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THE ARDEN SHAKESPEARE  
GENERAL EDITOR : UNA ELLIS-FERMOR

MACBETH



THE ARDEN EDITION OF THE  
WORKS OF WILLIAM SHAKESPEARE

# MACBETH

Edited by  
KENNETH MUIR

BASED ON THE EDITION OF  
HENRY CUNJNGHAM



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It was reprinted five times  
Seventh edition (Kenneth Muir), revised and reset, 1951

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## GENERAL EDITOR'S PREFACE

THE first volumes of the original series of the Arden edition of Shakespeare's works appeared in 1899, exactly fifty years ago. It has not been possible since to alter what was originally set up either in these or in later volumes, except by the addition of footnotes and brief appendices such as were supplied at successive revisions by the editors themselves or the general editors. Some of the latest volumes in the series were not gravely affected by this, as they already had the solid body of twentieth-century scholarship behind them when they were first produced. But the earliest of the series, even if edited by the most distinguished scholars of their day, have inevitably become to varying degrees outmoded by investigations that have followed their publication. It was to remedy this that the publishers proposed a new revision, of which the first volumes were to appear in 1951.

Two facts governed the nature of this revision, as, in part, of the original edition. The first was the need to offer to the senior pupils of schools and to university students as much as could be presented in brief and intelligible form of the immense body of scholarship which the first half of the twentieth century has contributed to the field of Shakespeare studies. The second was the need to present a reliable text within the limits imposed by modernization, with its inevitable effects upon spelling, punctuation<sup>1</sup> and, less directly, upon collation. It was hoped to achieve both with as little disturbance of the body of the volume (text, cDilation and notes) owing to printing delays in the post-war publishing world. However, in

<sup>1</sup> Some change is unavoidable in substituting modern, grammatical punctuation for the pointing of Elizabethan dramatic *texts*. This is more generally understood now than in the early years of this century, but comments on the problems of individual passages or plays will be found in the separate volumes.

many cases, including this first volume, complete resetting proves necessary.<sup>1</sup>

Working within these conditions, the revising editors have adopted in general the following methods of treating text, collations and annotations.

The modernized text, to which we were in some degree bound as the basis of the original series, was that of the Cambridge edition of 1891-3. In so far as alterations were permissible, we reached the following agreement :

- (1) To follow the substantive text (if that was easily determined, as in the case of "Folio only" plays), except for obvious and agreed errors, spelling variants, mispunctuation and mislincation. (It will be at once recognized that the connotations of the words "obvious" and "agreed" admit a wide solution and allow of some dispute.)
- (2) To follow, in cases where there was divergence between a F. and a good Q. text (or between a F., good Q. and bad Q.), the generally accepted blend of the two which had been used by the Cambridge editors, except where fresh light had since been thrown on the relative validity of the source texts.<sup>2</sup> It has rested with the individual editors to determine when changes were necessary. There has been a tendency to interpret this in the direction of a return to F. or Q. readings in place of traditional emendations.<sup>3</sup>

The collations were affected by the use of a modernized text, as in all such editions of the work of Elizabethan dramatists, but, with due allowance for this, they have been arranged in the customary way. Sometimes this has meant little alteration of those of the original Arden volume, but sometimes, where a subsequent textual discovery has

<sup>1</sup> (Editorial problems were further complicated by the loss by enemy action of the publishers' and the general editors' files of the series.)

<sup>2</sup> As, for example, in the case of certain good Quartos, whose reputation has improved during the past fifty years.

<sup>3</sup> A minor example may be given from *Macbeth*, one of the first two volumes in the new series. At I. iv. 4, all former editors followed Rowe in the slight alteration involved in emending *Ha*, to *Ah* / *Thi*\* present editor restores the reading of the Folios.

modified the evidence, complete recasting has been necessary.

The annotations have been designed to cover, as before, description of specific textual problems including classical emendations, the elucidation of obscure passages with comments on syntax and vocabulary, explanation of references to customs and events that are no longer familiar to modern readers, quotation of illustrative parallels from other sixteenth- and seventeenth-century writers, and brief comments, if the editors so wished, on a few aspects of the thought or dramatic technique. These subjects necessarily receive different emphasis in different volumes. The extent to which individual editors have found themselves able to adopt or obliged to modify the work of their predecessors in this section has varied so widely that it is left to each editor to indicate in his own introduction the nature of his indebtedness.

In the introductions and appendices the revising editors have been left with free hands, it being agreed that the appendices should include as full representation as possible of source material and the introductions (in necessarily varying proportions) description of the text of each play and its problems, discussion of the evidence for its date, some critical comment on the play as a work of art and in relation to its sources and any further comment which, in the view of the revising editor, is proper to a full understanding of the lines along which the student may most profitably continue his work.

UNA ELLIS-FERMDR

LONDON, 1950



## PREFACE

THE original Arden *Macbeth*, edited by Henry Cuningham, first appeared in 1912. The present edition owes much to its predecessor, many of the notes being used with little or no change ; but there are substantial alterations. The introduction is new ; the text (for which Mr. Cuningham was not responsible) has been revised, and several hundred small alterations have been made in it—most of them consisting of a return to the First Folio ; nearly all the notes contain alterations, and many are entirely new ; and the appendices are new. There are, in fact, so many alterations that it was not possible to print from the old stereos.

Mr. Cuningham disagreed with the General Editor of the series, and was not allowed to print his own text : he was thereby constrained to make a number of protests in the notes, which are happily now superfluous. Some of the differences between the present edition and Mr. Cuningham's are caused by a change of attitude to the authenticity of the text. In 1912 it was still possible for Mr. Cuningham to say :

" It is admitted by all competent scholars that the text of *Macbeth* has been more or less vitiated by the interpolation or additions of some dramatist other than Shakespeare."

But it is now generally agreed that such interpolations and additions are at least fewer than Mr. Cuningham imagined.

It may be as well to mention one or two points about the present volume. First, the relevant parts of Holinshed's *Chronicle* are printed in the appendix, but, in order to save space, other parts have been curtailed. Secondly, the sections of the Introduction devoted to Date and Interpolations contain criticism necessary for the understanding of the final section, which is devoted to interpretation. Thirdly, though many of the annotations deal

with questions of poetic imagery, I hope I have not lost sight of the fact that *Macbeth* is an acting play.

I am indebted to previous editors of the play, especially H. H. Furness, Jr. (1903), Sir Herbert Grierson (1914), and Dr. J. Dover Wilson (1947). I am grateful to many of my colleagues for assistance on different points, and particularly to Mr. Harold Fisch who has checked the collations and criticized the introduction. Professor P. Alexander has generously given me advice on textual matters; Professor R. Peacock supplied me with useful information; Mr. Roy Walker lent me the MS. of his valuable study, *The Time is Free*, and gave me permission to make use of it in my notes; Mr. J. M. Nosworthy sent me some unpublished notes; and, above all, Professor U. Ellis-Fermor has been all that a General Editor should be. I should add that Cleanth Brooks' essay in *The Well Wrought Urn* arrived too late for me to use it, though we agree on a number of points.

KENNETH MUIR

UNIVERSITY OF LEEDS

*Christmas, 1950*

## INTRODUCTION

### i. TEXT

*The Tragedie of Macbeth* was first published in the Folio of 1623, following *Julius Caesar*, and preceding *Hamlet*. As the play is mentioned in the Stationers' Register as one of those "as are not formerly entred to other men," it may be assumed that there was no Quarto. Acts and scenes, with certain exceptions mentioned in the notes, are indicated in the Folio, but not the *dramatis persona*.

*Macbeth* was printed from a prompt-copy, or from a transcript of one,<sup>1</sup> as the text contains duplicated stage directions, characteristic of such a source.<sup>2</sup> The text was branded by the Cambridge editors as "one of the worst printed of the plays"; and they suggested that it was printed from a transcript of the author's MS., "which was in great part not copied from the original but *written to dictation*" There is little or no evidence of dictation, but there are a number of mistakes which could be explained on the assumption that the transcriber of the play for the printer was familiar with it on the stage and reproduced actors' blunders. Dr. Dover Wilson, whose theory this is,<sup>3</sup> instances "Gallowgrosses," "quarry," "tale Can," and "Rebellious dead."<sup>4</sup> The first two of these may well be actors' blunders; but I think it most unlikely that an actor would change the simple "hail Came" into the unintelligible "tale Can," or that he would change the straightforward "Rebellion's head" into the obscure "Rebellious dead." The last example suggests that here at least the transcriber *misheard* the actor. But it is quite possible for a transcriber to make blunders which

<sup>1</sup> Cf. Chambers, *William Shakespeare*, i. 471; Greg, *The Editorial Problem in Shakespeare*, p. 147; *Macbeth*, ed. Wilson, p. 87; Bald, *The Review of English Studies*, 1928, p. 429.

<sup>a</sup> Cf. ii. iii. Bi and m. v. 33.

<sup>8</sup> *Op. cit.* p. 69.

<sup>4</sup> Cf. i. ii. 13 j i. ii. 14; i. iii. 97-8; rv. i. 97. But I retain the last of *ihesu* readings.

seem to be aural rather than visual.<sup>1</sup> The explanation is simple. I imagine that most transcribers of verse say the lines to themselves—aloud or to their inner ear—and are liable to make the same kind of mistake as someone copying from dictation. Indeed, they are really dictating to themselves. Such mistakes are more likely to appear where the transcriber is not required to respect every letter and comma of the original, and where he is familiar with the handwriting.

The play is abnormally short, one of the shortest in the whole canon. Dr. Greg remarks—

"Whether the multiplicity of very brief scenes is mainly due to cutting or to an unusual dramatic technique is perhaps uncertain; but there is clear evidence of cutting at some points in short abrupt lines accompanied by textual obscurities, and there are also some difficulties of construction."<sup>1,2</sup>

Professor F. P. Wilson thinks that some of the cutting may have been due to censorship.<sup>3</sup> R. C. Bald, referring to the stage directions for torches in the daylight scene, I. vi. argues that they must refer either to an indoor performance at the Blackfriars Theatre, or to a night performance at the Court,

"for it is only at the Court that night performances are recorded at this period."

The shortness of the play, he thinks, suggests a Court performance. But the torches can be otherwise explained,<sup>4</sup> and though I do not doubt that the play was performed at Court, I find it difficult to believe that scenes cut for such a performance would not be preserved, as they might be needed when the play was next performed in the public theatre.

But that there have been some interpolations is generally agreed; and there may have been some cuts to balance them. The text is disfigured by mislineation, which suggests that something has been added to, or subtracted from, the text, to the confusion of the printer or of the

<sup>1</sup> In copying Wyatt's poems from MSS. for my edition, I made one or two mistakes of this kind.  
<sup>1</sup> *Op. cit.* p. 147.      <sup>3</sup> Cited Greg, *op. cit.* 147.      <sup>4</sup> See note to I. vi.

transcriber. Dr. Wilson says that this mislineation is must apparent in the second scene of the play and that it "grows noticeably less as the play goes forward," and that the process of abridgement was partly responsible for it.<sup>1</sup> It must be pointed out, however, that Dr. Wilson departs from the Folio lineation in only five places in I. ii. , and in some of these the Folio is defensible.<sup>2</sup> He departs from the Folio lineation much more in i. iii. and in ii. iii. where more than twenty lines are affected by mislineation, though he does not suspect abridgement there. Mr. John Masefield, however, does.<sup>3</sup> It would be dangerous to offer any theory about the mislineation. Human error, of one kind or another, must serve as an explanation, though there may well have been cuts to make room for the Hecate interpolations.

Mr. Flatter stands alone in his belief that the Folio text of *Macbeth* shows no traces of editorial interference, and that Shakespeare's producing hand may be discerned in it.<sup>4</sup> But Mr. Traversi also warns us against assuming that difficulties in the text can be explained by the fact that there have been omissions :

"The verse of *Macbeth* is often, at first reading, so abrupt and disjointed that some critics have felt themselves driven to look for gaps in the text. Yet the difficult passages do not look in the least like the result of omissions, but are rather necessary to the feeling of the play."<sup>5</sup>

The present text is, I believe, closer to that of the First Folio than any since the seventeenth century, especially with regard to lineation. In this I have probably been influenced by Mr. Flatter, though I could not always accept his views without qualification. I agree that Shakespeare's irregularities were deliberate, but it is not always possible to distinguish between such irregularities

<sup>1</sup> *op. cit.* p. 90.

<sup>1</sup> He departs from the F lineation at I. ii. 33-5, 36, 42-3, 50-i. The F may be right in all these except the last. In i. iii. Wilson departs from F in the following lines : 81-3, 111-14, 131-2, 140-3, 149-53. In II. iii. he departs from F at 54-6, 59-61, 64-5, 84-5, 103-5, 12''3i '37-4'-

<sup>8</sup> *Thanks Before Going*, 1947, p. iBi.

<sup>4</sup> *Shakespeare's Producing Hand*, 1948, p. 94.

<sup>5</sup> *Approach to Shakespeare*, p. 89.

and those- for which transcriber or printer is responsible.<sup>1</sup> This being so, some compromise is inevitable.

I have also restored some of the folio's capitals, where they seem to assist the meaning, in titles, personifications, and technical terms.

## 2. DATE

The first recorded performance of *Macbeth* is in Dr. Simon Forman's manuscript, *The Booke of Plaies and Notes therof per Formans Jor Common Pollicie\** (i.e. as affording useful lessons in the common affairs of life), which describes a performance at the Globe in the Spring of 1611 :

In Markbeth at the Glob, i5jo [*a slip for iGn*], thr 20 of Aprill, thei was to be obserued, firste, how Mackbth and Bancko, 2 noble men of Scotland, Ridinge thoiove a wod, the[rj stode bcofe them 3 woniL'n feints or Nimphe, And saluted Mackbeth, sayinge 3 tymes vnto him, haille Mackbeth, king of Codon ; for thou shall be a king?, but shall beget No kinges, &r. then said Bancko, what all to mackbth And nothing to me. Yes, said the mmphes, haille to thce Bancko, thou shalt beget kings, yet be no kinge. And so they departed & cam tu the Courte of Scotland to Dunkin king of SLOts, and yt was in the dais of Edward the Confessor. And Dunkin bad them both kindly wellcome, And made Marbeth forth with Prince of Northumbeiland, and sent him horn to his own castell, and appointed mackbth to proud for him, for he wold Sup with him the next dai at night, fit did soe. And mackbeth Contrived to kill Dunkin, & thoruwe the persuasion of his wife did that night Murder the kinge in his own Castell, beinge his gui'ste. And ther were many prodigies seen that night & the dai before, And when MarkBeth had murdred the kinge, the bind on his hands 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 moch amazed and Affronted, the murder being knowen, Dunkins 2 sonns fled, the on to England, the other to Walks, to sane themselucs. They beinge fled, they weie .supposed guilty of the murder of their father, which was nothings so. Then was Mackbeth crowned kinge, and then he for feare of Banko, his old companion, that he should beget kings but be no kinge

<sup>1</sup> Compare, for example, my treatment of Macbeth's aside [i. in. 127 fT.) with the printing of 149-55 in the same scene. Mr. Flatter is most valuable in his suggestions about the metrical rules governing the entrance of characters, and the metrical relation of asides to the remainder of the dialogue. I accept the principles, though there seem to be exceptions. But Mr. Flatter's book would have been even more valuable if he had applied his theories to a good Quarto, where one would expect to find Shakespeare's producing hand in greater evidence.

<sup>a</sup> Ashmolcan MS. 2uB.

him selfe, he contriued the death of Banco, and caused him to be Murdred on the way as he Rode. The next night, being at supper with his noble men whom he had bid to a feaste to the whiche also Banco should haue coin, he began to speake of Noble Banco, and to wish that he wcr ther. And as he thus did, standing vp to drmcke 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 Again sawe the goste of banco, which fronted him so, that he fell into a great passion of fear and fury, vtteryng many wordes about his murder, by which, when thry hard that Banco was Murdred they Suspected Mackbet.

"Then Mack dove fled to England to the kings sann, And soe they Raised an Army, And cam into Scotland, and at dunston Anyse ouerthruw Mackbet. In the mean tyme whille maddocke was in England, Mackbet slewe Maddockes wife & children, and after in the battelle maddocke slewe mackbet.

"Obserue Also howe inackbets qucn did Rise in the night in her slepc, & walk and talked and confessed all, Sc the douter noted her wordes."

Although this performance, in 1611, is the first of which we have a definite record, we can be certain that the play was in existence four years before, because of echoes in contemporary plays. *In Lingua* (pub. 1607) there are possible echoes of II. i, and what seems to be a parody of the sleep-walking scene. There are references to Banquo's ghost in *The Puritaine*, iv. iii. 89 :

and in stead of a lester, weele ha the ghoot ith  
white shcete sit at vpper end a' th' Table. . . .

<sup>1</sup> This account has been regarded as a Collier forgery because i. Formaii relies partly on Holinshed (e.g. "3 women feiries or Nimphcs"); ii. he docs not mention the Cauldron scene or the prophecies of the apparitions, which might have been expected to interest a professional astrologer; in. he gives an impossible date (April 20 did not fall on a Saturday in itiiu); and iv. the Globe, being an "open" theatre, was rarely occupied before May. But the authenticity of *The Borke of Plaus* was finally spttled by Dr. J. Dover Wilson and Dr. R. W. Hunt in an article in *The Review of English Studies*, July 1947. Collier his transcription of the account of the performance of *The Winter's Tale* misread "roll pixci" as "Coll Pipci": he would not have failed to recognize the woid if he had forged the original. It is impossible to deduce very much about the characteristics of the play in i5n, as Furmaii probably did not write the description immediately after the performance, and his memories of the performance became mixed with his memories of Holinshed. We cannot assume, for example, that the first two scenes of the play were cut or non-existent, that Macbeth was made Prince of Northumberland, that there was an early reference in the play to Edward the Confessor, that there was a scene in which Macbeth and his wife tried in vain to wash the blood off their hands, and that there was no Cauldron scene. Cf. J. M. Noswoithy's article on "Macbeth at the Globe" [*Tht Library*, 1948].

and in Beaumont and Fletcher's *Knight of the Burning Pestle*, v. i. zSff. :

When thou art at thy Table with thy friends,  
 Merry in heart, and fill'd with swelling wine,  
 I'll come in midst of all thy pride and mirth.  
 Invisible to all men but thy self,  
 And whisper surh a sad tale in thine ear  
 Shall make thee let the Cup fall from thy hand,  
 And stand as mute and pale as Death it self.

*The Puritaine* was published, and *The Knight of the Burning Pestle* probably acted, in 1607. Allowing for the necessary interval for the writing, performing, and publishing of the former play, it is fairly certain that *Macbeth* was being performed in 1606. On the other hand, the reference to the King's Evil (iv. iii.) and the two-fold balls and treble sceptres of Banquo's descendants (iv. i.) must have been written after the accession of James I.<sup>1</sup>

The play was therefore written, we may assume, between 1603 and 1606. The allusions to equivocation (11. iii. 9 ff.) and the hanging of traitors (iv. ii. 46 ff.) must have been written after the trial of Father Garnet (28 March, 150B) for complicity in the Gunpowder Plot. The words "yet could not equivocate to heaven" imply that the speech was written after Garnet's death by hanging (g3, May). Equivocation had been mentioned by Shakespeare in *Hamlet* (v. i.), but in the Spring and Summer of 1606 it had become a burning topic. John Ghamberlaine wrote to Winwood on 5 April :

So that by the Cunning of his Keeper, *Garnet* being brought into a *Fool's Paradise*, had diverse Conferences with *Hall*, his fellow Priest in the Tower, which were overheard by *Spialls* set on purpose, With which being charged he stitly denyed it ; but being still mgrd, and some Light given him that they had notice of it, he *persisted still, with Protestation upon his Soul and Salvation, that there had passed no \uch Interlocution:* till at last hting confronted with *Hall*, he was driven to confess; And being now asked in this Audience how he could salve this *lewd Perjury*, he answi-rrd, *that ro long as he thought they had no Proof he was not bound to accuse himself: but when he saw they had Proof, he stood not long*

<sup>1</sup> The play as a wholi<sup>1</sup> might have born written rarliiT, thrsc passages being interpolations ; but the: " twu-fuld balls and treble strplrE-s " do nml redd likr an mtrrpolalinn.

*in it.* And then fell into a large Discourse of defending *Equivocations*, with many weak and frivolous Distinctions.<sup>1</sup>

Garnet admitted that equivocation was justifiable only when used for a good object ;<sup>2</sup> but he argued that if the law be unjust, then there is no treason.<sup>3</sup> He prayed " for the good Success of the great Action, concerning the Gatholick Cause in the beginning of the Parliament" and then denied that this referred to the Gunpowder Plot.<sup>4</sup> He claimed that he could not reveal the plot because he was told of it in Confession, though as James I pointed out :

<sup>11</sup> For first, it can neuer be accounted a thing vnder Confession, which he that reueals it doth not discouer with a remorse, accounting it a sinnr whrreof hee reppnteth him ; but by the contrary, discouers it as a good motion, and is therein not dissuaded by his CJonfessor, nor any penance enioyncd him for the tame ... at the last hee did frerly nmfrsr, that the party rcuealed it vnto him as they were walking and not in the time of Confession ... he confessed, that two diuers prisons ronfiTied with him anent this Treason ; and that when the one of them whirh was *Catesby*, conferred with him thereupon, it was in thr othir parties prrsmre and hearing ; and what a Confession can this be in the hearing of a third person ? "<sup>5</sup>

When Garnet was asked if it were well to deny on his priesthood that he had written to Greenwell or had confercnc^ with Hall, knowing his denial to be false, he replied that in his opinion, and that of all the schoolmen, equivocation may be confirmed by oath or sacrament, without perjury, " if just necessity so require." <sup>B</sup> At his trial Garnet excused a man who had perjured himself on his death-bed with the words : " It may be, my Lord, he meant to equivocate."<sup>7</sup> Finally, I may quote Dudley Carlcton, who in a letter to John Chambrlaine on May 2 mentions the postponement of Garnet's execution and his surprise when told he was to die. Carleton tells his correspondent that the Jesuit shifts, falters and equivocates,

<sup>1</sup> Wmwood, *Memorials*, ii. 205-6.

<sup>1</sup> *Calendar of State Papers (Domestic)*, 1603-10, p. 306.

<sup>M</sup> *Op. cit.* p. 3n[l]. , *State Trials*, i. 254.

"James I, *A Premonition m Political Woik*, (igiH), pp i<i)o.

<sup>8</sup> rWrWir, ptr , p. ^13 (aH April).

<sup>7</sup> *State Trial*\. i abfi.

but " will be hanged without equivocation." <sup>x</sup> This grim jest, worthy of the Porter, is quoted by Mr. Stunz in his article on the date of *Macbeth*. He goes on to argue that the Porter's references to drunkenness and lechery are also aimed at Garnet, who comforted himself with sack to drown sorrow,<sup>3</sup> and was falsely accused of fornication with Mrs. Vaux, a slander he repudiated in a speech he made on the scaffold. But there seems to me to be no such implication in the passages about drink and lechery. Some critics have argued that Shakespeare inserted allusions to equivocation in order to please the taste of James I or of the public ; but although they doubtless did please the public, there is every reason to believe that Shakespeare with his views on Order would be horrified at the " dire combustion" of the Gunpowder Plot and would have agreed with his royal master on the subject :

And so the earth as it were opened, should haue sent fourth of the bottome of thr *Stygian* lake such sulphured smoke, furious flames, and fearfull thunder, as should haue by their diabolicall *Domesday* destroyed and defaced, in the twinkling of an eye, not onely our present liuing Princes and people, but euen our insensible Monuments. . . .<sup>4</sup>

Dr. Leslie Hotson has shown that Shakespeare must have been personally interested in the Gunpowder Plot :

When we consider that most of the traitors were native to his own countryside ; ,hat he had known Catesby and Grant from his childhood ; that Trcsham, Catsby, Grant, and the Winters were cousins and allies of the Bus hells who were to be connected by marriage with his daughter, Judith ; that in London the plotters frequented the Mermaid Tavern . . . ; that . . . Ben Jonson had dined with Catesby and Winter only a few days before the explosion was to have torn to bits the Earl of Southampton and the brothers of his friends Thomas Russell and William Lcveson, it seems that the peculiar

<sup>1</sup> *Calendar*^ rtr., p 315. Garnrt was not alone in his views. Fathei Strange argued that the accused " tan use equivoLalion, if he is unjustly interrogated, when it is a matrr of prison, danger of death or torture" (quoted Holson, ", *William Shakespeare*, p. 196). Cf. Strange's statement " that Gathohrs do hndd that they may lawfully equivocate " and said that lip " did hoJd it lawful also" (S P. 14,"17,"No. 32, *Calendar*, p. 270, 12 Dec. 1605). Their is a treatise on Equivocation in the Bodleian, probably by Gerard, with corrections in Garnet's hand. (Printed 1851, cd. Jardine..)

<sup>2</sup> *English Literary Hirtory*, 1942.

<sup>1</sup> *Calendar*, p. 305.

<sup>4</sup> James I, Il'mAei. 1616, p. [

horror of the dark design and its end in blood and revenge must have taken more hold on his feelings than we have suspected.

Nor is there reason to doubt that Shakespeare agreed with the King, and most of his subjects, on the damnable-ness of equivocation. Devout Catholics like Anne Vaux were equally scandalized by Garnet's conduct: she remarked that she was sorry to hear that he was privy to the Plot, as he had made many protestations to the contrary.<sup>2</sup> At about the time *Macbeth* was first performed, the King, saved from death by what he regarded as a miracle, praised the wisdom of the Venetian Republic for the measures she had taken against the Jesuits:

<sup>11</sup> D blessed and wise Republic . . . how well she knows the way to preserve her liberty \ for the Jesuits arc thr worst and most seditious fellows in the world. They arc slaves anil spies, as you know." He then embarked on a discourse about the Society. By an able induction from all thr kingdoms and provinces of the world he demonstrated that they have<sup>1</sup> always been the authors and instruments of all the great disturbances which have taken place.<sup>3</sup>

These quotations will give some idea of the climate of opinion in which *Macbeth* was written. Lord Salisbury's *Answer to Certain Scandalous Papers*—an exposure of equivocation—was being "greedily read" as early as 5 February 1606;<sup>4</sup> but equivocation became a still more burning topic at the time of Garnet's trial and execution which must have preceded the writing of the Porter's speech.

There are various other scraps of evidence about the date. The price of wheat was low in the three years <sup>1</sup>605-7 5 but as the farmer who hanged himself on the expectation of plenty was an old joke, we cannot assume that the Porter's allusion refers to any particular year.<sup>5</sup> The reference to French hose (II. iii. 14) seems to imply that it was close-fitting, but the joke was an old one, and

<sup>1</sup> Hutson, ", *William Shakespeare*, pp. 197-8. That Shakespeare had actually known Catesby and Grant is questionable. But the whole chapter, pp. 172-202, contains interesting sidelights on *Macbeth*.

<sup>2</sup> *Calendar*, p. 299. See also Garnet's letter to Anne Vaux, *op. til.* p. 309.

• *Calendar of State Papers [Venetian]*, x, p. 361. June 14, 1606.

<sup>4</sup> *Calendar of State Papers [Domestic]*, p. 286, Cited by Chambers.

- Cf. *P.M.L.A.*, 1. p. 712.

too much reliance cannot be placed on it.<sup>1</sup> Shakespeare need not have heard of Matthew Gwynne's entertainment at St. John's College, Oxford, on the occasion of Jame I's visit on 27 August 1605, for though this was based on the prophecies of the three Weird Sisters the poet knew his Holinshed. Nor need he have known of the investiture of Sir David Murray as Lord Scone, which was fancifully compared by Hunter to the investiture of Macbeth as Thane of Gawdor. All these facts, inconclusive as they are, do nothing to disturb the probability that *Macbeth* was written in 1606—a date that is supported by various metrical tests.<sup>2</sup>

There are, however, two difficulties about this dating. As Bradley pointed out,<sup>3</sup> there are a number of parallels between *Macbeth* and *Sophonisba*; and these impelled Sir Edmund Chambers to put Shakespeare's play early in 1606 and supported Dr. Dover Wilson's argument that the references to Garnet were added for a Court performance. As *Sophonisba* was entered in the Stationers' Register on 17 March, one may doubt whether Marston could have got his play written and performed in the few weeks which were supposed to have elapsed between the first performance of *Macbeth* earlier in the year and the entry of *Sophonisba*. The relevant passages in Marston's play are all an integral part of the text and the most significant are in Act I, which he probably wrote first.<sup>4</sup>

<sup>1</sup> Cf. note *Inc. cit.* Maior quoted Anthony Nixon's *Black Tfar*, i6n5 :  
<sup>15</sup> Gentlemen this year shall be muith wronged by thnr taylrrs, for thpir consciences arc now much larger than ever thpy were, for whrrr they were wont to stealc but half a yard of brood cloth in making up a payrr of breeches, now they do largely nuke their customers in the lace too, and take more than enough for the new fashion's .sake, besides their old ones." But Chambers argues that this refers only to the lace on the hose.

<sup>2</sup> K g. there are many more overflows in *Macbeth* than in tin- oilier three "great" tragedies, and in one place there are nine successive oveiflows *j* there arc many more light-endings (D. 3, H. 8, L. 5, M. 21) and in this respect *Macbeth* approaches *Antony and Cleopatra*.

<sup>a</sup> *Shakespearean Tragedy*, p. 471.

<sup>1</sup> (i) *Sophonisba*, I. li. 5-27; *Macbeth*, III. iv. 35. On the importance oi ceremony. Bradley omits this.

(ii) *Sophonisba*, I. ii • *Macbeth*, I. h, 49-51. Quoted below,

(in) *Sophonisba*, i. n. Df. woundrd Carthalnn with the bloody Srigcant in *Macbeth*, i. 11.

But need we assume that Marston was the debtor? There is reason to believe that Shakespeare was influenced by *Antonio and Alellida*,<sup>1</sup> and I think it can be shown that he was influenced by *Sophonisba* also. By far the most striking parallel is the following :

three hundred sail  
Upon whose lops the *Roman* eagles slrcachd  
Their large spread wmgcs, which fan'd the evpning ayre  
To us cold breath, for wrll we might disceniL<sup>1</sup>  
*Rome swam to Carthage.*

From Fiffie, great King  
Where thE, Norwayan Banners flowt the Skitf,  
And fanne our people cold.

The Marston passage is more obvious than Shakespeare's : for whereas eagles, by a quibble, can readily be imagined as fanning cold air to the enemy, it is more difficult to see the aptness of the lines in which the inanimate Norwayan banners actively fan the Scots' army. I assume with Mr. Nnsworthy that the second scene of *Macbeth* is substantially authentic,<sup>2</sup> and that we should not, therefore, rely on a convenient interpolator to account for this and other echoes from *Sophonisba*. It is more likely that Shakespeare picked up one of Marston's best images from the second scene of *Sophonisba* than that Marston imitated several passages from one of the weakest scenes in *Macbeth*—though it may have been better in its original form,

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- (iv) *Sophonisba*, i. n. "yet duobtfull stood the fight" ; *Macbeth*, i. li. 7, "Doubtful it stood."
  - (v) *Sophomsba*, I. li. "whrn loe, as oft WE see" ; *Hamlet*, n. ii. 499, 505, "for IDC ... But as WE often sec."
  - (vi) *Sophonuba*, in. 11. "Gi ei'fe fits weakc hearts, revenging virtue men" ; *Macbeth*, iv. III. 214-5. And compare the ends of *Lhrsp icenrs*.
  - [vii] *Sophonisba*, iv. i. "J know thy thoughts" ; *Macbeth*, iv. i. "He knows thy thought." Both thrse are in witch sci'ns.
  - (viii) *Sophonisba*, v. in. "Small rivers murmur, deep gulfrs silent flow" ; *Macbeth*, iv. ill. 209-10. But this is a favourite quotation from Seneca.

<sup>1</sup> F. Radebrecht, *Shakespeare's Abhangigkeit von John Marston*, 1918. Cf. Thorndike, *Relations of "Hamlet" to Contemporary Revenge Plays*, P.M.L.A. xvii. pp. 2UO-I. Radebrecht is reviewed by Charlton in *M.L.R.* xvii 1 owe these references to li. Harvey Wood's edition of Mar&tnn. SPC my letters in *T.L.S.* October 1948.

<sup>a</sup> *Review of English Studies*, April 1946.

before cutting—while he remained uninfluenced by later and greater scenes.

One other parallel remains to be mentioned. In the anonymous play, *Cesar's Revenge*, are the lines :

Why thinke you Lords that tis ambitions spur  
That pricketh *Cesar* to these high attempts,  
Or hope of CrownPS, or thought of Diadernes.  
-(1468-70)

The resemblance to *Macbeth*, i. vii. 25-7 (spur . . . prick . . . ambition) is not likely to be fortuitous. *Casafs Revenge* was entered in the Stationers' Register in June 1605; but the play is old-fashioned in style, and might well have been written in the previous reign. We must assume that Shakespeare was the borrower in this case too.

If, therefore, Shakespeare borrowed from these two plays, very little remains of the case that a *Macbeth* existed before 1605. It has been suggested by Dr. Dover Wilson that the passage about the hanging of traitors (iv. ii. 44-63) is an interpolation, as it is prose in the middle of a verse scene.<sup>1</sup> This is not impossible ; but there is no means of telling whether it was interpolated five minutes or five years after the scene was originally completed. Dr. Wilson suggests further that the "milk of concord" and the "King's Evil" passages<sup>2</sup> were interpolated in 1606 for a Court performance. This is also possible ; but the same caveat applies as before—that there was an interpolation does not prove any great lapse of time between the composition of the original scene and its revision. Then Dr. Wilson thinks that the second scene of the play must have been written soon after the Hecuba speeches in *Hamlet*; but the resemblance can better be explained as a deliberate attempt on Shakespeare's part to adopt a style suitable for "epic" narrative, on the model of Marlowe's account of the fall of Troy in *Dido* and Kyd's account of the battle in *The Spanish Tragedy*. Nothing can be deduced about the date of the scene in *Macbeth*. Lastly Dr. Wilson argues that the play has been cut so

<sup>1</sup> *Op. cit.* p. xxxi.

<sup>2</sup> iv. iii. 91-100, 140-60. Cf. Wilson, pp. xxxi-xxxiii.

expertly—apart from what he regards as clumsy cuts for which Middleton was responsible in i. ii.—that only Shakespeare could have performed the operation.<sup>1</sup> This is a large assumption, and is linked with the theory that there was a scene between Macbeth and his wife between i. iii. and I. iv. ; that there was a later scene in which Lady Macbeth went with knife in hand to murder Duncan, and another dialogue between her and her husband ; that Banquo in the original play made his position clear on the accession of Macbeth, and showed that he was not acquiescing in Macbeth's crimes ; that the appearance of the Third Murderer was not mysterious in the original play ; and that Macduff's desertion of his wife was adequately explained.<sup>2</sup> I find it impossible to accept any of these hypotheses, not only because there is no positive evidence for them, but because the play would greatly suffer from any one of these speculative additions. Two more dialogues between Macbeth and his wife before the murder of Duncan would be dramatically disastrous—" Enough—or too much," as Blake remarked ; for Macbeth to play, or even intend to play, a passive role in the murder would detract from his tragic stature ; Banquo's conduct requires no explanation ; and any explanation of the Third Murderer or of Macduff's " drsertion " would detract from the atmosphere of suspicion so necessary in this part of the play.

Nor can I find any real evidence that *Macbeth* was first performed in Edinburgh before the death of Queen Elizabeth, or, for that matter, that Shakespeare had ever visited Scotland. Saintsbury's opinion that there are two strata in *Macbeth* is based on the characteristics of the second scene of the play, which have been explained above. The possibility that Shakespeare derived his portrait of Lady Macbeth from Stewart's *Metrical Chronicle* is, I believe, remote ; and even if it were less remote, we need not assume that he read that poem in the Scottish capital,

<sup>1</sup> *Op. cit.* p. xxxin

<sup>2</sup> Lady Blakrnpv was not aware that her husband was the Scarlet Pimpernel ! See Wilson, *op. cit.* pp. xvi, xxxiv-xxxix and my notes on i. n., i. iv. 35, i. v. 6B, i. vii. 48 ; in. i. I-ID, 129 ; iv. ii. I, iv. iii. gg-iou, iv. iii. 140-59.

for he might have been lent a copy in England after James' accession had brought a flood of Scotsmen to London.<sup>1</sup>

It is reasonable to assume, therefore, that the play was first performed in 1605, first at the Globe, and afterwards at Court—perhaps with a few minor alterations, and perhaps before King Christian of Denmark, who was in England in July and August of that year on a? visit to his brother-in-law, James I. It would be hazardous to attempt a more precise dating of the play.<sup>2</sup>

### 3. INTERPOLATIONS

It would be a fruitless task to detail all the passages in *Macbeth*, which, by one critic or another, have been regarded as spurious. I have referred to many of them in the notes to individual passages. The more important ones are as follows :

(i) Act i, Scene i. Cuninghame thought it was written by Middleton.

(ii) Act i, Scene ii. The Clarendon editors and Cuninghame suspected this scene was by Middleton. As I have suggested, Shakespeare was deliberately writing in an "epic" style.<sup>3</sup>

<sup>1</sup> Shakespeare's hypothetical debt to Stewart is discussed below under *Sources*, pp. xxxix-xliv.

<sup>a</sup> Mr. Stunz argues that as Jainus touched fur the evil at about the time of Garnet's Execution [cf. U.S.P. *Venetian*] p. 344: "Thfse last few days the King has been attending to his devotions, which, according to the custom of the country, occupy Holy Week. He has touched many for Scrofula, they say with hopes of good effects, remembering the eailier cases of healing conferred by his hand") and as iheie were bad harvests abriad which sent up the price of English wheat, the play must have been performed belurc August 1606. Stunz dates it May-June. But I doubt whether it is possible to tin it down so exactly, or whether we can estimate how long the play took to write. Jamrs was touching as early as 5 November 1604. J. M. Robertson argues in *Literary Detection* (1931) that the play was written in ifioi-2. H. N. Paul [*Review of English Studies*, 1947, pp. 193-200] suggests that the play was first performed at Hampton Court on August 7, 1605. J. O. McManaway, *Shakespeare Survey*, 2, p. 149, thinks that this " was most certainly the first performance uf Shakespeare's abbreviated version." Mr. Paul also argues that IV. iii. 97-100 were interpolated, and that they were suggested to Shakespeare by Marston's entertainment before James I on 31 July, in which Concordia was to deliver a Latin oration on Concord, Peace and Unity—three words used in the alleged interpolation. This is quite possible.

<sup>b</sup> Cf. Nosworthy, *Review of English Studies*, 1946. He has since suggested privately that the battle, descriptions might originally have formed part of a " prologue armed ". Cf. *Troilus and Cressida*.

(iii) Act I, Scene iii, 1-37. The Clarendon editors and Cuningham thought these lines were by Middieton.

(iv) Act n, Scene iii, 1-22. Coleridge and the Clarendon editors thought these lines were interpolated by the actors, and presumably also the bawdy dialogue which follows, 26-42.

(v) Act in, Scene v. Most editors regard this scene as spurious.

(vi) Act iv, Scene i, 39-43, 125-32. Many editors regard these lines as spurious.

(vii) Act iv, Scene ii, 30-64. Cuningham thought this passage was spurious.

(viii) Act iv, Scene iii, 140-60. The Clarendon editors believed this to be an interpolation.

(ix) Act v, Scene ii. The Clarendon editors doubted the authenticity of this scene.

(x) Act v, Scene ix. The Clarendon editors thought this passage showed "evident traces of another hand."

Most of these do not require further discussion. Mr. Nosworthy has proved the authenticity of Nos. ii and x. Professor Knights and others have defended Nos. i and iii. No one who regards Nos. vii-ix as spurious has offered any serious evidence.<sup>1</sup> There remain Nos. iv-vi. No. iv is worth discussing merely because it was an aberration of one of the greatest of critics; with regard to Nos. v and vi, I agree with previous editors that the passages are spurious, but I think it has been too easily assumed that the interpolator was Middleton.

#### (A) *The Porter Scene*

I have said enough, in discussing the date of the play, to indicate some of the contemporary significance of the Porter scene. Few critics would now agree with Coleridge that the soliloquy with which the scene begins was, apart from one obviously Shakespearean phrase, interpolated by the players.<sup>2</sup>

<sup>1</sup> Nor need we pursue that prince of disintegrators, J. M. Robertson, in his attempts to divide the authentic from the spurious in *Literary Detection*.

, Coleridge's *Shakespearean Criticism*, ed. Raysor, i. pp. 75-8. Coleridge had no love for low jokes; on the other hand he could not help noliLing the Shakespearean ring of the phrase, "the primrose way to the everlasting bonfire." So, by giving the low jokes to another writer, and retaining for Shakespeare an indisputably Shakespearean phrase, Coleridge was able to safeguard the dramatist's moral, as well as hid poetical, reputation.

" The scene is theatrically necessary, because the actor who plays Macbeth has to change his costume and wash his hands, and (as Capell suggested) it was necessary " to give a rational space for the discharge of these actions." Shakespeare himself was fully conversant with theatrical necessities ; but if these were the sole reason for the scene's existence it might have been added by another hand.

Some scene there had to be between the exit of Macbeth and the entrance of Macduff. But this does not explain why Shakespeare should choose or permit a drunken Porter, when a sober Porter, singing an aubade, as in one of the German versions, might seem to do as well. Comic relief is a convenient, but question-begging, term ; for Shakespeare, we might suppose, could have used lyrical relief, if relief were needed. As Coleridge pointed out, Shakespeare never introduced the comic " but when it may react on the tragedy by harmonious contrast." A great dramatist does not laboriously create feelings of tension and intensity to dissipate, them in laughter. Sometimes he may use humour as a laughter-conductor, so as to prevent the audience from laughing in the wrong place, and at the wrong things, thereby endangering the sublimity of the hero. In the present case, too, it is impossible to agree with those critics who think the function of the Porter is to take the present horror from the scene. On the contrary, the effect of the Porter's scene is almost the opposite of this. It is there—I do not say for the groundlings, but for the more judicious—in order to increase the horror of the situation. We are never allowed to forget, throughout the scene, the crime that has been committed and is about to be discovered. If we laugh, it is not the laughter of oblivion.

It is, perhaps, in accordance with the Scottish national character that a Porter in his cups should talk in true Calvinistic fashion of damnation. In his opening words he identifies himself with the traditional figure of the miracle plays; the porter of hell-gate,<sup>1</sup> who was expected to make jests, but who was something more than a jester. The purpose of linking the Porter with this traditional character was two-fold : first, because it transports us

<sup>1</sup> Hales, *Nates and Essays on Shakespeare*, 1884, pp. 273-90.

from Inverness to the gate of Hell, without violating the unity of place, for Shakespeare has only to tell us the name of the place we were in before. It is the gate of hell because Lady Macbeth has called on the murdering ministers, because Macbeth has called on the stars to hide their fires, and because hell is a state, and not a place, and<sup>1</sup>the murderers might say with Mephostophilis—

"where we are is hell,  
And where hell is, there must we ever be."

Shakespeare's second reason for recalling the miracle plays was that it enabled him to cut the cable that moored his tragedy to a particular spot in space and time, so that it could become universalized on the one hand, or become contemporary on the other. Macbeth's tragedy might therefore appear as a second Fall, with Lady Macbeth as a second Eve ; or it could appear as terrifyingly contemporary. As Mr. Bethell puts it,

the historical element distances and objectifies what is contemporary, and the c oil temp Diary element gives current significance to an historical situation. The equivorators, for example, had conspired to kill the king, as Macbeth was doing : and Macbcth's own regicide involved him in a life of equivocation. The whole atmosphere of treason and distrust which informs *Macbeth* found a parallel in the England of the Gunpowder Plot, so that a passing reference serves to define an attitude both to the Macbeth regime and to contemporary affairs.<sup>1</sup>

The reference to treason in the Porter's speech looks back to the executed Thane of Cawjlor, the gentleman on whom Duncan had built an absolute trust ; and it looks forward to the dialogue between Lady Macduff and her son, and to the long testing of Macduff by Malcolm—which shows the distrust and suspicion which grow from equivocation and hypocrisy. Later in the play, Macbeth complains of

th' equivocation of the fiend  
That lies like truth ;

and of those juggling fiends

That palter with us in a double sense,  
That keep the word of promise to our ear,  
And break it to our hope.

<sup>1</sup> *Shakespeare and the Popular Dramatic Tradition*, 1944, p. 48. P. Ure points out [N.Q., 28 May, 1949] that the chapter added to Warner's *Albion's England 15u5* dealing with the story of Macbeth is immediately followed by one on the Gunpowder Plot.

Indeed, as Dowden pointed out,<sup>1</sup> Macbeth on his next appearance is compelled to equivocate. Later in the same scene there is an even more striking equivocation :

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 Ices**  
**Is left this vault to brag of.**

The audience knows, as Macbeth himself was to know—though he here intended to deceive—that the words are a precise description of the truth about himself. Macbeth's own equivocation, by an ironical twist, becomes merely an aspect of truth. It is a brilliant counterpart to the equivocation of the fiend that lies like truth : it is the equivocation of the murderer who utters truth like lies. Equivocation therefore links up with one of the main themes of the play, and the equivocator would have earned his place in the Porter scene if Father Garnet had never lived.

Similarly, the unnaturalness of the avaricious farmer is contrasted with the images of natural growth and harvest which are scattered through the play ; and he is connected with the equivocator, because Garnet went under the alias of Farmer. Even the tailor has his place in the scheme of the play, because of the clothing imagery which is so abundant in it.<sup>8</sup>

Nor is the style of the scene un-Shakespearean. Bradley pointed out resemblances between Pompey's soliloquy on the inhabitants of the prison in *Measure for Measure* and the Porter's soliloquy and between the dialogue of Pompey with Abhorson (iv. ii. 22 ff.) and the dialogue that follows the Porter's soliloquy.<sup>8</sup> We may go further and suggest that one of the Porter's speeches, often bowdlerized out of existence, provides a valuable clue to one theme of the play. He is speaking of the effects of liquor, in answer

<sup>1</sup> *New Shakespeare Society Transactions* (1874).

<sup>1</sup> **Not only the image of the ill-fitting garments pointed out by Miss Spurgeon, *Shakespeare's Imagery*, pp. 325-7. Cf. notes on n. iii. 5, 9, i5.**  
 • *Shakespearean Tragedy*, p. 337.

to Macduff's question : " What three things does drink especially provoke ? "

Marry, Sir, nose-painting, sleep and urine. Lechery, Sir, it provokes, and unprovokes : it provokes the desire, 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 disheartens him ; makes him stand to, and not stand to : in conclusion, equivocates him in a sleep, and giving him the lie, leaves him.

Drink " provokes the desire, but it takes away the performance " ; and this contrast between *desire* and *act* is repeated several times in the course of the play. Lady Macbeth, in invoking the evil spirits, begs them not to allow compunctious visitings of nature to shake her fell purpose,

nor keep peace between  
Th' effect and it :

that is, intervene between her purpose and its fulfilment. Two scenes later she asks her husband :

Art thou afeard  
,o be the same in thine own act and valour  
As thou art in desire ?

In the last scene in which the weird sisters appear (iv. i.), Macbeth gives some variations on the same theme :

The flighty purpose never is o'ertook,  
Unless the deed go with it. From this moment,  
The very firstlings of my heart shall be  
The firstlings of my hand. And even now,  
To crown my thoughts with acts, be it thought and done . . .  
This deed I'll do, before this purpose cool.

This passage is linked with one at the end of the Banquet scene, where Macbeth tells his wife :

Strange things I have in head, that will to hand,  
Which must be acted, ere they may be scanned.

The opposition between the harap, and the other organs and senses recurs again and again. Macbeth observes the junctiomiig""orTiis own organs with a strange objectivity : in particular, he speaks of his hand almost as though it had an independent existence of its own.

He exhorts his eye *to* wink at the hand ; when he sees the imaginary dagger, he decides that his eyes have been made the fools of the other senses, or else worth all the rest; later in the same speech his very footsteps seem, as it were, to be divorced from himself:

Hear not my steps, which way they walk, for fear  
The very stones prate of my where-about ;

and, after the murder of Duncan, both criminals are obsessed by the thought of their bloody hands. Macbeth speaks of them as " a sorry sight " and as " hangman's hands"—the hangman had to draw and quarter his victim *i* Lady Macbeth urges him to wash the " filthy witness " from his hand ; and in the great speech that follows her exit, Macbeth asks :

What hands are here ? Ha ! they pluck out mine eyes.  
Will all great Neptune's ocean wash this blood  
Clean from my hand ? No, this my hand will rather  
The multitudinous seas incarnadine,  
Making the green one red.

In the first line of this quotation the hand-eye opposition appears in its most striking, most hallucinated form. Lady Macbeth persists in her illusion that a little water clears them of the deed,—an illusion she has to expiate in the sleep-walking scene. Just before the murder of Banquo, Macbeth invokes Night :

Scarf up the tender eye of pitiful day,  
And, with thy bloody and invisible hand,  
Cancel, and tear to pieces, that great bond  
Which keeps me pale.

The bloody hand has now been completely detached from Macbeth and become a part of Night. Later in the play we are reminded of the same series of images when Angus declares that Macbeth feels

His secret murders sticking on his hands.<sup>1</sup>

<sup>1</sup> The hand-eye opposition was possibly suggested by the Biblical injunctions to pluck out the eye that offends, and to cut off the hand that offends ; for these occur in chapters which are echoed elsewhere in the play. In *Matt.* vi. there are references to the single eye and to the fowls of the air, mentioned by Macduff's son ; *Matt.* v is echoed several times in the scenes relating to the murder of Banquo ; *Matt.* xviii contains references to the

The Porter's words on lechery have yet another significance. They are written in an antithetical form : *provokes—unprovokes; provokes—takes away; desire—performance; makes—mars; sets on—takes off; persuades—disheartens; stand to—not stand to*. Here concentrated in half a dozen lines we find 'one of the predominant characteristics of the general style of the play—it consists of multitudinous antitheses. The reader has only to glance at any page of the play.<sup>1</sup> We may link this trick of style with the "wrestling of destruction with creation"<sup>a</sup> which Mr. Wilson Knight has found in the play, and with the opposition he has pointed out between night and day, life and death, grace and evil. Mgr. Kolbe likewise speaks of the play as a <sup>cc</sup> picture of a special battle in a universal war"—the war, that is, between sin and grace—and he declares that

this idea is portrayed and emphasized in words and phrase's more than 400 times. . . . Not a single scene in the play is without the colour. And the whole effect is enhanced by the two-fold contrast we have already observed,—Darkness and Light, as a parable, Discord and Concord as a result.<sup>9</sup>

But the play contains many antitheses which are not to be found under such headings as Angel and Devil, good and evil. It may even be suggested that the iterative image Of ill-fitting garments is a kind of pictorial antithesis, a contrast between the man and his clothes, as in the lines—

Now does he feel his little  
Hang loose about him, like a giant's robe  
Upon a dwarfish thief.

