THE ARDEN SHAKESPEARE
GENERAL EDITOR: W. J. CRAIG
1899-1906: R. H. CASE, 1909

MACBETH
THE WORKS OF
SHAKESPEARE

MACBETH
EDITED BY
HENRY CUNINGHAM

METHUEN AND CO. LTD.
36 ESSEX STREET: STRAND
LONDON
Second Edition
First Published: February 23rd 1912
Second Edition: January 1917

PR
2823
A2C8
1917
**Introduction:**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>(i) Prefatory</td>
<td>vii</td>
</tr>
<tr>
<td>(ii) General</td>
<td>xiii</td>
</tr>
<tr>
<td>Macbeth</td>
<td>i</td>
</tr>
<tr>
<td>Appendix</td>
<td>153</td>
</tr>
</tbody>
</table>
INTRODUCTION

I. Prefatory

The Editor is not responsible for the text of this play as printed in this edition. The text, he is informed, is substantially that of Delius as edited by the late W. J. Craig in his "Little Quarto Shakespeare," first published in 1905. It is admitted by all competent scholars that the text of Macbeth has been more or less vitiated by the interpolations or additions of some dramatist other than Shakespeare; and that the only real question is as to the extent of these interpolations; but hardly any editor has had the courage of his convictions by venturing to express, in the only adequate way in which it can be done, these convictions in his printed text. Of recent English (including American) editors, Mr. E. K. Chambers and Mr. Mark Harvey Liddell (Macbeth, 1903) are, I think, the only exceptions; the latter in a somewhat hesitating way; while the same remark applies to a recent German editor, Hermann Conrad (1907). But at any rate these editors have, in a measure, indicated their views in the text itself by means of brackets, obeli, or other perfectly usual and allowable methods. The segregation of the spurious work of other dramatists from the authentic text of Shakespeare is all the more important and necessary in view of the enormous output of editions during the past twenty years, and also in view of the fact that there is no subject of Shakespearian study more important or more difficult than the ascertainment and settlement, so far as this is, humanly speaking, possible, of his text. "As our knowledge grows," say the editors of The Cambridge Shakespeare in their preface (vol. ix. p. xxi, 1893), "so also our admiration and our pleasure in the study increase, dashed only by a growing sense of the textual imperfections and
uncertainties which stand between the author and his readers. For, besides the recognised difficulties, we are convinced that there are many passages, still easily scanned and construed, and therefore not generally suspected of corruption, which nevertheless have not been printed exactly as they were first written. Some ruder hand has effaced the touch of the master. It is greatly to be regretted therefore that the want of courage already referred to should mar the excellence of so many otherwise reputable editions; and to no play of Shakespeare does this remark apply with so much cogency as to Macbeth. For example, the so-called "Clarendon" editors (i.e. the editors of the Cambridge Shakespeare), in their well-known and excellent edition of this play (1869) were of opinion that many scenes and passages were not written by Shakespeare, but they failed to substantiate this view by any indications in their text. The unthinking reader who never perhaps looks at an introduction or note, is allowed by editors and publishers to go on reading the adulterating trash as if it sprang from Shakespeare's lawful parentage. Slavish admiration for the Folio cannot go much further; and it makes one almost despair of ever seeing an authentic and unadulterated text of the plays.

These remarks apply with peculiar force to Macbeth. For example, there is not a single scholar of any repute, with the exception perhaps of Mr. A. W. Verity, who would now attempt to defend the authenticity of Act III. scene v.; or, in fact, the introduction of the absurd and superfluous character of Hecate. Yet what do we find in every page of dramatis personæ, on every stage where Macbeth is played? We find Hecate admitted as an authentic character, we find her playing her supererogatory part, sponsored by the interpolator of the so-called "witch scenes"—whether Middleton, or Rowley, or Wilkins. Why should these pantomimic characters of "witches" continue to disfigure this noble tragedy? Shakespeare's ministers of fate and supernatural aid are weird sisters, not "witches." In no single authentic passage of the play does he refer to a "witch," with the sole exception of his reference to "witches' mummy" in IV. i. 23. And, as mentioned in the general introduction, the references to "witchcraft celebrating pale Hecate's offerings" (II. i. 51) and "black
Hecate’s summons” (III. ii. 41) are merely references to night. They have nothing to do with the scheme of the tragedy.

The question of the extent of the interpolations in Macbeth has been fully dealt with in the general introduction. Putting the matter briefly here, this editor is of opinion that the spurious portions are, in Act I. scenes i., ii., and iii. 1-37 (i.e. the first 118 lines of the play); in Act III. scene v.; and in Act IV. scene i. 39-43 and 125-132,—in all about 167 lines; and that these interpolations are only concerned with the “weird sister’ scenes. He is further of opinion that the only adequate means of emphasising these views is to indicate spurious passages by the use of brackets or obeli, as is in fact done by every competent scholar, both in classical and modern texts; or by the use of smaller type, if not indeed preferably by both methods. Another point occurs in connection with Shakespeare’s weird sisters as opposed to the conventional “witches.” Shakespeare’s authentic tragedy is concerned with his weird sisters alone, and therefore the “witches” should be deleted from the dramatis personae. For example, I. iii. 48-69 should be printed in the text as follows:—

1 Sister. “All hail, Macbeth! hail to thee, thane of Glamis!” (48)
2 Sister. “All hail, Macbeth! hail to thee, thane of Cawdor!”
3 Sister. “All hail, Macbeth! that shalt be king hereafter!” (50)
Ban. “Good Sir, . . . Your favours nor your hate.”
1 Sister. “Hail!” (62)
2 Sister. “Hail!”
3 Sister. “Hail!”
1 Sister. “Lesser than Macbeth and greater!” (65)
2 Sister. “Not so happy yet much happier!”
3 Sister. “Thou shalt get kings, though thou be none:”
All. “So all hail, Macbeth and Banquo,
Banquo and Macbeth, all hail!” (69) .

The last two lines should undoubtedly be assigned to all the sisters, and not to the “3 witch” and “1 witch” as in the text adopted in this edition. This view is of course quite “revolutionary” in the minds of all adherents of a “conservative” text. Let any reader ask himself if it is really so. Is Shakespeare’s text altered? Not a jot. And that is all we are concerned with. If any authority be wanted for such a change, reference may be made to Act I. scene i. where the
changes made in the Folio have been universally accepted. It is well known that little or no reliance is to be placed on stage directions, or names of characters; and alterations have been made in these by almost every editor since Rowe (1709). Similarly, in the great incantation scene in Act IV. alterations of the like character should be made. These are mentioned in their places in the notes, but they cannot adequately be brought home to the mind of the reader unless he has the altered text before him. And this important question is concerned with specific points of difficulty in the Folio text occurring in respect of words corrupted, misprinted or omitted; and the equally important matter of the re-arrangement of faultily printed lines. The Editor has attempted to deal with these in their places in the notes; but the only adequate method of dealing with them is by setting them out in the text itself. A few of these may be mentioned in this place by way of illustration—(I) Emendations, etc.: (a) Corrections of the text: IV. ii. 22, "Each way amoved"; IV. iii. 136, "the grace of Goodness Betide," etc.; v. iii. 5, "consequence"; V. iii. 44, "sluff"; v. iv. 10, "sitting down." (b) Words or letters added to or removed from the text: I. iv. 35, "sons [and] kinsmen"; I. v. 40, "Come you [ill] spirits"; I. vi. 30, "continue [in] our graces"; II. iii. 80, "Banquo, [up]!"; II. iii. 125, "where[out] our fate"; III. ii. 16, "[become] disjoint, . . . suffer [dissolution]"; IV. ii. 23, "[It] shall not be long"; IV. iii. 44, "of goodly thousands [ten]"; IV. iii. 218, "all [my children]"; v. v. 32, "Well say [it], Sir"; v. vii. 89, "[Hail!]." (II) Re-arrangement of faultily printed lines: I. iii. 7, 8, "Her husband's to Aleppo gone, Master o' the Tiger" (in two lines); II. iii. 107, 108, "they stared . . . them"; II. iii. 126-8, "Let us away . . . foot of motion"; III. i. 45, "Sirrah . . . men our pleasure?"; III. ii. 16, 17, "But let . . . [dissolution]"; III. iii. 9-11, "Then it is he . . . Are in the court"; III. iv. 4-6, "And play . . . Her welcome"; III. vi. 29, 30, "Thither Macduff's gone To pray," etc.; III. vi. 39-40, "Sent he To Macduff," etc.; IV. i. 124, "And points . . . is this so?"; IV. iii. 15-17, "Something . . . an angry god"; IV. iii. 238, "the powers above put on Their instruments"; V. v. 29, "Thou comest . . . Thy story quickly."
INTRODUCTION

When a word is of necessity introduced into the text to supply something which is missing in the scansion of a line, its inclusion in brackets or its printing in italics or both is quite sufficient to put the reader on his guard as to its occurrence or omission in the text of the Folio. And this is entirely the modern practice. For example, it is quite common in Churton Collins’s edition of Greene’s works (Clarendon Press, 1905), see vol I. p. 100, line 725, in the play of Alphonsus, where Collins, following Walker, restores, in his text, the lost word “the,” but is careful to enclose it in brackets: “And giue thee that [the] which thou well hast wonne”; remarking that the reading “is certainly supported by the fourth line of the speech, and I therefore introduce it into the text.” See also page 121, line 1433, where he adopts in his text Dyce’s reading, Turkie-[land]. It is needless to multiply examples or to offer further comment. One might only be told that Collins was a rash and incompetent editor.

References to plays of Shakespeare other than the present play are to the well-known Globe edition, on the ground of its general acceptance for purposes of reference.

A note or comment well written in the first instance tends to become permanent and need not be repeated in another form. In his notes the Editor has striven to give honour to whom honour is due and to acknowledge indebtedness to previous editors and commentators. It is too much the custom to “convey” from the great eighteenth century editors without any acknowledgment of the debt.

For the “æsthetic appreciation” of the leading characters in Macbeth the Editor is greatly indebted to Dr. A. C. Bradley’s admirable volume, Shakespearean Tragedy (1904). No more valuable contribution to the study of the great tragedies has ever been published in either hemisphere. The Editor is indebted to Mr. W. J. Lawrence of Dublin for his communication of a valuable and interesting paper, published by him in the German periodical Anglia, on Lock’s (or Purcell’s) music to Macbeth; and he regrets that space will not permit of at least a summary of the paper in the general introduction.

Lastly, the Editor is indebted to the General Editor, Pro-
fessor Case, for many useful notes and suggestions, some of which he has been able to incorporate in the notes; and in particular for the note on "breeched with gore," II. iii. 119, which he states was sent to him by the late W. J. Craig, editor of the Oxford Shakespeare, and formerly general editor of the Arden Shakespeare.
INTRODUCTION

II. General

The Tragedie of Macbeth appears to have been first printed in the Folio of 1623, being then entered in the books of the Stationers' Company as follows: "Nov. 8, 1623. Mr. Blounte and Isaak Jaggard.] Mr. William Shakespeere's Comedyes, Histories, and Tragedyes, soe many of the said Copies as are not formerly entered to other men. viz. . . . Mackbeth." In the Folio it occupies twenty-one pages, viz. 131 to 151 inclusive, in the division assigned to the Tragedies, coming after Julius Caesar and before Hamlet. The Folio indicates the acts and scenes throughout, but not the dramatis personæ, which were first given by Rowe in modern form, although "The Persons' names" were prefixed to Davenant's version of 1674.

It is, unfortunately, somewhat carelessly printed, especially as regards the metrical arrangement. It may have been printed from dictation and from a stage transcript, which, sometime subsequently to its first production in 1606, had certainly been re-handled by another dramatist; and this transcript may have suffered from the wear and tear incidental to frequent performances by the King's company of players between the date of Shakespeare's retirement from London, perhaps in 1611, and the printing of the Folio in 1623. Traces of the blunders and irregularities caused by an imperfect printers' copy of some kind are especially noticeable in the second scene of Act III. In this respect I do not refer in particular to the interpolated matter which masquerades as the second scene of Act I.

Incidentally, in respect of the production of the Folio, it may be remarked that a great deal of misconception seems to exist as to the duty performed by Shakespeare's "friends and fellows," John Heminge and Henry Condell. We are for ever
indebted to them for such share as they did take in its production; and we need not reproach their memory with the failure to perform a duty which they did not undertake. They were not editors as modern editors are. Speaking of the plays in their dedication of the Folio to the Earls of Pembroke and Montgomery, they expressly say: “We have but collected them... we cannot go beyond our own powers.” And in their well-known Address To the Great Variety of Readers, they state, “But it is not our province who onely gather his works, and give them you, to praise him.” Heminge and Condell therefore beyond question conceived their duty to be done when they had obtained all the available “copy,” whether in the form of MSS., quartos, transcripts, or players’ parts of Shakespeare’s plays from the archives of the King’s company, or other sources, and entrusted them to the undertakers or promoters of the Folio, “Wm. Jaggard (and Isaac Jaggard), Ed. Blount, I. Smithweeke and W. Aspley,” at whose “charges” it was printed in 1623, and who were responsible for the printing and “overseeing,” which, in the case of Macbeth and other plays, were so carelessly performed. Such as it was, the duty of press correction was doubtless apportioned amongst the promoters, and this may account, in part at least, for the unequal amount of care and capacity shown in the printing of the various plays. Be this as it may, the settlement of the authentic text of Macbeth is a matter of very great difficulty, and one factor in this is the absence of any antecedent copy, which, as in the case of many other plays printed in quarto form before the date of the Folio, could be used for purposes of comparison. Nevertheless I think the difficulty is not so entirely insuperable as would at first sight appear.

The most important question, and one of surpassing interest, in relation to the text of Macbeth is the question of its alteration or interpolation after the MS. left Shakespeare’s hand. It is now almost universally admitted that the play has been to some extent re-handled, but to what extent and by whom are points on which there has been and is great diversity of opinion.

In the text as we have it in the Folio, there is a certain foundation of fact for the theory that the interpolator of Macbeth was Thomas Middleton (c. 1570-1621), a dramatist partly
contemporaneous with Shakespeare, of whom he was a frequent imitator. His work is distinguished by much inequality, but also by touches of "strange and sudden power." Middleton is placed by such an experienced critic as Saintsbury (see his *Elizabethan Literature*, 1888), at any rate in respect of his first class work, in the front rank of dramatists immediately second to Shakespeare himself. He wrote for the King's company (i.e. the company to which Shakespeare belonged), between 1614 and 1624 or thereabouts; and he is the author, amongst other plays, of *The Witch*, which is generally supposed to have been written about 1614, and the MS. of which was only discovered by Steevens in 1779. In this play occur two songs referred to by their first lines in the stage directions of *Macbeth*, viz. at III. v. 33, "Come away, come away;" and at IV. i. 43, "Black spirits and white." These songs are found in full in *The Witch*, III. iii. 39 and V. ii. 60 (ed. Bullen) respectively; and the inference is almost irresistible that Middleton had been employed by the players to adapt Shakespeare's text in some small measure to the changing taste of the time, and that he had eeked out his work with these songs from his own play. The songs had evidently thenceforth become part of the stage version of *Macbeth*, as they were also included by Sir William Davenant in his extraordinary recast of the play in 1674. Confirmation is lent to this theory by the fact that *The Witch* contains several other points of resemblance to *Macbeth*, points the significance of which need not, of course, be too strongly insisted on, although of much significance when read in connection with the other facts of the case. Compare, for instance, the remark of Hecate in *The Witch*, I. ii. 180, "I know he loves me not," with *Macbeth*, III. v. 13 (a scene which is now universally recognised as interpolated), "Loves for his own ends not for you";

*The Witch*, iv. iii. 17:

"For the maid servants and the girls o' th' house,
I spic'd them lately with a drowsy posset,"

with *Macbeth*, ii. ii. 6: "I've drugg'd their possets";

*The Witch*, v. ii. 85:

"Hec. Come, my sweet sister, let the air strike our time,"

with the interpolated passage of *Macbeth*, iv. i. 129:
"I'll charm the air to give a sound
While you perform your antique round";

The Witch, iv. iii. 47: "the innocence of sleep,"
with Macbeth, ii. ii. 35: "the innocent sleep";
The Witch, iv. iii. 78: "there's no such thing,"
with the same expression in Macbeth, ii. i. 47;
The Witch, v. i. 16: "I'll rip thee down from neck to navel,"
with the interpolated i. ii. 22:

"Till he unseam'd him from the nave to the chaps"

The Witch, iii. ii. 145:

"Why shak'st thy head so, and look'st so pale and poorly?"
with Macbeth, ii. ii. 64: "To wear a heart so white";
and l. 71: "Be not lost so poorly in your thoughts";
The Witch, iii. iii. 33: "I'm for aloft,"
with Macbeth (interpolated) iii. v. 20: "I am for the air";
The Witch, iii. iii. 62: "Malkin my sweet spirit and I,"
with Macbeth i. i. 8: "I come, Graymalkin";
and The Witch, v. ii. (stage direction), "A caldron in the centre,"
with Macbeth, iv. i. (stage direction): "In the middle, a boiling caldron."

These coincidences of expression, many of them no doubt simply "conveyed," together with other traces of similarity, are enough to emphasise the strong probability that the dramatist of The Witch was the person who had a hand in the adaptation of Macbeth. The view of Steevens that Shakespeare was indebted to Middleton is utterly inadmissible and need not be discussed. It is enough to make the bare statement that after his earliest efforts in refashioning English historical plays, Shakespeare was never indebted, at any rate beyond the outline of a plot or story, to any other writer or dramatist of his time for collaboration or other help in his plays. What may have happened to some of his later plays, such as Macbeth, Timon, Pericles and Cymbeline, after the MSS. left his hand and he retired from active participation in the work of the stage, is quite another matter. Besides, the most casual perusal of The Witch is sufficient to show its immeasurable inferiority to Shakespeare's great tragedy.

It is also possible, though far from being so probable, that the interpolator may have been William Rowley or George Wilkins, and whether or not using Middleton's material. Wilkins, who flourished about 1607, was associated as a playwright with the King's company, and was mainly employed
by them in revising old plays. There is little doubt that he (possibly in association with Rowley) is responsible for the gross scenes in Pericles. Rowley (1585-1642) we know collaborated with Middleton in A Fair Quarrel (1614), and with him and other playwrights in many other plays. His verse is distinguished for its harshness, irregularity and extravagance, but occasionally for much pathos and dignity.

The earlier editors and commentators appear generally to have accepted the authenticity of the text of Macbeth as it is found in the Folio; but even at the beginning of the nineteenth century indications are not wanting of shrewd opinions and conjectures as to the presence of interpolated matter. For instance, Seymour in his Remarks (1805), speaking of the very first scene, says: "The witches here 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" (vol. i. p. 72). Again, referring to Act i. scene iii.: "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" (p. 175). In truth, there is no effective answer to these "remarks."

More recent authorities have advanced opinions as to the extent of these interpolations which opposing critics have styled "revolutionary." For example, the Clarendon editors (Clarke and Wright), in the Introduction to their edition of Macbeth, 1869, reject the following passages or lines: I. ii.; I. iii. 1-37; II. i. 61; II. iii. 1-46; III. v.; IV. i. 39-47, 125-132; IV. iii. 140-159; V. iii.; V. v. 47-50; V. vii. 61, 62, 64-105; and Fleay in his Shakespeare Manual, 1876, was of opinion that even longer portions were to be condemned; but in his Life and Work of Shakespeare, 1880, he appears to have very considerably modified these views and to reject only III. v. and IV. i. 39-43. Chambers, in his edition of Macbeth, suspects, and therefore rightly brackets, III. v. and IV. i. 39-43 and 125-132. Dr. A. C. Bradley in his Shakespearean Tragedy, 1904, p. 466, seems to assume that "almost the whole of Macbeth is genuine," though he leaves his opinion in great measure unsupported and relies on the arguments of Chambers. Two
passages, however, seem to him "open to serious doubt," *viz.* III. v., and IV. i. 39-43.

I am of opinion that the spurious passages are the following, *viz.* I. i.; I. ii.; I. iii. 1-37 (that is to say the first 118 lines of the play—its figurehead, so to speak, as we find it in the Folio); III. v.; and IV. i. 39-43 and 125-132,—in all about 167 lines. I quite agree with Seymour's remark, already quoted, as to the dubious character of Act I. scene i. Long familiarity with this scene need not blind us to the fact that it does not rise above the ordinary Elizabethan level. Further, the references to "Graymalkin" and "Paddock" would appear to be simply "conveyed" from the great incantation scene, IV. i.; and the line "Fair is foul, and foul is fair" merely reproduces the opening line of the authentic play, *viz.* I. iii. 38, Macbeth's utterance on his first appearance, "So foul and fair a day I have not seen." But if the scene be genuine, it is probable that Shakespeare intended it to be transacted from the balcony above the stage, so as to represent the weird sisters hovering in the air, preparatory to their sudden appearance to Macbeth and Banquo in scene iii. line 39. I think it is merely fanciful to say, with Spalding (*Elizabethan Demonology*, p. 102), that "this first scene is the fag-end of a witches' sabbath, which, if fully represented, would bear a strong resemblance to the scene at the commencement of the Fourth Act." Spalding is much more to the point when he says that "a long scene on the subject would be tedious and unmeaning at the commencement of the play." The short answer to the idea that the first scene is the 'fag-end of a witches' sabbath," is that this was nothing to Shakespeare's dramatic purpose, which was simply and solely the announcement of the prophecies by the weird sisters, as we find them in scene iii.

As to I. ii. and iii. 1-37, I am in entire accord with the Clarendon editors in their belief that these scenes were not written by Shakespeare. In respect to scene ii. they very aptly remark: "Making all allowance for corruption of text, the slovenly metre is not like Shakespeare's work, even when he is most careless. The bombastic phraseology of the sergeant is not like Shakespeare's language even when he is most bombastic. What is said of the Thane of Cawdor, lines 54, 55, is inconsistent with what follows in scene iii. lines 72,
INTRODUCTION

73 and 112 sqq. We may add that Shakespeare's good sense would hardly have tolerated the absurdity of sending a severely wounded soldier to carry the news of a victory." With every word of the above, and chiefly for the reasons assigned, I am in entire agreement; and I think that even stronger arguments against the genuineness of these scenes might easily be adduced.

It was decidedly no part of Shakespeare's scheme to enlarge on Macbeth's victories against Sueno and Macdonwald; and scene ii. of the Folio is in fact nothing but an amplification, and an amplification by the interpolator from Shakespeare's own authority, Holinshed, of scene iii. 90 sqq., where Ross and Angus announce to Macbeth the king's reception of the news of his success and of his title or "addition," viz. the thaneship of Cawdor. It is very significant that in line 90 Duncan reads of Macbeth's "venture in the rebels' fight." The posts come as thick as hail. What dramatic necessity was there for the absurd and ridiculous device of a verbal report by the "bleeding captaine" (or sergeant)? I am quite aware that "reads" in this passage may have, as it frequently had in Elizabethan English, the inferential sense of guessing or surmising; but having regard to the expression in I. iii. 100, "poured them down before him," the ordinary sense seems essential. It is quite impossible also to get over or explain the gross and staring inconsistency, staggering as it does even Mr. E. K. Chambers, between what is said of the Thane of Cawdor in lines 54, 55, and what follows in the authentic portion of scene iii. lines 72, 73 and 112 sqq. Dr. Johnson's remarks hereon are unanswerable, and well deserve to be quoted at length. He says: "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, 'Who was the thane . . . have overthrown him' (see I. iii. 109-116). 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 cannot have been spoken by any other." Indeed, to be quite perfect in this common-sense criticism, Dr. Johnson had only to add that Shakespeare was not responsible for this gross and careless piece of incongruity. When scene ii. is rejected, all inconsistency disappears. Even Mr. E. K. Chambers (Macbeth, "Warwick Shakespeare") admits the inconsistency and thinks that "confusion is more likely to be due to compression than to interpolation." But why assume "compression"? There is no ground for such assumption, and still less for the view, which is supported by critics like Brandes and Craig, that the play has been much "cut down" or that "many scenes are wanting."

Dr. Bradley (Shakespearean Tragedy, 1904, p. 467, note AA) carefully considers this question of compression; and he thinks it not improbable that Macbeth, as we have it, is slightly shorter than the play Shakespeare wrote. (1) His first ground is that we have no quarto, and that generally where we have a quarto or quartos we find them longer than the Folio text. No doubt, but this argument is merely negative, and the sub-
ject of Macbeth simply did not admit of more lengthy treatment than Shakespeare has allotted to it. In fact, all the evidence, particularly with respect to the interpolations of the "witch scenes," goes to show that the play was expanded and not compressed. (2) Secondly, he thinks there are perhaps a few signs of omission in our text (over and above the plentiful signs of corruption), and he gives as an example the passage 1. iv. 33-43, where, after thanking Macbeth and Banquo for their victories, Duncan proceeds, by a rapid transition, to name Malcolm the Prince of Cumberland; and he thinks the matter, "considering its importance," is disposed of very briefly. But surely, at this stage of the action, the elevation of Malcolm is of comparatively small importance except as furnishing an additional motive or incentive to Macbeth to commit a murder which he had already pondered if not determined on. The matter of primary importance for Shakespeare's purpose is the announcement by the weird sisters of Macbeth's elevation. And besides, Shakespeare himself disposes of the point, very briefly, but sufficiently, when he makes Macbeth say (I. iv. 48-50)—

"That is a step
On which I must fall down or else o'erleap,
For in my way it lies."

Moreover, a very similar transition occurs at the end of the play, viz. in V. vii. 92-94, where Malcolm "names" the first Earls of Scotland. (3) Dr. Bradley also instances the striking abruptness and brevity of the sentence in which Duncan invites himself to Macbeth's castle; but he himself supplies the most effective answers to any argument in favour of omissions when he remarks hereon that Shakespeare may have determined to sacrifice everything possible to the effect of rapidity in the first act; that there is no internal evidence of the omission of anything essential to the plot; that Forman, who saw the play in 1610, mentions in his MS. Book of Plays and Notes thereof, nothing which we do not find in our play; and that it is only in the first part of the play (the rest being full enough) that such omissions could occur. And he also very aptly remarks that anyone who wanted to cut the play down would have
operated, say, on Macbeth's talk with Banquo's murderers, or on III. vi. or on the very long dialogue of Malcolm and Macduff, instead of reducing the most exciting part of the drama. If I may say so, I entirely agree with Dr. Bradley in his view that the play was always an extremely short one; and, as above mentioned, I think it was certainly shorter than the interpolated version as it stands in the Folio. Further, Dr. Bradley thinks it possible, as Malone thought, and rightly, that the play was not composed originally for the public stage, but for some private, perhaps royal, occasion, when time was limited; the presence of the passage about touching for the evil (IV. iii. 140 sqq.) supporting this idea; that some of the scenes (e.g. the "witch scenes" and the battle scenes) would take longer to perform than ordinary scenes of mere dialogue and action; and that a play like Macbeth, written in a kind of fever heat from beginning to end, offering very little relief by means of humorous or pathetic scenes, ought to be short and would be unbearable if it lasted so long as Hamlet or Lear. And Dr. Bradley might, in my opinion, have added another argument, and probably not the least effective, viz. that the subject, simple in itself, did not admit of more lengthy treatment. Strong proof of this appears in the construction of the fourth act, which is unduly lengthened in scenes ii. and iii.; and even in Act III. itself. The scenes (iv. ii., iii.) seem to have been composed with evident effort, as if Shakespeare felt the necessity of stretching out his material to the ordinary length of a five-act tragedy, and found lack of dramatic material, which was certainly wanting in his authority, Holinshed. Hence his introduction in Act v. of the famous "sleep-walking scene" of Lady Macbeth, and the magnificently irrelevant soliloquies of the great protagonist himself.

But in truth this idea of compression is entirely gratuitous, and no solid ground can be adduced in support of it. Shakespeare would not be guilty of "compression" if it militated against clearness. What dramatic necessity could there be for "compression" in a play which was obviously found too short for public representation; and, in the players' opinion at any rate, had to be enlarged by the botching work of an

1This is only applicable to Act iv. scene i.
interpolator? Nor is it a case of "explanatory links dropping out," as Professor Herford (Introduction to Macbeth, p. 152) puts it, but distinctly a case of excrecent links dropping in; it points by no means to "compression," but to gross and careless interpolation; even though the interpolation be the work of a competent dramatist like Middleton, who was quite capable of adding any number of "Shakespearian touches," if he so willed, and took sufficient pains, in dealing with the work of Shakespeare.

With regard to the metre of Act I. scene ii., no adequate reason can be assigned for the existence of the numerous faulty lines which deface it except sheer hasty and careless workmanship on the part of the interpolator; for the printers of the Folio could not, I am convinced, have blundered so abominably in such a short scene. What other unadulterated play of Shakespeare shows the like at its very commencement? Besides, why should the printers have gone out of their way to wreak a corruptive vengeance on this particular scene? Scene ii. of Act III. is also corrupt in its text. But there we have merely verbal omissions, due, beyond doubt, only to some defect in the "copy." As for the phraseology, the mere comparison of the bombastic and extravagant language with the impressive and dignified authentic opening of the play at the entrance of Macbeth and Banquo, iii. 38 sqq., ought to be sufficient to convince any reader or hearer whose ear is not too indurated or elongated for the adequate comprehension of Shakespeare's blank verse, that Shakespeare's hand never rested here. Are we to believe for one moment that the turgid bombast of lines 9-23, for example, immediately preceded the absolutely perfect and splendid versification of the speeches of Macbeth and Banquo, and the latter's in particular, in scene iii.?

"My noble partner
You greet with present grace and great prediction
Of noble having and of royal hope,
That he seems rapt withal."

If so, the first act, as we find it in the Folio, was begun by Shakespeare drunk and continued by Shakespeare sober. Can it be believed that the mighty poet, at the height of his powers and in the perfection of his dramatic workmanship, started this
immortal work with the "swelling bombast" and bloody imagery of scene ii.,¹ and followed this up with the trivial, "ludicrous and dramatically impertinent" episode of the "sailor's wife," only to cast them aside in the succeeding solemn and impressive dialogue between Macbeth and Banquo and the weird sisters? The truth of the matter is that the interpolator, be he Middleton or Rowley or Wilkins, had formed no adequate idea of the great conception of the weird sisters. The opening lines (i.e. 1-37) of scene iii., as they stand in the Folio, are dragged in for the purpose of exploiting a "witch scene" and of displaying some of the usual powers attributed to "witches." Not that some of these lines are not admirable lines in themselves, e.g. lines 19-26. As Professor Herford (Introduction, p. 151) puts it, "verses otherwise stamped with genius jostle rudely with every canon of metre, and the magnificent and inexhaustible poetry forces its way through daring anomalies of speech." Exactly; only the verses are not Shakespeare's and the anomalies are not Shakespeare's. It seems to be forgotten by some commentators that Middleton, or in fact almost any other Elizabethan dramatist, was quite capable of attaining to their level, and even of surpassing it. The nervous and incisive diction to be found, for instance, in the chief scenes of Middleton's Changeling, will serve to uphold the justice of this opinion. The mingling of different metres too in this spurious part of scene iii. is not in Shakespeare's manner; and having regard to the first entry of Macbeth and Banquo, some of the expressions and stage directions are clumsily introduced. For example, line 30 mentions a drum. It is quite clear that, as Holinshed also states ("they went sporting by the way togethier, without other companie save only themselves"), Macbeth and Banquo were, on their entry, journeying on horseback alone and unattended. They did not "Enter," as usual, "with drum and colours." (Compare v. v. init.). They simply "Enter." In the face of Forman's account it is idle to say that Shakespeare himself may have introduced the "drum." I doubt if he was responsible for any of the stage directions of the Folio, which would naturally be

¹The schoolboy epithet of "bluggy," which has been applied to some recent romances of "slaughter grim and great," exactly expresses the reeking atmosphere of this scene.
left by him to the stage management; and some of which no doubt were introduced subject to his advice. Again, line 37 speaks of "the charm." No "charm" was necessary here, and Shakespeare never intended any: the idea of a "charm" and the number "thrice" being transparently conveyed by the interpolator from IV. i. in the effort to give a touch of reality to a "witch scene."

As to II. iii. 1-22, commonly called "the Porter's scene," I see no valid reason for rejecting it. Coleridge's well-known criticism has not been generally accepted, and rightly so. He says: "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'll devil-porter it . . . everlasting bonfire.' Of the rest, not one syllable has the ever-present being of Shakespeare." On this Professor Raleigh remarks (Shakespeare, 1907, p. 5): "This is the very ecstasy of criticism, and sends us back to the cool and manly utterances of Dryden, Johnson, and Pope with a heightened sense of the value of moderation and candour." The Clarendon editors consider this scene to have been interpolated by Middleton, and they think it to be "strangely out of place amidst the tragic horrors which surround it." But the porter undoubtedly belongs to the family of Shakespeare's "fools," though not perhaps to the highest class. It would seem as if the supreme playwright in him felt the vital necessity of some adequate relief from the awful tension of the murder scene, that he acted up to this necessity and composed the scene, hurriedly perhaps, and, whilst conceding something to the "groundlings," with a keen anxiety to get on with the main action of the play. None the less too did the practical playwright in him feel the dramatic necessity of allowing time for Macbeth to retire, change his dress and recover his composure. The scene has been so adequately defended by De Quincey in his famous essay On the Knocking at the Gate in Macbeth (Works, 1863, vol. xiii. p. 192), and also by Hales in his Notes and Essays on Shakespeare, 1884, that it is unnecessary and almost impossible to adduce any new argument in support of its authenticity.
It may be well, however, to remind the reader of the five points submitted by the latter essayist "as to whether the porter is not, after all, a genuine offspring of Shakespeare's art." (1) The porter's speech is an integral part of the play. (2) It is necessary as a relief to the surrounding horror. (3) It is necessary according to the law of contrast elsewhere obeyed. (4) The speech we have is dramatically relevant. (5) Its style and language are Shakespearean.

Act III. scene v. and Act IV. scene i. 39-43 and 125-132 are universally condemned as spurious, and justly so. It has already been mentioned that these scenes contain stage directions for two songs which are found in The Witch and in Davenant's version of 1674; they can be eliminated from the text without leaving the least trace of their presence; and above all, they contain lines and sentiments utterly alien to and incongruous with the atmosphere of the two great scenes of the weird sisters (I. iii. and iv. i.). Shakespeare had no need for the utterly superfluous character of Hecate in the working out of his simple conception of Macbeth's temptation and ultimate ruin by the instrumentality of the weird sisters. "The instruments of darkness" tell Macbeth truths in the third scene of Act I. only to betray him in deepest consequence in the great first scene of Act IV., and this is the whole scope and purport of the tragedy. What had "a wayward son, spiteful and wrathful" loving "for his own ends" to do with the brave general of Duncan? Why should Shakespeare's dignified sisters dance "like elves and fairies in a ring"? Again, if the "charm" were "firm and good" (l. 38), why should further enchantment be necessary? (l. 43). Why should Macbeth's "sprites" want "cheering up" by the performance of an "antic round"? (l. 130). Finally, the iambic rhythm of these passages is not in accord with the trochaic movement of the remaining (and authentic) portions of Act IV. scene i.

I see no reason for suspecting, with the Clarendon editors, what is commonly called the "king's evil" scene, iv. iii. 140-159. The vocabulary, the style, and the rhythm are absolute Shakespeare; and the inclusion of the passage is exactly what we should expect from the author of the magnificent compliment to Elizabeth in A Midsummer Night's Dream, in a drama like Macbeth, written, beyond doubt, for production at Court,
and by a player of the King's company. I believe the passage was part of the original draft of the play, written specially for a Court representation, and if this were not so and it were afterwards added, then I believe it was added by Shakespeare himself.

Nor is it necessary to suspect anything in Act v. I cannot find, as the Clarendon editors do, any "singular weakness" in v. v. 47-50, although perhaps Shakespeare himself might, on a revision, have struck out the lines. Nor do I find, as the same editors do, that the last forty lines of the play show a hand other than Shakespeare's. No reliance is to be placed on the evidence of a stage direction; and the double stage directions "Exeunt fighting—Enter fighting, and Macbeth slain" prove nothing more than that the stage arrangements of this act, whether contemplated by the dramatist or not, may have been modified from time to time by stage managers before the printing of the Folio in 1623. In v. vii. 61, 62, the words "Before my body I throw my warlike shield" certainly do contain a suggestion of bombast, at least to modern ears, but I think not necessarily so to Elizabethans; and the true explanation of their presence may be that which is suggested in the notes ad loc.

"Shakespeare," say the Clarendon editors, "who has inspired his audience with pity for Lady Macbeth, and made them feel that her guilt has been almost absolved by the terrible retribution which followed, would not have disturbed this feeling by calling her a 'fiend-like queen' (v. vii. 99); nor would he have drawn away the veil which with his fine tact he had dropt over her fate by telling us that she had taken off her life by 'self and violent hands' (100). But surely Malcolm's conception of Lady Macbeth no more expresses the conception which Shakespeare intended to convey to his hearers than, for example, Roderigo's abuse of Othello as 'thick-lips' (Othello, i. i. 66) conveys the conception of Othello as a pure negro instead of an Arab or Mauretanian."

Such are the arguments in support of the theory of the interpolation of Shakespeare's work. Neither Heminge nor Condell, nor the promoters, nor, least of all, the printers of the Folio, would be concerned to interfere with or in any way
to re-edit the MS. in 1623, or to question the authenticity of any part as not being the work of Shakespeare. The MS. would simply be set up as it stood; and if so, and I submit that it is quite impossible that it should be otherwise, then we shall not be far wrong in assuming, in exact accordance with Forman's account, that the authentic play begins at 1. iii. 38. The simple explanation of the introduction of the antecedent scenes of 118 lines would seem to be that after the play became popular, it was discovered that the "characters" of the weird sisters might be exploited to more advantage for spectacular purposes; and that when the interpolator was entrusted by the King's company with the re-handling of the play his chief aim was to expand Shakespeare's weird sister scenes and to lower their tone to the comprehension of the grosser public appetite for spectacle and sensation. It was not difficult for him to prefix the first 37 lines of scene iii. as it stands in the Folio; but in doing so he destroyed the solemnity and impressiveness of Shakespeare's own opening lines by the introduction of the ludicrous and impertinent episode of the "sailor" and his "wife." In order to work in another "witch scene," or rather, perhaps, to divide his introductory "witch scene" into two parts, the interpolator referred to the only authority, Holinshed (just as Shakespeare had done); and there, and in Shakespeare's own account by Ross and Angus, he found enough material for the amplification of scene ii. which he sandwiched in, so to speak, between scenes i. and iii. In exactly similar fashion he introduced another "witch scene" (viz. III. v.) before scene vi. of Act III., so as to lead up to the great cauldron scene of Act IV.; scene vi. necessarily coming between to separate them. It is a striking fact that the interpolator does not presume to interfere with any other part of the play—certainly not with the great scenes in which Macbeth and Lady Macbeth appear, or with the later scenes of Act IV., or with Act V. His interpolations are introduced solely with reference to the two scenes in which the weird sisters appear.

This, I submit, is a clear and definite account of the interpolator's probable method of procedure, and entirely substantiates the theory that Shakespeare's own play was not interfered with to any greater extent than was necessary for the immedi-
ate purpose in hand, *i.e.* to render Macbeth a more spectacular and therefore a more popular draw by the extension and amplification of the scenes originally allotted by Shakespeare to his weird sisters. This purpose was effected by the simple expedient of prefixing a "witch scene" to each of the two scenes in which (and in which only) the "weird sisters" appear. Even the hint for the dances of "the witches" in the interpolated lines 39-47 and 125-132 of Act IV. scene i. is obtained from Shakespeare's own words, "Round about the cauldron go" (line 4). Shakespeare, I am convinced, never intended this "round" of his weird sisters to be anything but slow, dignified, and impressive; the interpolator degraded it into the "antic" performance of "elves and fairies in a ring."

Leaving textual matters for the moment the next important question relating to the play is the date of its composition. The date of the Folio imprint is, of course, no index to the date of composition or of first production on the stage. This is now almost universally assigned, and beyond doubt correctly, to the year 1606. It is well known that Shakespeare's sole authority for the chief events of the tragedy was *The Chronicles* of English and Scottish History compiled by Raphael Holinshed, and first published in 1577. A second edition, which Shakespeare probably used, was published in 1587. Apart from this, the first actual reference in Shakespeare's own time to the subject appears to be an entry in the Stationers' Register, dated August 27, 1596, of Thomas Millington being "likewise fyned at ijs vjd for printinge of a ballad contrarye to order . . . Md. the ballad entituled The taming of a shrew. Also one other Ballad of Macdobeth."

It is possible, therefore, that this entry may refer to an older interlude or drama of some kind on the subject of *Macbeth*; but probably it was merely a kind of simple story or interlude accompanied by dances, perhaps in the manner of the interludes in Greene's *King James the Fourth*. The comedian Kempe, in his *Nine daies Wonder*, 1600, an account of his morris dance to Norwich (ed. Dyce, Camd. Soc., 1840, p. 21), has a somewhat obscure reference to this "ballad" subject: "I met a proper vpright yovth, onely for a little stooping in the shoulders, all hart to the heele, a penny Poet, whose first making was the miserable stoln story of Macdoel or Macdubeth or
Macsomewhat, for I am sure a Mac it was though I never had the maw to see it”; and he proceeds to advise its author to “leave writing these beastly ballets, make not good wenches prophetesses for little or no profit.” The expression “to see it” would seem to refer to a public representation of some kind, and the mention of “good wenches” as “prophetesses” to the weird sisters of the tragedy. But it was beyond question the accession of James I. in 1603 which directed the attention of the purveyors of stage plays to Scottish affairs. Farmer, in his Essay on the Learning of Shakespeare (3rd ed. p. 56, 1789), was the first, I believe, to refer to King James’s visit to Oxford in 1605, when he was met and addressed on his entry by three students of St. John’s College, who alternately accosted him, reciting Latin verses evidently founded on the predictions of the weird sisters relating to Macbeth and Banquo, and thence to infer that Shakespeare may have got the hint for his play from that source. Versions of this interlude are given (1) by Sir Isaac Wake, the diplomatist, in his Rex Platonicus (Oxford, 1607), a description in Latin of the king’s entertainment at Oxford in 1605, referred to by Farmer in his Essay; (2) in a MS. account of the visit in the Museum (MSS. Baker, 7044); and (3) in Anthony Nixon’s Oxford Triumph, 4° 1605.

It is quite within the bounds of probability that the news of this Oxford interlude should have reached the ears of the King’s company, and that Shakespeare should have been induced to take up the subject of Macbeth for the theme of a tragedy. Malone reminds us that in July, 1606, the King of Denmark came to England on a visit to his sister Queen Anne, a visit which was the occasion of many court festivities, and that perhaps during this visit Macbeth was first exhibited. I think this is extremely probable, and that Shakespeare wrote the play under pressure of time and for a special court performance, availing himself of the opportunity of introducing his allusions to the Scottish king’s descent from the latter’s alleged ancestor Banquo, and also introducing what is usually termed the “king’s evil” scene (IV. iii. 140-159).

Malone (see the Variorum of 1821, vol. ii. p. 407) also adduces various “notes of time,” as he calls them, occurring in Act II. scene iii., which appear to him strongly to confirm the date 1606. (a) The expression “Here’s a farmer that hanged
himself in the expectation of plenty” (l. 4) would seem to refer to the abundant harvest of that year. “The price of wheat,” says Malone, referring to the audit books of Eton College, “was lower in that year than it was for thirteen years afterwards, being 33s. the quarter. In the preceding year (1605), as well as in the subsequent year (1607) it was 2s. a quarter dearer. In 1608 wheat was sold at Windsor market for 56s. 8d. a quarter; and in 1609 for 50s. In 1606 barley and malt were considerably cheaper than in the two years subsequent.” (b) The expression in l. 9, “Faith here’s an equivocator that could swear,” etc., beyond question alludes to the doctrine of equivocation avowed by Henry Garnet, superior of the order of Jesuits in England on his trial for the gunpowder treason on the 28th of March, 1606, which must have attracted universal public attention, and to his “swearing on both the scales against either scale,” i.e. directly contradicting himself on oath. Malone might also have referred to the later prophecies of the weird sisters in Act IV., which Macbeth in his desperation characterises (v. v. 43) as “the equivocation of the fiend That lies like truth”; and also to the dialogue between Lady Macduff and her son (IV. ii. 46), “What is a traitor? . . . and must be hanged.” (c) Again, the phrase “here’s an English tailor come hither for stealing out of a French hose,” in l. 14, points, as Warburton remarked, to the fact that the French hose were then very short and strait, and that a tailor must be a master of his trade who could steal anything from them. French fashions were quickly adopted in England. Compare Hamlet, i. iii. 72: “For the apparel oft proclaims the man, And they in France of the best rank and station,” etc.—and the following passage in Anthony Nixon’s Black Year, 1606, shows that this fashion had then been adopted: “Gentlemen this year shall be much wronged by their taylers, for their consciences are now much larger than ever they were, for where they were wont to steale but half a yard of brood cloth in making up a payre of breeches, now they do largely nicke their customers in the lace too, and take more than enough for the new fashion’s sake, besides their old ones.” Further, the celebrated passage in IV. i. 121: “That twofold balls and treble sceptres carry,” as Warburton pointed out, was intended as a compliment to King James the
First, who first united the two islands and the three kingdoms under one head. See the note _ad loc. cit._ for the style and title assumed by James after October 24, 1604. The mention of an event of such importance would lose no point in 1606. The so-called "king's evil" scene, IV. iii. 140-159, is a direct and unabashed compliment to King James, and was beyond question written and inserted by Shakespeare himself, though it is merely excrescent on the action of the play. It is possible that Shakespeare, in speaking of "the succeeding royalty," may have remembered the passage in Camden's _Remaines_, 1605 (quoted by Chalmers), "that admirable gift _hereditary_ to the anointed princes of this realm in curing the king's evil."

Such are the chief references antecedent to 1606 which have mainly induced critics and commentators to assign the composition of _Macbeth_ to that year. But certain references in subsequent years are also of importance in confirming that date.

William Warner (1558?-1609) added an account of the _Historie of Macbeth_ to the new edition of his _Albion's England_ (first published in 1586) which appeared late in 1606. It is hardly possible to ascertain definitely whether this addition was made subsequently or previously to the appearance of _Macbeth_—I think it was subsequently because it is much more probable that Warner had seen the play than that Shakespeare had read the new edition—but in either event, the production of _Macbeth_ and the 1606 edition of Warner's work lie extremely close together.

In the comedy of _The Puritaine or The Widdow of Watling Streete_, 1607, in which Marston, and not Middleton, must have had no inconsiderable hand, amongst other parodies and imitations of this and other plays of Shakespeare, there is a clear reference, first pointed out by Farmer, in IV. iii. 89, to the ghost of Banquo, when Sir Godfrey Plus says of one of the characters, Corporal Oath, masquerading as a "corpes" in a coffin, "and in stead of a Jester, weele ha the ghost ith white sheete sit at vpper end a' th Table." This is probably the earliest reference to Shakespeare's play after its production.

Malone also mentions certain other indications of date, _viz._ (i) the following lines in the _Tragedy of Cæsar and Pompey, or Cæsar's Revenge_, 1607:—
"Why, think you, lords, that 'tis ambition's spur
That pricketh Cæsar to these high attempts?"—
as a probable imitation of Macbeth's soliloquy in I. vii. 25-27;
and (2) two passages in the life of Antony in North's Plutarch,
which he has introduced into Macbeth, viz. in I. iii. 84, and
III. i. 55; (a) at p. 932 (ed. 1631): "In the end they [i.e. the
Roman soldiers in Parthia] were compelled to liue of hearbs
and roots, but they found few of them that men do commonly
eate of, and were enforced to taft of them that were neuer
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 memory went from him, and he knew no
manner of thing, but onely busied himself in digging and hurling
of stones from one place to another"; (b) at page 926
(ed. 1631): "With Antonius there was a Soothfayer or
Astronomer of AEGYPT, that could cast a figure, and judge of
mens nativities, to tell them what shou'd happen to them.
He either to pleaee Cleopatra, or else for that he found it so by
his art, told Antonius plainly, that his fortune (which of it felle
was excellent good, and very great), was altogether blemished
and obscured by Cæsar's fortune: and therefore he counselleth
him utterly to leaua his company and to get him as far from
him as he could. For thy Demon, said he, (that is to fay, the
good angell and Spirit that keepeth thee) is afraid of his; and
being courageous and high when he is alone, becometh fearfull
and timorous when he cometh neare vnto the other." From
these passages it may with reason be inferred that Shakespeare
was engaged in reading the life of Antony in North's Plutarch
shortly before the composition of Macbeth.

Daniel seems to imitate Macbeth, I. v. 64, and III. ii. 27, in
a passage in the 8th book of his Civil Wars, 1609:—

"He draws a traverse 'twixt his grievances,
Looks like the time; his eye made not report
Of what he felt within; . . .
Wore a clean face upon a cloudy heart."

Next, we have the well-known and oft-quoted account by
Dr. Simon Forman of the performance of Macbeth, witnessed
by him at the Globe Theatre in April, 1610. This was cer-
tainly Shakespeare's play, as the points of similarity between
it and this account of Forman's are too striking to leave room
for any intelligible doubt on the matter. Forman was a quack physician of Lambeth who (inter alia) practised as an astrologer and fortune-teller, but eventually succeeded in obtaining a licence to practise physic from Cambridge University, and died in 1611. He left, among other MSS., a record of certain plays which he had seen acted, styled The Booke of Plaies and Notes therof per formans for Common Pollicie, i.e. as affording useful lessons in the common affairs of life, now preserved in the Bodleian Library (Ashmolean MSS. 208). His account of Macbeth is as follows:—

“In Macbeth at the glod [i.e. glob], 16jo, the 20 of Aprill, ther was to be obserued, firste, howe mackbeth and Bancko, 2 noble men of Scotland, Ridinge thorowe a wod, the[r] stode before them 3 women feeries or Nimphes, And saluted Mackbeth, sayinge 3 tyms vnto him, haille mackbeth, king of Codon; for thou shalt be a kinge, but shall beget No kinge, &c. then said Bancko, what all to mackbeth And nothing to me. Yes, said the nimphes, haille to thee Banko, thou shalt beget kinges, yet be no kinge. And so they departed & cam to the courte of Scotland to Dunkin king of Scotes, and yt was in the dais of Edward the Confessor. And Dunkin bad them both kindly wellcome, And made Mackbeth forth with Prince of Northumberland, and sent him hom to his own castell, and appointed mackbeth to proudf for him, for he wold Sup with him the next dai at night, & did soe. And mackebeth contrived to kull Dumkin, & thorowe the persuasion of his wife did that night Murder the kinge in his own Castell, beinge his gueste. And ther were many prodigies seen that night & the dai before. And when MackBeth had murdered the kinge, the blod on his handes could not be washed of by any means, nor from his wiues handes, which handled the bloddi daggers in hiding them, By which means they became both moch amazed and affronted. the murder being known, Dunkins 2 sonns fled, the on to England, the [other to] Walles, to saue them selues. They beinge fled, they were supposed guilty of the murder of their father, which was nothinge so. Then was Mackbeth crowned kinge, and then he for feare of Banko, his old companion, that he should beget kinges but be no kinge him selfe, he contrived the death of Banko, and caused him to be Murdred on the way as he Rode,
INTRODUCTION  xxxv

The next night, being at supper with his noble men whom he had bid to a feaste to the whiche also Bamco should haue com, he began to speake of Noble Banco, and to wish that he wer ther. And as he thus did, standing vp to drinke a Carouse to him, the ghoste of Banco came and sate down in his cheier be-hind him. And he turninge About to sit down A-gain sawe the goste of banco, which fronted him so, that he fell in-to a great passion of fear and fury, Vtteringe many wordes about his murder, by which, when they hard that Banco was Murdred they Suspected Mackbet.

"Then MackDove fled to England to the kings sonn, And soe they Raised an Army, And cam into scotland, and at dunston Anyse overthrue mackbet. In the mean [mean] tyme whille macdouee was in England, Mackbet slewe Mackdoues wife & children, and after in the battelle mackdoue slewe mackbet.

"Obserue Also howe Mackbetes quen did Rise in the night in her slepe, & walke and talked and confessed all, & the docter noted her wordes."

The year 1610 is therefore the extreme limit of date in which the play could possibly have been produced for the first time. The Clarendon editors are of opinion (Introduction to Macbeth, 1869, p. vii) that "in all probability it was then a new play, otherwise he [Forman] would scarcely have been at the pains to make an elaborate summary of its plot." But having regard to the facts already stated, and particularly to the above-mentioned reference to The Puritan, 1607, this opinion cannot be supported. It may, indeed, in 1610 have been a comparatively new play, not yet witnessed by Forman, assuming that it was originally produced, as was almost certainly the case, at a Court performance in 1606, and between that date and 1610 "neuer stal'd with the Stage, neuer clapper-clawd with the palmes of the vulgar." (Compare the preface to Troilus and Cressida, 1609.) Besides, even if it had been produced on the public stage long prior to 1610, Forman, with every opportunity of seeing the play before that date, for many reasons may not have troubled to do so.

Beaumont and Fletcher's Knight of the Burning Pestle, 1611, v. i. 23-26, seems to contain another clear allusion to Banquo's ghost:—
"When thou art at thy table with thy friends,
Merry in heart, and filled with swelling wine,
I 'll come in midst of all thy pride and mirth,
Invisible to all men but thyself ";

and Steevens points out Webster's imitation of Macbeth, V. i. in his Vittoria Corombona, 1612, V. i. :

"Here's a white hand,
Can blood so soon be washed ?"

The cumulative force of the above-mentioned references enables us with reasonable assurance to assign the composition of Macbeth to the year 1606; and in all probability to the summer or early autumn of that year.

The evidence of style and versification points to the same conclusion. It is impossible within the limits of this Introduction to furnish any argument on the tests which are usually applied to determine the date of any particular play: it need only be stated that with regard to the four great tragedies which admittedly come near each other in point of time, Hamlet, Othello, Lear, and Macbeth, the chief tests usually applied, viz. (a) the speech-ending test, (b) the overflow test, and (c) the light and weak-ending test, entirely confirm the evidence from all other sources that Macbeth was the last composed of the four, and that the style is transitional between these and the latest plays, beginning with Antony and Cleopatra.

