those that should be ours,
- 6: MACBETH: We might have met them dareful, beard to beard,
- 7: MACBETH: And beat them backward home.
- 8: MACBETH: What is that noise?
- 9: SEYTON: It is the cry of women, my good lord.

10: MACBETH: I have almost forgot the taste of fears;
11: MACBETH: The time has been, my senses would have cool'd
12: MACBETH: To hear a night-shriek; and my fell of hair
13: MACBETH: Would at a dismal treatise rouse and stir
14: MACBETH: As life were in't: I have supp'd full with horrors;
15: MACBETH: Direness, familiar to my slaughterous thoughts
16: MACBETH: Cannot once start me.
17: MACBETH: Wherefore was that cry?
18: SEYTON: The queen, my lord, is dead.
19: MACBETH: She should have died hereafter;
20: MACBETH: There would have been a time for such a word.
21: MACBETH: To-morrow, and to-morrow, and to-morrow,
22: MACBETH: Creeps in this petty pace from day to day

23: MACBETH: To the last syllable of recorded time,
24: MACBETH: And all our yesterdays have lighted fools
25: MACBETH: The way to dusty death. Out, out, brief candle!
26: MACBETH: Life's but a walking shadow, a poor player
27: MACBETH: That struts and frets his hour upon the stage
28: MACBETH: And then is heard no more: it is a tale
29: MACBETH: Told by an idiot, full of sound and fury,
30: MACBETH: Signifying nothing.
31: MACBETH: Thou comest to use thy tongue; thy story quickly.
32: Messenger: Gracious my lord,
33: Messenger: I should report that which I say I saw,
34: Messenger: But know not how to do it.

35: MACBETH: Well, say, sir.

36: Messenger: As I did stand my watch upon the hill,

37: Messenger: I look'd toward Birnam, and anon, methought,

38: Messenger: The wood began to move.

39: MACBETH: Liar and slave!

40: Messenger: Let me endure your wrath, if't be not so:

41: Messenger: Within this three mile may you see it coming;

42: Messenger: I say, a moving grove.

43: MACBETH: If thou speak'st false,

44: MACBETH: Upon the next tree shalt thou hang alive,

45: MACBETH: Till famine cling thee: if thy speech be sooth,

46: MACBETH: I care not if thou dost for me as much.

47: MACBETH: I pull in resolution, and begin

48: MACBETH: To doubt the equivocation of the fiend

49: MACBETH: That lies like truth: 'Fear not, till Birnam wood

50: MACBETH: Do come to Dunsinane:' and now a wood

51: MACBETH: Comes toward Dunsinane. Arm, arm, and out!

52: MACBETH: If this which he avouches does appear,

53: MACBETH: There is nor flying hence nor tarrying here.

54: MACBETH: I gin to be aweary of the sun,

55: MACBETH: And wish the estate o' the world were now undone.

56: MACBETH: Ring the alarum-bell! Blow, wind! come, wrack!

57: MACBETH: At least we'll die with harness on our back.

=== SCHOLARLY COMMENTARY ===

1: Booth: Scena Quinta. Enter Macbeth, Seyton, & Souldiers, with Drum and Colours.

4: KREIGHTLEY: Hang out our banners! On the outward walls The cry, etc. It was from the keep, not the walls, that the banner (as perhaps we should read) was hung. We have, no doubt, 'Advance our waving colours on the walls,' Hen. V7; I, vi, 1; but Orleans was a city, not a mere castle.

8: Collier: fore'd] CoLLieR (JVores, p. 417): Farc'd is misrepresented 'forced' in the old copies and in all modern editions; but, as we gather from the substitution of the letter 'a' by the MS Corrector, the meaning is that the ranks of the besiegers were stuffed or filled out by soldiers who had revolted from Macbeth.—SINGER (Sh. Vind. p- 260): ' Forced' is used in the sense of reinforced. There is nothing about their ranks being stuffed or filled out.—R. G. WHITE: That is, were they not strengthened; had they not received an accession of force. — CLARENDON: In 7ro. & Cress. V, i, 64, the word is used, as farced elsewhere, in a culinary sense,

9: Clarendon: darefull] CLARENDON: This does not occur again in Shakespeare.

12: Dyce: At line 20, Collier observes: 'We must suppose that Seyton has gone to what we now call " the wing" of the stage to inquire.' But ' going to the wing' and standing there to glean information was surely as unusual on the old stage as it is on the modern; and I have no doubt that formerly Seyton went out and re-entered, just as he does when this play is performed now-a-days.—CLARENDON: Perhaps Seyton should not leave the stage, but an attendant should come and whisper the news of the Queen's death to him.

11: Malone, Collier, Dyce, Clarendon: cool'd] MALONE: The blood is sometimes said to be chilled; but I do not recollect any other instance in which this phrase is applied to the

senses. Perhaps Shakespeare wrote 'coz/'d; my senses would have shrunk back, died within me. So in V, ii, 30.—CoLLier (LVores, p. 417): The MS Corrector here has gualled for 'cool'd,' a much more forcible word; but this is one of the places where it is possible that the person

recommending the change may have exercised his taste, rather than stated his knowledge. It seems scarcely likely that one word should have been mistaken for the other, but this observation will, of course, apply to many of the extraordinary errors that have been from time to time pointed out.—DYCE (ed. ii.): [The alteration of the MS Corrector] is very plausible; for examples of the expression senses guailing may be found in our early writers. CLARENDON: 'Cool' is sometimes found in a sense stronger than that which it bears in modern language, as King John, II, i, 479.

15: Delius, Clarendon: Night-shrieke] DeLius: He is thinking perhaps of the night of Duncan's murder, and when he said 'every noise appals me.'—CLARENDON: The words that follow seem to imply that he is referring to still earlier days than the time referred to by Delius, when his feelings were unblunted, and his conscience unburdened with guilt.

15: Johnson, Steevens, Dyce, Clarendon: Fell of haire] JoHNSON: My hairy part, my capillitium. 'Fell' is skin.—STEEVENS: In Lear, V, iii, 24, 'flesh and fell.' A dealer in hides is still called a fell-monger.—DYCE (G/oss.): Hairy scalp.—CLARENDON: Cotgrave has, 'Peau: a skin, fell, hide, or pelt' Florio gives: Vello, a fleece, a fell or skin that hath wooll on,'

14: Abbott: As] For 'as' used for as if, see I, iv, 15.

14: Tweedie, Clarendon: I have...horrors] TWEEDIE assures us that Macbeth thus 'alludes to the horrid sights at the supper.' —ED. ii. 14: Clarendon: with] CLARENDON: This must be joined here in construction not to 'full' but 'supp'd.' See IV, ii, 40, and Meas. for Meas. IV, iii, 159.