Another recurrent image,—not mentioned by Miss Spurgeon—may be regarded as a contrast between the picture and the thing depicted :

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everlasting fire and to offending "one of these little ones" (cf. iv. ii. 58) ; *Mark* ix contains the same references ; and *Luke* xi mentions Beelzebub three times, and also knocking. Cf. note to n. ii. 58 and R. Walker, *op. cit.*

<sup>1</sup> E.g. in the First Act : i. 4, n ; ii. 26, 67 ; in. 38, 41, 45, 51, 53, Bi, 64-5, Bi, 124, 131, 138, 141 ; v. 20-3, 49, 57, 58 ; vii. 5, 15, 20-1, 44, 46, 53, 82. *Much Ado* also contains much antithesis.

<sup>2</sup> *The Imperial Theme*, p. 153.

*Shakespeare'*, Way, 1930, pp. 21-2.

the sleeping and the dead  
 Are but as pictures : 'tis the eye of childhood  
 That fears a painted devil.

This is the very painting of your fear.

Shake off this downy sleep, death's counterfeit,  
 And look on death itself! Up, up, and si-i-  
 The great dourn's image !

These images are linked with the equivocation, deceit, and treachery which have been noted by more than one critic as constituting one of the main themes of the play. These too are a contrast between appearance and reality.<sup>1</sup>

The style of the Porter's speech is not alien to that of the rest of the play. It possesses the antithetical characteristics of the verse, suitably "transposed" for semi-comic purposes. The whole scene is linked so closely with the rest of the play, in content as well as in style, that it is impossible to regard it as a barbarous interpolation of the actors. The antithetical style is a powerful means of suggesting the paradox and enigma of the nature of man,

The glory, jest, and riddle of the world,

the conflict within him between sin and grace, between reason and emotion, and the shadow which falls

Between the potency  
 And the existence  
 Between the essence  
 And the descent.

This discussion of the authenticity of the scene has led us imperceptibly into a consideration of the play as a whole ; and this in itself may serve to show that the Porter is an integral part of the play. We might almost apply Bishop Wordsworth's remark on the scene—though he meant something rather different : "I believe it may be read with edification."

<sup>1</sup> Cf. Knight, *The Wheel of Fire*, 1949, pp. 140-59 ; Knights, *Explorations*, pp. 118 ff. ; T. Spencer, *Shakespeare and the Nature of Man*, pp. 153-62.

(B) *The Hecate Scenes*

Two songs were interpolated in in. v. and iv. i. from Middleton's *The Witch*, a play which was not printed until 1778. It has, however, come down to us in a transcript by Ralph Crane, one of the scribes of the King's Men. He states that the play was "long since acted by His Majesty's servants at the Blackfriars"; and, as the company did not act there before the autumn of 1509, it can be assumed that the play was written after that date. The transcript has been roughly dated 1620-7, so that "long since" is likely to have been before 1520, and perhaps before 1615.<sup>1</sup> Lawrence argues that *The Witch* was written soon after Jonson's *Masque of Queenes*, and suggests that the same performers, the same dances, and the same costumes were used.<sup>2</sup> This is plausible enough; but we cannot tell how long the performers and costumes would be available, if indeed they were available at all. Dr. Wilson thinks 1609-10 is a "highly probable date" for *The Witch*. But it may be that Middleton did not start writing for the King's men before 1614, and that *The Witch* was not written until 1616.<sup>3</sup>

It is impossible to determine when the two songs were added to *Macbeth*. Forman's account in 1611 does not help us one way or the other, because he does not mention the Cauldron scene. Perhaps the astrologer thought that no profitable moral "for common policy" could be drawn from the equivocating prophecies, which might warn spectators not to believe in the prophecies of even respectable astrologers.<sup>4</sup> One would like to think that Shakespeare was dead and buried, or at least living in retirement at Stratford, before his fellows spoiled his play. It is reasonable to assume that Shakespeare himself would have been called in to revise the play, if he had been available. On the whole I am inclined to think that the play

<sup>1</sup> Cf. Greg, *Elizabethan Dramatic Documents*, pp. 358-9; F. P. Wilson's article on Crane in *The Library*, vii. 194-215; Chambers, *Elizabethan Stage*, ii. 510; Dover Wilson, *op. cit.* pp. xxvii-xxviii.

<sup>3</sup> *Shakespeare's Workshop*, pp. 28-33.

<sup>4</sup> Cf. Bald, *Modern Language Review*, xxxii. p. 43.

, Forman successfully prophesied the day of his own death, and the sceptical have therefore suspected that he took his own life.

was contaminated after the performance witnessed by Forman, and possibly—if the same performers and costumes were used—soon afterwards.

But was Middleton himself responsible? or was he equally the victim of vandalism? Mr. J. M. Nosworthy points out that

The Hecate of Middleton's *The Witch* is a very different creature from the *prima donna* and *prima ballerina* of *Macbeth*. She is coarse, brusque and colloquial, speaking mainly in blank verse ... and never in octosyllabic couplets.

He goes on to argue that

there is no reason why the Hecate so rudely thrust into *Macbeth* should not have had all the properties of her namesake in *The Witch*. Close comparison of the two plays has convinced me that, of all contemporary claims to the Hecate scenes, Middleton's is, in fact, the weakest.<sup>1</sup>

Mr. Nosworthy is surely right, and I believe that the Hecate passages (m. v. ; iv. i. 39-43, 125-32) were all written by an anonymous writer, not without poetic ability, who was instructed to explain and introduce the two songs and the dance which had been interpolated from *The Witch*. It was then found necessary to make certain other alterations in the play. Perhaps some cuts were made in i. ii. iii. and iv. ; and apparently there was some re-arrangement of scenes later in the play.

Fifty years ago it was conjectured by Crosse<sup>2</sup> that in. vi. should follow iv. i. and he suggested that it was shifted to its present position, on the interpolation of the Hecate scene, so as to prevent the juxtaposition of two witch scenes. Lenox and the Lord, Crosse argued, converse on matters which have not yet occurred, and of which Macbeth was ignorant until informed by Lenox at the end of iv. i. Chambers points out that Macbeth decides (m. iv. 132-3) to go on the following morning to the Weird Sisters, and iv. i. presumably takes place only a few hours after the end of the Banquet scene. Macbeth at the same time declares that he will send to-morrow to Macduff; and yet in in. vi. we hear that his messenger

<sup>1</sup> *The Review of English Studies*, April 1948, p. 138.

<sup>2</sup> *Notes and Queries*, 22 October 1898.

has already been repulsed by Macduff, and that the latter has fled to England. A considerable interval is therefore required between m. iv. and in. vi. It might be added that Macbeth's spy at Fife must have been singularly incompetent not to discover that Macduff had fled until after the "Lord" had told Lenox. Now Shakespeare has elsewhere deliberately departed from chronological sequence for the sake of some dramatic effect,<sup>1</sup> and his dramatic time is seldom realistic, but in this case the loss of dramatic surprise at Macduff's flight (iv. i. 142) is a heavy price to pay for some increase of irony (iv. i. 82). I think we must assume (1) that in. vi. originally followed iv. i. and (2) that Lenox's speeches in one scene or the other originally belonged to another character. This scene, in. vi., would then be an effective means of expanding the brief announcement that Macduff had fled at the end of iv. i. There is, however, a difficulty. The Banquet scene and the Cauldron scene would thereby be juxtaposed, and the furniture of the former would have to be removed. This might be done by drawing a traverse on the departure of the guests in the Banquet scene; or there might be an interval • or in. vi. may consist of an amalgam of two scenes, one of which came before, and one after, the Cauldron scene.<sup>2</sup>

Middleton was himself influenced by *Macbeth* when he wrote *The Witch* as the following parallels will show :

- (i) " For the maid servants and the girls o<sup>1</sup> th<sup>1</sup> house,  
I spic'd them lately with a drowsy posset."  
(iv. iii. 17) "Francisca is watching late at night to encourage the perpetration of a murder " (Steevens). Cf. *Macbeth*, n. ii. b.
- (ii) " the innocence of sleep " (iv. iii. 47). Cf. *Macbeth*, n. ii. 35.
- (iii) " There's no such thing " (iv. iii. 78).  
" Francisca when she undeceives her brother, whose imagination has been equally abused" (Steevens). Cf. *Macbeth*, n. i. 47.

<sup>1</sup> *Troilus and Cressida*, m. iii. must come chronologically before in. ii.

<sup>2</sup> But see note on in. iv. 131 and *M.L.N.* xv. p. Hi. R. Walker, *The Time is Free*, Chap. 5, has a detailed defence of m. vi. which brushes aside the difficulties; but J. Q. Adams in his edition, 1931, argues that the scene is spurious.

(iv) "Til rip thee down from neck to navel" (v. i. i5). Cf. *Macbeth*, i. ii. 222.

(v) " Why shak'st thy head so,  
And look's! so pale and poorly ? " (in. ii. 145-6).  
Cf. *Macbeth*, i. vii. 37 ; ii. ii. 64, 71.

There are also a number of parallels with the Witch scenes in *Macbeth*, which may be explained by the fact that the two dramatists drew on similar sources for their information. Some of these parallels are with the Hecate scenes.

Lamb, in a famous passage, described the differences between Middleton's witches and the Weird Sisters :

His witches are distinguished from the witches of Middieton by essential differences. These are creatures to whom man or woman plotting some dire mischief might resort for occasional consultation. Those originate deeds of blood, and begin bad impulses to men. From the moment that their eyes first met Macbeth he is spellbound. That meeting sways his destiny. He can never break the fascination. These witches can hurt the body<sup>1</sup>; those have power over the soul, Hecate, in Middieton, has a son, a low buffoon : the hags of Shakespeare have neither child of their own, nor seem descended from any parent. They are foul Anomalies, of whom we know not whence they are sprung nor whether they have beginning or ending. As they are without human passions, so they seem to be without human relations. They come with thunder and lightning, and vanish to airy music. This is all we know of them. Except Hecate, they have no names ; which heightens their mysteriousness. Their names, and some of the properties, which Middleton has given to his hags, excite smiles. The Weird Sisters are serious things. Their presence cannot co-exist with mirth. But in a lesser degree, the Witches of Middleton are fine creations. Their power, too, is, in some measure, over the mind. They raise jars, jealousies, strifes, like a thick scurf o'er life.<sup>1</sup>

It may be observed, however, that the weird sisters do not plant the seeds of evil in Macbeth ; that they have no power over the innocent ; that hatred and the love of power are, alas, human passions ; and that Lamb had no reason to suppose that the Hecate scenes were spurious—as they doubtless are.<sup>2</sup>

<sup>1</sup> *Specimens of English Dramatic Poets.*

<sup>1</sup> " The speeches of the thrpe weird sisters . . . are prevailingly tetrameter with a trochaic cadence, the rhythm which Shakespeare almost always, if not always, adopts in songs and in lyrical passages hardly to be told from snnt,s. . . . The fact that the sperches nf Hecate and the First Withr

## 4. SOURCES

The main source of *Macbeth*, and perhaps the only one, was Holinshed's *Chronicles*; but Kempe, in his *Nine Daies Wonder* (1600), refers to what was apparently a ballad on the subject, and ballads were frequently based on p'ays :

I met a proper vpright youth, onely for a little stooping in the shoulders, all hart to the heele, a penny Poet whose first making was the miserable stolne story of Macdoel or Macdubeth or Macsomewhat, for I am sure a Mac it was though I neuer had the maw to see it.

Kempe proceeds to advise its author to "leauē writing these beastly ballets, make not good wenches prophetteses for little or no profit"—which may well be a reference to the three Weird Sisters. As Kempe seems very vague about the details it is difficult to deduce anything definite from this reference : but he presumably would not speak of a stolen story if it were merely taken from Holinshed, and it is reasonable to assume that the ballad was based on a play—perhaps on a play with which Kempe was not personally acquainted. Shakespeare may have seen this ballad, and may have known the play on which it was based.<sup>1</sup>

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(HI. v. 4-43 ; iv. i. 39-43, 125-32) arc in iambic measures creates, I think, a strung presumption against their Shakespearean authorship. . . . What is more, the metre of these speeches of Herate—dull, mechanical, regular, touched with favour and prcttinrss—is in striking and almost amusing contrast with the grotesqueness, the freedom, the bold roughness of the colloquies and incantations of the weird sisters" (D. L. Chambers, *The Metre of "Macbeth"* ; quoted Lawrence, *op. cit.* pp. 36-7).

<sup>1</sup> Collier professed to discover the following entry in the Stationers' Register : " 27 die Augusti 1595. Tho, Millington—Thomas Millington is likewyse fyned at ijs vjd for printinge of a ballad rontrarye to order, which he also presently paid. *Md. the ballad entituled the taming of a shrew. Also one other Ballad of Macdobeth.*" Unfortunately the italicised words are almost certainly a modern fabrication. See Greg's remarks, *The Library*, VIII, 418, and *M.L.N.* 1930. Mrs. Stupes mentions, *Shakespeare's Industry*, pp. 95-6, that between 14 July 1567 and the following March there was performed " a tragedie of the King of Scottes ; to ye which belonged the scenery of Scotland and a gret castle on the other side " (Harl. MS., 146, fo. 15). This might be an early play on *Macbeth*. A play called *Malcolm, Kyng of Scottis* LS mentioned in Henslowe's diary [April iSua), perhaps about the Malcolm of Shakespeare's play, but more probably about Duncan's grandfather and predecessor on the throne.

Mrs. G. C. Stopes and Dr. Dover Wilson have argued that Shakespeare was acquainted with William Stewart's *Bulk of the Cronicles of Scotland*, an enormous poem of over 42,000 lines which remained in manuscript until 1858. It was written 1531-5 by order of Queen Margaret, for the use of her son, James V. Mrs. Slopes' essay was written in 1897, but it has not found many supporters.<sup>1</sup> She argues :

In every case in which Stewart differs from Holinshed, Shakespeare follows Stewart ! . . . It is Stewart who makes Donewald's wife bid her husband look up clear, and leave all the rest to her. It is Stewart who turns the conversation after supper to Dunewald's indebtedness to the king ; . . . It is Stewart who suggests the idea of a swoon, *not* in the lady, however, but in Donewald himself. . . . It is Stewart who expands the feelings of the Kenneth who murdered Malcolm into visions similar to Macbeth's. It is Stewart who represents Macbeth brooding over the king's injuries, and who suggests the opinions of others as to his character before his wife induced him . . . who sketches the character of Lady Macbeth fully, and speaks of her scolding her husband, and calling him a coward . . . who describes Macbeth as a fatalist throughout, and who sketches the picture of him standing, paralysed by the forest having moved, refusing to fight, while his followers desert him . . . who broaches the idea of perpetuity to Banquo's race. . . . So many other suggestions, phrases, and words even, given only by Stewart, are followed by Shakespeare, that I can only believe that he either directly consulted Stewart's work, or some other play based on that work.

It is necessary to question some of these arguments. The feelings of Kenneth do not seem to me to be expanded in Stewart's poem ; Macbeth is not paralyzed in Shakespeare's play when he hears that the forest has moved, but when he hears that Macduff was not born of woman ; and neither Mrs. Slopes nor Dr. Wilson give any example of a real verbal parallel between Stewart and Shakespeare, except possibly "til the warldis end" and " the crack of doom" (iv. i. 117). Even here it may be noted that Lancelot Andrewes, in his sermon on the coronation of James I, speaks of the King's descendants, " who shall (wee trust, and pray they may) stretch their line to the world's end." Dr. Wilson adds to the above arguments the suggestion that the summary of Macbeth's character in Stewart's poem is applicable to Shakespeare's hero :

<sup>1</sup> *Shakespeare's Industry*, 1916, pp. 102-3 [George Bell].

This Makeobey, quhilk wes bayth wyss and wychl,  
 Slrang in ane stour, and trew as ony ste-ill,  
 Defendar als with of the Cuminoun weill,  
 So just ane juge *so* equale and so trew,  
 As be his deidis richt weill befor ay schew,  
 Syne throw his wyfe conscntit to sic thing,  
 For till distroy his causing and his king ;  
 So foull ane blek for to put in his gloir,  
 Quhilk haldin wes of sic honour befor.

But it seems to me that the resemblances between Stewart and Shakespeare are accidental, and that any poet expanding the bare facts of the story would tend to develop Lady Macbeth's character in the same way. From HuUnshed Shakespeare would learn that Donwald committed the murder of Duff *through setting on of his wife, who bare no lesse malice in hir heart towards the king and showed Donwald the meams wherby he might soonest accomplish it. Although Donwald abhorred the act greatlie in heart, yet through instigation of his wife he bribed the servants to do the deed.* In the section of the *Chronicle* relating to Macbeth himself Shakespeare would have read that his wife *lay sore vpon him to attempt the thing, as she was verie ambitious, burning in unquenchable desire to beare the name of a queene.* From these hints of the ambition of the wife and the moral scruples of the murderer, it would not be difficult for any dramatist to deduce that Lady Macbeth called her husband a coward, bade him play the hypocrite, and herself pretended great indignation after the murder to cover up their guilt. Even the real or feigned swoon of Lady Macbeth need not necessarily have been suggested by the pretended swoon of Donwald. Nor would it be difficult for two poets independently to have arrived at the idea of Banquo's descendants reigning till the end of the world from Holinshed's "long order of continual descent" or the corresponding passage in Boece.<sup>1</sup> Although

<sup>1</sup> Mrs. Slopes says that "there were doubtless many manuscript Copies at one time" of Stewart's poem and that "it is quite possible" that the King lent it to Shakespeare. I think it unlikely that there were more than a handful of copies of the poem in existence in Shakespeare's day. H. N. Paul (*Adams Memorial Studies*, p. 263) argues that Shakespeare might have derived some ideas from the picture of the Banquo tree in Leslie's *De Origins*, 1578, including "root" (in. i. 5), "stick deep" (ill. i. 49., "seeds" (m. i. 70), and "snake" [m. ii. 13 ; in. iv. 29), the two last being suggested by the fruit and

I am sceptical about Mrs. Stopes' theory, passages from Stewart's poem are printed in the Appendix (pp. 189-94) so that readers can form their own judgment.

In any case, there is no doubt that Holinshed was the main source, and that Shakespeare combined the account of the murder of King Duff with the later account of Macbeth. He may have got some hints about witchcraft from Holinshed's story of the noblemen who conspired with witches against King Duff; and he certainly took several details from the murder of Duff by Donwald and his wife, including the incitement by the wife, the fact that the king was a guest of the murderer and had just given him presents, the murder of the chamberlains whom Donwald and his wife had sent to bed drunk, the pretended indignation of Donwald, and the various portents accompanying the murder. But the murder itself is actually carried out by four of Donwald's servants, who remove the body from the castle.<sup>1</sup>

The voice that cried "Sleep no more" was probably suggested by the voice heard by King Kenneth after he had murdered his nephew. One or two details were derived from the *Chronicle* of Edward the Confessor's reign. But the main plot was taken from Holinshed's account of Macbeth, though with many alterations. Shakespeare keeps close to the chronicler in his account of Macbeth's meeting with the Weird Sisters and in the scene between Macduff and Malcolm in England. In

the serpentine trunk of the tree in the picture. Paul also comments on the .show of eight kings, and points out that James I in a speech (March 1607) expressed the hope that he and his posterity might "rule over you to the world's end".

<sup>1</sup>A later passage speaks of Donwald's "vile treason in murdering his naturall lord," and there is a reference to Donwald in the margin which may have caught Shakespeare's eye: "A giltic conscience accuseth a man" (p. 151). Also in the margin are the following: "Donwald's wife counselled him to murder the king, . . . The womans cuill counsel! is followed. . . Donwald a verie dissembler" [pp. 150-1]; "Prophesies mooue men to vn-lawfull attempts . . . women desirous of high estate . . . Mackbeths guiltie conscience. . . . Mackbeths dread . . . His crueltie caused through feare. Mackbeths confidence in wizzards. . . . Makbeth recoiltch [cf. v. ii. 23]. . . . Mackbeths trust in prophesies [pp. 171-5). These marginalia read almost like a running commentary on the play, and would have given hints to .Shakespeare rm the dramatic treatment of the subject.

these two scenes there are a number of verbal parallels, partly because in both places Holinshed uses direct speech. Elsewhere Shakespeare occasionally uses single words which may have been suggested by the *Chronicle*, but not many.

The following are the most striking differences :  
 (i) Duncan, as depicted by Holinshed, is younger than in the play, and he is depicted as a feeble ruler. By making the victim old and holy and by passing over his weaknesses, Shakespeare deliberately blackened the guilt of Macbeth.  
 (ii) There are three campaigns described in Holinshed which are condensed into one in the play : the defeat of Macdonwald's rebellion, the defeat of Sweno, and the defeat of Canute, who came with a new fleet to avenge his brother Sweno's death, (iii) Macbeth in the *Chronicle* has a genuine grievance against Duncan, who by proclaiming his son Prince of Cumberland went against the laws of succession, and took away from Macbeth the prospect of the throne ; which he had every reason to hope for, since he could claim it on behalf of his wife and her son by her first husband. Shakespeare suppresses these facts, partly because he wished for dramatic reasons to accentuate Macbeth's guilt and to minimize any excuses he might have had, and partly for accidental reasons. Macbeth was the murderer of James I's ancestor, and could not be depicted in a favourable light, and because of " the triumph of primogeniture during the twelfth and thirteenth centuries" the method of succession which existed in Macbeth's day was not fully understood in Shakespeare's, even by Holinshed. (iv) Banquo and others were accomplices in the murder of Duncan, which was carried out as an open political assassination. This was altered, partly because it was more dramatic for Macbeth and his wife to bear the whole responsibility for the murder, and partly because Banquo's reputation as James I's ancestor has to be safeguarded. James had a particular dislike of political assassination, even of manifest tyrants.<sup>1</sup> Shakespeare

<sup>1</sup> Cf. James, *The Trew Law of Free Monarchies*, in *Political Works*, ed McIlwain, pp. 60-1, 56 : " And although there was neuer a more monstrous persecutor, and tyrant nor *Achab* was : yet all the rebellion, that *Elias* euer raised against him, was to flie to the wildernes : where for fault of sustentation, he was fed with the Corbies. . . . Vnder the lawe, *Ieremie* threatened!

therefore took the details of the murder from Donwald's murder of Duff, (v) Shakespeare omits the ten years' good rule by Macbeth between the murder of Duncan and the murder of Banquo. It would obviously have ruined the play by breaking it into two and by interfering with Shakespeare's conception of the workings of conscience, (vi) Shakespeare invents the Banquet scene and the appearance of the ghost of Banquo. (vii) He omits the story of Macduff's refusal to assist in the building of Dunsinane Castle. It would have been difficult to dramatize and was not strictly relevant to the main theme of the play, (viii) The Cauldron scene is based on the three prophecies mentioned by Holinshed, but Shakespeare substitutes the Weird Sisters for "a certeine witch, whome hee had in great trust." (ix) In the *Chronicle*, Macbeth surrounded Macduff's castle with a great power. It was more economical dramatically to use murderers, (x) The testing of Macduff by Malcolm is given in full in Holinshed (and it is also to be found in Boece, Bellenden, and Stewart) ; but Shakespeare omits—at least in the existing text—the fable of the Fox and the Flies and adds other vices to those mentioned by Holinshed. In the *Chronicle* the testing of Macduff occurs after he has heard of his wife's death. Shakespeare's alteration enabled him to motivate Malcolm's suspicions. (xi) In the *Chronicle* Macbeth flees from Dunsinane Castle and is pursued by Macduff to Lunfannaine—an incident which would have been dramatically irrelevant, (xii) Shakespeare invents the sleep-walking scene and the presumed suicide of Lady Macbeth. Holinshed says nothing about the fate of Macbeth's wife or of Donwald's.

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the people of God with vtter destruction for rebellion to *Nabuchadnezar* . . . who although he was an idolatrous persecutor, a forraine King ; a Tyrant, a vsurper of their liberties ; yet in respect they had once receiued and acknowledged him for their king, he not only commandeth them to obey him, but euen to pray for *his* prosperitie, adioyning the reason to it; because in his prosperitie stood their peace . . . that king whom *Paul* bids the *Romanes* obey and *sous* for conscience sake, was *Nero* that bloody tyrant, an infamie to his age, and a monster to the world, being also an idolatrous persecutor. . . . The wickednesse therefore of the King can neuer make them that are ordained to be iudged by him, to become his fudges." One wonders what James would have said of the assassination of Athaliah, though approved by scripture, and of Racine's glorification of it.

As there is nothing to show that Shakespeare had studied Holinshed's sources, and as there may have been a source play, there is no point in discussing the variants of the Macbeth story in Fordun, Andrew of Wintoun, Boece, or Bellenden; and there would be still less point in trying to isolate the "historical" Macbeth; for few would agree with Sir Herbert Tree's remark that "we must interpret Macbeth, before and at the crisis, by his just and equitable character as a king that history gives him."<sup>1</sup>

It has been suggested by Sir Herbert Grierson that Shakespeare derived from Holinshed's *Chronicles*

the tone and atmosphere of the Celtic and primitive legends of violent deeds and haunting remorse. . . . Story after story told him of men driven by an irresistible impulse into deeds of treachery and bloodshed but haunted when the deed was done by the spectres of conscience and superstition.<sup>2</sup>

<sup>1</sup> Cited by Knights, *Explorations*, p. 15. Hales, *Essays and Notes on Shakespeare*, p. 291, mentions ironically that Macbeth, historically speaking, was a good churchman. Hooker, *Ecclesiastical Polity*, provides the evidence: "Will any man deny that the Church doth need the rod of corporal punishment to keep her children in obedience withal? Such a law as Macabeus made among the Scots, that he which continued excommunicate two years together, and reconciled not himself to the Church, should forfeit all his goods and possessions." Cf. Holinshed, *op. cit.* pp. 171-2.

In Wyntoun's *Original Chronicle*, Macbeth is begotten by the Devil on a witch:

"Gottyn he was on ferly wise.  
His modyr to woddis made rapayr  
For the delytc of haylsum ayr.  
Swa scho past apon a day  
Til a wode hir for to play;  
Scho met of casse withe a fayr man,  
Neuir nanc sa fayr, as scho thought than,  
Befor than had scho seyn withe sycht, . . ."

This man, who is none other than the Devil, tells her

"that hir son suld be  
A man of gret state and buunte,  
And na man sulde be borne of wif  
Off powar to reiffhym his lif."

[vi. xviii. i goo ff.

Wyntoun describes a dream of Macbeth that he is hunting with Duncan when they encounter the three weird sisters. This dream had become a reality in Boece, who also substitutes Banquo for Duncan, and adds the prophecy about his descendants. Holinshed used Bellenden's translation of Boece as well as the original. See Stopes, *op. cit.* pp. 78-109 and Wilson, *op. cit.* pp. viii-xi. • *Macbeth*, ed. Grierson, 1914, pp. xviii-xix.

This is true ; but it should be added that there is little evidence of remorse in Holinshed's account of Macbeth, and it is only implied in his treatment of Donwald.

### 5. MACBETH, 1606-1948

Most of the great actors and actresses during the past three hundred years have appeared in *Macbeth*, from Burbage to Mr. John Gielgud ; but between 1674 and 1744 the play was performed only in D'Avenant's adaptation.<sup>1</sup> Garrick restored most of Shakespeare's text<sup>a</sup> and Macready most of the rest.

Although the play was regularly acted, it evoked little interesting criticism until the end of the eighteenth century, presumably because there was little disagreement about it. There would be some dissentients when Johnson complained of the meanness of some of Shakespeare's language,<sup>3</sup> but he probably expressed the general view when he summarized the play in these words :

" This play is deservedly celebrated for the propriety of its fictions, and solemnity, grandeur and variety of its action ; but it has no nice discrimination of character ; the events are too great to admit the influence of particular dispositions, and the course of the action necessarily determines the conduct of the agents.

" The danger of ambition is well described ; and I know not whether it may not be said, in defence of some parts which now seem improbable, that, in Shakespeare's time, it was necessary to warn credulity against vain and delusive predictions.

" The passions are directed to their true end. Lady Macbeth is merely detested ; and though the courage of Macbeth preserves some esteem, yet every reader rejoices at his fall."

<sup>1</sup> E.g. i. v. opens with a dialogue between Lady Macbeth and Lady Macduff; Act n ends with a scene in which the Macduffs encounter the witches on the blasted heath ; a scene between Macbeth and his wife, expressing her remorse, is interpolated in Act IV. ; the testing of Macduff by Malcolm is cut ; and much of the poetry appears in a debased form.

<sup>2</sup> But Garrick inserted the following death speech of his own composition :

" 'Tis done i the scene of life will quickly close.  
Ambition's vain delusive dreams arc fled,  
And now I wake to darkness, guilt, and horror ;  
I cannot bear it ! let me shake it uff—  
It will not be ; my soul is clog'd with blood—  
I cannot rise ! I dare not ask for mercy—  
It is too late, hell drags me down ; I sink,  
I sink,—my soul is lost for ever !—Oh !—Oh ! "

<sup>3</sup> Cf. nute on i. v. 51.

But when these words were published in 1765 the attitude implied in them was already breaking down : the performances of Garrick and Mrs. Siddons directed people's attention to the characters they played ; the rise of the novel and the spread of *sensibility* put more emphasis on character than on plot ; and the growth of romanticism completed what sensibility had begun. William Richardson analysed the character of Macbeth in 1774 ; at about the same time Whately compared Macbeth and Richard III ; Cumberland followed on the same subject in *The Observer* ; and J. P. Kemble answered Whately in the same year. There were a few remarks on *Macbeth* in Morgann's *Essay on the Dramatic Character of Falstaff* (1777).<sup>1</sup>

Coleridge's surviving remarks on *Macbeth* are mostly concerned with the first act. Some of them are valuable, but I find it difficult to agree with Mr. Raysor when he says that Coleridge's "psychological genius is most apparent in the analysis of *Macbeth*"<sup>2</sup> Hazlitt in *Characters of Shakespeare's Plays* owed something to Coleridge and Lamb, and something, perhaps, to Whately ; but his essay is the most satisfying written on the play up to this date. He shows that the play is distinguished from the other great tragedies by "the wildness of the imagination and

<sup>1</sup> Richardson, *A Philosophical Analysis and Illustration of some of Shakespeare's Remarkable Characters* (1774) ; Whately, *Remarks on Some of the Characters of Shakespeare* (1765, but written 1770) ; J. P. Kemble, *Macbeth Reconsidered* (1785) ; and *The Observer* (1786). Whately argued: "Macbeth has an acquired, though not a constitutional, courage, which is equal to all ordinary occasions ; and if it fails him upon those which are extraordinary, it is, however, so well formed as to be easily resumed as soon as the shock is over. But his idea never rises above manliness of character." Kemble regarded these remarks as "villifying" and argued "That Shakespeare has not put into any mouth the slightest insinuation against the personal courage of Macbeth is in itself a derisive proof that he never meant his nature should be liable to so base a reproach." But the disagreement between these two critics was really verbal. Richardson was mainly concerned with the drawing of morals. "Thus, by considering the rise and progress of a ruling passion, and the fatal consequences of its indulgence, we have shown, how a beneficent mind may become inhuman : and how those<sup>1</sup> who are naturally of an amiable temper, if they suffer themselves to be corrupted, will become more ferocious and more unhappy, than men of a constitution originally hard and unfeeling" (*op. tit.* edn. 1784, p. 85).

<sup>2</sup> Cf. notes on I. i ; I. ii. 7-23 ; I. iii. 41-2 ; i. iv. 22-7 ; K. iii. Raysor's remark is quoted from his Introduction to his edition of Coleridge's *Shakespearean Criticism*, p. Iviii,

the rapidity of the action." Nor should it be forgotten that Hazlitt was the best of dramatic critics and that in praising Mrs. Siddons he often made revealing remarks about the play itself. Mrs. Siddons' own analysis of the character of Lady Macbeth, though not well written, shows that the great actress had thought deeply about the part she played so often, and the well-known account of her first experience of learning the part shows that she was moved by the play with which she moved others :

" I went on with tolerable composure, in the silence of the night (a night I can never forget), till I came to the assassination scene, when the honors of the scene rose to a degree that made it impossible for me to get farther. I snatched up my candle and hurried out of the room in a paroxysm of terror. My dress was of silk, and the rustling of it, as I ascended the stairs to go to bed, seemed to my panic-stricken fancy like the movement of a spectre, pursuing me. . . . I clapt my candlestick down upon the table, without the power of putting the candle out, and threw myself on my bed, without daring to stay even to take off my clothes." <sup>2</sup>

Apart from De Quincey's great essay *On the Knocking at the Gate in Macbeth* there is little to detain us between Hazlitt and Dowden (*Shakespeare, His Mind and Art*, 1875), except G. Fletcher, whose *Studies of Shakespeare* (1847) have been lately praised. The merit of Fletcher's analysis is that he does not subordinate everything else to the character of the protagonists, and that he shows that Macduff and his Lady

" are the chief representatives in the piece, of the interests of loyalty and domestic affection, as opposed to those of the foulest treachery and the most selfish and remorseless ambition."

But our respect for Fletcher diminishes when we find him saying that Macbeth, being intensely selfish,

" is incapable of any true moral repugnance to inflicting injury upon others ; it shrinks only from encountering public odium "—

or that the poetry delivered by Macbeth

" springs exclusively from a morbidly irritable fancy " ;

and finally expires when he characterizes Macbeth's

<sup>1</sup> Edn. 1906, p. 12. , Campbell! *Life of Mrs. Siddons*, 1034, ii. p. 35.

soliloquy (v. iii. 22-8) as "mere *poetical whining* over his own most merited situation"

R. G. Moulton wrote a fine essay on the all-pervasive irony of the play and a less satisfactory one on Macbeth and his wife. The former is partly spoiled by a moralizing strain and the latter by his assumption that because Macbeth offers only practical objections to the murder of Duncan he has no moral ones—Lady Macbeth being regarded as an embodiment of the inner life.<sup>2</sup>

After this date the interpretations of *Macbeth* multiply like the villainies of the merciless Macdonwald. Kirke argues that the terrible dreams that shake Macbeth and his wife are caused by <sup>Et</sup> a remorse in which there lurks no hope of redemption. It is the remorse of the damned." J. C. Carr thinks the murder of Duncan "had long been the subject of conjugal debate"; and Symons contrasts Macbeth's attempt to stand against the temptation with Lady Macbeth's prayer for power to carry out the deed.<sup>4</sup> This brings us to Bradley, whose *Shakespearean Tragedy* (1904) contains the most influential of all criticisms of the play.

Later criticism by Robert Bridges, Maeterlinck, Sir Herbert Grierson, Professor W. C. Curry, Mr. John Masefield, Mr. Wilson Knight, Professor L. C. Knights, Mr. J. Middleton Murry, and Dr. Dover Wilson is mentioned in the next section of the introduction. We need only notice here first, a reaction against elaborate character analysis and an increasing emphasis on the poetry of the play; secondly, a greater understanding of *Macbeth* as an acting play; and thirdly, an examination of the play, from the standpoint of Elizabethan demonology.

<sup>1</sup> *Up. cit.* pp. 109 ff. and i56.

<sup>a</sup> *Shakespeare as a Dramatic Artist*, 1085.

<sup>s</sup> *Atlantic Monthly*, 1895.

<sup>4</sup> Symons, *Studies in Two Literatures*, 1897, pp. 24 ff. A word is due to the ingenious Libby who, in *Some New Notes on Macbeth*, 1893, demonstrated to his own satisfaction that Ross is the real villain of the play, who first gets the Thane of Cawdor executed on a false charge of treachery, then murders Banquo, disguised as the Third Murderer, is Macbeth's agent in the murder of Macduff's family, and then, seeing that Macbeth's power is on the wane, he deserts to Malcolm and is rewarded with an earldom.

## MACBETH

### 6. THE PLAY

*Macbeth*, as we have seen, was first performed in the year 1606; that is to say, it comes after *Hamlet*, *Othello*, *Measure for Measure*, and *King Lear*, and before *Antony and Cleopatra* and *Coriolanus*. The play is linked to *Hamlet* in more ways than one: Macbeth's shrinking from the murder of Duncan, and the infirmity of purpose with which his wife charges him, are similar to Hamlet's inability to carry out the instructions of the Ghost—though Macbeth's act is "evil" and Hamlet's (at least in his conscious opinion) is "good." Macbeth also resembles Claudius in that both are murderers and usurpers. Macbeth is (consciously) willing to jump the life to come, and we cannot imagine him on his knees; Claudius tries to repent: but both are led from crime to crime in their attempt to achieve security. Macbeth may, in a sense, be regarded as a humanization of Claudius (Shakespeare wished to get inside the skin of a murderer,) and to show that the Poet for the Defence, though he extenuates nothing, can make us feel that we might have fallen in the same way; so that we may even assent to Professor Alexander's application of Donne's words: <sup>2</sup>

"Thou knowest this man's fall, but thou knowest not his wrestling; which perchance was such that almost his very fall is justified and accepted of God."

Though Macbeth is a miserable, and a banished, and a damned creature, yet he is God's creature still and contributes something to his glory even in his damnation. We have the same feeling about his crime as we do about Angelo's—and the echoes from *Lucrece* pointed out in the Appendix show the link between lust and murder in Shakespeare's mind—because just as Angelo learns that he must not judge Claudio, so the audience learns not to judge Angelo.

<sup>1</sup> Cf. Slopes, *Shakespeare's Industry*, pp. 72-77, and Draper's article in *Bull. Hut. Med.* x. R. Walker, *op. cit.* chap. y, says that "if *Hamlet* is a study of moral man in an immoral society, *Macbeth* is a study of immoral man in a mural universe." Cf. Max Plowman's *The Right to Live*.

<sup>8</sup> *Shakespeare's Life and Art*, p. 173.

<sup>8</sup> Donne, ed. Hayward, 1929, p. 663.

Othello was "an honourable murderer"; Macbeth is V noble and gifted man who falls into treachery and crime, not deluded into believing that he has any justification for his deeds, but knowing them precisely for what they are. In *King Lear*, the evil is concentrated in the savage quartet, Goncril, Regan, Edmund, and Cornwall, who are able to bring about the ruin of better people than themselves by making use of their weaknesses—pride, credulity, and lust.<sup>1</sup> In *Macbeth*, the evil is transferred from the villains to the hero and heroine.

*Macbeth* is Shakespeare's "most profound and mature vision of evil";<sup>2</sup> "the whole play may be writ down as a wrestling of destruction with creation";<sup>2</sup> it is "a statement of evil";<sup>3</sup> "it is a picture of a special battle in a universal war, and the battleground is in the souls of Macbeth and his wife";<sup>4</sup> "it contains the decisive orientation of Shakespearean good and evil."<sup>5</sup> The play, we may add, is about damnation; and a modern dramatist with a taste for fancy titles might have called it *The Primrose Way*, (Yet in order to show how his hero comes to be damned, in order to present a convincing image of damnation, Shakespeare had to describe and create the good which Macbeth had sacrificed; so that although there is no play in which evil is presented so forcibly, it may also be said that there is no play which puts so persuasively the contrasting good. This is done by means of the characters, certainly, though Duncan and Malcolm, the Macduffs, the messenger who comes to warn Lady Macduff, and even Banquo are little to place in the scales against the Macbeths and the Weird Sisters.) It is done more effectively by means of imagery, symbolism,

<sup>1</sup> Uharltnn, *Shakespearean Tragedy*, 1948, pp. 14, 189, argues that *Macbeth* was written before *Lear* because Shakespeare's themes became progressively more primitive from *Hamlet* to *Lear*, *Hamlet* Healing with the rivihzed world, *Othello* with a flash of two worlds, *Macbeth* with the period when the moral sense was emerging, and *Lear* with the primitive human family, when man was near the animal level. But surely in *Dimran* and *Edward the Confessor* and in the frequent references to Christian conceptions there is evidence that Professor Uharlton is wrong about the play.

<sup>2</sup> Knight, *The Wheel of Fire*, (1941), p. 140; *The Imperial Theme*, p. 153.

<sup>3</sup> Knights, *Explorations*, p. 110; Kolbe, *Shakespeare's Way*, p. 20.

<sup>4</sup> Tsi, *Approach to Shakespeare*, p. B5.

and iteration. The image of the ill-fitting garments, pointed out by Caroline Spurgeon, I have already discussed ;<sup>1</sup> the contrast between light and darkness is part of a general antithesis between good and evil, devils and angels, evil and grace, hell and heaven.<sup>2</sup> The image of the deed too terrible to look at requires no interpretation ;<sup>a</sup> and the disease images in iv. iii and in the last act clearly reflect both the evil which is a disease, and Macbeth himself who *is* the disease from which his country suffers. Mr. Wilson Knight has an essay on the " life-themes " in the play, which he classes under the headings of Warrior-honour, Imperial magnificence, Sleep and Feasting, and Ideas of creation and nature's innocence.<sup>4</sup> He makes the point that Lady Macbeth " wins largely "By appealing to Macbeth's 'valour' ".<sup>p</sup> All through the play Shakespeare continually juggles with the different meanings of " honour." Both the words and the wounds of the bloody sergeant are said to smack of honour • but so also do the titles bestowed by Malcolm at the end of the play. " Honour" thus means both "worth" and the titles that reward it. An anonymous " Lord " pines for " free honours," and he speaks as a Chorus. Macbeth in the last act laments that he has mouth-honour instead of honour, where the word means reverence or respect ; just as in the first act he wishes to wear the golden opinions he has purchased by his bravery.

The ambiguity of *honour* is best brought out in the exchange between Macbeth and Banquo just before the murder of Duncan :

If you shall crave ID my consent, when 'tis,  
It shall make honour for you.

So I lose none

In sui'king to augment it, but still keep  
My bosom franrhis'd, and allegiance dear,  
I shall be counsdl'd.

<sup>1</sup> Cf. p. xxxiii. *ante*, and the note on v. ii. 21-2.

<sup>1</sup> Kolbc, *op. cit.* pp. 21-2. Sec p. xxxiii. *ante*, and r.g. i. iv. 41, 5n ; i. v. 51 ; ii. i. 4 ; i. iv. 7, g ; HI. ii. 46, r<sub>2</sub> ; iv. i. 48 ; iv. iii. 22 ; v. i. 23.

<sup>1</sup> CF. n. ii. 53 ; ". iii. 76 ; in. iv. 5o ; rv. i. "3 ; v. v. 20.

<sup>4</sup> *The Imperial Theme*, p. 125. , *Op. cit.* p. 127.

Closely connected with "honour" and the feudal ideas of "honour" and "service," the repetition, of which helps to form a picture of an orderly and closely-knit society, in contrast to the disorder consequent upon Macbeth's initial crime. The naturalness of that order, and the unnaturalness of its violation by Macbeth, is emphasized by the images of planting and sowing, and the images of sleep and milk contrast with the images of unnatural disorder and the reiteration of fear and blood.<sup>1</sup> The contrast is most apparent in the lines which express so violently Lady Macbeth's violation of her sex :

" I have given suck, and know  
 How tender 'tis to love the babe that milks me :  
 I would, while it was smiling in my face,  
 Have pluck'd my nipple from his boneless gums,  
 And dash'd the brains out, had I so sworn. . . ."

By such means Shakespeare builds up the order of Nature and examines the nature of order ; so that the violation of order in the state by the assassination of Duncan is seen to be an unnatural horror, inevitably attended by portents.<sup>2</sup> ]

(Nevertheless the presentation of the good which counterbalances the evil is done most effectively through Macbeth and his wife, who are unwilling witnesses to the good they renounce. Macbeth is aware that the deed he contemplates is evil from the very beginning. He admits that its "horrid image" makes his hair stand on end, and his heart knock against his ribs. Although he never discusses with his wife the morality of the murder, although he hardly faces it himself, every word he speaks shows

<sup>1</sup> I am indebted here to at least four critics, Knight, Knights, Traversi, and Kolbe. See also an eloquent passage in Masfield's lecture, *Shakespeare and Spiritual Life* (*Recent Prose*, 1932, pp. 270 ff.) on the significance of the portents in *Macbeth*.

<sup>2</sup> Presumably the riding images, mentioned by Miss Spurgeon, suggest only that Macbeth is riding for a Fall. She also records four reverberation images which, she thinks, suggest the "overwhelming and unending nature of the consequences or reverberations of the evil deed." It may be worth noting that Erasmus in the same colloquy echoed in it has the following passage : "I would desire to have a certain honourable renown of my name, which may echo again throughout the whole world, and which may become more famous with my age, and at last may grow more renowned after my death (trans., H.M. 1671, p. 478).

that he is struck to the soul with a realization of the horror of the deed. The half-demented language he uses immediately after the murder expresses fear, but not of detection ; and although he fears Banquo for prudential reasons, he fears him also because of his own sense of guilt. Macbeth is never in doubt of the difference between good and evil ; nor is Lady Macbeth not even in the speech in which she deliberately chooses evil as a means of achieving the " good " of the crown ; nor, indeed, is the audience. Inexorably the action rams home the well-worn moral that " Crime does not pay," that " all the perfumes of Arabia will not sweeten this little hand," and that, to those who destroy life, life itself becomes merely " a tale told by an idiot." J

To some critics, however, the play has seemed to be lacking in inevitability and coherence. Robert Bridges complained that the Macbeth we have cause to admire could never have committed the murder of Duncan, and that Shakespeare deliberately throws dust in the eyes of the audience, not clearly telling them whether Macbeth decided to murder Duncan before the beginning of the play, or whether the idea was imposed upon him by the witches, or whether he was urged to it by his wife—<sup>2</sup>,"

" We may combine the two latter motives, and see hell and home leagued against him : the difficulty lies in the unknown quantity of the first motive, his predisposition ; which, if it be allowed to be only in the exact balance required for these two agencies to carry it, is still contradictory to the picture of nobility impressed upon us by Shakespeare."

A Macbeth who feels the horror of the deed as deeply as Shakespeare's hero (thinks Bridges) would not be able to commit it. The argument is that Shakespeare sacrifices psychological consistency to theatrical effect. Professor Stull makes a similar point, though without regarding this characteristic of the play as necessarily a fault. As he points out—<sup>3</sup>

<sup>1</sup> Murry, *Shakespeare*, pp. 331-6, has a good passage on the use of time in *Macbeth* to reveal the damnation of the murderers. Cf. also Sprndt-i's article [Penguin New Writing, No. 3] in which he discusses the same subject from a different angle ; and R. Walker, *The Time is Free*, *passim*.

Bridges, *The Influence of the Audience on Shakespeare's Dramas*, ed. "27, p. 14. *The Review of English Studies*, xix. p. 27.

"If Macbeth had been thwarted or (to use Holinshed's word)<sup>1</sup> defrauded," as having, at this juncture, a better title to the throne than Malcolm, or had thought himself better fitted to rule; or, again, if Duncan had not borne his faculties so meek and been so clear in his great office, as in the tragedy but not the chronicle he is; why, then, Macbeth's conduct in killing him would have been more reasonable and more psychologically in keeping, to be sure, but less terrible, less truly tragic."

Shakespeare was not so much concerned with the creation of real human beings, but with theatrical, or *poetical*, effect. He was fascinated by the very difficulty of making the psychologically improbable, by sheer virtuosity, appear possible. According to Schtieking, "Shakespeare made

"the bold experiment of a character with a strongly marked mixture of qualities of which the one seems almost to preclude the other. . . . So he creates a hero such as Macbeth, who is a moral coward and for a while a henpecked husband, who in critical moments is rebuked like a schoolboy by his wife and who, on the other hand, proves himself a lion on the battlefield."<sup>2</sup> Of the same character is brutal enough to murder his crowned guest, but retains notwithstanding the nobility of spirit—or superstitious fear of fate?—to feel the disgracefulness of assassinating his victim in his sleep so deeply as to become possessed of the idea of having incurred the punishment of eternal insomnia. In this case, too, the interpretation has only too often missed the meaning of the author. By unduly simplifying the complicated psychological facts it has done less than justice to the wonderful and unique results of that hazardous antithetical character-constructed on which was favoured by the style of the time."

It is only fair to Shakespeare to add, and Professor Stoll does not always make full allowance for this, that ideas about what is psychologically possible change from age to age, and that what Bridges thought impossible seemed perfectly possible to the readers of Timothy Bright and even, to judge from criticism of the play, right down to the end of the nineteenth century.<sup>3</sup> Bridges

<sup>1</sup> *The Baroque Character of the Elizabethan Tragic Hero*, 1938, pp. 21-2.

<sup>2</sup> It should be said, however, that many lions have been tame at home.

<sup>3</sup> I am constrained to add that conversely Shakespeare's contemporaries would have been baffled by the psychology of Margaret, the heroine of Bridges' own *Palicio*, who betrays her Jovrr in the hope that with the failure of his conspiracy he will abandon politics, and devote himself to her happiness. We are not meant to regard her as half-witted. Bridges could not blame the ViLturian audience for the faults of his plays, as he blamed Shakespeare's, as they were not really intended for the stage. There is a good reply to bridges in J. I. M. Stewart's *Character and Motive in Shakespeare* (1949).

under-estimates the potentialities for evil in the virtuous, and for virtue in the wicked ; and there is reason to believe that the sheep and goats of our "judgement here " are not necessarily the same as those of " the life to come." " Dur life is but a mingled yarn, good and ill together." Besides all this, there is something artificial in Bridges<sup>1</sup> assumption that if Macbeth has enough predisposition to be driven to murder by wife and witches combined he is too ignoble to be the tragic hero envisaged by the dramatist. For it is never possible to determine the exact share of blame to be allotted after a crime to the three factors, heredity, environment, and personal weakness ; and only the morally complacent could witness a good performance of *Macbeth* without an uneasy feeling that if they had been so tempted they might conceivably have so fallen. We cannot divide the world into , potential murderers and those who are not. , It consists of imperfect human beings, more or less ignorant of their own selves, and not knowing (though they have been told often enough) the way to be happy. If they commit evil it is because they hope thereby to avoid another evil, which seems to them for the moment to be worse, or obtain another good, which seems attractive if only because it is not in their possession. The direct cause of sin, as Thomas Aquinas explains, is *me*

" *adherence to a mutable good*, and every sinful act proceeds from an inordinate desire for some temporal good ; and that one desires a temporal good inordinately is due to the fact that *he loves himself inordinately.*" ;

Macbeth has not a predisposition to murder ; he has merely an inordinate ambition that makes murder itself seem to be a lesser evil than failure to achieve the Crown. L

Lady Macbeth, however, accuses her husband of having proposed the murder to her before Duncan announced his intention of visiting Inverness, before time and place cohered. This made Coleridge argue that the murder had been discussed before the opening of the play, and led Bradley to suggest ingeniously that

<sup>1</sup> Curry, *Shakespeare's Philosophical Patterns*, pp. 1"-12. The italicized words are direct quotations from Thomas Aquinas.