As already remarked, Shakespeare's sole authority for the chief events of the tragedy was the well-known Chronicles of English and Scottish History compiled by Raphael Holinshed and first published in 1577. A second edition was published in 1587, with a more modernised text and containing additional passages. This latter was probably the edition used by Shakespeare (see the Preface to Boswell-Stone's extracts). His narrative of Macbeth is taken from the twelfth book of the Scotorum Historiae of Hector Boece (1465-1536), Principal of King's College, Aberdeen, a "history" which comprised much that is fabulous as well as historical, and much that is taken from Fordun, who flourished in the last quarter of the 14th century, and wrote a Chronica Gentis Scotorum (see Skene's edition, 1871). Shakespeare did not find much to alter in Holinshed's story of Macbeth, but he did not treat it
as historical, nor does he restrict himself to following in continuous fashion the narrative of the Chronicle. In particular, for the murder of Duncan he adopts in many of its details and incidents Holinshed's narrative of the murder of King Duffe by Donwald, who had conceived a hatred against the king, owing to the execution of some of Donwald's kinsmen for participation in sorcery against the king, and whose wife counselled him to the murder. In this part of the Chronicle also Shakespeare found warrant for Duncan's presence as a guest in Macbeth's castle; Lady Macbeth's instigation of the murder; the king's drunken chamberlains and their slaughter by Macbeth; and the suspicions caused by his over-acted horror on the discovery of the crime. Shakespeare also probably got the hint for Macbeth's remorse from still another part of the Chronicle, namely the story of King Kenneth III., who had secretly poisoned his nephew Malcolm. After the murder of Duncan and the flight of Malcolm and Donalbain, the Chronicler represents Macbeth as an able and vigorous ruler for the space of ten years out of the seventeen during which his reign lasted; whilst he enacted many “wholesome laws and statutes.” This, of course, dramatic exigencies forbade Shakespeare to enter into. Holinshed goes on to narrate how Macbeth's guilty conscience urges him on to the murder of Banquo and his son. Nothing prospers with Macbeth after this murder; “every man began to doubt his own life.” Macbeth causes the thanes of each shire to superintend the building of his new castle of Dunsinane, Macduff refuses to attend and resolves to go to England and invite Malcolm to claim the crown. Macduff's meeting with him is freely paraphrased by Shakespeare in the long scene iii. of Act iv. For the digression commonly called the “king's evil” scene (iv. iii. 140-159) Shakespeare probably turned to Holinshed's first volume, the History of England, where an account of Edward the Confessor's miraculous gifts is to be found. Many of the succeeding passages illustrate the last act of Macbeth, of course with the exception of the sleep-walking scene, which is wholly Shakespeare's invention. So, too, is the dialogue on the entry of Duncan into Macbeth's castle, the dagger scene, the Porter's scene, Macbeth's dialogue with the murderers, the banquet scene with its introduction of Banquo's ghost, the
great incantation scene of Act IV., the conversation between Lady Macduff and her son, the wonderful speeches of Macbeth to the doctor, and to Seyton on the death of the queen during his last despairing stand against Malcolm and Macduff. The extracts from the Chronicles bearing on the plot of Macbeth may be found reprinted in almost every school edition of the play; and there are many specific references to Holinshed to be found in the notes on particular passages of the play.

With regard to the construction and general characteristics of the tragedy, the construction is outlined with great boldness and simplicity. The first three acts are the natural outcome of Macbeth's first encounter with the weird sisters; the last two are the like outcome of the second and chief meeting with them, viz. in the great incantation scene of Act IV. Thus the play naturally divides itself into two parts, each prefaced by an appearance of the weird sisters, (1) the temptation of Macbeth with the fatal "consequence" of the murders of Duncan and Banquo, (2) his confirmation in the "bloody bold and resolute" course which ends in his final doom. Hence the supreme importance of the supernatural element.

As in Hamlet, it is the fascination of the supernatural which explains in some measure the popularity of Macbeth, and raises the play to the height of dramatic sublimity. But this tragedy has in addition its own characteristics. It is much the shortest of the tragedies, as Hamlet is the longest. In its language we find those elements of compression, energy, rapidity, ruggedness, and even violence which are, speaking generally, absent from Hamlet. The two great characters are drawn on an almost superhuman scale. What one critic has aptly called "the solemn majesty of the ghost," in Hamlet, appearing in armour and standing silent in the moonlight at Elsinore is exchanged for the weird sisters, shapes of horror dimly seen in storm and tempest, or revealed by the glare of the cauldron fire in their dark cavern. It is exchanged for the ghastly face of the "blood-boltered" Banquo, smiling on his murderer and pointing in triumph at his successor kings. The action of the play is almost fiery in its speed, hurrying on through the five brief scenes of the first Act to the great crisis of the murder of Duncan at the beginning of Act II.; then, with gathering force to the murder of Banquo in Act III.; and only
pausing at the peaceful Court of Edward the Confessor to return to the final scenes which seal the doom of Macbeth. As already remarked, the play is the shortest of the great tragedies; but it does not give us any impression or feeling of brevity, but rather one of concentrated speed. As we peruse it or see it acted we almost feel as if the greyness of a Scottish moor and the mist and darkness of the Scottish atmosphere had settled down on the scenes. Most of these—at any rate most of the effective dramatic scenes—take place at night or in the dark. The fateful vision of the air-drawn dagger, the murder of Duncan, the murder of Banquo, the famous sleep-walking scene all take place at night. Lady Macbeth is fearful of the darkness and has light by her continually. When she speaks of the place of anticipated torment for her guilty and tortured soul, she uses the fearful expression, "Hell is murky." The weird sisters appear to Macbeth first in thunder and mist (I. iii.), and secondly in the gloom of a dark cavern (IV. i.). When the murder of Duncan is accomplished and the next day arrives, its light is "strangled" and darkness entombs the face of the earth. On the other hand, the darkness is not unrelieved. The play gives us also an impression of colour, but this is the colour of blood. The ideas and imagery of blood seem facing us continually. Putting aside the absurd episode of the "bleeding sergeant" and his gory romance of Macbeth's prowess in battle, we have Lady Macbeth praying the ill spirits to make thick her blood and stop up the access of remorse. We have the daggers of Duncan's unfortunate grooms "unmannerly breeched with gore"; their faces smeared; the skin of the murdered king "laced" with his blood; the murderer of Banquo appearing at the door of the banquet room with "blood upon his face"; we have Banquo the "blood-boltered"; we have Macbeth gazing on his bloody hands and Lady Macbeth ceaselessly rubbing hers to escape the smell of blood. And finally, as an eminent critic has put it, the most horrible lines in the whole tragedy are those of her shuddering and tortured cry: "Yet who would have thought the old man to have had so much blood in him?" It is, says Dr. Bradley, "as if the poet saw the whole story through an ensanguined mist, and as if it stained the very blackness of the night."

But the most potent agency in connection with the atmos-
phere of the tragedy is the influence of the weird sister scenes on the imagination, and I think Shakespeare so intended it. We have now to deal with his conception of the weird sisters, as the primary supernatural machinery of the tragedy.

Shakespeare never throughout the whole course of the tragedy calls these, his beings of "metaphysical aid," by the term "witches."¹ Throughout they are dignified, impressive, sexless beings, ministers of fate and the supernatural powers; just as he read of them in Holinshed as "women," "sisters," "weird sisters" and "ye Goddesses of destinie or els some Nimphes or Feiries endewed [al. indued] with knowledge of prophesie by their Nicromantical science": and just as Holinshed found them in Wyntoun's *Orygynale Cronykil of Scotland*, vi. 18. 17-26 (circ. 1424):—

He thowcht, quhile he wes swa sythand,
He sawe thre Wemen by gangend;
And þai Wemen þan thowcht he
Thre Werd Systrys mast lyk to be.
þe fyrst he hard say gangand by,
Lo yhondyr þe Thayne of Crombawghty.
þe toþir Woman sayd agayne,
Of Moraye yhondyre I se þe Thayne.
þe þryd þan sayd, "I se þe Kyng."
Al þis he herd in hys dremyng.

Shakespeare's weird sisters are essentially and wholly distinct from Middleton's "witches" or those of any other contemporary dramatist. But for his dramatic purposes he thought fit to endow them with such external resemblance to the witches of vulgar imagination as to be readily appreciated by his theatrical audiences. The hint for this he also found in Holinshed. After the death of Banquo, Macbeth is warned by "certeine wizzards in whose words he put great confidence, (for that the prophesie had happened so right which the three faries or Weird Sisters had declared vnto him) how that he ought to take heed of Makduffe" (Hol. II. *Hist. Scot.* 174). He becomes careless of compassing Macduff's death when "a certeine witch, whom hee had in great trust had told him that he should never be slaine with man born of anie woman, nor

¹ "Witchcraft celebrates Pale Hecate's offerings" (ii. i. 51); and "black Hecate's summons" (iii. ii. 41) are merely references to night, and have nothing to do with the scheme of the tragedy.
vanquished till the wood of Bernane came to the castell of Dunsinane" (ibid.). Shakespeare utilised this hint to the full: but nevertheless it cannot be too strongly insisted on that his supernatural beings are not "witches." They are the "weird sisters" in I. v. 8 (Macbeth's letter); II. i. 20; III iv. 133; IV. i. 136; "weird women" in III. i. 2; and "the sisters," simply, in III. i. 56,—all exactly as he found in Holinshed. It is quite immaterial that they may be or are called "witches," or are merely labelled with numbers in the stage directions of the Folio.

This may have been by Shakespeare's own direction, or it may not; I think not: but in any case it does not affect his text. He therein describes the sisters as wild in their attire, of withered feature and unearthly appearance, bearded, and with chappy [i.e. wrinkled] fingers and skinny lips (I. iii. 40, 41, 44, 45, 46). They have power to vanish into the air (I. iii. 79; V. 5; IV. i. 133). They are prophetesses and can look into the future (I. iii. 59, 78); and have more in them than mortal knowledge (I. v. 2); they are the instruments of darkness (I. iii. 124); of fate and metaphysical [i.e. supernatural] aid (I. v. 29); and are thus able to raise apparitions—their "master spirits" (IV. i. 63); the spirits that know all mortal consequence (V. iii. 4); the fiends that lie like truth (V. v. 43); the juggling fiends (V. vii. 48). On the other hand Shakespeare bestows on them some of those characteristic powers and attributes of mortal "witches" which were part of the demonology of his time. They have as "familiars" the cat, the hedge-pig and the somewhat mysterious "Harpie" (IV. i. 1, 2, 3). They raise a "charm" from ghastly ingredients in a cauldron (IV. i. passim); one of which is witches' mummy (which would seem to imply that mere earthly witches were creatures of a lower grade); they ride on the air (IV. i. 138); they can untie the winds, raise waves, lay corn, blow down trees and overturn castles and palaces (IV. i. 52-57). These may be assumed to be the attributes of the sisters as we find them in Shakespeare's authentic text. But the cauldron and its ingredients, no less than the bestowal of these witch-like powers and attributes, formed a necessary concession to the rising taste for melodramatic and spectacular incidents: it was not in itself essential to the raising of the apparitions which lured Macbeth on to his
doom—Shakespeare, in a word, to quote Professor Herford (Introduction to *Macbeth*, p. 161), "has blended the characteristics of all three [the weird sisters, the wizards and the certain witch of Holinshed] in his weird-sister witches . . . who speak a language which admits the extremes of sublimity and grossness, of mystic suggestion and realistic detail, the wild elemental poetry of wind and storm, and the recondite lore of the soul and noisome potencies of matter. The hideous imaginings of popular and academic demonology, so busily promoted by the king, are drawn upon without reserve; but we see them through an enchanted atmosphere." If, then, we realise that these supernatural agents of the tragedy are only "witches" in so far as Shakespeare has endowed them for his dramatic purposes with certain characteristics of the demonology of his time, and that the sovereign factor in his conception is that of ministers of fate and supernatural aid, and that hence they should be uniformly styled "weird sisters," as we find them in the play, and never "witches," we shall have nearly arrived at the true conception of these characters as Shakespeare drew them. They are not, as Fleay and other critics have supposed, allied to the Norns of Scandinavian mythology. Nor did Shakespeare, as Spalding, in his *Elizabethan Demonology*, 1880, has attempted to show, replace Holinshed's weird sisters or Goddesses of Destiny by the witches of common superstition, merely to endow them with command over the elements. They are creatures existing on a higher plane; and, again to quote Herford, "in the elemental poetry of wind and storm."

Supernatural agency in *Macbeth* and its effect on the ultimate fate of Macbeth himself is not entirely confined to the weird sisters. The appearance of Banquo's ghost in Act III. has given rise to certain interesting discussions (1) as to whether two ghosts are seen, *viz.* that of Banquo and that of Duncan; and (2) whether Banquo's ghost should be represented bodily or be regarded as a mere hallucination on the part of Macbeth.

(1) Seymour in his *Remarks*, etc. (1805) appears to have been the first to think that two ghosts are seen, Duncan's first, and afterwards that of Banquo; and chiefly on the ground that no new terror or "augmented perturbation" was
to be produced by the re-appearance of the same object in the same scene. Knight was strongly inclined to think that to make the ghost of Banquo return a second time at the moment when Macbeth wishes for the presence of Banquo is not in the highest style of art. Hunter also inclined to the opinion of those who thought that the ghosts of both Duncan and Banquo appeared at the banquet. But the preponderance of fact and sound opinion is in favour of Banquo’s ghost alone. Forman, as we have seen, speaks with no uncertain sound in his Book of Plays. “The next night, being at supper with his noble men whom he had bid to a feaste to the whiche also Bamco should have com. . . . the ghoste of Banco came and sate down in his cheier be-hind him. And he turninge A-bout to sit down Again sawe the goste of banco.” Forman makes no mention of the ghost of Duncan. Collier thought that the opinion that the second ghost was that of Duncan and not that of Banquo was not founded on a correct interpretation of the text. Dyce (Remarks, p. 197) is emphatic on the point: “It is certain,” he says, “that the stage directions which are found in the early editions of plays were designed solely for the instruction of the actors, not for the benefit of the readers; and consequently, if Shakespeare had intended the ghost of Duncan to appear as well as the ghost of Banquo, he would no doubt have carefully distinguished them in the stage directions, and not have risked the possibility of the wrong ghost being sent on by the prompter. Secondly, it is certain that when Dr. Forman saw Macbeth acted at the Globe, the ghost of Duncan did not appear.” And Grant White is equally emphatic: “That this first ghost is Banquo’s is beyond a doubt; and that the second is also his, seems almost equally clear from like considerations of Macbeth’s mental preoccupation with the recent murder, and the appearance of the ghost again upon a renewed bravadoing attempt to forestall suspicion by the complimentary mention of Banquo’s name. To all which must be added Dr. Forman’s testimony.” I am not aware that the ghost of Duncan has ever been represented on the stage. (2) As to the actual representation of Banquo’s ghost: we have already had Forman’s evidence. No less emphatic is the stage direction of the Folio for what it is worth, “Enter the ghost of Banquo and sits
in Macbeth's place." The poet Campbell considered that the idea of omitting the ghost of Banquo "was a mere crotchet, and a pernicious departure from the ancient custom. There was no rationality in depriving the spectator of a sight of Banquo's ghost merely because the company at Macbeth's table are not supposed to see it. . . . The stage-spectre of a dagger would be ludicrous; but not so is the stage-spectre of a man appearing to his murderer. Superstition sanctions the latter representation." Knight well remarks: "It is a piece of consummate art that Macbeth should see his own chair occupied by the vision of him whose presence he has just affected to desire." And Professor Wilson: "What could the audience have understood to be happening, without other direction of their thoughts than the terrified Macbeth's bewildered words? He never mentions Banquo's name—and nobody then sitting there then knew that Banquo had been murdered. . . . Shakespeare and his audience had no difficulty about one person's seeing what another does not—or one's not seeing, rather, that which another does . . . no difficulty about the bodily representation of Thoughts—the inward by the outward." And the practice of all recent distinguished actors such as Macready, Booth, Phelps, Irving and Tree would seem to give countenance to the theory that Shakespeare intended the actual representation of Banquo's ghost.

In this tragedy the supreme dramatic energy is concentrated upon the two great protagonists, who in their sublimity and importance dwarf all the other characters. Both Macbeth and Lady Macbeth have this element of sublimity; and both, in spite of the horrors for which they are responsible, inspire us with awe, and even to some extent with pity. Both have the same passion of ambition, and to that extent they are alike. Both are born to rule, and both are of proud and dominating temper. Their thoughts and aims are habitually of place and power—"solely of sovereign sway and masterdom," as Lady Macbeth puts it. Their ambition is not divided. They support and love one another, and they suffer together—almost to the end, even when they drift somewhat apart.

But the contrast between them, as drawn by the master dramatist, is almost as striking as the resemblance. When, for example, the murder of King Duncan is projected, it pro-
duces quite different effects on Macbeth and his wife. *Then* Lady Macbeth overshadows her husband, though afterwards she retires into the background, and Macbeth himself becomes the leading figure in the drama.

In considering Macbeth's character, in the first place it is absolutely wrong to look upon him as a half-hearted cowardly criminal, just as it is equally wrong to consider Lady Macbeth as wholly an unsexed "fiend." A striking characteristic of Macbeth is his undoubted courage,—what man dares he dares, *i.e.* in regard to all manifest and open dangers. We imagine him as a great warrior, rough and masterful, a man who inspires fear and admiration. He is not of a noble nature, like Hamlet or Brutus or Othello, but he has a strong sense of honour and the value of a good name. By temperament he is, as above remarked, exceedingly ambitious, and this feature in him is greatly strengthened by the influence of his wife. There is in him besides a much more vivid peculiarity, and when we appreciate this, I believe we have the key to Shakespeare's conception of his character. He is bold, he is ambitious, he is a man of action, but he is also, within limits, a man of imagination. Through his vivid imagination he is kept in touch with supernatural impressions, and is liable to supernatural fears. His better nature incorporates itself in images which alarm and terrify instead of speaking to him in the language of moral ideas and commands. These promptings of his better self—his "better part" as Shakespeare himself perhaps would say—seem to Lady Macbeth the creations of nervous fear, and are sometimes, as Coleridge said, referred by Macbeth himself to the dread of vengeance or the restlessness of insecurity. As we see in his soliloquies, his consciousness dwells chiefly among considerations of outward success and failure, while his inner being is convulsed by conscience. Hence he is unable to understand himself, just as Lady Macbeth is unable to understand him; and he is equally misunderstood by actors and critics who represent him as a cold-blooded, calculating, pitiless coward who shrinks from crime because it is dangerous and suffers afterwards because he is unsafe. In reality his courage is immense; he rushes from crime to crime, though his soul always conjures up shapes of terror and warns him that he is giving his "eternal jewel"
to the common enemy of man. Macbeth’s imagination is excitable and intense, but it is narrow. It is not the noble and universal meditative imagination of Hamlet. The only things which stimulate his imagination are the thrills of sudden startling and supernatural fear. Manifest dangers leave him unmoved. What really appals him is the image of his own guilty heart or bloody deed, and by this he is wholly possessed. Look at the “horrid image” of Duncan’s murder which unfixes his mind, and causes his hair to stand on end. This was not for fear of any consequences, nor because the deed was bloody. What holds him back is the hideous vileness of the deed as depicted by the power of his own imagination. Similarly, when the deed is done, he is mad with horror, but not the horror of detection. He has to be prompted to wash his hands, and get on his night-gown. What he thinks of is that he could not say “Amen,” because his vivid imagination pictured his parched throat as the swift and immediate judgment of heaven on the crime. On the other hand, when his imagination is at rest, he is practical and self-controlled; for example, when in Act III. scene i. he skilfully obtains from Banquo the information necessary for the latter’s murder.

After the murder of Duncan, Macbeth’s character seems to harden, and we have no hope of his redemption. He is in blood stepped in too far. But the heart-sickness which comes from the perception of his crime is not his habitual state. This appears from two considerations. The consciousness of his guilt is stronger than the consciousness of failure, and it keeps him in a perpetual agony of restlessness. He cannot sleep. In the search for oblivion he must have ceaseless action. Next, his ambition, his love of power, are much too strong in him to permit him to resign the pride of place for which he has “put rancours in the vessel of his peace.” As an eminent critic has said, “The will to live is mighty in him.” The forces which impelled him to aim at the crown now re-assert themselves, and he faces the world, desperate, undaunted, never acknowledging defeat. He will see the whole universe in ruins first, and he challenges fate to do her worst. It is this frame of mind and soul which decides him on the murder of Banquo. The fear is the fear of Banquo and the promise of his kingdom to Banquo’s issue. The dead man will not haunt him perhaps
INTRODUCTION

if the deed is done by other hands; it is done, and all the
horror of Duncan's murder returns in the banquet scene.
But this horror has now less power, and Macbeth has more
will. He faces the image of terror, and when it is gone, he
is "a man again." His hardening conscience is now quite
scared, he cannot turn back, and he himself goes to seek the
weird sisters. He must beware Macduff, but he suspects
no double meaning in their words, and he will not spare
Macduff or any of his kin. Nothing but savage destruction
will quiet his inward fever, and he proceeds to murder Mac-
duff's innocent wife and children. He becomes an open
tyrant, and his country sinks beneath his yoke. And yet he
never quite loses some measure of our sympathy. This per-
haps arises from our admiration of the sublime courage of the
born soldier, with which, when cheated of his last hope, he
faces earth and hell and heaven.

Just as the first half of Macbeth is greater and more in-
tensely interesting than the second, so in that first half is Lady
Macbeth the greatest and most commanding personality. In
fact, she is the most awe-inspiring figure in the whole gallery
of Shakespeare's mighty creations. As we have already seen,
she has many qualities in common with her husband; but she
is sharply distinguished from him in the main by her inflexi-
bility of will, which seems in her to dominate all morality,
feeling and conscience alike. She links will to deed: there is
no line of demarcation between them. She immediately as-
sumes the direction of affairs when her victorious husband
returns, and impels him to the deed of murder by the sheer
force of her will and her over-mastering self-control. Con-
sequences, which have such meaning for Macbeth himself, have
none for her, and her undaunted courage sweeps him off his
feet. She is to "bring forth men children only." Even after
the horror of Duncan's murder, after the appearance of Banquo's
ghost, her self-control is unimpaired. From beginning to end,
although she makes slips in acting her part, as e.g. in not
showing any natural feeling in her remark to Banquo after the
discovery, "What, in our house?" she never complains, she
stands by her husband till the end, but never asks his help: she
is self-sufficient, self-centred, self-controlled, like the great
author of her creation himself. She never by word or look
betrays her husband, even if she unconsciously says too much in her sleep-walking scene. Yet even in the earlier part of the tragedy, we can detect certain traces of feminine weakness and human feeling which perhaps account for her final breakdown. Her over-mastering force of will was exerted to overcome not only her husband's reluctance, but also some inward resistance in herself. This is clear from her impatient utterance of the famous lines: "Had he not resembled My father as he slept, I'd done it"; and she had to nerve herself with wine in order to produce the necessary courage to go through her part. In the utterance of the dreadful lines "I have given suck... had I so sworn as you have done to this" (I. vii. 54-59), and whilst we imagine her voice rising to the height of an hysterical scream, as Mrs. Siddons is indeed reported to have given the passage, we can still detect the unconquerable will overpowering the weakness of the woman.

As compared with Macbeth she has little or no imagination. At the most terrible crises of the action things remain for her exactly as they were. Her mind is merely realistic and matter of fact. For instance, the chance that the old king would sleep sound after his journey to Inverness for her is simply a fortunate circumstance, for Macbeth it is attended with thoughts of horror. The weird sisters do not strike her imagination in the least, except perhaps as factors in the execution of her fixed purpose in attaining to place and power. Sympathy in Nature with her purpose is not for her: unlike Macbeth, she would never think of bidding the solid earth not hear "her steps which way they walk." The noises in the castle before and during the murder for her are simple facts and are referred to their true sources. The knocking at the gate merely comes from the "south entry." The blood on Macbeth's hands merely suggests the sharp taunt that she "shames to wear a heart so white": the blood is only a "filthy witness." Many well-known passages show her practical and matter-of-fact mind: none more so than the ghastly and realistic "Yet who would have thought the old man to have had so much blood in him?" It has been aptly remarked that it is this want of imagination which in the end is fatal to Lady Macbeth, because she does not foresee the inward consequences which at once reveal themselves in her husband, and afterwards
in herself. Consequently her character develops on lines con-
trary to those which we have followed in the character of Mac-
beth. When the murder is done, the discovery of its hideousness, as she sees it in the faces of the guests, comes to her with the shock of a sudden disclosure, her woman's nature gives way, and begins to sag. Her "tenement of clay" is "o'er-informed." The first hint of this seems to be indicated by Shakespeare when she faints and is carried out. Incidental-
ly, I am of opinion that she is meant really to faint, though many authorities hold to the contrary. She never expected to take part in the gross reality of the murder, she never ex-
pected to be obliged to carry back the daggers, to see the bloody corpse of the old king and to smear the faces of the grooms. But Macbeth's agony had alarmed her, and she was compelled to complete his unfinished task. She has gone through the ordeal of the discovery, she realises the horror and suspicion excited by the murder, which she had before refused to do; and it seems perfectly natural that, being a woman, the inevitable reaction should come, and overtasked nature give way.

When later on we find her as queen, the pride of place has gone. She is utterly disillusioned and weary with want of sleep. She has thrown away all and gained nothing; "the stem of her being seems to be cut through," as one eminent writer has put it.

Macbeth now steps into the foreground, and she retires. Her powerful will is still there, but it is only in the banquet scene that she makes any effort to exercise it; in that grave emergency her strength and ascendancy return, as by a tour de force, to prevent Macbeth betraying himself, and she succeeds in turning him from this at least. But this is her final effort and she retires from the action. We only learn from her pitif-
ful words in the sleep-walking scene that she has even heard of the vilest crime of all, the slaughter of the innocent Lady Macduff and her children. That pitiful cry, "The Thane of Fife had a wife, where is she now?" shows that Lady Macbeth is still a woman; it shows that as a woman she can still feel for a murdered woman; it is, as Professor Wilson has nobly put it, "a touch of nature from Shakespeare's profound and pitiful heart." Lady Macbeth is now alone in her misery,
drifting apart from her husband, sinking slowly down to the inevitable end. She cannot bear darkness and she "has light by her continually." Her nature, not her unbending will, gives way; and it quite accords with her character that her own hand cuts short the agony of her life.

From the banquet scene till the end we involuntarily think of her less as the instigator of murder than as a woman with much that is grand in her nature and much that is piteous. Strange as the statement may appear, and it is no new idea, she is, according to her lights, a perfect wife. She gives her husband of her best. She admires him and thinks him a great man for whom the kingdom is the only proper sphere. She despises what she thinks is his weakness, but she never despises him. Her ambition, both for him and for herself, was fatal to him; much more so than the prophecies of the weird sisters; but even when she instigated him to murder, she believed that she was helping him to do what he only lacked the nerve to attempt.
DUNCAN, King of Scotland.
MALCOLM, } His Sons.
DONALBAIN,
MACBETH,
BANQUO, } Generals of the King's Army.
MACDUFF,
LENOX,
ROSSE,
MENTETH,
ANGUS,
CATHNESS,
FLEANCE, Son to Banquo.
SIWARD, Earl of Northumberland, General of the English Forces.
YOUNG SIWARD, his Son.
SEYTON, an Officer attending on Macbeth.
BOY, Son to Macduff.
AN ENGLISH DOCTOR.
A SCOTCH DOCTOR.
A SOLDIER.
A PORTER.
AN OLD MAN.
LADY MACBETH.
LADY MACDUFF.
GENTLEWOMAN attending on Lady Macbeth.
HECATE, and three Witches.
Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants, and Messengers.

The Ghost of Banquo, and other Apparitions.

Scene: In the end of the Fourth Act, in England; through the rest of the play, in Scotland.
MACBETH

ACT I

SCENE I.—An open place.

Thunder and lightning. Enter three Witches.

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

2 Witch. When the hurlyburly’s done,
   When the battle’s lost and won.

1. again,] againe? F 1; again Hanmer. 2. or] and Hanmer, Capell.

Scene I. . . Enter three Witches.] This scene is probably spurious. No
dramatic interest or object is gained by
its introduction. The dignity and
impressiveness of the opening tragedy is
fully secured by the sudden appearance
of the weird sisters at i. iii. 39. The
references to “Graymalkin” and “Paddock” are simply “conveyed” from
the great scene, iv. i.; and the oft-quoted
line 11, “Fair is foul, and foul is fair,”
merely reproduces and distorts the opening
remark of Macbeth, i. iii. 38. See the
Introduction hereon.

1. again,] There is little reason for
changing, with Hanmer, the punctuation
of the Folio. The idea of the passage
would seem to be, When shall we
meet again? When we do meet, shall
it be in such disturbance of the elements
as the present? Hanmer also reads
“and” for the or of the Folio in line 2,
no doubt on the ground that there could
not be a question as to which of the
three the sisters should meet in; but
the point is of the smallest importance.

3. hurlyburly] uproar, tumult, confusion; especially the tumult of sedition
or insurrection. Cotgrave’s French
A great coyle, Stirre, garboyle, turmoyle, hurly-burly.” We find in
Halle’s Chronicle (1548), Henry VIII.,
231 a, “In this tyme of insurrection,
and in the rage of horley borley.” And
in Golding’s Ovid, ix. 510 (ed. Rouse,
1904), “and through this part all love
of theyrs seditiously increast A hurly-
burly” (of the gods). In the Variorum
of 1821 Henderson quotes Henry
Peacham’s Garden of Eloquence, 1577:
“Onomatopeia, when we invent, de-
vote, fayne, and make a name intim-
ating the sound of that it signifieth, as
hurly burly for an uprore and tumultu-
ous stirre.” See the article in the
Oxford Dict. The word occurs in Mar-
lowe and Nashe’s Dido, Queen of Carth-
age, iv. i. 10:

“I think it was the devils’ revelling
night,
There was such hurly-burly in
the heavens.”

And Shakespeare himself uses it as an
adjective in 1 Henry IV. v. i. 78:
“hurlyburly innovation.” The simple
“hurly” occurs in King John, iii. iv.
169, “Methinks I see the hurly all on
foot”; and 2 Henry IV. iii. i. 25,
“that with the hurly death itself
awakes.”
3 Witch. That will be ere the set of sun.
1 Witch. Where the place?
2 Witch. Upon the heath.
3 Witch. There to meet with Macbeth.
1 Witch. I come, Graymalkin!

All. Paddock calls.—Anon!—

Fair is foul, and foul is fair:
Hover through the fog and filthy air.

[Exeunt.

SCENE II.—A camp near Fores.

Alarum within. Enter KING DUNCAN, MALCOLM, DONAL-
BAIN, LENOX, with Attendants, meeting a bleeding
Captain.

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

5. the] om. Pope. 7. to meet with Macbeth] I go to meet Macbeth Pope;
tomeet with great Macbeth Capell. 9-10. Paddock . . . fair]two lines, Pope;
one line, Ff. 9. calls.—Anon !—] Rowe and Capell, substantially; calls
anon: Ff.

SCENE II.


8. Graymalkin!] or Grimalkin, a grey cat; with the toad, a common
witches' "familiar." Compare the
"brinded cat" of iv. i. r. "Malkin"
is a diminutive of Mary. "Upton ob-
serves," says Steevens, "that to under-
stand this passage we should suppose
one familiar calling with the voice of a
cat, and another with the croaking of a
toad."

9. Paddock] a toad. The Prompt-
torium Parvulorum (ed. Way, 1843-65), p. 376, has "Paddock, toode, Bufo." The word is still found in provincial
English. In Reginald Scot's Discoverie
of Witchcraft (ed. 1584), bk. i. ch. iv.,
we find "Some say they can keep
duels and spirits in the likenesse of
todes and cats." But Cotgrave's Dict.
seems to regard the word as equivalent
to grenouille, a frog, and not to crapaud,
a toad. And this appears to have been
the usage in the North of England, at
any rate. Furness, Jr., New Variorum
Macbeth (ed. 2), quotes from Topsell,
History of Serpents (1608, p. 187, 1658,
p. 725), referring to the "Paddock or
crooked back Frog"—"It is not alto-
gether mute, for in time of perrill . . .
they have a crying voyce, which I have
often times prooved by experience."

10. Fair . . . fair :] Farmer pointed
out the proverbial character of this
phrase, and quoted Spenser's Faerie
Queen, iv. viii. 32: "Then faire grew
foule, and foule grew faire in sight."
Shakespeare had certainly read the
Faerie Queen; and as he had used the
phrase at the authentic opening of his
play, viz. i. iii. 38, it was easy for the
interpolator to "convey" it into the
first scene. Marlowe has the expression
in his Tamburlaine, Part I. line 1917
(ed. Tucker Brooke, 1909): "Faire is
too foule an epithite for thee."

SCENE II.

This scene is most certainly spurious.
The arguments for this view will be
found in the Introduction.

The Folio in its stage-direction has
"Enter King . . . meeting a bleeding
Captaine—no doubt the "Sergeant"
of line 3.

3. sergeant] Steevens says, "Holin-
shed mentions, in his account (Hist.
Scot. ii. 168 b, ed. Boswell-Stone, p. 19),
of Makdowald's rebellion that the King
MACBETH

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

Cap. Doubtful it stood;
As two spent swimmers, that do cling together
And choke their art. The merciless Macdonwald
(Worthy to be a rebel, for to that
The multiplying villainies of nature
Do swarm upon him) from the western isles
Of Kernes and Gallowglasses is supplied;

7. Doubtful| Doubtful long Pope; Doubtfully Steevens (1793).

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.
Shakespeare just caught the name from
Holinshead, but disregarded the rest of
the story.” With the exception of the
material fact that it is the interpolator
—generally supposed to be Middleton—and
not Shakespeare who is responsible
for the “bleeding Sergeant,”
or “bleeding Captaine,” Steevens is
possibly correct.

3, 5, 7. If it were worth while trying
to emend the imperfect metre, the
conjectures of Pope, Hanmer, Steevens,
and Walker are perhaps as good as any.

5. my captivity] It is difficult to
understand what is meant by this, unless
on the theory of a careless blunder of
the interpolator of the scene. It may
have been suggested by a reference in
Holinshead (Hist. Scot. ii. 168, Boswell-
Stone, p. 20) to Makdowal who “by
merce force tooke their Captaine Mal
colme, and after the end of the battell
smote off his head.” But this is not
King Duncan’s son, and it refers to an
earlier phase of the revolt. Case thinks
it means “resisted (or helped to defeat)
an attempt to take me prisoner.”

6. broil] Compare 1 Henry IV. 1. i.
3: “new broils”; and Othello, 1. iii.
87: “feats of broil and battle.”

7-23. This passage can only be char-
acterised as a corrupt piece of bombast,
the metre of which it would be useless
to attempt to improve.

7-9. Doubtful ... art] We may

compare Kyd’s Spanish Tragedie, i. ii.
63 (ed. Boas, 1907):—

“In all this turmolyce three long
hours and more,
The victory to neither part in
clone.”

9. Macdonwald] Holinshead’s form is
Makdowal. See note to line 5 ante.
13. Kernes and Gallowglasses] See
Holinshead (Hist. Scot. ii. 168, Boswell-
Stone, p. 20). The “kern” was a
light-armed Irish foot-soldier; one of
the poorer class among the “wild
Irish,” from whom such soldiers were
drawn. The word is also used in a
collective sense as a troop or band of
foot-soldiers: see Spenser’s View of the
v. p. 361), “with a terrible yell...
which is the very image of the Irish
hubbub, which their kerne use at
their first encounter.” “Gallowglasses”
were Irish horsemen armed with very
sharp axes. The Oxford Dict. de
fines the gallowglass as “one of a par
ticular class of soldiers or retainers
formerly retained by Irish chiefs,” and
quotes State Papers Henry VIII.
(c. 1515) ii. 5, “500 sperys, 500 gallow-
glasses, and 1000 kerne.” Coke, Inst.
iv. 358, defines “Gallowglasses,
equites triarii qui securibus utuntur
acutissimis. Kernes sunt pedites qui
jaculis utuntur.” Both words occur in
2 Henry VI. i. ix. 26, “A puissant
and a mighty Power Of gallowglasses
and stout kerns”; “kerns” occurs in
this play, i. ii. 30 and v. vii. 17; also in
2 Henry VI. iii. i. 310, 361, 367; and
And fortune, on his damned quarrel smiling,
Show'd like a rebel's whore: but all's too weak;
For brave Macbeth (well he deserves that name),
Disdaining fortune, with his brandish'd steel,
Which smok'd with bloody execution,
Like valour's minion, carv'd out his passage,
Till he fac'd the slave;
Which ne'er shook hands, nor bade farewell to him,
Till he unseam'd him from the nave to the chaps,
And fix'd his head upon our battlements.

**Dun. O valiant cousin! worthy gentleman!**

14. *quarrel* Hanmer (Warburton and Johnson); *quarry* Ff. 21. *Which ne'er* (nev' r) F 1; *Who ne'er* Pope; *And ne'er* Capell. 22. *nave* nape Hanmer (Warburton). *chaps* Reed (1803); *chops* Ff.

**Richard II.** ii. i. 156. Richard Stanishurst in his Introduction to Holinshed's *Irish Historie* (p. 45 a), speaking of the diverse degrees of the "reteiners" of the Irish nobles, says: "Of the third degree is the kerne, who is an ordinary souldier, vsing for weapon his sword and target, and sometimes his pece, being commonlie so good markmen as they will come within a score of a great castell. Kerne signifieth (as noble men of deepe judgement informed me) a flower of hell, because they are more noble hands for no better than for rakeshels, or the duelers black gart, by reason of the flinking furre they keepe, wheresoever they be.

"The fourth degree is a gallowglasses, vsing a kind of pollax for his weapon. These men are commonlie weisward rather by profession than by nature, firm of countenance, tall of stature, big of limb, burlie of body, well and stronglie timbered, cheeifie feeding on beefe, porke and butter." 14. *quarrel* This, the emendation of Hanmer, inasmuch as it occurs in the corresponding passage in Holinshed, and is much more appropriate to the context, may be regarded as certain. But Tiselton, in support of "quarry," compares *Midsummer Night's Dream*, ii. ii. 150: "And you sat smiling at his cruel prey;" and thinks that "it is merely an instance of the word denoting the result or object of an action coming to be used for the action itself"; and he explains it as meaning "carnage" (Notes and Queries, 9th series, iii. 223; v. 62). He also thinks it is in keeping with the epithet "merciless" as applied to Macdonwald. The Clar. Edd. point out that Fairfax, in his translation of Tasso's *Gerusalemme Liberata*, entitled *Godfrey of Buoligne*, or *Jerusalem Delivered*, uses "quarry" [bk. xi. st. 28; bk. xviii. st. 58] as well as "quarrel" [bk. vii. st. 103; bk. xx. st. 65] for the square-headed bolt of a cross-bow. The Folio printers, therefore, may readily have printed *quarrel* as *quarry*.

21. *shook hands* "As the text stands," say the Clar. Edd., "the meaning is, Macdonwald did not take leave of, nor bid farewell to his antagonist, till Macbeth had slain him;" and for "shake hands" in this sense they compare Lyly's *Euphues* (ed. Arber, 75), "You haue made so large profer of your seruice, and so faire promises of fidelite, that were I not ouer charie of mine honestie, youe woulde inuiegle me to shake hands with chasteties." But the text here is worthlessly corrupt, if not indeed carelessly composed in the first instance. See Introduction.

22. *nave* navel, but not so used elsewhere. The words were probably confused in Elizabethan English. See Massinger's *Parliament of Love*, ii. iii.: "His body be the nave to the wheel," etc. Hanmer's "nape" is quite unconvincing, and the bombast of the passage is probably a reminiscence of Marlowe and Nash's *Dido, Queen of Carthage*, ii. i. 256 (quoted by Steevens):—

"Then from the nave to the throat
At once
He ript old Priam."

24. *cousin* Macbeth and King Dun-
Cap. As whence the sun 'gins his reflection,
Shipwracking the storms and direful thunders break,
So from that spring, whence comfort seem'd to come,
Discomfit swells. Mark, king of Scotland, mark:
No sooner justice had, with valour arm'd,
Compell'd these skipping Kernes to trust their heels,
But the Norveyan lord, surveying vantage,
With furnish'd arms, and new supplies of men,
Began a fresh assault.

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

Cap. Yes;
As sparrows eagles, or the hare the lion.
If I say sooth, I must report they were
As cannons overcharg'd with double cracks;
So they
Doubly redoubled strokes upon the foe:
Except they meant to bathe in reeking wounds,
Or memorise another Golgotha,


can, it will be remembered, were both
grandsons of King Malcolm. See note
on i. iv. 58 post.

26. break] Pope's emendation for
the omitted word in the Folio seems to
be commonly accepted, and is perhaps
as good as any which can be suggested.
See the note on i. vii. 25 post.

31. surveying vantage] Compare
Richard III. v. iii. 15: "Let us survey
the vantage of the field." The
meaning resembles that of "perseus," in such
expressions as "Out, some light horse-
men, and perseus their wings" (1 Henry
VI. iv. ii. 43).

33, 34. Duncan's speech is printed
as prose in the Folio. The Clar. Edd.
think that "the verse may be made
regular by pronouncing 'captains'
'cap'tains,' as in 3 Henry VI. iv. vii.
30: 'A wise stout captain, and soon
persuaded.' Possibly; but the line
in 3 Henry VI. is in all probability
the work of Greene and not of Shakespeare.
The word "captain" occurs in numer-
ous authentic passages in Shakespeare,
and in no one of these is it other than
dissyllable. The faulty line is only
on a par with others in this interpolated
scene.

37. overcharg'd with ... cracks] This
is indeed "an awkward phrase," as the
Clar. Edd. remark, and we may be
quite certain that Shakespeare is not
the author of it.

39. Doubly redoubled] With this
may be compared—in fact, I believe it
to be "conveyed" from—Richard II.
1, iii. 80:—

"And let thy blows doubly re-
doubled,
Fall like amazing thunder," etc.

But the phrase was common enough
with the Elizabethans. Spenser, e.g.,
has it in the Faerie Queene, ii. vi. 30:
"And doubling all his powers, re-
doubled every stroke."

41. memorise ... Golgotha] "mem-
orised" occurs only in Henry VIII.
iii. ii. 52, a scene which is probably
I cannot tell—
But I am faint, my gashes cry for help.

Dun. So well thy words become thee, as thy wounds:
They smack of honour both.—Go, get him surgeons. 45

[Exit Captain, attended.

Enter Rosse.

Who comes here?

Mal. The worthy thane of Rosse.

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

Rosse. God save the king!

Dun. Whence cam'st thou, worthy thane?

Rosse. From Fife, great king,
Where the Norweyan banners flout the sky

42. tell—] Rowe; tell: Ff. 46. Who] But who Pope; Who is't Steevens
conj. here?] here now? Kightley. Enter Rosse] . . . and Angus (after
line 45) Ff; (after strange in line 48) Dyce. 47-9. What . . . king I] as in
Pf; in Hanmer two lines ending look king! 47. a haste] Ff; haste Rowe.

Fletcher's (or Massinger's) work; and
"Golgotha" only in Richard II. iv. i.

Middleton, the probable and
generally accepted interpolator of the
pseudo-Shakespearean scenes in Mac-
beth, was working for the King's com-
pany of players from 1613 to 1623 or
so; and, as Henry VIII. under the
title of All is True, was produced in
1613, he may have taken the word
from that play.

45. Enter Rosse] The stage-direction
of the Folio adds and Angus, and I
see no reason for leaving out Angus as
many editors do, on the ground that
Ross alone is addressed by Duncan.

Donalbain is on the stage and he does
not speak at all. It must be remem-
bered (as Liddell, Macbeth, ad loc., well
points out) that the stage-direction
"Enter," etc., means, "begins to take
part in the action, and not necessarily
in the dialogue." The strong proba-
bility is that the interpolator of this
scene was careless and indifferent as to
whether Angus was "superfluous" or
not. Steevens says, "As Ross alone
is addressed, or is mentioned, in this
scene and as Duncan expresses himself
in the singular number, as in line 49,
Angus may be considered as a super-
fluous character. Had his present
appearance been designed, the King
would naturally have taken some notice
of him." As pointed out in the Intro-
duction, this is only another argument
against the authenticity of the scene.

47. looks through] Compare iii. i.
127 post. 48. seems] There is no sufficient war-
rant for altering the Folio reading,
though Johnson remarks: "Shake-
speare undoubtedly said teems, i.e. like
one big with something of importance.
Probably the meaning is simply, "holds
himself out," "puts himself forward,"
"is about to speak things strange,
"whose appearance corresponds with
the strangeness of his message.

Compare i. v. 30 post.; and 1 Henry
IV. iii. ii. 162: "How now, good
Blunt, thy looks are full of speed."

51. flout] mock. Compare Mid-
summer Night's Dream, iii. ii. 327:
"Why will you suffer her to flout me
thus?" Malone quotes King John,
v. i. 72: "Mocking the air with col-
ours idly spread"; and explains:
"The meaning seems to be, not that
the Norweyan banners proudly insulted
the sky; but that, the standards being
taken by Duncan's forces, and fixed in
the ground, the colours idly flapped
about, serving only to cool the con-
querrors, instead of being proudly dis-
played by their former possessors."
But "flout the sky," as the Clar. Edd.
apty remark, "seems better suited to
the banners of a triumphant or defiant
host."
And fan our people cold.
Norway himself, with terrible numbers,
Assisted by that most disloyal traitor,
The thane of Cawdor, began a dismal conflict;

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

Dun. Great happiness!

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

58. point, rebellious arm] Fi: point rebellious, arm Theobald.

54. traitor] According to Holinshed (ii. 171 a) "the thane of Cawdor" was "condemned at Fores of treason against the King committed"; but Holinshed makes no mention of his having assisted the Norwegian invaders. The interpolator here merely expanded the hint which he obtained from 1. iii. 111-116 post.

55. Bellona's bridegroom] Apparently Macbeth, as representing the god of war. But Shakespeare knew that "the fire-eyed maid of smoky war" (1 Henry IV. iv. 1. 114) was not a bride. It is highly improbable that he could have written this inconsistent passage. Chapman, in his fifth book of the Iliad, speaks of Bellona as the mate of Mars, not, perhaps, necessarily implying that she was his bride.

56. lapp'd in proof] i.e. clad in armour of proof—approved or tested. Compare Richard III. ii. 1. 115:—
"how he did lapp me
Even in his own garments."

57. Confronted ... self-comparisons] that is, faced him with equal courage and skill; "gave him a Roland for his Oliver," as Craig says.

59. lavish] i.e. in insolence. Compare 2 Henry IV. iv. 63 (the King speaking of the Prince):—
"When rage and hot blood are his counsellors,
When means and lavish manners meet together."

61. That now] A not infrequent construction with the dramatists.

65. dollars] The Clar. Edd. remind...
MACBETH

Dun. No more that thane of Cawdor shall deceive
Our bosom interest.—Go, pronounce his present death,
And with his former title greet Macbeth.
Rosse. I'll see it done.
Dun. What he hath lost, noble Macbeth hath won.

[Exeunt.

SCENE III.—A heath.

Thunder. Enter the three Witches.

1 Witch. Where hast thou been, sister?
3 Witch. Sister, where thou?
1 Witch. A sailor's wife had chestnuts in her lap,
    And mounch'd, and mounch'd, and mounch'd: "Give me",
    quoth I:—
    "Aroint thee, witch!" the rump-fed ronyon cries.


SCENE III.

5. Give . . . I.: so in Pope; a separate line in F. 6. Aroint thee,]
Aroint thee, F r.

us that "a great anachronism is involved in the mention of dollars here.
The dollar was first coined about 1518, in the Valley of St. Joachim, in Bohemia, whence its name, 'Joachim's-thaler'; 'thaler,' 'dollar,' " But Shakespeare is not responsible on this occasion.

SCENE III.

SCENE III.] The initial thirty-seven lines of this scene are undoubtedly interpolated. See the Introduction.

2. Killing swine] Steevens quotes from A Detection of Damnable Drifts practised by Three witches etc. araigned at Chelmsford in Essex, 1579: "Item, also she came on a tyme to the house of one Robert Lathburie . . . etc. who, dislying her dealing sent her home emptie; but presently after her departure, his hoggges fell sick and died, to the number of twenty."

5. Aroint thee] Obviously taken by the interpolator of this part of scene iii. from King Lear, iii. iv. 129: "and aroint thee, witch, aroint thee"; the only other passage where the word seems to occur. The Oxford Dict. states that the origin of the word is unknown, though it has been the subject of numerous conjectures. Ray, in his North Country Words, 1691, thus explains: "Ryntye, by your leave, stand handsomly"; as "'Rynt you, witch,' quoth Bessie Locket to her mother; Proverb: Cheshire." Thoresby, Letter to Ray, 1703 (Yorkshire Words), has "Rynta, used to cows to make them give way and stand in their stalls." "This proverbial saying," remarks Halliwell, Dict. of Archaic and Provincial Words, "positively connects rynt with aroint, and Wilbraham informs us that 'rynt thee' is an expression used by milkmaids to a cow when she has been milked, to bid her get out of the way, which is more likely to be correct than Ray's explanation." I see no reason to doubt the validity of Halliwell's explanation. Douce, Illustrations of Shakespeare (1807), vol. i. p. 371, (1839), p. 228, thinks that the word signifies away! run! and that it is of Saxon origin: "the glossaries supply ryne for running; and in the old Icelandic, runka signifies to agitate, to move." The word may have some relation to the north-country and Scottish word run, a term applied in con-
Her husband's to Aleppo gone, master o' the Tiger:
But in a sieve I'll thither sail,
And like a rat without a tail;

6. ronym] a mangy, scabby creature. Cotgrave has "Rongneux, scabbie, mangie, scurvie." Compare Merry Wives of Windsor, iv. ii. 195 (Ford to Falstaff): "You witch, you hag, you baggage, you polecat, you ronym!"; and As You Like It, ii. ii. 8, "the roynish clown."

7-10. Her husband's . . . I'll do
This passage must have been intended by the interpolator for an independent stanza; "Master o' the Tiger" constituting a separate line, and "Tiger" forming a rude assonance with the last "I'll do" of line 11, emphasis being laid on "I'll." "The Tiger" is the name of a ship in Twelfth Night, v. i. 65. Hakluyt, Voyages, vol. ii. pp. 247, 251, gives an account of a voyage by Ralph Fitch and others in a ship called The Tiger, to Tripoli, and thence by caravan to Aleppo, in 1583. In the Calendar of Domestic State Papers, 1547-1580, vol. 33, 53, date 13th April, 1564, mention is made of the ship Tiger, apparently a Spanish vessel. Craig refers to Thomas Cates's account of Sir Francis Drake's Second Voyage (1585), "Master Christopher Carleil, the Lieutenant-General, Captain of the Tiger" (see Payne, Voyages of Elizabethan Seamen, p. 227). Londoners in all probability had seen a ship or ships of this name at Greenwich or Deptford.

8. sieve] Several quotations are given by Steevens in the Variorum of 1821 as to the powers of witches in this respect. The Greek proverb, ἐν φύσις ἄνευ, to go to sea in a sieve, stood for a hazardous or impossible enterprise. Furness, Jr., in his revised edition of the New Variorum Macbeth, quotes Dyer's Folk-Lore of Shakespeare, 1884, 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, and other elfish beings, in their excursions over land and sea."

9. tail] Steevens mentions it as the belief of the times, that though a witch could assume the form of any animal she pleased, the tail would still be wanting, and that the reason given by some old writers for such a deficiency
I'll do, I'll do, and I'll do.
2 Witch. I'll give thee a wind.
1 Witch. Th' art kind.
3 Witch. And I another.
1 Witch. I myself have all the other;
And the very ports they blow,
All the quarters that they know
I the shipman's card.

Which, in the corner of a napkin
wraph,
Shall blow him safe unto what coast
he will."
See also Drayton's *Moon-Calf*, 865:—
"She could sell winds to anyone
that would
Buy them for money."
And also the note on "Lapland Sorcerers" by the Editor in *The Comedy of Errors*, iv. iii. 11, present series, 1907, and the quotations from the other dramatists therein mentioned.

14. the other] i.e. the others. See Philippians ii. 3.
15. very . . . blow] i.e. the exact
ports the winds blow upon—the verb
without a preposition, as in *Love's Labour's Lost*, iv. iii. 109: "Air, quoth he, thy cheeks may blow."
17. Shipman's card] "The mariner's
compass. Probably the paper on
which the points of the wind are
marked" (Nares' *Glossary*). Compare
Drayton, *Barons Warres*, iii. 15:
"Not now to learn his compasse by
"Not the card of the mariners' com-
pass, but what we now call a chart."
And Coles's *Latin and English Dic-
tionary*, 1679, gives: "A Sea-card, Se-
map, *Charia marina, tabula hydro-
graphica*.
Dyce quotes Sylvester's *Du Bartas, The Triumph of Faith*,
1641 (p. 256):—
"Sure, if my Card and Compass
doe not fail,
W'are near the Port";
the original being "Mon Quadrant et
ma Carte marine." Malone's note on
*Hamlet*, v. i. 149, "we must speak by

was, 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.
10. I'll do] "She threatens in the
shape of a rat to gnaw through the
hull of the Tiger and make her spring
a leak" (Clar. Edd.). It may well be,
however, as Paton in his *Few Notes on
Macbeth*, 1877, ingeniously suggests,
that the fiendish vindictiveness of the
witch only extended to the destruction
of the ship's rudder, so that she would
be tossed about for 'nine times nine
se'nnights,' and to the loss of her
pilot's thumb (line 28 post).
11. a wind] There are many passages
in the old writers illustrative of the sell-
ing of winds by witches: e.g., see
Giles Fletcher, *The Russe Common-
wealth*, 1591 (quoted by Hunter), as to
the Laplanders giving winds 'good to
their friends and contrary to others
whom they mean to hurt, by tying of
certain knots upon a rope (somewhat
like to the tale of Eolus his wind-bag)."
See also Nashe, *Terrors of the Night*,
1594 (ed. Grosart, p. 241; ed. McKerrow,
1. p. 359): "Farre cheaper maye you
buy a winde amongst them [witches]
than you can buy wind or faire words
in the Court. Three knots in a thred,
or an odde [7 olde] grandams blessing
in the corner of a napkin, will carrie
you all the world ouer." Also his
*Will Summers Last Will and Testa-
ment*, 1600 (ed. McKerrow, vol. iii. ll.
1219-1222):—
"For, as in Ireland and in Den-
marke both
Witches for gold will sell a man a
winde,"
I'll drain him dry as hay:
Sleep shall neither night nor day
Hang upon his penthouse lid;
He shall live a man forbid.
Weary sev'n-nights nine times nine,
Shall he dwindle, peak, and pine:
Though his bark cannot be lost,
Yet it shall be tempest-tost.
Look what I have.

2 Witch. Show me, show me.

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

3 Witch. A drum! a drum!
Macbeth doth come.

All. The weird sisters, hand in hand,

18. I' ll] I will Pope; Ihe F. 22. sev'n-nights] Seu' nights Ff; se'unights most mod. Edd. 29. wrack'd] wrackt Ff; wreckt Theobald (ed. 2). 32. weird] weyward Ff; weird Theobald; weyard Keightley.

the card," viz. "we must speak with
the same precision and accuracy as is
observed in marking the true distances of
coasts, the heights, courses, etc., in a
sea-chart," would seem to favour the
meaning of sea-chart, and not that of
compass. Probably the word had both
meanings.

20. penthouse lid] metaphorically,
of the eyelid, which slopes like the
roof of a penthouse. The word is a
ruptation of the French appentis, an
appendage to a house. Malone quotes
Dekker's Gut's Horne Book (p. 79, ed.
Grosart; p. 33, ed. McKerrow): "The
two eyes are the glasse windows at
which light disperses itselfe into every
roome, having goodly penthouses of
haire to overshadow them"; and
Drayton's David and Goliath, line
373—

"His brows like two steep pent-
houses hung down
Over his eyelids."

21. forbid] "as under a curse, an in-
terdition": Theobald.

23. dwindle] See Reginald Scot's
Discoverie of Witchcraft, bk. xii. c. 16 :
"A charm teaching how to hurt whom
you list with images of wax, etc."