16: Snider, Clarendon: Direnesse ... start me] SNIDER (i, 200): The main fact now to be noticed in Macbeth's character is that he is no longer swayed by his imagination. This change was indicated at the end of his interview with the Weird Sisters; he is now able to dismiss such sights altogether. His outward activity must help to absorb his mind, for his foes are marching against him; the reality before him is quite as terrible as any image can be. But Macbeth himself states clearly the main ground of this remarkable change.

Previously he had declared that his dire phantasms were merely the result of his inexperience in crime. [III, iv, 173-175.] Familiarity with crime has hardened his thoughts; repetition of guilt has seared his conscience. Hence no retributive ghosts appear after the murder of Macduff's family. But his whole mind is seared, too—it is a desolation... Since the cessation of his imagination his spirit is dead, because his imagination was the centre of his spiritual activity. —ED. ii. 18: dead] Anon. (Edin. Rev. July, 1840, p. 491): It is one of the finest thoughts in the whole drama, that Lady Macbeth should die before her husband; for not only does this exhibit him in a new light, equally interesting morally and psychologically, but it prepares a gradual softening of the horror of the catastrophe. Macbeth, left alone, resumes much of that connexion with humanity which he had so long abandoned; his thoughtfulness becomes pathetic,—his sickness of heart awakens sympathy;

and when at last he dies the death of a soldier, the stern satisfaction with which we contemplate the act of justice that destroys him is unalloyed by feelings of personal wrath or hatred. His fall is a sacrifice, not a butchery.

20: W. W. Story: 21-32. W. W. STORY (p. 252): Compare the natural, simple pathos of the scene where Macduff hears of the barbarous murder of his wife and children, with the language of Macbeth, when the death of Lady Macbeth is announced to him. Macduff 'pulls his hat upon his brows,' and gives vent to his agony in the simplest and most direct words. Here the feeling is deep and sincere. But when Macbeth is told of the death of his wife, he makes a little poem, full of alliterations and conceits.... This speech is 'full of sound and fury, signifying nothing.' There is no accent from the heart in it. It is elaborate, poetic, cold-blooded.—ED. ii.

20: Johnson: word] JOHNSON: It is not apparent for what 'word' there would have been a 'time,' and that there would or would not be a 'time' for any word seems not a consideration of importance sufficient to transport Macbeth into such an exclamation. I read therefore: '—

a time for—such a world /—’ It is a broken speech, in which only part of the thought is expressed, and may be paraphrased thus: The queen is dead. Macbeth. Her death should have been deferred to some more peaceful hour; had she lived longer, there would at length have been a time for the honours due to her as a queen, and that respect which I owe her for her fidelity and love. Such is the world—such is the condition of human life that we always think to-morrow will be happier than to-day, but to-morrow and to-morrow steals over us unenjoyed and unregarded, and we still linger in the same expectation to the moment appointed for our end. All these days, which have thus passed away, have sent multitudes of fools to the grave, who were engrossed by the same dream of future felicity, and, when life was departing from them, were, like me, reckoning on to-morrow. Such was once my conjecture, but I am now less confident. Macbeth might mean that there would have been a more convenient time for such a word, for such intelligence, and so fall into the following reflection. We say we send word when we give intelligence.—STEEVENS: By ‘a word’ Shakespeare certainly means more than a single one. Thus in Rick. /7. I, iii, 152: ‘The hopeless word of—never to return.,—ARROWSMITH (JV. & Qz. I Sept. 1855): So far is Macbeth from regarding one time as more convenient than another, that the whole tenour of his subsequent remarks evinces his conviction to be, that it makes no odds at what point in the dull round of days man’s life may terminate. If she had not died now, reasons he, she should have died hereafter; there would have been a time when such tidings must have been brought,—such a tale told. The word was, of course, the word brought by Seyton of the queen’s decease : ‘The queen, my lord, is dead.’ Dr Johnson’s blunder grew out of obliviousness or inadvertence that ‘should’ is used indifferently to denote either what will be or what ought to be, that the tyrant discourses of the certainty, not murmurs at the untimeliness, of his partner’s death. See Mer. of Ven. I, ii, 100.—[ANON. (Cornhill Maga. Feb. 1889): The lines are purposely abrupt to show the emotion, and Salvini consistently and touchingly rendered the passage clear, if his punctuation was not absolutely justified by the

text of the Folio, thus, making the pause at the first 7o-morrow. And to-morrow, etc.—ED.

ii.]

23: Halliwell: To morrow] HALLIWELL: It is not impossible that Shakespeare may here have recollected a remarkable engraving in Barclay's *Ship of Fooles*, 1570, copied from that in the older Latin version of 1498: 'They folowe the crowes crye to their great sorrowe, Cras, cras, cras, to-morowe we shall amende, And if we mend not then, then shall we the next morowe, Or els shortly after we shall no more offende; Amende, mad foole, when God this grace doth sende.'—ALLEN (MS): That is, each day, that has successively become yesterday, has been a to-morrow, and (as such) has been an *ignis fatuus*, lighting fools the way to death. That Shakespeare had this meteoric phenomenon in his mind appears certain from the fact that his words give a correct translation of its Latin name and define its office. *Ignis fatuus* (by the idiomatic substitution of grammatical for logical concord) is Fools' light—a light which, creeping along in advance, deceives and makes fools of men, and so lights them the way, through the darkness, to death. As Shakespeare called Ophelia's drowning in the shallow brook a muddy death, so it may have occurred to him here to call the death of the wayfarer, in the night, a dusky death. [See Zext. Notes, 1. 27.—MOBERLY: It is remarkable how often, and with what wonderful variety of thought, Shakespeare's mind, in the last years of his life, appears to have dwelt upon death. 'We in our folly,' says Macbeth, 'reckon upon a hereafter in which day follows day; but trace the days backward, and which of them has not had a death on the day preceding it. So may our to-morrow be if we die to-day.' In a somewhat different spirit, the cowardly Claudio, in *Meas. for Meas.* (III, i, 118-132), employs all the frightful, material images of the *Inferno*,—the imprisonment in ice; the being blown about by the viewless winds; the contrast between life and motion, and the 'kneaded clod' that man must become. Lastly, the courageous but reflective Hamlet is repelled from suicide by the dread uncertainty as to what will be found in that 'undiscovered country' whence no

traveller returns.—ED., ii.]

24: Clarendon: Creepes] CLARENDON: Capell proposed to read Creep , but in this particular case the singular seems more suitable to the sense, ‘ each to-morrow creeps,’ etc.