" if they had had ambitious conversations, in which each felt that some half-formed guilty idea was floating in the mind of the other, she might naturally take the words of the letter, as indicating much more than they said." <sup>x</sup>

Dr. Dover Wilson uses this passage (i. vii. 47-52) to support his theory that in the original play there was another scene between Macbeth and his wife after he met the Weird Sisters, and before he knew that Duncan was coming to Inverness, and that this scene was afterwards cut by Shakespeare himself. He rejects Coleridge's view that the murder had been discussed earlier, because he thinks that Macbeth's aside (i. iii. 130 ff.)

" depicts the terror of Macbeth's soul when the idea of murder *first* comes to him " ;

and that Lady Macbeth's soliloquy at the beginning of I. v. proves that " so far he has refused to entertain any but honourable thoughts." <sup>2</sup> But Macbeth's aside, by a common Shakespearean convention, does not so much express the birth of murderous thoughts as refer back to the guilty start to which Banquo calls attention earlier in the scene, a start which could not be explained parlier without holding up the action of the scene. <sup>4</sup> It could either represent the birth of guilt, or else show that Macbeth's mind has been

" rendered temptable by a previous dalliance of fancy with ambitious thoughts " : <sup>5</sup> }

Lady Macbeth's soliloquy does not prove that her husband did not have these thoughts, or what Bradley calls " some vaguer dishonourable dream " : they prove only that she believed, and rightly, it appears, that Macbeth's conscience or conventionality was liable to prevent him from achieving the Crown by foul means, even though he may have proposed the murder when the question was merely theoretical.

<sup>1</sup> Bradley, *op. erf.* pp. 460-4. Cf. Charlton, *op. cil.* p. 166.

<sup>a</sup> *Dp. cit.* p. xxxvi.

• I. iii. 51.

<sup>4</sup> Just as the soliloquy at the end of *Hamlet*, Act III, expresses the thoughts which had been passing through the hero's mind during the recitation of the Heruba speeches.

<sup>B</sup> Coleridge, *np. cit.* i. 5B.

I do not find, therefore, the inconsistency of which Bridges speaks; nor do I think there is enough evidence to support Dr. Dover Wilson's theory of a former version of the play in which all was clear.<sup>1</sup> Even if Lady Macbeth refers to a time between i. iii. and I. iv. Shakespeare might (and, in my opinion, would) have left the scene unwritten.

In the same essay, Bridges speaks of Macbeth's *poetic imaginations*. In this opinion he was following Bradley, who had argued that

"Macbeth's better nature—to put the matter for clearness' sake too broadly—instead of speaking to him in the overt language of moral ideas, commands and prohibitions, incorporates itself in images which alarm and horrify. His imagination is thus the best of him, something usually deeper and higher than his conscious thoughts; and if he had obeyed it he would have been safe."<sup>2</sup>

Sir Herbert Grierson goes even further, and paradoxically compares Macbeth to Bunyan, in that

"his own deepest thoughts and feelings come to him as objective experiences, as visions of the bodily eye, as voices that ring in the ear. . . . The obscure processes of his own soul translate themselves into the voices and visions, and their significance is a better clue to the working of his moral being than are his articulate statements. He may profess contempt of moral scruples and supernatural inhibitions, and declare that if he were safe in this world he would 'jump the life to come'. The voices that he hears and the visions that he sees give him the lie."<sup>3</sup>

We are here on very dangerous ground. It is perfectly legitimate to disagree with Moulton who has argued that Macbeth's soliloquy in i. vii. shows that he was deterred not by moral scruples but by a fear of the consequences; for the imagery of the speech shows that Macbeth is haunted by the horror of the deed, and impresses that horror on the audience.<sup>4</sup> But if we go further and pretend that

<sup>1</sup> See above p. xxv. It is unreasonable to praise Shakespeare as the perfect artist on the strength of a hypothetical version of the play at the same time as one assumes that Shakespeare cut the play in such a way as to spoil the earlier perfection.

<sup>2</sup> *Op. cit.* p. 352.

<sup>3</sup> Grierson, *ed. cit.* pp. xav-xxvi.

<sup>4</sup> Cf. K. Muir, *Penguin New Writing*, No. 28 (Summer 1946), p. 4, and Bradley, *op. cit.* p. 352: "His conscious or reflective mind, that is, moves chiefly among considerations of outward success and failure, while his inner being is convulsed by conscience."

this poetic imagery is a proof that Macbeth had a powerful imagination, that he was in fact a poet, we are confusing real life and drama. Every character in a poetic play may speak poetry : but this poetry does not necessarily reflect their poetic dispositions—it is merely a medium. The bloody sergeant utters bombastic language, not because he is himself bombastic, but because such language was considered appropriate to epic narration. The First Murderer quotes Samuel Daniel,<sup>1</sup> and gives us a lovely vignette of twilight,<sup>2</sup> not because he was of a literary turn of mind, but because Shakespeare was a poet, and in the second passage required some verbal scene-painting. So, too, with Macbeth, we may say his imagery expresses his unconscious mind (that poetry can do this is one of the greatest advantages it has over realistic drama) but we must not say he is therefore a poet.<sup>3</sup>

Maeterlinck speaks of the way in which the " essence of the dramatic poet's art consists in speaking through the mouth of his characters without appearing to do so," and he declares that the mode of life in which the protagonists of *Macbeth*

" are steeped penetrates and pervades their voices so clearly, animates and saturates their words to such a degree that we MV it much better, more intimately and more immediately than if they took the trouble to describe it to us. We, like themselves, living there with them, see from within the houses and the scenery in which they live ; and we do not need to have those surroundings shown to us from without any more than they do. It is the countless presence, the uninterrupted bwarn of all those images that form the profound life, the secret and almost unlimited first existence of the work. Upon its surface floats the dialogue necessary to the action, It seems to be the only one that our ears seize ; but, in reality, it is to the other language that our instinct listens, our unconscious sensibility, our soul, if you like ; and, if the spoken words touch us more deeply than those of any other poet, it is brrause they are supported by a great host of hidden powers." ,

The characters are thus subordinated to the poetry, rather than (as in much nineteenth-century criticism) the poetry to the characters. Lascelles Abercrombie in his *Idea of*

<sup>1</sup> in, i, in.

<sup>2</sup>m. iii. 5-9.

• Hamlet, despite the sublime poetry of the soliloquies, tells Ophelia " I am ill at those<sup>1</sup> numbers,"<sup>1</sup> i.r. " I am no good at writing poetry."

•Tr. by Alex. Tuixeira de Matlos, *Fort. Rev.* Ap. 1910, pp. 5c)6-p. Cf. H. Fluchere, *Shakespeare : Dramaturge FAuibthain*, 1948, p. JDD.

*Great Poetry* has a brilliant discussion of why we enjoy tragedy which seems a version of "the mere evil of life." In answering this question he provides an eloquent analysis of *Macbeth*. In the last act of the play, the hero's world "turns into a blank of imbecile futility"; yet he

"seizes on the appalling moment and masters even this: he masters it by knowing it absolutely and completely, and by forcing even this quintessence of all possible evil to live before him with the zest and terrible splendour of his own unquenchable mind."<sup>1</sup>

Abercrombie quotes Macbeth's words when he hears of his wife's death and comments:

"Tragedy can lay hold of no evil worse than the conviction that life is an affair of absolute inconsequence. . . . And precisely by laying hold of this and relishing its fearfulness to the utmost, Macbeth's personality towers into its loftiest grandeur. . . . We see not only what he feels, but the personality that feels it; and in the very act of proclaiming that life is a tale told by an idiot signifying nothing personal life announces its virtue, and superbly signifies itself.

The fallacy here is simply that Abercrombie is confusing the powers of expression possessed by Macbeth with the poetic powers of Shakespeare himself. Once again it must be emphasized that because Shakespeare makes Macbeth talk as only a great poet could talk, we are not to assume that Macbeth is a great poet: he is merely part of a great poem. His consummate expression of the meaninglessness of life signifies only that life is meaningless to him: it cannot be taken to signify that he has overcome that meaninglessness in the very act of expressing it. Nor, of course, does it mean that Shakespeare was expressing his own pessimistic ideas about the universe. What gives satisfaction to the spectator or reader is not the comprehension of experience by Macbeth, but the poet revealing experience through the mouth of his hero. Macbeth, by his own actions, has robbed life of meaning. Shakespeare restores meaning to life by showing that Macbeth's nihilism results from his crimes.<sup>3</sup>

<sup>1</sup> *Op. cit.* p. 176.

<sup>1</sup> *Op. cit.* p. 177. But it should be added that Abercrombie is one of the best critics of our time, and one would like a comprehensive selection of his prose.

<sup>1</sup> On the other hand Macbeth is not just a callous criminal. Tragic heroes, as James points out in the preface to *The*, "in us *Casamasma*, mus

For, Mkcb,th, though a tragic hyp, is a, criminal; and thoiiglihc'arouses our sympathies. Wore than Richard III does, he has some resemblances to him, as the earliest critics of the play pointed out.<sup>1</sup> The difference between the two characters is mainly the result of Shakespeare's Increasing understanding of human nature. All his mature tragedies may be regarded as "melodrama Humanized.") Richard is a conscious villain, and a deliberate Machiavel; Macbeth embarks on his career of, rime with anguish, iTnd reluctance, "as if it were art appalling duty."<sup>a</sup> He is humanized by his fears, V which prove him to be a man, and not the monster liis oppressed subjects believe him to *be.*) "Those are my best dayes," he might have said, "when I shake with fear."<sup>5</sup> Richard, though he suffers from the same terrible dreams, is depicted from the outside, and not without appreciation of his sardonic humour; <sup>B</sup> but as Macbeth goes the primrose way to the everlasting bonfire, we see withihis eyes. Richard is the villain as hero; Macbeth is "a hero who becomes a villain.

**It should be rememberer! that the Elizabethans, bred on Seneca, did not adhere to the Aristotelian dictum that the overthrow of a bad man is not a tragedy at all. They were content with**

"the high and excellent Tragedie . . . that maketh Kings feare to be Tyrants . . . that maketh vs know,

*Qid scepra weuus duro imperio iegit,  
Timet timentes, metus in authorem tedit."*<sup>7</sup>

These lines from Seneca's *ffidipus*, which, as Dr. Dover Wilson suggests, would be a suitable motto for *Macbeth*, are thus translated in *Tenne Tragedies*:

"Who so the cruel tyrant playes, and guiltlesse men doth smight,  
HL,E dreadrth them that him doe dread, so feare doth cheifly light  
On causers chiefe. A iust rruenge for bloody mindes at last."

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be "finely aware" and this "makes absolutely the intensity of their adventures, gives the maximum of sense to what befalls them. We care . . . comparatively little for what happens to thi; stupid, the coarse and the blind; care for it, and for the effects of it, at the most as helping to precipitate what happens to the more deeply wondering, to the really sentient."

<sup>1</sup> Cf. p. xlvii. *ante*. • I am thinking of the Existential "anguish" of choice

<sup>3</sup> Bradley, *op. cit.* p. 358.

<sup>4</sup> H. Uraig, *The Enchanted Glass*, p. 232.

<sup>B</sup> Donne, *Holy Sonnets*, xix.

• C. harltein, *op. tit.* pp. 24 ff.

<sup>7</sup> Sidnpy, *The Defence of Porne*, fars. E 4; Cited by Wilson.

There is also a passage in James I's *Basilikon Doron* which forms an interesting commentary on the play—

" For a good King (after a happie and famous reigne) dieth in peace, lamented by his subiects, and admired by his neighbours ; and leauing a rcuerent renowne behinde him in earth, obtaineth the Crowne of cternall felicitie in hraucn. And although some of them (which falleth out vrry rarclie) may be cut off by the treason of some vnnaturall subiects, yet liueth their fame after them, and some notable plague faileth neuer to ouertake the commuters in this life, besides their infamie to all posterities hereafter " :

—the " even-handed justice " of which Macbeth speaks—

" Where by the ronrrie, a Tyranncs miserable and infamou; life, armeth in end his owne Subiects to become his bureaux : and although that rebellion be cuer vnlawfull on their part, yet is the world so wearied of him,- that his fall is little meaned by the rest of his Subiects, and but smiled at by his neighbours. And besides the infamous memorie he leaueth behind him here, and the endlesse pain<sup>1</sup> hee sustaineth hereafter, it oft falleth out, that the rommiters not onely rscape vnpunished, but farther, the fact will remaine as allowed by the Law in timers aages thereafter." ,

I have not quoted from King James in order to suggest that *Macbeth* was written as a compliment to him.<sup>2</sup> Even though the subject was chosen originally to gratify the King, since it combines two themes on which he was an expert—witchcraft and his own ancestry—and even though Shakespeare mentions touching for scrofula, and pre-nuptial chastity, two other subjects in which James was interested,<sup>3</sup> he did not drag these things into the play as irrelevant flattery. Still less ought we to assume that Shakespeare's treatment of Banquo was circumscribed by royal susceptibilities, or that the dialogue between Macduff and Malcolm on the nature of Kingship was inserted to please James.<sup>4</sup>

Nor, to return to the Senecan conception of tragedy as applied to *Macbeth*, should we imagine that Shakespeare's

<sup>1</sup> *Political Works*, ed. McIlwain, p. 19.

<sup>2</sup> Cf. Draper's article in *Eng. Stud.* 72 and Wilson, *op. cit.* pp. xliv-xlv.

<sup>3</sup> McIlwain, *op. nt.* p. 34 : " yee must kcepc your bodie cleane and vn-polluted, till yee giue it to your wife, whom-to onely it belongeth. . . . Be not ashamed then, to keepe cleans your body, which is the Temple of the holy Spirit." James ascribed his success in touching for the evil to prayer. Cf. notes to iv. iii. 99-100, 140-59. , Cf. Wilson, *op. cit.* p. xlv.

imagination was cabined, cribbed, confined by this, any more than he was bound within the Senecan form and structure. His imaginative perception of the human heart made it increasingly difficult for him to regard any character as a mere villain—even Iachimo repents—and *Macbeth* is the story of a noble and valiant man who is brought to his damnation, presented in such a way as to arouse our pity and terror.<sup>1</sup> For though, in the last resort, Macbeth is damned by his own sin, he is sorely tempted, "The power of divels," wrote George Giffard in 1603,

"is in the hearts of men, as ID harden the heart, to blind the eyes of the mind, and from the lustes and concupiscences which are in them, to inflame them vnto wrath, malice, enuie, and cruell murders .) . . . And about these things they work continually, and with such efficacy, that without the power of the glorious passion and resurrection of our Lord Jesus Christ, which we haue by faith, they cannot be withstood."<sup>a</sup>

So James himself declared that the devil allures persons,

"euch by these three passions that are within our sclues : Curiositie . . . thirst of reuenge, for some tortes deeply apprehended : or greedy appetite of gear."<sup>3</sup>

Shakespeare could not represent devils in a tragedy because they had acquired comic associations ; but witches were tragic creatures who,

"for the sake of certain abnormal powers, had sold themselves to the devil'sy

We do not know Shakespeare's personal opinion of witchcraft—whether he accepted the tenets of James's *Damologie*, or whether he adhered to the sceptical position of Reginald Sjoot which seems to us to be so much more sane. But Irie belief in witchcraft could be used by him for dramatic purposes at a time when almost everybody supposed that witches were

"channels through which the malignity of evil spirits might be visited upon human beings."<sup>9)</sup>

<sup>1</sup> Cf. Charlton, *op. tit.* p. 182.

<sup>3</sup> *A Dialogue concerning Witches and Witchcrafts*, ed. 1843, pp. 22-3.

<sup>3</sup> *Workes*, p. 98.

, Curry, *Shakespeare's Philosophical Patterns*, p. 61.

, *Ibid.* p. 61.

Professor Curry has argued that the Weird Sisters are in **reality** demons, or devils, in the form of witches ; but

" Whether one considers them as human witches in league with the powers of darkness, or as actual demons in the form of witches, or as merely inanimate symbols, the power, which they wield or represent or symbolize is ultimately demonic."<sup>1</sup>

It should be noted, however, that the Weird Sisters tempt Macbeth only because they know his ambitious dreams ; and that even so their prophecy of the crown does not dictate evil means of achieving it—it is morally neutral. Macbeth himself never thinks of blaming the Weird Sisters for tempting him to the murder of Duncan, though he blames the "juggling fiends" who have lulled him into a false sense of security. He knows that the first step along the primrose path was taken on his own responsibility ;)

" And a, "Hell fires, not wanting heat, want light ;  
So these strange witchcrafts, which like Pleasure be,  
Not wanting faiee inticements, want delight,  
Inward being nothing but deformity ;  
And doe at open doores let fraile powers in  
To that straight building, Little-ease of sinne." ,

The first crime is inspired by ambition ; the remainder, from the murder of the grooms to the slaughter of Macduff's family, are inspired by fear, a fear that is born of guilt. Timothy Bright distinguished between neurotic fears and those that are caused by the pangs of conscience :

" Whatsoeuer molestation riseth directly as a proper obiect of the mind, that in that respect is not melancholicke, but hath a farther ground then fancie, and riseth from conscience, condemning the guiltie soule of those ingrauen lawes of nature, which no man is voide of, be he neuer so barbarous. This is it, that hath caused the prophane

<sup>1</sup> Gurry, *op. cit.* pp. 59, 51. Gurry points out that "their control over the primary elements of nature if the *rationes scminales*, would seem to indicate that the Weird Sisters were demons disguised as witches." It should be pointed out, however, that the Weird Sisters do not claim this power, though Macbeth assumes that they have it, and that they call up their "masters" in rv. i. Kittredge, *Complete Works of Sh.* p. 174, argues, however, that the Weird Sisters are norms. "They were great powers of destiny, great ministers of fate. They had determined the past ; they governed the present ; they not only foresaw the future, but decreed it." Douglas, *Aen.* iii. translated *parcae* by "weird sisters."

<sup>1</sup> Grevillr, *Catlie a*, Hi. 10-24.

poets to haue fained Hecates Eumcnides, and the infernall furies ; which although they be but fained persons, yet the matter which is shewed vnder their maske, is serious, true, and of wofull experience."<sup>1</sup>

These are the terrible dreams that nightly shake Macbeth and his wife ; and the apocalyptic imagery that precedes and follows the murder of Duncan may be ascribed to the same cause, rather than to Macbeth's poetic temperament. Plutarch, in his *Morals*, declares that

" wickednesse ingendering within it selfe . . . displeasure and punishment, not after a sinfull act is committed, but euen at the very instant of committing, it beginneth to suffer the pain due to the offence . . . wheras mischieuous wickednesse frameth of her selfe, the engines of her owne torment . . . many terrible frights, fearfull perturbations and passions of the spirit, remorse of conscience, desperate repentance, and continuall troubles and vnquietnesse." •

Before the end of the play Macbeth, having "supped full with horrors," is no longer tortured by such "fearfull perbirbations" : this is the measure of his damnation. As Professor Curry says—

" in proportion as the good in him diminishes, his liberty of free choice is determined more and more by evil inclination and . . . he cannot choose the better course." ;

<sup>1</sup> Although, as we have seen, the murders after the first **are all** motivated by a frantic desire for security, there are differences between them. The murder of Banquo is not merely due to his knowledge of the Weird Sisters' prophecy which makes him a menace to Macbeth ; nor is it due merely to the promise that Banquo's descendants would inherit the throne—powerful though both

<sup>1</sup> Bright, *A Treatise of Melancholy*, p. 193.

<sup>a</sup> *Morals*, *if*. P. Holland, pp. 545-6. Cited by Campbell, *Shakespeare's Tragic Heroes*, and by Charlton, *op. at.* p. 187.

<sup>b</sup> Curry, *op. nt.* p. 105. I dissent, therefore, from Wilson Knight's opinion, expressed in *The Wheel of Fire*, p. 155, that Macbeth " contends for his own individual soul against the universal reality . . . and emerges at last victorious and fearless." I dissent still more from this sentence on Macbeth in *Christ and Nietzsche*, p. 85 : " Starting with the disrupted, anxious, accents of a nervous wreck, he is, poetically, a new man after the first murder, dramatically a more violent one after the second, and philosophically a noble, though unrepentant, creature of sublime and courageous self-knowledge and superb poetry at the close when at last an honest and therefore sin-free relation to the world is established."

motives might be.<sup>1</sup> Macbeth fears Banquo's "royalty of nature," the "dauntless temper of his mind," and his wisdom. He fears them because they are a standing reproach to his own nature, now stained with crime—

" under him  
My genius is rebuk'd."

He vaguely hopes that by murdering Banquo he will rid himself of this reproach ; yet the act merely ensures that the reproach will be eternal, *fi* We may, perhaps, apply what M. Sartre says of murder to the killing of Banquo. He argues that the murderer perpetuates the intolerable situation for which he did the deed by the very act of murder : for he kills his victim because he hates being the other's *object*, and by the murder this relationship is rendered irremediable. The victim has taken the key of this alienation into the tomb with him :

" The death of the other constitutes me as irremediable object, exactly as my own death would do. So hatred is transformed into frustration even in its triumph." <sup>z</sup>

Some think that Banquo scarcely deserves the compliment of admiring hatred, in that he seems to have come to terms with evil. Before the murder, he is determined to lose no honour in seeking to augment it ; and after the murder, with suspicion of Macbeth in his mind, he declares :

" In the great hand of God I stand ; and thence  
Against the undivulg'd pretence I fight  
Of treasonous malice."

Yet at the beginning of the third act we find that he has done nothing to implement his vow, and Bradley argues that

<sup>1</sup> Without raising the vexed question of how many children Lady Macbeth had, we may observe that there is no certainty that Macbeth had any. "Bring forth men-children only" (i. vii. 72) seems to imply that he expected children ; but "barren sceptre" (in. i. 61) may mean, though not necessarily, that he was without children. 5. Freud, *Collected Papers*, IV, 1934, pp. 328 ff., suggests that "it would be a perfect example of poetic justice in the manner of the talion if the childlessness of Macbeth and the barrenness of his Lady were the punishment for their crimes against the sanctity of geniture."

<sup>z</sup> Sartre, *L'Etre et b Meant*, p. 463 (paraphrased).

" He alone of the lords knew of the prophecies, but he has said nothing of them. He has acquiesced in Macbeth's accession, and in the official theory that Duncan's sons had suborned the chamberlains to murder him."<sup>1</sup>)

Although We may well agree with Dr. Dover Wilson that we should not treat Shakespeare as if he were a historian ; 'although this interpretation of Banquo's character, that " he has yielded to evil,"<sup>1</sup> seems to be contradicted by Macbeth's tribute later in" the same scene ; and although James I might not have approved of an unflattering portrait of his reputed ancestor : yet, nevertheless, Dr. Wilson's theory of a cut at this point is too convenient to be convincing, and we may reasonably doubt whether, according to James' theories of Divine Right, Banquo ought to have behaved loyally to Macbeth until Malcolm set foot on Scottish soil. As we have seen, James condemned rebellion even against manifest tyrants. There was nothing new in this, and the Tudors would all have agreed with every word in this passage from *The Trew Law of Free Monarchies*:

" The wickednesse therefore of the King can neuer make them that are ordained to be iudged by him, to become his Judges. . . . Next, in place of relieuing the commonwealth out of distresse [which is their onely excuse and colour) they shall heape double distresse and desolation vpon it ; and so their rebellion shall procure the contrary effects that they pretend it for."

Even a bad king keeps order in the commonwealth, and except where his lusts or passions are involved, he will generally favour justice. If there is no king, James thought, " nothing is vnlawfull to none." Yet he was also careful to point out that

" the duty and alleageance, which the people sweareth to their prince, is not only bound to themselues, but likewise to their lawfull heires and posterity . . . it is alike vnlawful (the crowne euer standing full) to displace him that succeedeth thereto, as to eiection the former : For at the very moment of the expiring of the king reigning, the nearest and lawful heire entrecth in his piart: : And so to refuse him, or intrude

<sup>1</sup> Bradley, *op. cit.* pp. 384-5. R Walker, *op. tit.* chap. 5, argues from the dialogue following Banquo's soliloquy that he is not "fishing for an understanding with Macbeth" but "is anxious to tell him nothing and get away as quickly as possible."

<sup>1</sup> *Political Works*, ed. McIlwain, p. 55.

another, is not to holde out vncomming in, but to expell and put out their righteous King." <sup>1</sup>

It is surely clear than Banquo ought not to have awaited Malcolm's invasion of Scotland before taking any steps against the usurper: he should have defended the son's titl'-to the throne on the death of Duncan.<sup>2</sup>j?

{The long dialogue between Macbeth and the murderers of xtanquo,"looks back to John's temptation of Hubert and Claudms' temptation of Laertes. It shows us a Macbcthl we<sup>1</sup> have only glimpsed before,"at smooth-tongued " politician," well able to " beguile the time.', (If it be said that the two murderers would have been content to do the deed without all this persuasion—that they only wanted the cash—it may be answered that Macbeth

" wanted to subdue their wills. Dnc sees him pacing the floor and weaving words like spells round the two wretches, stopping every now and then to eye them hard and close." <sup>a</sup>

He wants them to do the deed out of hatred of Banquo, and not out of the need of money, so that he himself shall be relieved of some part of th,jjuilt—so that he can cry, " Thou canst not say I did it.j His speech about dogs, regarded by some as the least necessary speech in the play, meet for the cutter's pencil, serves to present one aspect of the *order*, which he himself is destroying.<sup>4</sup> There is one significance of this scene which up till now has not been fully appreciated—the echoes from the Sermon on the Mount by which Macbeth, all unconsciously, bears witness to the ethic he has violated.<sup>5</sup>,

,"the later murder of Macduff's family, also executed by ilhderlings, is a pointless massacre which proves to be Macbeth's own death-warrant. It is not calculated to achieve a particular end: destruction, though originating in fear, has come to be an end in itself.

,According to Coleridge the other protagonist, the accōmplice as well as the temptress of Macbeth, is not the

<sup>1</sup> *Dp. cit.* p. 5g.

<sup>1</sup> James had no legitimate, reason to complain of the portrait of Banquo who, in the *Chronicles*, was Macbeth's accomplice.

<sup>3</sup> Granville-Barknr, *op. cit.* p.xl.

<sup>4</sup> Knights, *op. cit.* p. 24.

<sup>5</sup> Cf. note on ni, i. 87-8,

monster, the fiend-like queen, that most eighteenth-century critics assumed her to be :

" on the contrary, her constant effort throughout the play was to *bully* conscience. She was a Woman of a visionary and day-dreaming turn of mind ; her eye fixed on the shadows of her solitary ambition ; and her feelings abstracted, through the deep musings of her absorbing passion, from the common-life sympathies of flesh and blood. But her conscience, so far from being seared, was continually smarting within her ; and she endeavours to stifle its voice, and keep down its struggles, by inflated and soaring fancies, and appeals to spiritual agency."

It is true that Lady Macbeth is not naturally depraved or conscienceless (any more than Satan was) : but she deliberately chooses evil, her choice being more deliberate than her husband's. Macbeth speaks of ambition being his only spur ; but he would never have overcome his reluctance to commit murder without the chastisement of his wife's tongue. She, not metaphorically or symbolically, but in deadly earnest, invokes the powers of darkness to take possession of her ; and, as Professor Curry has cogently argued,

" Her prayer is apparently answered ; with the coming of night her castle is . . . shrouded in just such a blackness as she desires. She knows also that these spiritual substances study eagerly the effects of mental activities upon the human body, waiting patiently for evidences of evil thought which will permit them entrance past the barriers of the human will into the body to possess it. They tend on mortal thoughts, For, says Cassian : ' It is clear that unclean spirits cannot make their way into those bodies they are going to seize upon, in any other way that by first taking possession of their minds and thoughts.' (Thus, instead of guarding the workings of her mind against the assaults of wicked angels, Lady Macbeth deliberately wills that they subtly invade her body and so control it that the natural inclinations of the spirit toward goodness and compassion may be completely extirpated. . . . And without doubt these ministers of evil do actually take possession of her body even in accordance with her desire.")

Mrs. Siddons was right when she said that Lady Macbeth,

<sup>1</sup> *Op. cit.* ii. 270-1. Probably the reporter of the *Bristol Gazette* was not quite accurate in his account of what Coleridge said. Macbeth and his Lady together, Freud declared, *Collected Papers*, IV, 1934, p. 333, " exhaust the possibilities of reaction to the crime, like the two disunited parts of the mind of a single individuality." <sup>a</sup> Curry, *op. cit.* pp. 86-7.

"having impiously delivered herself up to the excitements of hell ... is abandoned to the guidance of the demons she has invoked." <sup>1</sup>

The great actress's realization of this fact is one of the reasons why her performance of the part was more effective than that of any other actress, and why naturalistic interpretations are foredoomed to failure. We need not necessarily assume that Shakespeare himself believed in demoniacal possession, any more than we need decide whether he followed Reginald Scot in his views on witchcraft, or King James in his views on Divine Right: but that he intended Lady Macbeth to be literally possessed it is difficult to doubt. Such an interpretation explains the unnatural darkness, and the equally unnatural portents on the night of the murder,<sup>2</sup> as it explains what Professor Curry calls the "demoniacal somnambulism" of the sleep-walking scene.<sup>3</sup>

Some critics have sentimentalized the character of Lady Macbeth and have argued that her cry,

"The Thane of Fife  
had a wife . . ."

shows that "as a woman she can still feel for a murdered woman." On the other hand, Bradley agreed with Campbell when he insisted <sup>6f</sup> that in Lady Macbeth's misery there is no trace of contrition., "But this, surely, is not to take the sleep-walking scene too literally. Although Lady Macbeth's obsession with the blood-stain on her hand, and particularly with the *smell* of the blood, might be interpreted as evidence that she fears detection, it also symbolizes, as plainly as if she had cried it from the rooftops, her consciousness of guilt and the outrage she has committed on her own soul. It must be admitted, however, that a second personality which speaks through the patient's mouth, confessing sins and sometimes relating memories, was thought to be a characteristic of demoniacal somnambulism.<sup>5</sup> It may be said that the night without stars,

<sup>1</sup> Quoted in *New Variorum*, pp. 472-3.

<sup>3</sup> Cf. Masefield, *Recent Prose*, pp. 270-2.

<sup>3</sup> *Op. cit.* p. 90.

<sup>1</sup> Bradley, *op. cit.* p. 378.

<sup>1</sup> Cuny, *op. cit.* p. go.

the prodigies accompanying the murder, and the sleep-walking of Lady Macbeth can all be explained without bringing in the supernatural at all—and this fact may well reflect an ambiguity in Shakespeare's mind. The audience could take them either way, though the supernatural way was to Shakespeare's original audience the *nyre natural*. On the other hand it must be admitted that the miraculous scene in the third act where we see that the crime has not brought the criminals closer together, but has set an impassable barrier between them—this picture " of the haunted desert of their souls " which shows that Lady Macbeth now realizes (what her husband knew at the time of the murder) what it is they have done—does not require, and may even be thought to exclude, that Lady Macbeth should still be actively possessed and the Banquet scene itself, in which she recovers for a while and for the last time some semblance of her will, is not easy to reconcile with the demoniac theory ; for in that case Satan would seem to be divided against himself, on the one hand driving Macbeth to exhibit his guilt, and on the other enabling Lady Macbeth to shield him.<sup>1</sup> So in the sleep-walking scene, whether her involuntary confessions (so poignant that, as Bradley remarked,<sup>2</sup> for the moment

" all the language of poetry . . . seems to be touched with unreality, and three brief toneless sentences seem the only voice of truth ")

are the outpourings of her repressed conscience, or the treacherous words of the demon within her, we need not deny her (what Shakespeare must have given her) pity—

<sup>1</sup> The ghost of Banquo has been regarded as an hallucination, like the air-drawn dagger, but clearly it was something more than a projection of guilt. The ghost of Hamlet's father was invisible to Gertrude, though few would question its objective existence. Banquo's ghost appeared to Macbeth only because he alone was guilty ; and the manifestation would have been the same whether the ghost was indeed Banquo's and had come to demand vengeance or whether, as Professor Curry thinks (*op. cit.* pp. 73, 75), it is an infernal illusion created by devils to bring Macbeth to his material ruin. Devils " are able to assume bodies of air, condensing it by virtue of their angelic natures insofar as is necessary for the forming of assumed bodies. . . . Demons are enabled to induce in the imaginations of men, either waking or asleep, whatever visions and hallucinations they please."

<sup>a</sup> *Op. cit.* p. 400.

bad!

## MACBETH

as well as the terror she has never failed to arouse. There is pity even in Dante's *Inferno*.

✓ The fact that we no longer believe in demons, and that Shakespeare's audience mostly did, does not diminish the dramatic effect for us ; for with the fading of belief in the objective existence of devils, they and their operations can yet symbolize the workings of evil in the hearts of men.) It is not only the superstitious, but the guilty, to whom sleep is " a verie hell and a place of damned persons," for it presents unto them

" terrible visions and monstrous fancies ; it raiseth diuels, fiends and furies, which torment the poore and miserable soule ; it driueth her out of her quiet repose by her owne fearfull dreames, wherewith she whippeth, scourgeth and punisheth herselfe (as it were) by some other, whose cruell and vnseasonable commandements she doth obey."

The changes in custom and belief do not seriously detract from the universality of the tragedy, "

Nor need we suppose that cuts and alterations have greatly damaged the unity and power of the play.<sup>2</sup> Some critics, indeed, have complained that most of the characters in the play are "flat" and lacking in individuality, and that certain scenes are undramatic and even dull. The levelling of the characters is, however, a legitimate dramatic device, which has the effect of focusing attention on the main characters. Rosse, Angus, the Did Man, the other Lord, Lenox, the two Doctors, and the Waiting Gentlewoman have scarcely any recognizable traits, and the characteristics of Rosse and Lenox seem to be self-contradictory : but together these characters form a chorus which comments on the action of the play. ↑

(The other complaint, that certain scenes are undramatic, I think, perhaps, already answered, at least by implication. > It is not altogether accidental that some of the scenes which earlier critics regarded as of doubtful authenticity, or as

<sup>1</sup> PlutarLh, *Murals*, tr. Holland, p. 260. Cited by Campbell, *Shakespeare's Tragic Heroes*, p. 212. A. A. Smirnov, *Shakespeare*, 1937, p. 72, even argues that " the conversations of Macbeth with the witches and phantoms, like the famous dialogue of Ivan Karamazov with the devil, are but the inner dialectical struggle of Macbeth with himself. This struggle is projected on the supernatural plane, just as the socio-historical events arising from Macbeth's concrete actions are projected on the spiritual plane."

<sup>3</sup> See pp. xxv-xxvi, *ante*.

irrelevant, compliments to King James, v or as concessions to the taste of the groundlings, or even as pieces of relaxed writing, have now come to be regarded as essential to the understanding of the play. The Porter scene,<sup>1</sup> the passage about dogs,<sup>2</sup> the speech on the King's Evil,<sup>3</sup> the first two scenes of the play,<sup>4</sup> and the dialogue between Macduff and Malcolm<sup>5</sup> in Act iv, Scene i, have been discussed elsewhere : but it may be worth while to add a note on the last of these passages which has been condemned as long-drawn-out and absurd," Sir Harley Fairclough-Barker, who thinks (there is a lack of spontaneity in the writing of the scene, and "out its importance in the scheme of the play. It is the starting-point of the play's counter-action, the audience need a breathing-space, and

" That Malcolm might be what his self-accusation would make him, that Macduff might be Macbeth's spy, that each then should turn from the other in loathing, and that Macduff should not be too easily convinced of the truth—all this is necessary as a solid foundation for the moral dominance of the rest of the play by these two. And the whole matter, must be given space and weight to the measure of its importance." j

The scene can also be defended as a " mirror for magistrates "—a discussion on the contrast between true royalty and tyranny that is very germane to the matter.<sup>7</sup> It can demonstrate effectively how Macbeth's misrule has made even the good suspect the good of treachery. Perhaps, too, as Professor Knights has suggested,<sup>8</sup> the scene acts as a choric commentary :

" We see the relevance of Malcolm's self-accusation. He has ceased to be a person. His lines repeat and magnify the evils that have already been attributed to Macbeth, acting as a mirror wherein the ills of Scotland are reflected. And the statement of evil is strengthened by contrast with the opposite virtues."

Professor Charlton complains of critics who treat Shakespeare's characters " as plastic symbols in an arabesque of esoteric imagery " or as " rhythmic ripples intoned in a chromatic ritual " ; and though we may doubt

<sup>1</sup> Cf notes on the *scene* and pp. xxvii, ff. ' Cf. p. Ixviii.

<sup>3</sup> Cf. note on rv, iii 140-59. <sup>4</sup> Cf. notes on i i, I. ii., and i. ' 7-23

<sup>8</sup> Cf. p. xlvi. and note on IV. iii. • *Op. cit* p. xlvi.

<sup>7</sup> Wilson, *op. cit.* p. xliv.

• *Op. cit.* p. 28.

<sup>B</sup> *Op. nt.* p. i,

whether these phrases aptly describe the practice of post-Bradleian critics, we may agree that the poetic dramas of Shakespeare are plays to be performed, and not merely poems to read. On the other hand the distinction between art and life must be preserved, as it is not always preserved in the psychological critics of the past century and a half. Shakespeare wrote plays which happen to be poems, as well as poems which happen to be plays—and it is not always easy to preserve a nice balance between the two parts of this -statement. Then, again, in the process of analysing one of the tragedies, we are only too apt to fossilize the living substance of the original, and to impose a modern, or an Elizabethan, meaning on its stranger and less formulable significance. For what the groundlings or even the "judicious" thought in Shakespeare's day may be as far from a complete, a Shakespearean, understanding of *Macbeth* as the speculations of an Andrew Bradley. The plays are so vast and so complex that we can make statements about them which seem contradictory, and yet both express some aspect of the truth. We may, indeed, call *Macbeth* the greatest of morality plays, at the same time as we are aware that Shakespeare transcend, the sublime story of a human soul on the road to damnation and that he shows us also indomitable energy burning *in the forests of the night, cherubim horsed upon the sightless couriers of the air, Pity, like a naked new-born babe, striding the blast, the very frame of things disjoint,* and human life, a brief candle quenched in the dust of death, in all its splendours and miseries, and even in its crimes, not

"a tale

Told by an idiot, full of sound and fury,  
Signifying nothing."

We may not agree with Campbell when he spoke of *Macbeth* "as the greatest treasure of our dramatic literature" or with Mr. Masefield, who called it "the most glorious" of Shakespeare's plays; but glory it certainly has, of a peculiar richness and intensity, which the poet seldom equalled and "the achieve of, the mastery of the thing" which he surpassed, if immeasurables can be compared, only once.)

# MACBETH

## DRAMATIS PERSONAE

DUNCAN, *King of Scotland.*

DONALBAIN, }  
MALCOLM, }

MACBETH, } *Generals of the King's Army*  
BANQUO, }

MACDUFF, }  
LENDX, }

MENTETH, } *Noblemen of Scotland.*

ANGUS, }  
GATHNESS, }

FLEANCE, *Son to Banquo.*

SIWARD, *Earl Northumberland, • General of the English Forces.*

YOUNG SIWARD, *his Son.*

SEYTDN, *an Officer attending on Macbeth.*

BOY, *Son to Macduff.*

AN ENGLISH DOCTOR.

A SCOTTISH DOCTOR.

A SOLDIER.

A PORTER.

AN OLD MAN.

LADY MACBETH.

LADY MACDUFF.

GENTLEWOMAN *attending on Lady Macbeth.*

[HECATE].

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 L—*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.

[i. i.)

I. *again?*] *again* Hanmer. a. *or*] *and* Hammer, Capell.

*Scene i]* Cuninghame thought that this scene was spurious, because no dramatic object was gained by its introduction. Granville-Barker (*Preface*, xxvi) concurred: "Apart from such an opening being un-Shakespearean, the lines themselves are as little like Shakespeare as Hecate is, and have indeed all the tang of the Hecate lines. . . . The scene . . . is a poor scene and a pointless scene." But, as Coleridge remarked (*Shakespearean Criticism*, ed. Raysor, i. 6B) "the true reason for the first appearance of the Weird Sisters, as the keynote of the character of the whole play. . . ." Coleridge likewise suggests that the opening of the play should be contrasted with that of *Hamlet*: "In the latter the gradual ascent from the simplest forms of conversation to the language of impassioned intellect, yet still the intellect remaining the seat of passion; in the *Macbeth* the invocation is made at once to the imagination, and the emotions connected therewith" ; *op.*

*cit. i. 67*). So Knights, *Explorations* p. iB, declares that each theme of the play "is stated in the first act. The first scene, every word of which will bear the closest scrutiny, strikes one dominant chord."

i. Hanmer's emendation, though generally accepted, is superfluous.

3. *hurlyburly*] uproar, tumult, confusion, esp. the tumult of sedition or insurrection. See Halle, *Chronicle* (1548), *Hen. VIII*, 231 a: "In this tyme of insurrection, and in the rage of horley hurley." The word occurs in Gelding's *Ovid*, ix. 510 and in Marlowe, *Dido*, iv. i. ID, and there is a close parallel in Seneca, *Agam.* (tr. Studley), I, Chor. "One hurly burly done." Cf. note v. iii. 45 *post.* Knights ; *op. cit.* p. iH) suggests that the word "implies more than the tumult of insurrection. Both it and 'When the Battaile's lost, and wonne' suggest the kind of metaphysical pitch-and-toss which is about to be played witti good and evil."

3 *Witch.* That will be ere the set of sun.

5

1 *Witch.* Where the place ?

2 *Witch.* Upon the heath.

3 *Witch.* There to meet with Macbeth.

1 *Witch.* I come, Graymalkin !

2 *Witch.* Paddock calls.

3 *Witch.* Anon !

ID

*All.* Fair is foul, and foul is fair :

Hover through the fog and filthy air.

[*Exeunt.*

### SCENE II.—4 *camp.*

*Alarum within. Enter KING DUNCAN, MALCOLM, DDNAL-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.

9-". *Paddock . . . fair*] Singer (1856), Hunter, Globe, Kittredge, Wilson ; one line spoken by *All Paddock calls anon : faire is foule, and foule is faire* Ff; two lines ending *anon! fair* Pope; *Paddock calls.—Anon!* Rowe and Capell, substantially.

#### *Scene n*

*Duncan*] Capell; *King*] F i. *Captain*] Ff; *Sergeant* Old Camb, Edd.

B. *Graymalkin*] or Grimalkin, a grey cat; with the toad, a common witches' familiar. Cf. "brinded cat" (iv. i. i *post*). "Malkin" is a diminutive of Mary. (jLFptn observes that "to understand this passage we should suppose one familiar calling with the voice of a cat, and another with the croaking of a toad?" Cf. James, *Damonologie ; Workcs*, iDiS), p. 103: "either in likenes of a Dog, a Cat, an Ape, or such-like other beast; or else to answer by a voice onely." Cf. Scot, *Discoveru of Witchcraft*, ed. 1930, p. 5 : "Some say they can keepe divels and spirits in the likenesse of todes and cats."

9-". *Paddock . . . air*] Printed as one line in the Folios. Most editors retain the speech-prefix, *All*, and divide into two lines. Hunter's rearrangement, which I have adopted, allows the witches to speak in turn.

It is obviously improbable that Shakespeare intended all the witches to address the paddock, the familiar of one.

y. *Paddock*] a toad. The word is still found in provincial English, But Cotgrave seems to regard the word as equivalent to *grenouille*, a frog, and not to *crapaud*, a toad, Tupsell, *History of Serpents*, iGoB, p. 187, refers to the "Faddock or crooked back Frog"—"It is not altogether mute, for in time of perrill . . . they have a crying voyre, which I have often times proved by experience" (quoted by Furness, Jr.).

n. *Fair . . . fair*] Farmer pointed out the proverbial character of this phrase, and quoted Spenser's *Faerie Queene*, iv. viii. 32 : "Then faire grew foule, and foule grew faire in sight." R. Walker, *The Time is Free*, chap. i, points out that the picture of Sclaunder in stanza 26

*Mai.*

This is the Sergeant,  
Who, like a good and hardy soldier, fought  
<sup>1</sup>Gainst my captivity.—Hail, brave friend !  
Say to the King the knowledge of the broil, -  
As thou didst leave it.

5

<sup>a</sup> 5. j, 'cn7, *brave friend*] *Haile: haile brave friend* Ff a, 3, 4. 6. *the knowledge*] *thy knowledge* Walker.

may have contributed to Shakespeare's picture of the witches. Furness, Jr., quotes Nashe, *Terrors of the Night* (1594, ed. McKerrow, i. p. 361) : " eury thing must bee interpreted backward as Witches say their Fater-noster, good being the character of bad, and bad of good." The line is the first statement of one of the main themes of the play, of " the reversal of values " [Knights).

*Scene n*

The authenticity of this scene has been questioned by Cuninghame, following Clark and Wright; but it has been successfully defended by modern critics, inc. Knights, Nosworthy, *Review of English Studies*, April 1946, and Flatter, *Shakespeare's Producing Hand* (1948). It may, however, have been badly cut. See Introduction, p. xxiv.

Theobald and Uapell, followed by most modern editors, deduced from i. iii. 39 and from Holinshed that Sc. ii. was laid at Forres. But Macbeth—assuming he is Bellona's bridegroom—was fighting in Fife (1. 50) which, as Wilson points out, is 100 miles from Forres, and could not be in two places at once. The two battles have been run together in place as well as in time. Cf. note on i. iii. 91. The Captain begins to tell the story of the second phase of the battle (" 30-43), i.e. with the Norweyan lord; and Rosse completes the tale (" 53-9). But not even an audience of Scotsmen would notice the geographical difficulties.

R. Walker, *op. cit.* chap. a, argues for the authenticity of this scene by showing that in Sc. in. " Shakespeare means us to give most of our attention to Macbeth's reception of the news, not to the news and its bearers. He achieves this by a measure of repetition."<sup>1</sup>

i. *bloody*] Kolbe points out, *Shakespeare's Way*, p. 3, that " blood " is mentioned over 100 times in the course of the play. Dowden makes a similar observation.

3. *Sergeant*] Steevens suggests that Shakespeare borrowed the term from Holinshed, who mentions that Duncan sent a Sergeant at Arms to bring up the chief rebels to answer the charges preferred against them, but they slew him. Cf. Appendix.

3, 5, 7. The various attempts which have been made to regularize the metre are superfluous. The gap in 5 may indicate a pause for a gesture, and there might be a pause in 7 while the wounded captain collects himself to speak. Flatter (*op. cit.*) defends many of the irregularities in the metre in a similar way.

5. *my captivity*] This may have been suggested by Holinshed's mention of a Captain Maicoline, who was beheaded by Makdowald in an earlier phase of the revolt. But Case thinks that Malcolm merely means that the Captain had resisted an attempt to take him prisoner.

5. *fan,*"J Cf. ,". *Hen. IV.* i. i. 3 and *Uth.* i. iii. 87.

7-23. According to Cuninghame this is " a corrupt piece of bombast."

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 ID  
 The multiplying villainies of nature  
 Do swarm upon him) from the western isles  
 Of Kernes and Gallowglasses is supplied ;  
 And Fortune, on his damned quarrel smiling,  
 Show'd like a rebel's whore : but all's too weak ; 15  
 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, carved out his passage,

9. *Macdonwald*] *Macdonnell* Ff 2, 3, 4, i D. *for to that*] *for, to that*, Capell.  
 ii. *villainies*] *villanes* Ff 2, 3. 13. *Gallowglasses*] F 2 ; *Gallowgrosses* F i.  
 14. *quarrel*] *Hanmer* ; *quarry* Ff. 19. *carved*] *Rowe* ; *carv'd* Ff.

It may be corrupt; but, as Nosworthy has argued [*op. cit.*] its style may be compared with the "epic" style of the Pyrrhus speeches in *Hamlet* and the corresponding passage in Marlowe's *Dido*. Coleridge, *Shakespearean Criticism* (p. 67), makes the same comparison: "the epic is substituted for the tragic, in order to make the latter be felt as the *real-life* diction." Cf. Bradley, *Shakespearean Tragedy*, pp. 389-90.

9. *Macdonwald*] Holinshed's form is *Makdowald*. Knights, *Explorations*, p. 20, suggests that Shakespeare "consciously provided a parallel with the *Macbeth* of the later acts."

10. *to that*] i.e. to that end.

"-12. *The . . . him*] i.e. like lice.

13. *Kernes and Gallowglasses*] See Holinshed, Appendix, p. 174. [The "kern" was a light-armed foot-soldier; one of the poorer class among the "wild Irish," from whom such soldiers were drawn.] Stanishurst in his Introduction to Holinshed's *Irish Historic* (p. 450) says that "Kerne signifieth . . . a shower of hell, because they are taken for no better than for rakehels, or the diuels black gard, by reason of the stinking sturre they keepe, where-

soeuer they be." The "gallowglass" was a horseman armed with a sharp axe, defined by *O.E.D.* as "one of a particular class of soldiers or retainers formerly retained by Irish chiefs." According to Stanishurst [*op. cit.*] the gallowglass uses "a kind of pollax for his weapon. These men are cummunlic weieward rather by profession than by nature, firm of countenance, tall of stature, big of lim, burlie of body, well and stronglie timbered, chceflie feeding on beefe, porke and butter." Both words occur in a *Henry VI.* iv. ix. 26-7: "A puissant and a mighty power of gallowglasses and stout kerns."

14. *quarrel*] This, the emendation of Hanmer, inasmuch as it occurs in the corresponding passage in Holinshed, may be regarded as certain. The *Clar. Edd.* point out that Fairfax in *Godfrey of Bulloigne* uses "quarry" [xi. 28] as well as "quarrel" (vii. 103) for the square-headed bolt of a cross-bow. The Folio printers, therefore, may readily have printed *quarrel* as *quarry*.

15. *rebel's whore*] Nosworthy compares *Ham.* ii. ii. 515: "strumpet, fortune."

Till he fac'd the slave ; 20  
 Which ne'er shook hands, nor bade farewell to him,  
 Till he unseam'd him from the nave to th<sup>1</sup> chops,  
 And fix'd his head upon our battlements.  
*Dun.* D valiant cousin ! worthy gentleman !  
*Cap.* ;s whence the sun 'gins his reflection, 25  
 Shipwracking storms and direful thunders break,  
 So from that spring, whence comfort seem'd to come,  
 Discomfort swells. Mark, King of Scotland, mark :  
 No sooner justice had, with valour arm'd,  
 Compell'd these skipping Kernes to trust their heels, 30  
 But the Norweyan Lord, surveying vantage, , , , <sup>Veve</sup>  
 With furbish'd arms, and new supplies, of men,  
 Began a fresh assault.