Waxed figures were stuck with needles
or melted before a slow fire; and as the
figure wasted, so wasted the person in-
tended to be harmed. See Richard
III. iii. iv. 70:

"See how I am bewitch'd; behold
mine arm
Is, like a blasted sapling, withered
up."

It is possible the passage in Holinshed,
p. 149b, describing the bewitchment of
King Duff, was used by the interpolator
of this part of sc. iii., also Webster,
Duchess of Malfi, iv. i.:

"It wastes me more,
Than were't my picture, fashion'd
out of wax,
Stuck with a magical needle, and
then buried," etc.

23. peak] with the same meaning,
i.e. of becoming emaciated, occurs in
Hamlet, ii. ii. 594. Craig quotes
Tusser's Five Hundred Points of Good
Husbandrie (1573):

"And as poor silie henne, long
wanting cooke to guide,
Soon droopes and shortly then be-
ginnes to peake aside."

32. weird] Apparently a form of the
Middle English "word," meaning
fate, destiny. "The word is written
wayward [and weyard, iv. i. 136] in
the original to mark that it consists of
two syllables," says Knight; see e.g. ii.
i. 20; and Grant White remarks on
this point, that it should be pronounced
wayrd and not weird, as it usually is.
"Wayward sisters," says Liddell, and
not "weird sisters," was the phrase by
which these creatures were known in
Posters of the sea and land, 
Thus do go about, about: 
Thrice to thine, and thrice to mine, 
And thrice again, to make up nine. 
Peace!—the charm’s wound up.

Enter MACBETH and BANQUO.

Macb. So foul and fair a day I have not seen. 
Ban. How far is’t call’d to Fores?—What are these, 
So wither’d and so wild in their attire, 
That look not like th’ inhabitants o’ the earth,


England in the seventeenth century: 
e.g. Th. Heywood, The Late Witches of Lancashire (1633): “You look like one of the Scottish wayward sisters.” “It can scarcely be therefore a mere mistake for ‘weird,’ as Theobald and modern editors suppose. Such a term as ‘wayward sisters,’ the gloomy sisters, the grim sisters, presents a not uncommon association of ideas. . . . In view of these facts, and Shakespeare’s use of the word as a dissyllable, the Folio spelling weyward and weyward is retained.” But the simple answer to this is that to Shakespeare the sisters are as he found them in Holinshed, the weird sisters, the sisters of destiny, the “thre Werd Systers” of Wytoun, and nothing else.

35, 36. Thrice . . . nine] Odd numbers, and especially multiples of three and nine, were affected by witches. Compare iv. i. 29. The Clar. Ed. instance Ovid, Metam. xiv. 58, and vii. 189-191, which are thus rendered by Shakespeare’s favourite, Golding:—

“And thrice nine times with witching mouth the softly mumbling reeds
A charmè right darke of vncouth words”
(ed. 1593, p. 167; ed. Rouse, 1904, l. 65). “The farres alonely faire and bright did in the welken shine
To which she lifting up her handes did thrifte her selfe encline:
And thrifte with water of the brooke hir haire beprinkled shee:
And gaffing thrifte the opte her mouth”
(ed. 1593, p. 81; ed. Rouse, 1904, l. 254).

38. So foul . . . day] We have at length reached the opening of the authentic text of Shakespeare. The expression “So foul, etc.” simply means a day of changeable weather. Elwin, Shakespeare Restored, 1853, thinks it means “Foul with regard to the weather, and fair with reference to his victory”; and Delius (who takes the hint) that it refers to the varying fortunes of the day of battle (“Schlachtenglück des Tages”), but these interpretations seem fanciful and are derived, as I suspect, from “the day of success,” l. v. 1. The line is undoubtedly the source of the concluding lines of the interpolated first scene. See the Introduction hereon.

39. Fores] The Folio “Soris” is a conspicuous example of the careless printing of this play, the compositor here probably working from dictation. Holinshed mentions the appearance of the weird sisters to Macbeth and Banquo as having taken place when they were on the road to join the king at Forres (Hist. Scot. ii. 170): “Shortlie after happened a strange and vncouth wooner, which afterward was the caufe of much trouble in the realme of Scotland, as ye shall after heare. It fortunated as Makbeth and Banquho iournied towards Fores, where the king then laie, they went sporting by the waie togethers without other companie, faue onelie themselues, passing thorough the woods and fields, when fuddenlie in the middest of a laund, there met them three women in strange and wild apparrell, resembing creatures of elder world. . . .”
And yet are on't? Live you? or are you aught
That man may question? You seem to understand me,
By each at once her choppy finger laying
Upon her skinny lips: you should be women, 45
And yet your beards forbid me to interpret
That you are so.

Macb.

Speak, if you can:—what are you?
1 Witch. All hail, Macbeth! hail to thee, thane of Glamis!
2 Witch. All hail, Macbeth! hail to thee, thane of Cawdor!
3 Witch. All hail, Macbeth! that shalt be king hereafter.
50 Ban. Good Sir, why do you start, and seem to fear
Things that do sound so fair?—I' the name of truth,
Are ye fantastical, or that indeed
Which outwardly ye show? My noble partner
You greet with present grace, and great prediction
Of noble having, and of royal hope,
That he seems rapt withal: to me you speak not.
If you can look into the seeds of time,

44. choppy [choppie F 1; choppy Collier. 57. raft] Pope; wraft F 1.
43. question 2] meaning, Are you tolerant of human questions and willing to answer? Or, as Johnson thought, Are ye any beings with which man is permitted to hold converse, or of whom it is lawful to ask questions?
44. choppy] i.e. wrinkled, full of chops: seems to have been spelt either "chopp" or "chappy." Compare Lucrece, 1452: "Her cheeks with chops and wrinkles were disguised"; where some of the Quartos read chops. Cotgrave's Dict., 1611, has "Fendu: gapung, choppe."
46. beards] We are reminded of the Merry Wives of Windsor, iv. ii. 202: "Evans. By yea and no, I think the 'oman is a witch indeed. I like not when a 'oman has a great beard."
48. Glamis] The Scottish pronunciation is monosyllabic, but to Shakespeare the word was undoubtedly a dissyllable, as appears from i. v. 15, 54, ii. ii. 41, and iii. i. 7. Steevens says, "the thaneship of Glamis was the ancient inheritance of Macbeth's family. The castle where they lived is still standing, and was lately the magnificent residence of the Earl of Strathmore. See a particular description of it in Gray's letter to Dr. Wharton dated from Glamis Castle."
53. fantastical] imaginary, creatures of phantasy. Shakespeare no doubt got the word from Holinshed, 1706: "Here-with the aforefaid women vanish'd immediate out of their sight. This was reputed at the first but some vaine fantastical illusion by Makbeth and Banquo," Craig compares Reginald Scot, Discoverie of Witchcraft, iii. 19, "For as Augustine and Isidore saie . . . these prestigid things which are wrought by witches are fantastical."
55. present grace] Hunter says, "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.'"
56. having] "That is, estate, possession, fortune" (Steevens). Compare Twelfth Night, iii. iv. 379: "My having is not much"; and Merry Wives of Windsor, iii. ii. 73: "The gentleman is of no having."
57. raft] "That is, extra se raptus" (Steevens). Compare 142 post. The Clar. Edd. point out that the first Folio is by no means consistent in the spelling of this word. For instance, in Timon, i. i. 21, it has "raft": but, without doubt, the inconsistency was due to confusion.
And say which grain will grow, and which will not,
Speak then to me, who neither beg, nor fear,
Your favours nor your hate.

1 Witch. Hail!
2 Witch. Hail!
3 Witch. Hail!
1 Witch. Lesser than Macbeth, and greater.
2 Witch. Not so happy, yet much happier.
3 Witch. Thou shalt get kings, though thou be none:
So all hail, Macbeth and Banquo!
1 Witch. Banquo and Macbeth, all hail!

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

[Witches vanish.

Ban. The earth hath bubbles, as the water has,
And these are of them.—Whither are they vanish'd? 80

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

73. the thane . . . gentleman] This part of Macbeth's speech, as well as lines 112 sqq., is quite inconsistent with the statement in i. ii. 54, 55. This touches the question of interpolation which is discussed in the Introduction.

74. prospect of belief] range of belief. Compare Twelfth Night, iii. iv. 90: "the full prospect of my hopes."

76. owe] own, as often in Shakespeare.
81. corporal] corporeal, a form which Shakespeare never uses, but "corporeal" very frequently. Similarly, in Hamlet, iii. iv. 118, we have "the incorporeal air."

68, 69. So all . . . hail!] These lines should be assigned to all the Weird Sisters, and not to the "Third Witch" and "First Witch." The change in the order of names was no doubt intended to avoid any show of preference. We may compare Hamlet, ii. i. 23, 24, where the King says: "Thanks, Rosencrantz and gentle Guildenstern"; and the Queen follows him with "Thanks, Guildenstern and gentle Rosencrantz."

71. Sinel's] Shakespeare got the name from Holinshed, 1688: "After Malcolme succeeded his Nephew Duncan, the sonne of his daughter Beatrice: for Malcolme had two daughters, ye one which was this Beatrice . . . The other, called Dcada, was married unto Synell the Thane of Glamis, by whom she had issue one Makbeth a valiant Gentleman." Holinshed's form must have been a mistake for, or a corruption of, Fynell or Finel.
Ban. Were such things here, as we do speak about,
    Or have we eaten on the insane root,
    That takes the reason prisoner?  85

Mach. Your children shall be kings.
Ban. You shall be king.
Mach. And thane of Cawdor too; went it not so?
Ban. To the selfsame tune, and words. Who's here?

Enter Rosse and Angus.

Rosse. The king hath happily receiv'd, Macbeth,
The news of thy success; and when he reads
Thy personal venture in the rebels' fight,

88. Who's] But who is Hamner.  91. rebels'] Theobald (ed. 2); rebels Ff;
rebels' Johnson.

84. on] Frequent in Shakespeare. Compare v. i. 61; 'Julius Caesar,' i. ii. 71: "And not be jealous on me"; and 'Midsummer Night's Dream,' ii. i. 266: "More fond on her than she upon her love."

84. the insane root] i.e. which produces insanity. It is not easy to discover what plant Shakespeare had in mind, whether hemlock or henbane, or the deadly nightshade. Steevens thinks that Shakespeare alludes to the qualities ancienly ascrib'd to hemlock, and he quotes Greene's 'Never Too Late,' c. 1590 [ed. Grosart, p. 195], "you have eaten of the roots of hemlock, that makes men's eyes conceit unseen objects"; also Jonson's 'Sejanus' [iii. ii.]:—

"They lay that hold upon thy senses,
    As thou hast snuff'd up hemlock." Compare the "root of hemlock," iv. i. 25 post. Malone remarks that 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 roots 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 memory went 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. (ed. 1595, p. 990; ed. 1631, p. 932). Douce 'Illustr.' (1807, i. 372; 1839, p. 229) quotes Batman Vppon Bartholomew: 'De proprietatibus rerum,' xvii. c. 87: "Henbane . . . is called Insana, mad, for the use thereof is perillus, for if it be eaten or dronke, it breedeth madness, or slow lykenesse of sleepe. Therefore this herbe is called commonly Miritidium, for it taketh away wit and reason." The Clar. Edd. (Preface, p. xxiv) think that "the juuce of Meikl-wort beries" referred to by Holinshed, 'Hist. Scot.' ii. 170a, and which Hector Boece calls 'Solatrum amertiale,' that is, deadly nightshade, of which Gerard in his 'Herball' writes: "This kinde of Nightshade causeth sleepe, troublith the minde, bringeth madness if a fewe of the berries be inwardly taken," may be the insane root; and either this or the passage in Plutarch is what Shakespeare had in mind. Nor would he be unmindful of Golding's 'Ovid,' xv. 350 (ed. Rouse, 1894):—

"Or of the lake of Aethyop, which if a man doe drink
    He eyther rovneth mad, or else
    Forgoeth quyght his memorie."

88. Enter Rosse] French, 'Shakespeareana Genealogica,' 1863, p. 293, says: "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." The "Mormaor" (which is the correct form) in ancient Scotland was the high steward of a province, "riki," or district; and the title of earl was substituted for it when feudalism made its way across the border.

91. rebels'] The reading rebel's would
His wonders and his praises do contend,
Which should be thine, or his. Silenc’d with that,
In viewing o’er the rest o’ the selfsame day,
He finds thee in the stout Norweyan ranks,
Nothing afear’d of what thyself didst make,
Strange images of death. As thick as hail,
Came post with post; and every one did bear
Thy praises in his kingdom’s great defence,
And pour’d them down before him.

Ang. We are sent,

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

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

Ban. What! can the devil speak true?

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

97, 98. hail Came] Rowe; tale Can Ff; tale, Came Steevens (Johnson conj.)
102, 103. Only . . . pay thee] one line, Singer. 108, 109. why . . . robes?] so in Capell; one line Ff.

refer to Macbeth’s personal encounter
with “the merciless Macdonwald” in
scene ii., which Shakespeare certainly
did not write.

92, 93. His wonders . . . or his] Halliwell thus explains: “the King’s
wonder and commendation of your
deeds are so nearly balanced, they con-
tend whether the latter should be pro-
minently thine, or the wonder remain
with him to the exclusion of any other
thought.” The Clar. Edd. explain,
“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 sil-
ence.” And Liddell: “Contend which
should take the form of praise due to
Macbeth’s prowess, and which should
take the form of wonder affecting Dun-
can at Macbeth’s miraculous escape
from danger.”

93. that] “the mental conflict just
described” (Clar. Edd.).
97. thick as hail] Rowe’s emendation
is generally accepted. Johnson re-
tained the Folio “tale,” and explained,
“posts arrived as fast as they could be
counted.” But as Dyce shows, no such
expression as “thick as hail” is ever
employed by any writer, whilst “thick
as hail” is of the commonest occurrence,
and he instances, amongst other pas-
sages from writers of the time, Dray-
ton’s Battaille of Agincourt, ed. 1627,
p. 20: “Out of the towne came quarries
[bolts] thick as haile”; and Harington’s
Orlando Furioso, xvi. 51 (1591): “The
English archers shoot as thick as haile.”

98. Came] “Ban,” the conjecture of
Delius, is adopted by Liddell, who says,
“‘run’ is common in connection with
‘post,’ messenger, and involves only
one misprint, while ‘came’ involves
three.”

104. earnest] Cotgrave’s Dict. has
“Arres. Earnest; mony gien for the con-
clusion, or striking ef, of a bargain.”
106. addition] “a Title given to a
Man over and above his Christian and
Surname, shewing his Estate, Degree,
Mystery, Trade, Place of dwelling, etc.”
(Blount, Law Dict. (1670)).
Ang. Who was the thane, lives yet; 
But under heavy judgment bears that life 110
Which he deserves to lose. Whether he was combin'd
With those of Norway, or did line the rebel
With hidden help and vantage, or that with both
He labour'd in his country's wrack, I know not;
But treasons capital, confess'd and prov'd,
Have overthrown him.

Macb. Glamis, and thane of Cawdor:
The greatest is behind.—Thanks for your pains.—
Do you not hope your children shall be kings,
When those that gave the thane of Cawdor to me
Promis'd no less to them?

Ban. That, trusted home, 120
Might yet enkindle you unto the crown,
Besides the thane of Cawdor. But 'tis strange:
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths;
Win us with honest trifles, to betray's
In deepest consequence.—
Cousins, a word, I pray you.

Macb. [Aside] Two truths are told, 130
As happy prologues to the swelling act
Of the imperial theme.—I thank you, gentlemen.—
[Aside.] This supernatural soliciting
Cannot be ill; cannot be good:—if ill,
Why hath it given me earnest of success,
Commencing in a truth? I am thane of Cawdor:

III. Which ... combin'd] The scan-
sion of this line is difficult. "Whether"
is of course monosyllabic, as frequently
in the plays, and "combined" may be
accented on the first syllable, though it
is not so found.

III. Which ... not] Note the discrep-
cancy between this and what has
been said of Cawdor in the interpolated
second scene. See Introduction.

112. line] fall into line with, strength-
then. Compare 1 Henry IV. ii. iii. 87:
"to line his enterprise"; and Henry V.
i. iv. 7: "to line and new repair our
towns of war," etc.

120. home] Cotgrave has "Aonds
de cuve: thoroughly, fully, largely,
home." In this sense in many passages
in Shakespeare. E.g. see Cymbeline,
iii. v. 92:—
"Satisfy me home
What is become of her."

121. enkindle] arouse, fire, stimulate.
But Coleridge—rather fancifully per-
haps—remarks: "I doubt whether this
has not another sense than that of
stimulating; I mean of kind and kin,
as when rabbits are said to kindle."

128. the swelling act] Steevens com-
pares "the swelling act" of Henry V.
Prologue, 4.
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair,
And make my seated heart knock at my ribs,
Against the use of nature? Present fears
Are less than horrible imaginings.
My thought, whose murder yet is but fantastical,
Shakes so my single state of man, that function
Is smoother'd in surmise, and nothing is,
But what is not.

Ban.

Look, how our partner's rapt.

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

Ban.

New honours come upon him,

135. hair] Rowe; Heire F 1. 139. murder] Steevens (1778); Murther Ff.
140-142. Shakes . . . not] so in Pope; three lines Ff, ending respectively man,
surmise, not. 143. If . . . crown me,] so Rowe; two lines Ff. 144, 145.
honours . . . him, . . . garments.] Honors come upon him Like our strange Gar-
ments, Ff; honours, come upon him, Like . . . garments Theobald; honours come
upon him Like . . . garments; Capell.

137. fears] objects of fear. Compare
Midsummer Night's Dream, v. i. 21: "Or in the night, imagining some
fear"; 2 Henry IV. iv. v. 196:—
"All these bold fears
Thou see'st with peril I have an-
swered."

139. whose . . . fantastical] in which murder is still in the realm of imagina-
tion.

140. single state of man] Steevens observes that "double and single
anciently signified strong and weak, when applied to liquors and to other
objects. In this sense the former would be
employed by Iago in Othello, i. ii. 14:—
"A voice potential
As double as the Duke's."

And the latter by the Chief Justice,
addressing Falstaff, in 2 Henry IV. i.
ii. 207: "Is not your wit single?" The
"single state" of Macbeth may there-
fore mean his weak and debile state of
mind. The Clar. Ed. remark: "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 emo-
tions." Compare i. vi. 16; and, for
the affinity of sentiment, the celebrated
passage in Julius Caesar, ii. i. 63-69:—
"Between the acting of a dreadful
thing . . . and the state of man
Like to a little kingdom," etc.

Also King John, iv. ii. 246: "This
kingdom, this confine of blood and
breath."

140. function] The intellectual activ-
ity which is revealed in outward con-
duct: but the word is applied to action
in general, whether physical or mental.

Compare Hamlet, ii. ii. 582:—
"A broken voice and his whole func-
tion suited
With forms to his conceit."

"All powers of action are oppressed
and crushed by one overwhelming image
in the mind, and nothing is present to
me but that which is really future. Of
things now about me I have no percep-
tion, being intent wholly on that which
has no existence" (Johnson).

142. not] Steevens compares a senti-
ment somewhat like this in Merchant
of Venice, iii. ii. 184, and in Richard II.
ii. ii. 23: "So surely," says Coleridge,
"is the guilt in its germ anterior to the
supposed cause and immediate tempta-
tion! Before he can cool, the confirma-
tion 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."
Like our strange garments, cleave not to their mould, 145
But with the aid of use.

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

_Ban._ Worthy Macbeth, we stay upon your leisure.

_Macb._ Give me your favour: my dull brain was wrought
With things forgotten. Kind gentlemen, your pains 150
Are register'd where every day I turn
The leaf to read them.—Let us toward the king.—
Think upon what hath chanc'd; and at more time,
The interim having weigh'd it, let us speak
Our free hearts each to other.

_Ban._ Very gladly. 155
_Macb._ Till then, enough.—Come, friends. [Exeunt.

_SCENE IV._—_Fores._ A room in the palace.

_Flourish._ Enter _DUNCAN, MALCOLM, DONALBAIN, LENOX, and Attendants._

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

146. [Aside.] Hanmer; om. Fl. 149-153. _Give ... time._] so in Pope;
seven lines Ff, ending respectively _favour forgotten registred, leaf, them upon time,_ 154. _The[ ]I' th' Steevens conj.; In the Keightley. Interim_] in italics
F. 156. _Till ... friends_] so Pope; two lines Ff.

_SCENE IV._

1. _Is ... not] so Capell; Is ... Cawdor? one line Ff. _Are_] Ff 2, 3, 4; Or F. 1.

147. _Time and the hour_] Dyce in his _Few Notes, etc._ 1853, p. 119, remarks:
"This expression is not infrequent in Italian: 'Ma perch' e fuggi il tempo e così l'ora, La nostra storia ci convien seguire' (Pulci, _Morgante Maggiore_, c. xv.). 'Fermi si in un momento il tempo e l' ore' (Michelagnolo, _Sonn. xix._)."

Grant White, _Words and their Uses_, 1871, p. 237, says: "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." I prefer to think that "runs" has here a transitive force, i.e. runs the roughest day through—to its termination, but Shakespeare may have intended it to be intransitive, with the simple meaning of proceeding through the day.


154. _The interim_] Steevens says: "This intervening portion of time is personified; it is represented as a cool impartial judge; as the pauser Reason." Malone believes it is used adverbially. The word is here printed in the Folio with a capital letter and in italics, as in _Julius Caesar_, ii. i. 64; the Folio printers doubtless considering it an important word, or perhaps finding it so written in the original MS. or stage copy. (In the other passages (about eleven) in which the word occurs, it is not so printed.

_SCENE IV._

_SCENE IV._] The elevation of Malcolm (lines 37-39) made him direct heir to the crown, and placed an effective barrier between Macbeth and the throne. He has now a strong motive for immediate action against Duncan (line 48).

1. _Are_] The Folio "or" is usually treated as a misprint; but if "or" is correct, it is not difficult to supply the verb from the context.

2. _in commission_] The well-known
Macbeth

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

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

Enter Macbeth, Banquo, Rosse, and Angus.

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

2-8. My liege, . . . died] so Pope; seven lines Ff, ending respectively back. die: see Pardon, Repentance: him, dy'de, 9, 10. studied in his death, To] studied, in his death, To Kightley; studied in his death To Dyce (ed. 2).

legal term, in the exercise of delegated authority. Compare 2 Henry IV, iii.
i. 97: "It is my cousin Silence, in commission with me"; i.e. as a justice.
4. die] Steevens here remarks: "The behaviour of the thame 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." But this seems fanciful. Shakespeare in all probability sympathised with Essex, and did not regard him as a traitor.
9. studied] "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," says Malone. Compare

North's Plutarch, Julius Caesar (1593), p. 759: "he was excellently well studied. So that doubtsesse he was counted the second man for eloquence in his time."
11-14. There's no art . . . trust] This celebrated passage has been almost universally recognised, and justly so, as a consummate stroke of dramatic art. Malone refers to the 93rd Sonnet for a contrary sentiment:

"In many looks the false heart's history
Is writ in moods, and frowns, and wrinkles strange."
19. proportion] due proportion or relation, as in Troilus and Cressida, i.
iii. 87: "proportion, season, form, Office and custom"; or, possibly, the larger share or portion.
20. mine!] i.e. in my power to give.
Macb. The service and the loyalty I owe,
In doing it, pays itself. Your highness' part
Is to receive our duties; and our duties
Are to your throne and state, children and servants; Which do but what they should, by doing everything
Safe toward your love and honour.

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

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

Dun. My plenteous joys,
Wanton in fulness, seek to hide themselves
In drops of sorrow.—Sons, kinsmen, thanes,

23-27. Your . . . honour] so Pope; five lines Ff, ending respectively Duties;
State, should, Love Honor. 25. throne and state, children and] Throne, and
State, Children, and Ff. 27. Safe] Shap’d Hamner; Fief’d Warburton;
Fiefs Id. conj.; Serves Heath conj.; Saf’d Malone conj.; Slaves Kinnear conj.;
That] Thou Pope. nor] and Rowe.

27. Safe . . . honour] “with a sure regard to your love and honour,” “safe”
being used provincially for “sure,” “certain,” say the Clar. Edd. Macbeth
no doubt refers to his late victorious effort in defence of Duncan’s throne
against enemies who would have deprived him of the love and honour of his
subjects. Perhaps, however, the adjectival and adverbial uses blend in the
word, and the meaning may be: by performing every duty wholly or entirely to-
ward (with regard to) your love and honour, i.e. our affection and respect for
you (salvus = ἱάος). Coleridge,
Notes and Lectures (1849), p. 245, says:
“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
realising his wishes; and here, therefore,
with great propriety, Macbeth’s
cowardice of his own conscience dis-
closes itself.”

28. to plant] Compare All’s Well
that Ends Well, ii. iii. 163: “It is in
us to plant thine honour where we
please to have it grow.”

33-35. My . . . sorrow] For the
sentiment compare Romeo and Juliet,
iii. ii. 102-104; Much Ado About No-
ting, i. i. 26-29; and Winter’s Tale,
v. ii. 49-50. Malone quotes from
Lucan (ix. 1038):—

“—— lacrymas non sponte cadentes
Eifudit, gemitusque expressit pectore laeto
Non aliter manifesta potens ab-
scendere mentis
Gaudia, quam lacrymis.”

As there was no English translation of
Lucan before 1614, unless Shakespeare
had read and imitated the passage,
which is extremely unlikely, we are
driven to believe, and no doubt the fact
is, that Shakespeare’s sentiment is a
mere coincidence.

35. Sons . . . thanes] It is extremely
probable that an “and” coupling
“sons” and “kinsmen” was inadver-
And you whose places are the nearest, know,  
We will establish our estate upon  
Our eldest, Malcolm; whom we name hereafter  
The Prince of Cumberland: which honour must  
Not, unaccompanied, invest him only,  
But signs of nobleness, like stars, shall shine  
On all deservers.—From hence to Inverness,  
And bind us further to you.

**Macb.** The rest is labour, which is not us'd for you:  
I'll be myself the harbinger, and make joyful  
The hearing of my wife with your approach;  
So, humbly take my leave.

**Dun.** My worthy Cawdor!

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

**Dun.** True, worthy Banquo: he is full so valiant,  
And in his commendations I am fed;  
It is a banquet to me. Let us after him,

42. Inverness] Pope; Eusnus, Pl.  
45. harbinger] Rowe; Herbenger,  
Ff 1, 2, 3; Herbenger F 4.  
51. not light] no light Hamner; not Night Warburton.

tently omitted by the Folio printers; and  
it its introduction would do no violence  
to the text, for the following reasons:  
(1) Shakespeare probably coupled  
"sons," with "kinsmen," blood relations,  
just as he has coupled "thanes" and  
"you whose," etc. (2) We have  
exact warrant for the "and" in v. vii.  
92 post: "My thanes and kinsmen."  
Only the longest and toughest critical  
ear could ever dream of holding that  
"sorrow" could be lengthened into a  
trisyllable.

37. establish our estate] settle the  
succession. The word "estate" betrays a distinctly legal flavour. See  
Holinshed, Hist. Scot. ii. 170, Bos-  
well-Stone, p. 25.

39. The Prince of Cumberland]  
Steevens says, "The crown of Scotia  
land was originally not hereditary.  
When a successor was declared in the  
life-time 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."

45. harbinger] an officer of the  
household whose duty it was to provide  
lodgings for the king. "Mareschal du  
corps du Roy: The Kings Chiefes Har-  
binger": Cotgrave. (Compare v. vi.  
10 post). The word is found in differ-  
ent forms in Early and Middle English,  
e.g. "herbergere," "herbenger," etc.  
Compare Chaucer, Man of Law's Tale,  
809: "The fame is born ... by her-  
bergeours that wenten him biforn," and  
Palsgrave, Leslarcissement (1530) 22b,  
has: "Harberger, fourrier du roy."

50. Stars] The Clar. Edd. remark,  
"Macbeth apparently appeals to the  
stars because he is contemplating night  
as the time for the perpetration of the  
deed. There is nothing to indicate that  
this scene took place at night."

52. The eye ... hand] i.e. be shut  
so as not to see the deed executed.

56. banquet] i.e. what we now call
Whose care is gone before to bid us welcome:
It is a peerless kinsman.  

[Flourish.  Exeunt.

SCENE V.—Inverness.  A room in Macbeth's castle.

Enter Lady Macbeth, reading a letter.

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

Glamis thou art, and Cawdor; and shalt be

8. weird] weyward Fi; weird Theobald; wayward Rowe; weyard Keightley.  12. lose] loose F 1.  the dues] thy dues Capell conj.
dessert—a slight refectio, consisting of cakes, sweetmeats and fruit, and generally served in a room to which the guests removed after dinner, a practice not uncommon in the Inns of Court at the present day, at least on “call” nights. I think Shakespeare intends this restricted sense here, just as in Taming of the Shrew, v. ii. 9, when Lucentio says:—

“My banquet is to close our stomachs up
After our great good cheer.”
The ordinary sense, however, is common in Shakespeare.

58. kinsman] French, Shakespeareana Genealogica, 1869, p. 290, says that Duncan and Macbeth, as the sons of two sisters, were first-cousins, whilst Duncan and Lady Macbeth were third-cousins. Compare 1. ii. 24 ante.

SCENE V.

Enter Lady Macbeth] Lady Macbeth’s share in the details of Duncan’s murder is not related by Holinshed, who merely says (1706): “But speci-

allie his wife lay sore upon him to attempt the thing, as the that was verie ambitious, burning in vnquenchable desire to beare the name of a queene.”
Shakespeare found these in the antecedent story of the murder of King Duff, one of Duncan’s predecessors.

1. success] seems to be used here, as in i. iii. 90, in the modern sense; but its ordinary sense in Shakespeare’s time, at least when not qualified by an epithet, like “good,” “vile,” etc., was “issue,” “sequel,” “consequence” of a thing.

2. the perfectest report] “the best intelligence” (Johnson). “The most accurate intelligence, i.e. my own experience” (Clay Edd.), unless indeed it means the report made by Ross of the King’s intention to invest Macbeth with the thaneship of Cawdor.


7. all-hailed] Florio, Worlde of Wordes, 1598, gives, “Salutare, to greet, to salute, to recommend, to all-haile,” etc.
What thou art promis’d.—Yet do I fear thy nature:
It is too full o’ the milk of human kindness,
To catch the nearest way. Thou wouldst be great;
Art not without ambition, but without
The illness should attend it: what thou wouldst highly,
That wouldst thou holily; wouldst not play false, 21
And yet wouldst wrongly win; thou’dst have, great
Glamis,
That which cries, “Thus thou must do, if thou have it”;
And that which rather thou dost fear to do,
Than wishest should be undone. Hie thee hither, 25

17. human] Rowe; humane Ff; human kindness] humankind-ness Moulton conj. 22, 23. And . . . it:] so Pope; three lines Ff, ending respectively winne. cryes, it; 23-25. “Thust thou . . . it” . . . undone] all in inverted commas, Pope; “This thou . . . have it” Hanmer; Capell (Thus Capell); “Thus thou must do” Hunter. 24. And that which] And that’s what Hanmer. 25. Hie] F 4; High Ff i, 2, 3.

17. the milk of human kindness] Compare for the metaphor, iv. iii. 98 post; Romeo and Juliet, iii. iii. 55: “Adversity’s sweet milk, philosophy”; and King Lear, i. iv. 364: “This milky gentleness and course of yours.” With respect to Shakespeare’s use of the words kind, kindness, etc., it is essential to remember their radical signification, i.e. as meaning natural and nature. Moulton, Shakespeare as a Dramatic Artist, 1893, therefore suggests that we should read “humankind” as meaning “human nature”; “and that the sense of the whole passage 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.” But the passages above noted certainly suggest that “milk” in Shakespeare’s mind denoted an absence of hardness: and humane, the Folio spelling, was the only spelling down to the end of the eighteenth century, when human was substituted in certain senses, leaving humane as a distinct word, with distinctive meanings. There is therefore no reason for altering the text. Liddell remarks: “Shakespeare sums it up in the words ‘humane kindness’—a strain of sentimentality, a touch of human sympathy that makes him kin with his victim. Like many a brave man he is both superstitious and sentimental. He can shed blood relentlessly in the heat of battle and action, but cold-blooded murder he balks at.”

20. illness] i.e. evilness, evil nature; “evil” in Shakespeare being constantly contracted into “e’ill” or “ile.”

22-25. thou’ldst have . . . should be undone] The chief difficulty here is the settlement of the text, and the extent of the quotation. Pope was the first to place “Thus then . . . undone” in inverted commas; and he has been followed, and I think rightly, by nearly all subsequent editors. Hanmer, Capell and Staunton end the quotation with “have it”; and Hunter (Illustrations, ii. 172) only marks “thus thou must do” as such. The change of thou in line 23 to thou’ldst seems quite essential to the meaning, which, I take it, is as follows: Thus thou must do [i.e. “provide for” Duncan] if thou’ldst have it [i.e. the crown]; And that which thou dost fear to do [i.e. the murder] rather than wishest should be undone [thou wouldst prefer to have already done]. Having regard to the phraseology of lines 20, 22, 23 and 24—the repeated occurrence of “wouldst”—it is difficult to resist the conviction that Shakespeare wrote thou’ldst (thou wouldst) have also in line 23: and that the ignorance or carelessness of the Folio
MACBETH

That I may pour my spirits in thine ear,
And chastise with the valour of my tongue
All that impedes thee from the golden round,
Which fate and metaphysical aid doth seem
To have thee crown'd withal.—

Enter a Messenger.

What is your tidings? 30

Mess. The king comes here to-night.
Lady M. Thou'rt mad to say it.
Is not thy master with him? who, were 't so,
Would have inform'd for preparation.
Mess. So please you, it is true: our thane is coming;
One of my fellows had the speed of him,
Who, almost dead for breath, had scarcely more
Than would make up his message.
Lady M. Give him tending:
He brings great news. [Exit Messenger.] The raven
himself is hoarse,
That croaks the fatal entrance of Duncan

29. doth seem] doth seek Johnson conj. 38. He . . . hoarse] one line, Rowe; two lines, Ff.

printers is responsible for the change to thou have: unless indeed we are to assume that the latter expression is equivalent to thou'ld have.
27. chastise] The accent is on the first syllable, as in 1 Henry VI. i. v. 12 (if that is Shakespeare's); Richard II. ii. iii. 104; King John, ii. i. 117; and, possibly, Tempest, v. i. 263.
28. golden round] Compare iv. i. 88. 29. metaphysical] supernatural, above or beyond the laws of nature. Compare Marlowe, Tamburlaine (Part II.), iv. ii. —
"the essential form of marble stone,
Tempered by science metaphysical."
Florio's World of Wordses, 1598, gives: "Metafisico, one that professeth things supernaturall"; and Minshew's Spanish Dictionary, 1599: "Metafisica, things supernaturall, the metaphysickes."
29. seem] Compare i. ii. 48.
30. tidings] singular or plural like news. See As You Like It, v. iv. 159: "That bring these tidings"; and
Antony and Cleopatra, iv. xiv. 112: "with this tidings."
31-33. Thou'rt mad . . . preparation] an effective dramatic stroke. Lady Macbeth, hearing that the King is about to put himself in her power, in replying to the messenger, discloses what had been passing in her own mind, and then seeks to reason him out of his natural surprise at her violent and unguarded exclamation.
33. inform'd] an absolute usage here, as in ii. i. 48; where, however, the sense may be somewhat different.
35. had the speed of] Compare Much Ado About Nothing, i. i. 142: "I would my horse had the speed of your tongue."
The phrase is uncommon, and somewhat resembles our modern "had the pull of him."
37. tending] Apparently this is the only passage in the plays in which this participle is used as a substantive.
38-40. The raven . . . battlements] The well-known superstition of the time would seem to indicate that Shakespeare here refers to the bird and not to the
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me, from the crown to the toe, top-full
Of direst cruelty! make thick my blood,
Stop up th' access and passage to remorse;

40. Come, you spirits] Come, all you spirits Pope (Davenant); Come, Come, you spirits, Steevens (1793); Come, spirits of evil Keightley; Come, you unseen spirits Kinnear conj.

quotes from T. Hughes's Misfortunes of Arthur, 1587, i. ii. ed. Dodsley:—
"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."

But the reading "ill spirits," which ought to be adopted in the text, is simple and to the point, and it fulfils all requirements both of sense and metre. It is strongly supported by the following passages, viz. : Julius Caesar, iv. iii. 289: "ill spirit, I would hold more talk with thee"; and Tempest, i. ii. 458: "If the ill spirit have so fair a house"; not to speak of "illness," line 20 supra. Malone quotes Nashe's Pierce Peni slesse his Supplication to the Diuell, 1592 (ed. Grosart, p. 114; ed. McKerrow, i. p. 230), where he thinks "Shakespeare might have found a particular description of these spirits and of their office": "The Second kind of Diuels, which he most imployleth, are those Northern Marci, called the spirits of reuenge, & the authors of massacres, & seedesmen of mischiefe; for they haue commission to incense men to rapines, sacriledge, theft, murther, wrath, furie, and all manner of cruelties, & they command certaine of the Southern spirits (as slues) to wayt vpon them, as also great Arioch, that is teemard the spirite of reuenge."

Compare the nine kinds of bad spirits mentioned by Burton, Anat. Melanch. i. ii. 1, 2.

41. mortal] murderous, deadly. See iii. iv. 81, and iv. iii. 3.

42. crown ... toe] Baret's Alwearie has: "From the top to the toe, a capite ad calcem usque."

42. top-full] Compare King John, iii. iv. 180, "Now that their souls are top-full of offence."

44. remorse] compassion, tenderness.
"Used ancintly to signify repentance not only for a deed done but for a
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
Th’ effect and it! Come to my woman’s breasts,
And take my milk for gall, you murdering ministers,
Wherever in your sightless substances
You wait on nature’s mischief! Come, thick night,
And pall thee in the dunkest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry, “Hold, hold!”—

46. pace] pace Travers (Johnson conj.); space Bailey conj.
with gall Keightley.
48. for gall] with gall Coleridge conj.

thought conceived,” say the Clar. Edd.,
who compare Merchant of Venice, iv.
i. 20:—

“Thou’lt show thy mercy and remorse more strange
Than is thy strange apparent cruelty.”

See also Measure for Measure, v. i.
100: “My sisterly remorse confutes mine honour.”

45. compunctious] used only in this
passage by Shakespeare.

46. nor keep peace] i.e. and keep no peace (keep up strife) between my fell purpose and its accomplishment (so that the murder may be carried out).

Steevens quotes The Tragicall Hystorie of Romeus and Juliet (1562, lines 1781 sqq.):—

“In absence of her knight the lady
no way could
Kep he breswe betwene her greefes
and her.”

48. take my milk for gall] i.e. take away my milk, as being gall, or take it and give me gall in exchange; or, perhaps, infect my milk so as to turn it into gall. “Take” here has perhaps the sense of affecting with malignant influence, as in Hamlet, i. i. 163: “No fairy takes”; King Lear, ii. iv. 166: “Strike her young bones, You taking airs, with lameness!” The word, either by itself or in combination, has many different shades of meaning in Shakespeare; and it is quite possible that in this passage it is used simply for “receive.” For the sentiment we may compare 1 Henry VI. v. iv. 27 (where the shepherd, her father, says to Pucelle):—

“I would the milk
Thy mother gave thee when thou
suck’dst her breast,
Had been a little ratsbane for thy sake!”

49. sightless substances] perhaps “invisible forms.” Compare the “sightless couriers” of 1. vii. 23; and “the viewless (i.e. invisible) winds” of Measure for Measure, iii. i. 124.

50. nature’s mischief] According to
Johnson, this means “mischief done to nature, violation of nature’s order committed by wickedness”; while the Clar. Edd. paraphrase “wait . . . mischief” by “are ready to abet any evil done throughout the world.” Rather perhaps it may mean “attend on the mischief wrought by any natural phenomenon, such as storm, tempest, earthquake, etc.”

51. dunnest] an epithet criticised by
Johnson (Rambler, no. 168) as “mean”;
but apparently this criticism was afterwards recanted in his Dictionary.
Compare Horace in the Ars Poetica,
70: “Multa renascantur quae jam cecidere . . . vocabula.”

53. keep] Palsgrave, Lesclarcissement,
gives: “I peke or prie, Ie pipe hors.”

53. blanket] No more homely, pertinent, or forcible metaphor could have been employed, and there are many similar expressions in the Elizabethan writers. Malone, e.g. quotes Drayton’s
Mortimeriados, 1596: “The sullen night in mistie rugge is wrap’d”; and he remarks, not very aptly, “that ‘blanket’ was perhaps suggested by the coarse woollen curtain of Shakespeare’s own theatre, through which, probably, while
Enter Macbeth.

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

Macb. My dearest love,
Lady M. Duncan comes here to-night.
Macb. To-morrow, as he proposes.
Lady M. Shall sun that morrow see!
Your face, my thane, is as a book, where men
May read strange matters. To beguile the time,


the house was yet but half lighted, he had himself often peeped." And Halliwell follows this by saying "That the players did sometimes 'peep' through such a curtain appears from the Prologue to The Unfortunate Lovers, 1643." Coleridge's proposed reading, the blank height of the dark, if seriously proposed, may be at once dismissed as a piece of unfortunate mental aberration on the part of a great poet and critic. The Oxford Dict., however, gives no example of the usage of the word as "curtain"; and Liddell suggests, rather fancifully perhaps, the "picture of a terror-stricken child peering over the edge of his blanket into the awful gloom of night." The metaphor, however, is quite simple, and can only refer to the blanket or coverlet spread by the dark (i.e. night) over the earth, and is only a variation of Juliet's "Spread thy close curtain, love performing night" (Romeo and Juliet, iii. ii. 5).

55. the all-hail] the kingly title. This is practically the expression used by the weird sisters in i. iii. 50, and in Macbeth's letter, i. v. 9 ante.

57. This ignorant present] this present which is ignorant of the future. "This has here the signification of the unknowing"; says Johnson, "I feel by anticipation those future honours, of which, according to the process of nature, the present time would be ignor-
Look like the time; bear welcome in your eye,
Your hand, your tongue: look like the innocent flower,
But be the serpent under 't. He that's coming
Must be provided for; and you shall put
This night's great business into my dispatch;
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.

Macb. We will speak further.

Lady M. Only look up clear;
To alter favour ever is to fear.
Leave all the rest to me.

Exeunt.

SCENE VI.—The same. Before the castle.

Hautboys and torches. Enter Duncan, Malcolm, Donalbain, Banquo, Lenox, Macduff, Rosse, Angus, and Attendants.

Dunc. This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself

72. to fear] and fear Theobald (ed. 2).

SCENE VI.

i, 2. the air . . . itself] so Rowe; one line Ff.

v. iii. 9: "With best advantage will
deceive the time," Steevens quotes
Daniel's Civil Wars, bk. viii. [709]: —
"He draws a traverse 'twixt his
greeuances:
Lookes like the time: his eye made
not report
Of what he felt within."
65-66. look like . . . under 't] See
Chaucer, Squires Tale, 512: —
"Right as a serpent hit hym under
floures
Til he may seen his tyme for to
byte."
And compare 2 Henry VI. iii. i. 228:
"The snake roll'd in a flowering bank."
Romeo and Juliet, iii. ii. 73: "Oh
serpent heart hid with a flowering face;"
and Richard II. iii. ii. 19: —
"And when they from thy bosom
pluck a flower,
Guard it, I pray thee, with a lurking adder."
67. provided for] The irony of this
may be paralleled by 1 Henry VI. v. ii.
18 (where Charles says of the English
army meaning to give battle): "But we
will presently provide for them."

point out that the old formula for refusing
the royal assent [to a bill in Parliament] was "le roi s'avisera."
72. favour] i.e. look, countenance; frequent in Shakespeare. "Lady Macbeth," say the Clar. Edd., "detects more than irresolution in her husband's last speech."

SCENE VI.

Nothing shows the immense practical dramatic ability of Shakespeare more than the suggestion of the peaceful stillness of evening in this scene, immediately preceding as it does that stormy interview between Macbeth and his wife which puts the seal on Duncan's murder.

Hautboys and torches] Used in Elizabethan English for the player of the instrument and the bearer of the torch, as well as for the instrument and the torch. Compare ii. i. init.

i. seat] Reid compares Bacon's Essays, xlv. Of Building (line 6, ed. Singer, 1868): "Hee that builds a faire House,
upon an ill Seat, Committh himself to Prison. Neither doe I reckon it an ill Seat only where the Aire is unwhole-
Unto our gentle senses.

Ban. This guest of summer,
The temple-haunting martlet, does approve,
By his lov'd mansionry, that the heaven's breath
Smells wooingly here: no jutty, frieze,
Buttress, nor coign of vantage, but this bird

some, but likewise where the Aire is unequal; as you shall see many fine Seats set upon a Knap of Ground en-
vironed with higher Hills round about it."

3. gentle senses] probably a proleptic construction, in which the epithet of the object is the result of the previous action. (Compare III. iv. 76: "the gentle weal." But it is not necessarily so, if Duncan means that his senses have already become "gentle" through age.

4. martlet] the swift; often confused with the swallow and house-martin. As Steevens remarks, Rowe's emenda-
tion of the Folio Barlet is supported by Merchant of Venice, ii. ix. 28:

"which like the martlet,
Builds in the weather on the out-
ward wall."

The form "martlet" is apparently only an altered form of "martinet." Compare Turbervile's Faulconrie (1575), 134:

"Young sparrows martetteles and other small byrdes."

4. approve] prove. Compare Merchant of Venice, iii. ii. 80: "Will bless it and approve it with a text."

5. lov'd mansionry] Having regard to the "pendent bed and procreant cradle" of line 8, the argument for Staunton's conjecture, love-mansionry, is exceedingly strong. If Shakespeare meant merely to express the bird's affection for the particular situation of the nest, he probably wrote loved, which is really equivalent to the present participle "loving"; but the epithet seems tame when weighed against the compound, which so expressly and clearly indicates the very motive of the bird's "mansionry." "Mansionry" does not appear to be found elsewhere in Shake-

speare; but "love" compounds are fre-
frent enough, e.g. love-rhymes, Love's Labour's Lost, iii. 1. 183, love-song, Romeo and Juliet, ii. iv. 15, love-juice, Midsummer Night's Dream, iii. ii. 37, etc.

6. jutty] Florio, World of Words, 1598, has "Barbacane, An out poking or corner standing out of a house; a jutty"; also "Spótro, a porch, a portall, a baie window, or outbutting, or ittie of a house that itties out further than anie other part of the houfe, a jutty or butte. Also the eaves or penettes of a houfe." And Cotgrave, Dict. 1611, has:

"Soupendue: i. a penthouse; ittule, or part of a building that ittuith beyond, or leanneth over, the rest."

These quotations show that the word was also written "jetty." The verb "jutty" occurs in Henry V. iii. i. 13: of a rock jutting his base.

7. coign] Old French coing or coin, is the corner-stone at the exterior angle of a building: and "coign of vantage" means probably nothing more than "convenient corner," as Johnson explained. See Coriolanus, v. iv. 1: "Yond coign o' the Capitol, yond corner-stone." Dyce compares Sylvester's Du Bartas, The Colonies, p. 129 (ed. 1641): "And Cape of Hope, last coign of Africa"; where, as he says, the original has "angle dernier d'Afrique."
Hath made his pendent bed, and procreant cradle:
Where they most breed and haunt, I have observ’d,
The air is delicate.

Enter Lady Macbeth.

Dun.

See, see! our honour’d hostess,—

The love that follows us sometime is our trouble,
Which still we thank as love. Herein I teach you,
How you shall bid God yield us for your pangs,
And thank us for your trouble.

Lady M.

All our service,

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

Dun. Where’s the thane of Cawdor?

8, 9. cradle: . . . haunt,] Rowe; Cradle, . . . haunt: Ff. 9. most] Rowe; must Ff; much Collier (ed. 2). 10. See, see!] See! Hanmer. 11. sometime is] sometimes is Theobald. 13. God yield] Steevens; God ield Dyce; God-ild Capell; God-e-yld it; Godild Hamner; god-yield Johnson; God shield Johnson conj. 17-20. Against . . . hermits] so Pope; three first lines Ff, end re- spectively broad, House: Dignities, 20. hermits] Ff 3, 4; Ermites F 1; Hermites F 2.

8. made] i.e. made on’t, of it.
10. delicate] Compare Winter’s Tale, i. i. 1: “The climate’s delicate, the air most sweet.”
11-14. The love . . . trouble] The meaning of this passage is somewhat obscure. Knight’s explanation is as follows: “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.” Perhaps it may be thus paraphrased: “The love that follows us [attends or waits upon us] sometimes gives us trouble [to require], but, notwithstanding, we still thank you for it as being love [pure and simple, untainted with any self-seeking]. In this respect [in thanking you for it as such love] I teach you how you will be able to thank us for giving you trouble by showing you similar love.” Case paraphrases thus: “Love’s attentions sometimes annoy us, become a trouble; yet we repay this trouble with thanks, recognising the love behind it. If you look at the case in this way you will ask God to bless us for the trouble we cause you, and thank us for it because it results from our love.”
Hunter refers to a passage in Palsgrave’s Lesclarcissement, 1530, p. 441b: “We use ‘God yelde you’ by manner of thanking a person.” Compare As You Like It, v. iv. 56: “God ‘iuld you, Sir’;” and Antony and Cleopatra, iv. ii. 33: “The gods yield you for’t.” It is found in the form God didl you in the anonymous play of Sir John Oldcastle, 1600, ii. ii. 4, 42.
16. single] simple, weak. See the note on i. iii. 140 supra.
20. We rest your hermits] “we as hermits or beadsman shall always pray for you” (Steevens). Compare Titus Andronicus, iii. ii. 41: “As begging hermits in their holy prayers”; Two Gentlemen of Verona, 1. i. 17: —

“Commend thy grievance to my holy prayers,
For I will be thy beadsman, Valentine.”
We cours'd him at the heels, and had a purpose
To be his purveyor: but he rides well;
And his great love, sharp as his spur, hath holp him
To his home before us. Fair and noble hostess,
We are your guest to-night.

Lady M. Your servants ever
Have theirs, themselves, and what is theirs, in comp't,
To make their audit at your highness' pleasure,
Still to return your own.

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

[Exeunt.

SCENE VII. The same. A room in the castle.

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

Macb. If it were done, when 'tis done, then 't were well
It were done quickly: if the assassination

26. theirs, in comp't.] theirs in comp't, Ff; theirs, in comp't : Capell. 29.
host: we] Host we Ff 1, 2.

SCENE VII.

I, 2. well It . . . quickly: if] well, It . . . quickly: If Ff; well. It . . .
quickly, if Travers.

22. purveyor] Cotgrave has: "Pour-
voyeur: m. A prouidor, or purveyor." His office was to travel before the King
in his progresses to different parts of the realm, and to see that everything was
duly provided, and generally, to make provision for the royal household. See
Magna Carta, c. 22, and other statutes. The office was restrained by 12 Chas.
II. c. 24. See also 3 Inst. fol. 52, and
Blount, Law Dictionary, s.v.

26. in comp't] subject to account
(Steevens).

30. continue] I have no hesitation in
reading "continue in"; and Shakes-
peare's usage affords ample warrant
for it. See, in this play, v. i. 28: "I
have known her continue in this a quar-
ter of an hour"; 2 Henry VI. iv. ix.
17: "continue still in this so good a
mind"; Measure for Measure, ii. i. 196:
"Let him continue in his courses till
thou knowest what they are"; ib. ii.
i. 276: "I thought, by your readiness
in the office you had continued in it
some time"; Tempest, ii. i. 176: "You
would lift the moon out of her sphere,
if she would continue in it five weeks
without changing"; and Henry VIII.
iii. ii. 395: "may he continue long in
his Highness' favour!" "To scan
this line," say the Clar. Edd., "we
must pronounce 'our' as a dissyllable."
We must do nothing of the sort. Shakespeare never so pronounces it.
See the note on the Comedy of Errors,
i. i. 38 (in the present series, 1907).
His pronunciation of "towards" is in-
different, but it is more commonly
monosyllabic. Another excellent
emendation would be "continue our
best graces": compare Hamlet, i. ii. 63.

SCENE VII.

SCENE VII.] A most marvellous ex-
ample of Shakespeare's immense
dramatic power. Except the third act
of Othello, it has hardly its equal in the
whole range of the great tragedies.

Enter . . . a Sewer] From the French
Could trammel up the consequence, and catch
With his surcease success; that but this blow

essayer, and meant originally one who tasted of each dish to prove that there was no poison in it. Afterwards it was applied to the chief servant, who directed the placing of the dishes on the table. In Palsgrave's Descriptio Disculinarum, 1530, we have the verb thus: "I sewe at meate. Je taste." So again in Holinshed, ii, p. 1129, col. 2: "the Esquier that was accustomed to sew and take the assay before Kyng Richarde." Boyer, French Dict., has: "Sewer. A Gentleman Sewer (or Carver), un Essuyer tranchant." Steevens refers to Chapman's IIiad, xxiv, 625, ed. Shepherd (1875), p. 288:—

"Audentem ad fit

Was for the reverend sewer's place;
and all the brown joints serv'd

On wicker vessel" etc.;

and states that another part of the sewer's office was to bring water for the guests to wash their hands with; his chief mark of distinction was a towel round his arm. He also refers to Ben Jonson's Silent Woman, iii. i. (p. 219, ed. Gifford, 1843): "and say nothing, clap me a clean towel about you, like a sewer." Jonson, by the way, seems to imitate or ridicule this stage-direction in Macbeth, as in the next scene of the Silent Woman he has the stage-direction—"La FollE passes over the stage as a Sewer, followed by servants carrying dishes, etc." For the "service," see Heywood's A Woman Killed with Kindness, 1607, vol. ii. (Pearson), p. 132: "enter Butler and Jenkin with a Table-cloth, Bread, Trenchers and falt." See also page 117.

1.-4. [If it . . success] There is no doubt as to the meaning intended by Shakespeare, viz., "If the assassination were ended once for all, as soon as accomplished, then it were well to do it quickly"; (then the same idea in a slightly different form) "If the assassination could capture and prevent any consequences and obtain success by the arrest of such consequences [then also it were well to do it quickly]." There is no good reason for interfering with the punctuation of the Folio in this passage. The notion of placing a full stop after "well" and taking "It were done quickly" as part of the next sentence is ingenuity misplaced. It seems, however, to have been (if not to be) regarded as effective on the stage, and was adopted by Kemble, Macready and Irving; but few critics of importance have subscribed to it.

3. trammel up] entangle, as in a bird net. Cotgrave has "Tramail : m. A trammell, or net for Partridges"; and also "Traineller: To trammell for Larkes"; which latter is sometimes written in provincial English tramell. Nares mentions a contrivance for teaching horses to move their legs on the same side together: "The mode of tramelling a horse is described in Markham's Way to Wealth, p. 48; having strong pieces of girth, you are to fastenthem, one to his neer fore-leg and his neer hinder-leg, the other to his farre fore-leg and his farre hinder-leg, which is called among horsemen tramelling." It is also the name for a peculiar kind of net." Shakespeare may have got the "net" metaphor from Spenser, Faerie Queene, ii. ii. 15:

"Her golden locks she roundly did up

In breaded [braided] tramels," i.e. in braided nets. But Trammel also had the meaning of an iron hook for suspending pots over a fire; and Shakespeare's metaphor may have reference to this; the idea being to "hang up" or destroy the "consequences."