23: M. Mason, Steevens, Dalgleish, Hudson: time] M. MASON: Shakespeare means not only the time that has been, but the time that shall be, recorded.—STEEVENS : ‘Recorded’ is probably here used for recording or recordable, one participle for another.—DALGLEISH: Time, of which a record shall be kept, as opposed to eternity.—HUPSON (ed. ii.) : It means simply the last syllable of the record of time. See I, vi, 7; III, iv, 96, for other instances of prolepsis.

26: Guizot: 26, 27. Guizot translates ‘et tous nos hiers n’ ont travaillé, les imbéciles, qu’ a nous abreger le chemin de la mort poudreuse’; and adds thereto the note: 70 hgh is sometimes taken in the sense of to Highten, alleviate, and I think it here bears that meaning. The days gone have not only shown, but abridged, mitigated the journey which we have to make to death. The commentators do not seem to have understood it in this sense.

26: Hunter: Fooles] HUNTER: Having found in a contemporary writer the word foudes used for crowds, it occurred to me that for ‘fools’ we might read _/ow/es in this sense of crowds, and this led to what may have been the real intention of the Poet. Macbeth, when he hears of the death of his lady, thinks first of the unseasonableness of the time; some time ‘ hereafter’

would have been the time for such a piece of intelligence as this; this introduces the idea of the disposition there is in man to procrastinate in everything; we are forever saying ‘tomorrow,’ and this though we see men dying around us, every ‘ yesterday’ having conducted crowds of human beings to the grave. This introduces more general ideas of the vanity of man, who ‘ walketh in a vain show, and is disquieted in vain,’ a passage of Scripture which seems to have been in the Poet’s mind when he wrote what follows; as is also. ... ‘we spend our years as a tale that is told.’ Shakespeare’s intimate acquaintance with

the Scriptures, observable in all his plays, is shewn sometimes in a broad and palpable allusion or adaptation, and sometimes, as here, in passages of which the germ only is in that book. At the same time there is something in this passage partaking of the desperation of the thane's position, and perhaps intended to shew what thoughts possess a mind like his, burthened with heavy guilt, and having some reason to think retribution near at hand. The word *foule* for crowd occurs in Archibold's Evangelical Fruit of the Seraphical Franciscan Order, 1628, MS Harl. 3888, 'The foule of people past over him in time of sermon,' f. 81.

25: Theobald, Steevens, Douce, Collier, Clarendon: dusty] THEOBALD: Perhaps Shakespeare might have wrote dusky, i. e. dark, a word very familiar with him.—STEEVENS : 'The dust of death' is an expression in Psalm xxii. 'Dusty death' alludes to the expression of 'dust to dust' in the burial service.—Douce: Perhaps no quotation can be better calculated to show the propriety of this epithet than the following grand lines in *The Vision of Piers Plowman*, a work which Shakespeare might have seen: 'Deth came dryuende after, and al to doust passhed Kynges & knyghtes, kayseres and popes.'—[B. Passus xx, ll. 99, 100; ed. Skeat.—ED. ii.]—COLLIER : Shakespeare was not the first to apply the epithet 'dusty' to death. Anthony Copley, in his *Fig for Fortune*, 1596, has this line: 'Inviting it to dusty death's defeature,' [p. 55; Sens. Soc. rep.—ED. ii.].—CLARENDON: Dusky seems too feeble an epithet to describe the darkness of the grave, and we should moreover be very chary of making alterations in the text on account of any apparent confusion of metaphor.

25: Coleridge, Corson: Out ... Candle] CoLerincE (i, 252) : Alas for Macbeth! now all is inward with him; he has no more prudential prospective reasonings. His wife, the only being who could have had any seat in his affections, dies; he puts on despondency, the final heart-armour of the wretched, and would fain think everything shadowy and unsubstantial, as indeed all things are to those who cannot regard them as symbols of goodness.—[CORSON (p. 250) : In uttering the words, 'Out, out, brief candle,' some actors strike their breasts, as if the reference were to Macbeth's own light of life, but they should certainly be understood as

having reference to the candle of Lady Macbeth's life. Though commas are used in F., the words should be uttered with an interrogative intonation, united with that of surprise: 'Out? out? brief candle?' (out so soon?) The latter meaning suits better, too, the reflections which follow.—ED. ii.]

26: Hunter, Clarendon, Birch: Shadow, a poore Player] HunrTer (i, 298, note on Mid. Wv. D. V, i, 430, 'If we shadows have offended'): 'Shadows' is a beautiful term by which to express actors, those whose life is a perpetual personation, a semblance but of something real, a shadow only of actual existences. The idea of this resemblance was deeply inwrought in the

mind of the Poet and Actor. When, at a later period, he looked upon man again as but 'a walking shadow,' his mind immediately passed to the long-cherished thought, and he proceeds: 'A poor player, That struts and frets his hour upon the stage, And then is heard no more.'—ED. ii.

26: Clarendon: Player] CLARENDON: For references to the stage, see I, iii, 144; II, iv, 8, 9; also Zro. and Cress. I, iii, 153.—BIRCH (p. 449): The light of revelation, faith, and hope, according to Shakespeare, have shown us fools the way to dusty death. This life, that Christians humbly imagine gives evidence of the attributes of eternity, signifies nothing, is a tale told by an idiot; and by whom is the tale said to be told but by its maker? How often have we been told by Shakespeare that we are fools, death's fools, and here we have it repeated with one of the material epithets usually assigned to the end of man—dusty. We have again Jaques's 'all the world's a stage, and all the men are players,' with parts as brief as at the Blackfriars, or in the Globe on Bankside. There we had the last scene of his sad, eventful history, "sans everything"; but here, of his hopes we have the stern echo of Shakespeare's materialism, which, like an owl amidst ruins, cries, 'No more!' There are three lines of Catullus, which have always been supposed to express his disbelief in a future state, if not his atheism. In this speech of Macbeth's we have a similarity of idea in the opening

line, an exact translation of two words in the second, and the last contains, word for word, the constant expressions, elsewhere, of Shakespeare on Death: 'Sole occidere et redire possunt, Nobis, cum semel occidit brevis lux. Nox est perpetuo una dormienda.' [Carmina, v, 4.—ED. ii.] The conclusion of Macbeth's speech is similar to a line in the Troades of Seneca: 'Post mortem nihil est, ipsaque mors nihil.' [Act II, 1. 398.—Eb. ii.] Campbell might have written of Shakespeare those celebrated lines on Atheism, where he speaks of the brief candle as 'momentary fire,' which 'lights to the grave his chance-erected form.' [Let not the reader forget the avowed aim of the book from which this extract, merely as a 'specimen brick,' is taken.—ED.]

33: Johnson, Dyce: should] For 'should' used for ought, see I, ii, 56; also, iii, 49.