21. *Which*] Ff; *Who* Pope ; *And* Capell. *ne'er*] never F 4 ; *bade*] *bid* F 4.  
 22. *nave*] *nape* Hanmer, Warburton. *th' chops*] Ff; *the chops* Reed (1803).  
 26. *thundery break*] Pope ; *Thunders*: F i ; *thunders breaking* ¥f2-4. 20. *Discomfort swells*] *Discomforts well'd* Johnson (Thirlby conj.) ; *Discomfort wells* Capell.  
 29. *had,*] Ff 1-3 ; *had* F 4, Globe. 32. *furbish'd*] ;*furbisht*) Rowe ; *furbusht* Ff.

20. Half a line, and probably more, seems to be missing here, perhaps deliberately cut. The *Which* of the following line may refer either to Macbeth, or to Macdonwald, or to Fortune: (whose slave he is). If it refers to Macbeth, the polite expression contrasts with the impolite action.

21. *shook hands*] i.e. bade farewell. Cf. Lyly, *Euphues* (ed. Arber, p. 75) : "you would inueigle me to shake hands with chastitie."

22. *unseam'd*] Note the tailoring metaphor, of which there are many in the course of the play.

22. *nave*] i.e. navel, but not so used elsewhere. The words were perhaps confused in Elizabethan English. Cf. Massinger, *Parliament of Love*, ii. iii. "His body be the navel to the wheel". Stevens quoted Marlowe, *Dido*, ". i. 256 :

"Then from the navell to the throat at once  
 He ript old Priam."

22. *chops*] i.e. jaws.

24. *cousin*] Macbeth and Duncan were both grandsons of King Malcolm.

25-8. *As . . . swells*] Nosworthy compares *Ham.* ". ii. 505-". R. Walker, *op. cit.* chap. 2, suggests that "the storms and thunders at once recall the witches, and inform us from what source the danger threatens ; and we remember that the Witches go to meet Macbeth. <sup>1</sup> Shipwracking ' storms is the very subject of the Witches' next consultation. Macbeth is the source whence comfort seemed to come. From just that quarter danger threatens. . . . Let the King of Scotland mark the omen ! . . . The Sergeant . . . is of course unconscious of the undertone of meaning."

25. *reflection*] shining.

27. *spring*] i.e. the season of spring, but apparently, by a concealed pun, suggesting *swells*.

31. *surveying vantage*] i.e. seeing his opportunity (Wilson). Cf. *Rich. III.* v. iii. 15 : "Let us survey the vantage of the ground."

- Dun.* Dismay'd not this  
Our captains, Macbeth and Banquo ?
- Cap.* Yes ;  
As sparrows eagles, or the hare the lion. 35  
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, 40  
Or memorize another GolgDtha,  
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.]

33-4. *Dismayed . . . Banquo ?]* verse Pope; prose Ff. 34-5- *Yes; . . . lion]* Pope; two lines, ending *Eagles; Lyon* : Ff. 37. *over-charged with]* overcharged; with Theobald. 38. *So they]* Steevens ; begins 39 Ff; ends 37 Globe (1870), Kittredge ; *They so* Keightley conj. 39. *upon]* on Ff2, 3, 4. 40. *reeking]* reeking Ff a, 3 overleaf. 42-3. , "cannot . . . help] Rowe ; lines end faint, help Ff, 45. *Enter Rosse and Angus]* Ff; *Enter Ross* Steevens ; *Enter Ross and Angus* after *strange* (48) Dyce ; after *here?* (46) Old Gamb., Wilson.

33-4. Duncan's speech is printed as prose in the Folio, and though the Clar. Edd., following Douce, assumed that "captains" should be pronounced "captains" to make the line regular (cf. 3 *Hen. VI. TV. vii. 30* : "A wise stout captain, and soon persuaded"), the word is nearly always dissyllabic in Shakespeare, and it might be better to print the speech as prose. In which case the Captain's "Yes" would be printed with 35.

38. *So they]* Abbot suggests that this short line should be detached from the beginning of 39 (as it is in the Folio) and added to 37—reading *o'ercharg'd* for the sake of the scansion. But I suspect that a line or more is missing between 36 and 37, 37 beginning a new sentence.

39. *Doubly redoubled]* cf. *Rich. II. I. iii. Bo.*

42-3- , " - - • help.] Flatter, *op. cit.* p, 101, defends the F arrangement of these lines on the grounds that the broken line ["I . . . faint") allows the captain to exhibit faintness, and that the short line at the end marks the place where attendants go to his assistance. Wilson thinks the whole speech is the ruin of a longer one. Perhaps a wounded soldier may be forgiven some slight incoherence,

45. Stevens says that "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 a superfluous character. Had his present appearance been designed, the King would naturally have taken some notice of him." But cf. I. iii. IDO which makes it certain that his presence in this scene was intended.

*Enter* RUSSE AND ANGUS.

Who comes here ?

*Mai.* 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 Norway banners flout the sky, 50

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, 55

47-8.] Hanmer ; lines end *eyes ? strange. King. Ff.* 47. *a haste] hast* Ff 2, 3, 4. 46. *seems] teems Johnson* conj. ; *comes* Collier [ed. 2). 51-2-] Singer, Globe, Chambers, Grierson, Kittredg?, etr. ; lines end *cold, numbers*, Ff, Ardpn (ed. i), Wilson, etc. 54. *began] 'gan* Pope.

47-9. *What . . . king] Hanmer's* arrangement of these lines is probably correct.

47. *a haste] The line would be* buttIT without the article.

47. *look] Perhaps* copied in error from "looks,"<sup>1</sup> which in F is in the previous line. Cf. A.C. v. i. 50 : "The business of this man looks out of him."

48. *seems] i.e.* "whose appearance corresponds with the strangeness of his message." Cf. f. v. 29 *post*, and r *Hen. IV.* m. ii. 162 : "thy looks are full of speed."

50. *flout] Elwin, quoted in the New Variorum, suggests* that Rosse "describes the previous advantages of the rebels in the present tense, in order to set the royal victory in the strongest light of achievement." Keightley rearranges the lines and inserts "did" before "flout." The meaning must be that the Norwegian banners made the Scots cold with fear, and not, as Malone supposed,

that the captured banners serve to cool the conquerors. Gf. Mars ton, *Sophomsba*, i, ii. :

"Upon whose tups the Roman eagles stretch'd

Their large spread wings, which fanned the evening ayre

To us cold breath."

See Introduction, p. xxiii. Cf. also *K. John*, v. i. 72.

53. *traitor] Holinshrd* says the Thane of Cawdor was condemned at Forres for treason ; but makes no mention of his having assisted the invaders.

55. *Bellona's bridegroom] i.e.* Macbeth. Chapman, *Iliad*, v. 590, speaks of "great Mars himselfe, matcht with his femall mate,," "The drad Bellona." Douce remarks that "Shakespeare has not called Macbeth . . . the *God of War*, and there seems to be no great impropriety in *poetically* supposing that a warlike hero might be *newly married* to the Goddess of War."

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 60

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.

*Dun.* No more that Thane of Cawdor shall deceive 65

57. *point, rebellious arm*] Ff; *point rebellious, arm* Theobald, Globe-, Chambers SD-I ] Johnson, Steevens (1778) ; lines end *King, composition:* Ff; one line [omitting *That*) Pope. 63. *Inch*] *ynch*, F I ; *hill* Ff 2, 3, 4.

Shakespeare knew that " the fire-eyed *maid* of smoky war " (" *Hen. IV.* iv. i. "4) was not a bride.

Granville-Barker suggests that Bellona's bridegroom may not be Macbeth. But though Shakespeare was condensing three campaigns into one, there would have been no point in making some other general responsible for the victory over Sweno, in defiance of his source. NDSworthy compares *Ham.* ". ii. 512.

55. *lapp'd in proof*] i.e. clad in armour of proof—approved or tested. Cf. *Rich. III.* ii. i. "5.

56. *Confronted . . . self-comparisons'*] i.e. faced him with equal courage and skill ; " gave him a Roland for his Oliver," as Craig says. But R. Walker, *op. cit.* chap. 2, points out that Macbeth is to match the Thane of Cawdor in treachery as well as in valour.

57. Theobald's punctuation, wisely rejected by Cuninghame, the New Clarendon, Kittredge and Wilson, " obliterated a characteristic feature of Shakespeare's style " (Simpson, quoted Wilson). Nosworthy compares *Ham.* ii. ii. 492.

58. *lavish*] i.e. insolent. Cf. 2 *Hen. IV.* iv. iv. 63 :

" When rage and hot blood are his counsellors,  
 When means and lavish manners meet together."

58. *to conclude*] To Wilson "this sudden conclusion suggests abridgement " ; but if one were not looking for evidence of abridgement, one would not suspect it here.

50. *That now*] For the construction cf. ii. ii. 7, 23, *post*.

51. *Sweno*] Steevens thought, from the irregularity of the metre, that *Sweno* was only a marginal reference, thrust into the text, and that the line originally read " That now the Norways' king craves composition."

53. *Saint Colme's Inch*] Steevens says that " Colmes " is here a disyllable. *Colmes'-ynch*, now called Inchcomb, is a small island lying in the "Frith of Edinburgh " (i.e. the Firth of Forth). Saint Colmes'-kill Isle (Pope's emendation) is Iona, in the Hebrides, a totally different place. Cf. Appendix, p. 177.

64. *dollars*] First coined *dr.* 1518, some five hundred years later.

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 ?

2 *Witch.* Killing swine.

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 :— 5  
" Aroynt thee, witch ! " the rump-fed ronyon cries.

66. *interest.*—[Co] *trust.* Capell conj. 67. *greet}* *great* Ff 2, 3, 4.

*Scene* in

5] Pope; two lines ending *mouncht:* I. Ff. 6. *Aroynt}* *Anoynt* F 3.

58. *former title}* R. Walker, *op. cit.* chap. 2, points out that the last title applied to the Thane of Cawdor was " that musL disloyal traitor."

*Scene* in

. *KMmg swim}* Steevens quotes from *A Diction of Damnabl, Dnfh,* etc., 579 : " She came on a tyme to the house of one Robert Lathurie . . . who, dblyking her drying andscottishwordrunt, aterm applied sent her homB emptie ; but presently in contempt to an old woman.in after her departure, hi, hogges fell any case the wore seems to mean sicke and died, to the number of

A term of exorcism (Gnerson).

"And aroint thee, witch, aroint thee " ; the only other passagecf. jonson, stapleodnews, where the word seems to occur. " And then remember, meat for my

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 : " Ryntyte, by your leave, stand handsomly " ; as " ' Rynt  
rump fed this is variousex-  
And aroint thee, witch, aroint thee " ; the only other passagecf. jonson, stapleodnews, where the word seems to occur. " And then remember, meat for my  
two dogs;  
fat flapsmutton, kidneyes,  
rumps of veale,  
Good plentious scraps."  
(ii) " fat-bottomed ; fed or fat-  
tened in the rump " (Nares).

Her husband's to Aleppo gone, master o' th' *Tiger* :  
 But in a sieve I'll thither sail,  
 And like a rat without a tail ;  
 I'll do, I'll do, and I'll do.

10

*Witch.* I'll give thee a wind.

(iii) "Nut-fed" (Dyce. Cf. Kilan's Dictionary : "*Rompe. Nux myristica vilior, cassa, inanis.*" The sailor's wife was eating chestnuts.

(iv) "fed on the best joints, pampered" (Clar.). Though Cuninghams points out that this explanation does not go well with "ronyon," the first does not suggest the wife of a master of the *Tiger*. I incline to [iv].

5. *ronyon*] a mangy, scabby creature, and hence a term of abuse. Cf. *Merry Wives*, rv. ii. 195 : "You witch, you hag, you baggage, you polecat, you runyon !"

7. th' *Tiger*] a favourite name for ships in Shakespeare's day. Cf. *T.N.* v. i. 65.

B. Several quotations are given by Steevens in the 1821 Variorum as to the powers of witches in this respect. The New Variorum quotes from Pitcairn, *Criminal Trials*, i. ii. 217, about Agms Tampsun (Sampson), who confessed that, accompanied by 200 other witches, "all they together went to Sea, each one in a riddle or cive, and went into the same very substantially, with fiaggons of wine, making merry and drinking by the way in the same riddles or civea, to the Kirke of North Barrick in Lowthian." Cf. *News from Scotland*, 1924, p. 13.

g. *tail*] Steevens mentions it as a 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 was, lhal 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. *Pll do*] Kittredge, *Witchcraft in Old and New England*, p. 13, explains : "she will take the shape of a rat in order to slip on board the *Tiger* unnoticed. This, and not to use her teeth, is the object of the transformation. Then she will bewitch the craft and lay a spell upon the captain. There is no question of scuttling the ship." This is doubtless correct, though some editors have supposed that the witch in the shape of a rat would gnaw through the hull and make the ship spring a leak (Clarendon) or through the rudder and make the ship drift helplessly (Grierson, prob. from Paton, *Few Notes on Macbeth*).

i. *il. a wind*] Witches were supposed to sell winds. See Nashe, *Terrors of the Night*, 1594 [ed. McKerrow, i. 359] : "Farre cheaper maye you buy a winde amongst them than you can buy wind or fa ire words in the Court. Three knots in a thred, or an odde (? olde) grandams blcasing in the corner of a napkin, will carric you all the world ouer." Also his *Will Summers Last Will and Testament*, 160D (ed. McKerrow, iii. " 1219-22) :

"For, as in Ireland and in Denmatke both

Witches for gold will sell a man a winde,

Which, in the corner of a napkin wrapt,

Shall blow him safe unto what coast he will."

Hunter quotes D. Fletcher, *The Russe Commonwealth*, 1591 (inc. in

i *Witch.* Th' art kind.

3 *Witch.* And I another.

I *Witch.* I myself have all the other ;

And the very ports they blow,

15

All the quarters that they know

T' th' shipman's card.

I'll drain him dry as hay :

Sleep shall neither night nor day

Hang upon his penthouse lid ;

20

He shall live a man forbid.

Weary sev'n-nights nine times nine,

15. *very* *various* Johnson conj. *ports'* *points* Pope. 18. *I'll* [*lie*] Ff; " *will* Pope, etc. 22. *sev'n-nights*] Theobald; *Sennights* Ff; *sennights* Globe, etc.

Hakluyt's *Voyages*, Everyman ed. ii. 326-7) on the Laplanders :

" Though for enchanting of ships that saile along their coast . . . and their giving of winds good to their friends, and contrary to other, whom they mtaiee to hurt by tying of curtaine knots upon a rope (some-what like ta the tale of JEulus his windbag) is a very fable, devised (as may seeme) by themselves, to terrific sailers for comming nrere their coast." See also Drayton, *The Mom Calfg*, 865 ff. (ed. Hebel, iii. iBB) :

" She could srll windes Lo any one that would,

Buy thrm fur money, lorcmg them to hold

What time she liitud, tyc thrm in a thrid,

Which ever as the Sea-farer undid They rose or scantled, as his Sayles would drive,

To the same Port whereas he would arive."

14. *other*] i.e. others. Cf. *Philip*. " 3.

15. *very* . . . *blow*] " the exact poits the winds blow upon " [Cunningham]; but the meaning is rather that cun- tiary winds keep the ship out of every port, and we must assume either thai " fion " is understood (Abbott),

or else that " ports " is the subject (Wilson).

17. *Shipman's card*] The circular piece of stiff paper on which the 32 points of the compass are marked, and hence the compass itself. But as Hunter [*New Illustrations of Shakespeare*, ii. 167] points out, the word also meant *chart*; and Dyce likewise quotes Sylvester, *Du Bartas, The Triumph of Faith*, 1641, where "my Card and Gumpasse " translates " Mon Quadrant et ma Carte marine." Cf. *Ham.* v. i. 149 : " we must speak by the card."

18. " ; " ; " ] Most editors unnecessarily accept Pope's sophistication.

19-20. *Sleep* . . . *lid*] Compare Marbrth's later insomnia.

2D. *penthouse lid*] The eyelid slopes like the roof of a penthouse. Mai one quotes Dekker, *Gul's Horne Boohe* (ed. McKerrow, p. 33) : " The two eyes are the glasse windowes at which light disperses itselfe into every roome, having goodly penthouses of haire to overshadow them " ; and Drayton, *David and Goliath*, 373 :

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

21. *forbid*] " as under a curse, an interdiction " (Theobald).

Shall he dwindle, peak, and pine :  
 Though his bark cannot be lost,  
 Yet it shall be tempest-tost. 25  
 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 ! 30  
 Macbeth doth come.

*All.* The Weird Sisters, hand in hand,  
 Posters of the sea and land,  
 Thus do go about, about :  
 Thrice to thine, and thrice to mine, 35  
 And thrice again, to make up nine.  
 Peace !—the charm's wound up.

29. *wrack'd]* [*wrackt*] Ff; *wreckt* Theobald (ed. 2), Globe, Chambers.

32. *Weird]* Theobald, Wilson; *weyward* Ff; *weyard* *Ksightley*; *weird* modern Edd. generally.

23. *dwindle]* The passage may have been suggested by the account in Holinshed of the bewitchment of King Duff (Appendix, p. 170). Scot, *Discoverie of Witchcraft*, xii. i5, has "A charme teaching how to hurt whom you list with images of wax, etc." Waxen figures were stuck with needles or melted before a slow fire; and as the figure wasted, so was the person intended to be harmed. Cf. Webster, *Duchess of Malfi*, IV. i. 73 :

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

23. *peak]* i.e. become emaciated. Cf. *Ham.* ". ii. 594.

24. Knight, *The Wheel of Fire* [1949] i P- 157 applies this couplet to Macbeth; but surely *his* bark is lost.

30. *drum]* It is curious that though Banquo and Macbeth are alone, their arrival is announced by a drum.

32. *weird]* I have adopted Theobald's spelling. The Folio spelling of *wayward* is repeated at I. v. B and ii. i. 20. It is also to be found in

Heywood, *The Late Witches of Lancashire* "633) : "one of the Scottish wayward sisters." He may have been influenced by the Folio spelling. Elsewhere in the Folio, however, the word is spelt *weyard*, which probably indicates how it was pronounced. The word comes from O.E. *wyrd*, M.E. *werd* (i.e. fate). Cf. Holinshed, Appendix, p. 178, "the weird sisters, that is (as ye would say) the goddessus of destinie."

33. *Posters]* i.e. persons who travel post, swiftly.

35-6. *Thrice . . . nine]* Odd numbers, and especially multiples of three and nine, were affected by witches. Cf. iv. i. 2 *post*. The Clar. Edd. cite Dvid, *Metam.* xiv. 56 and vii. 189-91. folding translates the latter :

"The starres alonly fairs and  
 bright did in the welken shine.  
 To which she lifting up her  
 handes did thrise hir selfe enclinc :  
 And thrise with water of the  
 brookehirhairebesprinclsdshee :  
 And gasping thrise she opte her  
 mouth."

37. *wound up]* i.e. "set in readiness for action" (*O.E.D.*).

*Enter* MACBETH *and* BANQUOD.

*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, 40  
 That look not like th' inhabitants o' th' earth,  
 And yet are on't? Live you? or are you aught  
 That man may question? You seem to understand me,  
 By each at once her choppy finger laying  
 Upon her skinny lips: you should be women, 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 here-  
 after. 50

39. *Fores*] [*Foris*] Pope; *Sons Ff.* Collier.

44. *choppy*] [*choppie*] Ff; *chappy*

38. *So ... seen*] Cf. i. i. ". Dowden (p. 249) comments on this parallel that Shakespeare intimated by it "that, although Macbeth has not yet set eyes upon these hags, the connection is already established between his soul and them. Their spells have already wrought upon his blood." Elwin, *Shakespeare Restored*, 1853, thinks it means "Foul with regard to the *weather*, and *fair* with reference to his *victory*." But Wilson quotes James I, *Damonologie*, 1924, p. 39, to the effect that the Devil can "thicken and obscure so the aire, that is next about them [witches] by contracting it strait together, that the beanie of any other mans eyes cannot pearce thornw the same, to see them." [*Workcs*, 1616, p. "4.]

39. *How . . . call'd*] Slopes, *Shakespeare's Industry*, p. 98, says this is a peculiarly Scottish idiom." Mr. David D. Murison, however, editor of *The Scottish National Dictionary*, informs me privately that though "an old speaker in N.E. Scotland might use those very words" it

might also have been used in England too. Brougham, quoted in Webster's *New International Dictionary* for a similar use of the word "call," "might have picked it up in Edinburgh." Murison concludes that it is "most highly improbable that Shakespeare meant it for a Scotticism."

42. *question?*] "Are ye any beings with which man is permitted to hold converse, or of whom it is lawful to ask questions?" Wilson refers to *Ham.* i. i. 45 and i. iv. 43, and points out that "Spirits might not speak unless first addressed."

44. *choppy*] i.e. chapped. Cotgrave, *Diet.* 15u, has "Fendu: *gaping, chappie*." Wilson, following Bradley, suggests that the gesture means that the witches refuse to speak to Banquo; they reply directly to Macbeth.

45. *beards*] Cf. *Merry Wives*, rv. ii. 20JZ: "By yea and no, I think the 'oman is a witch indeed. I like not when a 'oman has a great peard."

48. *Glamis*] *To* Shakespeare the word was dissyllabic. Cf. i. v. 15, 54; ii. ii. 41, etc.

*Ban.* Good Sir, why do you start, and seem to fear  
 Things that do sound so fair ?—F th' name of truth,  
 Are ye fantastical, or that indeed  
 Which outwardly ye show ? My noble partner  
 You greet with present grace, and great prediction 55  
 Df noble having, and of royal hope,  
 That he seems rapt withal : to me you speak not.  
 If you can look into the seeds of time,  
 And say which grain will grow, and which will not,  
 Speak then to me, who neither beg, nor fear, Go  
 Your favours nor your hate.

1 *Witch.* Hail !

2 *Witch.* Hail !

3 *Witch.* Hail !

1 *Witch.* Lesser than Macbeth, and greater. 65

2 *Witch.* Not so happy, yet much happier.

3 *Witch.* Thou shalt get kings, though thou be none :

So all hail, Macbeth and Banquo !

i *Witch.* Banquo and Macbeth, all hail !

*Macb.* Stay, you imperfect speakers, tell me more. 70

By Sind's death, I know, I am Thane of Glamis ;

57. *rapt*] Pope ; *wrapt* Ff. 59. *not*] *rot* For son MS. conj. 5B-g.] Given to all three witches, LettsDHL *apud* Dyce ed. 1855, Hudson, and Cuninghame conj.

51. *start*] a sign of guilty thoughts (Coleridge).

53. *fantastical*] imaginary. The word is used by Holinshed in the context ("some vaine fantastical illusion") and Craig quotes Scut, *Ducoverie of Witchcraft*. "these prestigious things which are wrought by witches are fantastical."

55-6. *present . . . hope*] "There is here a skilful reference to the thrice repeated 'Hail' of the witches" (Hunter).

55. *having*'] estate, possession, fortune. Cf. *T.N.* HI. iv. 379.

57. *rapt*] i.e. *extra se raptus* (Steevens). Cf. 143 *post*. The Folio was inconsistent in the spelling of this word (Clarendon).

58. *seeds of time*] "Demons," says Curry, *Shakespeare's Philosophical*

*Patterns*, p. 48, "know the future development of events conjecturally though not absolutely. . . . If time is the measure of movement of corporal things and if corporeal things move and develop according to the impulses latent in that treasury of forces called *rationes seminales*, then these seeds of matter may literally be called the seeds of time and demons have the power of predicting which grain will grow and which will not."

68 69. I am inclined to agree with Cuninghame that both these lines should be assigned to *all* the weird sisters.

71. *Sincl's*] Shakespeare got the name from Holinshed (cf. Appendix, p. 17B). The word "Finele" was mis-transcribed "Syncl" by Buece,

But how of Uawdor ? 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 75  
 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 ? Bo

*Macb.* Into the air ; and what seem'd corporal,  
 Melted as breath into the wind. Would they had stay'd !

*Ban.* Were such things here, as we do speak about,  
 Or have we eaten on the insane root,  
 That takes the reason prisoner ? 85

78. *With . . . you] so* Pope ; two lines Ff. 81-2. *Into . . . stay'd]* three lines in Ff ending *corpwall*, *Winde*. *stay'd*; two lines ending *melted stay'd*; Capell and most modern Edd. 84. *on] of* F 4.

and SD the name reached Holinshed (Wilson).

73. *prosperous]* Cawdor's aid to the invader was secret and not discovered until after Macbeth had left the battlefield. This would seem to be the only way of explaining this epithet and Macbeth's surprise. But the point is not made dear, and there may have been a bad cut. An audience would not notice that anything was wrong.

74. *prospect]* range of vision. Cf. *T.N.* in. iv. go : " the full prospect of my hopes."

75-6. *whence . . . intelligence]* rhyme, presumably accidental. Cf. n. iii. 130-2 *post*.

75. *owe]* own.

78. The Folio line-division leaves room for a necessary pause after " greeting !"

79. *bubbles]* Wilson interprets this to mean " illusions" and refers to *O.E.D.*, which, however, quotes this line as an illustration of the ordinary meaning of the word. Banquo simply means that the witches have vanished like a bubble.

81-2. *Into . . . stay'd]* The lines are easier to speak if " melted " is placed at the beginning of the line as in F. The second of these lines is printed as two by F to indicate the significant pause after *wind*.

Hi. *corporal]* i.e. corporeal, a form which Shakespeare never uses. Cf. *Ham.* in. iv. " 8 : " incorporeal air," 82. *as . . . wind]* Coleridge, *Shakespearean Criticism*, i. 69, notes the appropriateness of the simile to a cold climate; and Wilson adds that it is also apt to a Scotch mist.

84. *on]* For this common usage, compare v. i. 5i *post* and *M.N.D.* n. i. 256.

84, *the insane root]* i.e. which produces insanity. This may be hemlock, henbane, or deadly nightshade. Steevens quotes Greene, *Never Too Late* (ed. Grosart, p. 195) : " you haue eaten of the rootes of Hemlock, that makes men's eyes conceipt vn-seene obiects." Cf. iv. i. 25 *post*. Malone quotes Plutarch, *Life of Antonius* (Temple ed. p. 63). The Roman soldiers in the Parthian War were driven by hunger " to

*Macb.* Your children shall be kings.

*Ban.* You shall be King.

*Macb.* And Thane of Cawdor too ; went it not so ?

*Ban.* To th' selfsame tune, and words. Who's here ?

*Enter* RUSSE *and* ANGUS.

*Rosse.* The King hath happily receiv'd, Macbeth,  
 The news of thy success ; and when he reads 90  
 Thy personal venture in the rebels<sup>1</sup> fight,  
 His wonders and his praises do contend,  
 Which should be thine, or his : silenc'd with that,  
 In viewing o'er the rest o' th' selfsame day,  
 He finds thee in the stout Norwegian ranks, 95  
 Nothing afeard of what thyself didst make,  
 Strange images of death. As thick as hail,  
 Came post with post ; and every one did bear

91. *rebels*] Theobald; *Rsbels*Ff; *rebel's* Johnson. 96. *afeard*] *afraid* F 4.  
 97-8. *hail Came.*] Rowu • *tale Can* Ff; *tale, Came* Malune (Johnson conj.).

tast of routes 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 *ones* eaten of it, his memorye went from him, and he knew no manner of thing." Douce quotes Batman, *Uppon Bartholome de propnet. rerum*, xviii. 87 : " Henbane . . . is called *Ins ana j* mad, for the use thereof is perillous, for if it be eate or drunke, it breedeth madnesse . . . is called commonly *Mmlidium*, for it taketh away wit and reason." The Clar. Edd. suggest that Shakespeare was thinking of the Mekilwort berries, mentioned by Holinshed (Appendix, p. 176). Boece speaks of them as deadly nightshade, which " troubleth the minde, bringeth madnes if a fewe of the berries be inwardly taken " (Gerard, *Herball*).

BB. *To . . . words*] Banquo quibbles on "went" (Wilson). J. M. Nosworthy points out that in all accounts of the episode Macbeth and Banquo joked about the "prophesies."

91, 95. Referring to the two

phases of the fight, against Macdonwald, and against Norway.

92-3. *His wonders . . . his*] There is a conflict in Duncan's mind between his astonishment at the achievement and his admiration for Macbeth.

93. *Which . . . his*] R. Walker, *op. cit.* comments that " in Macbeth's rebel heart that is the very question."

93. *that*] " the mental conflict just described" (Clarendon),

97. *images of death*] Cf. Virgil, *Aen.* n. 369 : " plurima mortis imago" [Sprague]. See Empson, *Seven Types of Ambiguity*, 1930, pp. 5B-9.

97. *thick as hail*] Rowe's emendation is generally accepted. Though Johnson retained the Folio reading, and explained, " posts arrived as fast as they could be counted," Dyce showed that whereas " thick as tale " is unknown, " thick as hail " is common. He instances, e.g. Harington, *Orlando Furioso*, xvi. 51 (1591) : " The English archers shoot as thick as haile."

Thy praises in his kingdom's great defence,  
And pour'd them down before him.

Ang. We are sent, 100

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 : 105  
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 ?

Ang. Who was the Thane, lives yet;  
But under heavy judgment bears that life I lo  
Which he deserves to lose. Whether he was combin'd  
With those of Norway, or did line the rebel

102-3. *Vnly* • • • *P<sup>a</sup>y the.]* °H<sup>C</sup> line, Singer. ioB-g. *The Thane . . .*  
*yet;]* so Capell ; three lines Ff ending *hues: Robes ?yet.* log. *borrow'd]* his  
*borrowed* Ff 2, 3, 4. 1"-14. *Which . . . know not;]* so Maione ; five lines  
in Ff ending *loose, Norway, helpe, labour'd not;*; four lines ending *was Rebeli*  
*both not; Pope.* "2. *did]* else did Ff a, 3, 4.

IDO. *pour'd]* continues image of tion is not suspected. Granville-  
"hail" (Wilson). Barker [*Preface*, p. xxvii) remarks

104. *for . . . honour]* R. Walker, that it is strange that Angus should  
*op. cit.*, suggests that as Rosse has say these words of Cawdor. "Shake-  
bWn given no message from Duncan speare was not apt to leave things  
which would justify this phrase, he in such a muddle at the beginning  
"has become an oracle, repeating of a play." But perhaps the muddle  
the greatest promise of the Witches." helps to create the atmosphere of  
At least Macbeth may take it as such. "deceitful appearance, and con-  
sequent doubt, uncertainty, and  
104. *earnest]* "mony giuen for the confusion" (Knights, *op. cit.* p. 18).

104. *earnest]* "mony giuen for the R. Walker, *op. cit.* chap. 2, ex-  
conclusion, or striking vp, of a plains : "The poet is shifting the  
bargaine" (Cotgrave). emphasis from the former thane of  
105. *addition]* "a Title given to a Cawdor's particular faults which  
Man over and above his Christian are past to a statement in general  
and Sirname, shewing his Estate, terms which ostensibly describes  
Degree, Mystery, Trade, Place of those faults but actually foreshadows  
dwelling, etc." (Blount, Law Diet. also the faults, the "treasons capital"  
[1670)). that will "overthrow" the new  
thane of Cawdor. He achieves his

108-9. *dress . . . robes]* This image purpose by casting this slight haze  
recurs throughout the play. Cf. of doubt over the particular faults and  
Spurgeon, *Shakespeare's Imagery*, pp. speaking in the most positive and  
325-7. arresting terms of the general sins  
that are common to both cases."

1"-14. Wilson remarks that the  
mislineation in the Folio suggests  
adaptation. But there is a good deal  
of mislineation in F where adapta-

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, 115  
 Have overthrown him.

*Macb.* [*Aside*] Glamis, and Thane of Cawdor :  
 The greatest is behind. [*To Rosse and Angus*] Thanks  
 for your pains.—

[*To Banquo*] Do you not hope your children shall be  
 kings,

When those that gave the Thane of Cawdor to me  
 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) 125  
 In deepest consequence.—

Cousins, a word, I pray you.

*Macb.* [*Aside*] Two truths are told,  
 As happy prologues to the swelling act  
 Of the imperial theme.—I thank you, gentlemen.—  
 [*Arirfe*] This supernatural soliciting 130  
 Cannot be ill ; cannot be good :—

114. *wrack*] *wreck* Theobald. 115 S.D.] Rowe. 117. S.D.] White.  
 120. *trusted*] *thrusted* Malone conj. 125. *betray'r*] *betray us* Rowe. 126-7.]  
 One line in Capell. 127. S.D.] Rowe. 131-2. *good:—If ill,*] so FI ;  
 lines divided after *ill*, Rowe, etc.

112. *line*] strengthen, reinforce.  
*Cf. Hen. V. ii. iv. 7* : " To line and  
 new repair our towns of war."

120. *home*] thoroughly, fully, largely  
 [*Cotgrave*]. *Cf. Cym. iii. v. 92*.

121. *enkindle you*] " excites you to  
 hope for " [*Bradley*]. *Banquo* does  
 not think of foul play.

122-6. *But . . . consequence*] The  
 application to *Macbeth* is obvious.

123. *to win . . . harm*] *Cf. James,*  
*Demonologia in Works*, 1616, p. 98 :  
 " for that old and craftie serpent  
 being a Spirit, he easily spies our  
 affections, and so conformes himself  
 thereto to deceiue vs to our wracke."

128. *the swelling act*] *Cf. Hen. V.*  
*Prolog. 3-4* :

" A kingdom for a stage, princes to  
 act,  
 And monarchs to behold the  
 swelling scene."

130-1. The " sickening sea-saw  
 rhythm completes the impression of  
 ' a phantasma, or a hideous dream ' "  
 [*Knights, op. cit. p. 20*]. Flatter also  
 supports the F lineation. *Knight,*  
*The Wheel of Fire*, 1949, p. 153,  
 comments : " This is the moment  
 of the birth of evil in *Macbeth*—  
 he may indeed have had ambitious

If ill, why hath it given me earnest of success,  
 Commencing in a truth? I am Thane of Cawdor :  
 If good, why do I yield to that suggestion  
 Whose horrid image doth unfix my hair, 135  
 And make my seated heart knock at my ribs,  
 Against the use of nature? Present fears  
 ;";re less than horrible imaginings.  
 My thought, whose murder yet is but fantastical,  
 Shakes so my single state of man, 140  
 That function is smother'd in surmise,  
 And nothing is, but what is not.

*Ban*, Look, how our partner's rapt.

135. *hair*] Rows; *Heire* Ff. 139. *murther*] *murder* Steevcs (1778).  
 140-2. *Shakes . . . not*] sn Ff; lines end *function is rapt*. Pop? and most  
 inndern Edd.

thoughts before, may even have intended the murder, but now for the first time he feels its oncoming reality."

135. *horrid image*] i.e. of himself murdering Duncan.

'37- *Against . . . nature*] contrary to my natural habit (Kittredge).

137. *fears*] objects of fear. Cf. *M.N.D.* v. i. 21: "Or in the night, imagining some fear."

139. *fantastical*] imaginary. Cf. i. iii. 53 *ante*.

140-2. I have restored the F arrangement of these lines, as nearly every actor speaks them thus and, I think, correctly.

140. *single . . . man*] Stevens observes that "double and single anciently signified strong and weak." Uf. *Oth.* i. ii. 14: "As double as the Duke's," and, *Hen. IV.* i. ii. 207: "Is not . . . your wit single?" and cf. i. vi. 15 *post*. But Crrierson—I think rightly—says that *single* here means "indivisible" and the phrase as a whole "my composite nature—body, spirits, etc., made one by the soul." Though Wilson regards a reference to the microcosm pointless in this context, I believe that such a reference is made. Cf. *J.C.* ii. i. 53-9, where the same phrase,

"state of man" occurs, and where the reference to the microcosm is explicit.

141. *function*] The intellectual activity which is revealed in outward conduct: but the word is applied to action in general, whether physical or mental. "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 perception, being intent wholly on that which has no existence" (Johnson).

142. *nothing . . . not*] Knight, *The Wheel of Fire*, 1949, p. 153, says this is "the text of the play. Reality and unreality change places." Coleridge, *op. cit.* i. 69-70, says: "So truly is the guilt in its germ anterior to the supposed cause and immediate temptation . . . a confirmation of the re-mark on the early birth-date of guilt."

143. *rapt*] Cf. line 57 *ante*. According to Flatter's rules, Banquo should not be made to complete Macbeth's line; but it is difficult to rpgard either Macbeth's asides or Banquo's speeches as linked together metrically.

*Macb.* [*Aside.*] If Chance will have me King, why, Chance  
may crown me,  
Without my stir.

*Ban.* New honours come upon him, 145  
Like our strange garments, cleave not to their mould,  
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 150  
With things forgotten. Kind gentlemen, your pains  
Are register'd where every day I turn  
The leaf to read them.—Let us toward the King.—  
[*To Banquo*] Think upon what hath chanc'd; and  
at more time,  
The Interim having weigh'd it, let us speak 155  
Our free hearts each to other.

*Ban.* Very gladly.

*Macb.* Till then, enough.—Come, friends. [*Exeunt.*]

144. *If . . . crown me,*] so Rowc; two lines in Ff. 149-54. *Give . . . time,*] so Pope; seven lines in Ff ending *favour forgotten registred, teafe, them vpon time,*; six lines ending *favour: forgotten, registered them King time* Knight. 154. S.D.] Ruwe. 155 *The]* / tK Steevens conj.; *In the* Keightley. 157. *Till . . . friends]* so Pope; two lines in Ff.

145. *come*] Probably the participle, not the finite verb.

146. *Like . . . mould*] Another image taken from clothes.

148. *Time . . . hour*] Grant White, *Words and their Uses*, 1871, p. 297, 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." Shakespeare may use "runs" intransitively; but Cunningham thinks it is used transitively, meaning, "runs the roughest day through." Dyce, *Few Notes*, etc., 1853, p. 119, remarks that "this expression is not infrequent in Italian"—e.g. "*il tempo e cost l'ora*" [Pulci].

150. *wrought*] agitated. Cf. *Oth.* v. ii. 345.

151. *things forgotten*] i.e. which he is trying to recall. He is lying.

152-3. *register'd . . . them*] i.e. in his brain.

155. *The interim*] Steevens says, "Thus intervening portion of time is personified; it is represented as a cool impartial judge; as the *pauser Reason*." Malone, however, believes it is used adverbially. The word is here printed in the Folio with a capital letter and in italics, as in *J.C.* n. i. 54, but not elsewhere in the Folio.

SCENE IV.—*Fores. A room in the palace.*

*Flourish.* Enter DUNCAN, MALCOLM, DDNALBAIN, LENOX,  
and Attendants.

*D* Is execution done on Cawdor? Are not  
Those in commission yet return'd?

*Mai.* 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, 5  
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, 10  
As 'twere 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—

*Scene iv*

S.D. *Fores . . . palace]* Capell ; om. Ff. I. *Is . . . not]* so Capell ;  
*Is . . . Cawdor ?* one line in Ff. *Are]* Ff 2, 3, 4. *Or F i.* 2-B *My . . .*  
*died]* so Pope ; seven lines in Ff ending *back, die: hee Pardon, Repentance: him,*  
*dy'de,* 9-ID. *studied . . . To]* *studied, . . . death, To* Kcightley ; *studied . . .*  
*death To* Dyce (ed. a).

*Scene iv*

This scene, says Knights, *Explorations*, p. 21, "suggests the natural order which is shortly to be violated. It stresses natural relationships ... honourable bonds and the political order . . . and the human 'love' is linked to the more purely natural by images of husbandry." Cf. Knight, *The Imperial Theme*, p. 125, and Traversi, *Approach to Shakespeare*, p. BB.

i. *Are]* Gunningham suggests that the reading of the First Folio may be correct, the verb being understood.

2. *in commission]* charged with the *duly*.

9- *Judmd*; A theatrical term, meaning "leanit by heart."

ID-II. *To . . . trifle]* R. Walker compares m. i. 87-8, "art.

n-iz. *There's . . . face]* "We cannot construe or discover the disposition of the mind by the lineaments of the face" (Johnson), Baldwin compares Juvenal, *Satires*, ii. Bff. "*Frontis nulla fides*." The irony of the speech is pointed by the immediate entrance of Macbeth, as critics have observed.

*Enter* MACBETH, BAN,UD, RDSSE, and ANGUS.

D worthiest cousin !

The sin of my ingratitude even now 15  
 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, 20  
 More is thy due than more than all can pay.

*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 ; 25  
 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 30  
 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

17. *That*] *The Jenncns.* *wing*] F I ; *wine* Ff 2, 3, 4; *wind* Rowe. 83-7. *In . . . honour*] so Pope ; six lines in Ff ending *selfe*. *Duties: State, should, Loue Honor.* 27. *Safe*] *Shap'd* Hanmer ; *Fiefd* Warburlon ; *Fiefs* idem conj. ; *Serves* H[»ath cunj. ; *saf'd* Malune conj. ; *Slaves* Kilinear ronz. ; *Sole* Orson conj. *your*] *you* Blackstone conj. *love*] *Life* Warburton. 30. *That*] *Thou* Pope, *nor*] and Rowe.

19-20. *That . . . mine*] i.e. that I might have been able to give you thanks and reward in proportion to your merits. *U.E.D.* quotes this passage and defines "proportion" as "the action of making prop or-tionate."

22-7. Coleridge, *Shakespearean Cri-ticism*, i. 70, declares that "Mac-beth has nothing but the common-places of loyalty, in which he hides

himself. . . . Reasoning instead of joy . . . the same language of *effort* . . . at the moment that a new difficulty suggests a new crime."

27. *Safe . . . honour*] "with a sure regard to your love and honour" (Clarendon) or "actuated by our love and honour for you."

28. *plant*] Cf. A.W. ". iii. 1,3: "It is in us to plant thine honour where we please to have it grow."

In drops of sorrow.—Sons, kinsmen, Thanes, 35  
 And you whose places are the nearest, know,  
 We will establish our estate upon

Dur eldest, Malcolm ; whom we name hereafter  
 The Prince of Cumberland : which honour must

- Not, unaccompanied, invest him only, 40  
 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 45  
 The hearing of my wife with your approach ;  
 So, humbly take my leave.

*Dun.* My worthy Cawdor !

35. *Sons*] *Sons and Cuningham conj.*

33-5. *My . . . sorrow*] Cf. *R.J.* m. ii. 102-14; *M.A.* i. i. 26-g; and *W.T.* v. ii. 49-50. Maione quotes Lucan, *Phars.* ix. 1038 :

"—lacrymas non sponte cadentes  
 Effudit, gemitusque express it  
 pec-tore laeto

Nun aliter manifesta potens  
 abscondere mentis

Gaudia, quam lacrymis."

34. *wanton*] unrestrained, perverse.

35. *Suns, kinsmen*] Cuningham wanted to mend the metre by inserting "and" between these two words. But there must be a pause while Duncan masters his emotion. Adams thinks that two scenes have been run together or at least that portions of the text are lost because (i) we lose a day while Macbeth makes enquiries about the weird sisters, (ii) the weak Duncan suddenly exhibits strength by arranging for his son to succeed him, and (iii) announces in an unexpected and brief clause—almost unintelligible—that he proposes to visit Macbeth at Inverness\*, Bradley and Wilson also suspect a cut. But see Thaler, *Shakespeare and Democracy*<sup>^</sup> pp. BB-i05, for a refutation of Adams. (i) Shakespeare was not realistic in

his treatment of time ; (ii) Duncan was not weak, and even if he were, a sudden announcement is not incompatible with weakness ; (iii) the clause is intelligible enough—though I too suspect there may have been a cut here.

37. *establish our estate*] settle the succession.

39. *The . . . Cumberland*] "The crown of Scotland was originally not hereditary. When a successor was declared in the 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" (Steevens).

45. *harbinger*] an officer of the household whose duty it was to provide lodgings for the king, hence "forerunner."

47-53. Granville-Barker, *Preface*, p. xxvii, remarks that "the disclosure of Macbeth's mind, not in a soliloquy, but in two rather ineptly contrived asides, is surely, in such a play and with such a character, un-Shakespearean." Fleay suspected this passage was written by Middieton.

*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 ! 50  
 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 ; 55  
 It is a banquet to me. Let 's after him,  
 Whose care is gone before to bid us welcome :  
 It is a peerless kinsman. [*Flourish.* *Exeunt.*]

SCENE V.—*Inverness.* 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 learn<sup>d</sup> by the perfect'st report, they have

48. S.D.] Rowe. 51. *not*]Ff; *no* Hanmer. *light*] *Night* Warburton.  
 58. *Let's*] Ff; *Let us* Pope, etc.

*Scene v*

S.D. *Inverness* . . . *castle.*] Capell.

But the imagery is Shakespearean. Compare 49 with i. vii. 27 ; 50 with i. v. 50 and ii. i. 5 ; and 52 with several passages in which eyp and hand are opposed. See Introduction, p. xxxi and cf. Spurge on, *Shakespeare's Imagery*, pp. 329.

50. *Stars*] " 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" (Clarendon). Cf. *Lady Macbeth's* speech i. v. 50-4. R. Walker, *op. cit.* compares 41 *ante* and comments : " it is the signs of nobleness in his own nature that he would obscure."

52. *wink at*] be shut, so as not to see. Cf. Introduction, p. xxxi.

52. *be*] i.e. be done.

55. *banquet*] Cuninghame suggests that this is what we now call dessert—a slight refection, consisting of cakes, sweetmeats and fruit, and generally served in a room to which

the guests removed after dinner; but as the ordinary sense of the word is common in Shakespeare and as several critics have stressed the importance of banquets in the play, as a visible sign of the concord violated by Macbeth's crinu-s—see, e.g., Knight, *The Imperial Theme*—it is unlikely that Shakespeare here intended the restricted sense of the word.

58. *kinsman*] Macbeth was Duncan's first-cousin.

*Scene v*

1. *success*] Although the common sense of this word in Shakespeare's day was " issue," " sequel" or " consequence " of a thing, it is used here and at i. iii. 90 *ante* in the modern sense. Cf. note to I. vii. 4 *post*.

2. *the perfect'st report*] " the best intelligence " (Johnson) ; " my own experience " (Clarendon) ; Rosse's report of the King's intention to invest Macbeth with the thaneship

more in them than mortal knowledge. When  
 I burn'd in desire to question them further, they  
 made themselves air, into which they vanish'd. 5  
 Whiles I stood rapt in the wonder of it, came  
 missives from the King, who all-hail'd me, ' Thane  
 of Cawdor ' ; by which title, before, these Weird  
 Sisters saluted me, and referr'd me to the coming  
 on of time, with ' Hail, King that shalt be ! ' This 10  
 have I thought good to deliver thee (my dearest  
 partner of greatness) that thou might'st not lose  
 the dues of rejoicing, by being ignorant of what  
 greatness is promis'd thee. Lay it to thy heart,  
 and farewell."  
 Glamis thou art, and Cawdor ; and shalt be 15  
 What thou art promis'd.-, Yet do I fear thy nature :  
 It is too full o' th' milk of human kindness,  
 To catch the nearest way. Thou wouldst be great ;  
 Art not without ambition, but without

B. *Weird*] Cf. I. iii. 32. ID. *be!*] *be* hereafter *Upon* conj. 13. *the]*  
*thy* Capell conj. 15. *be]* *be*—Kittredge. 17. *human]* Rowe ; *humane* Ff.  
*human kindness]* *humankindness* Muulton conj.

*of Cawdor* (Leightun). Johnson's explanation, implying that Macbeth had made enquiries about the weird sisters, is clearly right.

7. *missives]* messengers. Cf. A.C, n. ii. 74 : " Did gibe my missive out of audience."

7. *all-hailed]* Florio, *Worlde of Wordes*, 1598, gives as meanings of *salutare*, " to greet, to salute, to recommend, to all-haile."

14. *farewell]* R. Walker, *op. cit.* chap. 3, comments that Macbeth does not mention Banquo. " He has suppressed the one piece of news that would show the flaw in the plot against Duncan, and deliberately made his wife believe that the prophecy . . . is a secret of which he was the sole possessor." But we only hear the second half of the letter.

15-29. *Glamis . . . withal]* Stewart, *Modern Language Review*, 1945, p.

173, points out that " the speech will be satisfactory if we only admit that the portrayal of Lady Macbeth, and other relations with her husband, are factors in it; and that a certain distortion of Macbeth's character is entailed in this. On Macbeth himself the speech does indeed throw new and useful light, such as is desirable in an exposition, for we chiefly gather from it that he is not likely to be immediately wholehearted in villainy and that some spiritual struggle is to be expected of him. But the speech is also charged with certain feelings of Lady Macbeth's which lead her to exaggerate what she pervertedly regards as her husband's insufficiencies, and this renders more striking and terrible our first impression of her." Lady Macbeth suddenly realizes " forces in his nature that may militate against her designs. These she does not

The illness should attend it : what thou wouldst highly,  
That wouldst thou holily ; wouldst not play false,   zi  
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  
That I may pour my spirits in thine ear,

22-3. *And . . . it*] so Pope ; three lines ill Ff ending *winne. ayes, it*;  
23. "*Thus . . . do*" ] sn Hunter ; final inverted commas placed aftrr *undone*,  
Pope ; placed aftrr *have it*, Hanmer, Gapell.   25. *Hie*] F 4 ; *High F* i,  
j 3-

review 'objectively'<sup>1</sup> but magnifies in passion and scorn. And this should be clear to us. For we already know that Macbeth has murder in his thoughts."

15. *shall be*] Lady Macbeth, in repeating the words of the Third Sister, instinctively checks herself at the word *King*, and substitutes a reticent phrase (Kittredge).

17. f,"i' milk . . . kindness] Cuningham points out that it is essential to remember the radical significance of the words *kind*, *kindness*, as meaning *natural* and *nature*. Moulton, *Shakespeare as a Dramatic Artist*, p. 149, 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 the unnatural which is a marked feature of the practical man. " The other part of the clause, *milk of humankindness*, no doubt suggests absence of hardness : but it equally connotes natural inherited traditional feelings imbibed at the mother's breast." But cf. *K. Lear*, i. iv. 364 : " This milky gentleness and course of yours," and line *impost* (" take my milk for gall ") which certainly suggest that *milk* implies an absence of hardness ; and *humane* 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. Lady Macbeth implies that her husband is squeamish and sentimental. She may also imply that he is bound by traditional feelings. See headnote to Sc. iv. *ante* and the reference to " the milk of concord " [iv. iii. gB). Cf. Appendix A., p. iBB.

20 *illness*] evilness, wickedness. The word was not used for " sickness " in Shakespeare's day.