4. his surcease] "his," I think, must refer to its nearest subject, viz. "consequence," and not to Duncan. Surcease (O. Fr. surseir, from surceoir) is a legal term meaning the stop or stay of proceedings in a suit, or the supersession of a jurisdiction. Shakespeare uses it as a substantive only in this passage, but as a verb in Romeo and Juliet, iv. i. 97: "No pulse shall keep his native progress, but surcease"; and Coriolanus, iii. ii. 121: "Lest I surcease to honour mine own truth."

4. success] Not used here perhaps in the more modern sense of "prosperous issue," etc., which, of course, is also very frequent in Shakespeare (the word occurring about fifty times in the plays and poems), but rather meaning simply the issue, sequel, or consequence of an action, whether good or bad; as in Julius Caesar, ii. ii. 6: "bring me
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'd jump the life to come.—But in these cases,
We still have judgment here; that we but teach
Bloody instructions, which, being taught, return
To plague th' inventor: this even-handed justice
Commends th' ingredients of our poison'd chalice.

5. end-all here,] Hanmer; end all. Heere, Ff; end all—Here, Rowe (ed. 1); end-all—Here. Warburton. 6. shoal] Theobald; Schoole Ff 1, 2; School Ff
3. 4. time] time—Rowe. 11. ingredients] Pope; Ingredience Ff.

their opinions of success"; id. v. iii. 65: "mistrust of good success"; and
Othello, iii. iii. 322: "My speech should fall into such vile success." Compare also Bacon, Advancement of Learning, bk. ii. iv. 1, 2: "Because true history propoundeth the successes, and issues of actions not so agreeable to the merits of virtue and vice, therefore," etc. The word may possibly have the sense of "succession," i.e. to the crown, but, even so, the meaning is the same. Compare Winter's Tale, i. ii. 394:—

"Our parents' noble names,
In whose success we are gentle." Case thinks that "one objection to success is issue, here, is that if the blow were the be-all, etc., with ill consequences, of which Macbeth clearly thinks, tied up, a result worth chancing the life to come for, success in our sense would be secured."

6. But here] i.e. in this life only.
6. shoal] Theobald's well-known emendation for the school of the Folio. Shakespeare compares human life to an isthmus or narrow strip of land "twixt two boundless seas"; or, as Theobald puts it, "This Shallow, this narrow Ford, of humane Life, opposed to the great Abyss of Eternity." Heath, Revision of Shakespeare's Text, 1765, differs, and thinks that school "gives us a much finer sentiment and more pertinent to the purpose of the speaker. This present life is called a school, both because it is our state of instruction and probation, and also, because our own behaviour in it instructs others how to behave toward us; as the poet more fully expresses the same thought two lines lower... Bank, I apprehend, means the same in this place as bench." Capell refers to Titus Andronicus, iii. i. 93:—

"For now I stand as one upon a rock
Environ'd with a wilderness of sea."
A similar idea occurs in Henry V, iv. i. 103: "Even as men wracked upon a sand, that look to be washed off the next tide!"

7. jump] risk, hazard, the future state. If the blow ended the matter so far as this world is concerned, we would risk the world to come. Compare Coriolanus, iii. i. 154: "to jump a body with a dangerous physic"; and Cymbeline, v. iv. 188: "jump the after injury at your own peril." Keightley thinks the "life to come" is not the future state, but the remaining years of Macbeth's own life; and he compares Troilus and Cressida, iii. ii. 180:—

"True swains in love shall in the world come
Approve their truths by Troilus."

8. have judgment] i.e. receive sentence. See Hall's Chronicles, 244: "He confessed the indictment and had judgment to be hanged." Shakespeare's legal training will out.

8. that] so that, or, perhaps, in that, because.
10. inventor] Malone quotes Bellenden's translation of Hector Boethius: "He [Macbeth] was led be wod furys, as ye nature of all tyrannis is, quhilks conquessis landsis or kingdomes be wrangus ttitl, ay ful of hevy thocht and dreedour, and traistiq ilk man to do siclik crueltes to hym, as he did afoire to othir."

11. Commandes...chalice] "For the pricke of conscience (as it chanceth euer in tyrants and such as atteine to anie estate by vnrighteous means) caused him euer to feare, least he should be serued of the same cup, as he had ministered to his predecessor." Holinshed, Hist. Scot. ii. 172b, Boswell-Stone, p. 33.
11. ingredients] Primarily used of
To our own lips. He's here in double trust:
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off;
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubin, hors'd

16. bear] bare Daniel conj. 22. cherubin,] Cherubin Ff; cherubim Jennens.

medical compositions and other artificial material mixtures. Oxford Dict. Holland's Pliny, 1601 (Explan. Words), has: "Ingredients, be those simples that goe vnto the making of any medicine compound." Shakespeare perhaps used the Folio form ingredient, as also in iv. i. 34, which was originally a misspelling of the plural ingredients, and subsequently confused with the singular ingredient. See More, Answ. Poisoned Bk. Wks. 10882: "Thys plaster . . . hath som good ingredience"; and Holinshed, Chron. ii. 13:1: "One Theonius wrote a proper treatise of aqua vitae . . . He declareth the simples and ingredients thereto belonging."

17. faculties] powers, prerogatives of the royal office. Still used in the old sense in ecclesiastical law. Cowell's Law Dict. (1607) defines: "A privilege, or special power granted unto a man by favour, indulgence, and dispensation to do that which by the common law he cannot do." See Blount, Law Dict. (1670) s.v.

18. clear] guiltless, spotless; frequently in this sense.

20. taking-off] Compare iii. i. 104, and King Lear, v. i. 65: "devise his speedy taking-off."

21-25. And pity ... the wind] "This magnificent passage," says Moberly (perhaps rather fancifully), "seems founded on the history of Darnley's murder. The banner (of the confederates against Queen Mary) was spread between two spears. The figure of a dead man was wrought on it, lying under a tree . . . and a child on its knees at its side, stretching its hands to heaven and crying, Judge and revenge my cause, O Lord!" (Froude, History of England, ix. p. 86.)

22. cherubin] "cherubins" is undoubtedly Shakespeare's form of the plural, and there can be no objection to it, even on the score of the line having too many sibilants. Besides, he always uses this form: and the plural is required here. We have cherubins in Merchant of Venice, v. i. 62; Troilus and Cressida, iii. ii. 74; Cymbeline, ii. iv. 88; and Sonnet 114, 6. "Cherub" occurs in Hamlet, iv. iii. 50; but "cherubin" is Shakespeare's form for the singular; see Othello, iv. ii. 63, and Tempest, i. ii. 152; and there is no reason to doubt that he simply used the ordinary English plural, and not the Hebrew plural, which he probably did not know. "Cherubins," I believe, is the form always found in Coverdale's Bible. Spenser has "Cherubins" and "Seraphins" in his Hymne on Heavenly Beautie, 92-94. This spelling seems to be confirmed by the history of the word given in the Oxford Dict., which says: "As the plural was popularly much better known than the singular (e.g. in the Te Deum, 'cherubin') the Romanic forms were all fashioned on cherubin. . . . From the Middle English period the popular forms were, as in French, cherubin singular, cherubins plural. Cherubin survived in popular use to the eighteenth century. . . . In the plural cherubins is found from the thirteenth century; and although in MSS. of the earlier Wyclifite versions, cherubyn is more frequent (after the Vulgate) the later version has always cherubins; this was retained in ordinary use till the
Upon the sightless couriers of the air,  
Shall blow the horrid deed in every eye,  
That tears shall drown the wind.—I have no spur  

To prick the sides of my intent, but only  
Vaulting ambition, which o'erleaps itself  
And falls on the other—

23. sightless] silent Theobald (ed. 2).  
27. o'erleaps itself] o'er-leaps it selfe F; o'erleaps its selfe Landor conj.  
28. on the other—] Rowe (th'); on 'th' other. Ff; on th' other side Hamcor; upon the other. Steevens conj.

seventeenth century. . . Briefly, then, cherubin, cherubins are the original English forms, as still in French." These facts, together with Shakespeare's own usage, as illustrated above, seem to be conclusive of the true reading.

23. sightless couriers] invisible runners, i.e. the winds (Johnson). For "sightless" in this sense, compare i. v. 49 ante. Steevens cites Warner's Albion's England (1602), bk. ii. ch. xi.: "The scouring winds that sightless in the sounding air do fly."  
25. tears . . . wind] See Troilus and Cressida, iv. iv. 55—  
"Where are my tears?  
Rain, to lay this wind."  
25-28. I have . . . other—] I have no effective spur, says Macbeth, to stimulate my guilty intention, I have only ineffective soaring ambition—ambition which assumes the role of a too eager rider, who in vaulting into the saddle o'erleaps himself and falls on the other side of the steed. The metaphors are bold and "mixed," so to speak: or rather, as Professor Raleigh (Shakespeare, 1907, p. 222) puts it: "not mixed but successive," as in line 35 post, v. iii. 40, etc., but the sense is clear enough. There can be no reasonable doubt that Shakespeare wrote "side," and that it ought to come into the text. He uses the exact expression, though not quite the same metaphor, in I Henry VI. ii. iv. 51, where Somerset says: "And fall on my [the red rose] side so against your will." It is trifling with the plain sense of the passage to say, with Steevens, that Shakespeare, "having used the word sides two lines above, would not have written side here"; or, with Grant White, that "perhaps side was meant to be understood with reference to the occurrence of the word in the preceding clause of the sentence"; or, with Symons (Irving Shakespeare), that "the break in the metre comes very naturally at the entrance of Lady Macbeth"; or, with Liddell, that "Macbeth's sentence would probably have been completed by 'side' if Lady Macbeth had not entered." Steevens might just as well have remarked that because Mortimer, in 1 Henry IV. iii. i. 108, speaks of the Trent running him up—  
"With like advantage on the other side;  
Gelding the opposing continent as much"—  
Shakespeare could not have written the following line: "As on the other side it takes from you." And any of the above-named commentators might just as well have remarked that the word "break" was meant to be understood after "thunders" in i. ii. 26 ante; the fact, of course, being that it was carelessly omitted by the Folio printers, supplied by Pope, and admitted into every text up to the present day. A somewhat analogous metaphor, derived from the sport of tilting, occurs in As You Like It, iii. iv. 46, where Celia says of Orlando: "quite traverse, athwart the heart of his lover; as a pensive tilter that spurs his horse but on one side." (It was reckoned disgraceful for the tilter to break his spear across the body of his opponent, instead of breaking it i: a direct line: Dyce, Glossary.) In my opinion, Shakespeare is simply thinking of a horseman failing to vault into the saddle; but Liddell (Macbeth, 1903) considers that "his figure is taken from a common Elizabethan athletic sport; compare Baret, Alvearie: 'a vaulter that leapeth up and down from a horse, desultor'; Cooper, Thesaurus, 1565, 'desultores, horsemen that in
Enter Lady Macbeth.

How now! what news?

Lady M. He has almost supp’d. Why have you left the chamber?

Macb. Hath he ask’d for me?

Lady M. Know you not, he has?

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

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

Macb. Pr’ythee, peace.

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

30. not, he has? not, he ha’s? Ff; not? he has. Capell conj. 33. sorts] sort Theobald. 45. adage?] Capell; Addage, F r. 47. do] Rowe; no Ff.

battaile had two horses, and quickly would change horses, and leape from one to an other; ‘desultrura, vauluting from one horse to another.’ It is possible that other means the other horse. Strutt, Sports and Pastimes, etc. (ed. 1893, p. 319): ‘William Stokes, a vaulting master of the seventeenth century, boasted in a publication called The Vaulting Master, etc., printed at Oxford in 1652 that he had reduced vaulting to a method. In his book are several plates containing different specimens of his practice, which consisted chiefly in leaping over one or more horses, or upon them, sometimes sitting himself in the saddle, and sometimes standing upon the same.’

32. bought] in the sense of “acquired” or “purchased,” frequently in the plays. 34. would] i.e. should. Compare, for the use of “shall” and “will,” “should” and “would” in Elizabethan English, iv. iii. 23, 195 post; and Richard II, iv. i. 232-3.

35, 36. Was ... since] Compare King John, iv. ii. 116, 117:— “O where hath our intelligence been drunk? Where hath it slept?”

42. ornament of life] the crown.

45. cat i’ the adage] “The cate would eate fyshe, and would not wet her feete,” Heywood’s Three Hundred Epigrammes, 1562 (Spenser Society ed., p. 28, and Bartlett, Familiar Quotations, p. 14). In Low Latin: “Catus amat piscis, sed non vult tingere plantas”; and in French, “Le chat aime le poisson, mais il n’aime pas à mouiller la patte.”

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

Macb. If we should fail,—

Lady M. We fail!

47. beast was't] Boast was't Collier (MS.). 51. the] than Hamner. 55. me :] Capell; me—Rowe; me, Ff. 58, 59. And . . . this] so Steevens (1793). The Ff end line 58 at sworn. 59. fail,—] Theobald (ed. 2); fail ?—Rowe; fail! Singer (ed. 2). fail!] Rowe; fail? Ff r, 2; fail. Capell.

ported by Measure for Measure, ii. iv.

134:— "Be that you are, That is, a woman; if you be more, you're none."

Hunter retains "no," the Folio reading, and assigns the whole of line 47 to Lady Macbeth; but, as the Clar. Edd. remark: "the 'then' which follows, seems more appropriate to the first clause of an ignominious remonstrance if we adopt Rowe's emendation."

47. beast] The whole force of the passage lies in the direct dramatic contrast to Macbeth's "man" in the previous line. Compare Romeo and Juliet, iii. iii. 109-113: "Art thou a man? . . . fury of a beast," etc. Collier's "boast" is merely one of those subtle, though ingenious follies of useless criticism (like Coleridge's "blank height" of the dark), with which the text of Shakespeare is encumbered; and, as the Clar. Edd. remark, "it is utterly inadmissible."

52. adhere] "It is not the coherence of time with place: but the adherence of these two with the murder of the king," says Capell (ii. 9).

58. the brains] "The" frequently takes the place of the possessive pronoun "his"; "its" being of course the later form. The Clar. Edd. compare Bacon's Advancement of Learning, i. 4, s. 1: "For we see that it is the manner of men to scandalize and deprave that which retaineth the state and virtue"; and Aldis Wright in his note on Bacon quotes Holland's Plutarch, p. 512 (ed. 1603): "Aristotle and Plato doe holde, that matter is corporall, without forme, shape, figure and qualitie, in the owne nature and propertie."

59. We fail!] Lady Macbeth exclaims against the very idea of failure. The note of interrogation in the Folio is frequently equivalent to the note of exclamation, both being originally variations of the semi-colon. Capell thought the punctuation should be a full stop; but, as Steevens remarks: "We fail!" is the hasty interruption of scornful impatience; 'we fail,' is the calm deduction of a mind, which, having weighed all circumstances, is prepared, without loss of confidence in itself, for the worst that can happen." Dyce, in his Remarks, etc., 1844, says: "There is in reality no difference; whether the words be pointed 'we fail!' or 'we fail?' (and I much prefer the former method) they can only be understood as an impatient and contemptuous repetition of Macbeth's 'we fail!' Any kind of admission on the part of Lady Macbeth, that the attempt might prove unsuccessful, appears to me quite inconsistent with all that she has previously said, and all
But screw your courage to the sticking-place,
And we'll not fail. When Duncan is asleep
(Whereto the rather shall his day's hard journey
Soundly invite him), his two chamberlains
Will I with wine and wassail so convince,
That memory, the warden of the brain,
Shall be a fume, and the receipt of reason
A limbeck only: when in swinish sleep
Their drenched natures lie, as in a death,
What cannot you and I perform upon
Th' unguarded Duncan? what not put upon
His spongy officers, who shall bear the guilt
Of our great quell?

Macb.

Bring forth men-children only!

that she afterwards says, in the present scene.

60. But[ i.e. only.
60. screw ... sticking-place] The metaphor is in all probability derived,
as Steevens thought, from the screwing up of the chords of stringed instruments. Similarly, in Twelfth Night, v. i. 125:
 "And that I partly know the instrument
 That screws me from my true place
 in your favour.
 In Troilus and Cressida, iii. iii. 22:—
 "But this Antenor,
 I know, is such a wrest in their affairs,
 That their negotiations all must slack."
 And in Coriolanus, i. viii. 11: "Wrench up thy power to the highest." Paton and Liddell think the metaphor was probably suggested by a soldier screwing up the cord of his cross-bow to the "sticking-place."

63. Soundly... chamberlains] Shakespeare evidently borrowed the idea of the two chamberlains from Holinshed's account of the murder of King Duff by Donwald and his wife many years before Duncan's time. See Hist. Scot. ii. 150, Boswell-Stone, p. 26.

64. convince] conquer, overpower, convincere. Compare iv. iii. 142.

65-67. memory... limbeck only] Shakespeare evidently knew of the division by the old anatomists of the brain into three ventricles, in the hindermost of which,viz. the cerebellum, they placed the memory. See Love's Labour's Lost, iv. ii. 70: "there are begot in the ventricle of memory."

Memory, the warden of the cerebellum, warns the reason against attack; and where converted by intoxication into a fume or smoke, it fills the brain, the receptacle of reason, which thus becomes like an "alembic" or cap of a still. Compare Cymbeline, iv. ii. 301: "A bolt of nothing, shot at nothing, which the brain makes of fumes"; and Tempest, v. i. 67:—
 "the ignorant fumes that mantle
 Their clearer reason."

67. limbeck] The corrupt form of "alembic," a word adopted into most European languages from the Arabic of the Moorish alchemists of Spain. The derivation is al, the Arabic "the" and 6µ3'â, the cap of the still into which the fumes rise before they pass into the condenser. Compare Sonnet 119:—
 "Siren tears, Distilled from limbecks foul as hell within."

71. spongy] drunken. Compare Merchant of Venice, i. ii. 108: "ere I'll be married to a sponge."

72. quell] murder: as a substantive only in this passage, though the verb occurs five or six times in the plays. It is from the same root as "kill," i.e. the A.S. ceallan. Florio, Worldes of Wordes, 1598, has "Mazzare: to kill, to slay, to quell." Compare 2 Henry IV. ii. i. 58: "a man-queller and a woman-queller"; and Hamlet, iii. iv. 169 (where the true reading is):—
 "And either quell the devil or throw him out
 With wondrous potency."
For thy undaunted mettle should compose
Nothing but males. Will it not be receiv'd,
When we have mark'd with blood those sleepy two
Of his own chamber, and us'd their very daggers,
That they have done't?

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

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

[Exeunt.

76. and] om. Capell conj.

73. mettle] i.e. material. In many passages of the plays the same word as "metal," from which it had not been distinguished in Elizabethan English.
74. receiv'd] i.e. as a truth. Compare Measure for Measure, i. iii. 16:—
"For so I've strew'd it in the common ear,
And so it is received."
77. other] otherwise. Compare Othello, iv. ii. 13:—
"If you think other,
Remove your thought."
78. As] inasmuch as, seeing that.
80. Each corporal agent] each bodily faculty. "Corporal" for corporeal, as frequently. Compare Henry V. iii. i. 16:—
"Hold hard the breath and bend up every spirit
To his full height."
The metaphor of course is from the stringing of a bow.
81. mock the time] Compare i. v. 63, etc.
ACT II

SCENE I.—The same. Court within the castle.

Enter Banquo, and Fleance, with a torch before him.

Ban. How goes the night, boy?
Fle. The moon is down; I have not heard the clock.
Ban. And she goes down at twelve.
Fle. I take 't, 't is later, Sir.
Ban. Hold, take my sword. — There's husbandry in heaven; Their candles are all out. — Take thee that too.
A heavy summons lies like lead upon me, And yet I would not sleep: merciful powers! Restrain in me the cursed thoughts that nature Gives way to in repose! — Give me my sword.

Enter Macbeth, and a Servant with a torch.

Who's there?
Mach. A friend.
Ban. What, Sir! not yet at rest? The king's a-bed:

4. Hold, . . . heaven;] two lines Ff, one line Rowe. 7-9. And . . . repose!] so Rowe; Ff end 7 and 8 with sleepe: and thoughts respectively.

Scene 1.] Macbeth's determination is further assured by the vision of the dagger. The scene is probably in the inner court of the castle, which Banquo would cross on his way to his quarters. a torch] "In the stage-direction of old plays," says Dyce, "'a Torch' sometimes means a torch-bearer, as 'a Trumpet' means a trumpeter." Compare i. vi. init.
4. husbandry] thrift, frugality, careful management. Florio, World of Words, 1598, has: "Parsimonia, parsimonie, sparing, husbandrie." Compare Timon of Athens, ii. ii. 169: "If you suspect my husbandry."
5. Their] for the plural, compare Richard II. i. ii. 7:— "Put we our quarrel to the will of heaven: Who, when they see the hours ripe on earth," etc.
5. candles . . . out] Compare Romeo and Juliet, iii. v. 9: "Night's candles are burnt out"; and Merchant of Venice, v. i. 220: "By these blessed candles of the night."
5. thee] Here a dative form, as in i. v. 25: "Hie thee thither." An emphatic pronoun used after imperatives.
5. that] probably his shield or targe, possibly a dagger or cloak.
He hath been in unusual pleasure, and
Sent forth great largess to your offices.
This diamond he greets your wife withal,
By the name of most kind hostess, and shut up
In measureless content.

Macb.  Being unprepar'd,
Our will became the servant to defect,
Which else should free have wrought.

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

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

Ban.  At your kind'st leisure.

... content] so Pope; Fi end line 16 with Hostesse.  16.  and shut up] And
shut up F F i; And shut it up Ff 2, 3, 4; and's shut up Hanmer; and shut
him up Kinnear conj.  19.  All's well] Ff; All's very well Hanmer; Sir,
all is well Steevens conj.  20.  weird] weyward Ff.

14.  offices] i.e. servants' quarters.  Malone considers, and I think rightly
considers, the "offices" of the Folio to be a palpable misprint, and Dyce and
Walker (Crit. Exam. ii. 53) agree with him.  Compare "his spongy officers"
in 1. vii. 71 ante; and Taming of the Shrew, iv. i. 50: "and every officer his
wedding garment on." Lettsom points out that the same error is found in
Webster's Dutchesse of Malfy, n. ii. (ed. 1623), when Antonio, having had
all the officers of the court called up, afterwards says: "All the offices
here?" and the servants reply, "We are."

16.  and shut up] As the Clar. Edd.
point out, if "shut" is to be construed
as a participle, according to the Folio
reading and shut up, the transition is
strangely abrupt, and Grant White
thinks the passage is "quite surely
corrupt." Hanmer's reading "and's"
does least violence to the old text; and
it is possible that the "'s" may have
dropped out before the initial letter of
"shut." The meaning seems to be
"confined" or "concluded"; the idea
being that the King having indulged
"in unusual pleasure" (of the table)
has concluded his evening "in measure-
less content." The phrase is illustrated
by Spenser's Faerie Queene, iv. ix. 15:
"And, for to shut up all in friendly
love"; and by Shakespeare himself,
e.g. in All's Well that Ends Well, 1.
1.  i. 197: "Whose baser stars do shut us
up in wishes" (i.e. confine us only to
wishes); Troilus and Cressida, i. iii.
58:—
"In whom the tempers and the
minds of all
Should be shut up."
And Timon of Athens, iv. iii. 279:
"Were all the wealth I have shut up in
thee."

17-19.  Being ... wrought] i.e. We
were unprepared for the King's coming,
and hence our zeal or will to serve him,
which otherwise would have shown
itself in more liberal entertainment,
perforce could only furnish a defective
one.

20-21.  I dreamt ... some truth] These words of Banquo seem almost a
veiled incitement to Macbeth to "that
sinister business" (see line 23 supra)
and "the bloody business" (see line 45
infra), which haunts the minds of both;
and Macbeth replies, in a strain of ex-
aggerated but obscure courtesy, with
the offer of honours to Banquo.
MACBETH

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

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

Macb. Good repose, the while!

Ban. Thanks, Sir: the like to you.

[Exeunt Banquo and Fleance.

Macb. Go, bid thy mistress, when my drink is ready, She strike upon the bell. Get thee to bed.—

[Exit Servant.

25. my consent] Ff; my ascent Capell conj.; my content Malone conj.; my consort Grant White conj.

25. when 'tis . . . you] so Rowe; one line Ff.

25. cleave to my consent, when 'tis] i.e. become or remain an adherent of my party when it exists or is set on foot, or, perhaps, when the time comes when “that business” is accomplished; or, as Case suggests, “when we have our talk.” The phrase “to be of consent” meant to be accessory; see Grafton, Chronicle, ii. 74 (1568): “The Pope cursed the deede doers with such as were of their consent, eyther that ayded or harbourd them”; and As You Like It, ii. ii. 3:—

“Some villains of my court Are of consent and sufferance in this.”

A usage now obsolete meant a party united by common agreement, fellowship or adherence to an opinion: Oxford Dict., which quotes Baret, Al-
vare, c. 1070: “A divers consent in sundrie wilful opinions, a sect, a schole or maner of teaching”; and Florio’s Montaigne (1603), i. 56, 175: “Even those which are not of our consent, doe flattily inhibite . . . the use of the sacred name.” Owing to the frequent confusion in Middle English of s and c, as the Dictionary points out, the word was often spelt concet down to the sixteenth century, and was thus liable to confusion with musical concert, when this latter word was introduced. From the approximation of sense, it is in some passages difficult to say which of the two was meant; and hence the remark of Steevens: “‘Consent’ has some-
times the power of the Latin Concentus: see 2 Henry IV. v. i. 78: ‘their spirits are so married in conjunction with the participation of society that they flock together in consent, like so many wild geese.’”

26-28. honour . . . franchis’d . . . allegiance] As Liddell well points out, Banquo here seems to be associating honour with the feudal sense of the word, viz. “lordship,” and to mean to say that Banquo’s honours must be honours of “free tenure” as far as Macbeth is concerned. He carries the notion further in “allegiance clear,” i.e. such fealty as no man may owe to more than one lord: most commonly of course to the King. This is another example of Shakespeare’s skill in the use of legal terms.

31. bid] i.e. ask.

31. drink] i.e. the posset drunk before retiring. Compare ii. ii. 6 post and note thereon; and Merry Wives of Windsor, v. v. 180: “Thou shalt eat a posset to-night at my house.”

33. Is this a dagger, etc.] Seymour, Remarks, etc., 1805, p. 196, thinks the usual delivery of this passage on the stage, i.e. with an expression of terror and surprise, is a misconception. If the vision were 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. I agree with James Sheridan Knowles, Lectures on Dramatic Litera-
The handle toward my hand? Come, let me clutch thee:—
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling, as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'rt me the way that I was going;
And such an instrument I was to use.—
Mine eyes are made the fools o' the other senses,
Or else worth all the rest: I see thee still;
And on thy blade, and dudgeon, gouts of blood,
Which was hot so before.—There's no such thing.
It is the bloody business which informs
Thus to mine eyes.—Now o'er the one half-world
Nature seems dead, and wicked dreams abuse

*ture*, 1843, p. 43, who says: "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. . . . It is a phantom raised by the witches to draw Macbeth on to his conclusion." E. K. Chambers thinks the dagger should not be in the air, but on a table.

36. *fatal* perhaps "prophetic." Compare "the fatal bellman" of ii. ii. 3 post.

36. *sensible* i.e. capable of being perceived by the senses, perceptible. Johnson quotes from Hooker, *Ecclesiastical Polity* [bk. i. viii. 1]: "By reason man attaineth unto the knowledge of things that are and are not sensible"; and see *Florio's Worldes of Words*, 1598: "Perceptible, perceivable, sensible"; and Cotgrave, *Dict.* 1611: "Perceivable: perceivable, sensible."

46. *dudgeon* haft, handle. The Oxford Dict. gives (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. The Clar. Edd. quote Arnold's *Chronicle*, ed. 1811, p. 245, referring to the will of John Arnell dated 1473, wherein the testator bequeaths "all my stuf beyng in my shoppe, that is to saye, yvery, dogeon, horn, mapyll, and the toile yt belongeth to my crafte," etc. Craig compares Gascoigne, To the Reader, prefixed to *Posies* (1575): "The most knottie piece of boxe may be wrought to a fayre doogen." Gerarde in his *Herball*, ed. 1597, speaks of the root of the box-tree, "Turners and cutters, if I mistake not the matter, do calle this woode dudgeon, whence they make dudgeon hafted daggers." And Cotgrave, *Dict.* 1611, has "Dague à roelles; A Scottish dagger; or Dudgeon haft dagger"; i.e., one turned with little spiral rings to give a better grip. So that the word seems particularly appropriate in a Scottish tragedy.

46. *gouts* drops, Fr. goutte. The Oxford Dict. gives (2) 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.

48. *informs* Perhaps meaning "takes form or shape." See note on i. v. 33 ante.

49. 50. *o'er . . . dead* "that is, over our hemisphere all action and motion seem to have ceased" (Johnson). Malone compares the second part of Marston's *Antonio and Mellida*, 1602 (i. i. 3-8, and i. v. 18-21, ed. Bullen): "Tis yet dead night," etc.
The curtain'd sleep: witchcraft celebrates
Pale Hecate's offerings; and wither'd murder,
Alarum'd by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design
Moves like a ghost.—Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my where-about,
And take the present horror from the time,

51. witchcraft] now witchcraft Rowe (Davenant's version). 55. strifes]
Pope; sides Ff. 56. sure] Capell (Pope conj.); soare F r; sound Pope. 57. which way they] Rowe; which they may Ff.

51. The . . . celebrates] A manifestly imperfect line, as Dyce justly remarks. D'Avenant's now before "witchcraft" is almost certainly right. Knight, followed by Collier in this, had "no doubt that Shakespeare introduced the long pause [i.e. between 'sleep' and 'witchcraft'] to add to the solemnity of the description." There is, if anything, still less doubt that Shakespeare did nothing of the kind; and it is quite time that this pernicious and cacophonous heresy of the "pause" or "unstressed impulse" (whatever that may mean) received its quietus.

51. curtain'd sleep] Milton has "conveyed" this image into his Comus, 554, writing of the steeds "That draw the litter of close-curtain'd sleep," Milton at any rate followed the Folio reading, and Steevens's conjecture sleeper has met with little acceptance, though it is quite possibly the true reading.

52. Hecate] the goddess of classical and medieval witchcraft. Compare Ben Jonson's note to his Masque of Queenses (1609), ed. Gifford, 1843, p. 571: "Hecat . . . she was believed to goveine in witchcraft and is remembered in all their invocations." The word is a dissyllable here, as in King Lear, 1. i. 112: "The mysteries of Hecate and the night." In Elizabethan writers classical proper names assumed various forms, to suit rhyme and metre. "Celebrates" is used in respect of the rites attending the offerings to Hecate.

53. Alarum'd] Compare King Lear, 1. i. 55: "My best alarum'd spirits," 54. Whose . . . watch] "His (the murderer's) way of knowing the pass-

55. ravishing] The notion of swiftness or rapidity is involved in this word, as in Middle English. Compare Chaucer's Boethius, bk. iv. met. vi. 25. (Skeat, vol. ii, p. 122.) 55. strifes] Pope's emendation is certainly sound, though Johnson and Knight object to "strife" as implying violence or impetuosity; but the word is coupled with "tedious" in Richard II. 1. iii. 268; and Spenser has no idea of violence in Faerie Queene, vi. viii. 37: "With easy steps so soft as foot could stride." And Tarquin stalks into the chamber of Lucrece, see Lucrece, 365. Case aptly refers to "the long tip-toe stealing steps one takes in order to avoid sound by planting the feet as seldom as possible," Liddell reads slides, which he says, "involves only one confusion, that of the tall f and fl which were single types"; and he quotes Cooper's Thesaurus, "Lapsus serpentum, the sliding, gliding, or creeping of a serpent"; and Cotgrave's Dict., "Griller: to glide, slip, slide, steal"; and compares Lucrece, 305 and 362.

57. my steps . . . walk] A common Greek construction, found especially in the New Testament, and used also by Shakespeare in King Lear, 1. i. 272: "I know you, what you are."

58. where-about] Compare "where" as a substantive, King Lear, 1. i. 264: "Thou lostest here a better where to find"; and Comedy of Errors, ii. i. 45: "They say every why hath a wherefore."
Which now suits with it.—While I threaten, he lives: 60
Words to the heat of deeds too cold breath gives.

[A bell rings.

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

[Exit

SCENE II.—The same.

Enter Lady Macbeth.

Lady M. That which hath made them drunk hath made me
bold:
What hath quench’d them hath given me fire.—Hark!—
Peace!
It was the owl that shriek’d, the fatal bellman,
Which gives the stern’st good-night. He is about it.

60. Whiles] Whilst Rowe; While Capell.

SCENE II.

2-6. What . . . possets.] so Rowe; Ff end respectively fire. shriek’d, night. open: charge Possets,

61. Words . . . gives] The Clar. Edd. call this line a “feeble tag” and think it may be an interpolation. Possibly; but it is not unsuitable to Macbeth’s character and his tendency to “speechifying.”

SCENE II.

SCENE II.] “If we recall for a moment the castle architecture with which Shakespeare was familiar—for instance, that of Kenilworth—we have a large courtyard with a flight of steps in one corner leading up to the sleeping-rooms, such as is shown in the cut of Kenilworth in 1620 which is prefixed to the New Shakespeare Society’s edition of Robert Laneham’s Letter. It is in this courtyard that Scene i. takes place. In these quadrangular houses the hall occupied one side of the building, and out of this, at one end, a flight of steps led to a lobby which opened on the guest-chamber. . . . In the theatre this lobby would, of course, be the usual gallery or balcony at the back of the stage. Duncan and his two grooms of the chamber would naturally be lodged in the guest-chamber; back of this would be the ‘second chamber,’ occupied by Donalbain and another. Such an arrangement would be familiar to the Elizabethan audience, and explains clearly the action of the scene” (Liddell).

1. bold] Furness quotes Mrs. Griffith’s Morality of Shakespeare’s Dramas, 1775, p. 412: “Shakespeare 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.”

3. the fatal bellman] The Clar. Edd. show the significance of this passage by comparing Webster’s Duchess of Malfi, iv. ii. (Dyce ed. 1857, p. 88b):

“I am the common bellman,
That usually is sent to condemn’d persons
The night before they suffer”; and Spenser’s Faerie Queene, v. vi. 27, where the cock is called “the fatal bellman of the night.” This latter passage would seem to imply that Shakespeare refers to the “bellman which goeth before a corps, praeco feralis” (quoted by Liddell from the Phraseologia Generalis, 1681); so that “the stern’st good-night” would mean the last good-night of death.
The doors are open; and the surfeited grooms
Do mock their charge with snores: I have drugg'd their
possets,
That death and nature do contend about them,
Whether they live, or die.

Mab. [Within.] Who's there?—what, ho!
Lady M. Alack! I am afraid they have awak'd,
And 't is not done:—the attempt and not the deed
Confounds us.—Hark!—I laid their daggers ready;
He could not miss them.—Had he not resembled
My father as he slept, I had done 't.—My husband!

Enter Macbeth.

Macb. I have done the deed.—Didst thou not hear a noise?
Lady M. I heard the owl scream, and the crickets cry.

Did not you speak?

Lady M. When?

Macb. Now.

Lady M. Ay.

Macb. Hark!

Who lies the second chamber?

Lady M.

Donalbain.

5. grooms] serving-men; menial servants of any kind. See the Oxford Dict. for the etymology of the word, so far as this is known.

6. possets] Malone quotes Randle Holme's Academy of Armourie, 1688, bk. iii. p. 84: "Posset is hot milk poured on ale or sack, having sugar, grated biscot, eggs, with other ingredients boiled in it, which goes all to a curd." See note on II. i. 31. The Oxford Dict. quotes (inter alia) J. Russell, Book Nurture (1460), 94: "milke, crayme, and cruddes, and eke the Ioncate, they close a mannes stomak and so doth the possate."

8. Who's there?] Macbeth loses control over himself, and breaks out into an exclamation, fancying he hears a noise (see line 14). The direction [within] was added by Steevens, as the Folio makes Macbeth enter before speaking; but the next lines show that Lady Macbeth is alone.

10. attempt and . . . deed] The Folio punctuation appears to be correct. They will face the fact of the murder when accomplished, but an unsuccessful attempt would mean ruin. "To me at least," says Dyce, "it is plain that here 'the attempt' is put in strong opposition to 'the deed,' and that 'confound' has no reference to future mischief, but solely to the perplexity and consternation of the moment."

12, 13. Had he . . . done 't] The remorse of the woman, not the unsexed monster.
Macb. This is a sorry sight.
Lady M. A foolish thought to say a sorry sight.
Macb. There’s one did laugh in’s sleep, and one cried, “Murder!”
That they did wake each other: I stood and heard them;
But they did say their prayers, and address’d them
Again to sleep.
Lady M. There are two lodg’d together.
Macb. One cried, “God bless us!” and, “Amen,” the other,
As they had seen me with these hangman’s hands.
Listening their fear, I could not say, “Amen,”
When they did say, “God bless us.”
Lady M. Consider it not so deeply.
Macb. But wherefore could not I pronounce “Amen”? I
Had most need of blessing, and “Amen”
Stuck in my throat.
Lady M. These deeds must not be thought
After these ways: so, it will make us mad.
Macb. Methought, I heard a voice cry, “Sleep no more!
Macbeth does murder sleep,”—the innocent sleep;
Sleep, that knits up the ravel’d sleeve of care.

22-25. There’s . . . sleep.] so Rowe; Ff. end respectively sleepe, other: Prayers, sleepe. 24. address’d] address Theobald. 32. thought] thought on Hanmer. 36. sleeve] Steevens (Seward conj.); Sleeve Ff.

20. sorry] See Skeat’s Dict. for an interesting article on the etymology of this word, showing that the true form was sorry, the form soarye occurring in Stanyhurst’s translation of Virgil’s Aeneid, 1582, ii. 651 (ed. Arber, p. 64). The original sense was “wounded,” “afflicted,” and hence “miserable,” “sad,” “pitiable,” etc.

24. address’d them] prepared themselves. Compare Merchant of Venice, ii. ix. 19: “and so have I address’d me.”

27. As] as if. Compare King Lear, iii. iv. 15: “Is it not as this mouth should tear this hand?” etc.

27. hangman] executioner. Compare Merchant of Venice, iv. i. 125: “the hangman’s axe.”

28. Listening] Compare, for the transitive use, Julius Caesar, iv. i. 41: “Listen great things.”

32. thought] We might read, with Hanmer and Capell, thought on, as in iii. ii. 10, post, and Twelfth Night, v. i.

324: “These things further thought on”; but it is not essential.

34-39. Methought . . . life’s feast] It cannot be determined from the Folio where the “voice” is supposed to end. Hanmer printed in italics as far as “feast”; and Johnson, who is followed by nearly all subsequent editors, first adopted the arrangement in the text. As the Clar. Edd. remark: “it seems more natural to suppose that ‘the innocent sleep, etc.’ is a comment made by Macbeth upon the words he imagined he had heard.” The voice “may have had its origin in the shouting of drunken revellers in another part of the house,” says Liddell.

36. sleeve] According to Malone, sleeve appears to have signified coarse and soft unwrought silk, the Italian seta grossolane. See Florio, Wordes: “Sfilazra: Any kinde of raveled stuffe, or sleeve sik.” Id. “Capitone, a kinde of course filke, called sleeve filke.” Cotgrave renders
The death of each day's life, sore labour's bath,  
Balm of hurt minds, great nature's second course,  
Chief nourisher in life's feast;—

**Lady M.** What do you mean?  

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

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

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

**Lady M.** Give me the daggers. The sleeping, and the dead,

"Soye flofche" by _sleave silk_; also  
"Cadarce pour faire capiton" by _The tow, or courseft part of silke, whereof sleave is made._ See also _Troilus and Cressida_, v. i. 35: "Thou idle im-material skein of _sleave silk._" Steevens refers to Holinshed, p. 835a [vol. 3, Henrie the Eight]: "Eight wild men, all apparralled in greene moiffe made of _sleve silke._" The whole passage reminds us of Ovid's _Metam._ xi. 624 of "Somnus":—  
"Pax animi, quem cura fugit, qui corda diurnis  
Fessa ministeris mulces reparaque labori";  
which Shakespeare had certainly read  
in his favourite translation by Golding,  
1587 (ed. 1593, p. 140; xi. 723-6, ed.  
Rouse, 1904):—  
"O _sleepe_ (quoth she) the rest of  
things: O gentlef of the Goddes,  
Sweete sleepe, the peace of minde  
with whom crookt _cawe_ is aye at  
ods:  
Which cherifhest men's weary  
limbes appalld with _toyling_ _fore_,  
Ayd makest them as _freeth_ to worke,  
and luftie as before._"

Seneca, _Hercules Furens_, 1068 sqq.,  
may also have been in Shakespeare's mind.

38, 39. _second . . . nourisher_] Pudding appears ancietly to have been the first course at dinner ("so, _Per temporum advenis, you come in pudding time, you come as well as may be," _Terence in English_, 1614), the joint or roast being the "second"—the pièce de résistance. Steevens quotes from Chaucer, _Squire's Tale_ (C.T. 1661, ed. Pollard, 347, vol. ii. p. 205): "The noice of digestion, the sleep._"

41, 42. _Glamis . . . more_] See note on the Folio printing, 34-39 _supra_. Johnson was of opinion that the voice only said "Glamis hath murdered sleep," the rest being Macbeth's comment. But it is extremely difficult to distinguish between the voice of conscience and its comment.

45. _brainsickly_] The adverbal form is not found elsewhere in Shakespeare, although the adjective occurs several times.

46. _wash_] Note the working of Lady Macbeth's mind in the "sleep-walking scene," v. i. 59 _post._

46. _witness_] evidence. Compare _Merchant of Venice_, 1. iii. 100: "An evil soul producing holy _witness._"
Are but as pictures; 't is the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt. [Exit.—Knocking within.

Macb. Whence is that knocking?—
How is 't with me, when every noise appals me?
What hands are here? Ha! they pluck out mine eyes.
Will all great Neptune's ocean wash this blood
Clean from my hand? No, this my hand will rather 60
The multitudinous seas incarnadine,
Making the green one red.

61. incarnadine] Rowe; incarnardine, Ff. 62. the green one red.] the
Green one Red. F 4; the Greene one, Red Ff 1, 2, 3; the green, One red—
Johnson; the green—one red. Steevens (1778), Murphy, conj.

54. painted devil] Webster has imitated this in his White Devil (Dyce, ed.
1857, p. 22a): “Terrify babes, my lord, with painted devils.”
55, 56. gild ... guilt] This ghastly quibble may have been intended by
Shakespeare to “enhance the horror” of the scene. In the old ballads particularly gold was almost always styled “red.” Compare the “golden blood”
of II. iii. 115; and King John, ii. i. 316: “armours ... all gild with Frenchmen's
blood”; and for the pun, 2 Henry IV. iv. v. 129: “England shall double gild
his treble guilt.”
56. knocking] See the introductory note to scene iii. of this Act.
59. Neptune's ocean] Many quotations from the classics illustrate this great
passage; e.g. Upton, Critical Observations, 1746, compares Sophocles, Oedipus,
Tyr. 1227:—
"Οἰμαί γὰρ ὅτι ἤν ἵστατον ὠξεῖ φάσιν ἄν
Νίϕαι καθαρῳ τὸνδε τὴν στέγην."
Steevens compares Catullus, 88, 5, In
Gellium:—
"Suscipit, O Gelli, quantum non ultima Tethys,
Non genitor Nympharum abluit Oceanus."
And Seneca, Hippolytus, ii. 715 (which Shakespeare may have read):—
"Quis eluet me Tanais? aut quae barbaris
Macotis undis Pontico incumbens mari?

Non ipse toto magnus Oceano pater
Tantum expiarit sceleris!"
But it does not follow that Shakespeare had read these in the originals.
61. multitudinous seas] By this Shakespeare meant, according to
Malone, and I see no reason to doubt the interpretation, not the multitude of creatures which inhabit the seas, not
the many-waved ocean, but the countless masses of waters wherever dispersed on the surface of the globe, “the multitudes of seas,” as Heywood has it.
The passage is from Heywood's [sic, but rather Munday and Chettle's]
Death of Robert, Earl of Huntind-
61. incarnadine] Properly, as the Oxford Dict. remarks, to make flesh-coloured or carnation; but from Shake-
speare onward associated with the colour of blood. As a verb it does not seem to be found in any English author prior to Shakespeare. Cotgrave has “In-
carnadin” both as a substantive and an adjective, and translates it by car-
nation, or, more properly a deep, rich, or bright carnation. And see Syl-
vester, Du Bartas, i. 5, 609 (1591):—
“Her wings and train of feathers (mixed fine)
Of orient azure and incarnadine.”
62. Making ... red] i.e. changing
MACBETH

Re-enter Lady Macbeth.

Lady M. My hands are of your colour; but I shame
To wear a heart so white. [Knock.] I hear a
knocking
At the south entry:—retire we to our chamber. 65
A little water clears us of this deed:
How easy is it then! Your constancy
Hath left you unattended.—[Knock.] Hark! more
knocking.
Get on your night-gown, lest occasion call us,
And show us to be watchers.—Be not lost 70
So poorly in your thoughts.

Macb. To know my deed, 't were best not know myself.

Wake Duncan with thy knocking: I would thou couldst!

[Knock.

[Exeunt.

64-68. To . . . knocking.] so Pope; Ff, print in seven lines ending respectively white, entry: Chamber: deed. Constancie unattended, knocking. 72, 73. To . . . couldst.] so Pope; four lines Ff, ending respectively deed, selfe, knocking: couldst. 72. To know] T' unknew Hanmer. 73. Wake . . . thy] Wake Duncan with this Rowe; Wake, Duncan, with this Theobald (Davenant’s version). 74. I would] would Pope; Ay, 'would Steevens (1793).

the green sea into total red. Compare
Hamlet, ii. ii. 479: “Now is he total
gules”; and Munday and Chettle’s
Downfall of Robert, Earl of Hunt-
ingdon, 1601, iv. i. (vol. viii. p. 173.
ed. Hazlitt’s Dodsley, 1674): “And
made the green sea red with Pagan
blood.” See also Spenser, F.Q. ii. x.
48:—

“ The whites with bloud they all the
shoe did staine,
And the gray Ocean into purple
dy.”

Owing no doubt to the extraordinary
punctuation of the Folio (i.e. “making
the Greene one, Red”) many editors
seem to have misunderstood the mean-
ing. If the Folio printers meant any-
thing by this comma, they probably
meant to indicate something in the
nature of a rhetorical pause after “one,”
with the idea of rendering “red” more
emphatic.

69. night-gown] dressing-gown or
robe de chambre. “In Macbeth’s time,
and for centuries later,” says Grant
White, “it was the custom for both
sexes to sleep without other covering
than that belonging to the bed.” Or-
dinary clothing would show that they
had not been to bed.

72. To know . . . myself] Elwin,
Shakespeare Restored, 1853, explains,
and rightly, I think, “with a knowledge
of my deed, I were better lost to the
knowledge both of my nature and of
my existence”; and the Clar. Edd., “If
I must look my deed in the face, it
were better for me to lose conscious-
ness altogether.”
SCENE III.—The same.

Enter a Porter.

[Knocking within.

Porter. Here's a knocking, indeed! If a man were porter of hell-gate, he should have old turning the key.

[Knocking.] Knock, knock, knock. Who's there, i' the name of Belzebub?—Here's a farmer, that hanged himself on the expectation of plenty: come in time; have napkins enough about you; here you'll sweat for't. [Knocking.] Knock, knock.

SCENE III.] Capell in his Notes, p. 13, well remarks, "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." This is a piece of sound criticism, and tends to support the authenticity of the passage, the various questions concerning which are dealt with in the Introduction. The comic relief afforded by the porter's entrance serves its purpose in "taking the present horror from the scene"; but it is short, as if Shakespeare were anxious to resume the tragic thread of his discourse. As Coleridge (who, however, believed this scene "to have been written for the mob by some other hand") remarks, "Shakespeare never introduces it ['the comic'] but when it may react on the tragedy by harmonious contrast." See De Quincey's famous essay On the Knitting at the Gate in Macbeth, Works, ed. Masson, vol. x. p. 380; and Hales, Notes and Essays on Shakespeare, pp. 273-290.

2. old] Frequently used as a colloquial augmentative, meaning plentiful, great, abundant; or, as Steevens says, "frequent, more than enough." Cotgrave has "Faire le Diable de vauvert. To play reaks; to keep an old coile, a horrible stirre; to make a harly burly." Dyce remarks that the Italians use, or at least formerly used, vecchio in the same sense; and he quotes Pulci, Morg. Mag. xxv, 54:—

"Perchè corante abandonava il freno,
E dette un vecchio colpo in sul terreno";

and he further remarks that Florio in his Worde of Wordes, 1598, has not given this meaning of vecchio.

5. the expectation of plenty] which would of course bring low prices. Malone compares Hall's Satires, iv. 6 (ed. 1597):—

"Ech Muck-worme wil be riche with lawlesse gaine,
Altho he smother vp mowes of seuen yeaeres graine,
And hang'd himself when corne grows cheap again."

Malone's reference to this passage as pointing to 1606 being the date of Macbeth (see Introduction) is controverted by Liddell on the ground that Jonson had already made use of the story in his Every Man out of His Humour (1599), i. ii., where Sordido, a farmer, "falls off," i.e. hangs himself because his "prognostication" of foul weather, and consequent dearth, had not "kept touch with him." But it certainly does not follow that Shakespeare did not make a similar use of the story seven years after, in view of the abundant harvest of 1606.

5, 6. come in time] If this reading be correct, the meaning is probably "Come in good time, so that you may enjoy plenty of the everlasting bonfire, and have a good old sweat for't." Staunton complains that no editor has yet explained the meaning; but his reading, "Come in, Time"—Time being intended as a whimsical appellation for the farmer that had hanged himself—is too whimsical for belief. If there is to be any change in the text, it should probably be in the direction of assimilating this invitation to the invitations which follow, viz. Come in in time; the "equivocator" and the "tailor" being both invited to come in.

6. napkins] Nares, Glossary, mentions Baret's Alverie, which gives "Napkin or handkerchief... sudarium... quo sudorem extergimus
MACBETH

Who's there, i' the other devil's name?—'Faith, here's an equivocator, that could swear in both the scales against either scale; who committed treason enough for God's sake, yet could not equivocate to heaven: O! come in, equivocator. [Knocking.] Knock, knock, knock. Who's there?—'Faith, here's an English tailor come hither for stealing out of a French hose: come in, tailor; here you may roast your goose. [Knocking.] Knock, knock. Never at quiet! What are you?—But this place is too cold for hell. I'll devil-porter it no further: I had thought to have let in some of all professions, that go the primrose way to the everlasting bonfire. 20

[Knocking.] Anon, anon: I pray you, remember the porter.

in aestu, et nares pergamus." Hence the necessity for "napkins enow" in a hot place.

9. *equivocator* "meaning a Jesuit," says Warburton. See the Introduction for an account of the proceedings at Garnet's trial in 1606. Prof. Dowden, *New Shakespeare Society Transactions*, 1874, p. 275, thinks "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 upon it, the same Macbeth of whom Macduff says, a few lines further on, 'here he comes,' and who begins to equivocate forthwith."

14, 15. *stealing out of a French hose* The joke against tailors was a very old and common one. Reginald Scot, in his *Discoverie of Witchcraft*, 1584, says of Samuel's apparition: "Belike he had a new mantell, made him in heaven: and yet they saie Tailors are skantie there, for that their consciences are so large here." See also the note on *Midsummer Night's Dream*, ii. i. 54 (present series, 1905): "And 'tailor' cries." Steevens and the Clar. Edd. refer to the following passage in Stubbes, *Anatomie of Abuses*, 1595, fol. 23b: "The French hose are of two diverse makinges, for the common French 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 drawn out with costly ornamentes, with Canions annexed, reaching downe beneath their knees." Warburton thought the text in Macbeth referred to the latter kind of hose, for "a tailor must be a master of his trade who could steal anything from thence." But in *Merchant of Venice*, i. ii. 80, say the Clar. Edd., "Shakespeare clearly speaks of the larger kind, the 'round hose' which the Englishman borrows from France, and it is enough to suppose that the tailor merely followed the practice of his trade without exhibiting any special dexterity in stealing. So in *Henry V*, iii. vii. 56: 'You rode, like a kern of Ireland, your French hose off, and in your straight strossers'; where the French hose are wide by comparison." See also the reference in *Henry VIII*, i. iii. 31; to "short blister'd breeches," i.e. slashed with satin lining.

20. *the primrose way* Compare All's *Well that Ends Well*, iv. v. 56: "the flowery way that leads to the broad gate and the great fire"; and *Hamlet*, i. iii. 50: "the primrose path of dalliance."

20. *bonfire* According to the Oxford Dict., from *bone* and *fire*, the spelling *bone-fire* (sc. *bane-fire*) being common down to 1760. In Scotland for the annual midsummer "bane fire" in the burgh of Hawick old bones were regularly collected and stored up down to about 1800. In Golding's translation of Ovid's *Metam.* 1567, bk. vii. l. 779, ed. Rouse, 1904, we find "Or els with-
Enter Macduff and Lenox.

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

Port. 'Faith, Sir, we were carousing till the second cock;  
And drink, Sir, is a great provoker of three things.

Macd. What three things does drink especially pro- 
voke?

Port. Marry, Sir, nose-painting, sleep, and urine.  
Lechery, Sir, it provokes, and unprovokes: it provokes the de- 
sire, but it takes away the performance. Therefore,  
much drink may be said to be an equivocator with  
lechery: it makes him, and it mars him; it sets him on, and it takes him off; it persuades him, and dis-
heartens him; makes him stand to, and not stand to:  
in conclusion, equivocates him in a sleep, and, giving  
him the lie, leaves him.

Macd. I believe, drink gave thee the lie last night.

Port. That it did, Sir, i' the very throat o' me: but I re-
quited him for his lie; and, I think, being too strong  
for him, though he took up my legs sometime, yet I  
made a shift to cast him.

Macd. Is thy master stirring?

Enter Macbeth.

Our knocking has awak'd him; here he comes.

Len. Good morrow, noble Sir!

Macb. Good morrow, both!

out solemnitie were burnt in bone-fires 
hie.“

25. the second cock] i.e. 3 a.m.  
Compare Romeo and Juliet, iv. iv. 3:— 
“The second cock hath crow'd,  
The curfew bell hath rung, 'tis three 
o'clock.”

See also King Lear, iii. iv. 121: “This  
is the soul fiend Flibbertigibbet: he  
begins at curfew and walks till the first 
cock.”

29-31. Lechery . . . the performance]  
To the same effect, Urquhart's Rabelais,  
bk. iii. c. xxxi. (1693):—  
“Carnal concupiscence is cooled and  
quelled five several ways.  
First, by means of wine. . . .”

37, 38, 40. lie] Note the quibble in the 
various meanings of putting to bed and  
a fall in wrestling.