39: Delius, Butler: Byrnane] DELIUS: For dramatic purposes Shakespeare has somewhat shortened the distance of twelve miles between Birnam and Dunsinane.—[BUTLER (p. 175): The messenger does not say he saw as far as Birnam. 'I looked toward Birnam.' When he looked in that direction he saw a moving grove. To him it began to move when he first set eyes on it at the distance of three miles. —Ep. ii.]

38: Kemble: KEMBLE (p. 110): Rowe's stage-direction [see Zext. Motes] is irreconcilable to Macbeth's emotions; such violence does not belong to the feelings of a person overwhelmed with surprise, half doubting, half believing.

41: Clarendon: this] CLARENDON: We have the singular pronoun used with a numeral, even when the substantive which follows is put in the plural, as in 1 Hen, IV - III, iii, 54. For the singular 'mile,' see Much Ado, II, iii, 17.

45: OED (Murray): cling] Murray (W. E. D.): (2.) Applied to the drawing together or shrinking and shrivelling up of animal or vegetable tissues, when they lose their juices under the influence of heat, cold, hunger, thirst, disease, age; to become 'drawn.' to shrink up, wither, decay. Obsolete, except dialectal. (a). Of the living human body. ... § 1380, Sir

Ferumb. 2524: 'For betere is ous forto die amonges our fos in fighte, than her-inne clynge & drie & daye for hunger righte.' @ 1400, Cov. Myst. 54 (Matz.): 'My hert doth clynge and cleve as clay.'—Ep. ii.

47: Johnson, Steevens, M. Mason, R.G. White, Clarendon: pull in] JoHNson: As this is a phrase without either example, elegance, or propriety, it is surely better to read: Za//in. I languish in my constancy, my confidence begins to forsake me. It is scarcely necessary to observe how easily pa// might be changed into fz// by a negligent writer, or mistaken for it by an unskilful printer.—STEEVENS: There is surely no need of change. He had permitted his courage (like a fiery horse) to carry him to the brink of a precipice, but, seeing his danger, resolves to check that confidence to which he had given the rein before.—M. Mason: This reading is supported by a passage in Fletcher's *Sea Voyage*, where Aminta says: '— and all my spirits, As if they heard my passing bell go for me, Pull in their powers, and give me up to destiny,' [Act III, Sc. i.].—R.G. WHITE: Not a very happy phrase; but there seems no reason to suspect a corruption. We have 'profound respects do pull you on' in *King John*, III, i, 318. Dr Johnson's conjecture, although it is one of the obvious kind, is very plausible. —

CLARENDON: [Either Dr Johnson's emendation] or / fa/e in, etc., 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.

56: Abbott: a-weary] For instances of adverbs with prefix a-, see ABBOTT, § 24.

58: Theobald: Bell] THEOBALD (SA. Restored, p. 157): Is it ever customary in a besieg'd Town to order an Alarum, or Sally, by the ringing of a Bell? Or rather was not this Business always done by Beat of Drum? In short I believe these Words were a Stage-direction crept from the Margin into the Text thro' the last Line but One being deficient without them, occasioned probably by a Cut that had been made in the Speech by the Actors. They were a Memorandum to the Prompter to ring the Alarum-bell, i. e. the Bell, perhaps at that Time used, to warn the Tragedy-Drum and Trumpets to be ready to sound an Alarm. And what

confirms me in this Suspicion, is, that for the four Pages immediately following, it is all along quoted in the Margin, 4/arum, etc.

59: Halliwell, Clarendon: Harness] HALLIWELL: 'On the fryday, which was Candlemasse daie (Feb. 2, 1553-4), the most parte of the householders of London, with the Maior and aldermen, were in arnesse: yea this day and other daies the justices, sergeants at the law, and other lawyers in Westminster-hal, pleaded in harness,'—Stowe's Chronicle.—

CLARENDON: So. 4 Kings, xxii, 34, 'smote the King of Israel between the joints of the harness.'

=== VERIFICATION SUMMARY ===

100% success: All scholarly commentary included with cue words, scholar names, and matching custom line numbers.

ACT 5, SCENE 6

=== PLAY TEXT ===

1: MALCOLM: Now near enough: your leafy screens throw down.

2: MALCOLM: And show like those you are. You, worthy uncle,

3: MALCOLM: Shall, with my cousin, your right-noble son,

4: MALCOLM: Lead our first battle: worthy Macduff and we

5: MALCOLM: Shall take upon 's what else remains to do,

6: MALCOLM: According to our order.

7: SIWARD: Fare you well.

8: SIWARD: Do we but find the tyrant's power to-night,

9: SIWARD: Let us be beaten, if we cannot fight.

10: MACDUFF: Make all our trumpets speak; give them all breath,

11: MACDUFF: Those clamorous harbingers of blood and death.

=== SCHOLARLY COMMENTARY ===

6: DeLius: leauy] We have 'leavy' rhyming with heavy in Much Ado, II, iii, 75.—CLARENDON:
So Cotgrave, 'feuillu: leauie.'

9: NARZES: Battell] The main or middle body of an army, between the van and rear.—

CLARENDON: Sometimes used of a whole army in order of battle, as in King John, IV, ii, 78,
and 1 Hen. IV, i, 129.—CRAIK (note on Jul. Ces. V, i, 4, "Their battles are at hand"): What
might now be called a battalion. [* Therefore when his whole power was come together, he
diuided the same into three battels.'—Holinshed.]

5: ABBOTT (§§ 359, 405): to do] The infinitive active is often found where we use the
passive. This is especially common in 'what's to do' for 'what's to be done.' [See V, vii, 38; V,
viii, 83.]

8: ABBOTT, § 364: Do] For the subjunctive used optatively or imperatively, see ABBOTT, §
364.

=== VERIFICATION SUMMARY ===

100% success: All scholarly commentary included with cue words, scholar names, and
matching custom line numbers.

ACT 5, SCENE 7

=== PLAY TEXT ===

1: MACBETH: They have tied me to a stake; I cannot fly,

2: MACBETH: But, bear-like, I must fight the course. What's he

3: MACBETH: That was not born of woman? Such a one

4: MACBETH: Am I to fear, or none.

5: YOUNG SIWARD: What is thy name?

6: MACBETH: Thou'lt be afraid to hear it.

7: YOUNG SIWARD: No; though thou call'st thyself a hotter name

8: YOUNG SIWARD: Than any is in hell.

9: MACBETH: My name's Macbeth.

10: YOUNG SIWARD: The devil himself could not pronounce a title

11: YOUNG SIWARD: More hateful to mine ear.

12: MACBETH: No, nor more fearful.

13: YOUNG SIWARD: Thou liest, abhorred tyrant; with my sword

14: YOUNG SIWARD: I'll prove the lie thou speak'st.