22-5. *thou'dst . . . undone*] The chief difficulty here is the extent of the quotation. Pope put the whole passage in inverted commas, and he has been followed by most editors (i.e. " Thus . . . undone "). Hanmer, Capell, Verity, Wilson and others end the quotation at the end of line 23. Hunter {*Illustrations*, ii. 172) only marks " Thus thou must do " as such. I think he is right, because that which cries is the crown, and if " it " were part of the quotation, one would expect " me " instead. As Verity explains, " thou'dst have " has two objects, the crown (23) and the murder by which the crown may be obtained (24-5). Cuningham wished to follow Keightley and emend the second " thou " in 23 to " thou'dst." But Shakespeare wisely avoided the more logical form because he already had a pleth-

And chastise with the valour of my tongue  
 All that impedes thee from the golden round,  
 Which fate and metaphysical did 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, wcre'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, 35  
 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

28. *impedes thee] thee hinders* F 2, 3.  
 Rowe ; two lines, Ff.

38. *He . . . hoarse] one line,*

ora of *wouldsts* and there could be no doubt of the meaning.

27. *chastise] The accent is on the first syllable. Cf. Rich. II. " . iii. 104.*

28. *golden round] cf. iv. i. BB.*

29. *metaphysical] supernatural.*

29. *seem] cf. I. ii. 48 ante.*

30. *tidings] singular or plural, like*

<sup>81</sup>news." Cf. *A.T.L.I.* v. iv. 153 : " these tidings " ; *A.C.* iv. xiv. " 2 : " this tidings." Flatter suggests that Lady Macbeth's question should form a line with the messenger's speech which follows, so as to allow for a dramatic pause after *say it*.

31. *The King . . . to-night] R. Walker, op. cit. chap. 3, makes the ingenious suggestion that as Lady Macbeth has been thinking of her husband as King, she thinks for a moment that the messenger refers to him and not to Duncan.*

31-3. *Thou'rt . . . preparation] Lady Macbeth, in replying to the messenger, discloses what has been passing in her own mind, and then,*

observing the man's surprise, she adds a not Very convincing explanation.

33. *infoim'd] absolute or intransitive.*

35. *had the speed of] Cf. M.A. I. i. 142 : " I would my horse had the speed of your tongue." But the phrase in Macbeth means " out-distanced," in Af.A. " went as fast as."*

37. *tending] Shakespeare does not elsewhere use this word as a substantive.*

38-9. *The raven . . . croaks] Some think that the reference is to the breathless messenger, but lack of breath does not cause hoarseness. As Hunter says, the phrase means " even the raven . . . has more than its usual harshness" ; or perhaps, as Manly suggests, the implication is that " the approach of an ordinary guest might be announced by a magpie, but for such a visit as Duncan's the hoarse*

40

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 ;

croaking of a raven would alone be appropriate." Collier cites Drayton, *Barns' Wars*, v. 42 :

" The ominous raven with a dismal cheer,  
Through his hoarse beak of following horror tells."

The lines, however, were altered by Drayton Jed. Rebel, ii. 95) :

" The ominous Raven, often he doth he are,  
Whose c poking, him of following Horror tells."

Cf. also *Uth*. iv. i. 21 : "As doth the raven o'er the infected house, Boding to all " ; and Nashe, *Terrors of the Night* [ed. McKerrow, i. 346) on the raven also : "A continual messenger hee is of dole and misfortune."

39. *entrance*] This word is a trisyllable. The retention of *e* is frequently required *metn gratia*, when a mute is followed by a liquid. Cf. m. vi. B and *T.N.* I. i. 32, "rememberance."

40. *Come, you spirits*] Wilson comments : " All critics have noticed the effect of the metrical pause before " Come " and the tremendous lines that follow." But to judge from the fact that editors have followed Davenant in reading " Come, all you spirits," the statement is an exaggeration. Darmsteter supports this emendation by comparing Hughes, *Misfortunes of Arthur*, i. ii : (an echo of the opening lines of Seneca's *Medea*) :

" Come, spiteful fiends, come heaps of furies fell,

Not one by one, but all at once ! "

Steevens suggested a repetition of " Come " ; and Cuninghame argued

for " Come, you ill spirits." Nevertheless these emendations spoil the effectiveness of the passage and deprive the actress of the chance of taking the long breath she obviously needs. Maluie quotes Nashe, *Pierce Penilesse*, ed. McKerrow, i. 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 employeth, are those Northerns *Many*, called the spirits of reuenge, fit the authors of massacres, & seedesmen of mischief ; for they haue commission to incense men to rapines, sacrilege, theft, murther, wrath, furie, and all manner of cruelties, & they commaund certaine of the Southern spirits [as slaues) to wayt vpon them, as also *Arioch*, that is tearmed the spirits of reuenge."

Burton, *Anatomy of Melancholy*, i. ii. i, a mentions nine kinds of bad spirits. See Introduction, p. Ixix, for a comment on this invocation.

41. *mortal thoughts*] "murderous, deadly, or destructive designs" [Johnson). Cf. in. iv. Bo and rv. iii. 3.

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

42. *top-full*] Cf. *K.J.* in. iv. i Bo.

43. *make . . . blood*] Wilson compares *W.T.* i. ii. 171 and *K.J.* in. iii. 42-7. She means " so that pity cannot flow along her veins" and reach her heart (Bradley).

44. *remorse*] compassion, tenderness. Cf. *M.V.* iv. i. 20. "Used anciently to signify repentance not only for a deed done but for a thought conceived" (Clarendon).

That no compunctious visitings of Nature  
 Shake my fell purpose, nor keep peace between  
 Th<sup>5</sup> effect and it ! ' Come to my woman's breasts,  
 And take my milk for gall, you murth'ring ministers,  
 Wherever in your sightless substances  
 You wait on Nature's mischief! Come, thick Night, 50  
 And pall thce in the dunnest smoke of Hell,  
 That my keen knife see not the wound it makes,  
 Nor Heaven peep through the blanket of the dark,  
 To cry, " Hold, hold !")

46. *peace*] *pace* Travers (Johnson conj.) ; *space* Bailey conj. 47. *it*] Ff 3, 4, *hit* Ff i, 2. 53. *blanket*] *blank height* Coleridge conj.

45. *compunctious*] Not used elsewhere by Shakespeare.

46-7. *nor . . . it*] " use the restraining power of a peacemaker . . . between my purpose and the achievement of it " (New Clar.) Steevens quotes Brooke, *Romeus and Juliet* (i552), 1781 ff :

" the lady no way could  
 Kepe trowse betweene her greefcs  
 and her "

48. *take . . . gall*] "Take away my milkj and put gall into the place " (Johnson) ; " Nourish yourselves with my milk which . . . has turned to gall " (Delius) ; take = infect (Keightley). Johnson's explanation is the best. Cuninghame compares, "*Hen. VI*, v. iv. 27 :

" I would the milk  
 Thy mother gave thee when thou  
 suck'dst her breast,

Had been, a little ratsbane for  
 thy sake) i "

46. *ministers*] attendant spirits (Wilson).

49. *sightless*] invisible. Cf. I. vii. 23-

50. *nature's mischief*] According to Johnson this means " mischief done to nature, violation of nature's order committed by wickedness " ; Elwin thinks it means " both injury engendered in human nature and done to it " ; and Cuninghame thinks it may mean " mischief wrought by

any natural phenomenon, such as storm, tempest, earthquake, etc. Curry's explanation of the whole clause, *Shakespeare's Philosophical Patterns*, p. B6, is " objective, substantial forms, invisible bad angels, to whose activities may be attributed all the unnatural occurrences of nature."

50-5. *Come . . . hold*]. Cf. Munday, *The Downfall of Robert, Earl of Huntington*, i5oi :

" Muffle the eye of day,  
 Ye gloomie clouds (the darker than  
 my deedes,  
 That darker be than pitchie sable  
 night)  
 Muster together on thrse high  
 topt trees,  
 That not a sparke of light thorough  
 their sprays  
 May hinder what I meane to  
 execute."

See *M.L.N.* 1931, and cf. m. ii. 46-7 *post*.

51. *dunnest*] an epithet criticised by Johnson [*Rambler*, no. i6B] as " mean " j but the criticism was apparently recanted in his *Dictionary*.

52. *my*] Wilson and Adams assume that Lady Macbeth originally intended to do the deed herself. Cf. 6B, 73 *post* and note on n. i. 30. See Introduction, p. xxv.

53. *blanket*] Johnson also objected to the meanness of this word, and so did Coleridge [*Shakesp. Criticism*,

Enter MACBETH.

Great Glamis ! worthy Gawdor !  
 Greater than both, by the all-hail hereafter ! 55  
 Thy letters have transported me beyond  
 This ignorant present, and I feel now  
 The future in the instant.

*Macb.* My dearest love,  
 Duncan comes here to-night.

*Lady M.* And when goes hence ?

*Macb.* To-morrow, as he purposes.

*Lady M.* O ! never 60

Shall sun that morrow see !

**Y**our face, my Thane, is as a book, where men

62. a] om. F 2.

i- 73) *I* but many parallels have been quoted including : " The sullen night in mistie rugges is wrapp'd " (Drayton, *Mortimeriados*, 1. 694, ed. Rebel, i. 329) ; " Spread thy close curtain, love-performing night " *R.J.* in. ii. 5) ; " *Hen.* VI. n. ii. 2 ; and *Lucrece*, 788. Whiter, in his *Specimen of a Commentary*, 1794, pp. 153-84, quotes so many passages which link *pall*, *hell*, *knife* and *dark* with the stagu that it is impossible not to believe that they were associated in Shakespeare's mind. " The peculiar and appropriate dress of *Tragedy* is a *pall* and a *knife*. When *Tragedies* were represented, the stage was hung with black . . . on the same occasions, the *Heavens*, or the *Roof of the Stage*, underwent likewise some gloomy transformation." But although the passage as a whole was suggested by the stage, the metaphor of the blanket is quite simple, and can only refer to the blanket spread by the dark over the earth. It implies a " sleeping world " (Clarendon).

55. *all-hail hereafter*] *Lady Macbeth* " speaks as if she had heard the words as spoken by the witch, and not merely read them as reported in her husband's letter " (Clarendon).

Yet the audience would not notice the discrepancy, and it may be noted that the letter does use the phrase "all-hailed" (7) and that *Lady Macbeth* reads only the second half of the letter. *Wilson* interprets " hereafter " to mean " that followed " : and the *New Clarendon* assumes that " All-hail " is an adjective. But surely hereafter = in the future. *Mrs. Siddons* accepted this reading ; so, I imagine, do most actresses.

57. *This . . . present*] i.e. this present which is ignorant of the future (ignorant = unknowing). Cf. *W.T.* i. ii. 397.

57-B. *I . . . instant*] " I fed by anticipation those future honours, of which, according to the process of nature, the *present time* would be ignorant " (Johnson). Several critics have supposed that a word is missing between " feel " and " now." *Cunningham* suggested " even " and quoted v. ii. 10 *post*. This is possible, but not necessary ; and it would slow up the line, where impetuosity is required.

62. *face*] *Mrs. Siddons* here looked at *Macbeth's* face for the first time in this scene.

5z. *strange*] Cf. i. ii. 48 *ante*.

May read strange matters. To beguile the time,  
 Look like the time ; bear welcome in your eye,  
 Your hand, your tongue : look like th<sup>j</sup> innocent flower,  
 But be the serpent under't. He that's coming 65  
 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] 70

*Macb.* We will speak further.

*Lady M.*

Only look up clear ;

To alter favour ever is to fear.

Leave aU'the|rest to me.

[*Exeunt.*

63. *matters.* Tu . . . titye,] Theobald ; *matter, tt . . . time.* F I ; *matters to . . . time.* Ff 3, 4 721 [to fear] and fear Thrbald (cd. 2).

53. *beguile the time'* i.e. deceive the world, delude all observers. "The time" often means "the present age, i.e. men and things geneially." Gf. i. vii. Bi *post.* Steevens cites Daniel, *Civil Wars*, viii. 709 :

"He drawes a trauersc 'twixt his greuances :

Lookes like the time : his eye made not report

Of what he felt within."

In *T.N.* in. iii. 41, Shakespeare uses the phrase to mean "wile away the time."

55-6. *look . . . under't*] Gf. Chaucer, *Squire's Tale*, 512 ; *a Hen. VI.* in. i. 228 ; *R.J.* m. ii. 73 and *Rich. II.* HI. ii. 19. The idea is ultimately derived from Virgil, *Eel.* iii. 93 : "latet anguis in herba." This quotation appears in Whitney, *Choice of Emblemes*, 1586, p. 24, with a picture of a serpent and a strawberry plant and the following explanation :

"Of flattringe speeche, with sugred wurdcs beware,

Suspect the harte, whose face doth fawnc and smile,

With trusting theise, the worlde is clug'de with care,

And fewe there bee can scape these vipers vile :

With pmasmge speeds they  
~~promise ant~~ protest,  
 Wh,fmtfull hartes lie hidd  
 v, "ithin their brest."

~~Wilson thinks the~~ image shows that Lady Macbeth intended her husband to play a passive role (p. Ivii). But the serprnt does more than hide behind the flower—he also stings.  
 67. *provided for*] Cf. "*Hen. VI.* v. ii. 15.

68. *my dispatch*] This does not necessarily mean that Lady Macbeth intended to do the actual deed, but merely that she intends to manage the whole affair. Cf. Introduction, p. xxv. Wilson points out that there is a pun on the word "dispatch."

70. *solely*] "for us alone" (New Clar.); "absolutely" (Wilson).

71. *speak further*] The old formula for refusing the royal assent to a bill in Parliament was "le roi s'avisera" (Clar.).

73. *To alter . . . fear*] "When a person shows a disturbed countenance, it is always inferred he has something on his mind—and that may rouse suspicion" (Kittredge).

72. *favour*] *look*, countenance. "Lady Macbeth detects more than irresolution in her husband's last speech."

73. *Leave . . . me*] Gf. notes to 65, 68 *ante*.

SCENE VI.—*The same. Before the castle.*

*Hautboys and torches. Enter DUNCAN, MALCOLM, DDNAL-BAIN, BANQUO, LENOX, MACDUFF, ROSSE, ANGUS, and Attendants.*

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

*Ban.* This guest of summer,  
The temple-haunting martlet, does approve,

*Scene vi*

5.D. *The . . . castle.*] Theobald, substantially. 1-2. *the air . . . itself*] so Rowe ; first line ends *seat*, Ff. 3. *senses*] *sense* Capell (Johnson conj.). 4. *martlet*] Rowe ; *Barlet* †; *Marlet* Collier (MS.).

*Scene vi*

Knights, *op. cit.* p. 22, remarks that "the key words of the scene are . . . all images of love and procreation, supernaturally sanctioned, for the associations of 'temple-haunting' colour the whole of the speeches of Banquo and Duncan." Cf. Knight, *The Imperial Theme*, p. 142 and Leavis, *Education and the University*, appendix.

*Hautboys and torches*] Used for the *player* of the instrument and the *bearer* of the torch, as well as for the instrument and the torch. Cf. n. i. *init.* Wilson omits the torches, on the ground that they are inappropriate to one of the few sun-lit scenes in the play. But at sundown, torches would be needed inside the castle, even though it was still light outside.

i. *seat*] Reid compares Bacon, *Essays*, Df Building : "Hee that builds a faire *House*, upon an *ill Seat*, Committeth himself to Prison. Neither doe I reckon it an *ill Seat* only where the Aire is unwholesome, but likewise where the Aire is unequal ; as you shall see many fine Seats set upon a Knap of Ground environed 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 (cf. in. iv. 75 *post*) ; but Duncan may mean that his senses have become gentle through age.

4. *martlet*] This is now the swift, but seems to have been the house-martin in Shakespeare's day. According to *O.E.D.* the bird was "formerly often confused with the swallow and the house-martin" ; but even Gilbert White thought that the martlet was another name for house-martin, though he would not confuse the swift with the martin. Braithwaite tells us, *Survey of History* (1538), that "the martin will not build but in fair houses." Cf. "temple-haunting." Spurgeon, *Shakespeare's Imagery*, pp. 187-90, compares *M.V.* n. ix. 28 :

"like the martlet

Builds in the weather on the  
outward wall."

She points out that in both contexts a guest arrives who is to be fooled or deceived, the hidden connection in Shakespeare's mind being that "martin" was a slang term for "dupe," the word being so used by Greene and Fletcher. This supports the view that martlet = martin.

By his lov'd mansionry, that the heaven's breath 5  
 Smells wooingly here : no jutty, frieze,  
 Buttress, nor coign of vantage, but this bird  
 Hath made his pendent bed, and procreant cradle :  
 Where they most breed and haunt, I have observ'd  
 The air is delicate.

Enter LADY MACBETH.

*Dun.*, See, see ! our honour'd hostess.— ID  
 the love that follows us sunj,time is our trouble,  
 Which still we thank as love,j Herein I teach you,  
 How you shall bid God <sup>5</sup>ild us for your pains,  
 And thank us for your trouble.

5. *lov'd mansionry*] *love-mansionry* Staunton conj. 5-ID.] Steevens (1793) arranges in five lines, ending *buttress, made they air delicate*. 6. *wooingly here:] wooingly: here is no* Travers (Johnson conj.) *wooingly: there is no* Cuninghame conj. *jutty, frieze]* Steevens (1793) ; *lutty frieze* Ff; *jutting frieze* Pope. 6. *his]* this F 4. 8-9. *cradle: . . . haunt,]* Rowe ; *Cradle, . . . haunt:* Ff. g. *most]* Rowe ; *must* Ff; *much* Collier (ed. 2). ID. *See, see,]* *See!* Hanmer, n. *sometime]* *sometimes* Theobald. 13. *God 'ild]* Globe; *God yield* Steevens ; *God ild* Dyce ; *God-ild* Capell; *God-eyld* Ff; *Godild* Hanmer ; *God-yield* Johnson ; *God shield* Johnson conj.

4. *approve]* prove. Cf. *M.V. m.* ii. Bo : " Will bless it and approve it with a text."

5. *By . . . mansionry]* "by making it his favourite abode" (New Clar.)-Staunton's conj. "love-mansionry" was supported by Cuninghame and is not unattractive.

5. *Smelts . . . frieze]* Some think that one or two words have dropped out of this line ; but there are five stresses as it stands.

6. *jutty]* "iuttie, or part of a building that iuttieth beyond, or leaneth ouer, the rest" (Cotgrave, *Dictionary, ion*) ; "An outnooke or corner standing out of a house ; a iettie" (Fiona, *Worlds of Wordes*, 159.) > "Oporto, a porch, a portall, a baie window, or outbutting, or iettie of a house that letties out further than anie other part of the house, a iettie or butte. Also the eaues or penteis of a house" ; *ibid.*) Cf. *Hen. V. m. i. 13* : "jutty."

7. *coign of vantage]* "a position (properly a projecting corner) affbrding facility for observation or action" [*O.E.D.*], Old French *coing* or *com* is the corner-stone at the exterior angle of a building ; and perhaps, as Johnson explained, the phrase means merely "convenient corner." Hunter mentions that in *Porta Linguarum Trilinguis* an advantage is described as "a something added to a building, as a jutting."

ID. *delicate]* soft. Cf. *W.7". m. i. I.*

"-14. ?fa l<sup>ove</sup> . . . trouble] A difficult speech, but not corrupt, It means : "Love sometimes occasions me trouble, but I thank it as love notwithstanding ; this should teach you to pray God to reward me for the trouble you yourself are taking."

13. *God'ild us]* i.e. God reward us.

Hunter refers to a passage in Palsgrave's *Lesdarcissement*, 1530, p. 4416 :

- Lady M.* All our service,  
 In every point twice done, and then done double, 15  
 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 ? 20  
 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 25  
 Have theirs, themselves, and what is theirs, in compt,  
 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. 30  
 By your leave, hostess. [Exeunt.]

17-20. *Against . . . hermits]* so Pops ; Ff end lines *broad, House: Dignities, Ermitcs.* 23. *as]* at F 2. 26. *theirs, in compt,]* Hanmer ; *theirs in compt, Ff; theirs, in compt:* Capell. 29. *host:]* Host Ff I, 2. 30. *continue]* *continue, Ff; continue in* Gunningham conj.

" We use ' God yelde you ' by manner of thanking a person." Gf. *A.T.L.I.* v. iv. 56 and *A.C.* rv. ii. 33. 15. *single]* simple, weak. Cf. I. iii. 140 *ante.* 30. This line scans awkwardly and it is probable, as Cuningham urges, that it should read " continue in." Cf. *Temp.* ii. i. 184; *MM.* n. i. 176, 196 ; and *Mac.* v. i. 26.

22. *purveyor]* provider (Cotgrave). 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. The office was restrained by 12 Ghas. II. c. 24.

25. *in compt]* subject to account (Steevens).

31. *By your leave]* "As the custom was, he kisses Lady Macbeth's cheek. What better climax and ending could the scene have ? "

(Granville-Barker).

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 'twere well

It were done quickly : if th' assassination

Could trammel up the consequence, and catch

With his surcease success ; that but this blow

Might be the be-all and the end-all—here,

5

*Scene vii*

1-2. *well It . . . quickly: if] well, It . . . quickly: If Ff; utell. It . . . quickly, if Travers.* 4. *surcease success] success, swLease Juhnsoii conj.* 5. *end-all—hrre,] end all. Heere, Ff; end-all here, Haniner ; end nil—Here,] RDWP (ed. i) ; end-all—Here. Warburton ; end-all . . . here, Wilson.*

*Scene vii*

*Enter . . . a Sewer] From the French essayeur, and meant originally one who tasted of each dish to prove that there was no poison in it. Afterwards it was applied to the chief servant, who directed the placing of the dishes on the table.*

1-27. Macbeth's soliloquy has been taken as the supreme expression of his "visual imagination" (Wilson) and as a proof that he was worried only by practical considerations (Moulton). See Introduction, p. xlix, and Empson, *Seven Types of Ambiguity*, 1930, pp. 54-5.

1-2. *If it . . . (,""]* The notion of placing a full stop at the end of the first line and taking "It were done quickly" as part of the next sentence is ingenuity misplaced, though Kemble, Macready and Irving adopted it.

1-7. *If it . . . come]* This passage must be considered as a unit. "If the assassination were ended once for all as soon as accomplished, then it were well to do it quickly : if it could prevent any consequences and obtain success by his death, in such a way that this blow might kill Duncan and not lead to any re-

prisals, here, only here, in this world, we would risk what might happen in the next world." Or, as Bethell puts it more briefly : "If there were no ill-consequences in this life I should be quite satisfied, for I should ignore the question of a future state."

2. *It . . . quickly]* R. Walker compares *John*, xiii. 27 : "And after the soppe, Satan entered into him. Then said Iesus vnto him, That thou dost, doe quickly." Both Duncan and Jesus have "almost supped," when the betrayer leaves the chamber. The allusion to the Last Supper may have suggested to Shakespeare the chalice, "post,

3. *trammel up]* i.e. entangle as in a net. A trammel [Fr. *tramail*] was a net for partridges (Gotgrave) or for catching fish. But *trammel* also meant to fasten the legs of horses together, so that they could not stray, or to teach them to amble ; and Cuninghame thought that Shakespeare may have been thinking of an iron device for suspending pots over a fire, the meaning being "hang up" the consequences.

3. *catch]* metaphor suggested by "trammel."

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 10

6. *shoal*] Theobald ; *Schools* Ff i, 2. lu-i. *th'inventor* . . . *Commends* Dm. Ff z, 3, 4, Rowc. 10. *this*] *thus* Mason conj.

4. *his surcease*] Cuninghame, following Clarendon, thought that " his " must refer to " consequence " rather than to " Duncan." *Surcease* (O. Fr. *sursis*, from *surseoir*) a legal term, meaning the stop or stay of proceedings, is not elsewhere in Shakespeare used as a substantive. But in *Lucrere*, I. 1765 (" If they surcease to be that should survive") it is used in a phrase meaning " die," and I believe the word here is a euphemism for death—one of several in the play—and that " his " refers to Duncan.

4. *success*] Cuninghame suggests that the word is not used here in the more modern sense of " prosperous issue," but rather meaning simply the issue, sequel or consequence of an action, whether good or bad. This would make " trammel up the consequence" and " catch . . . success" almost identical in meaning, as indeed Staunton takes them to be. It seems to me better to take *success* in its usual modern sense. Cuninghame further suggests that the word may have the sense of " succession " as in *W.T.* i. ii. 394 :

" Dur parents' noble names,

In whose success we are gentle."  
 Perhaps, like *surcease*, an Empsonian ambiguity.

5. *end-all—here*] Rowe's punctuation. The Folio full-stop after " end-all " cannot be retained in a modern text; but most editors have debased Shakespeare's intentions. As Simpson points out, *Shakespeare's Punctuation*, pp. 82-3, " The meaning as well as the movement of the verse suggest the close connection of the words ' Heere, But heere.' The

pause is the most powerful of which blank verse is capable. At that final monosyllable the rhythm gathers like a wave, plunges over to the line beyond, and falls in all its weight and force on the repeated word. The check given to the line fits in admirably with the brooding, hesitating mood of the speaker."

5. *bank and shoal*] Theobald's brilliant emendation for " Schools " is now generally accepted, especially as " schoolc " is a possible seventeenth century spelling of " shoal." Theobald explained, " This *Shallow*, this *narrow Ford*, of humane Life, opposed to the *great Abyss of Eternity*." Heath, however, *Revisal of Shakespeare's Text* (1755), argued for bank (= bench) and school. So also did Elwin, *Shakespeare Restored* (i 853) : " If here only, upon this bench of instruction, in this school of eternity, I could do this without bringing these, my pupil days, under suffering, I would hazard its effect on the endless life to come." Bethell, *The Winter's Tale* (1947), pp. 125-7, is one of the few modern critics to defend " school." He adopts the suggestion of the Rev. G. Shaw that " bank " is the judicial bench, probably from O.F. *bane*. The word was certainly current in this sense in Shakespeare's time. Bethell says : " Time is thus seen as the period of judgment, testing, or ' crisis,' and as a school; corresponding to these meanings we have later in the speech, ' judgment here ' and ' teach Bloody instructions.' " If we reject this interpretation, it should not be because it is less *poetic* in the stock sense—

Commends th<sup>9</sup> ingredience of our poison'd chalice  
 To our own lips. He's here in double trust :  
 First, as I am his kinsman and his subject,  
 Strong both against the deed ; then, as his host,  
 Who should against his murtherer shut the door, 15

" *ingredience* ] Ff, Kittredge, Wilson ; *ingredients* Pope.

cf. Keats' parable of the world as a school [*Letters*, 1935, p. 336]—but because Shakespeare often couples words together like "bank and shoal" (though Bethell denies this) and the preposition "upon" fits "bank" but not "school." It seems to me probable that Shakespeare intended "shoal"; but that, by an unconscious pun, "bank" suggested "judgment" and "schoole" suggested "teach . . . instructions . . . taught" a few lines below.

7. *jump*] i.e. risk. Cf. *Cym.* v. iv. 188 : "Jump the after-enquiry at your own peril." But it might perhaps mean "skip over" or "evade" (the thought of the life to come).

7. *life to come*] i.e. the future life, though Keightley thought it meant the remaining years of Macbeth's own life on earth and compared *T.C.* in. ii. iBo :

" True swains in love shall in the world to come

Approve their truths by Troilus." But this means the world generations hence, not during the lifetime of Troilus. Some think that in *W.T.* iv. ii. 31 ("For the life to come I sleep out the thought of it"), Autolycus was speaking of his future life on earth. But surely Shakespeare was echoing the prayer-book phrase ("the life of the world to come") both here and in *Macbeth*.

B. *have judgment*] i.e. receive sentence. See Hall, *Chronicles*, 244 : "He confessed the inditement and judgment to be hanged."

B. *here*] referring back to "here" (5, 6).

fl. *that*] i.e. "so that," or "in that."

ID. *plague th' inventor*] Wilson compares Seneca, *Hercules Furens*, 735-8 :  
 Quod quisque fecit, patitur :  
 auctorem scelus

Repetitsuoque premitur exemplo  
 nocens."

Heywood translates :

" What eche man once hath done,  
 he feeles : and guilt to th<sup>1</sup>  
 author theare

Returnes, and th<sup>1</sup> hurtfull with  
 their owne example punisht  
 bee."

Grierson suggests that the adjacent description of the good king (739-41) may have been echoed in Macbeth's description of Duncan (ib ft').

Hrywood translates :

" what man of might with fauour  
 leades his lande,

And of his own lyfe lorde reserues  
 his hurtlei.se handPS to good,

And gently doth his empyre guide  
 without the thyrst of blood,

And spares his sule. . . ."

Malone quotes (from a different text), Bellendr'n's translation of Boece (1941, ii. p. 154) : "Schorl tyme eftir Makbeth return't to his innative cruelte, and became furious, as the nature of all tyrannis is quhilkis conquessis realmes be wrangwis menis, traisting all pepill to doo sidike cruelteis to him as he did afoir to vtheris." This passage introduces the murder of Banquo. The corresponding passage in Hulloished contains the phrase "least he should be serued of the same cup." Cf. "

10. *even-handed*] impartial.

" *Commends*] offers.

ii. *ingredience*] For the spelling cf. iv. i. 34. Originally a misspelling of the plural, it was subsequently

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-tongu'd, against  
 The deep damnation of his taking-off; 20  
 And Pity, like a naked new-born babe,  
 Striding the blast, or heaven's Cherubins, hors'd  
 Upon the sightless couriers of the air,  
 Shall blow the horrid deed in every eye,

15. *bear*] *bare* Daniel conj.  
*Faculty* F 3.  
*cherubim* D'avenant.  
 Theobald (Warburton),

17. *his*] *this* F 2, 3. *faculties*  
 22. *cherubms*] *Cherubin* Ff, Drierson, Kittredgc ;  
 23. *couriers*] Pope ; [*Curriors* Ff) ; *coursers*

confused with the singular, *ingredient*,  
*i f. faculties*] powers, prerogatives  
 of the crown. Still used in this  
 sense in ecclesiastical law.

18. *clear*] free from guilt or stain.

19. *Will . . . trumpet-tongu'd*  
 " suggests the Last Judgment"  
 (Wilson). Garrick used to make a  
 long pause after "Angels" to in-  
 dicate that the epithet agreed with  
 "virtues." But this is unlikely ;  
 "trumpet-tongu'd" means either  
 "using their trumpets for speech"  
 or, more likely, "with voices as  
 clear, penetrating, and musical, as  
 trumpets."

20. *taking-off*] cf. m. i. 104 *post*,  
 and *Lear* v. i. 65.

21. *Pity*] R. Walker, *op cit.* chap.  
 3, notes that "the babe whose brains  
 the she-devil would dash out is pity,  
 striding the blast of the storm of evil."

22. *Striding*] i.e. bestriding.

22. *blast*] Wilson comments : "i.e.  
 [f] of the trumpet, ;b) the tempest  
 of horror and indignation aroused by  
 the deed." But I do not understand  
 how Pity—and still less how a naked  
 new-born babe—can stride the blast,  
 i.e. the sound, of a trumpet. But  
 "blast,"<sup>1</sup> by a hidden pun, was  
 doubtless suggested by "*trumpet-*  
*tongu'd*"—and perhaps Wilson  
 meant this.

22. *cherubim*] Cf. "He rode vpon  
 the Cherubyns and did flye ; he

came flyenge with the winges of the  
 wynde" (Ps. xviii. ID—Coverdale).  
 The Psalter of Shakespeare's day  
 had "Cherubims . . . flying vpon  
 the wings" ; the Metrical Psalter  
 read "Dn Cherubes and on Cheru-  
 bins" ; but Shakespeare always  
 uses the form *cherubms*. Cf. Spenser,  
*Hymne on Heavenly Beautte*, 92-4.  
 Although "from the beginning of  
 the seventeenth century *cherubim*  
 began to be preferred by scholars  
 to *cherubims*" ; *O.E.D.*), Shakespeare  
 is unlikely to have known that  
*cherubim* was a plural *j* and a knowl-  
 edge of Hebrew could not have  
 been called into being by a desire  
 to avoid an excess of sibilants.  
*Cherubins* involves less change in the  
 text than *cherubims*, besides being  
 Shakespeare's invariable form of  
 the plural. But see *N.Q.* [25,"12,"  
 IOB5) where it is pointed out that  
 Batman in 1582 speaks of the  
 "order of Cherubin" and says that  
 "Cherubin are the highest compan-  
 ies of Angelles."

23. *sightless couriers*] invisible run-  
 ners, i.e. the winds. Cf. i. v. 49 *ante*.  
 Steevens cites Warner, *Albion's Eng-  
 land*, 1502, n. xi : "The scouring  
 winds that sightless in the sounding  
 air do fly." But Blake seems to  
 have thought that "sightless" meant  
 "blind." See his painting, *Pity*  
*like a naked new-born babe*.

That tears shall drown the wind. — I have no spur 25  
 To prick the sides of my intent, but only  
 Vaulting ambition, which o'erleaps itself  
 And falls on th<sup>j</sup> ~~other~~ <sup>—</sup>

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 ? 30

Afgc6. We will proceed no further in this business :

He hath honour<sup>d</sup> 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!<sup>2</sup>

*Lady M.* I Was the hope drunk, 35  
 Wherein you dress'd yourself? Hath it slept since ?

27. *itself*] *its sell* Landor conj. 28. *th' other* — J Rowe ; *th' other.* Ff ; *th' other side* HanmEr, Kittredg (substantially) ; *the other.* Globe. 30. *jwt, he has?* not ? *he has.* Capell conj. 33. *sorts*] *sort* Theobald.

24-5. *blow . . . wind*] " Alluding to the remission of the wind in a shower " (Johnson) and " also to an object blown into the eye, causing it to fill with tears " (Elwin). Cf. *Lucrece*, 1788-90 ; *T.C.* iv. iv. 55.

25-8. *I have . . . other* — J " I have no spur to stimulate my guilty intendon except ambition — ambition which is like a too eager rider, who in vaulting into the saddle o'erleaps himself and falls on the other side of the horse." Hunter explains : " lights on the opposite side of what was intended ; that is, dishonour and wretchedness, instead of glory and felicity." Wilson mentions that vaulting into one's saddle was a much admired feat. But Drierson, following Stevens, suggests that " Shakespeare may be thinking of a too furious rider who, leaping too high at an obstacle, clears it indeed but falls on the other side." Cf. i. iv. 48-50 *ante*. Cuninghame wanted

to insert " side " after " other " to regularize the metre *j* but the entrance of Lady Macbeth interrupts the soliloquy and fills in the gap. I cannot agree with Wilson that " Macb. is exhausted by his passion " and that *therefore* Shakespeare " makes him end with an unfinished sentence ; a weary gesture supplying the gap." The images from horsemanship, *spur* and *vaulting*, were suggested by *hors'd* and *couriers* above.

34. *would*] i.e. *shuuld*. Cf. rv. iii. 23 *post*.

34. *worn*] another clothing image. Cf. *dress'd* (36).

35, 36. *Was . . . since*] cf. *John*, rv. ii. "6-17 :

" D where hath our intelligence been drunk ?

Where hath it slept ? "

35. *dress'd*] Another clothing image which has been altered by some editors to *'dressed* (--- addressed) and *bless' d*, so as to avoid a mixed

And wakes it now, to look so green and pale  
 At what it did so freely? From this time  
 Such I account thy love. I, Art thou afeard  
 To be the same in thirr Sowfl act and valour, 40  
 As thou art in desire? Would'st thou have that  
 Which thou esteem'st the ornament of life,  
 And live a coward in thine own esteem,  
 Letting "I dare not" wait UPon I would,"  
 Like the poor cat i' th' **adag**,

*Macb.* Prithee, peace. 45

I dare do all that may become a man ;  
 Who dares do more, is npne.

*Lady M,* mhat beast was't then,  
 That made you break this enterprise to me ?  
 When you durst do it, then you were a man ;

39. *afeard*] *afraid* ¥4. 41, 43. *have* . . . *And*] *leave* . . . *And* or  
*have* . . . Or Johnson conj. 45. *adage* ?] *Cape*] ; *Addage*. Ff. 47. *do*]  
 Rowe ; *no* Ff, Hunt] IT, who gives the whole of 47 to Lady M.

metaphor. But *dress, d* is clearly suggested by *worn* and may be intended by Lady Macbeth as a sarcastic reference to it (Abbott).

37. *green and pale*] i.e. with a hangover.

38. *did*] Bulbch's conj. "dared" is attractive at first sight; but "did" refers to the orgy of which Hope repents.

39. *afeard*] Cf. I. iii. 95 *ante*.

40-l. *act* . . . *desire*] cf. ". iii. 29-37 and Introduction, p. xxxi.

42. *ornament of life*] i.e. the crown.

45. *cat i' th, adage*] Heywood, *Three Hundred Epigrammes* (Spenser Society, p. 28) "The cate would eate fyshe, and would not wet her feetc." Cf. "Le chat aime le poisson, mais il n'aime pas a mouiller la patte."

47. *do more*] Rowe's emendation is supported by *M.M.* n. iv. 134 :

"Be that you are,

That is, a woman ; if you be more, you're none."

47. *none*] i.e. "superhuman or devilish" (Wilson) or "subhuman."

47. *beast*] The whole force of the

passage lies in the direct dramatic contrast to *man* in the previous line. Cf. *R.J.* in. iii. 109-13; "Art thou a man? . . . fury of a beast."

48. *That . . . me*] Chambers and others use this to show that the murder was discussed before the action of the play or in a lost scene (Koester, Wilson). Thaler, *Shakespeare and Democracy*, pp. 88-105, remarks : "Macbeth's *letter*, written when neither place<sup>1</sup> nor time yet 'adhered,' is sufficient to explain Lady Macbeth's nervous and not necessarily accurate allusion to earlier passages between them on this subject. . . . If a scene must be sought in which Macbeth definitely yielded to his wife's urgings, this scene—*unwritten*, i.e. compressed to a mere suggestion, for reasons of artistic economy in an opening action consciously keyed to a swiftly tense crescendo—would logically come *between scenes*, after I. v. which closes with Macbeth's promise, 'We will speak further.'" Cf. Bradley, *Shakespearean Tragedy*, pp. 480-4, and Introduction, p. Iviii.

And, to be more than what you were, you would 50  
 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 : 55  
 I would, while it was smiling in my face,  
 Have pluck'd my nipple from his boneless gums,  
 And dash'd the brains out, had I so sworn  
 As you have done to this.)

*Macb.* If we should fail ?

*Lady M.* We fail ?

60

But screw your courage to the sticking-piece,  
 And we'll not fail. When Duncan is asleep

51. *the] than* Hanmer. 55. *me:]* Capell ; *me—* Row? ; *me*, Ff. 58-9.] So Ff; *as youflave* Steevens (1793). 59. *fail?] Ff; fail,—* Theobald [ed. a),"fli," Singer (ed. 2). 5n. *Wefad?] Most editors give these words as part of line 59. We fail! Rowe, Delius, Craig, Arden (ed. i) ; We fail. Capell.*

53. *adhere]* i.e. "not the coherence of time with place > but the adherence of these two with the murder" (Capell).

54. , " ... suck] Cf. iv. iii. 217. This raises the unprofitable question of how many children had Lady Macbeth? Wilson wisely quotes Eckermann, *Conversations*, iB April 1827: "Whether this be true or not does not appear; but the lady says it, and she must say it, in order to give emphasis to her speech." There is no reason to think that Shakespeare was referring to Lady Macbeth's child by her first husband, who is not mentioned by Holinshed. Cf. i. v. 48 *ante*.

57. *pluck'd . . . gumj]* Coleridge says that this passage "though usually thought to prove a merciless and unwomanly nature, proves the direct opposite: she brings it as the most solemn enforcement to Macbeth of the solemnity of his promise to undertake the plot against Duncan. Had *she* so sworn, she would have done that which was most horrible to her feelings, rather than break

the oath; and as the most horrible act which it was possible for imagination to conceive, as that which was most revolting to her own feelings, she alludes to the destruction of her infant, while in the act of sucking at her breast. Had she regarded this with savage indifference, there would have been no force in the appeal; but her very allusion to it, and her purpose in this allusion, shows that she considered no tie so tender as that which connected her with her babe" (*op cit.* ii 271).

58-9. *sworn . . . this]* Flatter, *op. cit.*, p. 127, pleads for a restoration of the Folio lineation. This makes a less awkward cnjambement, allows for a greater emphasis on the words *dash'd*, *brains out*, and *sworn*, and leaves room for a pause after Lady Macbeth's scornful question in the following line.

58. *the brains]* "The" frequently takes the place of the possessive pronoun "his."

50. *We fail?] Mrs. Siddons tried*<sup>18</sup> "We fail?", then "We fail!" and finally "We fail." Critics have

(Whereto the rather shall his day's hard journey  
 Soundly invite him), his two chamberlains  
 Will I with wine and wassail so convince, 65  
 That memory, the warder 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 70  
 Th' unguarded Duncan ? what not put upon  
 His spongy officers, who shall bear the guilt  
 Of our great quell?

*Macb.* I Bring forth men-children only !  
 For thy undaunted mettle should compose  
 Nothing but males Tj Will it not be receiv'd, 75  
 When we have maff'R'd with blood those sleepy two  
 Df his own chamber, and us'd their very daggers,  
 That they have done't ?

6g. *lic*; F 2 ; *lyes* F i. 72-3. *officers*, . . . *quell* ?] *Officers* ? . . . *quell*. Ff. 77. *and*] Din. Cappll ronj.

argued in favour of all three. I have kept the Folio punctuation, though " the note of interrogation in the Folio is frequently equivalent to the note of exclamation " (Cunningham).

5i. *£uf* . . . *sticking-place*] But =, only. Murry, *Shakespeare*, pp. 328-9, describes the significance of this image, derived perhaps from the screwing up of the strings on a viol. Cf. *T.N.* v. i. 125. But Paton and Liddell think the metaphor was suggested by a soldier screwing up the cord of his cross-bow to the " sticking-place." cf. 1. 80 below.

62. *chamberlains*] gentlemen-of-the-bedchamber.

65. *convince*] overpower, *convincere*. Cf. iv. iii. 142.

55-B. *memory* . . . *only*] The old anatomists divided the brain into three ventricles, in the hindmost of which, viz. the cerebellum, they placed the memory. Cf. *L.L.L.* iv. ii. 70. Memory, the warder of the cerebellum, warns the reason against attack; and where converted by intoxication into a fume or smoke,

it fills the brain, the receptable of reason, which thus becomes like an " alembic " or cap of a still. Cf. *Temp.* v. i, 67 :

" the ignorant fumes that mantle  
 Their clearer reason."

58. *limbeck*] The corrupt form of " alembic," a word adopted into most European languages from the Arabic of the Moorish alchemists of Spain. Cf. *Sonnet* "9.

6g. *drenched*] drowned. Wilson suggests a pun on " drench " = a dose of medicine administered to an animal. Cf. "swinish" (57).

72. *spongy*] drunken. Cf. *M.V.* i. ii. ioB.

73. *quell*] i.e. murder. Used as a substantive only in this passage by Shakespeare. It is from the same root as " kill," i.e. O.E. *cwellan*. Florio, *Wvrld of Wordes*, 1598, has " Mazzare : to kill, to slay, to quell." Cf. *a Hen. IV.* n. i. 58 : "a man-queller."

74. *mettle*] i.e. material, spirit. The same word as " metal " from which it had not been distinguished.



## ACT II

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

*Enter BANQUD, and FLEANCE, with a torch before him.*

*Ban.* How goes the night, boy ?

*Fie.* The muun is down ; I have not heard the clock.

*Ban.* And she goes down at twelve.

*Fie.* I take 't, 'tis later, Sir.

*Ban.* Hold, take my sword.—[There's husbandry in heaven ;  
Their candles are all out.—Take thee that too. 5  
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.]

## ACT II

*Scene i*

S.D. *Court within the castle*] Capell. 4. *Hold . . . heaven;*] two lines Ff; one line, Rowe. 7-9. *And . . . repose,*] So Rowe ; Ff three lines ending *sleeps: thoughts repose.*

*Scene i*

S.D. *a torch*] Dyce remarks that " in the stage-direction of old plays, ' a Torch' sometimes means a torch-bearer." Cf. i. vi. *init.* But here Fleance probably acts as torch-bearer.

4. *husbandry*] *thrift, economy.* Florio, *Worlde of Wordes*, 1598, has " Parsimonia, parcimonie, sparing, husbandrie." Cf. i. iv. 50, I. v. 50, *ante.*

5. *Their'*] referring presumably to the inhabitants of heaven.

5. *candles . . . out*] Cf. *R.J.* ni. v. g : " Night's candles are burnt out."

5. *that*] i.e. shield, targe, cloak,

dagger, or "belt with dagger" (Wilson).

5. *summons*] i.e. to sleep.

7-9. *merciful . . . repose*] " Ban quo . . . cannot help dreaming of the three Weird Sisters. . . In his extremity he importunes precisely that order of angels which Cod, in his providence, has deputed to be concerned especially with the restraint and coercion of demons, namely, Powers" (Curry, *Shakespeare's Philosophical Patterns*, p. 81). Kolbe suggests that Shakespeare echoes the Hymn of Compline, i.e. presumably,

" Procul recedant somnia  
Et noctium phantasmata."

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

Who's there? 10

*Macb.* A friend.

*Ban.* What, Sir ! not yet at rest ? The King's a-bed :

He hath been in unusual pleasure, and

Sent forth great largess to your offices.

This diamond he greets your wife withal, 15

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.* All's well.

I dreamt last night of the three Weird Sisters : 20

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.

13. *and*] So Jennens *j* begins line 14 *Ff.* 14. *offices*] *Ff*; *officers* Rowe.  
16. *and shut up*] Begins next line *And shut up F i* ; *And shut it up Ff* 2, 3 ; *and*  
'*j shut up* Honmer *j and shut him up* Kin near *cunj.* ig. *All's well*] *Sir,*  
*all is well* Stevens conj. 20, *Weird*] Theobald ; *weywardff.* 24. *kind'st*  
*F i* ; *kind F* 3, 4,

14. *offices*] i.e. servants' quarters, though Malone and others have supported Rowe's emendation, *officers.* Chambers suggests " a case of the use of the abstract for the concrete."

15. *diamond*] Holinshed mentions that Donwald was presented with an honourable gift by King Duff on the night of the murder. See Appendix, p. 171.

16. *shut up*] This means either " wrapped in " (Chambers) or " concluded " (Steevens). Duncan has ended his day in measureless content. Cf. Spenser, *Faerie Queene*, rv. ix. 15 : " And for to shut vp all in friendly loue " ; A.W. I. i. 197 : " Whose baser stars do shut us up in wishes " ; and 7-C7. i. iii.— 58 : " In whom the

tempers and the minds of all Should be shut up."

17-19- *Being . . . wrought*] i.e. As we were unprepared, our desire to give liberal hospitality to the king could not be fulfilled.

20-1. , " . . . *truth*] Cuninghame thought these words were a " veiled incitement to Macbeth " ; but they are perfectly compatible with innocence.

22. *we*] " Now that the crown is within his grasp, he seems to adopt the royal ' we ' by anticipation " (Clarendon). But, as Chambers argues, Macbeth is too good an actor to use the kingly " we." It probably mean; " you and I " and " would " [23] = should.

*Macb.* If you shall cleave to my consent, when 'tis, 25  
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. 30

[*Exeunt Banquo and Fleance.*]

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

[*Exit Servant.*]

[ Is this a dagger, which I see before me,

25-6. *when 'tis . . . you.*] so Rowe ; one line Ff.

25. *cleave . . . 'tis*] i.e. become or remain an adherent of my party when it exists, *or*, follow my advice when the time comes. Macbeth is purposely ambiguous. His words can mean that he wants Banquo to support his claim to the crown in the event of Duncan's natural death, or they can be regarded as a bribe. Uase suggests "when 'tis" means "when we have our talk". The phrase to *be of consent* meant to *be accessory*. Cf. *A.T.L.I* n. li. 3 : "Some villains . . . Are of consent and sufferance in this." *Consent* also meant a party united by curnmun agreement, or adherence to an opinion. *O.E.D.* quotes Florio's *Montaigne*: "Even those which are not of our consent, doe flattery inhibits . . . the use of the sacred name." The word was often spelt *concent* down to the sixteenth century, and was thus liable to confusion with musical *concent*, when this latter word was introduced. In some passages, it is difficult to say which of the two was meant. For *consent*, meaning counsel or advice, Wilson refers to *W.T.* v. hi. 136.

26-8. *honour . . . clear*] Bradley, *Shakespearean Tragedy*, pp. 383-4, thinks that "Baiiquo fears a treason-

able proposal." Wilson thinks that Banquo supposes Macbeth to refrain only to Duncan's death in the course of nature. Liddell believes that Banquo means by *honour*, its feudal sense of *lordship*; i.e. that his honours must be of "free tenure" as far as Macbeth is concerned. He carries the notion further in *allegiance dear*, i.e. such fealty as no man may owe to more than one lord. It seems to me that Bradley is right, and that we must interpret *franchis'd* as *free from guilt*, and *dear* as *innocent*. BanquUD is telling Macbeth that he will only join his party if there is to be no foul play. As Grierson points out, there is a play on the two senses of "honour" which can either mean the distinction accorded to worth or the honourableless that merits such distinction. Some honours are bought only with the loss of honour.

30. See note on n. ii. 12-13, *post*.

31. *drink*] i.e. the posset. Cf. note on n. ii. 5 *post*.

33. *Is . . . dagger?* "the dagger should not be in the air, but on a table ; he thinks it real at first" (Chambers). "Macbeth is to wait for the bell ; and to wait is to sit" (Wilson). But if the scene is laid

The handle toward my hand ? Come, let me clutch thee :—

I have thee not, and yet I see thee still. 35

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 40

As this which now I draw.

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

And such an instrument I was to use.—

Mine eyes are made the fools o' th<sup>5</sup> other senses,

Dr else worth all the rest : I see thee still; 45

And on thy blade, and dudgeon, gouts of blood,

Which was not so before.—There's no such thing.

34. *thee*:—] *thee*: Ff; *thee*—Rowe. 41. *As . . . draw*] Walker and Keightley end line at *me* (42) with subsequent re-arrangement.

in the courtyard, would there be a table? And would it not be impossible for a man like Macbeth to sit at such a moment? The speech is not realistic; but in answer to Chambers it may be said that if Macbeth really thought the dagger a real one he would not begin with a question, and such a question. Seymour, *Remarks*, etc., 1605, I. 196, argues that the actor should not express tenor, but confidence and animation. But there is surely an undertone of horror in the speech (59). Curry, *Shakespeare's Philosophical Patterns*, p. 84, suggests that the dagger "is an hallucination caused immediately, indeed, by disturbed bodily humours and spirits but ultimately by demonic powers, who have so controlled and manipulated these bodily forces as to produce the effect they desire."