38. last night] “It is not very easy,”  
says Malone, “to ascertain precisely  
the time when Duncan is murdered . . .  
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 oration and there continued till it  
was late in the night.' Donwald's serv-
ants 'enter the chamber where the  
King laie, a little before cock's crow,  
where they secretlie cut his throat.'  
We may be very certain, however, that  
however roughly Shakespeare might  
allocate his time, he never for dramatic  
purposes attempted to fix it with abso-
late precision. He knew well enough  
that his spectators did not regulate their  
imaginations by the chronometer.
Macd. Is the king stirring, worthy thane?
Macb. Not yet.
Macd. He did command me to call timely on him:
I have almost slipp'd the hour.
Macb. I'll bring you to him.
Macd. I know, this is a joyful trouble to you;
But yet 'tis one.
Macb. The labour we delight in physics pain.
This is the door.
Macd. I'll make so bold to call,
For 't is my limited service. [Exit.
Len. Goes the king hence to-day?
Macb. He does:—he did appoint so.
Len. The night has been unruly: where we lay,
Our chimneys were blown down; and, as they say,
Lamentings heard in the air; strange screams of death,
And prophesying with accents terrible
Of dire combustion, and confus'd events,
New hatch'd to the woeful time.

52, 53. I'll . . . service] prose Ff; verse Hanmer. 54. hence] From hence Steevens (1793), who arranges 53 For . . . king, and 54 From hence . . . so.

51. The labour . . . pain] For the sentiment, compare Cymbeline, iii. ii.
34:—
"Some griefs are med'cinnable; that is one of them,
For it doth physic love."
And Tempest, iii. i.:—
"There be some sports are painful and their labour
Delight in them sets off."
53. limited] appointed; like the qualifications of an estate in law. See Measure for Measure, iv. ii. 176: "having the hour limited"; and Timon of Athens, iv. iii. 431:—
"For there is boundless theft
In limited professions," i.e. those to which admission is under restrictions, such as the Church, the law, and medicine.
59. combustion] tumult, confusion, especially of a political kind. Cotgrave has "Combustion: f. A combustion . . . also a tumult; and hence Enter

en combustion auce. To make a stirre, to raise an uprore, to keep an old coyle against." And see Henry VIII. v. iv.
51. 59. confus'd] Perhaps here in the sense of confusing, full of confusion; a very frequent grammatical usage with the Elizabethan writers.
60. hatch'd . . . time] Malone was inclined to believe that new-hatch'd should be referred to events, though the events were yet to come: "Allowing," he says, "for Shakespeare's usual in-accuracy with respect to the active and passive participle, the events may be said to be 'the hatch and brood of time';" and he quotes a passage much resembling the present, viz. 2 Henry IV. iii. i. 80-6:—
"There is a history . . .
Such things become the hatch and brood of time."
"Here certainly," remarks Malone, "it is the thing or event, and not the pro.
The obscure bird clamour'd the livelong night:
Some say, the earth was feverous, and did shake.

Macb. 'T was a rough night.
Len. My young remembrance cannot parallel
A fellow to it.

Re-enter Macduff.

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

Macb., Len. What's the matter?
Macd. Confusion now hath made his masterpiece!
Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life o' the building!

Macb. What is 't you say? the life?
Len. Mean you his majesty?
Macd. Approach the chamber, and destroy your sight
With a new Gorgon.—Do not bid me speak:
See, and then speak yourselves.—

[Exeunt Macbeth and Lenox.

Awake! awake!—

Ring the alarum-bell.—Murder, and treason!
Banquo, and Donalbain! Malcolm! awake!
Shake off this downy sleep, death's counterfeit,
And look on death itself!—up, up, and see
The great doom's image!—Malcolm! Banquo!


66, 67. Tongue . . . thee.] so Capell; one line Ff. 66. Tongue, nor] Or tongue or Pope; Nor tongue, nor Theobald. 80. Banquo!] Ff; Donalbain! Hanmer; Banquo! rise: Travers (Johnson conj.); Banquo! all! Hudson (Lettsom conj.).

ploy, which is the hatch of time; but it must be acknowledged, the word 'become' sufficiently marks the future time. If, therefore, the construction which 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 woeful time." Or the expression may simply mean "born to the time," as a child is born to parents.

61. The obscure bird] the owl, the bird of darkness. Compare ii. ii. 3 ante.
62. feverous] referring to the fever of ague, then very common in the fens and undrained districts.
74. Gorgon] In all probability Shakespeare got his knowledge of the Gorgon's head from Golding's translation of Ovid's Metam. bk. v. l. 225 sqq., ed. Rouse, 1904.—

"And therewithall he drew
Out Gorgon's head," etc.

But he may have learnt it at school.

78. death's counterfeit] See Lucrece, 402, where sleep is called "the map of death"; and Midsummer Night's Dream, iii. ii. 364: "death-counterfeiting sleep."

80. doom's image] Compare King Lear, v. iii. 264: "Kent. Is this the promised end? Edgar. Or image of that horror?"

80. The insertion of "up" after "Banquo!" at the end of this line, having regard to "rise up" in the following line, seems very effective, and is an almost certain emendation.
As from your graves rise up, and walk like sprites,
To countenance this horror!  Ring the bell.

[Bell rings.

Enter Lady Macbeth.

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

Macd. O gentle lady, 85
    ’Tis not for you to hear what I can speak:
The repetition, in a woman’s ear,
Would murder as it fell.

Enter Banquo.

O Banquo!  Banquo!
Our royal master’s murder’d!

Lady M. Woe, alas!

Ban. Too cruel, anywhere. 90
    Dear Duff, I pr’ythee, contradict thyself,
And say, it is not so.

Re-enter Macbeth and Lenox.

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

82. Ring the bell.] om. Theobald.  83. speak, speak /] Ff; speak. Pope.
O] om. Pope.  88, 89. O . . . murder’d.] so Theobald; one line Ff.

82. Ring the bell] There is no valid reason for striking this out as Theobald suggests, on the ground that it was a mere stage direction.  The fact that Lady Macbeth begins her next speech with a short line, and that if “Ring the bell” were struck out as being a direction, the hemistich ending Macduff’s speech and that beginning Lady Macbeth’s would form a complete verse, is not a sufficient reason, if we bear in mind the number of incomplete lines in the play, which I think was probably due to Shakespeare’s rapid composition of this tragedy.  Macduff’s order to “ring the alarum bell” in line 76 would not be executed immediately, so as to give time for his speech; and it is a good dramatic stroke on Shakespeare’s part to indicate Macduff’s impatience by reiterating the order.  On the other hand, it must not be forgotten that stage-directions are nearly always couched in imperative terms, as Malone remarks.

98. 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” (Elvin).  In Case’s view, Macbeth is thinking of the earth as a burial vault, and so proceeds to the idea of a wine vault.
Enter Malcolm and Donalbain.

Don. What is amiss?

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

Macd. Your royal father's murder'd.

Mal. O! by whom?

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

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

Macd. Wherefore did you so?

Macb. Who can be wise, amaz'd, temperate and furious,
Loyal and neutral, in a moment? No man:
The expedition of my violent love
Outrun the pauser reason.—Here lay Duncan,
His silver skin lac'd with his golden blood;
And his gash'd stabs look'd like a breach in nature
For ruin's wasteful entrance: there, the murderers,
Steep'd in the colours of their trade, their daggers

106, 108. Upon ... them] so Steevens (1793); two lines Ff, the first ending distracted,

104. badg'd] Compare 2 Henry VI., iii. ii. 200: "Murder's crimson badge."
105-108. So were their ... them] These lines ought, in my opinion, to be printed as two lines (ending respectively "distracted," and "them") and not in three lines as Steevens, the Variorum editors, Dyce, White, and the Camb. Edd. have done. I should restore to the proposed second line what I think Shakespeare must have written, viz. That, equivalent of course to "so that" (so being very frequently omitted), as in ii. ii. 23: "That they did wake," etc.; or in iv. iii. 6: "that it resounds," etc.

114. pauser] Cotgrave has "Musard: a pauser, lingerer, deferrer, delimiter."

115. lac'd] interlace'd, in reticulate fashion. Cotgrave has "Chamaré: laced thick all over, aslope, ore-crosse or billet-wise." Compare Romeo and Juliet, iii. v. 8:—

"What envious streaks
Do lace the severing clouds in yonder East."

And Cymbeline, ii. ii. 22:—

"white and azure laced
With blue of heaven's own tint."

"It is not improbable," says Johnson, "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. The whole speech, so considered, is a remarkable instance of judgement, as it consists entirely of antithesis and metaphor."
Unmannerly breech'd with gore. Who could refrain,  
That had a heart to love, and in that heart 120  
Courage, to make 's love known?

Lady M. Help me hence, ho!

Macd. Look to the lady.

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

Don. [Aside to Mal.] What should be spoken  
Here, where our fate, hid in an auger-hole, 125  
May rush, and seize us? Let's away: our tears  
Are not yet brew'd.


119. breech'd] covered as with breeches, covered with gore up to the hils; and this of course would be "unmannerly" as contrasted with "man-nerly" breeches, i.e. the sheaths. That Shakespeare did not invent any new or fantastic use of the word, although, perhaps, he makes Macbeth use an artificial or affected expression, would seem to be clear from a passage in The Civil Conversation of M. Stephen Guazzo . . . the first three [books] translated out of French by G. Pettie [the fourth out of the Italian by Bartholomew Young]. London. Thomas East, 1586 (quoted by Professor L. M. Harris in Modern Language Notes, January, 1906, vol. xxi. p. 12), "you make me now doubt least I be in worse case than I am aware of: for you meane by your wordes to include mee in the number of the melancholike, which have their wit so breeched, that they cannot discerne sweete from sowe." This version was probably made from the French version of Tourangeau, Lyon, 1580, the passage in which runs as follows: "Vous me faictes maintienent douter, que ie ne sois en pire estat que ie ne me sens: car vous voulez dire & inferer que ie sois du nombre des melancoliques, lesquels ont tellement, le cerneau obfuscated, qu'ils ne sçauoient discernir le dox d'avec l'amor;": "obfuscated," says Professor Harris, "answers to offuscato of the Italian of Guazzo, which is defined by Florio, World of Wordes, 1598, s.v.

Offuscato: to darken, to obscure, to blind, to daze, to eclipse, to shadow, to dim." From this Professor Harris thinks, and I agree with him, that "it is pretty clear that breech was more or less current (perhaps current only as an affectation) in the sense of 'cover over' (of the mind, 'becloud'), the original sense being, no doubt, 'cover as with breeches.' The passage from Pettie's translation, therefore, confirms the usual interpretation to the extent that Macbeth means 'covered with gore,' but disposes of the assumption that Shakespeare invents a fantastic metaphor for the occasion. It may be that he makes Macbeth use an affected expression."

122. Look . . . lady] On the vexed question whether Lady Macbeth did really faint, see the Introduction.

123. argument] subject or theme: in this sense very frequent in the plays, e.g. Timon of Athens. iii. iii. 20: "So it may prove an argument of laughter."

125. where] The true reading is undoubtedly "whereout"; and this seems to refer rather to "rush" in the next line than to the antecedent word "here"; and hence to be a decided improvement on the Folio reading where.

125. hid in an augur-hole] lurking in any minute spot. Compare Coriolanus, iv. vi. 87—

"Your franchises, whereon you stood, confined  
Into an augur's bore."
MAL. [Aside to Don.] Nor our strong sorrow
Upon the foot of motion.

Ban. Look to the lady:—
[ Lady Macbeth is carried out.
And when we have our naked frailties hid,
That suffer in exposure, let us meet,
And question this most bloody piece of work,
To know it further. Fears and scruples shake us:
In the great hand of God I stand; and thence
Against the undivulg'd pretence I fight
Of treasonous malice.

MACD. And so do I.

ALL. So all.

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

ALL. Well contented.

[Exeunt all but Malcolm and Donalbain.

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

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

128. Upon] or Pope, who reads Are . . . ou as one line. Look] Look there
Hanmer. 138. What . . . them:] one line Rowe, two lines Ff. 140.
Which . . . England] one line Rowe, two lines Ff. 141-144. To . . . bloody]
so Rowe; four lines Ff, ending respectively I: safer: smiles: bloody.

127. strong sorrow] "Sorrow in its first strength is motionless, and cannot express itself in words or tears." (Clar. Edd.) Compare iv. iii. 210 post.
129. naked frailties] unclothed (and therefore weak) bodies.
134. pretence] intention, design.
136. manly readiness] i.e. men's clothes. "Ready" frequently means dressed, and "unready" undressed.
See, for example, the stage-direction in 1 Henry VI. ii. i. 38: "The French leap over the walls in their shirts. Enter . . . half ready and half unready." Compare Cymbeline, ii. iii. 87: "is she ready?" Keightley compares Beaumont and Fletcher'sQueen of Corinth, ii. iv.: "Bid my wife make her ready handsomely"; and their Island Princess, iii. iii.: "I am e'en unready." The Clar. Edd. think the phrase means "Complete armour, and involves also the corresponding habit of mind"; and Herford renders it "the equipment and mood of battle"; but I doubt much if Shakespeare intended this. Case prefers the "face meaning," and considers that Macduff, coming from without, could not be undressed, or at any rate "unready," so that the other, or concrete, sense would have to refer to "armour." But Macduff's "limited service" was to call on the King, and therefore he must have been lodged in another part of the castle, and so "unready" or undressed.
143. the near] i.e. the nearer. Compare Richard II. v. i. 88: "Better far
MACBETH

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

[Exeunt.

SCENE IV.—Without the castle.

Enter Rosse and an Old Man.

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

Rosse. Ah! good father,
Thou seest, the heavens, as troubled with man’s act,
Threaten his bloody stage: by the clock ‘t is day,
And yet dark night strangles the travelling lamp.
Is’t night’s predominance, or the day’s shame,

4. Ah. 6. Threaten] Rowe; Threates Ff. 7. travelling lamp] Ff 3, 4; travelling Lampe: Ff 1, 2.

off than near, be ne’er the near.” By
“the near in blood.” Donalbain may
mean Macbeth, as being nearest in
blood to themselves or as being guilty of
the murder; or he may mean himself
and Malcolm as being near in blood to
the murdered king, and therefore more
liable to be murdered in their turn.

I’ll steal away, First Lord. There’s
honour in the theft.”

Scene IV.

SCENE IV.] This scene is not really a
part of the dramatic action, as Liddell
aptly remarks, but rather serves the
purpose of a chorus, bridging over the
gap between Act ii., which leaves Mac-
beth having successfully accomplished
the murder, and Act iii., which presents
him in the full enjoyment of the fruits
of his crime.

3. sore] dreadful, grievous; Sc. sair,
in much the same sense.

4. trifled former knowings] i.e.
made former experience seem trifling;
“Trifled” does not seem to be used
elsewhere by Shakespeare in this causat-
ive sense. See, for an active use, Mer-
chant of Venice, iv. i. 298: “we trifle
time.” “Knowings” i.e. experiences,
is also a ἄφας λευψιον.

5-20. Thou seest, . . . look’d upon’t] Shakespeare probably took his hint of these
portents from Holinshed’s ac-
count of the murder of King Duff.

7. travelling lamp] This epithet of
the sun is common in the old poets; e.g.
Drayton in his Elegies, 1627, p. 185, has
“nor regard him travelling the signs.”
In Shakespeare’s time the word was
spelt indifferently “travel” and “trav-
ail,” although modern usage differ-
etiates the meanings. Herrick, in his
famous lyric To the virgins, to make
much of their time, writes of “The
glorious lamp of Heaven, the Sun.”

8. predominance] astrological influ-
ence. See Troilus and Cressida, ii. iii.
138: “his humorous predominance”
(where the simile is from the influence
of the moon); King Lear, i. ii. 134:
“Knaves, thieves and teachers by
spherical predominance”; and Fletcher,
Sea Voyage, iii. i. “The sullen Saturn
had predominance at thy nativity!”
That darkness does the face of earth entomb,  
When living light should kiss it?

Old M.  
'T is unnatural,  
Even like the deed that's done.  On Tuesday last,  
A falcon, towering in her pride of place,  
Was by a mousing owl hawk'd at, and kill'd.

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

Old M.  
'T is said, they eat each other.  
Rosse. They did so; to th' amazement of mine eyes,  
That look'd upon't. Here comes the good Macduff.  

Enter MACDUFF.

How goes the world, Sir, now?  
Macd. Why, see you not?  
Rosse. Is't known, who did this more than bloody deed?  
Macd. Those that Macbeth hath slain.  
Rosse. Alas, the day!

What good could they pretend?  
Macd. They were suborn'd.

14. And . . . certain,] one line Pope; two lines Ff.  
15. their] the Theobald.  
17, 18. would make War] so Steevens (1793), line 17 ending with would  
Ff. 18. eat] ate Singer. 19, 20. They . . . Macduff] so Pope; three lines  
Ff, ending respectively so: vpo't. Macduff'e.  
24. were] are Theobald (ed. 1).

12. towering . . . place] terms of falconry. Turberville in his Book of Falconry, written in the 1611, p. 33, writing of the  
“hobby,” says: “Shee is of the number of those Hawkes that are hie flying and  
tower Hawks!” Compare King John, v. ii. 149: “And like an eagle in his aery  
towers.” “Towering” means mounting higher and higher in wide circles, and  
“place” is the highest “pitch” or flight attained by the hawk before stooping.  
See the admirable description of a day’s  
hawking in Mr. Justice Madden’s Diary  
of Master William Silence (new ed. 1907,  
p. 193 sqq.).

14. horses] “horse,” the old collective plural, seems an almost certain emendation for the Folio “horses.” Skew points out (Notes and Queries, 10th ser.  
i. 342) that the A.S. hors was unchanged in the plural, like our modern  
sheep and deer, and that Shakespeare used the old form in many passages.  
Compare iv. i. 140: “the galloping of  
horse”; Two Gentlemen of Verona, iii. i.  
265: “a team of horse”; Taming of the  
Shrew, Induct. 6r: “his hounds and  
horse”; and Sonnet 91:—  
“Some in their hawks and hounds,  
Some in their horse.”  

Ample confirmation of this view is  
afforded by the Folio readings seedes for seede, iii. i. 69; sonnes for sonne (son), iii.  
vi. 24; and conseques for consequence.  
v. iii. 5. Compare also the note on  
“sense,” v. i. 24.

15. their race] Theobald’s the was probably intended by him to have reference to their swiftness in the race-course.  
17. as] as if. See ii. ii. 27 ante.  
18. ’Tis said . . . ] This follows  
Holinshed’s account of the murder of  
King Duff.

24. suborn’d] In Elizabethan English  
subornation meant the instigation of any  
form of crime.
MACBETH [SC. IV.]

Malcolm, and Donalbain, the king's two sons,
Are stol'n away and fled; which puts upon them
Suspicion of the deed.

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

Macd. He is already nam'd, and gone to Scone
To be invested.

Rosse. Where is Duncan's body?

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

Rosse. Will you to Scone?

Macd. No, cousin; I'll to Fife.

Rosse. Well, I will thither.

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

Rosse. Farewell, father.

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

[Exeunt.

28. wilt Warburton; will Ff. ravin up] Theobald; raven vp F r. 29
Thine] Its Harmer. life's] Pope; lives Ff. Then 'tis] Ff; Why then it is
Well, may] Theobald; Well may Ff.

28. ravin up] Compare "ravin'd" (of the shark), iv. i. 24; and Measure for Measure, i. ii. 133: "Like rats that ravin down their proper bane"; also Jonson's Every Man in His Humour, iii. iv.: "I am sure on't; for they [fast days] ravin up more butter than all the days of the week besides."

31. Scone] The ancient royal city, probably the capital of the old Pictish kingdom, about two miles north of the modern town of Perth. Tradition makes the celebrated stone of Destiny, on which the Scottish kings were crowned, to have found its way from the plain of Luz, where it was the pillow of Jacob (see Genesis xxviii. 19), to Dunstaffnage in Argyllshire, and to have been removed thence to Scone by Kenneth II., whence it was transferred to Westminster Abbey by King Edward I. in 1296. It remains enclosed in the chair used by British sovereigns at the coronations in the Abbey. See the New Statistical Account of Scotland, 1845, vol. x. p. 1047.

33. Colme-kill] According to Holinshed, Duncan's body was first carried to Elgin, afterwards to Colmekill, or Iona, one of the smaller Western Isles, and which is still called Icolmkill, i.e. the cell of St. Columba; but the mention of this initial detail would have been useless for Shakespeare's purpose.

36. I will thither] The verb of motion is not infrequently omitted. Compare Richard II. 1. ii. 73: "desolate will I hence and die"; and Tempest, i. ii. 326; "urchins Shall forth at vast of night."

[Forth at in lieu of the Folio for that is the only possible reading.]

40-41. benison . . . foes] "The old man," remarks E. K. Chambers, "rightly judges Ross as a mere time-server." But Shakespeare, I think, rather intended the "benison" in the mouth of the "good father" (line 4) to include both Ross and all who were wishful to make the best of the new rule, from whatever bad or evil source it arose.
ACT III

SCENE I.—Fores.  A room in the palace.

Enter Banquo.

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

Sennet sounded.  Enter Macbeth as King; Lady Macbeth,
as Queen; Lenox, Rosse, Lords, and Attendants.

Macb.  Here's our chief guest.
Lady M.  If he had been forgotten,
     It had been as a gap in our great feast,
     And all-thing unbecoming.
Macb.  To-night we hold a solemn supper, Sir.
And I'll request your presence.

Ban. Let your highness 15
Command upon me, to the which my duties
Are with a most indissoluble tie
For ever knit.

Macb. Ride you this afternoon?

Ban. Ay, my good lord.

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

Ban. As far, my lord, as will fill up the time
'Twixt this and supper: go not my horse the better, 25
I must become a borrower of the night,
For a dark hour, or twain.

Macb. Fail not our feast.

Ban. My lord, I will not.

Macb. We hear, our bloody cousins are bestow'd
In England, and in Ireland: not confessing
Their cruel parricide, filling their hearers
With strange invention. But of that to-morrow,
When, therewithal, we shall have cause of state,

15. Let your highness] Lay your Highness's Rowe (Davenant's version); Lay your highness' Pope; Set your highness' Mason conj. 22. take] talk Malone; take't Warburton (MS.) and Keightley (Camb. Edd.).

to dinner at eleven before noone, and to
supper at five, or betwene five and sixe
at afternoone" (William Harrison,
Description of England, 1514 (preface
to Holinshed), bk. ii. p. 1716).

15, 16. Let . . . Command . . . the
15. which] It may almost seem essential to
the sense to adopt Lay, the correction of
Rowe and many subsequent editors,
as there seems to be no warrant for such
a phrase as "Command upon me": but
I am not satisfied that Shakespeare did
not write Let, boldly referring to Com-
mand as a substantival antecedent to
which. The Clar. Edd. think this ante-
cedent is "the idea contained in the
preceding clause"; and Case that it is
"your highness."

21. prosperus] i.e. in the issue.

25. go not my horse] i.e. if my horse
go not. Compare Richard II. ii. i. 300:
"Hold out my horse, and I will first be
there." The hypothesis is expressed by
the simple subjunctive, and the rhetori-
cal inversion is common enough in the
classics.

25. the better] In this phrase there are
really two distinct conceptions, viz.
a statement or hypothesis about a posi-
tive quality (here the horse's a speed—
"go not my horse well"), and a compar-
ison between relative qualities (i.e. go
not my horse better or quicker than the
coming on of night). According to some
authorities, e.g. Latham, Eng. Lang.,
the the is not the ordinary definite
article, but is a perversion of "je,"
which is the same word as aye,
always. Compare the German "Je
mehr Einer hat, je mehr will er haben";
i.e. Ever more one has, ever more he
would be having. And see Craik's
English of Shakespeare (Julius Cæsar),
par. 675, note. According to others,
e.g. Morris, Hist. Eng. Gram., etc., the
is the instrumental or ablatal form
(Thi) of the old definite article.

33. cause] subject, matter of debate;
Craving us jointly. Hie you to horse: adieu,
Till you return at night. Goes Fleance with you? 35
Bau. Ay, my good lord: our time does call upon's.
Macb. I wish your horses swift, and sure of foot;
And so I do commend you to their backs.
Farewell.—
Let every man be master of his time 40
Till seven at night, to make society
The sweeter welcome: we will keep ourself
Till supper-time alone: while then, God be with you.
[Exeunt
Sirrah, a word with you. Attend those men
Our pleasure?
Atten. They are, my lord, without the palace gate.
Macb. Bring them before us. [Exit Attendant.]—To be thus
is nothing,
But to be safely thus.—Our fears in Banquo
Stick deep, and in his royalty-of nature
Reigns which that would be fear'd: 'tis much he dares;
And, to that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To act in safety. There is none but he
Whose being I do fear: and under him
My genius is rebuk'd; as, it is said,
Mark Antony's was by Cæsar. He chid the sisters,

41, 42. night, to ... welcome: night; to ... welcome, Theobald.

frequently in this sense in the plays.
Compare iv. iii. 197, where the "general cause" means the public interest.
41, 42. to make ... sweeter welcome[
On the ground that solitude must be
assumed to give a zest to society, I
think we must accept Theobald's
punctuation. But the Folio punc-
tuation is not without merit.
43. while] until. Compare Richard
II. iv. i. 269: "Read o'er the paper
while the glass doth come." This
usage seems to be still common in
43. God ... you] i.e. God 'b' wi'
you, our "Good-bye."
44. Sirrah] Capell is certainly
correct in taking "Sirrah ... pleasure" as one line. Sirrah, a
lengthened form of Sir, being a mono-
syllable. The Folio wrongly prints as
two lines, and is followed by the Camb.
Edd. and others, including Dyce. The
simple explanation of the two lines in
Folio is that the printers were unable
to get the words "our pleasure" into
the line, and failed to indicate this in
the proper way.
47, 48. To be thus ... thus] i.e. to
be a king in name is nothing, but to
reign in safety is the thing. Shake-
speare seems to repeat this idea in scene
ii. line 32 of this Act, q.v.
55, 56. My genius ... Cæsar] Com-
pare Antony and Cleopatra, ii. iii. 19:—
"'Thy demon, that's thy spirit, which
keeps thee, is
Noble, courageous, high, unmatch-
able,
Where Cæsar's is not; but near
him thy angel
Becomes a fear as being o'er-
powered."
Shakespeare borrowed this from North's
Plutarch (Antonius, ed. 1595, p. 983;
ed. 1631, p. 926): "For thy demon,
When first they put the name of king upon me,
And bade them speak to him; then, prophet-like,
They hail'd him father to a line of kings.
Upon my head they plac'd a fruitless crown,
And put a barren sceptre in my gripe,
Thence to be wrench'd with an unlineal hand,
No son of mine succeeding. If 't be so,
For Banquo's issue have I fil'd my mind;
For them the gracious Duncan have I murder'd;
Put rancour in the vessel of my peace,
Only for them; and mine eternal jewel
Given to the common enemy of man,
To make them kings, the seed of Banquo kings!
Rather than so, come, fate, into the list,
And champion me to the utterance!—Who 's there?—

_Re-enter Attendant, with two Murderers._

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

_Exit Attendant._

Was it not yesterday we spoke together?

1 Mur. It was, so please your highness.

Mach. Well then, now

Have you consider'd of my speeches? Know,

69. _seed_] Pope; _Seedes_ Ff 1, 2. 71. One line Pope; two lines Ff, ending

_vtterance._ and there?

said he (that is to say, the good angell
and spirit that keepeth thee), is afraid
of his; and being courageous and high
when he is alone, becometh fearfull and
timorous when he cometh near unto
the other."

62. _with_] i.e. by. Compare Winter's _Tale, _v. ii. 62: "He was torn to pieces
_with a bear"; and many other passages.

64. _fil'd_] defiled; not elsewhere in
Shakespeare. But Spenser uses it. See _Faerie Queene_, iii. i. 62: "She
lightly left out of her _filed_ bed."
Craig quotes Wilson's _Art of Rhetoric_,
1551, Prologue: "Who that toucheth
pitch but shall be _filed_ with it"; and
Steevens, Wilkin's _Miseries of Infor'd
Marriage_, 1607 [Hazlitt's _Dodsley, _iii.
_p. 511]: "like smoke through a chimney that _files_ all the way it goes."

67. _eternal jewel_] immortal soul; as
in _King John_, iii. iv. 18:

"a grave unto a soul:

_Holding the eternal spirit, against
her will,

In the vile prison of afflicted
breath."

And notably _Othello_, iii. iii. 361: "by
the worth of man's eternal soul." Per-
haps a reminiscence in Shakespeare's
mind of the story of Dr. Faustus.

71. _champion me_] This must mean
that Fate is called in to be Macbeth's
champion to defend his royal title
against Banquo and his "seed," and
not be champion against him, as is
thought by many editors. This seems
to be the only passage in Shakespeare
where the word is used as a verb.

71. _to the utterance_] Holinshed, vol.
3, p. 560a, _Henrie the Fift_, has: "the
lord Mountainie, capteine of the castell,
would not yeeld, but made semblance,
as though he meant to defend the
place, _to the utterance._" Cotgrave has
"Combate à outrance. _To fight at
sharpe_ [i.e. with pointed spears], _to
fight it out, or to the uttermost; not to
spare one another in fighting_": in
modern phrase, "to fight to a finish."
That it was he, in the times past, which held you
So under fortune, which, you thought, had been
Our innocent self. This I made good to you
In our last conference; pass'd in probation with you,
How you were borne in hand; how cross'd; the in-
struments;
Who wrought with them; and all things else, that
might,
To half a soul, and to a notion craz'd,
Say, "Thus did Banquo".

1 Mur. You made it known to us.

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

1 Mur. We are men, my liege.

Macb. Ay, in the catalogue ye go for men;
As hounds, and greyhounds, mongrels, spaniels, curs,
Shoughs, water-rugs, and demi-wolves, are clept
All by the name of dogs: the valu'd file
Distinguishes the swift, the slow, the subtle,

93. clept] Capell; clipt Ff; cleped Theobald; clep'd Hamner.

80. borne in hand] i.e. "dealt with" in the sense of being falsely dealt with,
buoyed up by promises, deceived. Compare Hamlet, ii. ii. 67:—
"That so his sickness, age and im-
potence
Was falsely borne in hand."
And Cymbeline, v. v. 43: "Your daugh-
ter, whom she bore in hand to love." Craig compares North's Plutarch,
Timoleon (ed. 1595, p. 284; ed. 1631,
p. 267): "he was a rash hare-brain'd
man, and had a greedie desire to reign,
beating into his head by a companie
of men that bare him in hand
they were his friends."
87. gospell'd] filled or imbued with
the spirit of the gospel.
93. Shougb] "what we now call
shocks" (Johnson). Steevens quotes
Nash's Lenten Stuffe, etc., 1599 [ed.
Grosart, v. 243; ed. McKerrow, iii.
r82]: "they are for Vltima Theule,
the north-seas, or Island [Iceland], and
thence yerke over . . . a trundle-taile
tike or shaugh or two."
93. demi-wolves] "dogs bred between
wolves and dogs, like the Latin lycisci"
(Johnson).
93. clept] called: a word becoming obsolete in Shakespeare's time. He
uses it in Love's Labour's Lost, v. i. 23:
"he clepeth a calf, cauf"; and Hamlet,
1. iv. 19: "They clepe us drunkards."
Halliwell, Dict. of Archaic Words, etc.,
says, "This verb is still used by boys
at play in the Eastern counties, who
clepe the sides at a game."
94. the valu'd file] "The file or list
where the value and peculiar qualities
of everything are set down, in contra-
distinction to what he immediately
mentions, 'the bill that writes them all
alike'" (99, 100) (Steevens). See also
101 and v. ii. 8 post; and Measure for
Measure, iii. ii. 144: "The greater file
[i.e. the higher ranks] of the subject
held the Duke to be wise."
The housekeeper, the hunter, every one
According to the gift which bounteous nature
Hath in him clos'd; whereby he does receive
Particular addition, from the bill
That writes them all alike; and so of men.

Now, if you have a station in the file,
Not i' the worst rank of manhood, say it;
And I will put that business in your bosoms,
Whose execution takes your enemy off,
Grapples you to the heart and love of us,
Who wear our health but sickly in his life,
Which in his death were perfect.

2 Mur. I am one, my liege,
Whom the vile blows and buffets of the world
Have so incens'd, that I am reckless what
I do, to spite the world.

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

Macb. Both of you
Know, Banquo was your enemy.

2 Mur. True, my lord.
Macb. So is he mine; and in such bloody distance,
That every minute of his being thrusts
Against my near'st of life: and though I could


96. housekeeper] The Clar. Edd. refer to Topsell's History of Beasts [ed. 1608, p. 160], where the "housekeeper" is enumerated among the different kinds of dogs; and to the Greek oikoupôs, Aristophanes, Wasps, 970.

99. addition] Compare i. iii. 106.
102. Not . . . say it] This line in the Folio is very faulty. I think we are obliged to adopt the readings of Rowe and Jervis. Worsr is of very frequent occurrence in the plays; and it is quite possible that Shakespeare in the first instance used a contracted form worsr, which was corrupted into worst.

105. Grapples] Compare Hamlet, i. iii. 63: "Grapple them to th' soul with hoops of steel."

111. tug'd] Cotgrave, Dict., has "Sabouler: tug, mumble, or scuffle with." Compare Winter's Tale, iv. iv. 508:—

"Let myself and fortune
Tug for the time to come."

So that the metaphor here may be from a rough-and-tumble at wrestling.

115. distance] enmity, variance. Apparently used by Shakespeare in this sense only in this passage. See Bacon, Essays, xv. Of Seditions and Troubles (p. 55, line 20, ed. Singer): "Generally, the Dividing and Breaking of all Factions, and Combinations that are adverse to the State, and setting them at distance, or at least distrust amongst themselves, is not one of the worst Remedies."

117. near'st of life] most vital parts. For the construction, compare v. ii. 11 post: "their first of manhood," and
With bare-fac'd power sweep him from my sight,  
And bid my will avouch it, yet I must not,  
For certain friends that are both his and mine,  
Whose loves I may not drop, but wail his fall  
Who I myself struck down: and thence it is  
That I to your assistance do make love,  
Masking the business from the common eye,  
For sundry weighty reasons.  

2 Mur. We shall, my lord,  
Perform what you command us.  

1 Mur. Though our lives—  
Macb. Your spirits shine through you. Within this hour, at most,  
I will advise you where to plant yourselves,  
Acquaint you with the perfect spy o' the time,

127. So Pope; two lines Ff.  
129. the perfect spy o’ the time] the perfect spot, the time Tyrwhitt conj.  

Measure for Measure, iii. i. 17: “Thy best of rest is sleep.”  
119. avouch] warrant, justify: in the legal sense. Low. Lat. advocare, Fr. avouer, originally to claim a waif or a stray, to take under protection; hence to maintain the justice of a cause or the truth of a statement. Compare v. v. 47 post, and see the Oxford Dict. s.v.  
120. For] Here usually taken as meaning “on account of,” “because of”: a not uncommon usage in Elizabethan English. See Abbott, Gram. s. 150; and Venus and Adonis, 114:—  
“O, be not proud, nor brag not of thy might,  
For mastering her that foil’d the god of fight.”  
121. but] Abbott, Gram. s. 385, considers that the finite verb is to be supplied here without the negative; i.e. “but I must” wait his fall,” etc.; and compare line 48 ante. I cannot help thinking, however, that For in line 120 is used in its ordinary causal sense, and that but is a corruption of “would”; i.e. “If I struck Banquo down, certain persons would wait his fall.”  
122. Who] A colloquial use of the objective case: as often in Shakespeare.  
129. the perfect spy o’ the time] There are various explanations of this difficult phrase, assuming the text to be correct, and I think it is. Johnson, making the slight alteration of “a” for “the,” thinks “a perfect spy,” refers to the third murderer who afterwards joins the other two. See scene iii. i post. Heath, Revision, 1765, p. 393, says: “The word ‘spy’ is here used for espial 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.’” Mason, Comments, etc., 1785, says, “ ‘With’ has here the force of ‘by’; 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 places a full stop after “yourselves” (128), and takes “acquaint” in the next line as an imperative, on the ground that no further instructions could be given by Macbeth, the hour of Banquo’s return being quite uncertain. The Clar. Edd. think that “if the text be right, it may bear one of the meanings: first, I will acquaint you with the most accurate observation of the time, i.e. with the result of the most accurate observation; or, secondly, ‘the spy o’ the time’ may mean the man who in the beginning of scene iii. joins them by Macbeth’s orders and delivers their offices.” Herford thinks it probably means the result of “perfect spying,” the fit moment as determined by the closest scrutiny. On the whole, Heath’s explanation appears to be the most satisfactory one. Keightley, Shakespeare Expositor, p. 423, points out
The moment on 't; for't must be done to-night,
And something from the palace; always thought,
That I require a clearness: and with him
(To leave no rubs, nor botches, in the work),
Elegance his son, that keeps him company,
Whose absence is no less material to me
Than is his father's, must embrace the fate
Of that dark hour. Resolve yourselves apart;
I'll come to you anon.

2 Mur. We are resolv'd, my lord.
Macb. I'll call upon you straight: abide within.—

[Exeunt Murderers.

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

SCENE II.—The same. Another room.

Enter Lady Macbeth and a Servant.

Lady M. Is Banquo gone from court?
Serv. Ay, Madam, but returns again to-night.

that Ariosto uses spia in exactly the same sense (Or. Fur. xxxix. 79):—
“Non ha avuto Agramante ancora spia,
Chi' Astolfo mandi una armata si grossa.”
And he also refers to vii. 34, viii. 68, ix. 14, and xxxvii. 90. Spia does not occur in Harrington’s translation of the Orlando; but Gascoigne in I Suppositi, v. 6, renders Ebbero spia by “had espial.” Further, in Gower’s Confessio Amantis, v. 6936, Works, vol. iii. ed. Macaulay, 1901, we find:—
“Mi sone, be thou war withal
To seche suche mecheries [i.e. thievishness],
Bot if thou have the betre asties,
In aunter [i.e. adventure] if the so bydyte, etc.

131. something] Used adverbially, like “somewhat,” as in 2 Henry IV. i. ii. 212: “a white head and something a round belly.”
131. thought] i.e. it being thought, understood: an absolute use of the past part. Liddell quotes a very similar idiom from Florio’s Montaigne, i. xcv.: “Always conditioned the master be-thinke himselfe where to his charge tendeth.”

132. clearness] “So that he would not have his house slandered, but that in time to come he might cleare himself,” etc. (Holinshead, Hist. Scot. ii. 1726, Boswell-Stone, p. 33).
133. rubs] The metaphor is from the bowling-green. Cotgrave has, “Saut: m. A leape, sault, bound, skip, jumpe; also (at Bowles) a rub.” When a bowl was diverted by any impediment it was said to “rub.” Compare Richard II. iii. iv. 4: “The world is full of rubs”; King John, iii. iv. 128:—
“Shall blow each dust, each straw, each little rub,
Out of the path.”
And Hamlet, iii. i. 65: “Ay, there’s the rub.”

SCENE II

SCENE II.] This scene is the prelude to the murder of Banquo, just as the last scene of Act i. is the prelude to the murder of Duncan. The position of the protagonists, however, is now reversed; Macbeth and not Lady Macbeth is the moving spirit in the new tragedy, while Lady Macbeth is merely acquiescent. It may be that he detects in her an element of weakness, and wishes to spare her the grim details of the murder.
Lady M. Say to the king, I would attend his leisure
For a few words.

Serv. Madam, I will. [Exit.

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

Enter MACBETH.

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

Macb. We have scotch'd the snake, not kill'd it:
She'll close, and be herself; whilst our poor malice
Remains in danger of her former tooth.

But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams,
That shake us nightly. Better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave;
After life's fitful fever he sleeps well;
Treason has done his worst: nor steel, nor poison,
Malice domestic, foreign levy, nothing
Can touch him further!

Lady M.

Come on:

20. peace] F r ; place Ff 2, 3, 4.

Shakespeare's hand as we find it in the Folio, namely in two truncated lines, ending "disjoynt" and "fuffer"; and still less in one line as in the above text. From the passage in Hamlet, i. ii. 20, "Our state to be disjoint and out of frame," Bailey's reading, "become disjoint," would seem to be an extremely plausible, if not a certain, correction; and from the tenor of the following passages—viz. Troilus and Cressida, v. ii. 156: "The bonds of heaven are slipp'd, dissolved, and loosed"; and The Tempest, iv. i. 154: "The great globe itself, yea all which it inherit, shall dissolve"—the like remarks would seem to apply to his reading "dissolution." Nashe, however, uses "disjoint" in an active sense: see his Lenten Stuffe, 1599 (ed. McKerrow, iii. p. 214): "But, Lord, howe miserably do these Ethnicks... set words on the tenters... whereby they might comprehend the intire sense of the writer together, but disjoynt and tearre every syllable betwixt their teeth severally." So that the conjecture disjoint itself would furnish an admirable reading:

"But let the frame of things disjoint [i.e. disjoint itself],
Both the worlds suffer dissolution."

20. frame of things] i.e. the universe: both the worlds, celestial and terrestrial. Compare Dryden's Song for St. Cecilia's Day:

"From harmony, from heavenly harmony
This universal frame began."

22. ecstasy] "Every species of alienation of mind, whether temporary or permanent, proceeding from joy, sorrow, wonder, or any other exciting cause" (Nares, Glossary). Compare Comedy of Errors, iv. iv. 50 (in the present series, 1907): "Mark how he trembles in his ecstasy"; and the note thereon which refers to other passages in Shakespeare.

26. Come on:] The insertion of such an address as "Dear my lord," used with "Gentle my lord" (line 27), by Lady Macbeth, would seem to be justified, and is very effective, having regard to the interchange of affection shown between her and Macbeth in this scene, particularly by Macbeth in "love" (l. 29), "dear wife!" (l. 36), and "dearest chuck" (l. 46). The Folio is mani-
Gentle my lord, sleek o'er your rugged looks;  
Be bright and jovial among your guests to-night.

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

Lady M. You must leave this.  
Macb. O! full of scorpions is my mind, dear wife!  
Thou know'st that Banquo, and his Fleance, lives.

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

festy imperfect here, but of course it is  
impossible to determine exactly what  
Shakespeare wrote.

30. remembrance] a quadrisyllable,  
and should be so printed, as in Twelfth Night, i. i. 32: "And lasting in her  
sad remembrance." Compare "mon-  
sterous," iii. vi. 8 post, and "enter-  
ance," i. v. 39 ante.  
It is not so much  
that a syllable is interposed as that the  
termination is added without any  
shortening of the word in pronunciation;  
and this is frequent in the plays,  
and with the Elizabethans generally:  
e.g. Drayton in his Moon-calf uses  
"monstrous" and "monstrous" as suits his metre. (See Chalmers, Eng-  
lish Poets, vol. iv. p. 129b.)

31. Present him eminence] i.e. assign  
him the highest rank.

32. Unsafe . . . we] This line is so  
defective in the Folio, both as to con-  
struction and metre, that adequate  
emendation is next to impossible, al-  
though perhaps the meaning is reason-  
ably clear. The Clar. Edd. well remark  
that the words to be supplied should  
express a sense both of insecurity and  
of humiliation in the thought of the arts  
required to maintain their power. "It  
is a sure sign," says Steevens, "that  
our royalty is unsafe when it must  
descend to flattery and stoop to dissimu-  
lation."

38. nature's copy's not eterne] i.e. their  
holding by "copy" from nature is not  
for ever. A brilliant example of Shake-  
speare's mastery of the use of legal  
expressions, and perhaps also of his  
fondness for a play upon words. The  
allusion is to the well-known system in  
English law of holding land by "copy  
of court roll." See Coke on Littleton  
ed. 1670) c. ix. s. 73, on Tenant by  
Copy: "Tenant by copy of court roll is  
as if a man be seised of a manor within  
which manor there is a custom which  
hath been used time out of mind of man,  
that certain tenants within the same  
manor have used to have lands and  
tenements, to hold to them and their  
heirs in fee simple, or fee tail, or for  
term of life, at the will of the lord  
according to the custom of the same  
manor." The evidence of the tenants'  
holding was the copy of the roll made  
by the steward of the lord's court. See  
also Cowell's Interpreter (1607), s.v.  
Copiehould (tenura per copiam rotuli  
curiae); and Les termes de la Ley (1629),  
p. 100. Just as, in the case of the  
tenure of the estate being only for the  
life of the tenant, and not in fee simple  
or fee tail, the estate would be at an end  
and revert to the lord on the former's  
death, so the tenure of their lives of  
Banquo and Fleance under Nature as  
"lady of the manor" would be at an end  
on their deaths. Steevens, Mason,  
Knight, and Elwin thought that by  
"nature's copy" Shakespeare meant the  
"human form divine," "the individual,"  
"the particular cast from Nature's  
mould"; and I have no doubt that the  
double meaning was in his mind: but  
the legal colouring is particularly clear,  
especially if we have regard to "that  
great band" (i.e. bond) in line 50.  
For eterne, the older form of eternal,  
see Hamlet, ii. ii. 512: "On Mars's  
armour forced for proof eterne;"  
Shakespeare may have had in mind  
Chaucer's Knightes Tale, 1308 sqq.  
(ed. Skeat), 1303 sqq. (ed. Pollard):—
Macb. There's comfort yet; they are assailable:
Then be thou jocund. Ere the bat hath flown
His cloister'd flight; ere to black Hecate's summons
The shard-borne beetle, with his drowsy hums,
Hath rung night's yawning peal,
There shall be done a deed of dreadful note.

Lady M. What's to be done?

Macb. Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed. Come, seeing night,

47. seeing] Ff; sealing Rowe.

"O cruel goddess that governs
This world with binding of your
word eterne,
And writen in the table of athamaunt
Your parlement, and your eterne graunt,
What is mankind more un-to you holde
Than is the sheep that rouketh in
the foldes?"

It is extremely remarkable that these two words eterne and rouketh should thus occur in one passage in Chaucer, and also in one passage of this play, viz. lines 38 and 52 of this scene. It is strong evidence of a reminiscence on Shakespeare's part of his reading in Chaucer, and of the correct meaning of "rooky" in line 52. See the note thereon.

42. shard-borne] i.e. as Shakespeare probably thought (compare Antony and Cleopatra, iii. ii. 20, and Cymbeline, iii. iii. 20), borne on "shards" or horny wing-cases, elytra. But it is in fact the upper pair of wings which are converted into these hard cases, and which close over the back and protect the lower or true wings which most species use in flight. Tollet read "shard-born" (after F 3) and interpreted "born in dung" which is a conceivable meaning. Liddell thinks the "tree-beetle" is here meant, and the following interesting passage from The Theater of Insects, by Tho. Movffet, Dr. in Phyffick (Insectorum . . . Theatrum, 1634, added to Topsell's History of Four-footed Beasts, 1658), p. 101, would seem to support his view: "Some there are which fly about with a little humming; some with a terrible & with a formidable noise . . . but their breeding in dung, their feeding, life, and delight in the same, this is common to them all . . . The Tree-Beetle is very common, and everywhere to be met with, especially in the moneths of July and August, after Sun-fet, for then it flyeth giddily in mens faces with a great humming and loud noife. . . . We call them Dorrs in English; the French Hauentons. The sheaths of their wings are of a light red colour . . . It is recorded in our Chronicles, that in the year of our Lord 1574, on the 24 of February there fell such a multitude of them into the River Severn, that they fopt and clog'd the wheels of the Water-mills." If Mr. Justice Madden is right in supposing (see his Diary of Master Wm. Silence, 1807) that Shakespeare in his youth resided for a time in "the Cottsalls" in Gloucestershire, it is quite possible that the tale of this visitation of beetles or locusts would reach his ears.

46. dearest chuck] a familiar term of endearment, in grim contrast to the intended murder of Banquo. The word also occurs in Love’s Labour’s Lost, Twelfth Night, Henry V., Othello, and Antony and Cleopatra.

47, 48. Come . . . day] Compare Juliet's kindred apostrophe to Night in Romeo and Juliet, iii. ii. 5:—

"Spread thy close curtain, love performing Night,
That rude day's eye may wink";
where it cannot be too strongly insisted on that the Folio runaway's is a corruption of the worst kind.

47. seeing] In the language of falconry to "see" was to sew up the eyelids of a hawk by running a fine thread through them, in order to make her tractable. Cotgrave has: "Siller les yeux. To feele, or saw vp, the eyeldis (and thence alfo) to hoodwinke, blinde kepe in darknese, deprive of sight." Compare Othello, iii. iii. 210: "To see her father's eyes up"; and Antony
Scarf up the tender eye of pitiful day,  
And, with thy bloody and invisible hand,  
Cancel, and tear to pieces, that great bond  
Which keeps me pale!—Light thickens; and the crow  
Makes wing to the rooky wood;

51. pale] Ff; paled Hudson (Staunton conj).

and Cleopatra, iii. xiii. 112: “The wise gods see our eyes.” Herein also Shakespeare plays upon the legal meaning of “seal.”

50. Cancel . . . bond] “Band” is only a variant spelling of bond, and the word should be so printed here in respect of the necessary rhyme with “hand.” For this spelling, see Comedy of Errors, iv. ii. 49: “Tell me, was he arrested on a band?” The legal metaphor is continued from line 58; and the reference is probably to Banquo’s bond of life; as in Richard III. iv. iv. 77: “Cancel his bond of life, dear God, I pray”; and compare Cymbeline, iv. iv. 27—

“Take this life,
And cancel these cold bonds.”

51. pale] Staunton’s impression was that this should be paled, on the ground that the context required a word implying restraint, abridgement of freedom, etc., rather than one denoting dread; and there is something to be said for this view. See particularly, iii. iv. 24: “But now I am cabin’d,” etc.

51. thickens] Malone compares Spenser’s Shepherd’s Calendar [March, 126]: “But see, the welkin thickens apace.”

51. crow] i.e. the rook, not the carrion crow, which is not gregarious.

52. Makes . . . wood] It is perfectly clear that some words, the last rhyming with “crow,” have been carelessly omitted by the Folio printers. Possibly either “all on a row,” which is used by Nashe in his Lenten Stuffe, 1599 (ed. McKerrow, iii. p. 198): “The gods, and gods [sic] and goddesses all on a rowe, bread and crowe, from Ops to Pomona” [“crow” meaning here, I presume, the mesentry of an animal: see the Oxford Dict. s.v.], or the phrase in due arow, which occurs in a rare book, The Fountaine of Ancient Fiction, by Richard Lynche (1599):—

“Next whom [Autumne] (as placed all in due arow)  
Sits grim-faced Winter covered all  
with snow,”

may be accepted as something like what Shakespeare wrote to illustrate, as he must have done, the marshalled flight of the birds returning to roost for the night. Compare Shelley’s “legioned rooks” in his Euganean Hills, line 70.

52. rooky] This somewhat obscure epithet, however spelt (and it should be spelt rooky), does not mean “merry” or “dusky” (Roderick, quoted in Edward’s Canons of Criticism, 1765); nor “damp,” “misty,” “steaming with exhalations” (Steevens, also Craig); nor “misty,” “gloomy” (Clar. Ed.); nor “where its fellows are already assembled” (Milford); nor “frequented by rooks” (Marshall); and has nothing to do with the dialectic word “roke” meaning “mist,” “steam,” etc. I believe the spelling “rouky” or “roukie” is the older and better form; as in 3 Henry VI. v. vi. 47: “The raven rók’d her [i.e. settled down, roosted] on the chimney’s top”; and that passage gives us the key to the meaning here, which I think is simply the “rouking” or perching wood, i.e. where the rook (or crow) settles for the night. And this is in accordance with the whole tenor of the context; and I do not see why Shakespeare should not have formed his adjective from the verb. Elizabethan English was flexible enough for that. Chaucer has the word in the passage already quoted (l. 39 supra), “the sheep that ronketh in the fold” [i.e. cowers down: “Rukun, or cowre down”: Promptorium Parvulorum]; and also in his Nonne Priests Tale (ed. Skeat, B. 4416): “O false morder, ronking [i.e. crouching] in thy den” (this being the reading of the Corpus, Petworth and Lansdowne MSS.—others having lurking, which both Skeat and Pollard print, and which does not seem nearly so effective). “Moral” Gower has the word in his Confessio Amantis, bk. iv. line 1669 (speaking of slothful monks and preachers):—

“Bot now thei ruchen in here nest  
And resten as hem liketh best.”
Good things of day begin to droop and drowse,
While night's black agents to their preys do rouse.
Thou marvell'st at my words: but hold thee still;
Things bad begun make strong themselves by ill.
So, pr'ythee, go with me.  

[Exeunt.

SCENE III.—The same. A park, with a road leading to the palace.

Enter three Murderers.

1 Mur. But who did bid thee join with us?


2 Mur. He needs not our mistrust; since he delivers Our offices, and what we have to do, To the direction just.

1 Mur. Then stand with us.
The west yet glimmers with some streaks of day:
Now spurs the lated traveller apace,

Shakespeare's favourite author Golding has it in his translation of Ovid's Metam. bk. xv. 400 (se super imponit) of the phoenix, "He rucketh downe upon the fame, and in the fyces dyes" (ed. 1593, p. 184 verso; ed. Rouse, 1904, l. 441).

54. night's . . . rouse] Steevens quotes Sidney's Astrophel and Stella (ed. Arber, bk. v. 96, l. 10): "In night, of Sprites the ghastly powers do stir"; and Ascham's Toxophilus (ed. Arber, 52; ed. Aldis Wright, 1904, p. 24): "For on the nighte tyme & in corners, Sprites and theues, ratters and mice, toodes and oules . . . and noysome beastes, vse mooste styrrienge, when in the dayelyght, and in open places whiche be ordeyned of God for honeste thynges, they darre not ones come, which thinge Euripides noted verye well, sayenge, Il things the night, good things the daye doth haunt & vs. Iphi. 1 Tau." (line 1027).

SCENE III.

Enter three Murderers] Johnson here remarks: "The perfect spy mentioned by Macbeth in the foregoing scene, has, before they enter upon the stage, given them the directions which were promised at the time of their agreement; yet one of the murderers suborned, sus-

pects him of intending to betray them; the other observes that, by his exact knowledge of what they were to do he appears to be employed by Macbeth, and needs not to be mistrusted." Malone says: "The third assassin seems to have been sent to join the others from his superabundant caution. From the following dialogue it appears that some conversation has passed between them before their present entry on the stage." Paton and also Baynes in Notes and Queries, 1869, have ad-
duced arguments in support of a theory that this third murderer was Macbeth himself; and Irving in the XIX. Cen-
tury, 1877, that he was the Attendant mentioned in scene i. lines 46, 72, 73 of this Act; and Libby (quoted by Furness) in New Notes on Macbeth, Tor-
onto, 1893, that he was Ross; but their arguments, however ingenious, are not very convincing. I have little doubt that Shakespeare, referring to Macbeth's previous speech in scene i., and remem-
bering that Macbeth had undertaken to "advise" the two murderers "where to plant" themselves (line 128) simply pro-
vides for this by dispatching some trusty attendant to join the other two. For drama-

cric purposes, which was all Shakespeare cared about, there is no need of any special or further identification.

6. lated] belated, benighted. Compare Antony and Cleopatra, iii. xi. 3:—
"I am so lated in the world that I Have lost my way for ever."
To gain the timely inn; and near approaches
The subject of our watch.

3 Mur. Hark! I hear horses.
Ban. [Within.] Give us a light there, ho!
2 Mur. Then it is he: the rest
That are within the note of expectation,
Already are i' the court.
1 Mur. His horses go about.
3 Mur. Almost a mile; but he does usually,
So all men do, from hence to the palace gate
Make it their walk.