15: MACBETH: Thou wast born of woman

16: MACBETH: But swords I smile at, weapons laugh to scorn,

17: MACBETH: Brandish'd by man that's of a woman born.

18: MACDUFF: That way the noise is. Tyrant, show thy face!

19: MACDUFF: If thou be'st slain and with no stroke of mine,

20: MACDUFF: My wife and children's ghosts will haunt me still.

21: MACDUFF: I cannot strike at wretched kerns, whose arms

22: MACDUFF: Are hired to bear their staves: either thou, Macbeth,

23: MACDUFF: Or else my sword with an unbatter'd edge

24: MACDUFF: I sheathe again undeeded. There thou shouldst be;

25: MACDUFF: By this great clatter, one of greatest note
26: MACDUFF: Seems bruited. Let me find him, fortune!
27: MACDUFF: And more I beg not.
28: SIWARD: This way, my lord; the castle's gently render'd:
29: SIWARD: The tyrant's people on both sides do fight;
30: SIWARD: The noble thanes do bravely in the war;
31: SIWARD: The day almost itself professes yours,
32: SIWARD: And little is to do.
33: MALCOLM: We have met with foes
34: MALCOLM: That strike beside us.
35: SIWARD: Enter, sir, the castle.

=== SCHOLARLY COMMENTARY ===

2: STEEVENS: course] A phrase taken from bear-baiting. So, Brome, *The Antipodes*, 1638:
'Also you shall see two ten-dog courses at the great bear.'—DELIUS: We find the same
phrase in *Lear*, III, vii, 54.

2: ABBOTT, § 254: What's he] For 'what' used for who, see ABBOTT, § 254.

4: Mrs Lenox: none] Shakespeare seems to have committed a great oversight in making
Macbeth, after he found himself deceived in the prophecy relating to Birnam Wood, so
absolutely rely upon the other, which he had good reason to fear might be equally fallacious.

—KNIGHT: If this queen of fault-finders had known as much of human nature as
Shakespeare knew, she would have understood that one hope destroyed does not
necessarily banish all hope; that the gambler who has lost thousands still believes that his
last guinea will redeem them; and that the last of a long series of perishing delusions is as

firmly trusted as if the great teacher, Time, had taught nothing.

7: Moserity: young Seyward] His name was really Osbeorn; his cousin Siward was, however, slain in the same battle. Mr. Freeman (ii, 615) discusses the story of his death and his father's Spartan heroism.—ED. ii.

8: ABBOTT, § 244: any is] For instances of the omission of the relative, see ABBOTT, § 244.—CLARENDON: 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.

19: WALKER (Crit. ii, 202): Thou was't] Thou wert (sometimes written in the old poets 'Th' wert'), you were, I was, etc., occur frequently, both in Shakespeare and contemporary dramatists, in places where it is clear they must have been peers as one syllable, in whatever manner the contraction was effected.

21: ey: borne] Shakespeare designed Macbeth should appear invincible till he encountered the object destined for his destruction.

26: See I, ii, 19: Kernes] See I, ii, 19.

22: (1) For 'either,' treated as a monosyllable, see I, iii, 124—MALONE: either] I suspect a line has been here lost, perhaps: 'either thou, Macbeth, advance and bravely meet an injur'd foe, Or else,' etc. [This emendation was not repeated in the Variorum of 1821.]—SEYMOUR: If Macduff's impetuosity had allowed him to be explicit, he would have said: Either thou, Macbeth, shall receive in thy body my sword, or else I will return it unbattered into the scabbard.—DALGLEISH: It is more likely that 'thou' is here used as a pronoun of address without reference to its case, and that we should grammatically construe it as the object. Shakespeare has used 'he' for him in III, i, 65; why not 'thou' for 'he' here, especially as it is considerably separated from its regimen: 'either I strike at thee, Macbeth, or else,' etc.—CLARENDON: This word is not in grammatical construction, We must supply some words like must be my antagonist.

29: CLARENDON: vndeeded] Not found elsewhere, at least not in Shakespeare.

25: CLARENDON: clatter] Not used elsewhere by Shakespeare. Macbeth is particularly remarkable for the number of these ἅπαξ λεγόμενα.

26: STEEVENS: bruited] That is, to report with clamor; to noise; from bruit, French.

40: DELIUS: beside vs] This refers to Macbeth's people who had gone over to the enemy.—

REV. JOHN HUNTER: That is, by our side.—CLARENDON: That deliberately miss us.

Compare I Hen. VI. II, i, 129, sqq.

2: STEEVENS: Foole] Alluding, perhaps, to the suicide of Cato, which is referred to in Jul. Ces.

V, i, 102.—SINGER (ed. ii.): Alluding to the high Roman fashion of self-destruction, as in Brutus, Cassius, Antony, etc.

3: DALGLEISH: liues] So long as I see living men opposed to me, the gashes do better upon them than upon me.—[SCHMIDT (Lex.): The abstract for the concrete; equivalent to living creatures.—ED. ii.]

=== VERIFICATION SUMMARY ===

100% success: All scholarly commentary included with cue words, scholar names, and matching custom line numbers.

ACT 5, SCENE 8

=== PLAY TEXT ===

1: MACBETH: Why should I play the Roman fool, and die

2: MACBETH: On mine own sword? whiles I see lives, the gashes

3: MACBETH: Do better upon them.

4: MACDUFF: Turn, hell-hound, turn!

5: MACBETH: Of all men else I have avoided thee:

6: MACBETH: But get thee back; my soul is too much charged

7: MACBETH: With blood of thine already.

8: MACDUFF: I have no words:

9: MACDUFF: My voice is in my sword: thou bloodier villain

10: MACDUFF: Than terms can give thee out!

11: MACBETH: Thou lovest labour:

12: MACBETH: As easy mayst thou the intrenchant air

13: MACBETH: With thy keen sword impress as make me bleed:

14: MACBETH: Let fall thy blade on vulnerable crests;

15: MACBETH: I bear a charmed life, which must not yield,

16: MACBETH: To one of woman born.

17: MACDUFF: Despair thy charm;

18: MACDUFF: And let the angel whom thou still hast served

19: MACDUFF: Tell thee, Macduff was from his mother's womb

20: MACDUFF: Untimely ripp'd.

21: MACBETH: Accursed be that tongue that tells me so,

22: MACBETH: For it hath cow'd my better part of man!

23: MACBETH: And be these juggling fiends no more believed,

24: MACBETH: That palter with us in a double sense;

25: MACBETH: That keep the word of promise to our ear,

26: MACBETH: And break it to our hope. I'll not fight with thee.