35. *sensible*] i.e. capable of being perceived by the senses, perceptible. Florio, *World of Wordes*: "Perceptibile, perceivable, sensible." Johnson quotes Hooker, *Ecclesiastical Polity*, i. vii. i; "By reason man

attaineth unto the knowledge of things that are and are not *sensible*."

39. *heat-oppressed*] fevered (Wilson).

41. The short line is filled out by the action of drawing the dagger (Chambers).

42. *mar shall'st me*] The dagger seems to move towards the room where Duncan sleeps.

44. *Mine . . . senses*] This conflict between the senses is mentioned several times in the course of the play. See Introduction, p. xxxi.

46. *dudgeon*] haft, handle. Originally the word meant a kind of wood used for the handles of knives and daggers, and thus came to mean the hilt of a dagger made from this wood. Gerard, *Herb all*, speaking of the root of the bnx-tree, says: "Turners and cutlers, if I mistake not the matter, do calle this woode *dudgeon*, whence they make *dudgeon* hafted daggers." And Cotgrave, *Diet.*, 16", has "Dague a roellers: A *Scottish dagger*; or *Dudgeon haft dagger*"; i.e. one turned with little spiral rings to give a better grip.

46. *gouts*] drops, Fr. *goutte*.

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 50  
 The curtain'd sleep : Witchcraft celebrates  
 Pale Hecate's off'rings ; 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 55

51. *sleep:] sleeper* Stuevens conj. *Witchcraft]* *Mow witchcraft* D'avenant, Rowe, Kittredge. 55. *strides]* Pope ; *sides* Ff.

48. *informs]* takes shape (O.E.D.) ; gives false impression (Kittredge).

49j 50. *o'er . . . dead]* " over our hemisphere all action and motion seem to have ceased" (Johnson). Maione compares a passage from the opening scene of the second part of Marston, *Antonio and Mellida*, 1602, i. i. 3-8 :

"Tis yet dead night, yet al the earth is cloucht

In the dull leaden hand of snoring sleepe :

No breath disturbs the quiet of the ayre.

No spirit moves upon the breast of earth,

Save howling dogs, night-crowes, and screeching owls,  
 Save meager ghosts, *Piero*, and black thoughts."

50. *wicked dreams]* cf. 7-9 *ante*.

50. *abuse]* deceive.

51. *sleep:] Witchcraft]* Various attempts have been made to regularise the line, by inserting "now" between these two words (Davenant), or by changing "sleep" to "sleeper." But the pause was probably deliberate.

52. *Hecate]* Cf. note on in. ii. 41 *post*. Hecate was the goddess of classical and medieval witchcraft. Jorison, *Masque of Queenes* (iBoy) says " She was beleued to gouerne in witchcraft ; and is rememberd in all their inuocations." Baldwin, *Shakespeare's Small Latine*, ii. 437,

quotes folding's explanatory interpolation in *Metam.* vii. 74-5 :

<sup>1</sup> Of whom the witches holde  
 As of their goddcse."

The word is a dissyllable here. Cf. *Leqr*, i. i. "2 :

"The mysteries of Hecate and the night."

52. *offerings]* rituals (Wilson) or "mysteries."

54. *Whose . . . watch]* Craig interprets : " His (the murderer's) way of knowing the passage of the night." Cf. *Luc.* 370: "Which gives the watch-word to his hand full soon." But "his" probably refers to "wolf," who howls at regular intervals, as the sentinel calls out, and "watch" = watchword. Wilson gives "timepiece" as an alternative meaning.

55. *Tarquin's]* Warburtun compares *Luc.* 162-8 :

" Now stole upon the time the dead of night,

When heavy sleep had clos'd up mortal eyes,

No comfortable star did lend his light,

No noise but owls' and wolves' death-boding cries :

Now serves the season that they may surprisB

The silly lambs, pure thoughts are dead and still,

While Lust and Murder wakes to stain and kill."

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 wherc-about,  
And take the present horror from the time,

56. jure] Capell (Pope conj.) ; *sowre* F I ; *sound* Pope. 57. *which way they*] Rowe ; *which they may* Ff.

Cf. ii. i. 5, 52, 53 and II. ii. 3. See Appendix C on the relation between *Macbeth* and *Lucrece*.

55. *ravishing*] transferred epithet.

55. *strides*] Pope's emendation is certain, though Johnson and Knight object to "stride" as implying violence or impetuosity. Yet the word is coupled with "tedious" in *Rich. II.* i. iii. z5U and with "soft" in *Faerie Queene*, iv. viii. 37. Tarquin stalks to the chamber of Lucrece [*Luc.* 355]. Case 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* and quotes Cooper's *Thesaurus*: "Lapsus scriptum, the sliding, gliding, or creeping of a serpent" and Uotgrave's *Diet.* "Griller: to glide, slip, slide, steal." In spite of *Luc.* 305 and 362 [*creeping and serpent*] few will agree with this emendation.

56. *sure*] Pope's conj. is now universally accepted. Wilson compares *Ps.* xciii. 2: "He hath made the round world so sure: that it cannot be moved."

57. *which . . . walk*] R. Walker, *op. cit.* points out that in the dedicatory epistle to the Authorized Version, the translator tell James I that on the death of Elizabeth, many ill-wishers expected "some thick and palpable cloud of darkness would so have overshadowed this Land, that men should have been in doubt *which way they were to walk.*" The resemblance is probably accidental, though it is not impossible that the writer had seen a performance of *Macbeth*, or that the phrase had been used in a sermon or pamphlet

written on the accession of King James.

58. *Thy . . . prate*] "A reminiscence of *Luke* xix. 40" (Chambers): "I tell you if these should hold their peace, the stones would cry" (Geneva). But I suggest the following passage, though less familiar, is closer: "For the stone shall cry out of the wal, fit the beams out of the timber shal aunswere it" ; *Hab.* ii. "). The neighbouring stanzas fit the *Macbeth* context: "Thou hast consulted shame to thine owne house, by destroying many people, and hast sinned against thine owne soule. . . . Woe vnto him that buildeth a towne with blood, and erecteth a citie by iniquitie. . . . But the Lord is in his holy Temple: let all the earth keepe silence before him" (w. ID, 12, 20). Cf. with v. 20 "The Lord's anointed temple" (n. iii. *Sgpost*).

58. *where-about*] i.e. whereabouts. Shakespeare uses "where" as a substantive in *Lear*, i. i. 264: "a better where."

59. *take . . . time*] "Whether to *take horror from the time* means not rather to *catch it* as communicated, than to *deprive the time of horror*, deserves to be considered" [Johnson]. "Macbeth asks that the earth . . . shall not hear his steps, for if it docs so the very stones will speak and betray him—thereby breaking the silence and so lessening the horror. <sup>1</sup>Take' combines two constructions. On the one hand, 'for fear they take the present horror from the time' expresses attraction, identification with the appropriate setting of his crime. But, 'take' is also an

Which now suits with it.—Whiles I threat, 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:

V What hath quench'd them hath given me fire.—Hark !  
, —Peace ! ]

Scene II

S.D. *The same.*] Capell 2-5. *What . . . possets.*] so ROWB ; Ff end lines *fire, shnek'd, night, open: charge Possets.*; Knight ends lines *fire, shriek'd night open: snores possets.*

imperative, expressing anguish and repulsion. "Which now sutes with it" implies acceptance, either gloating or reluctant according to the two meanings of the previous line " (Knights, *Explorations*, p. 23). I do not think Johnson's first alternative is plausible. As Wilson says, Macbeth "speaks as if watching himself in a dream"; and in this queer state of objectivity he wants the details of the scene to be in keeping with the deed.

5i. *words . . . gives*] Although this line has been regarded as an interpolation and a "feeble tag" (Clarendon) it can be paralleled in many scenes in the canon. The opposition between words and deeds was a main theme in *Hamlet*, and it recurs in a different form in *Macbeth* (see Introduction, p. xxxi). The singular verb with a plural subject is common in Shakespeare. "There is here a double reason for it . . . the exigency of the rhyme, and . . . the occurrence, between the nominative and verb, of two singular nouns, to which, as it were, the verb is attracted" (Clarendon).

63-4. *Hear . . . hell*] cf. *HI. i. 140 post and Rich. III. i. i. "8-20 :*

I do love thee so,

That I will shortly send thy soul  
tu heaven,

If Heaven will take the present  
at our hands."

F. M. Smith, *P.M.L.A.*, 1945, compares *Rith. HI. v. iii. 313-14.*

Scene "

The scene follows on with hardly a break; and there is no break between scenes ii. and iii. Laddell says that at Kenilworth, with which Shakespeare may have been familiar, there was "a large courtyard with a flight of steps in one corner leading up to the sleeping-rooms. . . . 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

It was the owl that shrick'd, the fatal bellman,  
 Which gives the stern'st good-night. He is about it.  
 The doors are open ; and the surfeited grooms 5  
 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.

*Afacb.* —, [Within.] Who's there ?—what, ho !  
*Lady M.*; Alack ! I am afraid they have awak'd,  
 AntrTTs not done :—th' attempt and not the deed ID  
 Confounds us.—Hark !—I laid their daggers ready ;  
 He could not miss 'em.—Had he not resembled  
 My father as he slept, I had done't.4—My husband !

B. S.D.] Johnson and Steevcs (1773) ID. *attempt . . . deed*] Camb.  
 (Hunter conj.) ; *attempt, and . . . deed*, Ff; *attempt, and . . . deed* Rowr,  
 Pope, Hanmpr ; *attempt and . . . deed*, Warburton, Johnson, Var. '73,  
 Singer [ed. 2).

the 'second chamber,' occupied by  
 Donalbain and another. Such an  
 arrangement would be familiar to  
 the Elizabethan audience, and ex-  
 plains clearly the action of the  
 scene."

3. *the fatal bellman*] cf. Webster,  
*Duchess of Malfi*, rv. ii. 173 :

"I am the common Bellman,

That usually is sent to con-  
 demn'd persons

The night before they suffer " ;  
 and Spenser, *Faerie Queene*, v. vi. 27,  
 where the cock is called "the natue  
 Belman of the night." Liddell  
 quotes from *Phraseobgia Generalis*,  
 1561, a reference to the "bellman  
 which goeth before a corps, *praeco*  
*feralis*" Thus "the stern'st good-  
 night is the last good-night of death."<sup>1</sup>

5. *grooms*] serving-men ; menial  
 servants of any kind.

5. *possets*] Maione quotes Randie  
 Holmes, *Academy of Armouric*, 1686,  
 bk. iii. p. 84 : "posset is hot milk  
 poured on ale or sack, having sugar,  
 grated bisket, eggs, with other in-  
 gredients boiled in it, which goes all  
 io a curd." Cf. note on II. i. 31  
*ante*, and M,dlaton, *The Witch*,  
 iv. iii. 17 :

"For the maide-servants, and the  
 girdles o' the house,

I spic'd them lately with a  
 drowsie posset."

B. *Who's there?*] Marbeth loses  
 control over himself, and breaks out  
 into an exclamation, fancying he  
 hears a noise (see 1. 14). The S.D.  
 was added by Steevens in place  
 of the Folio "Enter." Chambers  
 makes Macbeth enter above, for a  
 moment; and Booth thinks the line  
 was spoken by one of the drunken  
 grooms. Wilson is doubtless right  
 when he says that the Folio S.D.  
 merely means that the player is to  
 speak, and that it is far more effective  
 for Macbeth to be unseen here than  
 seen.

ID. *attempt . . . deed*] Critics have  
 quarrelled about the punctuation of  
 this line—unnecessarily, as the Folio  
 commas emphasize the words *at-*  
*tempt* and *deed*, and the meaning is  
 brought out in modern punctuation  
 by the omission of the commas.  
 Lady Macbeth discovers later that  
 the attempt *with* the deed also con-  
 founds them.

12-13. *Had . . . done't*] Wilson  
 links these lines with his theory that

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. 15  
Did not you speak?

*Macb.* When ?

*Lady M.* Now.

*Macb.* As I descended ?

*Lady M.* Ay.

*Macb.* Hark !

Who lies i' th<sup>s</sup> second chamber ?

*Lady M.* Donalbain.

*Macb.* This is a sorry sight. 20

*Lady M.* A foolish thought to say a sorry sight.

*Macb.* There's one did laugh in's sleep, and one cried,  
" Murther ! "

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. 25

[*L.* , " . . . noise? ] une linr, Rowe, two lines Ff. i5. *Did . . . descended ? ; Macb. Did . . . speak ? Lady M. When ? Now ? Maib. As . . . descended.* Hunter Lonj. ; *Macb. Did . . . speak ? Lady M. When ? Macb. Now, as , " descended.* Fleay conj. (*Shakspcanana*, DPC. 1884, ap. Gamb.). 17. *Ay ] Rowc ; , " Ff ; , " Chambers. 18-19. H<sup>a</sup>,k! • - • chamber? ] so Stuevens (1793) ; one line Ff. 22-5. *There's . . . sleep.] so Rowe ; Ff end lines *sleepe*, other: *Prayers, sleepe*.**

there was an earlier versuion uf the play. See Introduction, p. xxv. Adams believes that at li. i. 30 two scenes, separated in time, have been run together and, possibly, that an intervncing scene has been omitted. This omitted scene, he thinks, represented Lady Macbeth in her attempt to kill Duncan without assistance. But neither the alleged break in the metre, nor the fact that several hours are supposed to pass in 200 lines, can be regarded as strong arguments for this fantastic theory. Faustus' last soliloquy takes only five minutes to deliver, though an hour is supposed to pass.

13. *husband ]* Only here does she call him that.

15. *cricket ]* According to Grimm the cricket foretold death.

i5-20. Murry comments, *Shakspere*, p. 329, that we can almost hear " the snapping of the strings " —referring back to i. vii. 5u.

20. *sorry ]* miserable, sad, pitiable.

22. *and . . . Murther I ]* cf. II. i. 7 *ante*.

24. *address'd them ]* prepared themselves. Cf. *M.V.* n. ix. 19 : " and so have I address'd me."

25. *two ]* Malcolm and Donalbain, not the two grooms. " The picture of the sons, half waking while their

*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 " ? 30  
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.]

-Afflic., Methought, I heard a voice cry, " Sleep no more !  
Macbeth does murmur Sleep,"—the innocent Sleep; 35

27. *hands.*] *hands:* Ff; *hands,* Rowe. 31-2. , " . . . throat.] one line Ff. 34-5.] Johnson ; Ff om. inverted commas ; quotation extends to *frast* (39) Hanmer.

father is murdered, adds to the horror of the situation " (Chambers). But it is curious, if the princes are in the same room, that Lady Macbeth mentions only the younger.

27. *As*] i.e. as if. Cf. *Lear*, III. iv. 15 : " Is it not as this mouth should tear this hand ? "

27. *hangman*] The hangman had to draw and quarter his victim, and the word is sometimes used loosely for "executioner." Cf. *M.V.* iv. i. 125 : " hangman's axe."

28. *Listening*] Cf. *J.C.* iv. i. 41 : " Listen great things."

32. *thought*] In support of Hanmer's emendation, Gunningham cites m. ii. " *post* and *T.N.* V. i. 324.

34-9. *Methought* . . . *feast*] Perhaps suggested by a passage in Holinshed's account of King Kenneth. See Appendix, p. 172. It cannot be determined from the Folio where the voice is supposed to end, but Johnson's arrangement has been followed by nearly all subsequent editors. " the innocent . . . feast " " is a comment made by Macbeth upon the words he imagined he heard " (Clarendon).

34. *sleep no more*] Cf. in. ii. 16-26, m. iv. 141 and v. i. *passim.* Cf. also note on i. iii. 19. Kolbe analyses

the sleep references in *Shakespeare's Way*, pp. 5-10, and Murry in his *Shakespeare*, pp. 332 ff. Cf. Knight, *The Wheel of Fire*, 1949, pp. 126-7. The whole passage is reminiscent of Ovid, *Metam.*, xi. 624 :

" Pax animi, quern cura fugit, qu  
corda diurnis  
Fessa ministeriis mulcis repar-  
asque labor! " ;

which is thus translated by Galding (ed. Rouse, xi. 723-6) :

" D sleepe (quothee), the rest of  
things : O gentlest of the  
Goddess,

Sweete sleepe, the peace of  
mynd, with whom trookt care  
is aye at odde :

Which cherishest mennes weery  
limbes appalld with toying  
sore,

And makest them as fresh to  
woork, and lustye as before.<sup>1</sup>

Maione suggested there was an echo of Sidney's sonnet (No. 39) :

" Come, Sleepe, O Sleepe, the  
certaine knot of peace,

The baiting place of wit, the  
balme of woe."

(Cf. *balm, feast, knits.* The 1591 ed. of *Astrophel and Stella* misprinted *baiting* as *bathing.* Cf. *bath.*) There is

Sleep, that knits up the ravell'd sleeve of care,  
 The death of each day's life, sore labour's bath,  
 Balm of hurt minds, great Nature's second course,  
 Chief nourisher in life's feast;—

Lady M.

What do you mean ?

Macb. ; Still it cried, " Sleep no more ! " to all the house : 40

<sup>81</sup> Glamis hath murther'd Sleep, and therefore Cawdor  
 Shall sleep no more, Macbeth shall sleep no morjQ "

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, 45

And wash this filthy witness from your hand.—

36. *sleeve*] Steevens (Seward conj.) ; *Sleeve*Ff. 39.*feast*;—*feast*.—Theobald ; *Feast*. Ff. 41.-, -] Hanroer ; inverted commas urn. Ff.

another close parallel in Seneca,  
*Her. Fur.* [1055-7] :

" tuque, O domitor

Somme malurum, requies animi,

Pars humanae melior vitae."

Jasper Heywood translates thus :—

" And ihuu D tamer best

O sleepe of toylcs, the quietnesse  
 of mynde,

Df all the lyfe of man the better  
 parte."

It seems probable that "balm of hurt minds " was suggested by the situation in *Hercules Furens*, where the Chorus invokes Sleep to cure the madness of the hero.

36. *sleeve*] "a slender filament of silk obtained by separating a thicker thread" {*O.E.D.*). But it seems also to mean " coarse silk." See Florio, *World of Wojdei*: " Siilazza : any kinde of raveled stuffe, or sleaue silk. . . . Capitone, a kinde of course silke catted sleaue silke"

38, 39. *second* . . . *nourisher*) Pudding appears anciently to have been the first course at dinner, the joint or roast being the " second"—*the piece de resistance*. Steevens quotes Chaucer, *Squirt's Tale*, 347 : " The norice of digestioun, the slepe." Wilson makes the admirable point

that " course" (meaning *race* or *career*) suggested to Shakespeare the other meaning of the word.

39. *Chief*. . . *feast*] This may also have been suggested by an alternative meaning of *ravell'd* (35). Ravel, or ravelled, bread was whole meal bread, and could be regarded as " chief nourisher." See Harrison, *England* (1877), i. 154: "The ravelrd is a kind of cheat bread also."

41-2. *Glamis* . . . *more*] Johnson thought the voice said only, " Glamis hath murther'd sleep," the rest being Macbeth's comment; but it is difficult to distinguish between the voice of conscience speaking directly through Macbeth, and the same voice speaking (as he imagines) from outside him. Bradley comments that the voice " denounced on him, as if his three names gave him three personalities to suffer in, the doom of sleeplessness."

44. *unbend*] Cf. i. vii. 79 (Wilson).

45. *brainsickly*] Shakespeare uses the adj. " brainsick" six times but not the adv. elsewhere.

46. *wash*] Cf. v. i. 59 *post*.

46. *witness*] evidence. Cf. *M.V.* I. iii. 100.

**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 ;**

**50**

Look on't again I dare not.,

*Lady M.*

Infirm of purpose !

Give me the daggers. The sleeping, and the dead,

Are but as pictures ; 'tis the eye of childhood

That fears a painted deviO If he do bleed,

I'll gild the faces of the grōoms withal,

**55**

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 ? j Ha ! they pluck out mine eyes.

Will all great Neptune's ocean wash this blood

47. *Why . . . place?*] IL is difficult to perform the scene so as to make plausible Lady Macbeth's delay in noticing the daggers. Presumably at lines 20, 27, the daggers were in one hand, perhaps concealed behind Macbeth's back.

51. *infirm of purpose*] Cf. Introduction, p. Hi.

54. *painted devil*] Cf. Webster, *White Devil*, m. ii. 151 : "Terrify babes, my Lord, with painted devils."<sup>1</sup>

55-5. *gild . . . guilt*] Knowles points out that these words are a "taunt at Macbeth, reminding him of his own arrangement, and the imbecility that prevents him from carrying it into execution."<sup>1</sup> The grim pun is rather a sign of the immense effort of will needed by Lady Macbeth to visit the scene of the crime. Those who find it distasteful should read more genteel authors. Cf. "golden blood" (n. ii. "5 post); *John*, n. i. 316 : "armours . . . gilt with Frenchmen's blood" ; and *a Hen. IV.* rv. v. 129 : "England shall double gild his treble guilt."

58. "ifl,"ir,"r. . . eyes] See Introduction, p. xxxi,

R. Walker, *op. cit.*, chapter 4, quotes *Matt*, xviii. 9 : "And if thine eye cause thee to offend, plucke it out, and cast it from thee : it is better for thee to enter into life with one eie, then hauing two eyes to be cast into hell fire." He links this verse with *Luke*, xi. 34-5, and the knocking at the gate with *Luke* xi. 9-10. It may be added Beelzebub is mentioned three times in the same chapter, and by Shakespeare a few lines later (li. iii. 4) ; and that the hell fire of *Mat.* xviii. reappears also in the Porter scene.

59-62. *Will . . . red*] Upton, *Critical Observations*, 1745, compares Sophocles, *Oedip. Tyrannos*, 1227 J Steevens compares Catullus, *In Gel-Hum*; but Shakespeare is more likely to have read Seneca, *Hippolytus*, 715-8 (cited by Cunliffe) :

"Quis eleut me Tanais ? aut quae barbaris

Macotis undis Pontico incumbens mari?

Non ipse toto magnus Oceano paler

TanLum expiarit stcleris,"

Clean from my hand ? No, this my hand will rather 50  
 The multitudinous seas incarnadine,  
 Making the green one red. ;<sup>11</sup>

5i. *incarnadine*,] Rowe ; *incarnardine*, Ff. 62. *green one red*.] F 4 ;  
*Greene one, Red Ff I, a, 3* ; *green, One red*—Johnson ; *green—one red*. Steevens,  
 1778 (Murphy conj.)

Studley translates :

" What bathing lukewarm e Tanais  
 may I defilde obtaine,  
 Whose clesing watry Channell  
 pure may washe mee Cleane  
 againe ?  
 Dr what Meotis muddy meare,  
 with rough Barbarian wave  
 That boardes on Puntus raring  
 Sea ? Not Neptune ground-  
 sire grave  
 With all his Ocean foulding  
 floud can purge and wash  
 away  
 This dunghill foule of stane."

Cf. the following passage from Seneca,  
*Hercules Furens*, 1323-9 (1330-6) :

" Quis Tanais aut quis Nilus aut  
 quis Persica  
 Violentus unda Tigris aut Rhenus  
 ferox  
 Tagusque hibera turbidus gaza  
 fluens,  
 Abluere dextram poterit? Arc-  
 toum licet  
 Maeotis in me gelida trans-  
 fundat mare,  
 Et tola Tethys per meas currat  
 manus,  
 Haerebit altum facinus."

C. B. Young (cited by Wilson) points out that Shakespeare's echo is nearer to the original than Keywood's version of the italicized line ("And al the water therof shuulde now pas by my two handes"). Shakespeare might, perhaps, have amalgamated the two passages in translation. But, as Young also points out, "Haerebit" etc. is close to V. ii. 17 *post*; and the latter is

much closer than the Heywood version ("Yet wil the mis chief e deep remayne"). It is therefore highly probable that Shakespeare knew the original. Chambers compares what is probably an independent imitation of Seneca in Marston, *The Insatiate Countess*, v. i. :

" Although . . . the waves of all the  
 northerne sea,  
 Should flow for ever, through  
 these guiltie hands,  
 Yet the sanguinolent staine  
 would extant be."

5i. *multitudinous seas*] Not referring to the multitude of creatures in the seas, nor the many-waved ocean but the countless masses of waters on the surface of the globe (Maione). Cf. Munday and Chettle, *Death of Robert, Earl of Huntington*, 1601, ii. ii (Dodley, ed. Hazlitt, viii. 268) "The multitudes of seas dyed red with blood."<sup>1</sup>

61. *incarnadine*] The word was used in Shakespeare's day as adj. and sb. but he seems to have been the first to use it as vb. Properly it would mean "make flesh-coloured," but Shakespeare obviously means "turn blood-red." He may have been thinking of a crimson blush.

62. *Making . . . red*] i.e. changing the green sea into total red. Cf. Munday and Chettle, *Downfall of Robert, Earl of Huntington*, iBoi, rv. i. (Dodsley, ed. Hazlitt, viii. 173), "And made the greene sea red with Pagan blood," Chambers compares what is possibly a Shakespearean passage in *Two Noble Kinsmen*, v. i. 49-50:

*Re-enters* 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 :  
Now 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, 'twere best not know myself

[*Knock.*

Wake Duncan with thy knocking : I would thou  
couldst ! J

[*Exeunt.*

64-8. *To . . . knocking.*] so Pope ; seven lines Ff ending *white*, entry : *Chamber: deed. Constancie unattended, knocking.* 67. *then!*] *then?* Ff. 72-3. *To . . . couldst,*] so Pope ; four lines Ff ending *deed, selfe. knocking: could, st.* 72. *To know]* *Tunknow* Hammer. 73. *Wake . . . thy]* *Wake, Duncan, with this D'avenant, Theobald.*

"Thou mighty one, that with thy  
power has turn'd  
Great Neptune into purple."

Simpson, *Shakespeare's Punctuation*, shows that in the Folio, a comma often follows a stressed word.

67-8. *Tour . . . unattended]* "Your firmness has deserted you" (Chambers).

6g. *night-gown]* dressing-gown or *robe de chambre*. "In Macbeth's time and for centuries later, it was the custom for both sexes to sleep without other covering than that belonging to the bed" (Grant White). If Macbeth and his wife were found in ordinary clothing, it would bring suspicion on them. with my real — my former — self."

72. *To know . . . myself]* "If I must look my deed in the face, it were better for me to lose consciousness altogether" (Clarendon). "Better be lost in thought than look my deed in the face" (Wilson). The latter brings out the connection between this line and Lady Macbeth's remark, to which it is an answer ; but I think it means rather: "It were better for me to remain permanently 'lost' in thought, i.e. self-alienated, than to be fully conscious of the nature of my deed." Ellis-Fermor suggests the following (privately) : "If I am to live on terms with this deed, I must break my real — my former — self."

SCENE III.—*The Porter.**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' th' name of Belzebub ?—Here's a farmer, that hang'd himself on th' expectation of plenty : 5  
come in time-server ; have napkins enow about

*Scene in*

•S.D. *The same.*] Caprll.  
enow] F i ; enough F a, 3.

6. *time-server*] Wilson conj. ; *time* IT, rtc.

*Scene HI*

Capell in his *Notts*, p. 13, 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 may be true, but it can be defended on other grounds. See Introduction, pp. xxvi ff. Pope relegated the first 42 lines of this scene to the margin. Coleridge, *Shakespearean Criticism*, i. 75-8, declares "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 . . . bonfire' (18-20). Of the rest not one syllable has the ever-present being of Shakespeare." But see Quincey's essay, "On the knocking at the gate in Macbeth," *Works*, ed. Masson, x. 389 : "Hence it is, that when the deed is done, when the work of darkness is perfect, then the world of darkness passes away like a pageantry in the clouds : the knocking at the gate is heard, and it makes known audibly that the reaction has commenced; the human has made its reflux upon the fiendish; the pulses of life are beginning

to beat again ; and the re-establishment of the goings-on of the world in which we live first makes us profoundly sensible of the awful parenthesis that had suspended them." Hales, *Notes and Essays on Shakespeare*, pp. 273-90, argues that the Porter is inseparably associated with the knocking, which is an integral part of the play ; that some relief is necessary at this point in the play; that the whole speech is a powerful piece of irony, because the man is Porter of hell-gate as in the Mystery plays, and that the style and language are Shakespearean.

2. *old*] Frequently used as a colloquial augmentative, meaning plentiful, great, abundant or, as Steevens says, "*frequent*, more than enough."

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

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

The passage has been used to fix the date of the play by Maione and others. See Introduction, p. xxi.

you ; here you'll sweat for't. [*Knocking.*] Knock, knock. Who's there, i' th<sup>3</sup> 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 : 10 15

6. *time-server*] Wilson's brilliant conj. for "time" of the Folio. ;*Edin. Bib. Soc. Trans.*, 1946, ii. pt. 4, pp. 413-15.) The twice-repeated "come-in" (iz, 15) make it probable that the Porter also says "come in" to the fanner, with some word relating to his miscalculating the time (Darmesteter) ; and "time-server" is "an epithet appropriate to all farmers, who must serve time in its changes of season and caprices of weather, and to this fanner in its special sense of one who adapts his conduct to the time with an eye to the main chance ; while, inasmuch as 'server' also means waiter at table, it links together the otherwise unrelated words 'napkins' and 'farmer'." Cuninghame suggests that if the Folio reading is 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."

6. *napkins*] handkerchiefs.

8. *other*] The Porter cannot remember the name of another devil.

9. *equivocator*] i.e. a Jesuit (Warburton). See Introduction for the connection between this passage and the trial of Garnet, who went under the name of "Farmer," so that, as Kellett, *Suggestions*, p. 64, points out, there is a punning link between fanner and equivocator. Cf. *New Variorum*, 1903, p. 355. Dowden, *New Shakes. Soc. Trans.*, 1874, p. 275, thinks we "should ask whether Shakespeare did not make the porter

use this word . . . with unconscious reference to Macbeth, who even then had begun to find that he could not 'equivocate to heaven' V

15. *stealing . . . hose*] The joke against tailors was a very old one. Scot, *Discoverie of Witchcraft*, vii. 12, says of Samuel's apparition : "Belike he had a new man tell, made him in heaven : and yet they saie Tailors are skantie there, for that their consciences are so large here." Stubbes, *Anatomie of Abuses*, 1585, fol. 236 : "The Frenche hose are of two diuers makings, for the common Frenche hose [as they list to call them) containeth length, breadth, and sidenesse sufficient, and is made very rounde. The other containeth neyther length, breadth, nor sidenesse (being not past a quarter of a yarde side), whereof some be paned, cut, and drawn out with costly ornamentes, with Canions annexed, reaching downe beneath their knees." This passage is cited by Clarendon editors who say that in *M.V. I. ii. 80*, "Shakespeare clearly speaks of the larger kind, the 'round hose' which the Englishman borrows from France, and it is enough to suppose that the tailor merely followed the practice of his trade without exhibiting any special dexterity in stealing." But Warburton thought that the Porter referred to the latter kind of hose, for "a tailor must be a master of his trade who could steal anything frnm thrnce." I agree with Wilson that the context implirs that the

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 "' devil-porter it no further : I had thought to  
 have let in some of all professions, that go the prim- 20  
 rose way to th' everlasting bonfire. *[Knocking.]*  
 Anon, anon : I pray you, remember the Porter.  
*[Opens the gate.]*

*Enter MACouFF and LENOX.*

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

*Port.* Faith, Sir, we were carousing till the second cock ; 25  
 and drink, Sir, is a great provoker of three things.

25-5.] as prose, Johnson ; verse in Ff.

tailor " had tried the trick once too often " and had been caught when the fashion changed and French hose became tight-fitting. The implication with farmer, equivocator and tailor is not merely that they go to hell for their sins, but that they are caught out by overreaching themselves.

16. *goose*] smoothing iron. But the word also means a swelling caused by venereal disease, and it may therefore have been suggested by "sweat" (7) via "French" (15), and it in turn suggests "lechery" (29). As Wilson observes, the *O.E.D.* gives no instance of "cook one's goose" (= do for oneself) earlier than 1851 ; but in the phrase "roast your goose" there may be a reference to killing the goose that laid the golden eggs, just as the tailor ruined himself in the attempt to get rich quickly. £. A. Armstrong, *Shakespeare's Imagination*, pp. 57-55, 167-8, has some interesting remarks on the image "cluster" in Shakespeare relating to the goose, and he proves the authenticity of the Porter scene by showing its relations with other scenes in Shakespeare. Cf. in particular Launce's soliloquy

*[T.G. TV. iv.]* where we have "steals her capon's leg . . . hanged fur't . . . a pissing while . . . geese . . . heave up my leg." There are close parallels with all these phrases and words in the present scene.

18. too . . . *Hell*] Shakespeare may not have been aware that in Dante's *Inferno* > xxxii-xxxiv, those who were traitors to their kin, to their country, to their friends and guests, and to their lords and benefactors are tortured together in the Ninth, or *frozen* Circle of Hell. Macbeth might be regarded as a traitor to his kinsman, Duncan, to his country, Scotland, to his friend, Banquo, to his guest, lord, and benefactor, Duncan. R. Walker, *op. cit.* noted this independently.

20. *primrose way*] Cf. A.W. iv. v. 56 : "the flowery way that leads to the broad gate and the great fire" ; and *Ham.* i. iii. 50 ; the primrose path of dalliance."

22. , " . . . *porter*] Addressed to the audience (Wilson). Perhaps it was, though I doubt whether Shakespeare intended this.

25. *the second cock*] i.e. 3 a.m. Cf. *R.J.* rv. iv. 3 :

*Macd.* What three things docs drink especially provoke?

*Port.* Marry, Sir, nose-painting, sleep, and urine. Lechery, Sir, it provokes, and unprovokes : it provokes the desire, but it takes away the performance. 30  
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 disheartens him ; makes him stand to, and. not stand to : in conclusion, equivocates him in a sleep, and, giving him the lie, leaves him. 35

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

*Port.* That it did, Sir, i<sup>5</sup> the very throat on me : but I requited 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. 40

*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 ! 45

*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.

39. *on]* Ff; O' Theobald.

" the second cock hath crow'd,  
The curfew bell hath rung, 'tis  
three o'clock."

28-37. *Many . . . him]* See Introduction, p. xxxi. Rabelais also thought that " Carnal concupiscence is cooled and, quelled ... by the means of wine" (in. xxxi.).

36. in *a steep]* a quibble : " tricks him *into* a sleep" and " tricks him in a sleep," i.e. by a dream [Elwin].

35-7- *giving . . . lie]* laying him out, as in wrestling.

4<sup>1</sup>- 'wO<sup>a</sup> quibble on the effect of drink, and a wrestling action. Perhaps also an echo of "heave up my leg<sup>1</sup>" (i.e. like a — urinate),

*a shift]* managed,

42. CBI,"] quibble on cast [= throw in wrestling] and cast = vomit (Wilson). But "cast" can also mean "emit," not necessarily through the *mouth*. And cf. v. iii. 50 *post*.

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

50

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

*Macd.* I'll make so bold to call,  
For 'tis 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, 55  
our chimneys were blown down ; and, as they say,  
Lamentings heard i' th'<sup>5</sup> air ; strange screams of death,  
And, prophesying with accents terrible  
Of dire combustion, and confus'd events,  
New hatch'd to th' woeful time, the obscure bird 60

52-3. *Fit . . . srrvice.*; one linr Ff. 53-4 ] Steevens ends lines at *king* JD and begins 54 *From hence.* 55-7- *The . . . death,*] so Rowe ; four lines Ff ending *vnruly: downs, Ayre Death,* 59. *combustion*] *combustions* F 2, 3, 4. 59-50. *events, New . . . time, the*] Knight, Hudson ; *Events, New . . . time. Theft; events. New . . . time, the Johnson* conj. 60-2. *New . . . night*] so Hanmer ; lines end *time. Night, feuorous, Night.* Ff; lines end *time. Night, shake. Night.* Rowe.

51. *The . . . pain*] Gf. *Cym.9* in, ii. 34 and *Temp.*, in. i. 1-2.

53. *limited*] appointed. Cf. *M.M.* iv. ii. 176.

54. *he . . . so*] " guilty self-correc-tion " (Griersoii).

55. *The . . . unruly*] Curry, *Shakespeare's Philosophical Patterns*, p. Bo, says that " the storm which rages over Macbeth's castle . . . is no ordinary tempest caused by the regular movements of the heavenly bodies, but rather a manifestation of demonic power over the elements of nature. Indeed, natural forces seem to be partly in abeyance . . . the firm-set earth is so sensitized by the all-pervading demonic energy that it is feverous and shakes. Macbeth senses this magnetization (cf. ll. i. 56). . . . As the drunken Porter feels, Macbeth's castle is literally the mouth of hell through which evil spirits emerge in this darkness to cause upheavals in nature.<sup>1</sup> Gf. Mast'fird, *Recent Prote*, pp. 270-1. James I. *Workes*, p. "7,

says that witches " can raise stonnes and tempests in the aire, either vpun Sea or Land, though not vniucrsally, but in such a particular place and prescribed bounds, as God will permit them so to trouble."

58-60. *And . . . bird*] I have adopted the Knight-Hudson punctuation which connects " prophesying " with "bird." Wilson Knight suggests (privately) that the owl in *J.C.* [i. iii. 28] " hooting and shrinking in the market-place " and prophecying doom may be compared with "the obscure bird"; that " new-hatch'd " suits the bird [as it must otherwise have suggested it—cf. Kellett, *Suggestions*, p. 65]; that Shakespeare does not elsewhere use " prophesying " as a gerund ; and that the build-up for four lines to a climax, with a quiet and reserved conclusion after " night " is typically Shakespearean. I agree and add only that with the usual puncLu- atinn there are two short sentences at the end of the speech, which

Clamour'd the livelong night : some say, the earth  
Was feverous, and did shakej

*Macb.* 'Twas a rough night.

*Len.* My young remembrance cannot parallel  
A fellow to it.

*Re-enter MACouFF.*

*Macd.* O horror ! horror ! horror !  
Tongue nor heart cannot conceive, nor name thee ! 65

*Macb., fjen.* What's the matter ?

*Macd.* Confusion now hath made his masterpiece !j  
Most sacrilegious Murther hath broke ope

54-5.] so Ff; lines end *heart, matter?* Capell, etc.

prevents the actor from doing much with it; and that all editors emend Folio punctuation and lincation of this speech in one way or another. Cf. Ovid, *Metam.* xv. 791 : "Tristia mille locis stygius dedit omina bubo."<sup>9</sup> Pliny [tr. Holland, 1634, x. xii. 276) says "The Scritch-Dwle alwaies betokeneth some heauie newes and is most execrable and accursed, and namely, in the presages of publick affaires : he keepeth euer in desarts : and lueth not only such vnpeopled places, but also that are horrible and hard of acesse. In summe, he is the veiy monster of the night, neither crying nor singing out cleare, but vttenng a certain; heauy groane of dolefull mourning. And therefore if he be seen to fly either within citirs, or otherwise abroad in any place, it is not good, but prognosticates some fearfull misfortune."

59. *combustion*] tumult, confusion, especially of a political kind. Cf. *Hen. VIII.* v. iv. 51. Hotsnn suspects a reference- to the Gunpowder Plot.

50. *hatch'd . . . time*] Malone thought *new hatch'd* should be referred to *events*, though the events were yet to come, and he compared 2 *Hen. IV.* m. i. 85, "Such things become the hatch and brood of

time." He therefore argued that *hatch'd* = hatching, and that "to" meant "to suit," or perhaps "born to." Cf. *Ham.* m. i. 173-5.

62. *feverous*] referring perhaps to the fever of the ague, which was very common in Shakespeare's day, but implying, of course, an earthquake.

65-6. 0 ... *matter?*] This lineation is in accordance with the Folio. But according to Flatter, *op. cit.* p. 23, a character, entering, begins a new line, unless he is supposed to overhear the previous conversation. Here Macduff rushes in with his tidings, and he can be heard before he actually appears. His opening words should not, therefore, be regarded as the completion of Lenox's line. Perhaps Macduff's opening words should be heard before Lenox has completed his sentence, while "What's the matter?" is an extra-metrical interjection. The usual lineation, following Capell, has the effect of making the horror too orderly and metrical; but, of course, in this scene, the lineation of which even the most conservative editors are forced to emend, it would be easy to fall into the error of finding subtleties in textual corruptions.

**The Lord's anointed Temple, and stole thence  
The life o' th' building)**

*Macb.* What is 't you say ? the life ? 70

*Len.* , - Mean you his Majesty ?

*Macd.* Approach the chamber, and destroy your sight

**With a new Gorgonj—Do not bid me speak :**

See, and then speak yourselves.—

[*Exeunt Macbeth and Lenox.*

Awake ! awake !—

**Ring the alarum-bell.—Murthcr, and treason ! 75**

Banquo, and Donalbain ! Malcolm, awake !

**Shake off this downy sleep, death's counterfeit,**

And look on death itself!—up, up, and see

The great doom's image !—Malcolm ! Banquo !

As from your graves rise up, and walk like sprites, Bo

To countenance this horror !

[*Bell rings.*

74. 5.D.] so Dyce; *after awake!* Ff. *Ring the Bell. Ff.*

Bi. horror,"I Theobald ; horror.

69. *The Lord's anointed temple*] Cf. i *Sam.* xxiv. 1 D : "The Lord's anointed" and 2 *Cor.* vi, 16 : "Ye are the Temple of the living God." Though the metaphor is mixed, it can be regarded as shorthand for "the temple of the Lord's anointed"; and by putting it in this form, Shakespeare is able to recall both texts and to glance at the heinous sin of regicide—David in the context protests that he could not put forth his hand against King Saul. Draper, *Eng. Stud.* 72, regards the passage as a reference to James I.'s favourite theory of Divine Right. Cf. II. i. 58 *ante*.

70-1. *What. . . majesty ?-;* Macbeth and Lenox speak together.

77. *sleep . . . counterfeit*] Cf. *Luc.* 402, where sleep is called "the map of death," and *M.X.D.* m. ii. 364: "death-counterfeiting sleep." Baldwin, *Shakespeare's Small Latine*, I. 591, thinks that Shakespeare may have

read at school in *Sententiae Pueriles* the phrase "Somnus mortis imago." Cf. Anders, *Shakespeare's Boo*, "u, p. 4B.

79. *doom's image*] Compare *Lear*, v. iii. 264 : "Is this the promised end?" "Or *image of that horror?*" The idea of doomsday is continued in Bo-1, and the word "horror" is used there too.

Bi. *countenance*] "suit" or "behold," or both.

Bi. *Ring the Bell*] Theobald suggested that these words which complete the line in the Folio were a stage direction, accidentally repeated as "Bell rings." Stage directions often appear as imperatives (e.g. *Knock*, n. iii. 7 *ante*). Lady Macbeth's opening words complete the line if Theobald's suggestion is adopted. Cuninghame, however, agrees with Keightley that Mauduff, in his impatience, reiterates the order.

*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,  
'Tis not for you to hear what I can speak :  
The repetition, in a woman's ear, 85  
Would murder as it fell.

*Enter* BANQUO.

D Banquo ! Banquo !  
Dur royal master's murder'd !

*Lady M.* Woe, alas !  
What ! in our house ?

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

*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 95  
Is left this vault to brag of. ?

015-8. *O . . . anywhere.*] Theobald ; one line, *O Banquo . . . murder'd.* followed by three lines *Hiding das: House? where* Ff. 89. *contradict* F i ; *contract* F 2, 3, 4. 90. S.D.] Gapell ; *Enter Macbeth, Lenox, and Rosse* Ff.

B8. *in our house ?*] Warburton thought that Lady Macbeth blundered with these words, and that Banquo accordingly reproved her; but Kittredge thinks it " a natural expression from an innocent hostess."<sup>1</sup>

91-6. *Had . . . brag of*] Bradley points out, *Shakespearean Tragedy*, p. 359, that "this is meant to deceive, but it utters at the same time his profoundest feelings." I would add that Macbeth was unconscious of the truth of his words, though Murry, *Shakespeare*, p. 332, thinks otherwise? :

" The irony is appalling: for Macbeth must needs be conscious of the import of the words that come from him. He intends the monstrous hypocrisy of a conventional lament for Duncan ; but as the words leave his lips they change their nature, and become a doom upon himself. He is become the instrument of ' the equivocation of the fiend That lies like truth V

93. *mortality*] " human destiny " (Crierson).

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 murther'd.

*Mai.* O ! by whom ? 100

*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. 105

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

*Macd.* ff Wherefore did you so ?

*Macb.* § Who can be wise, amaz'd, temperate and furious,  
Loyal and neutral, in a moment ? No man :  
Th' expedition of my violent love no  
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

104-5. *Upon . . . them.] so* Ff; three lines ending *pillows: life them.* Steevens (1793). 104. *star'd]* seemed New Clar.

g5. *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" (Elwin). In Case's view, Macbeth is thinking of the earth as a burial vault, and so proceeds to the idea of a wine vault.

102. *badg'd]* cf. 2 *Hen.* VI. in. ii. 200 : "murder's crimson badge."

104-5. *Upon . . . them]* Many editors have departed from the Folio arrangement of these lines, but with insufficient justification. *dining-ham's conj.* "That no man's ..." is attractive, but not essential. The break in the metre after *pillows* and the rhythm of 105 well express the breathless haste and horror of the speaker.

HI. *pauser]* i.e. delayer, *nz. lac'd]* interlaced, in reticulate fashion. Cf. *R.J.* m. v. ti :

"What envious streaks

Do lace the severing clouds in  
yonder East.<sup>1</sup>

And *Cymb.* n. ii. 22 :

"white and azure laced

With blue of heaven's own tint."

"It is not improbable that Shakespeare put these forced and unnatural metaphors into the mouth of Macbeth, as a mark of artifice and dissimulation, to show the difference between the studied language of hypocrisy and the natural outcries of sudden passion. The whole speech, so considered, is a remarkable instance of judgment, as it consists entirely of antithesis and metaphor" (Johnson).

For ruin's wasteful entrance : there, the murderers,  
 Steep'd in the colours of their trade, their daggers "5  
 Unmannerly breech'd with gore. Who could refrain,  
 That had a heart to love, and in that heart  
 Courage, to make's love known ? ,"

Lady M.

Help! Time hence, ho !

Macd. Look to the Lady.

Mai. [Aside to Don.] Why do we hold our tongues, that  
 most may claim 120

This argument for ours ?

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

12D, 121, 124 S.D.] Staunton ; om. Ff. 1213-4. *Why . . . sorrow;*  
 lines end *tongues, ours? here, hole, away, brew'd. Sorrow Ff;* various alternative  
 arrangements. 122. in] within Ff 3, 4. *auger-hole,] awger-hole, F 3 ;*  
*augure hole, F i.*

"4. *wasteful]* destructive. The  
 attackers enter through the breach to  
 lay waste the town (Kittredge).

"5. *breech'd]* Doubtless suggested  
 by "breach" ("3) and meaning  
 "covered as with breeches, covered  
 with gore up to the hilts" ; and this  
 of course would be "unmannerly"  
 as contrasted with "mannerly"  
 breeches, i.e. the sheaths. Harris,  
*Modern Language Notes*, xxi. 12,  
 quotes from Guazzo, *The Civile*  
*Conversation*, tr. G. Pctie, 1586 :  
 "you meane by your wordes to  
 include mee in the number of the  
 melanholike, which have *their wit*  
*so breeched*, that they cannot discerne  
 sweete from sowre." The italicized  
 words translated "lu cerveau ob-  
 fusque." Harris thinks 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." But, though af-  
 fected, the image fits in with the  
 clothing imagery of the play.

"9-24. *Look . . . brew'd]* These

asides are spoken while Lady Mac-  
 beth is being revived from her  
 fainting-fit—which may be real or  
 pretended. I believe the arrange-  
 ment of these lines is new, though  
 all editors make some change in  
 the Folio arrangement. It is better  
 to have the metrical pause between  
 "Look to the lady" and the asides,  
 than between Malcolm's and Donal-  
 bain's speeches. Similarly, by pre-  
 serving the Folio arrangement (i 23-4)  
 a metrical gap is avoided between  
 the speeches of Donalbain and  
 Malcolm, and the *our*, by coming  
 at the beginning of the line, has its  
 proper emphasis. Donalbain is con-  
 trasting the attitude of himself and  
 his brother with the suspiciously glib  
 emotion displayed by the Macbeths.

121. *argument]* subject or theme.  
 Cf. 7<sup>ii7</sup>0*i*, HI. iii. 20 : "So it may  
 prove an argument of laughter."

122. *where . . . auger-hole]* Guning-  
 ham proposes to begin the line  
 with "whereout" and assumes that  
 Donalbain means that their fate may  
 be "lurking in any minute spot,"  
 ready to rush and seize them. Cf.

*Mai.* [*Aside to Don.*] Nor our strong sorrow  
Upon the foot of motion. 125

*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 ;<sup>f</sup> and thence 130  
Against the undivulg'd pretence I fight  
Of treasonous malice.

*Alacd.* And so do I.

*AIL* So all.

*Macb.* Let's briefly put on manly readiness,  
And meet i' th' hall together.

*AIL* Well contented.

[*Exeunt all but Malcolm and Donalbain.*]

125. S.D.] Howe ; om. Ff. 127. *exposure,*] *exposure;* Ff.

*Cor.* iv. vi. 87 : " Confined Into an auger's bore." Bradley quotes Scot, *The Discoverie of Witchcraft*, i, 4. : " they (witches) can go in and out at awger holes." I suppose this passage may have suggested the image to Shakespeare; but, as Chambers points out, he may have been thinking primarily of " a hole made with a sharp point, as of an auger—or a dagger.

125. *Upon . . . motion]* "yet begun to express itself."

125. *Look . . . Lady]* Flatter, *op. cit.* p. 12, believes that a character never completes the line of another's aside ; so that we should perhaps assume that these words begin a fresh line, the metrical gap being filled by stage business. It is more likely, I think, that a cut has here obscured Shakespeare's intentions.

<sup>1</sup>26, 133. The circumlocutions may be explained by the clothing imagery

of the pJay; Shakespeare calls so many other things *clothes*, that he must call *clothes* something else ; " naked frailties " = unclothed, and therefore weak, bodies.

129. *scruples]* doubts.

130-1. *hand . . . stand; and thence . . . pretence]* Note the rhymes. Perhaps two couplets have been re-written as blank verse.

131. *pretence]* design. Cf. n. iv. 24 *post* and *Lear*, i. iv. 75 : " a very pretence and purpose of unkindness." Banquo presumably fears that Macbeth will kill Malcolm.

133. *manly readiness]* Gunningham said this meant merely " men's clothes." But it surely implies " warlike equipment or temper" (New Clar.). "Ready" frequently means *dressed*, and "unready" *undressed*. Cf. *Cym.* ii. iii. 87. Case prefers the straightforward abstract meaning.

*Mai.* What will you do ? Let's not consort with them : 135  
 TD 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, 140  
 The nearer bloody,

*Mai.* This murtherous 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 145  
 Which steals itself, when there's no mercy left.