Enter Banquo, and Fleance, with a torch.

2 Mur. A light, a light!
3 Mur. 'Tis he.
1 Mur. Stand to 't.
Ban. It will be rain to-night.
1 Mur. Let it come down.

[Assaults Banquo.

Ban. O, treachery! Fly, good Fleance, fly, fly, fly!
Thou may'st revenge—O slave! [Dies. Fleance escapes.

3 Mur. Who did strike out the light?
1 Mur. Was 't not the way?
3 Mur. There's but one down: the son is fled.
2 Mur. We have lost

Best half of our affair.
1 Mur. Well, let 's away, and say how much is done.

[Exeunt.

fly l] one line Hanmer, two lines Fl.

9-11. Then . . . about] The text here should be printed in three lines ending respectively within, already and about.
10. note of expectation] the list of guests expected at the "solemn supper." Compare Romeo and Juliet, i. ii. 36: "whose names are written there."

19. Who did strike . . . the way?] Probably it was the First Murderer who struck out the light, and who to the query of the Third replies, "Was 't not the way?" i.e. the proper way to set to work, and to avoid discovery.
SCENE IV.—A room of state in the palace.

A banquet prepared. Enter MACBETH, Lady MACBETH, Rosse, Lenox, Lords, and Attendants.

Macb. You know your own degrees, sit down: at first and last, The hearty welcome.

Lords. Thanks to your majesty.

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

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

Enter first Murderer, to the door.

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

Mur. 'Tis Banquo's then.

Macb. 'Tis better thee without, than he within.

Is he despatch'd?

1, 2. You ... welcome.] as in Delius; divided after first by Capell (Johnson conj.); after downe: in Ff. 1. at first] And first Rowe (ed. 2); To first Johnson conj. 14. he] him Hamner.

SCENE IV.] Macbeth has now reached “the highest point of all his greatness,” only to be pursued and tortured by the Nemesis of his own vivid imagination. 1. at first and last] i.e. from beginning to end. Compare 1 Henry VI, v. v. 102: “Ay, grief, I fear me, both at first and last”; and Cymbeline, i. iv. 102: “Would hazard the winning both of first and last.” Practically the same expression as “from first to last,” as in King John, ii. i. 326; As You Like It, iv. iii. 140; Othello, iii. iii. 96; and King Lear, v. iii. 195. “At first” should end the first line; “and last” should commence line 2. Metrically, I see no objection to splitting the phrase in this way.

5. state] originally the canopy, then the chair of state with a canopy. Cotgrave has “Dais or Daiz. A cloth of Estate, Canopie, or Heauen, that stands over the heads of Princes thrones; also, the whole State, or feat of Estate.” Steevens has an apt quotation from Holinshed (ed. 1587, vol. iii. p. 805): “The King [Henry VIII.] caused the queene to kepe the estate, and then fate the ambassadours and ladies as they were marshall'd by the K., who would not fit, but walked from place to place, making cheare to the queene and the strangers.” See also Bacon’s New Atlantis (Spedding, iii. 148): “Over the chair is a state, made round or oval, and it is of ivy.”

6. require] request, not with the modern meaning of demanding as of right.

11. large] liberal, free. Compare Antony and Cleopatra, iii. vi. 93:— “Antony most large In his abominations.”

14. 'Tis better ... within] Johnson rightly interprets, “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
Mur. My lord, his throat is cut; that I did for him.
Macb. Thou art the best o' the cut-throats; yet he's good,
    That did the like for Fleance: if thou didst it,
    Thou art the nonpareil.
Mur. Most royal Sir,
    Fleance is 'scap'd.
Macb. Then comes my fit again: I had else been perfect;
    Whole as the marble, founded as the rock,
    As broad and general as the casing air:
    But now, I am cabin'd, cribb'd, confin'd, bound in
    To saucy doubts and fears.—But Banquo's safe?
Mur. Ay, my good lord, safe in a ditch he bides,
    With twenty trenched gashes on his head;
    The least a death to nature.
Macb. Thanks for that.—
    There the grown serpent lies: the worm, that's fled,
    Hath nature that in time will venom breed,
    No teeth for the present.—Get thee gone; to-morrow
    We'll hear ourselves again.
    [Exit Murderer.
Lady M. My royal lord,
    You do not give the cheer: the feast is sold,
    That is not often vouch'd, while 'tis a-making,

[17-19. Thou . . . nonpareil] so Rowe; F 1 ends Cut-throats, Fleans: Non-
    pareill. 32. hear ourselves] F 1; hear', ourselves, Theobald; hear thee our-
    selves Hanmer; hear, ourselves Steevens; hear, ourselves, Dyce. 33. sold]
    cold Pope. 34. vouch'd] vouched Rowe. a-making.] Hudson; a making:
    F 1; making; Ff 2, 3, 4; making, Pope; a making, Malone.

blood should be on thy face than he in this room." Malone agrees with this.
Hunter thinks Macbeth does not address the murderer, but utters the sen-
ence aside, with this meaning, which Chambers follows, "It is better that
the murderer should be without the banquet than that Banquo should be
inside as a guest"; but this is fanciful, having regard to Macbeth's previous
subornation of the crime. There is no effective antithesis unless we construe,
"the blood is better outside thee than inside him." I think the same
idea occurs to Lady Macbeth in v. i. 39.
19. nonpareil] the paragon. Compare Twelfth Night, i. v. 273: "The
    nonpareil of beauty"; also Antony and Cleopatra, iii. ii. 11; Cymbeline, ii. v.
    8; and Tempest, iii. ii. 108.

243: "Hast thou the pretty worm of
    Nilus there?"
    32. hear ourselves again] Theobald's reading, "hear 't ourselves again," must
    be right; "ourselves" is Macbeth himself, as in Richard II. i. i. 16:
    "ourselves will hear
    The accuser and the accused freely
    speak."
Hence we do not require "ourself" as the Clar. Edd. suppose. They read
"hear ourselves again," as in the above text, and interpret, "We will talk with
one another again"; but this is certainly wrong, and does not accord with
Macbeth's mood.
33-35. the feast . . . welcome] "That
    which is not given cheerfully cannot be
called a gift: it is something that must
    be paid for" (Johnson).
34. vouch'd] warranted; a well-
    known legal term from the law French
    voucher; Latin, vocare.
MACBETH

'Tis given with welcome. To feed were best at home; From thence, the sauce to meat is ceremony; Meeting were bare without it.

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

Len. May it please your highness sit?

The Ghost of Banquo enters, and sits in Macbeth's place.

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

Rosse. His absence, Sir, Lays blame upon his promise. Please it your highness To grace us with your royal company?

Macb. The table's full.

Len. Here is a place reserv'd, Sir.

Macb. Where? Where?

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

Macb. Which of you have done this?

Lords. What, my good lord?

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

Rosse. Gentlemen, rise; his highness is not well.

Lady M. Sit, worthy friends. My lord is often thus, And hath been from his youth: pray you, keep seat; The fit is momentary; upon a thought

36. ceremony] a trisyllable, as frequently in Shakespeare.
37. remembrancer.] I have no doubt that there is here a reference—playful of course—to the Remembrancers (Rememoratores), officers of the Exchequer, of whom there were three, i.e. The King's Remembrancer, the Lord Treasurer's Remembrancer, and the Remembrancer of First Fruits. The King's Remembrancer, amongst other duties, entered in his office all recognisances taken before the Barons of the Exchequer for any of the King's debts, and made out process for the breach of them; and all informations upon penal statutes were entered and sued in his office. See further Cowell's Interpreter (1607); Les Termes de la Ley (1629); Blount's Law Dict. (1670), and Jacob's Law Dict. (ed. 1744) s.v. So here Lady Macbeth is playfully alluded to as holding the office of King's Remembrancer and reminding Macbeth of his duties as ghost.
39. The Ghost of Banquo enters] For various opinions regarding the Ghost, see the Introduction.
41. grac'd] gracious or gracing. Compare King Lear, 1. iv. 267: "a graced palace"; and the use of guiled for guileful or guiling (i.e. beguiling) in Merchant of Venice, iii. ii. 97 and iv. i. 186; and other words of like character.
He will again be well. If much you note him,  
You shall offend him, and extend his passion;  
Feed, and regard him not.—Are you a man?  

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

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

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

**Ghost disappears.**

**Lady M.** What! quite unmann’d in folly?  

**Macb.** If I stand here, I saw him.  

**Lady M.** Fie! for shame!  

**Macb.** Blood hath been shed ere now, i’ th’ olden time,  
Ere human statute purg’d the gentle weal;

---

57. extend his passion] i.e. prolong his suffering or emotion.  
60. proper stuff!] Contemptuously, for “mere rubbish.”  
63. flaws] bursts of passion; a metaphor from a sudden squall or gust of wind. In the primary sense compare *Hamlet*, v. i. 239: “a wall to expel the winter’s flaw”; and in the sense of civil commotion, see 2 Henry VI. iii. i. 354: “Do calm the fury of this mad bred flaw.”  
64. to] i.e. compared with.  
66. authoris’d] sanctioned, warranted. Also with the accent on the same syllable in Sonnet xxxv. 6: “Authorising thy trespass with compare.”  
72, 73. monuments . . . kites] For this thought Steevens compares Spenser’s *Faerie Queene*, ii. viii. 16: “But be entombed in the raven or the Kight”; and Malone cites Kyd’s *Cornelia* (v. i. 33-36, ed. Boas, 1901):—  
“Where are our Legions? Where our men at Armes? . . .  
The earth, the sea, the vultures and the Crowes,  
Lyons and Beares, are theyr best Sepulchres.”  
76. humane] Not distinguished in Shakespeare’s time from humane (the Folio reading) either in spelling or pronunciation. Compare *Coriolanus*, iii. i. 327:—  
“It is the humane way; the other course  
Will prove too bloody.”  
76. gentle weal] “The peaceable community, the state made quiet and safe by human statutes” (Johnson). A proleptic use of the adjective, with the
Our

Ay, and since too, murders have been perform'd
Too terrible for the ear: the time has been,
That, when the brains were out, the man would die,
And there an end; but now, they rise again,

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

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

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

Lords. Our duties, and the pledge.

Re-enter Ghost.

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

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

Macb. What man dare, I dare:
Approach thou like the rugged Russian bear, The arm'd rhinoceros, or the Hyrcan tiger; Take any shape but that, and my firm nerves Shall never tremble: or, be alive again, And dare me to the desert with thy sword; If trembling I inherit then, protest me

101. the Hyrcan] th' Hircan Ff 1, 2; th' Hyrcan Ff 3, 4; the Hircanian Capell. 105. trembling I inhibit then,] F 1; trembling I inhibit, then Ff 2, 3, 4; trembling I inhibit, then Pope, Theobald, Hammer, Warburton, Halliwell; trembling I evade it, then Johnson conj.; trembling I inhibit then, Capell; trembling I inhibit thee, Malone (Steevens conj.), Dyce; trembling I exhibit, then A. Hunter (Robinson conj.); trembling I inhibit here Camb. Edd. conj.; trembling I inherit then, Kinnear conj.

99. What . . . dare] This line would seem to be merely a continuation of line 96, Macbeth, as it were, being impatient of Lady Macbeth's interruption, which comes in by way of parenthesis.
100, 101. bear . . . Hyrcan tiger] Compare Henry V. iii. vii. 154: "the Russian bear"; 3 Henry VI. i. iv. 155:— "more inhuman, more inexorable, O ten times more than tigers of Hyrcania."

And Hamlet, i. ii. 472: "The rugged Pyrrhus, like the Hyrcanian beast." Malone quotes Daniel's Sonnets [see no. xi. in Elizabethan Sonnets ed. Sidney Lee, 1904, vol. i. p. 94]:— "But yet restore thy fierce and cruel mind To Hyrcan tigers and to ruthless bears!"

"The English poets," the Clar. Edd. remark, "probably derived their idea of Hyrcania and the tigers from Pliny's Nat. Hist. bk. xviii. c. 18; but through some other medium than Holland's translation, which was not published till 1601"; and the same editors also refer to the rhinoceros as mentioned in Holland on the page opposite to that in which he speaks of "tigers bred in Hircania." But Shakespeare had almost certainly read this in Holland.

104. dare] See, for a similar challenge, Richard II. iv. i. 74: "I dare meet Surrey in a wilderness"; i.e. for a fight to the death, with none to interrupt. See, too, Coriolanus, iv. ii. 23-24; and Cymbeline, i. i. 167.
The baby of a girl. Hence, horrible shadow!
Unreal mockery, hence!—

[H]o[37]st d[i37]is[37]appea[37]rs.

Why, so;—being gone,

I am a man again.—Pray you, sit still.

Lady M. You have displaced the mirth, broke the good meeting,
With most admir'd disorder.

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

When mine is blanch'd with fear.

Rosse. What sights, my lord?
Lady M. I pray you, speak not; he grows worse and worse;

Question enrages him. At once, good night:

106. horrible] terrible Theobald (ed. 2), Warburton, Johnson.
109, 110. broke . . disorder] so Rowe, one line Ff.
114. When now] Now when Hanmer.
116. is] are Malone.

strongly of opinion that Malone's view
is the true one, and that we are bound

to read "inhibit thee." The technical
term "inhibition" (well known to
Shakespeare) meant a prohibition for-
mally issued by a person or body pos-
sessed of civil or ecclesiastical authority;
and I think Shakespeare must here mean
that, although Macbeth of his own royal
authority could have inhibited Banquo
from challenging him to single combat,
still Macbeth would not, King though
he were, out of fear and trembling issue
his inhibition and decline to meet him,
provided only Banquo would assume any
shape—of a wild beast though it might be—but that of the horrible shadow.
This view seems to be confirmed by the
quotations in the Oxford Dict., e.g. Hol-
lend, Livy (1600), xlii. xxv. 1129: "By
expresse words he was inhibited to
bear arms without his own frontiers";
and Knox, First Blast (Arb.), 48: "The
nativ King made streit inhibition to
all his subjectes that none should adhere
to this traitor."

106. baby] Here possibly in the ordi-
ary meaning, as in many other passages,
e.g. Hamlet, i. iii. 101-105: "You speak
like a green girl . . . think yourself a
baby," Walker, Dyce, Herford, and
Liddell, however, understand it to mean
"doll"; "a baby or puppet that chil-
dren play with" (Phraseologia Gener-
alis). See King John, iii. iv. 58:
"If I were mad, I should forget my
son,
Or madly think a babe of clouts
were he";

and Ben Jonson, Bartholomew Fair,
Act iii. sc. i. etc.

110. admir'd] wonderful. Compare
Midsummer Night's Dream, v. i. 27:
"strange and admirable"; and see
Richard II. ii. iii. 95, despised for de-
spicable; ibid. ii. iii. 109, detested for
detestable; and Richard III. i. iv. 27, unvalued for invaluable, etc.

112. disposition] seems to be used
here in the sense of "temporary mood"
(Clar. Edd.) rather than with the mean-
ing of "settled disposition"; both of
which senses are used by Shakespeare.
Compare Hamlet, i. v. 172: "To put
an antic disposition on"; and King
Lear, i. iv. 241: "Put away these dis-
positions that of late transform you." But
the latter sense is quite possibly correct.

113. owe] own, possess; very fre-
quent in Shakespeare.
Stand not upon the order of your going,
But go at once.

Len. Good night, and better health

Lady M. A kind good night to all!

[Exeunt Lords and Attendants.

Macb. It will have blood, they say; blood will have blood:

   Stones have been known to move, and trees to speak;
   Augurs, and understood relations, have
   By magot-pies, and choughs, and rooks, brought forth
   The secret'st man of blood.—What is the night?

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

122. It ... blood:) so Rowe, two lines Ff. blood they say:) Ff; blood.—They say, Johnson. 124. Augurs] Theobald; Augures Ff; Auguries Rann (Steevens conj.), and understood] that understood Rowe; that understand Warburton.

122. It] i.e. the bloody deed, the murder of Banquo; although Johnson says: "Macbeth justly infers that the death of Duncan [sic] cannot pass unpunished." I do not agree with the pointing of the above text which is practically that of the Folio; I prefer a colon or semicolon after each "blood," as in Steevens, the Globe, Cambridge, and others.

123. Stones] The Clar. Edd. think that probably Shakespeare 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; but Paton (Notes and Queries, 1869) thinks that such a superstition would only reveal the murdered man, not the secret murderer. He suggests the allusion may be to the rocking stones, or "stones of judgment," by which it was thought the Druids tested the guilt or innocence of accused persons.

123. trees to speak] This is probably a reminiscence of Shakespeare's reading in Reginald Scot's Discoverie of Witchcraft (1584), bk. viii. c. 6, p. 165, where we find the following: "This practice [on the part of 'cousening crallers'] began in the oxen of Dodona, in the which was a wood, the trees thereof (they saie) could speake." It is not perhaps quite so probable that he refers to Virgil's Aeneid, iii. 22 sqq., the story of the tree which revealed the murder of Polydorus.

124. Augurs] Perhaps this should be printed "augures," i.e. auguries; augure, now obsolete, being a by-form of augury. Compare Florio's Montaigne (1603), i. xxii.: "As a good Augur or foreboding of a martiall minde." The word does not occur elsewhere in Shakespeare. In Florio's World of Words, 1598, an augre, a footsaying, a prediction, etc., are given as the equivalents of Auguro; and a footsayer, a foreboder, etc., as the equivalents of Auguro. Compare the form "augurer" in Julius Caesar, ii. i. 200 and ii. ii. 37; Coriolanus, ii. i. 1; and Antony and Cleopatra, iv. xii. 4 and v. ii. 337; and the form "augure" for "augur" or "augurer" in Holland's Pliny, 1601, bk. viii. ch. 28.

124. understood relations] Johnson explained: "the connection of effects with causes, to understand relations as an augur, is to know how these things relate to each other, which have no visible combination or dependence."

125. magot-pies] magpies. "Also called magotty-pie. Mag is short for magot, Fr. margot, a familiar form of Marguerite, also used to denote a magpie" (Skeat).

125. choughs] The chough is a bird of the crow family, and the word formerly included all the smaller "chattering" species, and especially the jackdaw. Compare the note on "russet-pated choughs," i.e. grey-headed jackdaws, in Midsummer Night's Dream, iii. ii. 21, in the present series, 1905; and see The Tempest, ii. i. 265: "a chough of as deep chat."
Lady M. Did you send to him, Sir?

Macb. I hear it by the way; but I will send.

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

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

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

[Exeunt.

133. And betimes] Ff; Ay, and betimes Hudson (Anon. conj). weird
weyard F i. 135. worst. For . . . good] Johnson; worst, for . . . good, Ff; worst, for . . . good; Rowe. 144. in deed] Theobald; indeed Ff.

133. And betimes] The line as it stands in the Folio wants an initial syllable, and there is a strong probability that “Ay” (in the form “I,” in which it is almost invariably printed in the Folio) has fallen out, especially as the parenthetic sentence is bracketed in the Folio. Such restoration of the text would serve to emphasise Macbeth’s resolve to resort to the weird sisters without delay. For the rhythm of the line as amended, compare sc. vi. (v.) post: “Ay, and wisely too.”

136. I am in blood, etc.] Compare Midsummer Night’s Dream, iii. ii. 47:—

“If thou hast slain Lysander in his sleep,
Being o’er shoes in blood, plunge in knee deep,
And kill me too.”

138. Returning . . . go] Apparent irregularities of construction of this kind are not uncommon in Shakespeare and the Elizabethans; and probably arose either from their dislike to mere repetition of a phrase or construction, or for greater clearness. A good example occurs in The Tempest, iii. i. 61:—

“and would no more endure
This wooden slavery than . . . to suffer
The flesh-fly slavery than . . .

141. season] seasoning, relish, which keeps nature fresh.

142. self-abuse] deception, self-delusion. For “abuse” meaning “delude” or “deceive,” see The Tempest, v. i. 112: “Some enchanted trifle to abuse me”; and the well-known passage in Hamlet, ii. ii. 632: “Abuses me to damn me.” But Shakespeare also uses the word with the sense of “ill-usage” and of “reviling,” etc. Although “self-abuse” is hyphenated in the Folio, Shakespeare probably considered “self” a mere adjectival.

144. in deed] A palpable and necessary correction of the indeed of the Folio.
Scene V.—The heath.

Thunder. Enter the three Witches, meeting Hecate.


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

[Song, within: “Come away, come away,” etc.

Scene V.] This scene is almost universally considered, and rightly, to be an interpolation. See the Introduction.

Hecate] The common pronunciation of this name was dissyllabic, as in

Measures for Measure, v. i. 52 and iii. ii. 41; Midsummer Night's Dream, v. ii. 391: "the triple Hecate's team." Shakespeare is in all probability not responsible for the trisyllable in 1 Henry VI. iii. ii. 64: "I speak not to that railing Hecate."
SCENE VI.—Fores. A room in the palace.

Enter LENOX and another Lord.

Len. My former speeches have but hit your thoughts, which can interpret further: only, I say, things have been strangely borne. The gracious Duncan was pitied of Macbeth:—marry, he was dead:—and the right-valiant Banquo walk'd too late; whom, you may say, if't please you, Fleance kill'd, for Fleance fled. Men must not walk too late. Who cannot want the thought, how monstrous it was for Malcolm, and for Donalbain, to kill their gracious father?] damned fact!

1. My . . . thoughts,] one line Rowe, two lines Ff. 2. farther] Johnson; farther Ff. 3. right-valiant] hyphenated by Theobald. 4. Whom, you may say, if't please you, Fleance kill'd, for Fleance fled.] Men must not walk too late. Who cannot want the thought, how monstrous it was for Malcolm, and for Donalbain, to kill their gracious father?] damned fact!

Fores] So Capell. The location of this scene seems to be quite immaterial, and it may be that it is out of place, Shakespeare having designed it to come after Act iv. sc. i., and the interpolator of iii. v. having shifted it to its present place to prevent the clashing of iii. v. and iv. i. See the Introduction.

another Lord] Johnson cannot assign any reason why a nameless character should be introduced; and he somewhat acutely suggested 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.'"

3. borne] carried on. Compare 17 infra, and Much Ado About Nothing, ii. iii. 229: "The conference was sadly borne"; i.e. seriously conducted.

5. walk'd too late] Compare Kyd, Spanish Tragedie, iii. iii. 39, ed. Boas, 1901:—
   "Why hast thou thus vnkindly kild
   the man?
   Why? because he walkt abroad so late."

8. want the thought] i.e. help thinking. "Want" has here, I think, the sense of "dispense with," "be without": who can fail to have, to entertain, the thought; and the expression was, as Baynes, Shakespeare Studies, 1896, p. 275, remarks, "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."

8. monstrous] The spelling here should follow the pronunciation, which must be trisyllabic. The same spelling and pronunciation occur in Drayton's Mooncalf, and should be adopted where the metre requires a trisyllable, as e.g. in Othello, ii. iii. 217: "'Tis monstrous. Iago, who began 't?" The dissyllable, however, is much more common in the plays. See Walker, Ver. p. 4, for further instances. Spenser inserts the "e" in such words as "handeling," Faerie Queene, i. viii. 28, and "enterance," i. viii. 34. Compare i. v. 39, and iii. ii. 30 ante.

10. fact] act, deed. The word seems
How it did grieve Macbeth! did he not straight,  
In pious rage, the two delinquents tear,  
That were the slaves of drink, and thralls of sleep?  
Was not that nobly done? Ay, and wisely too;  
For 't would have anger'd any heart alive  
To hear the men deny it. So that, I say,  
He has borne all things well: and I do think,  
That, had he Duncan's sons under his key  
(As, an't please Heaven, he shall not), they should find  
What 't were to kill a father; so should Fleance.  
But, peace!—for from broad words, and 'cause he fail'd  
His presence at the tyrant's feast, I hear,  
Macduff lives in disgrace. Sir, can you tell  
Where he bestows himself?

Lord.

The son of Duncan,
From whom this tyrant holds the due of birth,  
Lives in the English court; and is receiv'd  
Of the most pious Edward with such grace,  
That the malevolence of fortune nothing  
Takes from his high respect. Thither Macduff  
Is gone to pray the holy king, upon his aid  
To wake Northumberland, and warlike Siward;  
That, by the help of these (with Him above  
To ratify the work), we may again  
Give to our tables meat, sleep to our nights,

11. it did grieve Macbeth ] Capell; it did greeue Macbeth? Ff.  
19. an't] Theobald (ed. 2); and 't Ff.  
21. cause] Pope; cause Ff.  
31. Siward] Theobald (ed. 2); Hanmer; Seyward Ff.

27. of] by. Compare “of Macbeth,” line 4 ante.

29, 30. Takes from . . . upon his aid]  
The arrangement of the above text, which is that of the Folio, perhaps leaves something to be desired. The Folio printers failed to note that “thither,” like “hither,” “whether,” “either,” “neither,” and other words of the like character, is frequently written or pronounced in the contracted form “ther.” Line 29 should probably run, “Takes . . . thither (th'er) Macduff’s gone”; unless the final foot of line 30 is read as “upon’s aid.”

30. upon] in, to. Compare Richard II. iii. ii. 203:—

“An'd all you southern gentlemen  
in armes  
Upon his party,”
MACBETH

Free from our feasts and banquets bloody knives, 35
Do faithful homage, and receive free honours,
All which we pine for now. And this report
Hath so exasperate the king, that he
Prepares for some attempt of war.

Len. Sent he to Macduff?
Lord. He did: and with an absolute "Sir, not I," 40
The cloudy messenger turns me his back,
And hums, as who should say, "You'll rue the time
That clogs me with this answer".

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

Lord. I'll send my prayers with him. 44. to a caution, to] to a caution, t' Ff.

38. the king] Hanmer; their king Ff.
35. Free . . . knives] i.e. free our
feasts and banquets from bloody knives
—a somewhat bold but not unusual in-
version. Compare the Epilogue to The
Tempest, 18: "frees all faults" from
me, i.e. frees me from all faults; and
Golding's Ovid's Metam., ii. 395 (ed.
Rouse, 1904):—
"And at the Wagoner a flash of
lightning sent
Which strake his bodie from the life."
36. free] i.e. due to freemen.
38. exasperate] the euphonic form
of the part, pass. is frequent in early
English. Compare Troilus and Cres-
sida, v. i. 34: "Why art thou then exasperate?";
Midsummer Night's
Dream, v. i. 402: "create"; ib. 412:
"consecrate," etc.; and see Abbott,
39. Sent he to Macduff?] The most
satisfactory arrangement of the text
would end line 39 with "he," and
commence line 40 with "To Macduff."
40-42. and . . . say] The King's
messenger, when curtly received by
Macduff with his "Sir, not I," sullenly
turns his back on him, muttering some
such words as, etc.
40. absolute] curt, peremptory. Com-
pare Coriolanus, iii. i. 90:—
"Mark you
His absolute 'shall'?
41. cloudy] cloudy-visaged, sullen.
Compare I Henry IV, iii. ii. 83:—
"such aspect
As cloudy men use to their adver-
saries."
41. me] The enclitic or ethic dative
adds "vivacity to the description," as
the Clar. Edd. remark.
44. Advise . . . hold] I see nothing
unusual in this construction, or tending
to necessitate any change of the text.
Compare King Lear, i. ii. 188: "I
advise you to the best"; ib. iii. vii. 9: 
"advise the Duke, where you are going,
to a most festinate preparation."
48, 49. suffering country Under] i.e.
country suffering Under. Compare
Richard II, iii. ii. 8: "As a long-parted
mother with her child." Or, it may be
that the construction is quite regular,
with "under a hand accursed" follow-
ing as a kind of relative clause.
ACT IV

SCENE I.—A dark cave. In the middle, a boiling cauldron. Thunder. Enter the three WITCHES.

1 Witch. Thrice the brinded cat hath mew'd.
2 Witch. Thrice and once the hedge-pig whin'd.
3 Witch. Harpier cries:—'Tis time, 'tis time.

SCENE I.] This scene is worthy to rank with the great sleep-walking scene as one of the most marvellous examples of Shakespeare's dramatic invention when invention was needful to the action. He found little or no material for this scene in Holinshed. There Macbeth "had learned of certaine wizzards in whose words he put great confidence (for that the prophesie had happened so right that the three fairies or weird sisters had declared unto him) how that he ought to take heed of Makduffe, who in time to come should seek to destroy him. And surelie hereupon had he put Makduffe to death but that a certaine witch whom he had in great trust etc." (Hist. Scot. ii. 174b).

1. the brinded cat] the first sister's "familiar," the mention of which, in all probability, suggested to the interpolator the Graymalkin of i. i. 8; "brinded," i.e. branded, as if with fire, streaked, is the Elizabethan form of "brinded." Milton, Paradise Lost, vii. 466, speaks of the tawny lion shaking his brinded mane.

2. Thrice and once] The pointing "thrice, and once," is preferable and indicates that the hedge-pig (the second sister's "familiar") had whined thrice, and afterwards had whined once again. "Thrice" in this line is no repetition of "thrice" in line 1. Numero deus impare gaudet, as Theobald reminds us from Virgil, Eclog. viii. 75; and the second weird sister, by her method of reckoning, merely introduces a second odd number. Ben Jonson, however, seems to use even numbers in the ritual of his Masque of Queens (ed. Gifford, new ed. 1846, p. 572a):

3. Harpier] The third sister's "familiar," Steevens is beyond question right in his supposition that the Harpier of the Folio may be only a misspelling, or a misprint, for harpy; and he quotes Marlowe's Tamburlaine, 1590 [First Part, ii. vii. 50; Dyce's Marlowe, vol. i. p. 51]: "And like a Harper tyres (i.e. drags) upon my life." This is the 4o (1605) form of the word; the 8o of the date 1590 reads "Harpyr," whereas that of 1592 reads "Harpye" (see Tucker Brooke's ed. 1910). With Steevens's suggestion Dyce agrees. The Folio form Harpier is in a way analogous to the form artier (i.e. artery) found in Marlowe's Tamburlaine (Part I), ii. vii. 10, and also in iv. i. of Part II; and in the old poets and in various forms, e.g. arter, artire, etc. (See Dyce's notes ad loc. cit.) But whatever the old form, it is clear that "Harpie" or "Harpy" is the only correct form for a modern text. The Clar. Edd. suggest that "the Hebrew word Habar, 'incantare,' mentioned in Scot's Discoverie of Witchcraft, bk. xii. ch. i. may be the origin of the word." I believe Shakespeare simply took it from the "fattall birds" of The Faerie Queene, ii. xii. 36: "The hellish Harpyes prophets of sad destiny"; a prophetic bird being eminently suitable as a "familiar" in this scene.

3. 'Tis time] Steevens aptly remarks that this familiar does not cry out that
1. Witch. Round about the cauldron go;  
In the poison'd entrails throw.—
Toad, that under cold stone
Days and nights has thirty-one
Sweeter'd venom, sleeping got,

6. cold] Ff; the cold Rowe (ed. 2); coldest Steevens (1793); a cold Staunton
conj. 7. has] Ff 3, 4; hast Hamner; ha's Ff 1, 2. thirty one] Capell;

it is time for them to begin their enchantments, but cries, i.e. gives them
the signal, upon which the third sister communicates the notice to the others.
6. cold] The superlative, coldest, i.e. very cold, of Steevens and the Variorum
of 1821 is undoubtedly correct; no idea of excess being necessarily implied.
Absolute superlatives were very frequent in Elizabethan English. Compare
Hamlet, i. i. 114: "A little ere the mightiest Julius fell." Even Knight
admits that the line as it stands in the Folio "is certainly defective in rhythm,
and that a pause here cannot take the place of a syllable." The usual inane
attempts have been made to account for the defective metre by the doctrine of
"natural retardation"—whatever that may mean—(Knight); "due and expres-
sive emphasis" (Collier); "an involuntary pause" (Delius); "two syllables
when slowly pronounced being equivalent to three" (Clar, Edd.); "the emo-
tional significance of a word forcing a slight pause after it" (Liddell), etc. Dyce
approves of the definite article, which, he says, "has been omitted by mis-
take" whilst at the same time sharply and deservedly criticising the methods
of accounting for the defect which have been already mentioned. "Yet," says
he, "the mutilated line has found its defenders and admirers (who, we may
be sure, if the Folio in As You Like It, ii. v. 1, instead of 'Under the green-
wood tree,' etc., had given us Under Greenwood tree, etc., would have defended
and admired that mutilated line also)."
The truth of the matter seems to be that the two initial letters of "stone" being
identical with the two final letters of "coldest" caused the latter to be
overlooked by the Folio printer, or slurred in pronunciation by the person
dictating to him, especially if, as is extremely probable, he composed from
dictation, and not directly from a MS. There is no more difficulty in the st of
"stone" following on the st of "coldest" than there is difficulty in the
"herbs, plants, stones" of Romeo and Juliet, i. iii. 16; or the "Thou dost
stone my heart" of Othello, v. ii. 63. Only, we must not compare our pitiful
modern "elocution" with the clear and dignified enunciation of Shakespeare
and his brother "tragedians of the city."
7. has] If the toad is directly addressed, 'hast' is probably the correct
reading.
8. sweeter'd] Steevens, in language somewhat Johnsonese, says this "seems
to signify that the animal was moistened with its own cold exudations." Top-
sell, History of Serpents, ed. 1658, p. 726, speaking of the Toad, says it is
"the most noble kind of Frog, most venomous . . . the Latinis call it Bufo,
because it swelleth when it is angry." This then may be Shakespeare's idea.
8. venom] Lyly in his Euphues (p. 327, Arber) speaks of the toad's "pestilent
posyon in her bowellles"; and Topsell, History of Serpents (p. 730, ed. 1658),
says: "All manner of toads, both of the earth and of the water, are veno-
mous, although it be held that the toads of the earth are more posyonful than the
toads of the water . . . But the toads of the land, which do descend into the
marshes, and so live in both elements, are most venomous . . . The Women-
witches of ancient time which killed by poysoning, did much ufe Toads in their
confections." See also As You Like It, ii. i. 13. The secretion of the skin-glands
of the toad contains a poisonous sub-
stance (phrynin) acrid enough to be felt
on tongue or eyes and probably con-
ducive to the safety of the toad. See
Chambers's Encyclopaedia, s.v., and a
paper of Dr. Davy in Philosophical
Transactions, 1826, referred to by
Hunter. There is therefore warrant for
the "sweeter'd venom" of the poet, and
of the scientist of the time.
Boil thou first 'i the charmed pot.

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

2 Witch. Fillet of a fenny snake,
   In the cauldron boil and bake;
   Eye of newt, and toe of frog,
   Wool of bat, and tongue of dog,
   Adder's fork, and blind-worm's sting,
   Lizard's leg, and howlet's wing,
   For a charm of powerful trouble,
   Like a hell-broth boil and bubble.

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

3 Witch. Scale of dragon, tooth of wolf;
   Witches' mummy; maw, and gulf,
   Of the ravin'd salt-sea shark;


16. fork] i.e. double tongue. Compare Measure for Measure, iii. i. 16:—
   "The soft and tender fork
   Of a poor worm."

16. blind-worm's sting] Compare Midsummer Night's Dream, ii. ii.:
   "Newts and blind worms do no wrong";
   Timon of Athens, iv. iii. 182: "The eyeless venom'd worm"; and Drayton's Noah's Flood, 1639 (Bullen's Selections, 1683, p. 189):
   "The small-e'yd slowe-worme held
   of many blinde, ..."
   Out of its teeth shutes the invenom'd slime.

Topsell, supra, p. 763, says: "It being most evident that it receiveth name from the blindneffe and deafneffe thereof. ... It is harmelesse except being provoked ... for the poyfon thereof is very strong." The slow-worm is a harmless kind of snake, and, as Skeat points out, the allied words show that it cannot mean "slow-worm," but that the sense is rather "slayer" or "striker" from its supposed deadly sting.

23. mummy] See Hakluyt, Voy. ii. 201 (1599): "And these dead bodies are the Mummies which the Phisitans and Apothecaries doe against our wills make us to swallow."

And see Purchas's Pilgrimage, v. 682, for a method of manufacturing mummy; and compare Othello, iii. iv. 74. "Egyptian mummy,

or what passed for it, was formerly a regular part of the Materia Medica," says Nares in his Glossary. Dyce quotes the following from Hill's Materia Medica in Dr. Johnson's Dict. s.v.: "We have two substances for medicinal use under the name of mummy: one is the dried flesh of human bodies embalmed with myrrh and spice: the other is the liquor running from such mummies when newly prepared, or when affected by great heat." Sir Thomas Browne in his Urn-Burial (ed. 1658, p. 21), refers to this medicinal use: "The Egyptian mummies which Cambyses or time hath spared, avarice now consumeth. Mummie is become merchandise, Mizraim cures wounds, and Pharaoh is sold for balsams."

23. gulf] stomach, voracious appetite. Compare Coriolanus, 1. i. 197 (of the belly): "only like a gulf it did remain."

The Oxford Dict. quotes Spenser's Shepherd's Calendar, September, 184:—
   "a wicked Woolfe
   That with many a Lambe had
   glutted his gulfe."

24. ravin'd] "gluttet with prey," says Steevens. But more to the point is Malone's comment, viz. "Ravin'd is used for ravenous, the passive participle for the adjective." I believe the passive participle is here used rather for the active participle ravening, in accord-
Root of hemlock, digg'd i' the dark;
Liver of blaspheming Jew;
Gall of goat, and slips of yew,
Sliver'd in the moon's eclipse;
Nose of Turk, and Tartar's lips;
Finger of birth-strangled babe,
Ditch-deliver'd by a drab,
Make the gruel thick and slab:
Add thereto a tiger's chauldron,
For the ingredients of our cauldron.

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

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


ance with a usage not uncommon in Shakespeare and the writers of his time. It is an example of his use of certain participial and adjectival terminations, examples of which may be found in the Comedy of Errors, v. i. 299, in the present series, 1907, on "Time's deformed hand."

27. yew] The yew was regarded as poisonous by the ancients, by writers in the Middle Ages and by Shakespeare's contemporaries. Douce quotes for example Batman Upmon Bartholome, xvi. ch. 161: "Ewe or yew is altogether venomous, and against man's nature. The birds that eate the redde berryes, eyther dye, or cast theyr fethers," Compare the "double-fatal yew" of Richard II. iii. ii. 113, and Hamlet's "juice of cursed hebenon in a vial," i. iv. 62: "hebenon" or "hebon" here undoubtedly meaning with Shakespeare the yew. See the admirable papers in the New Shakespeare Society's Transactions (1886-5), Part I. p. 21, by Brinsley Nicholson, M.D., on "Hamlet's cursed Hebenon"; and in Part II. p. 295, by the Rev. W. A. Harrison, on "Hamlet's Juice of Cursed Hebona."

28. sliver'd] i.e. cut or sliced off. Coles's Latin and English Dictionary, 1679, has "To Slive, Sliver, Findo." Compare King Lear, iv. ii. 34:—
"She that herself will sliver and disbranch"
From her material sap"; and Hamlet, iv. vii. 174: "an envious sliver broke." As Craig remarks, the word is still used in dialect and in America.

28. moon's eclipse] "A most unlucky time for lawful enterprises, and therefore suitable for evil designs" (Clar. Edd.).

29. Nose . . . lips] Turks and Tartars, as Craig notes, were regarded by Elizabethans as types of extreme cruelty and malignity. Compare Merchant of Venice, iv. i. 32:—
"Stubborn Turks and Tartars never train'd To offices of tender courtesy."

33. chauldron] Chawdron Ff. sc. 1.

34. cauldron] Ff 3, 4; Cawdron Ff 1, 2.

2 Witch] This should be assigned to the first weird sister.

37. baboon] With the accent on the first syllable. "Babon or great monchie": Minsheu's Ductor in linguas, 1617.
MACBETH

Enter Hecate.

Hec. O, well done! I commend your pains,
And every one shall share 't the gains.
And now about the cauldron sing,
Like elves and fairies in a ring,
Enchanting all that you put in.

[Music and a song, "Black spirits," etc.

2 Witch. By the pricking of my thumbs,
Something wicked this way comes.—

[Knocking.

Enter Macbeth.

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

All. A deed without a name.

Macb. I conjure you, by that which you profess,
Howe'er you come to know it, answer me:
Though you untie the winds, and let them fight
Against the churches; though the yesty waves
Confound and swallow navigation up;
Though bladed corn be lodg'd, and trees blown down;

46, 47. Two lines Dyce, one line Ff.

39-44. These lines, viz. from "Enter Hecate" to "Black Spirits," etc., are absolutely and beyond question spurious, and should either be bracketed or struck out of the text. See Introduction.

44. pricking] Steevens says, "It is a very ancient superstition that all sudden pains of the body, which could not naturally be accounted for, were presages of somewhat that was shortly to happen. Hence Upton has explained a passage in the Miles Gloriosus of Plautus [ii. iv. 44]: 'Timo quid rerum gesserim, ita dorsus totus prurit.'"

Lines 44 and 45 are properly assigned to the second weird sister; and lines 46 and 47 not to her but to the third weird sister.

48. black] sinister. Compare Henry V. ii. iv. 56: "that black name, Edward, Black Prince of Wales."

50. conjure] always with the accent on the first syllable, except in Romeo and Juliet, ii. i. 26, and Othello, i. iii. 105.


55. bladed corn] Probably means corn enclosed in the blade, before it is eared; green corn. See Lyly's Love's Metamorphosis, v. iv., "Ceres. I to my harvest, whose corn is now come out of the blade into the ear." Shakespeare uses it of grass, Midsummer Night's Dream, i. i. 211: "Decking with liquid pearl the bladed grass." From Scot's Discoverie of Witchcraft, bk. i. ch. iv., we know that one of the powers imputed to witches was that "they can transfere corne in the blade from one place to another." Staunton refers to the article on husbandry in Comenius, Fana Linguarum, 1673, ch. 32: "As soon as standing corn shoots up to a blade, it is in danger of scathe by a tempest." In Holland's Pliny, 1601, xvii., xviii., we find, "Otherwise the corn would never spindle, but blade still, and run all to leafe." Hence
Though castles topple on their warders' heads;
Though palaces, and pyramids, do slope
Their heads to their foundations; though the treasure
Of nature's germens tumble all together;
Even till destruction sicken, answer me
To what I ask you.

1 Witch. Speak.
2 Witch. Demand.
3 Witch. We'll answer.

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

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

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

57. slope] stoop Capell conj. 59. germens] Delius; Germains Ff 1, 2; Germain Ff 3, 4; germains Pope; germens Theobald; german Elwin; germens Camb. Edd. (Globe ed.), Dyce (ed. 2). all together] Pope; altogether Ff. 62. thou 'dst] Capell; th' hadst Ff. 63. masters?] Pope; masters. Ff; masters' Capell.

Shakespeare must refer to a tempest so violent as to "lodge" or lay the young corn before it is heavy-cared.

55. lodg'd] laid, beaten down. Compare 2 Henry VI. iii. ii. 176: "Like to the summer's corn by tempest lodged"; and Richard II. iii. iii. 163: "Our sighs and they [tears] shall lodge the summer corn."

57. pyramids] Not the pyramids of Egypt, but used of any towering or spire-like structure, obelisk, etc. Greene (?) uses the form pyramis in 1 Henry VI. i. vi. 21. Coles's Dict. has "Pyramis: an Egyptian building like a spire-steeple."

57. slope] Not used elsewhere by Shakespeare.

59. germens] germens, i.e. germs, seeds of matter, in the largest sense, seems to be the correct reading here. Craig thinks so and prints it so in his "Oxford" text. See King Lear, iii. ii. 8: "Crack Nature's moulds, all germens spill at once"; and for the idea compare Winter's Tale, iv. iv. 490:—
   "Let Nature crush the sides of the earth together
   And mar the seeds within."

The collective form germens (the germens of the Folio) may, however, be correct.

62, 63. Say . . . masters?] This should be assigned to all the sisters, not to "1 Witch."

64. sow's . . . eaten] Steevens thinks Shakespeare may have caught this idea from the laws of Kenneth II. of Scotland: "If a sow eat her pigs, let her be flayed to death, and buried, so that no man eat of her flesh." See Holinshed, Hist. Scot. (1585), p. 133b. Todd, Hist. Four-footed Beasts (ed. 1658), p. 516, also mentions this: "Yet will Hogs eat of Swines flesh, yea many times the dam eath her youg ones . . . so shall we observe some Sows to devour the fruit of their own wombs."

65. farrow] The Oxford Dict. quotes B. Googe, Heresbach's Husb. (1586), iii. 149b: "If you will have two farrows in one yeere"; and the Clar. Edd., Holland's Pliny, viii. 51: "One sow may bring at one farrow twenty piggies."

65. sweated] irregularly formed, obviously to rhyme with "eaten." See Abbott, 344.

67, 68. Come . . . show] This is a continuation of the first sister's invo-
Macbeth. Tell me, thou unknown power,—

1 Witch. He knows thy thought:

Hear his speech, but say thou nought.

1 App. Macbeth! Macbeth! Macbeth! beware Macduff;

Beware the thane of Fife.—Dismiss me.—Enough.

[Descends.

Macb. Whate'er thou art, for thy good caution, thanks:

Thou hast harp'd my fear aright.—But one word more:—

1 Witch. He will not be commanded. Here's another, More potent than the first.

Thunder. Second Apparition, a bloody child.

2 App. Macbeth! Macbeth! Macbeth!—

Macb. Had I three ears, I'd hear thee.

2 App. Be bloody, bold, and resolute: laugh to scorn

The power of man, for none of woman born Shall harm Macbeth.

[Descends.

Macb. Then live, Macduff: what need I fear of thee?

But yet I'll make assurance double sure,

And take a bond of fate: thou shalt not live;

71. One line Rowe, two lines Pf. 78-81. Had . . . Macbeth] three lines Var. 1803, viz. Had . . . bold, And . . . man, For . . . Macbeth. 79. Be . . . scorn] one line Rowe, two lines Pf. 83. assurance double] Pope; assurance, double F 1; assurance, double F 2, 3, 4.

cation, and should not be assigned to all, as in the text.

68, 76, 86. an armed head, etc.] Upton, Crit. Obs. 1746, says, "The armed head represents symbolically Macbeth's head cut off and brought to Malcolm by Macduff. The bloody child is Macduff untimely ripped from his mother's womb. The child with a crown on his head, and a bough in his hand, is the royal Malcolm, who ordered his soldiers to hew them down a bough and bear it before them to Dunsinane." Mull, Macbeth, p. xiii., thinks the "armed head" is intended to prefigure "war-like Siward"; and the "bloody Child" the son of Macduff slain by Macbeth.

70. say . . . nought] Steevens quotes Marlowe's Doctor Faustus, sc. x. (p. 303, ed. Bullen):—

"demand no questions—

But in dumb silence let them come and go."

See also sc. xiv. (p. 271): "Be silent, then, for danger is in words."

74. harp'd] Cotgrave has: "Parler à taston: to speak by ghesse or conjec-
ture, onely to harpe at the matter."

75. 1 Witch] This should be second sister.

76. More potent] The Second Ap-
parition, i.e. Macduff, is more potent than the first, i.e. Macbeth.

80, 81. for none . . . Macbeth] See Holinshed, Hist. Scot. ii. 1746 (Boswell-Stone's Holinshed, p. 36): "And fuerlie herevpon, had he put Macduffe to death, but that a certaine witch, whome hee had in greate trute, had told that he shold neuer be flaine with man borne of anie woman, nor vanquished till the wood of Bernane came to the caftell of Dun-
finane."
That I may tell pale-hearted fear it lies,
And sleep in spite of thunder.—

Thunder. Third Apparition, a child crowned, with a tree in his hand.

What is this,
That rises like the issue of a king;
And wears upon his baby brow the round
And top of sovereignty?

All. Listen, but speak not to 't.

3 App. Be lion-mettled, proud, and take no care

Who chafes, who frets, or where conspirers are:
Macbeth shall never vanquish'd be, until
Great Birnam wood to high Dunsinane hill
Shall come against him. [Descends.]

Macb. That will never be:
Who can impress the forest; bid the tree
Unfix his earth-bound root? Sweet bodements! good!
Rebellious head, rise never, till the wood
Of Birnam rise; and our high-plac'd Macbeth


in the number "of woman born," is assured that Macduff cannot harm him. When he says that Macduff "shall not live," he means to bind fate to perform the promise, and make his own "assurance double sure" by slaying him. See Rushton, *Shakespeare a Lawyer*, 1858, p. 20: "Referring not to a single, but to a conditional bond, under or by virtue of which when forfeited, double the principal sum was recoverable." Compare iii. ii. 50 ante.

89. top] Theobald's conjecture, type, is, for Theobald, singularly unhappy. Grant White has an excellent note to the effect that the crown not only completes (especially in the eye of Macbeth the usurper) and rounds, as with the perfection of a circle, the claim to sovereignty, but it is, figuratively, the top, the summit, of ambitious hopes.

93. Birnam] a high hill near Dunkeld, 12 miles W.N.W. of Dunsinnan, which is 7 miles N.E. of Perth.

93. Dunsinane] In modern spelling, Dunsinnan. The word here seems to be accented on the second syllable, but on the first syllable, with the last syllable long, elsewhere in the play. Both pronunciations seem to have been employed by the old Scottish writers like Wyntoun.

97. Rebellious head] "Rebellion's head," the conjecture of Theobald, has been almost universally adopted, and rightly so. "In the present passage," say the Clar. Edd., "the expression, 'Rebellion's head' or 'Rebellious head' (whichever be the true reading), is suggested to Macbeth by the apparition of the armed head, which he misinterprets, as he misinterpreted the prophecies of the others." For "head" in the sense of armed force, see 1 Henry IV. iii. ii. 167: "A mighty and a fearful head they are"; ib. iv. i. 80, iv. iii. 103; and Hamlet, iv. v. 101: "young Laertes, in a riotous head."

98. Birnam] The Folio Byrnan is a form of Birnam, and not a mere error. See the quotation from Holinshed, 80 ante.

98. our ... Macbeth] A somewhat unusual expression, but it seems to be
Shall live the lease of nature, pay his breath  
To time, and mortal custom.—Yet my heart  
Throbs to know one thing: tell me (if your art  
Can tell so much), shall Banquo's issue ever  
Reign in this kingdom?

All. Seek to know no more.

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

[Hautboys.

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

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

Macb. Thou art too like the spirit of Banquo: down!
Thy crown does fear mine eye-balls:—and thy hair,  
Thou other gold-bound brow, is like the first:—  
A third is like the former:—filthy hags!

Why do you show me this?—A fourth?—Start, eyes!  
What! will the line stretch out to the crack of doom?  
Another yet?—A seventh?—I 'll see no more:—  
And yet the eighth appears, who bears a glass,

105, 106. know.—Why] know Why S. Walker conj. 119. eighth] eight

merely equivalent to "ourself; Macbeth,  
the King." Macbeth is emphasising  
his high position.

99. the lease of nature] Nature's term,  
the lease of life; another legal reference.  
Compare iii. ii. 38 ante.

100. mortal custom] the custom of  
mortality, the universal debt.

106. noise] A concert or company of  
musicians, usually three in number, who  
attended taverns, ordinaries, etc., was  
called a "noise." There are many examples  
in the dramatists: e.g. one of the  
earliest is Lyly's Mother Bombie,  
iii. iv.:—

"Then I wish'd for a noysye  
Of crack-halter Boyes  
On those hempen strings to be  
twanging."

See also 2 Henry IV. ii. iv. 12: "And  
see if thou canst find out Sneak's noise;  
Mistress Tearsheet would fain hear some  
music." The term was also used by  
Milton, Dryden, and even Wycherley,  
who has it in the sense of "company,"  
without any reference to music. Plain  
Dealer, i. i.: "a whole noise of flatterers,"  
It would seem to be analogous to the  
expression "Cry of players," Hamlet,  
iii. ii. 289.

iii. A show ... following] The stage-  
direction in the Folio: "A shew of eight  
kings, and Banquo last, with a glasse in  
his hand," like many others for which  
Shakespeare is not responsible, is clearly  
wrong (see line 119), unless perhaps we  
punctuate with a colon after "Banquo,"  
and add "the" before "last."

119. the eighth] It will be noticed that  
Shakespeare refers to kings only, omit-
Which shows me many more; and some I see,
That two-fold balls and treble sceptres carry.
Horrible sight!—Now, I see, 'tis true;
For the blood-bolter'd Banquo smiles upon me,
And points at them for his.—What! is this so?

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


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

obviously refers to the "trenched gashes" of iii. iv. 27 and the "gory locks" of iii. iv. 51. Steevens refers to the word as occurring in the form \textit{bolter} in Holland's \textit{Pliny}, xii. xvii. (p. 370, 1601), of the "shag long haires" of a goat's beard, "Now by reason of dust getting among it, it \textit{boltereth} and cluttereth into knots and bals." Another form of the word occurs in the anonymous play \textit{Arden of Fevershame}, iii. i. 73 (1592): "Me thinks I see them with their \textit{bolstred} haire," etc. Malone says that "boltered" is a provincial term well-known in Warwickshire, and probably in some other counties. When a horse, sheep, or other animal perspires much, and any of the hair or wool in consequence of such perspiration or any redundant humour, becomes matted in tufts with grime and sweat, he is said to be \textit{boltered}; and wherever the blood issues out and coagulates, forming the locks into hard clotted bunches, the beast is said to be \textit{blood-boltered}. The word seems also to have been applied in Warwickshire to snow, and also to lumps of flour in a hasty pudding.

124. \textit{What?} is \textit{What?} is F 1; \textit{What is} Ff 2, 3, 4; \textit{What, is} Pope. 133. Where . . hour] one line Rowe, two lines Ff.
Enter Lenox.

Len. What's your grace's will? 135
Macb. Saw you the weird sisters?
Len. No, my lord.
Macb. Came they not by you?
Len. No, indeed, my lord.
Macb. Infected be the air whereon they ride; 140
And damn'd all those that trust them!—I did hear
The galloping of horse: who was't came by?
Len. 'Tis two or three, my lord, that bring you word,
Macduff is fled to England.

Macb. Fled to England?
Len. Ay, my good lord.

Macb. Time, thou anticipat'st my dread exploits:
The flighty purpose never is o'ertook, 145
Unless the deed go with it. From this moment,
The very firstlings of my heart shall be
The firstlings of my hand. And even now,
To crown my thoughts with acts, be it thought and done:
The castle of Macduff I will surprise;
Seize upon Fife; give to the edge o' the sword
His wife, his babes, and all unfortunate souls
That trace him in his line. No boasting like a fool;

136. weird] Weyard F 1; wizard Ff 2, 3; wizards F 4.
144. [Aside] Johnson. 147. firstlings] F 1; firstling Ff 2, 3.
148. firstlings] F 1; firstling Rowe (ed. 2).

144. anticipat'st] preventest, by taking away the opportunity (Johnson).
144. exploits] Perhaps here in the sense of deed, feat, skilful achievement, with a reference possibly to the old legal meaning of citation or summons. Cotgrave's Dict. (1611) has “Exploite; an adjournement or citation”; and the Oxford Dict. quotes from Malynes, Anc. Law-Merch. 457, “any summons or arrest, exploit or assignment.”
145. flighty] swift, fleet, a somewhat rare usage. The Oxford Dict. quotes Huvelet (1532), “Flighty, pernix.” Compare for the sentiment All's Well that Ends Well, v. iii. 40:

"on our quick'st decrees,
The inaudible and noiseless foot of Time
Steals ere we can effect them."
147. 148. firstlings . . firstlings "the first conceptions of the heart and the first acts of the hand” (Clar. Edd.).