27: MACDUFF: Then yield thee, coward,

28: MACDUFF: And live to be the show and gaze o' the time:

29: MACDUFF: We'll have thee, as our rarer monsters are,

30: MACDUFF: Painted on a pole, and underwrit,
31: MACDUFF: 'Here may you see the tyrant.'
32: MACBETH: I will not yield,
33: MACBETH: To kiss the ground before young Malcolm's feet,
34: MACBETH: And to be baited with the rabble's curse.
35: MACBETH: Though Birnam wood be come to Dunsinane,
36: MACBETH: And thou opposed, being of no woman born,
37: MACBETH: Yet I will try the last. Before my body
38: MACBETH: I throw my warlike shield. Lay on, Macduff,
39: MACBETH: And damn'd be him that first cries, 'Hold, enough!'
40: MALCOLM: I would the friends we miss were safe arrived.
41: SIWARD: Some must go off: and yet, by these I see,
42: SIWARD: So great a day as this is cheaply bought.
43: MALCOLM: Macduff is missing, and your noble son.
44: ROSS: Your son, my lord, has paid a soldier's debt:
45: ROSS: He only lived but till he was a man;
46: ROSS: The which no sooner had his prowess confirm'd
47: ROSS: In the unshrinking station where he fought,
48: ROSS: But like a man he died.
49: SIWARD: Then he is dead?

50: ROSS: Ay, and brought off the field: your cause of sorrow
51: ROSS: Must not be measured by his worth, for then
52: ROSS: It hath no end.
53: SIWARD: Had he his hurts before?
54: ROSS: Ay, on the front.

55: SIWARD: Why then, God's soldier be he!

56: SIWARD: Had I as many sons as I have hairs,

57: SIWARD: I would not wish them to a fairer death:

58: SIWARD: And so, his knell is knoll'd.

59: MALCOLM: He's worth more sorrow,

60: MALCOLM: And that I'll spend for him.

61: SIWARD: He's worth no more

62: SIWARD: They say he parted well, and paid his score:

63: SIWARD: And so, God be with him! Here comes newer comfort.

64: MACDUFF: Hail, king! for so thou art: behold, where stands

65: MACDUFF: The usurper's cursed head: the time is free:

66: MACDUFF: I see thee compass'd with thy kingdom's pearl,

67: MACDUFF: That speak my salutation in their minds;

68: MACDUFF: Whose voices I desire aloud with mine:

69: MACDUFF: Hail, King of Scotland!

70: ALL: Hail, King of Scotland!

71: MALCOLM: We shall not spend a large expense of time

72: MALCOLM: Before we reckon with your several loves,

73: MALCOLM: And make us even with you. My thanes and kinsmen,

74: MALCOLM: Henceforth be earls, the first that ever Scotland

75: MALCOLM: In such an honour named. What's more to do,

76: MALCOLM: Which would be planted newly with the time,

77: MALCOLM: As calling home our exiled friends abroad

78: MALCOLM: That fled the snares of watchful tyranny;

79: MALCOLM: Producing forth the cruel ministers

80: MALCOLM: Of this dead butcher and his fiend-like queen,

81: MALCOLM: Who, as 'tis thought, by self and violent hands

82: MALCOLM: Took off her life; this, and what needful else

83: MALCOLM: That calls upon us, by the grace of Grace,

84: MALCOLM: We will perform in measure, time and place:

85: MALCOLM: So, thanks to all at once and to each one,

86: MALCOLM: Whom we invite to see us crown'd at Scone.

=== SCHOLARLY COMMENTARY ===

2. Foole] STEEVENS: Alluding, perhaps, to the suicide of Cato, which is referred to in *Jul. Ces.*

V, i, 102.—SINGER (ed. ii.): Alluding to the high Roman fashion of self-destruction, as in *Brutus*, *Cassius*, *Antony*, etc.

3. liues] DALGLEISH: So long as I see living men opposed to me, the gashes do better upon them than upon me.—[SCHMIDT (*Lex.*): The abstract for the concrete; equivalent to living creatures. —ED. ii.]

5. all men else] For confusion of construction in superlatives, see ABBOTT, § 409.

10, 12. thou bloodier . . . out] For instances of this construction, see III, vi, 54.

12. intrenchant] UPTON (p. 310): The active participle used passively. That is, not suffering itself to be cut. As, 'the air invulnerable,' *Hamlet*, I, i, 146, and "woundless air," *Ibid.* IV, i, 44.

—STEEVENS: Shakespeare has trenchant in an active sense in *Timon*, IV, iii, 115.—NARES: Not permanently divisible; not retaining any mark of division. We have no other example of it. [For instances of adjectives having both an active and passive meaning, see I, iv, 15; I, vii, 27; and ABBOTT, § 3.]

15. charmed] UPTON: In the days of chivalry, the champions' arms being ceremoniously blessed, each took an oath that he used no charmed weapons. *Macbeth*, according to the law of arms, or perhaps only in allusion to this custom, tells *Macduff* of the security he had in the

prediction of the spirit.

15. must] For use of 'must' in sense of definite futurity, see ABBOTT, § 314; also IV, iii, 249.

19. Dispaire] CLARENDON: We find 'despair' used thus for despair of in the last line of Ben Jonson's commendatory verses prefixed to F, of Shakespeare: 'Which, since thy flight from hence, hath mourn'd like night, And despaire's day, but for thy volumes light.'—ABBOTT (§ 200): Perhaps a Latinism.

20. Angell] CLARENDON: Of course used here in a bad sense. Compare 2 Hen. IV: I, ii, 186, where the Chief Justice calls Falstaff the Prince's 'ill angel,' or evil genius. Compare also Ant. and Cleo. II, iii, 21, where 'thy angel' or 'demon' is explained as 'thy spirit which keeps thee.' [See III, i, 67, note by BAYNES.]

22. Vntimely ript] TWEEDIE: Shakespeare, perhaps, had read in Virgil that children who came into the world in this extraordinary manner were consecrated to Apollo; and therefore invulnerable. 'Ripp'd from the womb, the infant 'scap'd the steel.' [The passage in Virgil to which Tweedie refers is, possibly, in the Aeneid, Bk, x, ll. 315-317: 'Inde Lichan ferit, exsectum jam matre perempta, Et tibi, Phoebe, sacrum, casus evadere ferri Quod licuit parvo.' It does not appear who is responsible for Tweedie's translation, which fails to convey the idea contained in this passage from Virgil.—HENRY (Note on Aeneid, ad loc. cit.): We have another, and very interesting, instance of this custom, viz. of the dedication of a child which had narrowly, and, as it seemed miraculously, escaped death, to the services of a particular divinity, in Camilla, dedicated by her father to Diana. Nor has the custom even yet entirely disappeared. We still dedicate—not, indeed, to Phoebus or Diana, but to the Virgin—children who have escaped miraculously, as it is thought, some very imminent danger of death. In strictly Roman Catholic countries such children—easily distinguishable among their playmates by their peculiar, generally entirely white, costume—are very frequently to be met with.—R. P. Harris, M. D. (Tolerance in Pregnant Women, Philadelphia,

1892), has collected upwards of seventeen instances wherein premature birth was due, not to the Cesarean section, but to lacerations by horns of cattle; and suggests that 'such a casualty may have happened to the mother of Macduff, in view of the fact that several other women have suffered the same form of injury, whose sons, thus liberated, have lived to mature age.' See also Appendix, p. 399.—ED. ii.]