;Exeunt.

SCENE IV.—Without the castl.

Enter RDSSE 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.

135-41- What . . . bloody] so Rowc ; nine lines ending dot? them: Office  
 easie. England. I: safer: Smiles; bloody. Ff. 143. horse;] house, F a, 3, 4.

Scene iv

S.D. Without the castle.] Hanmer.

137. easy] i.e. easily.

Scene iv

140 the near] i.e. the nearer. Cf. , s as Liddcll remarka  
 Jteft. ,",. v. i BB : " Better far off Serves M a ch(jrus , b mealg r f  
 than near, be ne r the near. , , u underlines the w.  
 Donalbam means Mukth, Dun- ,,, of Duncan's murder, it  
 cans kinsman Cf. Rich. III. " LI. g<sub>2</sub> : success of Macbeth,s  
 " Narffinbloody thoughU, butnut , and -t ivcg ug a , rf  
 in blood." The phrase means, The Macdulf's integrity.  
 closer uur relationship the more SD m,ui , , , Th,bald's  
 likely he is to murder us. localizing of the scene has been  
 followed by all editors, presumably

144. dainty] particular.

145. shift awaji] slip off.

145. warrant] justification.

145-5. theft . . . steals] Cf. A.W.  
 ii. i. 33: "Bert. I'll steal away."  
*First Lord.* There's honour in the  
 theft."

3. sore] dreadful, grievous. Cf.  
 Scottish sair.

4. trifled . . . knowings] i.e. made  
 former experience seem trifling.

*Rosse.* Ha ! good Father,  
 Thou seest the heavens, as trubled with man's act, 5  
 Threatens his bloody stage *IT* by th<sup>s</sup> clock 'tis day,  
 And yet dark night strangl<sup>e</sup>Tthe travelling lamp.  
 Is't night's predominance, or the day's shame,  
 That darkness does the face of ejarth entomb,  
 When living light should kiss it ?J

*OldM.* 'Tis unnatural, 10  
 Even like the deed that's done, ,bn Tuesday last,  
 A falcon, towering in her pride oTplace,  
 Was by a mousing owl hawk'd at, and kill'm

*Rosse.* And {Duncan's horses (a thing most strange and  
 certain)  
 Beauteous and swift, the minions of their race, 15  
 Turn'd wild in nature, broke their stalls, flung out,  
 Contending 'gainst obedience, as they would make  
 War with mankind. J

*OldM.* 'Tis said, they eat each other.

4. *Ha*] *Ah* Rowe. 6. *Threatens*] *Threaten* Rowe. *his*] *this* Theobald.  
 7. *travelling*] F 3, 4 ; *travailing* Ff i, 2. ID. *should*] *shall* F 2. 14. *And*  
 . . . *certain*] one lint?, Pope ; two lines Ff. 17-18. *would make War*] so  
 Steevens (1793) ; line 17 ends *would* Ff. 18. *eat*] *ate* Singer.

4. *Ha*] All editors have followed Rowe's emendation to "Ah"; but there seems to be no point in the change.

6. *Threatens*] A common use of singular verb with plural subject.

6. *stage*] Whiter, *Specimen of a Commentary*, etc., pp. 160-1, shows that this word was suggested by the theatrical meaning of "heavens," i.e. roof of the stage.

7. *travelling*] The word was spelt indifferently "travel" and "travail," and both meanings may be intended.

7. *lamp*] i.e. the sun.

B. *Is 't . . . shame*] "Is night triumphant in the deed of darkness . . . or is day ashamed to look upon it?" (Clarendon).

B. *predominance*] astrological influence. Cf. 7-C7. n. iii. 138: "his humorous predominance" and *Lear*, I. ii. 134: "spherical predominance."

12. *towering . . . place*] Terms of falconry. "Towering" means mounting higher and higher in wide circles, and "place" is the highest "pitch" or flight attained by the hawk before stooping. Cf. Jf.J. v. ii. 149. Turberville, *Book of Falconrie*, ed. 16", p. 53, writes of "the number of those Hawkes that are hie flying and tuwre Hawks."

14. *horses*] Walker conj. "horse," the old collective plural. Cf. rv. i. 140: "the galloping of horse."

15. *minions*] darlings, favourites, i.e. best of their breed. According to Chambers the owl and the horses symbolize the traitor who struck the king. But it may be an exhibition of demonic power over the elements of nature (cf. note on n. iii. 55) or a reflection of the violation of the natural order which the murder involves.

17. *as*] *as* if. Cf. n. ii. 27 *ante*.

*Rosse.* They did so ; to th' amazement of mine eyes,  
That look'd upon 't. 20

*Enter MACDUFF.*

Here comes the good 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.  
Malcolm, and Donalbain, the King's two sons, 25  
Are stol'n away and fled ; which puts upon them  
Suspicion of the deed.

*Rosse.* 'Gainst nature still :  
Thriftless Ambition, that will ravin up  
Thine own life's means !—Then 'tis most like  
The sovereignty will fall upon Macbeth. 30

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

*Rosse.* Where is Duncan's body ?

*Macd.* Carried to Colme-kill,

iy-2D. *They . . . Macduff*] so Popr; three lines, ending *so: upon 'l. Macduffe. Ff. 28. will*] *Ff. wilt Warburtnn. ravin up*] *Theobald; rauen up F i; raven upon F 2, 3, 4. z1j. Thine*] *Its Hanmpr. life's*] *Pope; hue\* Ff. 33. Cylmekill,] Colmeshill, Rowr; ColmeskiU, Johnson.*

24. *pretend*] intend. Cf. "pro-  
lence" (II. iii. 134 *ante*).

24. *suborn'd*] instigated to commit  
any evil action.

27-9. 'Gainst . . . *mean*] R.  
*Walker, op. cit., chap. 4, comments:*  
"Ostensibly the words relate to  
Malcolm and Donalbain. . . . But  
how much better the words describe  
Macbeth!"

28. *will*] No emendation is required  
as this use was common in Elizabethan  
English.

28. *ravin up*] swallow greedily. Cf.  
iv. i. 24 *post*; *M.M.* i. ii. 133:  
"Like rats that ravin down their

proper bane"; and Jonson, *Every  
Man in His Humour*, III. iv. 42: "I  
am sure on't; for they rauen vp  
more butter, then all the dayes of  
the weeke beside."

31. *nam'd*] chosen.

31. *Scone*] The ancient royal city,  
probably the capital of the old  
Pictish kingdom, about two miles  
north of Perth. The Stone of Destiny,  
on which the Scottish kings were  
crowned, was thought to have been  
Jacob's pillow: it was purloined  
by Edward I in 1296 and taken to  
Westminster Abbey.

33. *Colme-kill*] See note on I. ii. 63  
*ante* and Appendix, p 177.

The sacred storehouse of his predecessors,  
And guardian of their bones.

*Rosse.* Will you to Scone ? 35

*Macd.* No cousin ; I "' 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 40  
That would make good of bad, aiidtfriends of foes !

[*Exeunt.*]

37. *Well, may*] Theobald ; *Well may* Ff. 40. *you;*] *you Sir*, Ff 2, 3, 4.

36. , " *will thither*] The verb of motion is sometimes omitted. Uf. *Rich. II.* i. ii. 73 : " desolate will I hence and die."

37. *well . . . well*] ironical repetition of Rosse's " well."

40-1. *and with . . . foes*] Flcay and

Wilson suspect an interpolation, but the couplet contains the antitheses so common through the play. " The Did Man rightly judges Rosse as a mere time-server " (Chambers). The blessing, however, is more likely to be sincere.

## 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'dst most foully for't ; yet it was said,  
It should not stand in thy posterity ;  
But that myself should be the root and father 5  
Of many kings. If there come truth from them  
(As upon thee, Macbeth, their speeches shine),  
Why, by the verities on thee made go3d,  
May they not be my oracles as well,  
And set me up in hope ? But, hush ; no more. 10

### ACT III

*Scene i*

S.D. *Fores . . . palace.] Capell.*

ACT in. *Scene i*

1-10. *Thou . . . more]* In Holinshed, Banquo is Macbeth's accomplice in the murder of Duncan ; but as he was James I's ancestor he had to be treated with some respect. For purely dramatic reasons it was obviously desirable to contrast Macbeth and Banquo, and to give Macbeth and his wife no accomplices. Bradley, *Shakespearean Tragedy*, pp. 384-5, thinks that this speech proves that Banquo has become an accessory to the murder because, out of ambition, he has kept silent about the witches and thus refrained from exposing Macbeth. Wilson argues that Shakespeare could not have depicted James I's ancestor as a

cowardly time-server, and refers to Macbeth's oblique compliments later in the scene (49-52 "royalty of nature," "dauntless temper," "wisdom"), lie suggests further, and rather weakly, that in the un-cut *Macbeth*, Banquo may have been working with Macduff on behalf of Malcolm. If so, the cut (which on Wilson's theory was made by Shakespeare himself) was a very queer one. Gf. Introduction, p. xxv.

3. *play'dst]* cf. I. v. 21.

4. *stand]* Cf. *M.N.D.* v. i. 417.

1D. *Sennet]* "A word chiefly occurring in the stage-directions of old plays, and seeming to indicate a particular set of notes on the trumpet or cornet, different from a flourish" (Nares).

*Sennet sounded. Enter MACBETH as King; LADY MACBETH, as Queen ; LENOX, RDSSE, 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 ify duties  
Are with a most indissoluble tic  
For ever knit.

*Macb.* Ride you this afternoon ?

*Ban.* Ay, my good Lord.

*Macb.* We should have else desir'd your good advice 20  
(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 30  
Their cruel parricide, filling their hearers

13. *all-thing*] F 1 ; *all-things* F 2 ; *all things* Ff 3, 4. 15. *Let your Highness*] *Lay your Highness*,s D'avenant, Rowe ; *Sit your highness*, Mason cunj, 15. *upon*] *be upon* Keightley. 20-3.] Pope ends lines *desir'd grave, but ride* ? 22, *take*] *talk* Maione ; *take't* Warburton (MS.) and Keightley [*ap.* Camb.).

13. *all-thing*] wholly, in every way.

14. *solemn*] formal or ceremonious. Cf. *M.N.D.* IV. i. 191 : " We'll hold a feast in great solemnity."<sup>1</sup>

15-15. *Let . . . which*] " Command upon " is an unusual phrase for " lay your command upon," but such telescoping is not unique in Shakespeare Cuninghame thought that the antecedent of "which" was

" Command,"<sup>1</sup> Clar. Edd. thought it was " the idea contained in the preceding clause," and Case that it was " your highness."

21. *still . . . prosperous*] always . . . profitable.

25. *go . . . horse*] i.e. if my horse go not. Cf. *Rich. II.* n. i. 300 : " Hold out my horse, and I will first be there."

With strange invention. But of that to-morrow,  
 When, therewithal, we shall have cause of State,  
 Craving us jointly. Hie you to horse : adieu,  
 Till you return at night. Goes Fleance with you ? 35

*Ban.* Ay, my good Lord : our time does call upon<sup>1</sup>'s.

*Macb.* I wish your horses swift, and sure of foot;  
 And so I do commend you to their backs.

Farewell.—

[*Exit Banquo.*

Let every man be master of his time 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 all except Macbeth and a Servant.*

Sirrah, a word with you.

Attend those men our pleasure ? 45

*Serv.* They are, my Lord,

Without the palace gate.

*Macb.* Bring them before us.

[*Exit Servant.*

To be thus is nothing, but to be safely thus :

Our fears in Banquo

Stick deep, and in his royalty of nature

34-5.] so Pope ; three lines ending *Horse: Night, you?* Ff. 38.," *do] do*," Ff3, 4. 41-7-] lines end *societie welcome: along; you. men pleasure ? Gate. us. safely thus:* Ff. 41-2. *night; to . . . welcome,]* Theobald ; *Night, to . . . welcome:* Ff. 48-50. ; *jur . . . dares;* linr, rnd *dtepe, that dares,* FF.

33. *cause]* subjct, matter of debate. Cf. iv. iii. ig5 *post,* where the "general cause" means the public interest.

41-8. The Folio arrangement of these lines cannot be right, and all editors have made some changes. But no editor since Rowe has kept 47 intact and the rhythm of 41-6, as usually printed, is dreadfully flabby. The Folio printers made the mistake of adding " to make societie " to the short line 41, but they realized that 43 was a complete line. The shortness of line 48 enables a dramatic pause to be made at the kry line, 47.

43. *while]* until. Cf. *Rich. ,",".* iv. i. 263, : " Read o'er the paper while the glass doth come." This usage is still common in the North of England.

43. *God . . . you]* i.e. God b' wi' you [= good-bye), and so scanned.

47. *To be thus . . . thus]* i.e. to be a king in name is nothing, but to reign in safety is the thing. Cf. ill. ii. 6, 13-26, 32.

49. *stick deep]* like thorns (Wilson),

49-53- *royalty . . . safety]* Stewart, *Modern Language Review*, 1945, p. 172, claims rightly that " the ungrudging recognition and boundless admiration" expressed in this speech is

Reigns that which would be fear'd : 'tis much he  
dares ; 50  
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, 55  
Mark Antony's was by Caesar. He chid the Sisters,  
When first they put the name of King upon me,  
And bade them speak to him ; then., prophet-like,  
They hail'd him father to a line of kings :  
Upon my head they plac'd a fruitless crown, Go  
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 ; 65  
Put rancours in the vessel of my peace,  
Only for them ; and mine eternal jewel  
Given to the common Enemy of man,  
To make them kings, the seed of Banquo kings !  
Rather than so, come, fate, into the list, 70  
And champion me to th' utterance !—Who's there?—

6g. *seetf*] Pope; *Seedes* Ff. 71.] so Pope j two lines ending *th' utterance, there?* Ff.

not, as sump critics believe, psychologically unconvincing. " It is surely natural enough for Macbeth to assert that the enemy he fears and proposes to have assassinated is a formidable enemy, of regal temper, at once daring and prudent. Anyone who doubts this should try writing a speech for Macbeth in which Banquo is represented as timid, foolish, and generally negligible.<sup>1</sup> See Introduction, p. Ixvii

55-6. *My grnius . . . Cesar*] Gf. A.C. ii. iii. 19 and North's *Plutarch* (Temple ed. ix, pp. 43-4) : " For thy demon, said he (that is to say, the good angell and spirit that keepcth thee), is afraid uf his : and being couragious and high when he is alone, becometh fearfull and

timorous when he cometh neare vnto the other"<sup>lf</sup>

52. *with*] i.e. by. Cf. e.g. *W.T.* V. ii. 58.

64. *fil'd*] defiled. The word is used by Spenser, *Faerie Queene*, HI. i. 62 and Wilkins, *Miseries of Inforc'd Marriage* (Hazlitt's *Doddsly*, ix. p. 5").

56. *Put . . . peace*] Wilson eorapares *Ps.* xi. 6 and *Is a.* li. 17. Grier-son suggests the image is drawn from the sacramental cup.

67. *eternal jewel*] immortal soul. Cf. *Oth.* HI. iii. 361 : " eternal soul."

71. *champion me*] Cuningham thought this " must mean that Fate is called in to be Macbeth's champion to defend his royal title" ;

*Re-enter Servant, with two Murderers.*

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

*[Exit Servant.*

Was it not yesterday we spoke together ?

i *Mur.* It was, so please your Highness.

*Macb.*

Well then, now

Have you consider<sup>5</sup>d of my speeches ?—know 75

That it was he, in the times past, which held you

So under fortune, which you thought had been

Dur 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 instruments ;

Bo

Who wrought with them ; and all things else, that might,

To half a soul, and to a notion craz'd,

Say, " Thus did Banquo."

i *Mur.*

You made it known to us.

*Macb.* I did so ; and went further, which is now

74-81.] so Rowc ; lines end *then, speeches: past, fortune, selfe. conference, you: crost: them: might Ff.* 75. *Have you] You have F 3. speeches?—know] Muir] speeches; Know Ff; speeches? Know. Rown. 78. self?; selfe. Ff, etc. 84-9.] so Rowc ; lines end so: now meeting, predominant, goe? man, hand beggerd' euer? Ff.*

but Macbeth is rather challenging Fate to the combat (*O.E.D.*).

71. *to th, utterance] Holinshed, iii. 5600, has: "the lord Mountamie . . . would not yeeld, but made semblance, as though he meant to defend the place, to the utterance." Cotgrave defines " Combatre a oultrance" as . . . "to fight it out, or to the uttermost"*

71. 5.D. *two Murderers] Granville-Barker says that "the text's implication is surely that they were officers, cast perhaps for some misdemeanour and out ofluck."*

75-8. *Have . . . self] There is no question-mark in the Folio, either in 75 or 78. Editors have inserted one in 75 and assumed that "know" is imperative ; but as Macbeth infarms the murderers that he has*

already told them about Banquo's villainy at a previous conference, I believe the meaning is : " Have you considered my speeches and [do you] know that it was he, etc."

77. *under fortune] beneath your deserts.*

79. *pass'd in probation] went over the proof.*

Bo. *borne in hand] i.e. deceived. Cf. Ham. u. ii. 67 :*

"That so his sickness, age and impotence

Was falsely borne in hand."

*Cf. also Cym. v. v. 43, and Wyatt, Poems, ed. Muir, p. 15 :*

"For he that beleveth bering in hand

Flowitw in water and sowpht in the sand."

82. *notion] mind.*

Dur 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<sup>1</sup>d yours for ever?

85

*i. Mur.* We are men, my Liege. 90

*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, 95  
The housekeeper, the hunter, every one  
According to the gift which bounteous Nature

93. *clept*] Capell; *dipt* Ff; *defied* Theobald; *dep'd* Hanmer.

87-8. *gospell'd . . . man*] *Uf. Matt.* v. 44: (Geneva) "Lour your enemies: blesse them that curse you: doe good to them that hate you, and pray for them which hurt you, and persecute you," In the scenes relating to the murder of Banquo there seem to be several echoes from verses in the same chapter. Cf. 107 "perfect" and v. 48: 127 "sh,ie" and v. 16; HI. iii. 15 "rain . . . come down" and v. 45; HI. hi. "-12 "go . . . mile" and v. 41; and perhaps in. i. ioB "vile blows and buffets" and v. 39; and in. i. 141, "If . . . to-night" and v. I o—implying that Banquo is persecuted for righteousness, sake.

*go. men*] Gervinus notes that Macbeth uses the very means which had wrought most effectually upon himself: he appeals to the manliness of the murderers,

91-100. *Ay . . . men*] "an image of order" (Knights).

93. *Shoughs*] "what we now call *shocks*" (Johnson); a shag-haired dog. Steevens quotes Na&h, *Lenten Stuffe*, ed. McKerrow, iii. 182: "they are for *Vltvna Theule*, the

*north-seas*, or *Island* [Iceland], and thence yerkc oucr . . . a trundle-taile tike or *shaugh* or two."

93. *water-rugs*] rough-haired water dog.

93. *demi-wolves*] "dogs bred between wolves and dogs, like the Latin *lycisci*" (Johnson).

93. *clept*] called. The word was becoming obsolete in Shakespeare's day. Cf. *L.L.L.* v. i. 23 and *Ham.* i. iv. 19.

94. *the valu'd file*] "The file or list where the value and peculiar qualities of everything are set down, in contradistinction to what he immediately mentions, 'the bill that writes them all alike'" (Steeveiu). Cf. 101 *post* and note on v. ii. 8. See also *MM.* HI. ii. 144: "The greater file of the subject held the Duke to be wise." It should be noted that *valu'd* is an adj. from the noun *value*, not the participle of the vb.

95. *housekeeper*] In *Topsell, History of Four-Footed Beasts*, i5o8, p. i5o, the *housekeeper* is enumerated among the different kinds of dogs (Clarendon).

97. *According . . . gift*] Noble

Hath in him clos'd ; whereby he does receive  
Particular addition, from the bill

That writes them all alike ; and so of men.

IDD

Now, if you have a station in the file,

Not i' th<sup>l</sup> worst rank of manhood, say't ;

And I will put that business in your bosoms,

Whose execution takes your enemy off,

Grapples you to the heart and love of us,

105

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

Hath so incens'd, that I am reckless what

I do, to spite the world.

1 *Mur.*

And I another,

''O

So weary with disasters, tugg'd with fortune,

102. *Not]* And not Rowe. *say't]* Ff; *say it* Rowe. 103. *that]* the Ff 3, 4.  
105. *heart]* heart; Ff. 109-10. *what I do]* line ends with *doe* Ff. 109.  
*Hath]* Ff. *Have* most editors. 1". *weary]* *weary'd* Capell.

compares *Eph.* iv. 7 and *Matt.* xxv. 15.

97. *bounteous nature]* *naturae benignitas.* The phrase is used by Erasmus in his *Colloquia* (ed. 1664, p. 652). Rea pointed out (*Modern Language Notes*, xxxv) that in the same colloquy there is a comparison between dogs and men, similar to Macbeth's. Shakespeare may have read the passage at school. For convenience I give H.M.'s translation, 1671, pp. 482-3: " *Sy.* All Dogs are contained under one *species*, but into how innumerable shapes is this special kind divided, so that thou wouldst say that they are distinguished in the *genus*, and not in the *species*. Now how different are the manners and dispositions of Dogs even altogether of the same special kind? *Ph.* There is a very great variety. *Sy.* Suppose that which is spoken of dogs, to be spoken of all the several kinds of living creatures, but the difference appeareth in no kind more than in Horses. *Ph.* Thou

sayest true, but to what purpose dost thou speak these things? *Sy.* Whatsoever variety there is in the general kinds, or in the shapes of living creatures, or in every several creature, imagine all this to be in man: Thou shalt find there diverse Wolves, Dogs of an unspeakable variety." This passage may have been recalled to Shakespeare's mind by the reference to *genius* (55) for Erasmus also mentions *Genius* [*op. cit.* p. 661].

98. *dos'd]* set, like *ajewel* (Wilson), or just " enclosed."

99. *addition]* cf. I. iii. *ioB ante.*

101. *file]* a pun on the two meanings of " file "—as in 94, and in the military sense.

105. *Grapples]* Cf. *Ham.* I. iii. 63: " Grapple them to thy soul with hoops of steel."

in. *tagg'd]* scuffled. Cf. *W.T.* iv. iv. 508:

let myself and fortune

Tug for the time to come."

The metaphor is apparently from a rough-and-tumble at wrestling.

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, 115  
That every minute of his being thrusts  
Against my near'st of life : and though I could  
With bare-fac'd power sweep him fjom my sight,  
And bid my will avouch it, yet I must not,  
For certain friends that are both his and mine, 120  
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, 125  
Perform what you command us.

i *Mur.* Though our lives—

*Macb.* Your spirits shine through you. Within this hour,  
at most,  
I will advise you where to plant yourselves,

113-14. *Both . . . enemy*] so Rowe ; one line ff. 127. *Tour . . . most*]  
so Pope ; two lines ff.

Drayton, *Mortimeriados*, 2725, uses the same expression : " Fortune and I have tugg'd together so." Cf. Daniel's *Epistles to Southampton*, 1-2 :

" He who hath neuer warr'd with  
miserie,  
Nor euer tugg'd with Fortune  
and distresse."

115. *distance*] enmity, variance. Cf. Bacon, *Essays*, xv. *Of Seditions and Troubles*: " 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*] i.e. vital parts. For the construction, cf. v. ii. 11 *post* and *M.M.* iii. i. 17: " best of rest."

119. *avouch*] warrant, justify. Cf. v. v. 47 *post*.

120. *For*] On account of, because of. Cf. Abbott, *Shaks. Gram.* § 150, and *V.A.* 114.

121. *but*] Abbott, *Gram.* § 385, considers that the finite verb is to be supplied here *without* the negative, i.e. " but (I must) wail his fall," etc. ; and compares 48 *ante*. Cuninghame, however, suggested " but " was a corruption of " would."

122. *Who*] i.e. whom—frequent in Shakespeare.

Acquaint you with the perfect spy o' th' time,  
 The moment on't; for't must be done to-night, 130  
 And something from the palace ; always thought,  
 That I require a clearness : and with him  
 (To leave no rubs nor botches in the work),  
 Fleance his son, that keeps him company,  
 Whose absence is no less material to me 135  
 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 Alurderers.*

It is concluded : Banquo, thy soul's flight, 140  
 If it find Heaven, must find it out to-night. [*Exit.*

129. *the . . . time,*] Ff; *the perfeitt spot, the time* Tyrwhitt conj. ; *you with a Johnson* conj. ; *you with the perfectry o' the time* Beckett cunj. ; *you, with a perfect spy, o' the time* Collier MS. 133. (To ... work,)] To ... *Worke:* Ff. 139. S.D.] Theobald ; *Exeunt* (after 141) Ff.

129. *the perfect . . . time*] The meaning of this is much disputed. (i) the third murderer (Johnson, who emends *the* to *a*), (ii) *espyal* -- exact intimation of precise time (Heath). (iii) the exact time most favourable to your purposes (Steevens, who proposes a full-stop at the end of 128). There are numerous variations of these explanations and many conjectural emendations. If Johnson's explanation is correct, it is curious that Macbeth did not introduce the two murderers to the third. In Sc. iii. they seem surprised to see him. Wilson thinks there has been a cut. Perhaps the murderers themselves did not understand the meaning of the line. But I suggest that for "spy" we should read "spial" [=observation, watch—*O.E.D.*).

131. *thought*] i.e. it being thought. Liddell quotes a similar idiom from

Florin's *Montaigne*, i. xxv. : "Always conditioned the master bethinke himselfe where to his charge tendeth."

131. *something*] Used adverbially, like "somewhat." Cf. 2 *Hen. IV.* i. ii. 212 : "a white head and something a round belly."

132. *clearness*] "So that he . . . might clare himself" (Holmshead). Cf. Appendix, p. 180.

133. *rubs*] Editors assume that the metaphor is from the bowling-green, a "rub" being an impediment, Cf. *Ham.* in. i. 65 and *John*, HI. iv. 128. But I doubt whether Shakespeare was thinking of bowls here. The word means "a roughness ; an unevenness or inequality" [*O.E.D.*] in a piece of work, as well as on a green. This interpretation is supported by "botches," which means "parts spoiled by clumsy work."

SCENE II.—*The same. Another room.**Enter* LADY MACBETH *and a Servant.**Lady M.* Is Banquo gone from court ?*Sero.* Ay, Madam, but returns again to-night.*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 consent : 5  
'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 i o  
With them they think on ? Things without all remedy  
Should be without regard : what's done is done.  
*Macb.* We have scorch'd the snake, not kill'd it :  
She'll close, and be herself; whilst our poor malice*Scene n*5.D. *The same. Another room.'* Caprll. n. *all*] om. Hanrru-  
13. *scorch'd*] Ff, Grierson, Wilson; *scotch d* Theobald, etc.*Scene n*I. *Is . . . court?*] " May not Lady  
Macbeth's suspicions have been  
aroused by the particulaity with  
which she had heard her husband  
ask concerning Banquo's movements  
in in. i. ? " [Furncss.)6-7. *'Tis . . . joy*] cf. ill. i. 47 *ante*  
and 19-22 *post*.7. *doubtful*] full of doubt, sus-  
picious, apprehensive. W. D. Sar-  
geant, *Macbeth: The Play as*  
*Shakespeare Wrote It*, igiB, thinks the  
line means "Than to dwell near  
destruction in joy doubtful (fearful) of  
destruction"; but the title of the book  
u somewhat misleading.8-45. " One of the few strokes of  
pathos that are let soften the grim-  
ness of the tragedy is Lady Macbeth's  
wan effort to get near enough to thetortured man to comfort him. But  
the robes, stiff on their bodies  
—stiff as with caked blood—seem  
to keep them apart" (Granville-  
Barker, *op. cit.* p. xli).9- *sorriest*] cf. ". ii. 20 *ante*.1D- *Using*] Keeping company with,  
entertaining as companions. Cf.  
?"• I- "• 3-7-"• *without all remedy*] i.e. beyond  
all remedy. Cf. *M.Jf.D.* iv. i. 158 :  
"without the peril of the Athenian  
law" and *W.T.* in. ii. 223:„ What,s all d what>s t help  
Should be past crief."12. *What's done is done*] Cf. i. vii. i ;  
V. i. 64-5.13. *scorch'd*] *siash'd*, as with a  
knife (*O.E.D.*). Theobald's emenda-  
tion is unnecessary.

Remains in danger of her former tooth. 15  
 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, 20  
 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 25

15. *But . . . suffer*] one linn, Theobald ; two linns, ending *dis-joynt, suffer*, Ff. *disjoint*] *become disjoint* Bailry ronj. *suffer*] *suffer dissolution* Bailry mnj. *But let the frame of things disjoint itself*, followed by Bailey's second L011J — Uuningham conj. 20. *peace*] ¥ I ; *place* Ft 2, 3, 4. 22.J one line Rowe ; two lines, divided after *extasie*. Ff.

15. *her former tooth*] i.e. her tooth as formerly, before she was "scorch'd,"

15. *But . . . suffer*] This line, unwieldy as it is, consists of two lines, both imperfect in the Folio. Shakespeare made frequent use of short lines, but he did not have two together in the middle of a speech. Bailey's conj. given above seems to be unlike the style of the play, and Cuningham's "disjoint itself" is flat. I suspect we should keep the Folio lines, but Dmend the first to "But let the very frame of things disjoint." Cuningham compares *Ham.* i. ii. 20 : "Our state to be disjoint and out of frame."<sup>1</sup> In support of Bailey's conj. "dissolution," Cuningham quotes *T.C.* v. ii. 156 : "The bonds of heaven are shpp'd, dissolved, and loosed,"<sup>1</sup> and *Temp.* iv. i. 154 : "The great globe itself . . . shall dissolve." Wilson compares, "*Hen. IV.* in. i. 16. The metaphor is from carpentry or house-building. Macbeth would rather have the universe fall to pieces than suffer from bad dreams. Nashe, *Lentm Stuffe* (ed. McKerrow,

iii. p. 214.) uses "disioynt" in an active sense.

i5. *frame of things*] i.e. the universe, both the worlds, celestial and terrestrial.

16. *dreams*] Wilson says that the context (24-6 *post*) shows that he dreams he is being murdered, apparently by BanquD. This may be ; but perhaps he dreams, more terribly, of murdering Duncan or Banquo—as Lady Macbeth was to do. His feeling of guilt would make him fear Banqu.

20, *gain . . . peace*] i.e. to gain the peace of satisfied ambition have sent to the peace of the grave, F 2 rums a nice point. The critics who defend "place" on the ground that Macbeth did not gain "peace" confuse fact and intention,

21. *on . . . lie*] the metaphor is from the rack.

22. *ecstasy*] "Every species of alienation of mind, whether temporary or permanent, proceeding from joy, sorrow, wonder, or any other exciting cause" (Nares, *Glossaty*). Cf. *C.E.* iv. iv. 50.

23. *fitful*] Shakespearean coinage.

Can touch him further !

*Lady M.*

Come on :

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 : 30

**Present him eminence, both with eye and tongue :**

**Unsafe the while, that we**

**Must lave our honours in these flattering streams,**

And make our faces vizards to our<sup>r</sup> hearts,

**Disguising what they are.**

*Lady M.*

You must leave this. 35

*Macb.* D ! 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.

28. *among*] F I ; 'mong Ff. 2, 3, 4. 30. *apply*] *still apply* Ff 2, 3, 4.  
32-3. *Unsafe . . . streams*] lines end *lauc streames*, Ff.

30. *remembrance*] a quadrisyllable.  
Lf. Abbott, *Sh. Grammar*, 477.

30. *apply*] be given.

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

32. *Unsafe . . . we*] The Folio line-division is wrong here, and something may be missing; but the general meaning is, "For the time being we are unsafe, so that we must keep our honours clean by flattering Banquo and disguising our hatred." Wilson comments that Macbeth fears exposure as well as assassination from Banquo. Gnersun points out that "flattering" has the force of a defining genitive.

36. *full . . . mind*] It has been suggested (*M.L.N.* ix.) that there is a reference to the superstition that basil propagatrd Scorpions. Topsell, *Historic of Serpents*, p. 225, says that "*Hollerius . . . writeth that in Italy in his dayes, there was a man that had a Scorpion bredde in his braine, by continuall smelling to this herbe Basill, and Crsner by relation of an Apothecary in Fraunce, writeth likewise a stone of a young mayde, who*

by smelling to Basill, fell into an exceeding head-ach, whereof she dyed without cure, and after her death beeing opened, there were found little Scorpions in her braine." Cf. Browne, *Vulgar Errors*, n. vii. 9 (ed. Krynes, ii. 176) and the note on v. iii. 55.

38. *nature's . . . eterne*] Usually explained as "their holding by 'copy' from nature is not for ever." Copy, or copyhold, is the tenure of lands "at the will of the lord according to the custom of the manor," by copy of the manorial court-roll. Coke on Littleton (ed. 1670) c. ix. § 73 : "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 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." Just as, in the case of the tenure of the estate being only for the life of the tenant, the estate would revert to the lord on the former's death, so the tenure

*Macb.* There's comfort yet ; they are assailable :  
 Then be thou jocund. Ere the bat hath flown 40  
 His cloister'd flight ; ere to black Hecate's summons  
 The shard-born beetle, with his drowsy hums,

42. *shard-bom*] F 3 ; *shard-borne* Ff I, 2.

of their lives by Bunquo and Fleance under Nature as "lady of the manor" would cease with their deaths. But Clarkson and Warren in an exhaustive discussion of the passage (*M.L.N.* Iv. pp. 483-93) argue that copyholds were not subject to arbitrary termination; that Shakespeare does not specifically refer to copy of court-roll; and that elsewhere he never uses the terms copyhold or copy of court roll at all; and that by *copy* he invariably means (i) a thing to be copied, or (") the result of imitation, or some variation thereof. Shakespeare, perhaps, used the legal term inaccurately; and there is another legal metaphor, 50 *post*; but I agree in the main with Clarkson and Warren, and only add that the *legal* sense of *copy* may be an undertone of the passage. Wilson compares Massinger, *Fatal Dowry*, iv. i. "Nature's copy that she works form by," and *Oth.* v. ii. n.

39. *There's*] i.e. in that there is.

39. *comfort*] Cf. i. ii. 27 *ante*.

40. *jocund*] a. revealing adjective.

41. *cloister'd*] It may be used either literally or metaphorically.

41. *black Hecate*] As Shakespeare was aware (cf. *A.T.L.I.* HI. ii. 2) Hecate is properly another name for Diana and Luna, so that "black" might seem to be an inappropriate epithet. Cf. "pale" (ii. i. 52). But already in *M.N.D.* [v. i. 391) Shakespeare had described Hecate almost as a personification of Night, and "black" also suggests *evil* as well as *dark*.

42. *shard-born*] i.e. dung-bred ; *O.E.D.*) though most editors still interpret as "borne on scaly wings."

Either meaning would suit *A.C.*, in. ii. 20, though the latter is more appropriate to *Cym.* m. iii. 20 and, perhaps, to the present context. It may be another quibble. Baldwin, *Shakespeare's Small Latine*, i. 635, supports *O.E.D.* Cuninghame quotes a passage from Mouffct, *The Theater of Insects*, on the tree-beetle : "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 ... especially in the months of *July* and *August*, after Sun-set, for then it flyeth giddily in men's faces with a great *humming*. . . . We call them *Dorrs* in English. . . . The sheaths of their wings an<sup>1</sup> of a light red colour . . . in ... 1574 . . . there fell such a multitude of them into the River *Severn*, that they stopt and clog'd the wheels of the Water-mils."

42. *beetle*] Armstrong, *Shakespeare's Imagination*, pp. 18-24, shows that the word belongs to an image cluster including *crow* (50), *bat* (40), *night* (43), and *deed* (44). Cf. *Lear*, iv. vi. 13-38.

42. *hums*] Armstrong, *op. cit.* pp. 44-5, shows that after *cir.* iBoo this word appears in close proximity to death. Cf. HI. vi. 42 and iv. iii. 203 *post*. Also *Hen. V.* i. ii. 202-4, where "yawning" is used :

"The sad-eyed justice, with his surly hum,

Delivering o'er to executors pale  
 The lazy yawning drone."

Armstrong might have added that "executors pale" may be compared with "that great bond which keeps me pale" (49-50 *post*).

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, 45

Till thou applaud the deed. Come, seeling Night,

Scarf up the tender eye of pitiful Day,

And, with thy bloody and invisible hand,

Cancel, and tear to pieces, that great bond

Which keeps me pale !—Light thickens ; and the

crow

"

50

43-4.] so Rows; lines end *Peak*, note. Ff. 46. *seeling*] Ff; *sealing* Rowe. SD-I-] so Rowe, - hrs end *thickens*, Wood: Ff. 50. *pale*] Ff; *paled* Hudson (Staunton conj.).

**43-4. Few editors have kept the Folio arrangement of these lines.**

45. *dearest chuck*] a familiar term of endearment, in grim contrast to the intended murder of Banquo.

46. *seeling*] In the language of falconry to "seel" was to sew up the eyelids of a hawk by running a fine thread through them, in order to make her tractable. Cotgrave has: "Sillit IPS yeux. To seele, or sow vpj the eyelids; [and thence also] to hoodwink, blinde, keepe in darknesse, depriue of sight." Gf. *Oth.* III. iii. 210 and *A.C.ii.* xiii. "2. R. Walker, *op. cit.* chap. 5, remarks: "Macbeth is simultaneously seeling up the eye of nature and filling his whole body with darkness." The phrase "is the precise evil counterpart of the superficially similar injunction, if thine eye offend thee, pluck it out."

49. *Cancel . . . bond*] The legal metaphor was probably suggested by a concealed pun on *seeling*/sBaling (46) and also by *copy* (38). Stevens compares *Rich.* III. iv. iv. 77: "Cancel his bond of life, dear God, I pray," and *Cym.* v. iv. 27:

Take this life,

And cancel these cold bonds."

Macbeth means "Cancel the bond by which Banquo and Fleance hold their lives from Nature" (New Clar.). Some think he refers to the promise

of the Weird Sisters to Banquo, but this, in view of the above quotations and 38, is unlikely. Keightley thought "bond" should be printed "band" to rhyme with "hand." Cf. "The bands of life" (*Rich.* II. II. ii. 71). I am inclined to agree.

50. *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 *dread*; and there is something to be said for this view. Cf. *ill.* iv. 24 *post*. Wilson points out that "paled" would develop another aspect of "bond" and "only involves a simple e : d misprint." Shakespeare used the word in *Cym.* III. i. 19. But, on the other hand, the word "pale" may have been suggested by the parchment. Cf. *iv.* i. 84-5 ("bond of fate . . . pale-hearted fear") and note of 42 *ante*. Curry, *Shakespeare's Philosophical Patterns*, p. 127, says that Macbeth "recognizes that the acts of conscience which torture him are really expressions of that outraged natural law, which inevitably reduces him as individual to the essentially human. This is the inescapable bond that keeps him pale."

50. *thickens*] Maione compares Spenser, *Shep. Col.*, March, "5: the welkin thicks apace."

Makes wing to th' rooky wood ;  
 Good things of Day begin to droop and drowse,  
 Whiles Night's black agents to their preys do rouse.  
 Thou marvell'st at my words : but hold thee still ;  
 Things bad begun make strong themselves by ill. 55  
 So, pr'ythee, go with me. [Exeunt.]

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

*Enter three Murderers.*

*i Mur.* But who did bid thee join with us ?

*3 Mur.* Macbeth.

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

*Scene m—S.D.] The same . . . palace.]* Rowe, substantially.

50. *crow]* i.e. the; rook : the carrion crow is not gregarious.

51. *Makes . . . wood]* Cuningham thought that " some words, the la&t rhyming with *crow*, have been carelrsly omitted . . . either ' all on a row<sup>f</sup> or 'in due arow V Few would agree.

51. *rooky]* i.e. black and filled with rooks. There have, however, been many attempts to save Shakespeare from writing this excellent line, which is regarded as tautological—" murky " [Roderick), " roky " - misty (various), " rouky " = perching, i.e. where the. crow settles for the night (Cuningham), " reeky " = steamy (Wilson), " rooky " - foggy, misty (Scots and northern dial.), " rouky " = chattering (from "rouk", talk privately), " rucky " (from " ruck ") = multitudinous. With the last two suggestions, cf. Meredith, *Modern Love*, " multitudinous chattering,."

52. *Good . . . drowse]* " the motto of the entire tragedy" (Dowden).

53. *night's . . . rouse]* Steevens quotes Sidney, *Astrophel and Stella*, xcvi. ID : "In night, of Sprites the

ghastly powers do stir" ; and Ascham, *Toxophilus* (cd. Arbrr, p. 52) : " For on the nighte tyme & in corners, Sprites and thuc-s, rattis and misc, toodes and oules . . . and noysome beastrs, vse mooste styrringe, when in the dayelyght, and in open places whiche be ordnrnyed of God for honeste thyngcs, they darre not ones come, which thinge Euripides noted verve well, sayenge, "," *things the night, good things the daye doth haunt & use.*" The quotation is from *Iphig. in Taur.* 1027.

55. *Things . . . ill]* Wilson compares Seneca, *Agam.* "5: " prr seel era. semper sceleribus tutum est iter " ("The safest path to mischief is by mischiefe. open still"—Studley).

56. *So . . . me]* Either " consent to my design" or "a mere exit note" (Chambers). But cf. 45 *ante*, which implies that Macbeth is not asking his wife's advice. See on this speech Empsun, *op. eit.* pp. 23-5.

*Scene Hi*

*Enter three Murderen]* Johnson here remarks : " The perfect spy

1 *Mur.* Then stand with us.  
 The west yet glimmers with some streaks of day ; 5  
 Now spurs the lated traveller apace,  
 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 'tis he : the rest  
 That are within the note of expectation, ID  
 Already arc i' th' court. •

1 *Mur.* His horses go about.  
 3 *Mur.* Almost a mile • but he docs usually,  
 So all men do, from hence to the palace gate  
 Make it their walk.

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

2 *Mur.* A light, a light !  
 3 *Mur.* 'Tis he.  
 i *Mur.* Stand to 't. 15

6. lated] latest Ff 2, 3, 4. 7. and] F 2 ; end F i. g-io. Give . . .  
 expectation] lines end hee: expectation, Ff. 9. 'tis] Ff; it is Pops, Arden  
 (ed. i).

mentioned by Macbeth in the fore-  
 going 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, suspects  
 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 mis-  
 trusted." It has been argued that  
 the Third Murderer was Macbeth  
 himself [*Nates and Queries*, iB5g).  
 Irving thought he was the attendant  
 or servant mentioned in ill. i.  
 [*Nineteenth Century*, 1877). Libby  
 thought he was Russe [*New Notes*  
*on Macbeth*). Another critic thought  
 he was Destiny. These theories are  
 all fantastic. Macbeth's agitation in  
 in. iv. when he hears that Fleance  
 has escaped is proof that he cannot

have been present at the murder of  
 Banquo. Shakesprare, as Wilson  
 suggests, introduces the Third Mur-  
 derer to show that Macbeth, " tyrant-  
 like, feels he must spy even upon his  
 chosen instruments."  
 a. *He . . . mistrust]* i.e. we need  
 not distrust him.  
 4. *to . . . just]* Exactly according  
 to Macbeth's instructions.  
 4-8. " The lovely lines . . . arc  
 not gutter-bred" (Granville-Barker,  
*Preface*, p. li). But "it is . . .  
 dangerous to speak of certain char-  
 acters as being more 'poetic' than  
 others : in poetic drama every one  
 necessarily speaks poetry." (Bethell,  
*Shakespeare and the Popular Dramatic*  
*Tradition*, p. 65.)  
 5. lated] belated.  
 7. timely'] in good time.  
 ID. note of expectation] list of ex-  
 pected guests.

*Ban.* It will rain to-night.

i *Mur.*

Let it come down.

*[The First Murderer strikes out the light, while the others assault Banquo.]*

*Ban.* D, treachery ! Fly, good Flance, 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 20

Best half of our affair,

i *Mur.* Well, let's away,

And say how much is done.

*[Exeunt.]*

SCENE IV.—*A room of state in the palace.*

*A banquet prepared. Enter MACBETH, LADY MACBETH, RDSSE, 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.* Dursel will mingle with society,

And play the humble host.

Our hostess keeps her state ; but, in best time, 5

We will require her welcome.

16. 5.D.] Wilson, substantially.  
two lines, divided after *Trecherie* Ff.  
Pope ; am. Ff.

17. 0 . . . *flyff*] one linr, Hanmer ;  
17. *good*] *godd* F 2. 18. S.D.]

*Scene iv*

5.D. *A room . . . palace.]* Capell, substantially. 1-2. *You . . . welcome]* so Capell (Johnson conj.) ; lines end *downe*; *welcome.* Ff; lines end *last majesty* Delius, ATden (ed. i). i. *at]* to Johnson unj. *down:* *at first]* down *at first* Johnson conj. 5. *best]* F i ; *the best* F 2, 3, 4.

iB. *Fleance escapes]* The turning  
point of the play.

*Scene iv*

1-2. *at . . . last]* i.e. from beginning  
to end. Cf. *I Hen. VI. v. v. 102* and  
*Cjm. I. iv. lua.*

5. *state]* originally the canopy,

then the chair of state with a canopy,  
Cotgrave has "Dais nr Daiz. A  
*cloth of Estate, Canopie, or Heaven, that  
stands ouer the heads of Princes thrones;*  
*also, the whole State, or seat of Estate.*<sup>19</sup>  
5. *require']* request, not with the  
modern meaning of demanding as  
of right.

*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' th' midst. 10  
Be large in mirth ; anon, we'll drink a measure  
The table round. [*Goes to door.*]  
There's blood upon thy face.

*Mur.* 'Tis Banquo's then.

A, "Or&."Tis better thee without, than he within.

Is he dispatch'd ?

*Mur.* My Lord, his throat is cut ; 15  
That I did for him.

*Macb.* Thou art the best o' th' cut-throats ;  
Yet he's good that did the like for Fleance :  
If thou didst it, thou art the nonpareil.

12-13. *The table . . . then] lines end face. then. Ff etc. 14. he] him Hanmer. 15-19-] ,<sup>nes</sup> <sup>en</sup>d dispatch'd? him. Cut-throats, Fleam: Nonpareill. Sir ,ap'd Ff; lines rnd dispatch'd? him. good, it, Sir, scap'd. Rowe.*

10. *Both . . . even] i.e.* there are equal numbers on both sides of the table. But it has been suggested that the phrase might mean, "Lady Macbeth's welcome has now been answered by the guests' thanks, so that both parties are now on a level, quits."

"*large] liberal, free. Gf. AC. in. vi. 93 :* "most large In his abominations."

13. *There's . . . face] Absurd* from a naturalistic point of view, but proper to a murderer in a poetic play. In previous editions these words are printed as part of the previous line; but it is better to have the metrical gap before these words than after. A pause is necessary while Macbeth goes to the door, and one is undesirable either before or after the speech of the murderer.

14. *'7zj . . . within] "I am more pleased that the blood of Banquo should be on thy face than in his*

body" (Johnson). Hunter thinks the words are an aside, meaning, "It is better that the murderer should be without the banquet than that Banquo should be inside as a guest"; but there is no effective antithesis unless we construe : "the blood is better outside thee than inside him."

15-19- *Is . . . 'scap'd] This arrangement of the lines eliminates the superfluous break after dispatch'd, preserves the Folio lint-ation in Macbeth's speech (i5-iB) which Rowe and later editors have abandoned, emphasizes , " (i5), he (17), and thou (18), and provides an effective pause of embarrassment before the murderer can bring out his confession of failure (19). This is suggested in the Folio by printing the line as two. But Flatter, *op. cit.* p. 104, ends the lines with *nonpareil, Sir, again.**

iB. *nonpareil] paragon. Cf. T.JY. I. v. 273.*

*Mur.* Most royal Sir . . . Fleance is scap'd.

*Macb.* Then comes my fit again : I had else been  
perfect ; 20

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, 25  
With twenty trenched gashes on his head ;  
The least a de,th 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 th' present.—Get thee gone ; to-morrow 30  
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,  
'Tis given with welcome : to feed were best at home ; 35  
From thence, the sauce to meat is ceremony ;  
Meeting were bare without it.

20. *Then . . . perfect; so Pope ; lines divided after agame: Ff.* 31. *We'll]* Well F 3. 31. *hear ourselves]* F I ; *hear't, ourselves,* Theobald ; *hear, ourselves* Stoccvns ; *hear, ourselves,* Dyce. 32. *sold]* cold Pope. 33. *vouch'd]* vouched Ruwe. *a-jnaking,]* Hudson ; *a making:* F i ; *making* Ff 2, 3, 4.

20. *perfect]* Gf. HI. i. 107.

himself when he hears the murderers again; murderers and 'ourselves, arc one.<sup>1</sup>

21. , "DZ0it,"o,"] immoveable. Cf. *Matt.* vii. 25.

22. *broad and general]* free and unrestrained.

22. *casing]* surrounding.

23. *cribb'd]* shut in a hovel.

24. *saucy]* insolent, importunate.

24, 25. *safe]* Cf. m. v. 32-3.

26. *trenched]* cut.

27. *a death to nature]* enough to kill a man (New Clarendon).

28. *worm]* serpent. Cf. A.C. V. ii. 243.

31. *hear . . . again]* i.e. hear each other again, when I shall receive a more detailed account of the affair, and you will get your promised reward. R. Walker, *op. nt.* chap. 5, says, " this plural royalty will hear

32-4. *the feast . . . welcome]* That feast can only be considered as sold, not given, during which the entertainers omit such courtesies as may assure their guests that it is given with welcome (Dyce).

33. *vouch'd]* " warranted," " recommended by words of welcome." Cf. m. i. '9.

35. *From thence]* i.e. away from home.

35. *ceremony]* a trisyllable, as frequently in Shakespeare. Marston, *Sophonisba*, i. ii. 5-27, has a discussion on the value of ceremony, which may either have suggested this passage or been suggested by it.

*Macb.* Sweet **remembrancer** !—

Now, good digestion wait on appetite,  
And health on both !

*Len.* May it please your Highness sit?

*Macb.* Here had we now our country's honour roof'd,  
Were the grac'd person of our Banquo present ; 40

*The Ghost o,""BANquo enters, and sits in MACBETH'S,ZH*

Who may I rather challenge for unkindness,  
Than pity for mischance !

*Rosse.* His absence, Sir,  
Lays blame upon his promise. Please 't your Highness  
To grace us with your royal company ?

*Macb.* The table's full.

*Len.* Here is a place reserv'd, Sir. 45

*Macb.* Where?

*Len.* Here, my good Lord. What is't that moves your  
Highness ?