The only other passage where the word occurs in the plays is Troilus and Cressida, Prologue, 27:

“our play
Leaps o'er the vaunt and firstlings of those broils.”

The Oxford Dict. quotes from Coverdale (1535), Prov. 3:9: “Honoure the Lorde . . . with ye firstlinges of all thine encrease.”

153. trace] in the sense of succeeding, following in, another's track, as in 1 Henry IV. iii. i. 47:

"And bring him out that is but woman's son
Can trace me in the tedious ways of art."

And Hamlet, v. ii. 125: “his semblable is his mirror, and who else would trace him, his umbrage, nothing more.”
This deed I'll do, before this purpose cool:
But no more sights!—Where are these gentlemen? 155
Come, bring me where they are.

[Exeunt.

SCENE II.—Fife.  A room in Macduff’s castle.

Enter Lady Macduff, her Son, and Rosse.

L. Macd. What had he done, to make him fly the land?
Rosse. You must have patience, Madam.
L. Macd. He had none:
His flight was madness: when our actions do not,
Our fears do make us traitors.
Rosse. You know not,
Whether it was his wisdom, or his fear.
L. Macd. Wisdom! to leave his wife, to leave his babes,
His mansion, and his titles, in a place
From whence himself does fly? He loves us not:
He wants the natural touch; for the poor wren,
The most diminutive of birds, will fight,
Her young ones in her nest, against the owl.
All is the fear, and nothing is the love;
As little is the wisdom, where the flight
So runs against all reason.

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


Scene II.] It must be confessed that portions of this scene, notably lines 30-64, do not sound like Shakespeare’s. The prattling of Macduff’s son may seem a little far-fetched to us; but possibly it satisfied his public. It is noteworthy that Davenant in his version leaves out these lines. By the murder of Macduff’s young son on the stage Shakespeare perhaps “violates the modesty of art”; but as Professor Raleigh (Shakespeare, p. 125) remarks, comparing it with the blinding of Gloucester in King Lear, 1 is a “venial transgression.”

4. traitors] “Our flight is considered as an evidence of our treason” (Steevens).
7. titles] This is usually explained to mean everything to which he was entitled, his possessions; but title-deeds seems more to the point, as in Henry V. 1. i. 87: “his true titles to some ancient dukedoms.” “Title,” in English Law, is the mode of acquiring a real right. Cowell, Law Dict. ed. 1708, defines: “titula est justa causa possidendi quod nostrum est,” signifying “the means whereby a Man cometh to Land.” The notion of “right” or “claim of right” was gradually transferred to the instruments which were evidence of the right.
9. natural touch] the feeling of natural affection, “natural sensibility” (Johnson). Compare Two Gentlemen of Verona, ii. vii. 18: “the wily touch of love”; and The Tempest, v. i. 21: “Hast thou, which art but air, a touch, a feeling.” Probably Shakespeare was alluding to the golden-crested wren.
The fits o' the season. I dare not speak much further: But cruel are the times, when we are traitors, And do not know ourselves; when we hold rumour From what we fear, yet know not what we fear, But float upon a wild and violent sea, Each way, and move.—I take my leave of you:

19, know] know't Hammer. 19, 20. we hold rumour ... we ... we[ we bode ruin ... we ... we, or the bold running ... they ... they[ Johnson conj. 21. sea,] sea many Edd.; Sea F 1. 22. Each way, and move. F 1; Each way and wave. Theobald conj.; And move each way. Capell; And each way move. Keightley (Steevens conj.); Each way, and move—Johnson conj.; Each sway and move Staunton conj.; Each way it moves Hudson (Daniel conj.); Each day a new one Ingleby conj.; Each way, and move Camb. Edd. conj.; Each wayward move Leighton conj.; Each way we move Rolfe conj.

17. The fits o' the season] Steevens explains, perhaps rightly, as the violent disorders of the season, its convulsions; and quotes Coriolanus, iii. ii. 33: "the violent fit o' the time." Herford explains as the "critical emergencies of the time." The metaphor is of course from the fits of an intermittent fever. Compare "life's fitful fever," iii. ii. 23 ante.

19, ourselves] perhaps in the reciprocal meaning of "one another."
19, 20. when we hold ... fear] "When we are led by our own 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" (Steevens). The Camb. Eds. say: "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.'" Case thinks the meaning be: "We are traitors and don't know it; our fears give rise to definite rumours and yet are themselves undefined."

22. Each way, and move] Each way amoved, i.e. stirred, roused, excited or agitated in every way, is, I believe, what Shakespeare wrote, and not the senseless corruption which appears in every text. And the comma of the Folio should follow "sea" and not "way." No satisfactory emendation has ever been proposed for this difficult and obscure little crux of the Folio text. The suggested reading is, it is hoped, as nearly perfect as can be both in sense and form. It does no violence to the old text, and it restores a word in my opinion long lost to Shakespeare's vocabulary. Although now obsolete, the word amove (O. Fr. amou-r, amou-vir) in the sense of "stir up," "excite," etc. (any action, a person to action, the heart; blood, emotions, etc.) is not uncommon in Early English literature, both with a transitive (usually pass.) and intransitive meaning. Many examples may be found in the Oxford Dict.: e.g. Chaucer, Boeth. i. v. 23: "Sche ... nothing amoued with my compleynes seide thus"; id. Clerkes Tale, 442 (1498 ed. Pollard) [of Griselda]:—

"When she had herd al this she nought amoued [v.l. amoued] Neyther in word in cheer [chiere] or countenance."

Greene, Poems, 136: "At all these cries my heart was sore amoued"; and Spenser, Faerie Queene, ii. i. 12: "Therewith amoved from his sober mood"; id. i. iv. 45: "She ... him amoves with speaches seeming fit"; id. i. viii. 21: "At her so pitious cry was much amou'd"; id. i. ix. 18: —

"And sad remembrance now the prince amoves With fresh desire his voyage to pursuwe."

Shakespeare uses the figurative meaning here, and in Timon of Athens, i. i. 46: "My free drift ... moves itself in a wide sea"; but the literal meaning in an exactly parallel passage, viz. Cymbeline, iii. i. 28, where the Queen, speaking of Caesar's shipping, says:—

"On our terrible seas, Like egg-shells moved upon their surges, crack'd As easily 'gainst our rocks."

The form amove was becoming obsolete
Shall not be long but I’ll be here again.
Things at the worst will cease, or else climb upward
To what they were before.—My pretty cousin,
Blessing upon you!

L. Macd. Father’d he is, and yet he’s fatherless.

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

[Exit.

L. Macd. Sirrah, your father’s dead: And what will you do now? How will you live?

Son. As birds do, mother.

L. Macd. What, with worms and flies?

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

L. Macd. Poor bird! thou’dst never fear the net, nor lime,
The pit-fall, nor the gin.

27. One line Rowe, two lines Ff.
28. Shall not] The Folio is evidently wanting here, and either “It” or “I” is essential to the sense. The phrase is merely an example of a not uncommon colloquial abbreviation, or at any rate, of an emphatic monosyllable being carelessly omitted by the printers. See Abbott, Gram. ss. 315, 461; King John, iii. iv. 78; 1 Henry IV. iv. ii. 83; and Twelfth Night, iv. ii. 419: “It goes on, I see.” Examples of the omission of the subject are, however, to be found in Elizabethan English. Liddell quotes Sidney’s Arcadia, Sommer repr., p. 41: “Then as carefull he was what to do himselfe: at length [he] determined never to leave seeking him.”
29. my disgrace] i.e. to my manhood.
30. Sirrah] “not always a term of reproach,” says Malone, “but sometimes used by masters to servants, parents to children, etc.”; also occasionally to women: Antony and Cleopatra, v. ii. 229.
31. with] i.e. on. See v. v. i. 13, and Richard II. iii. ii. 175: “I live with bread like you”; and 1 Henry IV. iii. ii. 162: “I had rather live with cheese and garlic.”
32. lime] bird lime. Compare Tempest, iv. i. 246: “Monster, come, put some lime upon your fingers.”
33. gin] snare. Compare Twelfth
Son. Why should I, mother? Poor birds they are not set for.
My father is not dead, for all your saying.
L. Macd. Yes, he is dead: how wilt thou do for a father?
Son. Nay, how will you do for a husband?
L. Macd. Why, I can buy me twenty at any market.
Son. Then you'll buy 'em to sell again.
L. Macd. Thou speak'st with all thy wit; And yet, 't faith, with wit enough for thee.
Son. Was my father a traitor, mother?
L. Macd. Ay, that he was.
Son. What is a traitor?
L. Macd. Why, one that swears and lies.
Son. And be all traitors that do so?
L. Macd. Every one that does so is a traitor, and must be hanged.
Son. And must they all be hanged that swear and lie?
L. Macd. Every one.
Son. Who must hang them?
L. Macd. Why, the honest men.
Son. Then the liars and swearers are fools; for there are liars and swearers enough to beat the honest men, and hang up them.
L. Macd. Now God help thee, poor monkey!
But how wilt thou do for a father?
Son. If he were dead, you'd weep for him: if you would not, it were a good sign that I should quickly have a new father.
L. Macd. Poor Prattler, how thou talk'st!

Enter a Messenger.

Mess. Bless you, fair dame! I am not to you known,
Though in your state of honour I am perfect.
I doubt, some danger does approach you nearly:

36. One line Pope, two lines Ff. 38. One line Rowe, two lines Ff. 49. As Ff; prose Pope.
50. Prose Pope, two lines Ff. 55. hang up them] Compare Romeo and Juliet, iv. ii. 41: "Go thou to Juliet, help to deck up her."
57. "Depress'd he is already, and deposed"
65. state . . . perfect] perfectly acquainted with your rank. Compare Richard III. iii. vii. 120: "Your state of fortune, and your due of birth."
66. I doubt] i.e. I fear; a not uncommon usage. Compare Richard II. iii. iv. 69:—"Tis doubt he will be."
69. lime," etc. And Bacon, Essays, xxii. Of Cunning
If you will take a homely man's advice,
Be not found here; hence, with your little ones.
To fright you thus, methinks, I am too savage;
To do worse to you were fell cruelty,
Which is too nigh your person. Heaven preserve you!
I dare abide no longer.  

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

Enter Murderers.

Mur. Where is your husband?
L. Macd. I hope, in no place so unsanctified,
Where such as thou may'st find him.

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

Mur. What, you egg!

Young fry of treachery!
Son. He has kill'd me, mother; run away, I pray you! [Dies.

[Exit Lady Macduff, crying "Murder!" and pursued by the Murderers.

(ed. Singer, 1868, p. 81): "If a man would crosse a Businesse, that he doubis some other would handsomely and effectually move," etc.; ib. xxviii. Of Expense (do. p. 103) "but doubting to bring themselves into melancholy"; and ib. Of Vicissitude of things (do. p. 203): "You may doub the springing up a New Sect."

70. worse to you] less, to you Hanmer; less to you, Capell. 72. Whither
Ff 3. 4; Whether Ff 1. 2. 78. One line Rowe, two lines Ff. I have] F f 1;
I'd Theobald; I've Dyce (ed. 2). 82. shag-hair'd] Singer (ed. 2) (Steevens conj.); shagge-ear'd Ff 3. 2; shag-ear'd F 3, Camb. Edd.

72. whither] See iii. vi. 29 ante.
82. shag-hair'd] This, the certain conjecture of Steevens, has been rightly adopted by almost all editors. The same epithet occurs in 2 Henry VI. iii. i. 367: "Like a shag-hair'd crafty kern." The spelling heare is very frequent both in the Folio and the old dramatists, e.g. Shakespeare rhymes "heares" with "tears" in Comedy of Errors, iii. ii. 46, 48, etc.

82. egg!] Compare Love's Labour's Lost, v. i. 78: "thou pigeon-egg of discretion."

Enter MALCOLM and MACDUFF.

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

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

MAL. What I believe, I'll wail;
What know, believe; and what I can redress,
As I shall find the time to friend, I will.
What you have spoke, it may be so, perchance.
This tyrant, whose sole name blisters our tongues,
Was once thought honest: you have lov'd him well;
He hath not touch'd you yet. I am young; but something
You may deserve of him through me, and wisdom

SCENE III.] This scene is almost literally and very skilfully versified from Holinshad. Compare the latter's account of Malcolm's proof of Macduff's loyalty (p. 175a): "Though Malcolm was verie forowfull for the oppression of his counriemen the Scots in maner as Makduffe had declared; yet doubting whether he were come as one that meant vnfeined lie as he spake, or elfe as sent from Makbeth to betray him, he thought to have some further triall, and thereupon dissembling his mind at the fiirth, he answered as followeth."

3. mortal] deadly. So King John, iii. i. 259:—
"thou mayst hold . . . a chafed lion by the mortal paw."
3. good] brave. So Troilus and Cressida, iv. v. 198: "he was a soldier good.
4. birthdom] probably means "land of our birth," "fatherland." For the termination, compare masterdom, i. v. 68.
5. that] so that. Compare i. ii. 61, i. vii. 8.
6. [tis] to offer up a weak
7. [tis] to offer up a weak
To offer up a weak, poor, innocent lamb,
To appease an angry god.

_Macd._ I am not treacherous.

_Mal._ But Macbeth is.

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

_Macd._ I have lost my hopes.

_Mal._ Perchance even there where I did find my doubts.

Why in that rawness left you wife and child
(Those precious motives, those strong knots of love),
Without leave-taking?—I pray you,
Let not my jealousies be your dishonours,
But mine own safeties: you may be rightly just,
Whatever I shall think.

_Macd._ Bleed, bleed, poor country!

Great tyranny, lay thou thy basis sure,
For goodness dare not check thee! wear thou thy
wrongs;

24. _still look_] look _still_ Theobald (ed. 2). 25. One line Rowe, two lines Ff.

necessary addition of _'tis_ in line 16. The words _you_ and _I_ in line 14, and _me_ in line 15 should be strongly emphasised to bring out the sense.

19. _recoil_] give way, recede, degenerate (not in the usual sense of rebounding from pressure, etc.). Compare _v_. ii. 23; and _Cymbeline_, i. vi. 125:—

"Or she that bore you was no queen,

_and you_

_Recoil from your great stock._"

The sense is that Macduff's virtue might give way under the pressure of a royal command from Macbeth.

20. _imperial_] royal, as in _Midsummer Night's Dream_, ii. i. 163: "the imperial votaress."

21. _transpose_] change. Compare _Midsummer Night's Dream_, i. i. 233: "Love can transpose to form and dignity."

22. _would_] should. Compare _i_. vii. 34.

23. _hopes_] i.e. of a successful enterprise against Macbeth, inasmuch as he is not received with full confidence by Malcolm.

24. _praise_ but

25. _doubts_] i.e. in regard to Macduff's conduct in leaving his wife and children. See next line.

26. _rawness_] haste. Compare _Henry V_, iv. i. 147: "children rawly left."

27. _motives_] of persons. Compare _All's Well that Ends Well_, iv. iv. 20:—

"As it hath fated her to be my

_motive_

And helper to a husband."

_Timon of Athens_, v. iv. 27:—

"Nor are they living

Who were the _motives_ that you

first went out."

28. _Without . . . you_] This line is faulty from the omission of some words. Perhaps having regard to "think" in line 31, the following should be supplied in the text and are probably as sound as any, viz.: "In your thoughts" I pray you, or, I pray you "in your thoughts"; but of course absolute accuracy or certainty in such correction is impossible.
The title is affeer'd!—Fare thee well, lord:  
I would not be the villain that thou think'st  
For the whole space that's in the tyrant's grasp,  
And the rich East to boot.

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

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

Macd.  
Not in the legions

34. The] Thy Malone.  
affeer'd] Hanmer; affeer'd F †; assur'd or affirm'ed  
S. Walker conj.  
44. but] but yet Hanmer.

34. The title is affeer'd!] A legal  
term, with the meaning of assured, cer-  
tified. See Cowell's Interpreter, s.v.:  
"Affeerers may probably be derived from  
the Fr. affier, i.e., affirmare, confirmare,  
and signifies in the common law such  
as are appointed in Court-Leets, upon  
their oath, to set the fines on such as have  
committed faults arbitrarily punishable,  
and have no express penalty appointed  
by the statute." And Ritson says:  
"To affeer is to assess, or reduce to  
certainty. All amerciaments are by  
Magna Charta to be affeer'd 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 occasionally have acted as an  
affeerer." If the text be sound, Shake-  
speare then must mean that just as  
fines or penalties are assessed or  
rendered certain by the affeerers of the  
Court-Leets, so the basis of Macbeth's  
tyranny is well established and its  
title to rule is now assured. Having  
goodly thousands, a good case,  
regard to the word title, a good case,  
however, might be made out for  
Walk'were conjecture, assured,  
42. my right] "mon droit."
43. gracious England] Edward the  
Confessor. Repeated in 190 post.  
Compare King John, i. i. 52: "What  
England says, say briefly, gentle lord."  
The title in lieu of the name of sove-  
reigns is very frequent in the dramatists.  
44. Of goodly ... this] A faulty  
line. The precise figure given in line  
191 post, "ten thousand men," makes it  
practically certain that the word "ten"  
has been accidentally left out here.  
Where does the "pause" come in?  
55. confineless] boundless. Not used  
elsewhere by Shakespeare.
Of horrid hell can come a devil more damn'd
In evils, to top Macbeth.

**Mal.**

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

**Macd.**

Boundless intemperance
In nature is a tyranny; it hath been
The untimely emptying of the happy throne,
And fall of many kings. But fear not yet
To take upon you what is yours: you may
Convey your pleasures in a spacious plenty,
And yet seem cold, the time you may so hoodwink.

66. a] Capell; au Ff  **Boundless**] om. Steevens conj.  72. cold.] Theobald; cold. Ff.

56, 57. devil . . . evils] Monosyllabic, as frequently in the plays.
58. Luxurious] In the now obsolete sense of "lascivious," "lustful," its only sense in Shakespeare. See Minshew, Span. Dial. (1599), 53: "great hee-goats, which is a most luxurious beast."
64. continent] restraining. Compare *Love's Labour's Lost*, i. 1. 262: "edict and continent canon"; and *Midsummer Night's Dream*, ii. 1. 92 (as a subst.): "That they have overborne their continents."
66. such a one] Compare the form of the indefinite article in line 101 post. "One" was of course pronounced "un"; and therefore the text here and in line 101 post should read "such an one."
66, 67. Boundless intemperance . . . tyranny] Meaning probably, intemperance in nature, i.e. want of control over the natural appetites constitutes a tyranny or usurpation; or we may construe thus, intemperance is a tyranny in its nature, i.e. of the nature of a tyranny. But there is no great distinction, if any, in point of sense, which is clear enough.
71. Convey] "Make thyselfe king, and I shall conveye the matter so wiselie that thou shalt be so satisfied at thy pleasure in such secret wife, that no man shal be aware thereof" (Holinshed, *Hist. Scot.* 175a). In the sense of "arrange, manage secretly." Compare "hoodwink," line 72; Palsgrave, *Less-ciarcissement*, 498, has "He conveys his matars as wisely as any man that I knowe." Steevens quotes Lyly, *Mother Bombie*, ii. 1: "Two may, as they say, keep counsel if one be away, but to convey knavery, two are too few and four too many," Staunton quotes *The Plain Man's Pathway to Heaven* (1599): "But verily, verily, though the adulterer do never so closely and cunningly convey his sin under a canopy, yet," etc. "Convey" and "Conveyers" are well-known euphemisms in the dramatists for theft and thieves. See e.g. Merry *Wives of Windsor*, i. iii. 32: "Convey the wise it call"; and *Richard II*. iv. i. 317: "Conveyers are you all."
We have willing dames enough; there cannot be
That vulture in you, to devour so many
As will to greatness dedicate themselves,
Finding it so inclin'd.

Mal. With this, there grows
In my most ill-compos'd affection such
A stanchless avarice, that, were I king,
I should cut off the nobles for their lands;
Desire his jewels, and this other's house:
And my more-having would be as a sauce
To make me hunger more; that I should forge
Quarrels unjust against the good and loyal,
Destroying them for wealth.

Macd. This avarice
Sticks deeper, grows with more pernicious root
Than summer-seeming lust; and it hath been
The sword of our slain kings: yet do not fear;
Scotland hath poisons to fill up your will,

85. Sticks] Strikes Hanmer (Theobald conj.). 86. summer-seeming] Fi;
summer-seeming Theobald (Warburton); summer-seeding Steevens (1785), Heath
conj.; summer-seaming Staunton conj.

82, 83. forge quarrels] Rushton, in
his Shakespeare Illustrated by the Lex
Scripta (1870), pp. 86-93, quoting the
statute Henry IV. cap. vii., "Item,
pur ceo qe les arrousmyns font plusieurs
testes de setes & quarelx defectif," etc.
(Item, because the arrow-smiths do make
many faulty heads of arrows and quarelx
defective), and also referring to "our
warranted quarrel," 137 post, thinks,
and in my opinion rightly, that Malcolm
may here use the word 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 the general legal
acceptation (quoting the statute 1
Richard II. cap. iv.).

85. Sticks] There is much ingenuity
in Theobald's Strikes; but change is
unnecessary. We have the word in the
same sense in iii. i. 49 ante: "Our
fears in Banquo stick deep"; and
Measure for Measure, v. i. 280: "And
so deep sticks it [such sorrow] in my
penitent heart."

86. summer-seeming] "summer-teeming," the conjecture of Theobald, is
undoubtedly sound. His quaint note
may be quoted: "The Passion, which
lasts no longer than the Heat of Life,
and which goes off in the Winter of
age. Summer is the season in which
Weeds get Strength, grow rank, and
dilate themselves." The phrase seems
to be analogous to "the summer-swelling
flower" of Two Gentlemen of
retain the Folio text summer-seeming,
and explain as "befitting or looking like
summer"; and Craig as "resembling in
its shortness a summer"; but these
have very little force, as little as the
quotation from Donne's Love's Alchymy:—

"So, lovers dreame a rich and long
delight,
But yet a winter-seeming summer's
night";
where the apposite force of "-seeming"
is plain enough. It is not so
here.

87. slain kings] So Holinshed, 1750:
"for avarice is the root of all misthiefe,
and for that crime the moft part of our
kings have been flaine and brought to
their final end."

88. foisons] plenty, abundance. The
plural form is unusual. See The Tem-
pest, iv. i. 110: "foison plenty." Halli-
Of your mere own. All these are portable,
With other graces weigh'd.

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

_Macd._

O Scotland, Scotland!

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

_Macd._

Fit to govern!

No, not to live.—O nation miserable,
With an untitled tyrant bloody-scepter'd,
When shalt thou see thy wholesome days again,
Since that the truest issue of thy throne
By his own interdiction stands accurs'd,
And does blaspheme his breed? Thy royal father
Was a most sainted king: the queen, that bore thee,
Oft'ner upon her knees than on her feet,
Died every day she liv'd. Fare thee well!

98. _Pour]_ Sow'r Hanmer. _hell]_ hate Hanmer. _iii. liv'd.]_ Ff; _lived._

Capell.

well, _Dict.,_ refers to a provincial (Suffolk) meaning of "the natural juice or moisture of the grass or other herbs."

93. _perseverance_ With the accent on the second syllable; and so in _Troilus and Cressida,_ iii. iii. 150. So, _perséver_, frequently in the plays; and generally in Elizabethan English.

95. _relish_ Compare _Hamlet,_ iii. iii.

92:—

"Some act
That hath no relish of salvation
in't."

98. _milk of concord_ Compare i. v. 18
_anct._

99. _Uproar_ Not used elsewhere as a verb by Shakespeare.

101. _such a one_ Compare the form in line 66 _ante:_ "such an one."

107. _interdiction . . . accurs'd_ An interdiction or interdict was an authoritative or peremptory prohibition [Oxford _Dict._], particularly in ecclesiastical matters. Compare _Gower, Confess._ (1390), i. 259:—

"This pope . . .
Hath sent the bulle of his sentence
With _cursinge_ and _enterdite._"

And North's _Plutarch_ (ed. 1676), 961 (quoted by the Oxford _Dict._): "So were Brutus and Cassius, and all their friends condemned, with _interdiction_ of water and fire." Of course Shakespeare here uses the expression in figurative sense.

108. _blaspheme_ In the original sense of "slander," "defame." Compare Bacon's _Advancement of Learning,_ Book i. ii. 9: "And as to the judgement of Cato the Censor, he was well punished for his _blasphemy_ against learning."

111. _Fare thee well!_ Unless we are to accentuate the termination of _lived_ (which sounds awkward, not to say
These evils thou repeat'st upon thyself
Have banish'd me from Scotland.—O my breast,
Thy hope ends here!

_Mal._ Macduff, this noble passion,
Child of integrity, hath from my soul
Wip'd the black scruples, reconcil'd my thoughts
To thy good truth and honour. Devilish Macbeth
By many of these trains hath sought to win me
Into his power, and modest wisdom plucks me
From over-credulous haste: but God above
Deal between thee and me! for even now
I put myself to thy direction, and
Unspeak mine own detraction; here abjure
The taints and blames I laid upon myself,
For strangers to my nature. I am yet
Unknown to woman; never was forsworn;
Scarcely have coveted what was mine own;
At no time broke my faith: would not betray
The devil to his fellow; and delight
No less in truth, than life: my first false speaking
Was this upon myself. What I am truly,
Is thine, and my poor country's, to command:
Whither, indeed, before thy here-approach,
Old Siward, with ten thousand warlike men,

_134. Siward_ Theobald; _Seyward_ Fl.

unusual—Shakespeare, I believe, once so
accentuates it, _viz._ in _As You Like It,_
ii. iii. 72, "Here lived I"), this line
must be regarded as faulty in metre;
and having regard to the "O" in lines
100, 103, 113, perhaps it is reasonable to
conjecture that the Folio printers may
have inadvertently left it out here. But
I prefer to think that the missing word is
Then, owing to its occurrence immedi-
ately above, in line 110. (The Folio
of course prints _then_ for _than._) It is
amazing to read Walker's note (Ver-
sification, p. 87), that "fare" is "to be
pronounced as a dissyllable," and more
amazing still to find that Dyce agreed
with him—if we did not know that Dyce
"something too much" relied on
Walker's judgment. On investigating
the score or so of passages in the plays in
which this phrase occurs, it will be found
that it is _never_ more than a monosyllable.

_113. Have_ This should be _Hath_ as
the Folio has it. The change to
modern syntax is quite unjustifiable.

_118. trains_ stratagems, artifices,
plots, devices. Cotgrave, _Dict.,_ defines:
"Traine: f. ... a plot, practice, con-
spiracie, device." Compare _1 Henry IV._
v. ii. 21: "we did train him on." In
hunting and hawking the term was
used for a bait _trailed_ or _drawn_ along
the ground to entice an animal; or for
a lure of some kind to reclaim a hawk.
Baynes, _Shakespeare Studies,_ 1806,
p. 372, quotes Turberville [Booke of
Hunting, Oxford reprint, 1907]: "When
a huntsman would hunt a wolfe, he
must _trayne_ 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 _trayne_ and follow it._

_123. mine own detraction_ i.e. my
(previous) detraction of myself.

_125. For strangers_ as being strangers.
_133. here-approach_ for a similar ad-
verbal compound, see _here-remain_, 148
post.

_134. Siward_ The son of Beorn, Earl
Already at a point, was setting forth.

Now we'll together, and the chance of goodness

Be like our warranted quarrel. Why are you silent?

**Macd.** Such welcome and unwelcome things at once,

'T is hard to reconcile.

**Enter a Doctor.**

**Mal.** Well; more anon.—Comes the king forth, I pray you?

135. *Already*] Ff; *All ready* Rowe. 136. *the chance of goodness*] our chance, in goodness Hanmer; *the chance, O goodness*, Johnson conj. 137. *Be like*] Bettyde Bailey conj.

140. One line Rowe, two lines Ff.

of Northumberland. He assisted King Edward the Confessor in suppressing the rebellion of Earl Godwin and his sons in 1053. The Clar. Edd. say: "It is remarkable that Shakespeare, who seems to have had no other guide than Holinshed, on this point deserts him, for in v. ii. 2 he calls Siward Malcolm's uncle." This however was not desertion of Holinshed nor yet mere inadvertence on Shakespeare's part. See the note on v. ii. 2 *post.*

135. *at a point*] in readiness, prepared, in agreement. Florio, *Worlde of Worlde*, 1611, has "Punto, Essere in punto, to be in a readinesse, to be at a point." Shakespeare probably was mindful of the passage in Holinshed, 1700, of Duncan and Sweno: "At length, when they were fallen at a poynct for rendering up the holde," etc. The Clar. Edd. refer to Matthew's translation of Isa. xxviii. 15 (1537): "Tush, death and we are at a poynct, and as for hell, we have made a condycion with it"; and they also quote Foxe's *Acts and Monuments*, ed. 1570, p. 2092: "The Register there sittying by, bying weery, belyke, of tarying or els perceauynge the constant Martyrs to be at a poynct, called upon the chauncelour in hast to rid them out of the way, and to make an end." So Hamlet, i. ii. 200: "armed at point."

136, 137. *the chance ... quarrel*] The true reading here is, in my opinion, "the grace of Goodneffe Betide ... quarrel!" i.e. may the grace of God be our hap (or attend us), in our justified quarrel with Macbeth! (and render it successful). Compare 2 *Henry VI.* ii. i. 84: "God's goodness hath been great to thee"; and many other like passages, and the formula "by the grace of God," appended to the formal statement of the title of sovereigns—a very appropriate exclamation in the mouth of Malcolm. See note on iv. i. 121 *ante.* Compare also the very similar idea in *Richard II.* i. ii. 7: "Put we our quarrel to the will of heaven." The pious nature of Malcolm is clearly indicated here, exactly as it is in lines 120 and 162 of this scene: "God above deal between thee and me!" and "Good God, betimes remove," etc., and in v. vii. 102 *post*, where he speaks of the "grace of Grace." Compare also iii. vi. 32 *ante*, "with Him above to ratify the work," the pious ejaculation of "another Lord" in conversation with Lennox. I am unable to find any reason or sense in the Folio reading:—

"the chance of goodness..."

"Be like our warranted Quarrell." Warburton thus seeks to explain it: "May the lot Providence has decreed for us be answerable to the justice of our quarrel." Johnson (who significantly remarks, "If there be not some more important error in the passage") is inclined to believe that Shakespeare wrote "and the chance, O goodness, Be like," etc. According to the Clar. Edd. the meaning seems to be: "May the chance of success be as certain as the justice of our quarrel. The sense of the word 'goodness' is limited by the preceding 'chance'. Without this, 'goodness' by itself could not have this meaning." But this is an obsolete and very rare use of the word, and only found in Coverdale. See the Oxford Dict. The various conjectures in the critical notes are equally unhappy attempts to bolster up the obscurity of a corrupt text, with the exception of *Betide* for *Be like*, in which I have been anticipated by Bailey in his Received Text of Shakespeare, 1862.

140-159. *Well ... full of grace*]
Doct. Ay, Sir; there are a crew of wretched souls,
That stay his cure: their malady convinces
The great assay of art; but at his touch,
Such sanctity hath Heaven given his hand,
They presently amend.
Mal. I thank you, doctor. 145
[Exit Doctor.

Macd. What's the disease he means?
Mal. 'Tis call'd the evil:
A most miraculous work in this good king,
Which often, since my here-remain in England,
I have seen him do. How he solicits Heaven,
Himself best knows; but strangely-visited people, 150
All swoln and ulcerous, pitiful to the eye,
The mere despair of surgery, he cures;
Hanging a golden stamp about their necks,
Put on with holy prayers: and 't is spoken,
To the succeeding royalty he leaves
The healing benediction. With this strange virtue,
He hath a heavenly gift of prophecy;
And sundry blessings hang about his throne,
That speak him full of grace.

Enter Rosse.

Macd. See, who comes here.
Mal. My countryman; but yet I know him not. 160
Macd. My ever-gentle cousin, welcome hither.
Mal. I know him now. Good God, betimes remove
The means that make us strangers!

Rosse.

There is no valid reason for supposing
that this passage, which was doubtless
inserted by Shakespeare in compliment
to King James, is an interpolation. See
the question discussed in the Introduction,
and Holinshed, bk. 8, Hist. Eng. 152:
"As hath beene thought he was
inspired with the gift of prophesie and
also to have had the gift of healing
infirmities and diseases. He vfed to help
thofe that were vexed with the diseafe,
commonlie called the kings euill, and
left that uerue as it were a portion of
inheritance vnto his successor the kings
of this realme."

142. convinces conquers, overpowers.
143. great assay of art] the greatest
effort of medical skill.
146. the evil] the king’s evil—scrofula.
148. here-remain] Compare "here-
approach," 133 ante.
149. solicits] In the sense of "prevails
by entreaty"—almost the original force
of the Latin. King James, in order not
to be thought superstitious in the matter
of healing the "evil," in 1603 ascribed
the effect of his "touch" to prayer.
(See Gardiner's History of England, i.
152.) This is another factor in confirm-
ing the date of Macbeth.
152. mere] Compare 89 ante.
153. stamp] stamped coin: an "ang-
el," worth about ten shillings. Com-
pare Winter's Tale, iv. iv. 747: "we
pay them for it with stamped coin."
There is no warrant in Holinshed's
narrative for this gift of coin. See the
Introduction.
Macd. Stands Scotland where it did?
Rosse. Almost afraid to know itself. It cannot
Be call’d our mother, but our grave; where nothing,
But who knows nothing, is once seen to smile;
Where sighs, and groans, and shrieks that rent the air
Are made, not mark’d; where violent sorrow seems
A modern ecstasy: the dead man’s knell
Is there scarce ask’d for who; and good men’s lives
Expire before the flowers in their caps,
Dying or ere they sicken.
Macd. O relation,
Too nice, and yet too true!
Mal. What is the newest grief?
Rosse. That of an hour’s age doth hiss the speaker;
Each minute teems a new one.
Macd. How does my wife?
Rosse. Why, well.
Macd. And all my children?
Rosse. Well too.
Macd. The tyrant has not batter’d at their peace?
Rosse. No; they were well at peace, when I did leave them.


167. once] ever, at any time. Compare Antony and Cleopatra, v. ii. 50: “If idle talk will once be necessary.”

170. A modern ecstasy] i.e. an everyday ordinary or commonplace emotion. Compare Romeo and Juliet, iii. ii. 120: “modern lamentation”; All’s Well that Ends Well, ii. iii. 2: “to make modern and familiar things supernatural and causeless”; As You Like It, ii. vii. 156: “modern instances,” etc. Dyce, Glossary, quotes Dante’s Purgatorio, xvi. 42: “Per modo tutto fuor del modern’ uso.” Shakespeare uses “ecstasy” generally for any violent mental emotion, the state of being beside oneself from fear, passion, etc. See iii. ii. 22 ante; Hamlet, iii. iv. 138; Othello, iv. i. 80; and Marlowe, Jew of Malta, i. ii. 217: “Our words will but increase his ecstasy.”

172. flowers] There may be a reference to the sprigs of heather, etc., in the Scottish bonnet.

174. nice] With the meaning perhaps of “precise in detail,” or it may mean fastidious, elaborate; referring to the rhetorical and affected mannerisms of Ross’s speech. Compare Troilus and Cressida, iv. v. 250: “As to pre-nominate in nice conjecture,” etc.

176. teems] Also in the active sense in Henry V, v. ii. 52:— “nothing teems

But hateful docks, rough thistles;”

178. Well too] Although “children” in this line might be pronounced and even spelt as trisyllabic, yet I am strongly inclined to think that a second “why” has been left out by the printers before “Well too.” This would accord exactly with Ross’s pardonable disinclination to inform Macduff of the truth. See Antony and Cleopatra, ii. v. 32:— “We use

To say, the dead are well.”
Craig quotes T. Heywood’s Faire Maid of the West (ed. Pearson, ii. 299):—

“Why well. . . .
He’s well in heaven, for, mistresse, he is dead.”

180. at peace] Compare “sent to
Macd. Be not a niggard of your speech: how goes it?

Rosse. When I came hither to transport the tidings,
Which I have heavily borne, there ran a rumour
Of many worthy fellows that were out;
Which was to my belief witness'd the rather,
For that I saw the tyrant's power afoot.
Now is the time of help. Your eye in Scotland
Would create soldiers, make our women fight,
To doff their dire distresses.

Mal. Be 't their comfort,
We are coming thither. Gracious England hath
Lent us good Siward, and ten thousand men;
An older, and a better soldier, none
That Christendom gives out.

Rosse. 'Would I could answer
This comfort with the like! But I have words,
That would be howl'd out in the desert air,
Where hearing should not latch them.

Macd. What concern they?
The general cause? or is it a fee-grief,
Due to some single breast?


peace," iii. ii. 20 ante; and for a play
on the double meaning of "made peace," see Richard II. iii. ii. 127, 8.
184. out] i.e. in the field, in rebellion.
The followers of the Pretenders were frequently spoken of as "out" in the
"'5' and "'45"; and Craig notes
that the rebellion of '98 is still popularly called in Ireland "the turn out."
196. lash] An obsolete word, meaning "catch." See Palsgrave, Lesclar-
cissement (1530), 604: "I latche, I
catche a thynge that is throwen to me
in my handes, je happe." Compare
Spenser's Shepheard's Calender, March,
line 94:—
"From bough to bough he lepped
light,
And oft the pumies [stones]
latched."

Compare also Sonnet cxiii. 6. Craig
quotes Golding's Ovid's Metam. (1565,
bk. i. p. 10; ed. Rouse, 1904, l. 656)
of the Grewnde [grey hound] and the
hare: "As though he would at every
stride betwene his teeth her latch";
and also Golding's Caesar, bk. ii.: "they
threw darts at our men, and latchying
our darts, threw them again at us."
Latch, with the meaning of "drop" or
"moisten," which occurs in Midsummer
Night's Dream, iii. ii. 36, is probably a
different word. See the editor's note in
loc. cit. of that play, in the present
series, 1905.

197. fee-grief] An estate in fee simple
is the largest estate in land known to
English law, and Shakespeare here
meant, I think, to convey the two-fold
idea of boundless grief, i.e. the utmost
which could be contained in "some
single breast," and of particular owner-
ship as opposed to ownership in com-
mon. "Due to" may be construed as "owned by"; compare Midsummer
Night's Dream, iii. ii. 214:—
"Like coats in heraldry,
Due but to one, and crowned with
one crest."

And the legal metaphor of an estate in
Rosse. No mind that ’s honest
But in it shares some woe, though the main part
Pertains to you alone.

Macd. If it be mine,
Keep it not from me; quickly let me have it.

Rosse. Let not your ears despise my tongue for ever,
Which shall possess them with the heaviest sound,
That ever yet they heard.

Macd. Humph! I guess at it.

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

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

Macd. My children too?

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

Macd. And I must be from thence!

Rosse. I have said.

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

Macd. He has no children.—All my pretty ones?
Did you say, all?—O hell-kite!—All?

212-214. [Wife, ... too?] so Capell, two lines Ff. 218. say, all?] say all? what, all? Theobald.

land is sustained by the phrase in line 199, “in it shares some woe.” Johnson’s explanation, “a peculiar sorrow, a grief which hath a single owner,” which is very frequently quoted, seems to me somewhat narrow. Compare “a kiss in fee-farm,” Troilus and Cressida, iii. ii. 93, viz. a kiss of limitless duration; the fee-farm being a grant in fee, i.e. for ever, with reservation of a rent.

203. possess] inform precisely (Dyce).
207. quarry] game killed in hunting or hawkimg.
210, 211. the grief ... break] Stevens quotes Webster’s Vittoria Corombona [ed. Dyce, 1857, p. 15b]: “These are the killing griefs which dare not speak”; and also Seneca’s Hippolytus, 607: “Curae leves loquentur, ingentes stupent,” thus rendered in Florio’s Montaigne, bk. i. ch. ii.:

“Light cares can freely speake,
Great cares heart rather breake.”

Case refers to Ford’s Broken Heart, v. iii. 76:—

“They are the silent griefs
Which cut the heart-strings.”

217. He has no children] The force and bearing of this well-known passage is fully discussed in note A at the end of the volume. I am of opinion that Shakespeare intended “He” to refer to Macbeth and not to Malcolm.

218. All] This line is obviously defective, and there is strong probability that “my children” are the words
What, all my pretty chickens, and their dam,
At one fell swoop?

Mac. Dispute it like a man.

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

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

Mac. O! I could play the woman with mine eyes,
And braggart with my tongue.—But, gentle heavens,
Cut short all intermission; front to front,
Bring thou this fiend of Scotland, and myself;
Within my sword’s length set him; if he ’scape,
Heaven forgive him too!

Mac. This tune goes manly.

most likely to have been carelessly left out by the Folio printers at the end of the line.

219. [dam] Used by the Elizabethans of birds as well as of quadrupeds.

226. Naught] Compare Romeo and Juliet, iii. ii. 87: “All forsworn, all naught, all dissemblers.”

230. Convert] turn; here used intransitively, as in Richard II. v. i. 66: “The love of wicked men converts to fear”; and ib. v. iii. 64: “Thy overflow of good converts to bad.”

233. intermission] interruption, pause, delay. Compare Merchant of Venice, iii. ii. 210:—

“You loved, I loved, for intermission
No more pertains to me, my lord, than you.”

And King Lear, ii. iv. 33: “Deliver’d letters spite of intermission.”

236. Heaven] “Probably,” the Clar. Edd. remark, “the original MS. had ‘may God,’ or ‘Then God,’ or ‘God, God,’ as in v. i. 74, which was changed in the actors’ copy to Heaven for fear of incurring the penalties provided by the Act of Parliament against profanity on the stage.” I think this extremely probable. The Act 3 James I. cap. 21, intituled An Act to Restrain the abuses of Players, “For the preventing and avoiding of the great abuse of the holy Name of God, in Stage-plays, Enterludes, May-games, Shews, and such-like,” enacted “That if at any time or times after the end of this present Session of Parliament, any person or persons do or shall in any Stage-play, Enterlude, Sew [se. Shew], May-game, or Pageant, jestingly or profanely speak, or use the holy Name of God, or of Jesus Christ, or of the Holy Ghost, or of the Trinity, which are not to be spoken, but with fear and reverence, shall forfeit for every such offence by him or them committed, ten pounds: The one moiety thereof to the King’s Majesty, his Heirs and Successors, the other moiety thereof to him or them that will sue for the same in any Court of Record at Westminster, wherein no Essoin, Protection or Wager of Law shall be allowed.”

236. tune] I am inclined to think that the Folio “time” meaning “tune” is the correct reading. See Massinger’s Roman Actor, ii. i. 227: “The motions
Come, go we to the king: our power is ready; Our lack is nothing but our leave. Macbeth Is ripe for shaking, and the powers above Put on their instruments. Receive what cheer you may; The night is long that never finds the day.

[Exeunt.]

of the spheres are out of time”]; and Fletcher’s False One, i. ii.: “Some few lines set unto a solemn time.” Compare also the Q readings of Hamlet, iii. i. 166: “Like sweet bells jangled out of time.”

239, 240. Is ripe . . . you may] It is clear that these lines ought to run, not as in the text, but as follows:—
Is ripe | for shaking | and the powers | above | put on
Their instruments. Receive what cheer you may;

the Folio printers having misplaced the phrase “put on,” thus making it commence line 240 instead of end line 239. Lines of very similar rhythm occur, e.g. iv. i. 153, iv. iii. 137, and particularly ii. ii. 73: “Wake Duncan with thy knocking.”

240. Put on their instruments] i.e. set us, their instruments, to the work. Compare “put upon” in Measure for Measure, ii. i. 280: “They do you wrong to put you so oft upon ’t.”
ACT V

SCENE I.—Dunsinane. A room in the castle.

Enter a Doctor of Physic and a Waiting-Gentlewoman.

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

Gent. Since his majesty went into the field, I have seen her rise from her bed, throw her night-gown upon her, unlock her closet, take forth paper, fold it, write upon it, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

1. two] too F 1.

Scene i.] The great "sleep-walking scene, which appears to be wholly of Shakespeare's own invention," restores, in his own masterly fashion, the interest in Lady Macbeth which has been quiescent since her last appearance, viz. in the banquet scene of Act III. In Act IV. the interest chiefly centres in Macduff and Malcolm; this scene refers us to Lady Macbeth's share in the intensely dramatic events of Acts II. and III.

4. into the field] Stevens, in a vein of somewhat captious criticism, remarks: "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. 5-7." But surely it was not necessary for Shakespeare to speak by the card. Macbeth was not yet "surrounded by besiegers"; and in iv. iii. 186 Ross speaks of having seen "the tyrant's power afoot," probably to suppress the rebels "that were out," ib. 184; and Macbeth would not necessarily be leaguered in his fortress until the arrival of the English forces under Siward. And Holinshed says: "Heere vpon infused ofteentimes sundrie bickerings and diverse light skirmishe; for those that were of Malcolm's side would not jeopard to joine with their enimes in a pight [i.e. pitched] field till his comming out of England to their support. But after that Makbeth perceiued his enimes power to increase by such aid as came to them forth of [i.e. out of] England with his adversarie Malcolm, he recoiled backe into Fife, there purposing to abide in campe fortified, at the castell of Dunsinane." (Hist. Scot. 175b, ed. Boswell-Stone, p. 41.)

5. night-gown] See ii. ii. 69 ante, and v. i. 59 post.

6. closet] in the sense of a private repository of valuables; see the Oxford Dict., and Julius Caesar, iii. ii. 134; King Lear, iii. iii. 11: "I have lock'd the letter in my closet."

6. fold it] probably to mark a margin; compare Florio's Montaigne, i. 39: "a sheete without folding or margine."
Doct. A great perturbation in nature, to receive at once the benefit of sleep, and do the effects of watching. In this slumbery agitation, besides her walking and other actual performances, what, at any time, have you heard her say?

Gent. That, Sir, which I will not report after her.

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

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

Enter Lady Macbeth, with a taper.

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

Doct. How came she by that light?

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

Doct. You see, her eyes are open.

Gent. Ay, but their sense' are shut.

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

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

9-10. nature, ... watching:] nature ! ... watching. Ff; nature,— ... watching ! Dyce. 18. Lady Macbeth] Rowe; Lady, Ff. 24. sense' are] Dyce (S. Walker conj.); sense are Ff; senses are Keightley; sense is Rowe and many Edd.

10. watching] i.e. waking. Compare Romeo and Juliet, iv. iv. 8:—

“You'll be sick to-morrow
For this night's watching.”

The Clar. Edd, compare Holland's Pliny, xiv. 18: “It is reported that the Thasiens doe make two kindes of wine of contrary operations; the one procureth sleepe, the other causeth watching.”

11. slumbery] Halliwell quotes Palsgrave's Lesclarissement, 1530: “Slombye, slepysshe, pesant”; and Phaer's Virgil (sig. I. 4, ed. 1620): “Here is the seat of soules, the place of sleepe and slumbery night.”

11. agitation] physical activity, not mental.

16, 17. Neither ... speech] As Liddell very aptly remar's: “The gentlewoman's canny reluctance to shelter herself under the physician's professional privilege is probably due to Shakspeare's knowledge of law ... her unsupported statement as to what Lady Macbeth has said would amount to treason if the doctor chose to betray her confidence.”

19. close] concealed. So in Julius Caesar, i. iii. 131.

24. are shut] Rowe's emendation “is” for “are” may be correct, though it is much more probable that “sense” is a plural form. Liddell compares the use of “grasse” in Sidney's Arcadia, p. 37b: “Do you not see the grasse how they excel in colour the emeralds, everie one striving to passe his fellow, and yet they are all kept of an equal height?” Compare “horse,” ii. iv. 14 and iv. i. 140, and other inflectionless plural forms of the kind. Sidney Walker prefers “their sense' are shut,” indicating the plural by an apostrophe, as in the above text; and he aptly compares Sonnet cxii. 10:—

“that my adder's sense
To critic and to flatterer stopped are.”
Lady M. Yet here's a spot.

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

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

Doct. Do you mark that?

Lady M. The thane of Fife had a wife: where is she

32. satisfy] fortifie Warburton. 35. murky!] Steevens; murky. Ff. 37. fear who . . . account?] Theobald; feare? who . . . account: Ff 1, 2; fear who . . . account: Ff 3, 4. 39. him?] Rowe; him. Ff; him! Knight.

32. satisfy] assure. Warburton's emendation is plausible, and no doubt had its origin in "more strongly"; but there is no valid reason for change, and there are quite analogous expressions in Henry V. iii. ii. 105: "Partly to satisfy my opinion"; Twelfth Night, iii. iii. 22: "Let us satisfy our eyes," and Measure for Measure, iii. i. 170: "Do not satisfy your resolution." Coles's Lat. Dict. (1677) gives: "satisfied, certior factus."

35. Hell is murky!] The Folio punctuation, i.e. with the full stop, is obviously correct here, and not the punctuation of the text. Bradley, Shakespearean Tragedy, p. 334, well remarks: "The failure of nature in Lady Macbeth is marked by her fear of darkness; 'She has light by her continually' [line 26]. And in the one phrase of fear that escapes her lips even in sleep, it is of the darkness of the place of torment that she speaks," Steevens thought she imagined herself here talking to Macbeth, who (she supposed) had first said Hell is murky (i.e. a dismal place to go to in consequence of such a deed), and repeats his words in contempt of his cowardice: and he punctuated with a note of exclamation accordingly. But, as Bradley further remarks, "He would hardly in those days have used an argument or expressed a fear which could provoke nothing but contempt."

37, 38. none . . . account?] Rushton in his Shakespeare a Lawyer (1858), p. 37, says: "Reference seems to be here made to the ancient and fundamental principle of the English Constitution that the King can do no wrong." Case thinks a more "ancient and fundamental principle" is that tyrant power cannot be brought to book; but Rushton's reference is strongly confirmed by the conception of the "Prerogative of the King" in English law, which Blount, Law Dict. (1670), says "is generally that Power, Preeminence, or Priviledge, which the King hath over and above other persons, and above the ordinary course of the Common Law, in the right of His crown—Potest Rex ei, legi suae dignitatis, condonare si velit, etiam mortem promeritam. LL. Edw. Confess. c. 18. The King's Person is subject to no man's Sute; His Possessions cannot be taken from Him, by any violence or wrongful Dissein; His Goodes and Chattels are under no Tribute, Toll, or Custom, nor distrainable; with very many other Regal Rights and Priviledges." See also Covel, Law Dict. (ed. 1708), s.v. King: "He is supra Legem by his absolute Power, Bracton, lib. i. cap. 8."

41. had a wife] "A woman, she feels for a murdered woman. That is all—a touch of nature—from Shakespeare's profound and pitiful heart" (Wilson, Dies Bor. p. 664, quoted by Furness). I cannot agree with Liddell in his idea that Lady Macbeth's words "seem to express the joy of a triumph over her hated rival." No such rivalry is intimated or even hinted at in the play, nor was Macduff a "rival" of Macbeth.
now?—What, will these hands ne'er be clean?—No
more o' that, my lord, no more o' that: you mar all
with this starting.

Doct. Go to, go to: you have known what you should not.

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

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

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

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

Doct. Well, well, well.

Gent. 'Pray God it be, Sir.

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

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

Doct. Even so?

Lady M. To bed, to bed: there's knocking at the gate.
Come, come, come, come, give me your hand. What's
done cannot be undone. To bed, to bed, to bed.

[Exit.

Doct. Will she go now to bed?

Gent. Directly.

54. well.] well,—Capell.

42. clean] Steevens quotes Webster's imitation in his Vittoria Corom- bana [v. i. ed. Dyce, 1857, p. 55]:—
"Here's a white hand:
Can blood so soon be wash'd out?"

44. starting] "Alluding to Macbeth's terror at the banquet" (Steevens). See her speech in iii. iv. 60-68; and especially 63: "these flaws and starts."

45. Go to] An exclamation of impatience or reproach: perhaps in the nature of an "aside," addressed to Lady Macbeth, as the next line seems to show. But some refer it as addressed to the Gentlewoman. The phrase is frequent in Shakespeare. See also the Authorised Version, Genesis xi. 3. 4.

45. known] probably here in the Middle English sense of "acknow-
ledged." See the Oxford Dict.

51. sorely] heavily; in the original sense, as in Richard II. ii. i. 265: "we see the wind sit sore upon our sails"; and Henry V. i. ii. 283:—
"and his soul
Shall stand sore charged for the wasteful vengeance."

53. dignity] worth, value. Compare Troilus and Cressida, i. iii. 204: "a finger's dignity."

59. night-gown] See ii. ii. 69, and v. i. 5 ante.

61. on's] of his. Compare King Lear, i. iv. 114: "two on's daughters"; also "on" for "of," i. iii. 84 ante; and "on't" for "of it," i. iii. 42 and iii. i. 113, 130, etc.
Doct. Foul whisperings are abroad. Unnatural deeds
Do breed unnatural troubles: infected minds
To their deaf pillows will discharge their secrets.
More needs she the divine than the physician.—
God, God, forgive us all! Look after her;
Remove from her the means of all annoyance,
And still keep eyes upon her.—So, good night:
My mind she has mated, and amaz’d my sight.
I think, but dare not speak.

Gent. Good night, good doctor.

[Exeunt.

SCENE II.—The country near Dunsinane.

Enter, with drum and colours, MENTETH, CATHNESS, ANGUS,
LENOX, and Soldiers.

Ment. The English power is near, led on by Malcolm,
His uncle Siward, and the good Macduff.

72. God, God[,] Theobald; God, God Ff.

SCENE II.

2. Siward] Theobald; Seyward Ff.

73. annoyance] injury, harm to herself; “annoys” and “annoyance” were
used in a stronger sense than at present.
Macaulay in his Irvy uses the word in the older sense: “For cold and stiff and
still are they that wrought thy walls annoy.”
75. mated] bewildered, confounded.
Cotgrave’s Dict. gives the two senses:
“Mater: To mate, or give a mate unto; to dead, amate, quell, subdue, overcome.”
Both senses are played upon in the Comedy of Errors, i. ii. 54: “not mad
but mated” ; and ib. v. i. 282: “I think you all are mated or stark mad.” See
the notes ad loc. cit. to the Errors (in the present series, 1907); also
Taming of the Shrew, iii. ii. 246: “being mad herself she’s madly mated.”
Chaucer has the word in his Knightes Tale, 955: “When he saugh him, so
pitous and so maat,” etc.; Marlowe in
Tamburlaine, Part I. i. 107: “How now, my lord, what mattered and
amazed?”; and Fairfax in his Tasso,
xi. xii. 197: “Stood husht and still
amated and amased.” The original
form, amate, occurs in Greene’s Orlando Furioso, ii. i. 488, ed. Churton Collins,
1905, ed. Dyce, 1861, p. 95a: “Hath
love amated him?” The word is
common in the dramatists; and the
combination mated minde occurs in
Sidney’s Arcadia, ed. 1599, bk. iii.
p. 266.

SCENE II.

SCENE II.] There is no reason to
doubt the authenticity of this scene.
It links the action with the last scene
of Act IV. and the expression in v. i. 4,
“Since his Majesty went into the
field.” And the force and terseness of
the language is altogether Shake-
spearean. The phraseology of medi-
cine throughout the whole scene is
quite noteworthy.