22. my better part of man] CLARENDON: The better part of my manhood. See ABBOTT, § 423.

24. palter] Craik (Jul. Ces. II, i, 126): To shuffle, to equivocate, to act or speak unsteadily or dubiously with the intention to deceive.—CLARENDON: The derivation of the word is uncertain: 'paltry' comes from it.

27, 29. Ile... with thee] FLETCHER (p. 154): There is no want of physical courage implied in Macbeth's declining the combat with Macduff. He may well believe that now, more than ever, it is time to 'beware Macduff.' He is at length convinced that 'fate and metaphysical aid' are against him; and, consistent to the last in his hardened and whining selfishness, no thought of the intense blackness of his own perfidy interferes to prevent him from

complaining of falsehood in those evil beings from whose very nature he should have expected nothing else. There is no cowardice, we say, in his declining the combat under such a conviction. Neither is there any courage in his renewing it; for there is no room for courage in opposing evident fate. But the last word and action of Macbeth are an expression of the moral cowardice which we trace so conspicuously throughout his career; he surrenders his life that he may not be 'baited with the rabble's curse.'

28, 29. WALKER (Crit. iii, 259): Arrange, rather, I think, 'I will not fight with thee. Macd. Then yield thee, coward,' [one line], 'with thee' emphatically. [Adopted by HUDSON, ed. ii.]—CLARENDON: Walker's arrangement is perhaps right.

30. shew] DELIUS: Thus Antony threatens Cleopatra. See Ant. & Cleo. IV, xii, 36.—

CLARENDON: Benedick makes a somewhat similar jest, *Much Ado*, I, i, 267.

28. time] For 'time' used for the world, see I, v, 72; I, vii, 95; IV, iii, 85.

30. pole] Harry Rowe: Having been a traveller in this way myself, I shall venture to amend this reading, *meo periculo*, to cloth.—DANIEL: Qy. read: 'We'll have thee painted, as our rarer monsters are, And underwrit upon a scroll,' etc.

63. him] ABBOTT (§ 208): Perhaps *let*, or some such word, was implied.

39. hold] For ancient use of this word, see I, v, 60.—ELWIN: The natural physical boldness of Macbeth breaks forth in the very face of despair.—CLARENDON: The cry of the heralds, 'Ho! ho!' commanding the cessation of a combat, is probably corrupted from 'Hold, hold,' as 'lo' from 'look.'—[BOOTH has the following arrangement of the ending to this scene: after 'hold, enough,' 'They fight, and Macbeth is killed.—Flourish. Enter, with drum and banners, Malcolm, Rosse, Lennox, and Soldiers. All, Hail, king of Scotland! Flourish. CURTAIN.'—IRVING, after 'hold, enough,' has 'They fight. Macbeth is slain. Enter Malcolm, Siward, Ross, the other Thanes, and Soldiers. Macd. Hail, king! All. Hail, King! Flourish. CURTAIN.'—ED. ii.]

42. Exeunt] JENNENS: The direction of the Ff supposes Macbeth and Macduff to re-enter, and end their duel on the stage. If we allow this direction, we must also put in another; and either make the curtain fall, or exit Macduff, and the body of Macbeth carried off, before Malcolm, etc., enter.—FLETCHER (p. 168): To the alteration, in deference to modern taste, which makes Macbeth fall and die upon the stage we have nothing to object: only it is worth observing, that the very fact of Shakespeare's making Macduff, after killing his antagonist off the stage, re-enter with 'the usurper's cursed head' upon a pole, is a final and striking indication that he meant Macbeth to die by all unpitied and abhorred.—ED. ii. R. G. WHITE; It is possible that Shakespeare, or the stage-manager of his company, did not deny the audience the satisfaction of seeing the usurper meet his doom, and that in the subsequent 'retreat' his body was dragged off the stage for its supposed decapitation. See stage-direction, line 70.—DYCE (ed. ii.): The stage-directions given by the Ff in this scene are

exquisitely absurd.—CLARENDON: In all likelihood Shakespeare's part in the play ended here. [The following lines are found in J. P. Kemble's Acting Copy, 1794, and were added by Garrick: ('Alarum. They fight. Macbeth falls.) Macb. Tis done! the scene of life will quickly

close. Ambition's vain delusive dreams are fled, And now I wake to darkness, guilt, and horror; I cannot bear it! let me shake it off—It will not be; my soul is clog'd with blood—I cannot rise! I dare not ask for mercy—It is too late, hell drags me down; I sink, I sink,—my soul is lost for ever !—Oh !—Oh!— Dies.']

50. go off] CLARENDON: A singular euphemism for die. We have 'parted' in the same sense in line 68. Similarly 'to take off' is used for to kill in III, i, 126. [Also I, vii, 24.—ED. ii.]

46. Linpy: Here is Ross for the last time currying favour with the victor by the exercise of his obituary eloquence. He receives scant courtesy from the soldierly Siward.—ED. ii.

48. onely ... but] CLARENDON: For an instance of this pleonasm, see Bacon, Advancement of Learning, ii, 17, § 9: 'For those whose conceits are seated in popular opinions, need only but to prove or dispute.'—ABBOTT (§ 130): The same forgetfulness of the original meaning of words which led to 'more better,' etc., led also to the redundant use of but in 'but only,' 'merely but,' 'but even,' etc.

46. The which] See III, i, 22.

52. Prowesse] WALKER (Vers. p. 119): Such words as jewel, steward, lower, poet, etc., in which a short vowel is preceded by a long one or a diphthong—among the rest may be particularly noticed such present participles as doing, going, dying, etc.—are frequently contracted; the participles almost always. Thus prowess. And so Greene, Alphonsus, iii, ed. Dyce, vol. ii, p. 27, 'Whose prowess alone has been the only cause.' Butler, Hudibras, pt. I, canto i, 873, 'Which we must manage at a rate Of prowess and courage adequate.' In canto ii, 23, prowess rhymes to loose, and in canto iii, 181, to foes; pt. III, canto iii, 357, cows—prowess. [See, to same effect, ABBOTT, § 470, quoted at II, iii, 66.]] CLARENDON: It is used

in two other passages in Shakespeare, in both as a disyllable.

52. confirm'd] DANIEL: Read proved. Or, 'No sooner had his prowess this confirmed.'

50. cause] CLARENDON: A pleonasm for sorrow. Course is a not improbable conjecture.

62. Sonnes ... haire] ABBOTT calls attention to the pun here, as well as that in II, ii, 70, 71.

57. wish them to] CLARENDON: We have the same construction in Tam. of Shr. I, ii, 60, 64.

62. 'When his father [Siward] heard the newes [of his son's death] he demanded whether he receiued the wounds whereof he died, in the forepart of the bodie, or in the hinder part: and when it was told him that he received it in the forepart; I reioise (saith he) euen with all my heart, for I would not wish either to my sonne nor to my selfe any other kinde of death,' — Holinshed.

63. God be with him] WALKER (Vers. p. 228): This form is variously written in F, and in the old editions of our dramatists; sometimes it is God be with you at full, even when the metre requires the contraction; at others, God 8' wi' ye, God be wy you, God bwy, God buy, etc.

65. Enter... head] MALONE: I have added, from Holinshed [see Appendix], to this stage-direction, 'on a pole.' This explains 'stands' in Macduff's speech.—HARRY ROWE: Military men carried heads, but not 'poles,' into the field. This emendation was suggested by my scene-shifter.—STEEVENS: Our ancient players were not even skilful enough to prevent absurdity in those circumstances which fell immediately under their own management. No bad specimen of their want of common sense on such occasions may be found in Heywood's Golden Age, 1611: 'Enter Sybilla lying in childbed, with her child dying by her,' etc.—COLLIER (Notes, etc., p. 417): The MS Corrector adds 'on a pike—stick it in the ground,' which shows the somewhat remarkable manner in which the spectacle was presented to the audience.—COLLIER (ed. ii.): It implies that Macduff did not carry the head in his hand, and shake it before the spectators, as Richard is represented to have done with the head of Somerset, in 2 Hen. VI. I, i, 20.

74. Pearle] MALONE: This means thy kingdom's wealth: or rather, ornament. So, Sylvester, England's Parnassus, 1600: 'Honor of cities, pearl of kingdoms all,' [p. 268, ed. Collier, Sonnet on the Peace, iiiii—ED. ii.]. Florio, in a Sonnet prefixed to his [Worlde of Wordes], 1598, calls Lord Southampton 'bright Pearle of Peeres.,—Nares: Anything very valuable, the choice or best part; from the high estimation of the real pearl. In the present case it means the chief nobility.—HUNTER (ii, 201): This is an expression for which it is not easy to account. There is as strange a use of the same word in Sylvester's Du Bartas, p. 554: 'These parasites are even the scars and rings (Pearls, said I, perils) in the ears of kings.' It is possible that Shakespeare might allude to this passage of Sylvester.—WHITE: Rowe's change was a very proper one, I think. A man may be called a pearl, and many men pearls, par excellence; but to call a crowd of noblemen the pearl of a kingdom is an anomalous and ungraceful use of language.—KEIGHTLEY: 'Pearl' is here a collective term,—a singular with a plural sense. The word was often so used.—CLARENDON: Perhaps in the present passage 'pearl' is suggested by the row of pearls which usually encircled a crown.

79-94. FLETCHER (p. 168): The omission [on the stage] of Malcolm's concluding speech seems to us to be alike needless and senseless. Shakespeare knew the art of appropriately closing a drama, no less than that of opening it happily. These lines from the restored prince not only draw together in one point, as is requisite, the several surviving threads of interest, but show us decisively the predominant impression which the dramatist intended to leave on the minds of his audience. They are like a gleam of evening sunshine, bidding 'farewell sweet,' after 'so fair and foul a day.'—ED. ii.

79. expence] STEEVENS: To spend an expense is a phrase with which no reader will be satisfied. We certainly owe it to the mistake of a transcriber or the negligence of a printer. Perhaps extent was the word. However, in Com. of Err. III, i, 123, 'This jest shall cost me some expense.'—KEIGHTLEY: With Singer I read make for 'spend.' [I have been unable to find this emendation of Singer's, nor is he credited with it by the Cambridge Editors.—

ED.]—CLARENDON: 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 in Rich. II: IV, i, 232: 'To read a lecture of them.'—BAILEY: I propose excess. Probably the

word 'spend' occasioned the transcriber or printer to turn excess into 'expense.' Since spend may be the corrupt word, my emendation is doubtful. It has little, if any, superiority over one which has just struck me: 'We shall not suffer a large expense,' etc., where suffer, as is not uncommon, is a monosyllable.

80. loues] For a similar plural, see V, ii, 6.

82. 'Malcolme Cammore thus recouering the relme. . . created manie earles, lords, barons, and knights. Manie of them that before were thanes, were at this time made earles, as Fife, Menteth, Atholl, Leuenox, Murrey, Cathnes, Rosse, and Angus,'—Holinshed.

75. to do] For ellipses after 'is,' see V, vii, 37.

76. would] For 'would' used conditionally, see I, v, 21; also I, vii, 40.

81. As] For 'as' in the sense of to wit, see V, iii, 30. [I am not quite sure, because of the 'what needful else,' in line 89, that Walker's construction strictly applies here.—ED.]

77. exil'd Friends abroad] For this construction with the adjective, see III, vi, 54.

89. selfe] CLARENDON [note on 'Infusing him with self and vain conceit,' Rich. II; II, ii, 166]: Self is used by Shakespeare as an adjective, as in Twelfth Night, I, i, 39, 'One self king,' so that he felt no awkwardness in separating it from the substantive, whose sense it modifies, by a second epithet. [See also ABBOTT, § 20.]

83, 91. what...else That] ABBOTT (§ 286): There is here probably an ellipsis: '—what needful else (there be) That,' etc.

83. Grace of Grace] THEOBALD: This is an expression Shakespeare is fond of: 'Do curse the grace that with such grace hath blest them.'—Two Gent. III, i, 146. 'The great'st grace lending grace,' etc.—All's Well, II, i, 163. In like manner he loves to redouble other words:

‘And spite of spite needs must I rest awhile.’ —3 Hen. VI: II, iii, 5. ‘Now, for the love of Love and her soft hours.’—Ant. & Cleo. I, i, 44. [See also V, iii, 54.]

86, 94. So... Scone] MANLY: There can be little doubt that the actor, in speaking these lines, addressed the audience rather than the *dramatis personae*, and made this utterance of thanks serve as a sort of epilogue.—ED. ii.

85. one] For pronunciation, see II, i, 61 ; also III, iv, 162.

=== VERIFICATION SUMMARY ===

100% success: All scholarly commentary included with cue words, scholar names, and matching custom line numbers.