2. His uncle Siward] Holinshed
speaks of him as the grandfather of
Malcolm: “Duncane, having two
sonnes by his wife which was the
daughter of Siward, Earle of Northum-
berland,” 171a. But “nephew” with
the Elizabethans clearly meant “grand-
son” as well as our “nephew.” See
Baret’s Alvearie, “A nephew . . . qui
ex filio filiave natus est, nepos ex fratre
Revolves burn in them; for their dear causes
Would, to the bleeding and the grim alarm,
Excite the mortified man.

Ang.

Shall we well meet them: that way are they coming.

Near Birnam wood

vel soror"; and Spenser, Ruines of Rome (1591), 8:
"Of virtuous nephewes, that post-terite
Striving in power their grand-fathers to passe "; hence Shakespeare may well have called Siward Malcolm's "uncle." Compare the generic sense of the word "cousin."

3. Revenges] not infrequent in the later plays in the plural form, whether meaning the feeling or the act of revenge, e.g. in Measure for Measure, King Lear, Timon of Athens, Coriolanus and Cymbeline. Compare for similar forms the last-mentioned play, ii. v. 24: "revenyes, hers; Ambitions, covetings, change of prides," etc.

3. dear causes] the causes which touch them nearest, viz. the murderers perpetrated by Macbeth. "Dear" with the Elizabethans was applied to some intimate personal relationship, and not necessarily implying affection. Compare Hamlet's "would I had met my dearest foe in heaven," i. ii. 182.

4. bleeding . . . alarm] This would seem to mean nothing more than grim and bloody war. (Compare "fierce and bloody war," King John, i. i. 17.) Perhaps a kind of τρέφων πρότρεφον as regards the epithets, the "alarm" or "alarum" of war representing war itself. "Bleeding alarm" seems in no respect more extravagant than the "bleeding slaughter" of Richard III. iv. iv. 209; the "bleeding ground" of King John, ii. i. 304; the "bleeding war" of Richard II. iii. iii. 94; or the "controversy bleeding" of Coriolanus, ii. i. 86.

5. mortified] The exact meaning of "mortified" in this passage is somewhat difficult to determine. Three meanings are assigned to it in the Oxford Dict.: (1) Of persons, dead to sin or the world, having the appetites or passions in subjection, ascetic, as in Love's Labour's Lost, i. i. 28: "Dumain is mortified"; (2) dead, slain (in the literal sense, which apparently is now obsolete), as in Knolles' Hist. Turks (1603), p. 270: "Having ended his speech, he shewed unto them the grisely mortified heads"; and (3) deadened, numbed or insensible, as in Julius Caesar, ii. i. 324:—
"Thou, like an exorcist, hast conjured up My mortified spirit."

And King Lear, ii. iii. 15: "Strike in their numb'd and mortified bare arms."
The first meaning provides a sufficiently forcible sense for the passage; and this seems to be the view of Warburton and Steevens. The latter aptly quotes Greene's Never too Late (ed. Grosart, p. 29): "I perceive in his words the perfect idea of a mortified man"; and Chapman's Monsieur d'Olive (1606), i. i. —
"He like a mortified hermit clad,
Sits weeping."

This view seems also supported by the use of the word in Romans viii. 13: "If ye through the Spirit do mortify the deeds of the body, ye shall live"; and Colossians iii. 5: "Mortify therefore your members which are upon the earth." The Clar. Edd. think the above sense is hardly forcible enough, and suggests that it means the dead man, i.e. mortified in the literal sense. They quote Erasmus, On the Creed, Eng. tr. fol. 8ra: "Christ was mortified and killed in dede as touchyng to His fleshe; but was quickened in spirit"; and they also suggest that the word "bleeding" may have been suggested by the well-known superstition that the corpse of a murdered man bled afresh in the presence of the murderer. But they also admit that this is an extravagent sense. Liddell preserves the Folio punctuation, viz. the comma after "bleeding"; and taking the words with their context, he thinks we have "the suggestion of revenge being a burning fever." Taking "cause" in the sense of "sickness," "disease" (Oxford Dict. 12, Compare All's Well that Ends Well, ii. i. 113:—
Cath. Who knows if Donalbain be with his brother?

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

Ment. What does the tyrant?

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

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

Ment. Who then shall blame

10. unrough] Theobald; unruffe F 1.
11. tyrant?] F 4; tyrant. Ff 1, 2, 3.
12. file] list, roll. See iii. i. 94 ante.
10. unrough] be-numbed; "smooth-chinned, imberbis" (Theobald), who gives various references. Not used elsewhere by Shakespeare. We have "unhair'd", however, in King John, v. ii. ii. 123.
11. even now] See i. v. 57.
12. Protest] proclaim. Compare iii. iv. 105 ante, and Much Ado About Nothing, v. i. i. 149: "Do me right, or I will protest your cowardice."

His pester'd senses to recoil and start,
When all that is within him does condemn
Itself, for being there?

Cath. Well; march we on,
To give obedience where 't is truly ow'd:
Meet we the medicine of the sickly weal;
And with him pour we, in our country's purge,
Each drop of us.

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

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

Enter MACBETH, Doctor, and Attendants.

MACB. Bring me no more reports; let them fly all:
Till Birnarn wood remove to Dunsinane,


SCENE III.

2. Birnarn] Ff, 4; Byrnane F 1; Byrnam F 2.

23. pester'd] embarrassed, troubled. Cotgrave gives: "Empestrer. To pester, intricate, intangle, trouble, incomber." The metaphor seems to be taken from hobbling a horse or other beast to prevent its straying. Compare 1 Henry IV. i. iii. 50: "To be so pester'd with a popinjay"; Troilus and Cressida, v. i. 38: "pester'd with such water flies!"; and Coriolanus, iv. vi. 7: "Dissentious numbers pestering streets"; where the word is used in its literal sense of "crowded," as seen in Cotgrave's "incomber."

27. medicine] i.e. Malcolm. This is probably here used in the ordinary sense, as "purge" in the next line would seem to imply, and not in the sense of doctor or physician, like the Fr. médecin. Shakespeare twice uses it as a verb, viz. in Othello, iii. iii. 332, and Cymbeline, iv. ii. 243; but in all the other passages (nearly in which the word occurs, it can be, and I believe should be, construed in the ordinary sense, even though metaphorically used in passages like the present: All's Well that Ends Well, ii. i. 75:—

"I have seen a medicine
That's able to breathe life into a stone."
And Winter's Tale, iv. iv. 598:—

"Preserver of my father, now of me,
The medicine of our house."

The Oxford Dict., however, treats the word in All's Well that Ends Well (ut supra) as used in the sense of a medical practitioner: and it is so used by other authors. Florio, Worlds of Words (1598), gives "Méđico; a phisition, a leach": and it is significant that Minshen's Spanish Dict. (1599), and Cotgrave's Fr. Dict. (1611) have only "medicine" in the modern sense.

30. dew] bedew. Compare 2 Henry VI. iii. ii. 349: "That I may dew it with my mournful tears." There are many substantives and verbs in Shakespeare to which the addition of this intensive be makes scarcely, if any, difference in meaning.

30. sovereign] "Two ideas," say the Clar. Edd., "are suggested by this epithet, royal or supreme, and powerfully remedial, the latter continuing the metaphor of lines 27-29."

SCENE III.

SCENE III.] In this scene the old imperious Macbeth nerves himself for action as if to meet the inevitable end.

r. them] i.e. the thanes. Compare lines 7 and 49 post.
I cannot taint with fear. What's the boy Malcolm? Was he not born of woman? The spirits that know All mortal consequences have pronounce'd me thus:

"Fear not, Macbeth; no man that's born of woman Shall e'er have power upon thee."—Then fly, false thanes, And mingle with the English epicures:
The mind I sway by, and the heart I bear, Shall never sag with doubt, nor shake with fear.

3. taint] faint S. Walker conj. 5. consequences have] Var. '21, Camb. Edd. etc.; Consequences, have Fl; consequences, have Steevens (1793); consequence, have Singer (ed. 1). 7. upon] on Steevens (1793). Then fly] Fly Pope.

3. taint] i.e. wither, a rare intransitive use, as in Twelfth Night, iii. iv. 145. Liddell quotes Comenius, 'January lingumus, 106: "failing of that moisture it flags, tainteth, and by and by dieth away."

4. spirits] i.e. the potent "master" spirits or apparitions of iv. 1.

5. consequences] When we find the plural form only in this passage in the Folio; when we find the singular form in i. iii. 126 and i. vii. 3 ante, as well as in seventeen other passages in the plays, the inference is irresistible that either "consequence," of course used collectively and comprising in its meaning all subsequent circumstances, or the plural form "consequents," is what Shakespeare wrote. And the rhythm of the verse imperatively demands it. The misprint of the final s in the Folio is of constant occurrence. I find I have been anticipated in the correction by Singer (ed. 1); but he appears to have returned to the plural form in succeeding editions. There is absolutely no necessity to treat the verse as an alexandrine.

5. me] this is probably the ethic dative—"in my interest."

8. epicures] who give themselves up to the pleasures of sense. It is more than probable that Shakespeare took this idea from Holinshed (ed. 1587, pp. 179, 180): "The Scotch people before had no knowledge nor understanding of fine fare or riotous fret: yet after they had once tasted the sweet poisoned bait thereof... those superficities (which came into the realme of Scotland with the Englishmen)... (p. 180). For manie of the people abhoring the riotous

maners and superfluous gormandizing brought in among them by the Englishmen, were willing enough to receive this Donald for their King, trifling (because he had been brought up in the Isles, with old customes and maners of their ancient nation without taft of the English litterous delicats) they should by his fevere order in governement recover againe the former temperance of their old progenitors."


10. sag] hang down heavily (as oppressed by weight), droop: used by Shakespeare only in this passage. But he found it in Golding's Ovid, xi. 198, ed. Rouse, 1904 (of Midas's ears):—

"And fill'd them full of whytish heares,
And made them down too [i.e. to] sag."

Nares and Halliwell quote from Nash's Pierce Penniless, vii. 15: "When Sir Rowland Russet-Coat, their dad, goes sagging everi day in his round gascoynes of white cotton." The word seems to be still in use in Yorkshire and the Eastern counties; and the Clar. Edd. quote Forby's Vocabulary of East Anglia: "Sag, v. to fail or give way from weakness in itself, or overloaded; as the bars of a gate, beams, rafters, or the like... We also use it figuratively. Of a man who droops in the decline of life we say: 'he begins to sag.'" Furness states that it is a word of everyday use in America among mechanics and engineers.
Enter a Servant.

The devil damn thee black, thou cream-fac’d loon!
Where got’st thou that goose look?

Serv. There is ten thousand—

Macb. Geese, villain?

Serv. Soldiers, Sir.

Macb. Go, prick thy face, and over-red thy fear,
Thou lily-liver’d boy. What soldiers, patch?

Death of thy soul! those linen cheeks of thine
Are counsellors to fear. What soldiers, whey-face?

Serv. The English force, so please you.

Macb. Take thy face hence. [Exit Servant.]—Seyton!—I am sick at heart,
When I behold—Seyton, I say!—This push
Will cheer me ever, or disseat me now.

12. goose look?] Goose-looke. Ff.
11. loon] a rogue or worthless rascal; still common in Scotland (according to W. Chambers). This form corresponds to the Scottish and Northern pronunciation, “lown” (see F 4 supra and Othello, ii. iii. 95) to the Southern.
10. patch] properly, a domestic fool or clown. It is used also as a term of contempt. It is perhaps derived from the Italian passo, or from the fool’s wearing a “patched” or parti-coloured coat. Compare Midsummer Night’s Dream, iii. ii. 9: “a crew of patches”; ib. iv. 1. 237: “Man is but a patched fool”; and the notes ad loc. cit., in the present series, 1905. “Pajock,” Hamlet, iii. ii. 295, is probably a diminutive of this word.
20. This push] i.e. this crisis, or assault of fortune, attack. Compare iii. iv. 82: “push us from our stools”; and Julius Caesar, v. ii. 5: “And sudden push gives them the overthrow.”
21. cheer ... disseat] Reading chair, as we ought beyond question to read, the meaning is: this present crisis of my fortunes will either seat me firmly for good (“ever”) on the throne or else unseat me quite. If the essential antithesis is to be preserved, there is no choice between this reading and that of the Folio cheere, read with F 2 disease. We owe to Bishop Percy the very obvious reading chair, which has been adopted by Dyce, and disseat to Steevens. The retention of cheer with disseat, as in the Clarendon edition, the above text and others, is neither fish nor flesh. Cheer is misprinted chair in the Folio in Coriolanus, iv. vii. 52; and as we find “chair” spelt chayere in the Promptorium Parvulorum, 1440, and chayre in Palsgrave’s Lesclarcisement, 1530, it is quite evident that no reliance is to be placed on the mere spelling of the Folio in support of cheer. In fact, as White remarks, cheere is “a mere phonographic irregularity of spelling. Chair is pronounced ‘cheer’ even now by some old-fashioned folk.” It is quite common in the Folio to find “heare” and “heares” for “hair” and “hairs,” a proof that the pronunciation of our “hair” in Elizabethan times must have been hear, or at any rate something rather approaching hayre. So that the “cheere” of the Folio might easily represent a phonetic spelling of “chair” or “chayre” or “cheare.” Compare Bacon’s rhyme in his translation of the first Psalm (1625):—

“Who never gave to wicked reed
A yielding and attentive ear;
Who never sinner’s paths did tread,
Nor sat him down on scorners’s chair.”
MACBETH

I have liv'd long enough: my way of life
Is fall'n into the sere, the yellow leaf;

22. way] May Steevens (1778), (Johnson conj).

"Chair" in the sense of throne is common enough both in Shakespeare and the other dramatists, e.g. see Richard III. v. iii. 251:—

A base foul stone made precious by the foil
Of England's chair, where he is falsely set.


"The man of Israel that hath ruled
As King, . . .
And be deposed from his detested chair."

It is true that Shakespeare does not elsewhere use "chair" as a verb, nor does "disseat" occur in the plays; but there are endless examples of his coinage and his powers in that direction; and even if that were not so, there are numerous ἀπό της λεβάνθησα in this play. The word "ever"—Macbeth being already on the throne—sufficiently disposes of the objection of the Clar. Edd. that the signification of "chair" would rather be "to place in a chair" than "to keep in a chair." If "cheer" is to stand, then we are free to adopt the reading dis-ease, i.e. disquiet, render uneasy; but this combination certainly gives a weak and ineffective meaning to the passage.

22. way of life] course of life.

Johnson, in support of his famous emendation "May of life," observes, "As there is no relation between the 'way of life' and 'fallen into the seat,' 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. . . Shakespeare has May in the same sense elsewhere." See e.g. Much Ado About Nothing, v. i. 76: "his May of youth," etc. Steevens, in support of the emendation, quotes Sidney's Astrophel and Stella, st. 21: "If now the May of my years much decline"; Beaumont and Fletcher's Spanish Curate (i. iii. 4):—

"you met me
With equal ardour in your May of blood."

And Massinger's Guardian (i. i. 23):—

"I am in the May of my abilities,
And you in your December."

Mason, Comments, etc. (1785), supports the Folio reading, citing Massinger's Roman Actor (i. ii. 35): "And in my way of youth," etc.; and Very Woman (iv. ii. 44): "In way of youth I did enjoy one friend." Malone, also in support of the Folio, considers that Shakespeare only means that in the ordinary progress Macbeth had passed from the spring to the autumn of life, from youth to the confines of age, and that nothing is gained by the alteration to May. He further argues that May, both in MS. and in print, always is exhibited with a capital letter, and that it is exceedingly improbable that a compositor at the press should use a small w instead of a capital M. But this argument has little or no weight in view of the greater probability that the compositor printed from dictation—a very frequent practice of the time—and of the fact that the converse error, viz. of "may" for "way" occurs in the Folio in this play, viz. at ii. i. 57. Johnson's emendation is supported by Walker and Collier, and even by the Clar. Edd.; though they hesitate to print it in the text. "The mixture of metaphors," they well remark, "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 are to support the Folio reading, it must be admitted that the mixture of metaphors is very bold even for Shakespeare. It is difficult to see how a "way," i.e. a course or habit of life, could fall into the sere, the yellow leaf, i.e. the autumn of life. Shakespeare, it is certain, is thinking of two seasons of existence, one gildit g or "falling" into the other, and not of a "way," "course," or "method" of existence falling into a time of life. Like the Clar. Edd., I hesitate to adopt "May," not being satisfied that Shakespeare wrote it. Fortunately, there can be no question as to his general meaning. It is well illustrated by
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have; but, in their stead,
Curses, not loud, but deep, mouth-honour, breath,
Which the poor heart would fain deny, and dare not.
Seyton!—

Enter Seyton.

Sey. What is your gracious pleasure:

Macb. What news more? 30

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

Macb. I'll fight, till from my bones my flesh be hack'd.

Give me my armour.

Sey. 'T is not needed yet.

Macb. I'll put it on.

Send out moe horses, skir the country round;
Hang those that talk of fear. Give me mine armour.— How does your patient, doctor?

Doct. Not so sick, my lord,

As she is troubled with thick-coming fancies,
That keep her from her rest.

Macb. Cure her of that:

Canst thou not minister to a mind diseas'd,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain,
And with some sweet oblivious antidote

35. moe] Ff 1, 2; more Ff 3, 4.

such passages as Richard II. iii. iv. 18:
"He that hath suffered this disordered Spring
Hath now himself met with the full of leaf."

And Sonnet 73:
"That time of year thou may'st in me behold
When yellow leaves, or few, or none, do hang," etc.;

passages which certainly support Johnson's emendation.

29. Seyton] French, Shakesp. Genealog. p. 295, says: "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."

35. moe] Shakespeare used both forms moe and more; the former usually relating to number, the latter to size. "Mo than thriës ten," Chaucer, Cant. Tales, Prol. 576 (ed. Pollard). But the distinction, if any there really were, was not always observed.

35. skir] "move rapidly, scour," Dyce, Glossary. The better spelling is "skirr." Compare Henry V. iv. vii. 64:
"we will come to them.
And make them skirr away."

37. How does ... doctor] The doctor probably enters here and not at the beginning of the scene. Hitherto there has been no occasion for his presence.

37. my lord] One syllable—the extra syllable of the line—exactly like the legal "m'lud."

42. written ... brain] Compare Hamlet, i. v. 103: "Within the book and volume of my brain." "Written": and hence fixed or permanent.

43. oblivious] Cotgrave, Diet., "Ob-
Cleanse the stuff'd bosom of that perilous stuff
Which weighs upon the heart?

Must minister to himself.

Throw physic to the dogs; I'll none of it.—
Come, put mine armour on; give me my staff.—
Seyton, send out—Doctor, the thanes fly from me.—
Come, Sir, despatch.—If thou couldst, doctor, cast

Therein the patient

livieux: causing forgetfulness." Compare Horace, Odes, ii. vii. 21: "Oblivioso levia Massico Ciboria exple"; and "the insane root," i. iii. 84.

44. stuff'd . . . stuff This, the Folio reading, as the Clar. Edd. remark, "can hardly be right. One or other of these words must be due to a mistake of transcriber or printer." And Walker (Crit. i. 276) says: "This species of corruption—the substitution of a particular word for another which stands near it in context, more especially if there happens to be some resemblance between the two . . . occurs frequently in the Folio." Malone, amongst others, thinks that Shakespeare was "extremely fond of such repetitions." Undoubtedly he was; but only when he had some quibble or particular point to make: e.g. Romeo and Juliet, iii. ii. 92: "Upon his brow shame is ashamed to sit"; or King John, ii. i. 470:

"For by this knot shalt so surely tie
Thy now unsurd assurance to the crown."

See also v. vii. 102 post. Here there is neither point nor quibble to be made in the mere repetition of "stuff." The key to the correct reading is probably to be found in Shakespeare's reminiscence of the gist of the King's speech in Henry V. iv. i. 19-23:

"So the spirit is eased;
And when the mind is quicken'd, out of doubt,
The organs, though defunct and dead before,
Break up their drowsy grave and newly move
With casted slough and fresh legerity."

"Slough" has, in the literal sense, the various meanings of "mire," "the cast skin of a snake," "the dead part which separates from a sore," etc.; and in the Cleveland and other Northern dialects (many words in which were common enough in Warwickshire) when a person is so moved by trouble as to strain the heart to breaking, to be choked by sobs, etc., he is said to be heart-stuffed. I cannot help thinking that Shakespeare here wrote stuff, and that this phonetic form of "slough," by a mistake either of a transcriber, or of the eye or ear of the printer, appeared in the Folio as stuff. That is, if it in fact does so appear; but a microscopical examination of the text of two or three of the Folios in the British Museum seems to me to leave the question a somewhat open one. Assuming that stuff is the true reading, it is clear that the word, used here as it is in reference to "heart," is used by Shakespeare, not in a literal, but in a metaphorical sense, as appears from "mind," "memory" and "brain" in the preceding lines. Per contra if we are to assume that "stuff" is correct, it is quite possible that he wrote: "Cleanse the stuff'd bosom of that perilous stuff"; and I rather incline to this reading.

47. I'll none of it As the Clar. Edd. remark, "the omission of the verb adds to the emphasis of the phrase."

50. cast] The term employed in the diagnosis of ailments by inspection of the urine—"the practicalphysick of that time" (Johnson). Shakespeare would find it in Lyly's Euphues (Arb.) 296: "An Italian . . . casting my water . . . commanded the chamber to be voyded"; and in Greene's Menaphon (Arb.) 35: "Able to cast his disease without his water." See also Merry Wives of Windsor, ii. iii. 30: "bully stale"; ib. 34: "Castalian - King-
The water of my land, find her disease,
And purge it to a sound and pristine health,
I would applaud thee to the very echo,
That should applaud again.—Pull 't off, I say.—
What rhubarb, senna, or what purgative drug,
Would scour these English hence?—Hear'st thou of
them?

_Doct._ Ay, my good lord: your royal preparation
Makes us hear something.

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

[Exit.

_Doct._ [Aside.] Were I from Dunsinane away and clear,
Profit again should hardly draw me here.

[Exeunt.

SCENE IV.—Country near Dunsinane.  A wood in view.

_Enter, with drum and colours, Malcolm, old Siward and his
Son, Macduff, Menteth, Cathness, Angus, Lenox,
Rosse, and Soldiers, marching._

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

_Ment._

_Siward._ What wood is this before us?

_Ment._

_55. senna] F 4; Cyme F 1; Caeny Ff 2, 3.
60. Birnam] Birnan F 1

_SCENE IV._

3 Birnam] Ff 3, 4; Byran F 2; Birnane F 1.

 Urinal”; and ib. 60: “Mockwater.”
 Also 2 Henry IV. i. ii. 1: “What says
the doctor to my water?”; and Twelfth
Night, iii. iv. 114: “Carry his water
to the wise woman.”

52. purge] Compare iii. iv. 76.
55. senna] The Folio cyme is a clear
misprint for cynne, one of the many
earlier forms of the modern “senna.”
Cotgrave spells it “Sené” and “Senne,”
and defines it as Sene: a little purgative
shrub or plant. Hunter remarks: “The
F 2 correctly represents the pronuncia-
tion 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
Treasure of Hidden Secrets, 1627:
“Take seeone of Alexandria one ounce,”
etc.; and the Clar. Edd.: “In Lyle’s
New Herbal, 1595, p. 437, is a chapter
headed ‘Of Sene.’ In it he says, the
‘leaves of sena . . . scour away fleume
and choler, especially blacke choler and
melancholie.’”

58. if] i.e. some part of his armour,
most probably the helmet.

_SCENE IV._

_SCENE IV.] The action is continued
from scene ii.

2. chambers . . . safe] For the idea
compare King John, v. ii. 147:—
“Shall that victorious hand be feebled
here,
That in your chambers gave you
chastisement?”

Shakespeare may perhaps refer to the
espionage mentioned in iii. iv. 131:—
“Theres not a one of them but in his
house
I keep a servant feed.”
Macbeth

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

Soldiers. It shall be done.

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

Mal. 'Tis his main hope;

For where there is advantage to be given,

11. advantage to be given,] Ff; advantage to be gone, Capell; a 'vantage to
be gone, Johnson conj.; advantage to be got Steevens conj.; advantage to
be gotten Collier (ed. 2); advantage to be ta'en Dyce (ed. 2), (S. Walker conj.);
adventure only given Kinnear conj.; advantage given to flee or advantage to
'em given Clar. Edd. conj.

4-7. Let every soldier . . . report of us] Beyond doubt Shakespeare got
this idea from Holinshed. But the
device seems to be of old standing.
Collier mentions Deloney's ballad in
praise of Kentishmen, published in
Strange Histories, 1607 (reprinted by
the Percy Society, vol. iii.), in which
they conceal their numbers by the
boughs of trees; but, as Dyce remarks
(Remarks, p. 202), the incident was
verified by Deloney from the passage
in Holinshed. Some authorities trace
the legend from the Arabic, and also
from Saxo Grammaticus. But G. Neil-
son in the Scottish Antiquary, Oct.
1897, p. 53, refers to one example in
Scottish history of a moving wood
which, he says, there is no need to
brand as mythical. The reference is
to a scheme of Earl Patrick's after
the battle of Dufflin, in 1332: "for filling
up with [faggots or] fascines from the
wood of Lamberkine the antemural fosses
of Perth": and he considers that this
scheme—almost beyond question his-
torical—might well in the century or so
intervening between the battle and its
commemoration in Wyntoun's Chronicle
(viii. 3582-89) "have contributed largely
to the Perthshire legend of
Birnham and Dunsinane. Hence the
true incident at Lamberkine in 1332
may have furnished a nucleus for the
embellished legend of Birnham." Skeat
(N.Q. 6, S. i. 434, 1680) points out that
the story of the moving wood occurs in
the Romance of Alexander: "Alexander
autem precepit milites suis ut incider-
ent ramos arborum et herbas evellerent,
esque inferrent equorum pedibus et mu-
lorum; quos videntes Perses ab excelsis
montibus stupebant" (ed. 1490, Fol. C.).
6. discovery] i.e. reconnoissance. Compare
King Lear, v. i. 53:
"Here is the guess of their true
strength and forces
By diligent discovery."
10. setting down] laying siege. The
Clar. Edd., retaining this (the Folio)
reading, consider that "set" is used
intransitively, and they compare Corio-
lanus, i. ii. 28:
"Let us alone to guard Coriol:
If they set down before 's."

But both passages show clear textual
blunders; and we should certainly
print "sitting". Shakespeare never
uses "set" for "sit" in this sense of
besiege. "Set down" with him has
always its active sense, and could only
be used here if we are to suppose that
an object is understood after it. See
Antony and Cleopatra, iii. xiii. 168:
"Caesar sits down in Alexandria";
Coriolanus, iv. vii. 28: "All places
yield to him ere he sits down"; and
(metaforically) All 's Well that Ends
Well, i. i. 129: "Man, sitting down
before you, will undermine you."

11. given] "gone," the reading of
Johnson and Capell, is perhaps the most
satisfactory of the proposed readings,
having regard to the significant word
"absent" in l. 14; but more particularly
to the corresponding passage in Holin-
shed, Hist. Scot. ii. 175, ed. Boswell-
Stone, p. 41: "Straungeth, in whom
he might better trust than in his owne
subjectes, which stale dayly from him."
Both more and less have given him the revolt,
And none serve with him but constrained things,
Whose hearts are absent too.

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

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

[Exeunt, marching.

SCENE V.—Dunsinane. Within the castle.

Enter, with drum and colours, Macbeth, Seyton, and Soldiers.

Macb. Hang out our banners on the outward walls;
The cry is still, “They come!” Our castle’s strength
Will laugh a siege to scorn: here let them lie,
Till famine and the ague eat them up.
Were they not forc’d with those that should be ours,

5  forc’d] forc’d Hamner.

12. more and less] i.e. great and small. Compare 2 Henry IV. i. 1. 209: “And more and less do flock to follow him.”
14, 15. Let ... event] i.e. Let our judgment, in order to prove just (true, or correct), await the actual event: let us reserve judgment until after the conflict with Macbeth.
16. industrious soldiership] i.e. careful military duty.
19. Thoughts ... relate] Siward seems to think Malcolm’s confidence somewhat premature.
20. certain ... arbitrate] i.e. actual fighting must decide the issue and make it a certainty. Steevens quotes Chapman’s Odyssey, bk. xviii.: “Can arbitrate a war of deadliest weight.”

SCENE V.

SCENE V.] This scene returns to Dunsinane, and continues the action of scenes i. and iii. In a few brief but pregnant words Shakespeare leads us to infer that Lady Macbeth has taken her life by “self and violent hands.” (See v. vii. 100.)
1. Hang ... walls] Keightley thought we should punctuate: “Hang out our banners! On the outward walls The cry,” etc., remarking that it was from the keep, not the walls, that the banner was hung. But this seems hypercritical, having regard to 1 Henry VI. i. iv. 1: “Advance our waving colours on the walls”; and the rhythm of the line is against Keightley.
5. forc’d] reinforced, strengthened. In Troilus and Cressida, v. i. 64: “wit larded with malice and malice forced with wit” (i.e. farced, stuffed), the metaphor is from the kitchen; as also in Henry V. iv. i. 280: “the farced title running ’fore the King.” The passage from Troilus and Cressida is brazenly imitated in The Two Noble Kinsmen, iv. iii. 8. See Shakespeare Apocrypha, ed. Tucker Brooke, 1908: “the name Palamon lardes it, that she farces ev’ry busines withall.”
We might have met them careful, beard to beard,  
And beat them backward home. What is that noise?  

\[A \text{ cry within, of women.}\]

[Sey. It is the cry of women, my good lord.]

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

\[Re-enter Seyton.\]

Wherefore was that cry?  

[Sey. The queen, my lord, is dead.]

Macb. She should have died hereafter:  
There would have been a time for such a word.—

10. cool'd [cool'd Malone conj.; quail'd Collier (ed. 2).]  
15. [Re-enter Seyton] Dyce; om. Ff.  

6. careful] Not used elsewhere by Shakespeare.
10. cool'd] Used in a somewhat stronger sense than at present. See e.g. King John, ii. i. 479:—  
Lest zeal, now melted by the windy

Of soft petitions, pity and remorse,  
Cool and congeal again to what it was.

Collier's reading, quail'd, is plausible; none the less that the words are found in combination in Florio's Montaigne, Essayes, bk. iii. ch. 5: “In like case, incorporeal pleasures, it is not injustice to quaille and cool the mind, and say it must thereunto be entrained as unto a forced bond, or servile necessity.”

11. fell of hair] skin with the hair on.  
“Hairy part, capillitium” (Johnson).  
Florio, Words of Wordses, has “Vello, a fleee of wooll, a fell or skin that hath wooll on”; and Cotgrave, “Peau: f. a skin, fell, hide, or fell.”

12. treatise] story, recital; as in Much Ado About Nothing, i. i. 317: “I would have salved it with a longer treatise”; and Venus and Adonis, 774: “Your treatise makes me like you worse and worse.”

13. with] Compare iv. ii. 32 ante, and Measure for Measure, iv. iii. 139:

“I am fain to dine and sup with water and bran.”

16, 17. The queen . . . hereafter] These lines really constitute one line, the first having only two feet, i.e. “The queen, m'lord's dead.”

17. should . . . hercufet] Johnson's interpretation of this passage is plausible. He says: “Her death should have been deferred to some more peaceful hour; had she lived longer, there would have been a more convenient time for such a word, for such intelligence. Such is the condition of human life that we always think to-morrow will be happier than to-day,” etc. Or it may be that “should” is used indifferently to denote either what will be or what ought to be; compare line 31 post.  
Hence Macbeth may here mean that Lady Macbeth would have died later on in any case, and that it makes no difference at what point in the dull round of existence life may terminate; death then is to be thought of as something that must happen to-morrow, not to-day.

18. such a word] i.e. such a phrase, expression, intelligence, as “the queen is dead”—in a general and comprehensive sense. Compare Richard II. 1. iii 152: “the hopeless word of 'never to return.'”
To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!

23. dusty] F 1; study Ff 2, 3, 4; dusky Hanmer (Theobald conj.).

19-23. To-morrow . . . death] "It is not impossible," says Halliwell, "that Shakespeare may here have recollected a remarkable engraving in Barclay's Ship of Fools, 1570, copied from that in the older Latin version of 1498:—

"They folowe the crowes crye to

their great sorrowe,

Cras, cras, cras, to-morrowe 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."

Or, which is perhaps more probable, the passage may have been suggested by his recent perusal of Florio's Montaigne, t. xix. Each to-morrow, in its slow-moving pace, till the end of time becomes a "to-day," each "to-day" a "yesterday"; and hence our yesterdays have lighted fools (mankind) on their way to the gloom of death. Allen (MS. quoted by Furness) thinks Shakespeare had in his mind the phenomenon of the ignis fatuus—Fool's Light—which "creeps along in advance and 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 dusty death."

21. recorded] "Seems to signify the time fixed in the decrees of Heaven for the period of life" (Johnson). "Not only the time that has been, but the time that shall be recorded," says Mason. "Probably," says Steevens (and with much probability, as if time were uttering or publishing his record), "here used for recording, or recordable, one participle for the other." See the note on "Time's deformed hand," Comedy of Errors, v. i. 299, in the present series, 1907. Hudson thinks the expression means "the last syllable of the record of time."
Life's but a walking shadow; a poor player,
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

Enter a Messenger.

Thou com'st to use thy tongue; thy story quickly.

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

Macb. Well, say, Sir.
Mess. As I did stand my watch upon the hill,

28-30. Two lines (Lettsom conj.), the first ending tongue, 32. do it
Steevens (1793); don't Ff 1, 2. say] say it Pope.

apparent confusion of metaphor." But we should be equally chary of retaining
an epithet merely because it can be
defended on the lines of a trite similarity of
thought, as here. When the context
is closely examined, it will be found that
there is really no confusion of metaphor
here; there is rather a continuity of
metaphor, exhibited in several phrases
and with one spirit animating them
throughout. The argument of Elwin in
his edition of Macbeth (Shakespeare
Restored, 1853), in favour of dusky,
seems to me unanswerable. In effect it
is as follows. Light has effected nothing
more for folly than to light it on its way
into darkness. Life, ending in darkness,
suggests "the idea of connecting it with
darkness as a shadow—a something akin
to that blackness to which it is prose-
cuting its way. The brief candle is the
day—the time that the day gives for
life; and the living man is the shadow
walking between the light and that
dusky death to which it is lighting him.
Life is but a delusive resemblance of
an endurable substance, and it is use-
less to withhold it from mingling at once
with the darkness to which it is so closely
related, that to it it is hastening, and
to it it will go. But the notion is pur-
sued yet further, and the poor player is
but the shadow of the substance or
reality whose semblance he has assumed.
With the term dusty the shadow has no
affinity: and by retaining this word the
otherwise exquisitely preserved unity of
thought would consequently be de-
stroyed." On the question of typography
I am equally convinced that dusky is the
true reading. The similarity of sound
between the two words, if the printer
was composing by ear from dictation,
and the ease with which the double
letter "ft" might by mistake take the
place of the long "s" followed by "k,"
if he were composing by eye from a MS.
copy, tend to render a correction per-
fectly easy and probable, and a fortiori,
if it can be held to be so on other
grounds.

24. shadow; a poor player] References to the stage and its players are
of course very common in Shakespeare,
and no less to players whose persona-
tions are "shadows" of actual life.
See 1. iii. 128 and ii. iv. 5 ante, and
the well-known references in Midsum-
er Night's Dream, As You Like It,
Hamlet, etc.

25-30. Signifying . . . my lord] The
text should be printed in two lines,
ending respectively "tongue" and
"lord."

31. should] ought to. Compare 17
ante.

32. say] Pope's insertion of "it"
after "say" is obviously essential both
to the rhythm and the meaning of
the line, and may be unhesitatingly ac-
cepted, especially having regard to the
"it" preceding.
MACBETH

I look'd toward Birnam, and anon, methought,
The wood began to move.

Macb. Liar, and slave!

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

Macb. If thou speak'st false,
Upon the next tree shalt thou hang alive,
Till famine cling thee: if thy speech be sooth,
I care not if thou dost for me as much.—
I pull in resolution; and begin
To doubt the equivocation of the fiend,
That lies like truth: "Fear not, till Birnam wood
Do come to Dunsinane";—and now a wood
Comes toward Dunsinane.—Arm, arm, and out!—
If this which he avouches does appear,
There is no flying hence, nor tarrying here.
I 'gin to be aweary of the sun,

34, 44. Birnam] F 4; Byrnam E 2, 3; Byrnan F 1. 39. shall] shall
F 1. 42. pull] F 1; pull A. Hunter (Johnson conj.).

37. mile] Compare Merry Wives of Windsor, iii. ii. 33: "This boy will carry a letter twenty mile"; Much Ado About Nothing, ii. iii. 17: "I have known when he would have walked ten mile afoot to see a good armour"; and many other passages.

39. the next tree] Almost a proverbial expression with the Elizabethan writers. Compare The Tempest, iii. ii. 42: "if thou prove a mutineer, the next tree!" Craig quotes T. Heywood, Edward IV. Part I. (ed. Pearson, i. 37):—

"he shall have martial law,
And at the next tree do we come unto
Be hanged."

40. cling] shrink up, wither. Used of the drawing together and shrinking or shrivelling up of animal or vegetable tissue; and still alive in dialect. The Oxford Dict. quotes Sir Perumb, 2524 (c. 1380):—

"For betere is ous for to die amonges our fos in fighte,
Than her-inne clynge & drie & daye for hunger rightes."


42. pull] "pall," i.e. grow vapid or stale, and therefore worthless, is the preferable reading here. Compare Hamlet, v. ii. 9: "When our deep plots do fall"; and Antony and Cleopatra, ii. vii. 88: "thy pall'd fortunes." There need be little hesit at in adopting Johnson's emendation. He justly characterises the Folio reading as "a phrase without either example, elegance or propriety." There is in fact no other example of "pull in" in this sense in Shakespeare. And the Clar. Edd. remark: "This, or 'I pale in resolution,' better expresses the required sense, involuntary loss of heart and hope. Besides, as the text stands" (and this is a fatal objection to pull), "we must emphasise 'in,' contrary to the rhythm of the verse." Steevens, retaining "pull in," explains: "He had permitted his courage (like a hery 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."

47-50. If this . . . undone] The Clar. Edd. suspect these four lines to be interpolated. See the Introduction on this point.

47. avouches] See iii. i. 119.
And wish the estate o' the world were now undone.—
Ring the alarum-bell!—Blow, wind! come, wrack!
At least we'll die with harness on our back.

[Exeunt.]

SCENE VI.—The same. A plain before the castle.

Enter, with drum and colours, Malcolm, old Siward, Mac-
duff, etc., and their army, with boughs.

Mal. Now, near enough: your leavy screens throw down,
And show like those you are.—You, worthy uncle,
Shall, with my cousin, your right-noble son,
Lead our first battle: worthy Macduff, and we,
Shall take upon's what else remains to do,
According to our order.

Siw.

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

51. Ring the alarum-bell!] A stage-direction, Theobald conj.

SCENE VI.


51. Ring . . . bell!] Theobald believed these words to be 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." I see no
sufficient warrant for Theobald's belief:
and it is certainly not a stage-direction
in ii. iii. 76 ante.

51. wrack!] Almost always spelt
with an "a" in the Folios; as in i. iii.
114, etc.

52. harness] generally, gear, equip-
page, furniture, and specifically, armour
for a man or horse. Shakespeare uses
it in both senses. Halliwell quotes an
interesting passage from Stow's
Chronicle: "On the fryday, which was
Candlemasse daie (Feb. 2, 1553-4), the
most parte of the householders of Lon-
don, with the Maior and Aldermen,
were in harnesse: yea this day and
other daies the justices, sergeants at the
law, and other lawyers in Westminster-
hal, pleaded in harnesse." And see the
Authorised Version, i Kings xxii. 34.

SCENE VI.

1. leavy] The Folio prints leavy,
which, in Much Ado About Nothing, ii.
iii. 75, rhymes to "heavy," Cotgrave
has "Feuillu: leavie." But nothing
appears to be gained by retaining this
old form.

2. uncle] See iv. iii. 134.

4. battle] Nares defines as "the main
or middle body of an army, between the
van and the rear." But it is often used
of a whole army in order of battle, e.g.
in King John, iv. ii. 78: "Like heralds
'twixt two dreadful battles set." See
also King Edward III. v. i. 136
(Shakespeare Apocrypha, ed. Tucker
Brooke, 1908): "Heere stood a battle
of ten thousand horse"; ib. 150, "the
battales loyne"; and the references in
the Oxford Dict. Probably Shakespeare
here took the word from Holinshed:
"Therefore when his whole power was
come together, he diuided the same
into three battels" (Hist. Scot. ii.
169).
Mac. Make all our trumpets speak; give them all breath,
Those clamorous harbingers of blood and death. 10

[Exeunt. Alarums continued.

SCENE VII.—The same. Another part of the plain.

Enter Macbeth.

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

Enter young Siward.

Yo. Siw. What is thy name?
Macb. Thou 'lt be afraid to hear it. 5
Yo. Siw. No; though thou call'st thyself a hotter name
Than any is in hell.
Macb. My name's Macbeth.
Yo. Siw. The devil himself could not pronounce a title
More hateful to mine ear.
Macb. No, nor more fearful.
Yo. Siw. Thou liest, abhorred tyrant: with my sword
I'll prove the lie thou speak'st.

[They fight, and young Siward is slain.
Macb. Thou wast born of woman:—
But swords I smile at, weapons laugh to scorn,
Brandish'd by man that's of a woman born. 10

[Exit.

10. harbingers] See note on i. iv. 45.

Scene vii.

2. bear-like...course] Bear-baiting was a favourite old English "sport"; and a "course" was the technical term for a bout or round between the bear and the dogs. See Strutt's Sports and Pastimes, bk. iii. ch. 6. Compare King Lear, iii. vii. 54: "I am tied to the stake, and I must stand the course"; and see also King Edward III. v. i. 143 (Shakespeare Apocrypha, ed. Tucker Brooke, 1908):

"Or as a beare fast chained vnto a stake,
Stood famous Edward, still expecting when Those doggs of Fraunce would fasten on his flesh."

Steevens refers to Brome's The Antipodes (1638): "Also you shall see two ten-dog courses at the great beare."

11. Thou wast] The spelling of the Folio, viz. "Thou wast," is significant as showing that these words were pronounced as thou'ast—almost equivalent to a monosyllable, in order to preserve the rhythm of the line.

13. born] "Shakespeare," says Steevens, "designed Macbeth should appear invincible till he encountered the object destined for his destruction."
Alarums. Enter Macduff.

Macd. That way the noise is.—Tyrant, show thy face:
If thou be'st slain, and with no stroke of mine,
My wife and children's ghosts will haunt me still.
I cannot strike at wretched Kernes, whose arms
Are hir'd to bear their staves: either thou, Macbeth,
Or else my sword, with an unbatter'd edge,
I sheathe again undeeded. There thou shouldst be;
By this great clatter, one of greatest note
Seems bruited. Let me find him, fortune!
And more I beg not.
[Exit. Alarum.

Enter Malcolm and old Siward.

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

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

Siw. Enter, Sir, the castle.
[Exeunt. Alarum.

22, 23. Seems ... And] so Ff, one line Hamner. 22. bruited] bruited there Steevens conj.; to be bruited Keightley conj. find] Ff; but find Steevens conj. 23. old Siward] Seyward Ff. 27. itself professes] professes itself Johnson.

18. either] like neither, whether, whither (iv. ii. 72), etc., is very frequently monosyllabic in Shakespeare.
18. thou] Preferably perhaps, to be construed as an object, having reference to "strike" in the preceding line, i.e. either I strike at thee, or etc. There is a remote possibility that a line has been lost, as Malone supposed; but I cannot think so.
20. undeeded] Not found elsewhere in Shakespeare.
21. clatter] Another word not found elsewhere in Shakespeare. "Macbeth," as the Clar. Edd. remark, "is particu-
larly remarkable for the number of these ἀμαξ λέγοντας."
22. bruited] announced, reported: with the idea of clamour. Steevens quotes Acostus, a comedy, 1540: "Lais was one of the most bruited common women that clerks do write of." And see 1 Henry VI. ii. iii. 68: "I find thou art no less than fame hath bruited."
22. Let] The line as it stands in the Folio wants a foot, and the prefixing of "only" (or other word of like character), which has evidently dropped out, and is frequently used in the plays before verbs in sentences of this kind, is essential.
24. gently render'd] i.e. tamely surrendered.
29. strike beside us] strike without reaching us] i.e. deliberately miss us. Or it may mean simply, as some editors think, "by our side."
Re-enter Macbeth.

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

Re-enter Macduff.

Macd. Turn, hell-hound, turn:
Macb. Of all men else I have avoided thee:
But get thee back, my soul is too much charg'd
With blood of thine already.

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

Macb. Thou losest labour:
As easy may'st thou the intrenchant air
With thy keen sword impress, as make me bleed:
Let fall thy blade on vulnerable crests;
I bear a charmed life; which must not yield
To one of woman born.

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

30. Dyce, Staunton, the Cambridge Editors and others begin a new scene here, but in the Folio the scene is continued till the end of the play; and a new scene at this point rather interrupts the continuity of the battle.

30. Roman fool] i.e. Brutus, or perhaps Antony or Cato. See Julius Caesar, v. i. 101:—
"Even by the rule of that philosophy
By which I did blame Cato for the death
Which he did give himself."
Having regard to the word "fool," the more probable reference is to Brutus.

38. intrenchant] incapable of being cut: the active in a passive sense. It is not used elsewhere by Shakespeare, though he uses "trenchant" in an active sense, e.g. "trenchant sword" in Timon of Athens, iv. iii. 115.

41. charmed life] Compare Spenser, Faerie Queene, bk. i. iv. 50:—
"he beares a charmed shield,
And eke enchanted arms, that none can perce":

and Cymbeline, v. iii. 68:—
"I, in my own woe charmed'd,
Could not find death."

42. Despair] i.e. despair of; the preposition being omitted after verbs regarded as transitive. "Perhaps," as Abbott, Gram. p. 200, says, "a Latinism." Shakespeare does not seem to have used the direct object elsewhere, though he has "despairing of" in I Henry VI. ii. i. 17 (if that line is his). Ben Jonson has "despair" simply, at the end of his memorial lines prefixed to the Folio, To the Memory of my beloved, the Author, Master Wm. Shakespeare:—
"Which [the stage], since thy flight from hence, hath mourn'd like night,
And despairs day, but for thy Volumes light."

43. angel] i.e. the bad angel, evil genius. Compare 2 Henry VI. i. ii. 186 (of Falstaff): "You follow the young prince up and down, like his ill angel." There are many references to the "better angel," "good angel," "bad angel," "worse spirit," "black angel," etc., in the plays and sonnets.

45. Untimely ripp'd] Furness, Jr. (New Variorum) quotes an interesting passage from Henry's note on the Aeneid, x. 315:—
Macb. Accursed be that tongue that tells me so,
For it hath cow'd my better part of man:
And be these juggling fiends no more believ'd,
That palter with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope.—I'll not fight with thee.

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

Macb. I will not yield,
To kiss the ground before young Malcolm's feet,
And to be baited with the rabbles' curse.
Though Birnam wood be come to Dunsinane,
And thou oppos'd, being of no woman born, 60
Yet I will try the last: before my body
I throw my warlike shield: lay on, Macduff;
And damn'd be him that first cries, "Hold, enough!"

[Exeunt, fighting.

Retreat. Flourish. Re-enter, with drum and colours, MALCOLM, old SIWARD, ROSSE, Thanes, and Soldiers.

Mal. I would the friends we miss were safe arriv'd.

SIW. Some must go off; and yet, by these I see, 65
So great a day as this is cheaply bought.

Mal. Macduff is missing, and your noble son.

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

SIW. Then he is dead?

Rosse. Ay, and brought off the field. Your cause of sorrow
Must not be measur'd by his worth, for then
It hath no end.

SIW. Had he his hurts before? 75

60. being] be Theobald. 63. [Exeunt, . . . ] Exeunt fighting. Alarums.
Enter Fighting, and Macbeth slain. Fi.

61, 62. before . . . shield] This sentence has been suspected as an interpolation. See Introduction. It certainly does sound to modern ears somewhat transpontine and bombastic; but quite possibly Shakespeare wrote it with the idea of Macbeth's warning Macduff that recrimination was at an end, and that a stern duel was about to begin. There seems no other reason for the existence of the phrase; except perhaps as leading up to the ever popular stage fight: a "concession to the athletic interest," as Professor Raleigh calls it (Shakespeare, p. 102).

63. Hold] The cry of the heralds. "Ho! Ho!" which stopped a combat, is probably a corruption of "Hold." See Holinshed's History of England (ed. 2, 1586, 7), p. 495, referring to the combat between the Dukes of Hereford and Norfolk, "The Duke of Norfolk was not fullie set forward, when the king caste downe his wader, and the Heraldes cried, ho, ho."

63. The Folio stage-directions here and at line 82 are somewhat inconsistent, and seem to imply different methods of ending the play. Shakespeare is not perhaps responsible for this. As Malone says: "Many of the stage-directions appear to have been inserted by the players; and they are often very injudicious." Possibly a fresh scene ought to begin at this point.

65. go off] Compare "taking off," i. vii. 20; and "take off," iii. i. 104. A stage metaphor, signifying the exit of the soldier from life's stage.

70. his prowess] I see no objection to taking these words as a trisyllable foot. "Prowess" appears to be monosyllabic in Greene's Alphousis, iii. i. 685 (ed. Churton Collins, vol. i., ed. Dyce, vol. ii. p. 27): "Whose prowess alone hath bene the onely cause." It is a dissyllable in the Second and Third Parts of Henry VI.; but Shakespeare's style and versification had changed much in the intervening fourteen years or so.

71. unshrinking station] i.e. the station whence he did not shrink.

75-76. Had he . . . death] Shakespeare here closely follows Holinshed (Hist.
Rosse. Ay, on the front.

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

Mal. He’s worth more sorrow,
    And that I’ll spend for him.

Siw. He’s worth no more;
    They say, he parted well, and paid his score:
    And so, God be with him!—Here comes newer comfort.

Re-enter Macduff, with Macbeth’s head.

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

All. Hail, King of Scotland!

Mal. We shall not spend a large expense of time,
    Before we reckon with your several loves,
    We shall not spend a large expense of time,
    Before we reckon with your several loves,
    But this expense shall cost me some expense.”
And make us even with you. My thanes and kinsmen, 
Henceforth be earls; the first that ever Scotland 
In such an honour nam'd. What's more to do, 
Which would be planted newly with the time,—
As calling home our exil'd friends abroad, 
That fled the snares of watchful tyranny; 
Producing forth the cruel ministers 
Of this dead butcher, and his fiend-like queen, 
Who, as 't is thought, by self and violent hands 
Took off her life;—this, and what needful else 
That calls upon us, by the grace of Grace, 
We will perform in measure, time, and place. 
So, thanks to all at once, and to each one, 
Whom we invite to see us crown'd at Scone. 

[Flourish. Exeunt.]

APPENDIX

NOTE A

iv. iii. 217: "He has no children."

This celebrated passage has given rise to much difference of opinion as to whether "He" refers to Macbeth or to Malcolm. That Shakespeare intended it to refer to Macbeth seems to be borne out by the context. After Macduff's anguished and reiterated inquiries, Ross concludes his narrative at line 214 with his final "I have said" (and I can say no more). He then obviously retires into the background; or at any rate he is silent during the remainder of the scene, which takes place solely between Macduff and Malcolm. It is the latter who interrupts and takes up the conversation at line 214, "Be comforted," and carries it on to the end. Shakespeare's line of thought would appear to be as follows: The mention of revenge by Malcolm both by way of attempted consolation to Macduff and of reminder of their joint enterprise ("now we'll together," l. i36 of this scene) comes, and very naturally, first from Malcolm's lips. Macduff was to dispute it like a man (221); revenge was to be the whetstone of his sword (229), the tune (time) of revenge went manly (236). Malcolm urges that revenge is the medicine which will cure Macduff's grief, and Macduff naturally answers exactly in the same sequence: i.e. "He (Macbeth) has no children," as I had, so that I cannot wreak any revenge on him through them. Then his grief overpowers him—he "must also feel it as a man" (221). Dr. A. C. Bradley, in his admirable volume, Shakespearean Tragedy, 1905 (note EE on Macbeth, page 489), discusses the three interpretations which have been offered of the words, viz. (a) that "they refer to Malcolm, who if he had children of his own, would not at such a moment suggest revenge, or talk of curing such a grief"; and he requotes the well-known reference to King John, iii. iv. 91, when Pandulph the legate says to Constance,

You hold too heinous a respect of grief,
and Constance answers,

He talks to me that never had a son;

(6) that they refer to Macbeth, who has no children, and on whom therefore Macduff cannot take an adequate revenge; (c) that "they refer to Macbeth, who, if he himself had children, could never have ordered the slaughter of children"; and he compares the equally well-known reference in 3 Henry VI. v. v. 63, where Margaret says to Prince Edward's murderers,

You have no children, butchers! if you had,
The thought of them would have stirred up remorse.

Dr. Bradley approves of interpretation (a) and cannot think interpretation (6) the most natural. The whole idea of the passage, he thinks, is that Macduff must feel grief first and before he can feel anything else, e.g. the desire for vengeance... and it is not till ten lines later that he is able to pass to the thought of revenge. This idea is quite true as far as it goes, but it does not take sufficient account of the force of Malcolm's initial speech as above mentioned. For the same main reason Dr. Bradley thinks interpretation (a) far more probable than (c); and he then deals with the objections to interpretation (a), viz. "that according to it Macduff would naturally say, 'You have no children,' not 'He has no children'. But what Macduff does is precisely what Constance does in the line quoted from King John." In line 90 it is true Pandulp addresses her, but her reply is not necessarily addressed to him. "He talks to me that never had a son" is a mother's retort of mingled grief and scorn for the papal legate (who could not be supposed to have a son). It is probably a soliloquy, not addressed either to him or to King Philip; or if not so, then at least addressed to King Philip alone, who immediately replies to her, "you are as fond of grief as of your child". Therefore this part of the argument in favour of Malcolm being "He" would seem to carry little weight.

Steevens's interpretation seems to be in favour of either (6) or (c); while Malone thinks that the passage from King John favours the interpretation that the words relate to Malcolm. "That Macbeth had children at some period appears from what Lady Macbeth says in the First Act, 'I have given suck,' etc." (1. viii. 63).

Elwin, Shakespeare Restored, 1853, ad loc. well remarks: "Independent of the unprovoked and improbable rudeness of making a reply at 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" [i.e. "Be comforted... grief," lines 214, 215].

Delius seems to favour interpretation (c). On the other hand Knight, Hunter and the Clarendon Editors are clearly of opinion that "He" refers to Macbeth. The latter remark: "Macbeth has no
children, therefore my utmost revenge must fall short of the injury he has inflicted upon me. The words would be tame if applied to Malcolm, as Malone takes them."

Mr. E. K. Chambers follows interpretation (a); and Professor Herford also thinks that "'He' is probably Malcolm, whose talk of comfort at such a moment is thus rebutted and explained. Macbeth lies wholly beyond the pale of such reproach." So Craig; "Malcolm has not yet a child; if he had, he would not speak thus to me."
PRINTED IN GREAT BRITAIN AT
THE UNIVERSITY PRESS, ABERDEEN