40. S.D.] Cf. note below ; *after without it* (36) Ff. 42. *mischance,"]* Pope ; *Mischance.* Ff. 43. *Please't]* Ff; *Please it* Steevens. 47. *Here . . . Highness?]* so Capell ; two lines, the first ending *Lord.* Ff.

35. *remembrancer!]* Perhaps, as Cuninghame suggests, a playful reference; to the Remembrancers, 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. But I can see little resemblance between these functionaries and Lady Macbeth who reminds Macbeth of his duties as host, and "remembrancer" probably means simply "one engaged or appointed to remind another."

39. *our . . . honour]* Not, as Wilson suggests, "all the rank and distinction of Scotland," but Banquo.

40. *grac'd]* gracious, gracing, or full of grace. Cf. *Lear*, i. iv. 287: "a graced palace."

40. S.D. *The Ghost . . . place]* The Folio marks the entrance of the Ghost after Lady Macbeth's last speech. This may be either a premature direction to give plenty of

warning to the actor, or it may merely indicate that on the Elizabethan stage the ghost would have some distance to walk. According to Forman's account the Ghost entered as Macbeth began to speak of Banquo. I have marked the entrance accordingly. Wilson adheres to the Folio entrance, other editors have marked it at 43 and 45, but the favourite place is after 39. The Ghost appears when summoned, 47. *Here . . . highness?]* Wilson agrees that F prints this line as two, to mark the pause as Macbeth recognizes the figure. Flatter, *op. cit.* pp. 106-B, argues for the F lineation, and remarks that by printing "Where?" in a line by itself, the pause comes here, thereby obliterating the essential pause after "Here, my good Lord"—which, in a modern edition, should be printed as part of line 46. There is another pause after "highness?"

*Macb.* Which of you have done this ?

*Lords.* What, my good Lord ?

*Macb.* Thou can't not say, I did it : never shake

Thy gory locks at me.

go

*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

He will again be well. If much you note him,

55

. 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.* D proper stuff !

This is the very painting of your fear :

50

This is the air-drawn dagger, which, you said,

Led you to Duncan. D ! these flaws and starts

(Impostors to true fear), would well become

A woman's story at a winter's fire,

Authoris'd by her granddm. Shame itself!

65

Why do you make such faces ? When all's done,

You look but on a stool.

*Macb.* Pr'ythee, see there !

Behold ! look ! ID ! how say you ?

63. *Impostors to true]* F i ; *Impostors of true* Hanmer ; *Impostures true to* Johnson conj. ; *Impostures of true* Uapell. 67-8. *Pr'ythee . . . you?*] so Ff; one line, Gapell.

48. *done this]* i.e. killed Banquo.

49. *Thou . . . it]* "He has had some strange childish notion that the second murder would not afflict his conscience if he did not wet his own hands in Banquo's blood" (Grierson).

54. *upon a thought]* in a moment, Cf. *Temp.* iv. i. 164.

56. *extend his passion]* i.e. prolong his suffering or emotion.

59. *stuff,]* Curry, *Shakespeare's Philosophical Patterns*, p. 85, thinks "Banquo's ghost is an infernal illusion created out of air by demonic forces and presented to Macbeth's sight at the banquet in order that the murderer may be confused and utterly

confounded." But this is question-  
abh. See Introduction, p. Ixxi.

61. *air-drawn]* drawn on the air, or drawn through the air, or bnth [Wilson].

5z. *fawsl]* sudden squalls, "or gusts of wind, rancee bursts of passion Cf. *Ham.* v. i. 239 and 2 *Hen.* VI, in. i. 354.

63. *to]* i.e. compared with.

65. *Authorised]* sanctioned, warranted, given on the authority of. The accent is on the second syllable, Cf. *Sonnet*, xxxv. 6.

67-8. *Tou . . . you?*] There seems to be no point in altering the Folio division of these lines.

Why, what care I ? If thou canst nod, speak too.—  
 If charnel-houses and our graves must send 70  
 Those that we bury, back, our monuments  
 Shall be the maws of kites. [*Ghost disappears.*]

*Lady M.*

What ! quite unmann'd in folly ?

71-2. *monuments . . . kites*] Wilson quotes Scot, *The Discoveri, of Witchcraft*, v. vi. : "Some write that after the death of Nabuchadnezzar his sonne Eilusmorodath gave his bodie to the ravens to be devoured, least afterwards his father should arise from death." The meaning would thus be: "Ta prevent bodies from returning from the grave, we shall have to give them to the ravens to be devoured." (cf. Nashe, ed. McKerrow iii. 281).

There seems to be no substance in Harry Rowe's explanation that the food of carnivorous birds was vulgarly supposed to pass their stomachs undigested, the clause therefore meaning : "Our monuments will be like the maws of kites in that they send back those that we bury *undigested*" But Harting, *Ornithology of Shakespeare*, p. 46, mentions the kite's habit of disgorging the undigested portions of food; and Miss Dorothy Sasse calls my attention to Whitney, *Choice of Emblernes*, 1585, p. 170, where the emblem represents two kites, one of which is disgorging "what appears to be a knotted snake." Underneath are the following verses :—

"The greedie kyte, so full his  
 gorge had cloy'de,  
 He could not brooke his late  
 deuoured praie :  
 Wherefore with grieffe, vnto his  
 damme he cry'de,  
 My bowellBS lo, alas, doe waste  
 awaic.  
 With that quoth shre, why  
 doste thou make thy mone,  
 This losse thou haste is noth-  
 inge of thy owne.  
 By which is mente, that they  
 who hue by spoil,

By rapine, theft, or griping  
 goodes by mightes,  
 If that with losse they suffer  
 anie foile,  
 They i loose but that, where  
 in they had no right !  
 Hereof, at firste the prouerbe  
 oulde did growe :  
 That goodes ill got, awaie as ill  
 will goe."

Shakespeare may have unconsciously remembered these verses about ill-gotten gains, though I believe Wilson's explanation is correct. For the idea of a grave as a maw, compare R.J. v. iii. 45 ff. :

"Thou detestable maw . . .  
 Gorg'd with the dearest morsel  
 of the earth,  
 Thus I enforce thy rotten jaws  
 to open ;  
 And, in despite, I'll cram thee  
 with more food."

Armstrong, *Shakespeare's Imagination*, pp. -17, shows that "kite" belonged to a cluster of ideas in the poet's mind, and that *bed*, *death*, *spirits*, *birds*, and *food* were likely to be mentioned in the same context. Cf. *Ham.* ii. ii. 595-Sao and W.T. iv. iii. 5-57. In the present context we have *sleep* (141), *monuments* (71), *ghost* (72), *birds* (124), *feed* (57), and *maw* (72). Stevens compares Spenser, *Faerie Queene*, ". viii. 16 :

"But be entombed in the rauens  
 or the Kight " ;  
 and Maione cites Kyd, *Cornelia*, v. i. 33-6 :

"Where are our Legions ? . . .  
 the vultures and the Crowes,  
 Lyons and Beares, are theyr  
 bestSepulchri3r&."

*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 humane statute purg'd the gentle weal ; 75  
 Ay, and since too, murthers 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 murthers on their crowns, BD  
 And push us frfm 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 85  
 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 th<sup>5</sup> general joy o' th' whole table,  
 And to our dear friend Banquo, whom we miss ;  
 Would he were here !

*Re-enter Ghost.*

To all, and him, we thirst, 90

And all to all.

*Lords.*

Our duties, and the pledge.

*Macb.* Avaunt ! and quit my sight ! let the earth hide thee !

75. *humane*] Ff; *human* Theobald (ed. 2), etc. 76. *have*] *hath* Johnson.  
 77. *time has*] Grant White ; *times has* F i ; *times have* Ff 2, 3, 4.

75. *humane*] Not distinguished in Shakespeare's day from *human*, and as the word may here imply both meanings, it is better to retain F spelling. Df. *Cor.* in. i. 327 :

" It is the humane way *j* the other  
 course

Will prove too bloody."

See Empson, *op cit.* p. 258.

75. *gentle weal*] "The *peaceable community*, the state made quiet and safe by human statutes " (Johnson). A preuptic use of the adjective, with

the mrailing " purged the commonwealth and thus made it gentle."

So. *mortal murthers*] i.e. deadly wounds, each of itself sufficient to effect murder. Cf. 26-7 *ante*.

go. S.D.] Grierson marks the Ghost's re-entry here. " He comes **again when summoned.**" In the Folio the entrance is marked after HB, but cf. note on 40 *ante*.

good wishes to all. Cf. *Tm.* i. ii. 234 : " All to you." Wilson suggests that the phrase means, " Let everybody drink to everybody."

Thy bones are marrowlcss, thy blood is cold ;  
 Thou hast no speculation in those eyes,  
 Which thou dost glare with.

*Lady M*, Think of this, good Peers, 95  
 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 th<sup>i</sup> Hyrcan tiger ; 100  
 Take any shape but that, and my firm nerves  
 Shall never tremble : or, be alive again,  
 And dare me to the desert with thy sword ;  
 If trembling I inhabit then, protest me  
 The baby of a girl. Hence, horrible shadow ! 105

104. ; " *inhabit then*,] F I. ; " *inhabit, then* Ff 2, 3, 4 ; " *inhibit, then* Pope, Theobald, Hanmer, Warburton, Halliwell ; " *evade it, then* Johnson conj. ; *I inhibit then*, Capell ; " *inhibit thee*, Maione (Steevens conj.), Dyce ; " *exhibit, then* A Hunter (Robinson conj.) ; " *inhabit here* Camb. conj. ; " *inherit then*, Kinnear conj. ; " *in habit then* Jennens conj. *protest*] *protect* F 4. 105. *horrible*] *terrible* Theobald (ed. 2), Warburton, Johnson.

94. *speculation*] i.e. the intelligence arising in the brain but seen in the eye, of which the eye *is* only the medium, " intelligent or comprehending vision " ; *O.E.D.*) Cf. *T.C.* in. iii. 107." :

" but eye to eye opposed  
 Salutes each other with each  
 other's form ;

For speculation turns not to itself,  
 Till it hath travelled and is  
 mirror'd there

Where it may see itself."

See also *Oth.* i. iii. 271 : "speculative . . . instruments"; and Bullokar, *Expositor*, 1615 : "Speculation: the inward knowledge or beholding of a thing."

98. *What . . . dare*] This line would seem to be merely a continuation of Macbeth's last speech, Lady Macbeth's speech coming by way of parenthesis. Flatter, *op cit.* p. no, suggests that the Macbeths speak simultaneously. This is probable.

99-100. *bear . . . tiger*] Cf. *Hen. V.* in. vii. 154 : " Russian bear " ; 3 *Hen. VI.* I. iv. 155 : " tigers of Hyrcania." The Hircanian tiger and the rhinoceros are mentioned on adjacent pages of Holland's *Pliny*.

103. *dare*] Cf. *Rich. II.* iv. i. 74: " I dare meet Surrey in a wilderness " ; i.e. for a fight to the death, with none to interrupt. See also *Cor.* iv. ii. 23 and *Cymb.* i. i. 167.

103. *desert*] Cf. *M.V.* ". vii. 41 : " Hyrcanian deserts."

104. *if . . . then*] Two possible meanings : (i) If I inhabit, or house, trembling. Cf. *A.T.L.I.* HI. iii. 9, "ill-inhabited"; (ii) if I trembling stay at home (Henley).

105. *baby of a girl*] Not "girl's doll" (Walker, Chambers), nor "baby of an immature mother" (Clarendon), but "baby girl" (Darmesteter *ap.* Wilson). Cf. such a phrase as "fool of a commentator."

Unreal mock'ry, hence !— *[Ghost disappears.*

Why, so ; —being gone,

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

*Lady M.* You have displac'd the mirth, broke the good meeting

With most admir'd disorder.

*Macb.* Can such things be,  
And overcome us like a summer's cloud, no  
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. "5

*Rosse.* What sights, my Lord ?

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

*Len.* Good night, and better health  
Attend his Majesty !

*Lady M.* A kind good night to all ! 120  
*[Exeunt Lords and Attendants.*

*Macb.* It will have blood : they say blood will have blood :

io5. *being gone,] be gone* Ff 3, 4. 106-9. *broke . . . disorder]* so Rowe ; one line, Ff. "5. *is] are* Malone. *sights,]* F I ; *signes* Ff 2, 3, 4. 121. *It . . . blood: they . . . blood:]* so Rowe ; two lines, the first ending say Ff. *blood they say: Ff; blood, they say* Pope ; *blood.—They say,* Johnson.

log. *admir'd]* wonderful, amazing.

log. *disorder]* "lack of self-control" (Wilson) ; but there is an implied reference to the overthrowing of *order*—one of the main themes of the play.

no. *overcome]* *i#.* pass over.

1H-12. *strange . . . owe]* i.e. self-alienated or, perhaps, amazed at my own nature. "He had thought himself brave ; now, when he sees her unmoved at sights which appal him, he is staggered in his estimate of himself" (JGnerson).

"a. *owe]* own, as often.

"5. *mine]* the natural ruby of my cheeks.

121. *It]* i.e. the murder of Banquo.

121. *blood: they say blood]* As Simpson, *Shakespeare's Punctuation*, p. 78, points out, a colon often introduced a noun clause, so that the Folio punctuation is best represented by that of the text (Wilson). It is natural for Macbeth to make a particular reference to Banquo, and then to give a supporting quotation, Noble refers to *Gen.* ix. 5 and Wilson to *Mirror for Magistrates*, ed. Campbell, p. gg : "Bloud wyll haue blood, eyther [at] fyrst or last."

Stones have been known to move, and trees to speak ;  
 Augurcs, and understood relations, have  
 By magot-pies, and choughs, and rooks, brought forth  
 The secret'st man of blood.—What is the night ? 125

123. *Augurcs*] Ff- *Augurs* Theobald; *Auguries* Rann (Steevens conj.) and understood] that understood Rowe ; that understand Warburton.

122. *Stones*] Two possible explanations : (i) covering the corpse of the murdered man (Clar., Wilson) ; (ii) Paton, *Notes and Queries*, iB5g, argues that this would only reveal the victim and not the murderer. (But the discovery of the corpse is the first step towards the detection of the murderer.) He suggests that the allusion may be to the rocking stones, or "stones of judgment," by which the Druids tested the guilt or innocence of accused persons. There is one near Glamis Castle, though there is no reason to believe that Shakespeare had heard of it.

122. *trees to speak*] Possibly a reminiscence of Scot, *Discouerie of Witchcraft* (1930), vii. vi. p. 94: "This practice began in the Dkes of Dodona, in the which was a wood, the trees thereof (they saie) could speake." Furness also quotes from the same work, xi. xviii. "9 : "Divine auguries were such, as men were made beleewe were done miraculously, as when dogs spake ; as at the expulsion of Tarquinius out of his kingdome; or when trees spake; as before the death of *Caesar*." Furness adds a reference to *Georgus*, i. 475, where Virgil, speaking of the portents before that event, says :

Vox quaque per lucos vulgo  
 exaudita silentis Ingens."

Most editors, however, follow Steevens in assuming that there is a reference to *Aen.* iii. 92-68, the story of the ghost of Polydorus speaking from a tree.

123. *Augures*] i.e. *auguries*. In Fiona's *Wrld of Wordes*, 1598, *augure* is given as an equivalent of *soothsaying*, *prediction*. In the 15th edition, the word is also given as

an equivalent of *soothsayer*. Shakespeare uses the word *augury* twice, and *augurer* five times ; but he also uses *augur* [*Son.* 107, and *Phoenix and the Turtle*, where it may mean either *soothsayer* or *omen*). Wilson thinks that *Augures* here may be a misprint for *Auguries*, but the metre is better without emendation.

123. *understood relations*] Not "reports properly comprehended" (Kittredge) or "overheard conversations" [N.Q. 2 Dec., 1933]. Johnson explained: "the connection of effects with causes ; to understand relations as an augur, is to know how those things relate to each other, which have no visible combination or dependence."<sup>71</sup> This is more pointed than Schmidt's "incidents which were perceived to have reference to the question." Heath explains : "Those hidden ties by which every part of nature is linked and connected with every other part of it, in virtue whereof the whole of created nature, past, present, and to come, is truly and properly one."

124. *magot-pies*] i.e. magpies. (Thi> Fr. *magot*, a familiar form of *Marguerite*, is also used to denote a magpie.)

124. *choughs*] The chough is a bird of the crow family, and the word formerly included all the smaller "chattering" species, and esp. the jackdaw. See *M.N.D.* in. ii. 21 (note in Arden ed.) and *Temp.* n. i. 265 : "a chough of as deep chat."

125. *The . . . blood*] Wilson refers to a passage in James I.'s *Damonologie* ; *Workes*, 1616, p. 136) : "for as in a secret murther, if the dead carkaase bee at any time thereafter handled

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

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

*Lady M.* Did you send to him, Sir ?

*Afabc.* I hear it by the way ; but I will send.

There's not a one of them, but in his house 130

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 135

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.

132. *Weird]* Theobald ; *weyard* F I ; *wizard* FF a, 3, 4 ; *wayward* Fupr ; *weird* (Japell. 134. *wont. For . . . good]* Johnson ; *wonf, for . . . good, Ff; worst, for . . . good; Ruwr.* 136. *Stepp'd]* (*Slept*) F I ; *Sprnt* Ff2, 3, 4.

by the murtherrr, it will gush out of blood, as if the bluud were crying to the heauen for ruenge of the murthercr, God hauing appuynted that secret supernaturall signu, for tryall of that secrete vnnaturall crime." Furness refers to Florio's *Montaigne*, ". v. (Temple ed., iii. 60).

15. *at odds with]* disputing with. Wilson comments : "A symbolical timing of the central moment of the play ; borne out by the immediate reference to Macduff, who is to usher in the dawn."

127. *How say'st thou]* i.e. what do you say to this. Banquo being dead, Macbeth is driven towards the next murder.

130. *one]* Theobald conj. "thane" and White "man." but unnecessarily.

131. *fee'd]* Cf. Holinshed: "in euerie noble man's house one slie fellow or other in fee with him."

131-2. " will . . . sisters]" The Folio has the phrase "And betimes I will" in brackets; but Shakespeare probably intended the first

"I will" (131) to apply to his sending to Macduff, and it should be punctuated :

"I will to-morrow :

And betimes I will to the weird sisters."

Wheelock, *Modern Language Notes*, xv, makes the same suggestion and shows that by postponing Macbeth's visit from *to-morrow* to *betimes*, we remove the difficulty of the lim? sequence in this and the following scenes. But see Introduction, p. xxxvi.

135. *All . . . way]* i.e. evrrything else must take second place."

135. ". . . blood]" Cf. *M.N.D.* HI. ii. 47 : "Being o'er shoes in blood, plunge in knee deep, And kill me too." And, closer, *Rich. III.* iv. ". 63-4 =

" I am in

So far in blood that sin will pluck on sin."

138-9. *Strange . . . scann'd]* Cf. iv i. 145-0 *pot.*

*Lady M.* You lack the season of all natures, sleep. 140  
*Afab.* Come, we'll to sleep. My strange and self-abuse  
 Is the initiate fear, that wants hard use :1<sup>frt</sup> ,  
 We are yet but young in deed. [Exeunt.]

[SCENE V.—*The heath.*

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

i *Witch.* Why, how now, Hecate ? you look angrily.  
*Hec.* Have I not reason, beldams as you are,  
 Saucy, and overbold ? How did you dare  
 To trade and traffic with Macbeth, 5  
 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 ID  
 Hath been but for a wayward son,

144. *in deed*] Theobald ; *indeed* Ff.

*Scene v*

i. *Hecate?* . . . *angrily.*] *Hecat.* . . . , *angrily?* Ff. 2. *are.*] *are?*  
 Ff. 3. *overbold?*] *over-bold,* Ff.

140. *season*] Whiter, *Specimen of a Commentary*, etc., p. 147, showed that Shakespeare was thinking of the preservative power of sleep. Cf. *Luc.* 7g5, *M.A.* iv. i. 144, *T.C.* i. ii, 278, and *T.N.* I. i. 30. Macbeth, it will be remembered, has murdered sleep.

141. "*self-abuse*] deception, self-delusion. jCf. n. i. 50.

142. *the initiate fear*] i.e. the fear of a novice 4 Grierson).

142. *hard use*] practice that hardens one (Kjttredgc).

143. *We . . . deed*] A "line which looks to nethermost hell" (Granville-Barker).

*Scene*

This scene is probably not Shakespeare's. See Introduction, p. xxxv.

*Hecate*] The common pronunci-

ation of this name was dissyllabic, as in n. i. 52 and *HL.* ii. 41 *ante*; and *M.J.V.D.* v. ii. 391. Shakespeare was possibly not responsible for the trisyllable in "*Hen. VI.* in. ii. 64 : "I speak not to that railing Hecate."

B-g. Nos worthy, *R.E.S.* Apr. 1948, argues that these lines were inserted to explain the interpolation and he explains "to bear my part" as "to take part in a previous performance."

"*wayward son*] "We do not need Hecate to tell us that he is but a wayward son, who . . . loves for his own end. . . . Whatever he does is inevitably in pursuance of some apparent good, even though that apparent good is only temporal or nothing more than escape from a present evil" (Curry, *Shakespeare's Philosophical Patterns*, p. 131).

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 15  
 Meet me i' th' morning : thither he  
 Will come to know his destiny.  
 Your vessels, and your spells, provide,  
 Your charms, and everything beside.  
 I am for th<sup>3</sup> air ; this night Til spend 20  
 Unto a dismal and a fatal end :  
 Great business must be wrought ere noon.  
 Upon the corner of the moon  
 There hangs a vap'rous drop profound ;  
 I'll catch it ere it come to ground : 25  
 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 30  
 His hopes 'hove wisdom, grace, and fear ;  
 And you all know, security  
 Is mortals' chiefest enemy.

[*Song within:* " Come away, come away," etc.

26. *sleights,*] Hollier ; *sights,* Ff.

27. *raise*] F i ; *rise* F 2.

21. *dismal*] disastrous.

*Hec.* I Lump, I come, I com?, I  
 come,

24. *vap'rous drop profound*] " This vaporous drop seems to have been meant for the same as the *virus lunare* of the ancients, being a foam which the moon was supposed to shed on particular herbs or other objects, when strongly solicited by enchantment" (Steevens). Cf. Luran, *Pharsalia*, vi. 669. profound = with deep or hidden qualities (Johnson), rather than " deep, and therefore ready to fall" (Clarendon).

With all the speed I may,  
 With all the speed I may.  
 Where's Stadlin ?

*Voice.* Here,

> *Whete 's* Puck<sup>1</sup>B ?

*Vöke,* Here ,

<sup>1</sup>Id<sup>1</sup> Ho<sup>1</sup> P<sup>1</sup> D to D, and <sup>1</sup> ,  
 We lack but <sup>y</sup>ou<sup>></sup> we lack but <sup>Y</sup>0, 5  
 Come awaw<sup>></sup> make UP ,« count,

*HK.* I will but 'nuint, and then I  
 mount.

32. *security*] i.e. over-confidence.

; *A Spirit like a cat descends.*

33. The song is to be found in Middleton, *The Witch*, in iii. though this does not necessarily mean that he wrote the whole of this scene :—

*Voice.* There's one comes down to  
 fetch his dues,

" Come away, come away,  
 Hecate, Hecate, come away !

A kiss, a coll, a sip of blood ;  
 And why thou stay's! so long,  
 I muse, I muse,

Since the air's so sweet and good.

**Hark !** I am call'd : my little spirit, see, 34  
Sits in a foggy cloud, and stays for me. [Exit.

1 *Witch.* Come, let's make haste : she'll soon be back again.  
[Exeunt.]

SCENE VI.—*Somewhere in Scotland.*

Enter **LENDX** and another *Lord.*

*Len.* My former speeches have but hit your thoughts.  
Which can interpret farther : only, I say,  
Things have been strangely borne.<sup>1</sup> The gracious  
Duncan  
Was pitied of Macbeth :—marry, he was dead :—  
And the right-valiant Banquo walk'd too late ; 5

35] two lines, divided after *be Ff.*

*Scene vi*

1. *My . . . thoughts,'] so Rowe ; two lines, the first ending Speeches, Ff.*  
5. *right-valiant] so Theobald ; right valiant Ff.*

*Hec.* O, art thou come ?

What news, what news ?

*Spirit.* All guEs still to our delight :

Either come, or else

Refuse, refuse.

*Hec.* Now I'm furnish'd for the flight.

*Fire.* Hark, hark, the cat sings a  
brave treble in her own language!

*Hec.* [going up) Now I go, now I fly,  
Malkin my sweet spirit and I.

O what a dainty pleasure 'tis  
To ride in the air

When the moon shines fair,

And sing and dance, and toy and  
kiss !

Over woods, high rocks, and  
mountains,

Over seas, our mistress<sup>1</sup> fountains,  
Over steep towers and turrets,

We fly by night, 'mongst troops of  
spirits :

No ring of bells to our ears sounds,  
No howls of wolves, no yelps of  
hounds ;

No, not the noise of water's  
breach,

Or cannon's throat our height can  
reach.

{Voices above) No ring of bells, etc."

35. Hecate is taken up in the cloud, i.e. a stage car, diawn up on pulleys, and concealed by billowing draperies (Wilson, who refers to Adams, *The Globe Playhouse*, pp. 335-66).

*Scene vi*

The location of this scene seems to be quite immaterial, but the conversation is unlikely to have taken place in a room of the palace, which was Capell's suggestion. Thr scene may have come? originally after iv. i. See Introduction, p. xxxvi.

S.D. *another Lord]* Johnson suggested that the abbreviation *An.* (for Angus) in the manuscript was erroneously expanded by a transcriber into "another Lord." But cf. the anonymity of the Did Man in ii. iv. *ante.*

' 3. *borne]* carried on. Cf. 17 *post*, and *M.A.* n. iii. 229 : "The conference was sadly borne," i.e. seriously conducted.

5. *walk'd too late]* Cf. Kyd, *Spanish Tragedie*, in. iii. 39 :

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 ! 10  
 How it did grieve Macbeth ! did he not straight,  
 In pious rage, the two delinquents tear,  
 That were the slaves of drink, and thralls of sleep ?  
 Was not that nobly done ? Ay, and wisely too ;  
 For 'twould have anger'd any heart alive 15  
 To hear the men deny 't. So that, I say,  
 He has borne all things well : and I do think,  
 That, had he Duncan's sons under his key  
 (As, and 't please Heaven, he shall not), they should find

3. *Who . . . the] You cannot want the Hanmer ; We cannot want the Keighllev ; Who can but want the Collier (ed, 3) ; Who can now want the Hudson (1879. Cartwright conj.). n. Macbeth'] Capell ; Macbeth ? Ff. 14. not that] F i, 2 ; that not Ff 3, 4. 18. his key] the key Ff 2, 3, 4. 19. and't] Ff ; anV Theobald [cd. a), should] F I ; shall Ff 2, 3, 4.*

" Why hast them thus vnkindely  
 kild the man ?  
 Why? because he walkt abroad  
 so late."

Ellis-Frrmor suggests, privately, that there is an undertone of meaning—"lived too long."

8. *want the thought] i r. help thinking. Shakespeare must have meant " can " and not " cannot " , but " this construction arises from a confusion of thought common enough when a negative is expressed or implied" (Clarendon). But perhaps an ambiguity was intended, as Empson suggests, *Seven Types of Ambiguity*, 1930, p- 205 : " Who can avoid thinking, is the meaning ; but the *not* breaks through the irony into  
 1 Who must not feel that they have not done anything monstrous at all ? ' Who must not avoid thinking altogether about so touchy a state matter ? ' This is not heard as the meaning, however, the normal construction is too strong, and the negative? acts as a sly touch of disorder."*

B. *monstrous] probably a trisyllable, ough the dissyllable is much more common in Shakespeare. Gf. i. v. 39 and HI. ii. 30 ante.*

ID. *fact] act, deed. Invariably used in Shakspearic in the smse of " evil deed," "crime."*

12. *pious] loyal.*

14. *Was . . . done] Lenox apparently accepted Macbeth's story at the time (cf. n. iii. 103) ; but he may have changed his mind on reflection, or perhaps he has been substituted here for another character (cf. Introduction, p. xxxvii), or he may be regarded as a chorus, rather than as a person of distinct character. He is still serving Macbeth in iv. i.*

17. *He . . . well] cf. in. vi. 3 and in. i. Bo. • He has managed things successfully and cunningly.*

19. *and 't] if it. See Abbott, *Shakespearean Grammar*, § 101. Theobald's emendation to the more usual form *an't* was unnecessary.*

*ig. should] would be lure to.*

What 'twere to kill a father ; so should Fleance. 20  
 But, peace !—for from broad words, and 'cause he fail'd  
 His presence at the tyrant's feast, I hear,  
 3 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, 25  
 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 30  
 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,  
 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,

21. 'cause] Pupu ; cause Ff. 24. ron] Theobald; Sonnes Ff. a5. Lives/  
 Live Ff 2, 3, 4. 31. Siward] Theobald (rd. 2), Hanmer ; Seyward Ff.  
 38. the] Hanmer ; their Ff.

21. broad] open, plain. Cf. *Tim.*  
 in. iv. 54.

ai.. "aiTtf"] Gf. in. iv. 127, ante.

aa. tyrant's] "usurper's (Clar-  
 endon) (" Not usurper's but a blood-  
 thirsty king V<sup>1</sup> (Wilson). I think  
 both senses are implied.

27. Of] by.<sup>1</sup> Cf. in. vi. 4 ante.

30. is gone] Perhaps, as Cuning-  
 ham and others suggest, these words  
 ought to be printed at the end of the  
 previous line.

30. upon his aid] in his behalf.

35. Free . . . knives] i.e. free our  
 feasts and banquets from bloody

knives. Uf. *Temp.* Epil. 16, : "frees  
 all faults," i.e. frees me from all  
 faults. "

36. free] -'not bought by servility  
 and crime,; but enjoyed in freedom,

38. exasperate] Cf. *T.C.* v. i. 34 :  
 " Why art thou then exasperate? "  
 See Abbott, *Shaks. Gram.* §§ 341-2.

38. the] their—F. Presumably the  
 printer thought the king referred to  
 was Edward the Confessor,

40. absolute.] curt, preemptory. Cf.  
*Cor.* in. i. go.

41. cloudy] cloudy-visaged, sullen,  
 Gf. " *Hen. IV.* in. ii. 83.

And hums, as who should say, " You "' rue the time  
That clogs me with this answer."

*Len.* And that well might  
Advise him to a caution, t' hold what distance  
His wisdom can provide. Some holy Angel 45  
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 accurs'd !

*Lord.* Til send my prayers with him.  
[*Exeunt.*]

44. *caution, t'hold*] Ff; *caution, to hold* Camb.

42. *hums*] cf. note on in, ii. 42.

43. *clogs*] The messenger knows he will suffer for the bad tidings. Cf. the reception of the messengers later in the play, v. iii. n and v. v. 35.

44. *Advise . . . t'hold*] Cf. *Lear*, I. ii. iBB : "I advise you to the best" and *ib.* m, vii. g.

48-9. *suffering . . . Under*] i.e. country suffering under. Cf. *Rich.* ".". m. ii. B : " As a long-parted mother with her child."<sup>1</sup> Or<sup>11</sup> Under a hand accurs'd', may be a kind of relative clause, with " which is " understood.

## ACT IV

SCENE I.—A dark cave. In the middle, a boiling cauldron.  
Thunder. Enter the three WITCHES.

- 1 *Witch.* Thrice the blinded cat hath mew'd.  
2 *Witch.* Thrice, and once the hedge-pig whin'd.  
3 *Witch.* Harpier cries :—"Tis time, 'tis time,  
i *Witch.* Round about the cauldron go ;  
In the poison'd entrails throw.—

5

## ACT IV

### Scene I

S.D.J Rowe, substantially.  
5. *throw.*] Rowe ; *throw* Ff.

2. *hedge-pig*] *Hedges Pigge* Ff 2, 3, 4.

### Scene i

1. *the brinded cat*] the first sister's familiar. Cf. "Graymalkin," i. i. 8 *ante*. "Brinded," i.e. branded, as if with fire, streaked, is the Elizabethan form of "brindled." Milton, *Paradise Lost*, vii. 456 speaks of the lion's "brinded mane."

2. *Thrice, and once*] "The Second Witch only repeats the number which the First had mentioned, in order to confirm what she had said ; and then adds, that the *hedge-pig* had likewise cried, though but once. Or what seems more easy, the *hedge-pig* had whined *thrice*, and after an interval had whined once again" (Steeveis). Theobald quotes Virgil, *Echg.* viii. 75, "Numcro deus impare gaudet" and Elwin says that as even numbers were considered inappropriate to magical operations, the Second Witch makes the *fourth* cry of the *hedge-pig* an odd number by her method of counting. She tells three, and then begins a new reckoning." Jonsen, however, used

even numbers in his *Masque of Queenes*, ed. Herford and Simpson, vii. 300 :

"Thou shalt hauc three, thou shalt hauc foure,

Thou shalt haue ten, thou shalt haue a score."

3. *Harpier*] the third sister's familiar. Steeveis suggested it was a corruption of "Harpy" which appears in Marlowe, "*Tamb.* n. vii. 50, as "Harpyr" (1590), "Harpyc" (1592) and "Harper" (1605). Uuningham thinks that Shakespeare took the word from Spenser, *Faerie Queene*, n. xii. 36 : "The hellish Harpyes prophets of sad destiny." The suggestion that the word may be derived from the Hebrew *Habar*, mentioned in Scot, *Discouerie of Witchcraft*, xii. i (Clarendon) is over-ingenious. R. Walker cites *Aert.* iii. which contains a description of harpies.

3. *'Tis time*] Harpier cries, i.e. gives them the signal, and therefore it is time for them to begin.

- Toad, that under cold stone  
 Days and nights has thirty-one  
 Swelter'd venom, sleeping got,  
 Boil thou first i<sup>9</sup> th<sup>9</sup> charmed pot.
- All. Double, double toil and trouble : 10  
 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, 15  
 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.

6. *cold*] Ff; *the cold* Rowe fed. 2) ; *coldest* Steevrns (1793) 's a *cold Staunton* conj. 7. *has*] Ff 3, 4 ; *has* Ff i, 2 ; *hast* Cappl. *thirty-one*] Capell ; *thirty one*: Ff. ID, 20. *Double, double*] Steevims ; *Double, double*, Ff.

6. *cold*] various superfluous attempts have been made to emend this line ; but it is not even desirable to regard the word as a dissyllable. The juxtaposed stresses on *cold stone* make the stone colder than *Stevens*<sup>1</sup> *coldest*.

8. *swelter'd*] exuded, like sweat (*O.E.D.*).

8. *venom*] *Topsell, History of Serpents* [ed. 1658, p. 730) says: "All manner of toads, both of the faith and of the water, are venomous, although it be held that the toads of the earth are more poysonful than the toads of the water. . . . But the toads of the land, which do descend into the marishes, and so live in both elements, are most venomous. . . . The women-witches of ancient time which killed by poysoning, did much use Toads in their confections." The secretion of the skin-glands of the toad contains a poisonous substance (phrynin) acrid enough to be felt on tongue or eyes, and serving to protect the toad.

12. *Fillet . . . snake*] I c. a, slice of .snake from (he fens. Furness

thinks there may also be a reference to the other meaning of fillet, *head-band*, and he compares Luuan, *Pharsal*. vi. 656 : " Et coma vipercis substrmgilur horrida sertis." The line comes in a passage about a witch, only a few lines from the quotation given in the note to HI. v. 24 *ante*.

15. *fork*] i.e. double tongue. Cf. *M.M.* HI. i. i5.

iG. *blind-worm's sting*] Cf. *AFV.D.* u. ". " and *Tim.* iv. ni. iBz: " The eyeless vcnom'd worm." Drayton, *Noah's Flood*, 481-4, ed. Hebel, iii. 339, mentions that

" The small-ey'd slowe-worme held of many blinde . . .

Out of its teeth shutes the in-vcnom'd slime."

*Topsell, History of Serpents*, p. 753, says, " it recciveth name from the blindnesse and dcafnesc thereof. . . . It is harmless except being provoked . . . for the poyson thereof is very strong." It is now known that both the slow-worm and the newt are harmless.

- All. Double, double toil and trouble :** 20  
**Fire, burn ; and, cauldron, bubble.**
- 3 *Witch.* Scale of dragon, tooth of wolf;  
 Witches' mummy ; maw, and gulf,  
 Df the ravin'd salt-sea shark ;  
 Root of hemlock, digg'd i' th' dark ; 25  
 Liver of blaspheming Jew ;  
 Gall of goat, and slips of yew,  
 Slivcr'd in the moon's eclipse ;  
 Nose of Turk, and Tartar's lips ; ,  
 Finger of birth-strangled babe, 30  
 Ditch-deliver'd by a drab,

23. *Witches'*] Theobald [ed. 2) ; *Witches Ff*; *Witch's Singer.* aB. *Sliver'd*] *Silver'd* Rowe (cd. 2).

23. *mummy*] " Egyptian mummy, or what passed for it, was formerly a regular part of the *Materia Medico*, " (Nares). Johnson mentions there were two substances for medical use, which went under the same name, " the dried flesh of human bodies embalmed with myrrh and spice" and " the liquor running from such mummies when newly prepared, or when affected by great heat." Cf. *Oth.* HI. iv. 74. Wilson has an appropriate quotation from James I, *Demonologie*, p. 43. The Devil " rauseth them to joynt dead corpses, and to make powders thereof, mixing such other things there amongst, as he giues vntu them" [*Workes*, i6i5, p. "6).

23 *gulf*] stomach, voracious appetite. Cf. *Cor.* i. i. 97. *V.E.D.* quotes Spenser, *Shepherd's Calendar*, Sept. 184-5 :

" a wicked Wolfe

That with many a Lambe had  
glutted his gulfe."

24. *rosin'd*] "glutted with prey" (Steevens) ; the maw of a shark glutted with human flesh has the right note of horror. Other explanations : "Used for *ravenous*, the passive participle for the adj." (Malone, Chambers) and " used

rather for the active participle *ravening*" (Cunningham).

25. *dark*] The time when an herb was gathered was supposed to affect its potency (Kittredge).

27. *yew*] The yew, which grows freely in churchyards, was regarded as poisonous by the ancients, by writers in the Middle Ages and by Shakespeare's contemporaries. DouLC quotes Batman *Uppon Bartholome*, xvii. i5i : "yew is altogether venomous, and against man's nature. The birdes that eate the redde berrycs, eyther dye, or cast theyr fethers." Cf *Rich. II.* in. ii, "3: " double-fatal yew."

28. *Sliver'd*] cut or sliced off. Cf. *Lear*, TV. ii. 34; and *Ham.* iv. vii. 174. According to Craig 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" (Clarendon).

29. *Nose . . . lips*] Turks and Tartars were not only regarded as types of cruelty, as in *M.V.* iv. i. 32 (Craig) but also like the Jew (26) and the birth-strangled babe (30) they were *unchristemd*, and hence valued by the witches (Wilson).

31. *drab*] prostitute.

Make the gruel thick and slab :  
 Add thereto a tiger's chaudron,  
 For th' ingredience of our cauldron.

All. Double, double toil and trouble : 35  
 Fire, burn ; and, cauldron, bubble.

2 *Witch*. Cool it with a baboon's blood :  
 Then the charm is firm and good.

[*Enter HECATE, and the other three Witches.*

*Hec*. D, well done I, I commend your pains,  
 And every one shall share i' th' gains. 40  
 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.*  
 [*Exeunt Hecate and the three other Witches.*]

34. *ingredience*] Ff; *ingredients* Rowe. 38. S.D.] Ff; *Enter Hecate* Ritson ;  
*Enter Hecate to the other three witches* Globe. 43. *Exeunt . . . Witches*] *Hecate*  
*jetires* Globe j *Hecate goes* Wilson. .

32. *slab*] thick.

33. *chaudron*] entrails. Cf. Dekker,  
*Honest Whore*, Part I, sc. vii. :  
 "Sixpence a meale, wench, as well  
 as heart can wish, with Calves  
 chaldrons and chitterlings."

34. *ingredience*] Gf. I. vii. "

37. *baboon*] With the accent on  
 the first syllable. Cf. *Per.* iv. vi. 189.  
 It was reputed lustful.

38. *Enter Hecate and the other three Witches*] Probably the appearance of Hecate with three additional witches was a non-Shakespearean interpolation. Some have thought the 5.D. should read "Enter Hecate to the other three Witches." Hecate was not a witch, but might have been regarded as such by book-keeper or printer. The three spurious witches were needed for the song and perhaps for the "antic round" (132 *pat*).

39-43. 0 . . . *put in*] The metre changes and " Like elves and fairies " is manifestly spurious.

43. *song*] It is given in *The Witch*, v. ii. :

" *Hec*. Blade spniLs and white, red  
 spirits and gray,  
 Mingle, mingle, mingle, you  
 that mingle may !  
 Titty, Tiffin,  
 Keep it stiff in ;  
 Firedrake, Puckey,  
 Make it lucky ;  
 Liard, Rubin,  
 You must bob in.

Round, around, around, about  
 about!

All ill come running in, all good  
 keep out !

." *Witch*. Here's the blood of a bat.

*Hec*. Put in that, O put in that I  
*a Witch*. Here's libbard's-bane.

*Hec*. Put in again !

*i Witch*. The juice of toad, the oil  
 of adder.

*a Witch*. Those will make the  
 younker madder.

*Hec*. Put in—there's all—and rid  
 the stench.

*Fire*. Nay, here's three ounces of  
 thp red-hair,d wench.

*All the Witches*. Round, around,  
 around, etc."

2 *Witch.* By the pricking of my thumbs,  
 Something wicked this way comes.— 44  
 Open, locks, [Knocking.  
 Whoever knocks.

*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, 50  
 Howe'er you come to know it, answer me :  
 Though you untie the winds, and let them fight  
 VAgainst the Churches ; though the yesty waves  
 Confound and swallow navigation up ;  
 Though bladed corn be lodg'd, and trees blown down ;  
 Though castles topple on their warders' heads ; 56

46-7.] two lines, Dycc ; one line, Ff.

It is to be hoped that this song was altered for *Macbeth*, as some lines are relevant only to the plot of Middleton's play. But the 1673 edition of *Macbeth* prints them without alteration. No exit is marked for Hecate and the spurious witches ; but the sooner they depart the better. In the illustration of this scene in Rowe's edition, there are only three witches remaining at '2 *post*, though in Davrnant's version Hecate speaks 125-32.

44. Shakespeare again.

44. *pricking*] " 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" (Steevens).

48. *black . . . hags*] 'I.e. who practised the Black Art. ;

50. *conjure*] Here, as usually, with the accent on the first syllable.

50. *that . . . profess*] 'i.e. the Black Art. )

51. *Howe'er . . . it*] f.g. by making a pact with the Devil.'

52. *winds*] Scot, *The Discouetie of Witchcraft*, 1930, p. I, says : "Such faithlesse people [I saie) are also

persuaded, that neither haile nor snowe, thunder nor lightening, rainu nor tempestuous winds come from the heaurns at the comrnandement of God : but are raised by the cunning and power of witches and conjurors."

53. *against the Churches*] symbolically, as well as literally.

53-*ysty*] foaming, frothy, in a ferment. Cf. *Ham.* v. ii. i85 ; and *W.T.* HI. iii. 94.

55. *bladed corn*] Scot, *Discovene of Witchcraft*, p. 6, tells us that witches were thought to br able to " trans-ferre corne in the blade from one place to another." Comcnius, *Janua Linguarum*, 1673, ch. 32 [cited by Staunton) says : "As soon as standing corn shoots up to a blade, it is in danger of scathe by a tempest."

55. *lodg'd*] laid, beaten down. Cf. *a Hen.* VI. in. ii. 175 and *Rich. II.* in. iii. 163.

56. *Though . . . heads*] Cf. Seneca, *Agam.*, tr. Studley, Uhor. i :

" What castell strongly buylt, what bulwark?, tower or towne,

Is not by mischyeifes mcanes, brought tnpsey turuye downe ?"

See note on v. iii. 45 *post*.

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 60  
 To what I ask you.

1 *Witch.* Speak.  
 2 *Witch.* Demand.  
 3 *Witch.* We'll answer.

i *Witch.* Say, if thou 'dst rather hear it from our mouths,  
 Or from our masters ?

*Macb.* Call 'cm ; let me see 'em.

i *Witch.* Pour in sow's blood, that hath eaten  
 Her nine farrow ; grease, that's sweaten 65

59. *germens*] *Globe* ; *Germaine* Ff I, a ; *germain* Ff 3, 4 ; *germen* Delius ; *germains* Pope ; *germins* Theobald ; *german* Elwin. *all together*] Pope ; *alotgefier* Ff. 6z. *thou'dst*] Capell ; *th, hadst* Ff. 63. *masters?*] Pope ; *Masters.* Ff ; *masters' ?* Capell.

57. *slope*] i.e. bend. Not used elsewhere by Shakespeare. Capell conj. " stoop," which, spelt " stope," might easily have been misread.

53. *germens*] The collective form, " germen," may be correct; but cf. *Lear*, m. ii. B : " Crack Nature's moulds, all germens spill at once." For the idea cf. *W. T.* iv. iv. 490 :

" Let nature crush the sides u' th  
 earth together  
 And mar the seeds within."<sup>1</sup>

Curry shows, *Shakespeare's Philosophical Patterns*, pp. 31 ff., that Nature's germens are the *rationes seminales*, " the material essences which correspond to the exemplars in God's mind." He quotes Augustine, *De Trinitate*: " But in truth, some hidden seeds of all things that are born corporeally and visibly, are concealed in the corporeal elements of this world. . . . For the Creator of these invisible seeds is the Creator of all things himself; since whatever comes forth to our sight by being born, receives the first beginnings of its course from hidden seeds, and takes the successive increments of its proper size and its distinctive forms

from these as it were original rules." Cf. note to i. iii. 58 *ante*. By being willing to tumble the germens all together in confusion, so that they became barren or produced only monstrosities (*iacheth* shows how far he has declined since the beginning of the play. Wilson (Ixiii) thinks that Macbeth dwells on the prospect of such ultimate destruction with delight. It is rather the *reductio ad aburdum* of the principle that the end justifies the means, of which the equivocator in the Porter scene provides a mild example. Macbeth is willing to sacrifice the future of the universe to his own personal and temporary satisfaction. Cf. in. ii. 16 *ante*, and Knight, *The Wheel of Fire*, 1949>P. '54-

*Bo. sicken*] i.e. through surfeit.

64. *sow's . . . eaten*] Steevens cites Holinshed, *Hist. Scot.* 1585, p. 133 (on the laws of Kenneth II.) : " If a sow eate hir pigs, let hir be stoned to death, and buried, so that no man eate of hir fleshe."

65. *farrow*] litter. Holland, *Pliny*, viii. 51 (cited Clarendon) says : " One sow may bring at one farrow twentie pigges."



*Thunder. Second Apparition, a bloody child.*

2 *App.* Macbeth ! Macbeth ! Macbeth !—

*Macb.* Had I three cars, I'd hear thee.

2 *App.* Be bloody, bold, and resolute : laugh to scorn

The power of man, for none of woman born Bo

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 ;

That I may telf pale-hearted fear it lies, 85

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 go

78-81. *Had . . . Macbeth]* three lines, Var. 1803, emling *bold, man, Macbeth.*  
79. *Be . . . scorn]* one line, Rowe ; two linrs, Ff. 83. *assurance double]*  
Pope ; *assurance: double* ¥ 1 ; *asturance, double* Ff 2, 3, 4. 86-7. *What . . .*  
*king]* so Rowe ; one lint, Ff. Cg. *top]* type Theobald conj.

merely that the apparition is more powerful than the other. The First Witch has previously referred to them as their "masters," which can only mean the demons who assume the shape of the apparitions. The phrase docs not therefore dispose of Kittredge's theory (cf. note to 68 *ante*) as Wilson asserts.

Bo. "or . . . *Macbeth]* Cf. Holinshed (Appendix, p. 182).

83-4. *assurance . . . Fate]* Macbeth, unwitting that Macduff is not in the number of *woman born* is assured that Marduff cannot harm him, By killing him, Macbeth means to bind fate to perform the promise

and make his own "assurance double sure."<sup>1</sup> Rushton, *Shakespeare a Lawyer*, 1858, p. ZD, says that the allusion is to "a conditional bond, under or by virtue of which when forfeited, double the principal sum was recoverable."<sup>1</sup> Kittredge remarks that Fate has to break two of her fixed laws, produce a man never born, and bring back a man from the dead. ."

89. *top]* "The crown not only complete, (especially in the eye of Macbeth, the usurpely and rounds, as with the perfection of a circle, (the claim to sovereignty, but it is figuratively the top, the summit, of ambitious hopes" |R. G. White).

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 95  
 Unfix his earth-bound root? Sweet bodements! good!  
 Rebellious dead, rise never, till the wood  
 Of Birnam rise; and our high-plac'd Macbeth

93. *Birnam*] F 4; *Byrnam* Ff i, 2, 3. g". *Rebellious dead*] Ff; *Rebellious head* Theobald (Warbuiton); *Rebellion's head* Hanmer (Theobald cuiij.). 98. *Birnam*] *Byrnan* F i. *OUT*] your S. Walker conj.

93. *Birnam*] a high hill near Dunkeld, 12 miles W.N.W. of Dunsinnan, which is 7 miles N.E. of Perth.

93. *Dunsinane*] now Dunsinnan. The word here seems to be accented on the second syllable; but elsewhere in the play on the first syllable. Both pronunciations seem to have been employed by all Scottish writers. Wilson suspects from the pronunciation of "Dunsinane" here, the use of "rise" (98), and the rhythm of 105, the presence of an interpolator. R. Walker, *op. cit.* chap. 5, suggests that "the unusual accentuation . . . produced the startling auditory sensation that the castle of Macbeth is torn asunder by *sin*, and therefore doomed to fall." This is over-ingenious.

94. *That*] Macbeth continues the oracle in rhyme, and thus identifies himself with the lying spirits.

(Kittredge.)

97. *Rebellious dead*] Theobald's emendation has been generally accepted, and Macbeth may be referring to "conspirers" (91 *ante*). Perhaps "head" was suggested by the Armed Head (Clarendon). For "head" in the sense of armed force, see *Hen. IV.* m. ii. 167 and *Ham.* iv. v. iDI. Halliwell, however, thought that the Folio "dead" referred to Banquo's ghost, which would not stay buried (in. iv. Bo

*ante*) and the original reading has been defended by W. D. Sargeant, *Macbeth—a New Interpretation*, 1937, PP- >54-5j<sup>and</sup> by R. Walker, *op. cit.* chap. 6. The latter argues that the Folio reading links up better with the reference to Banquo, 100-3 *post*, and that Macbeth is afraid that the dead will rise and drag him down into the grave, or at least that Banquo's son will avenge his father. Walker also compares v. ii. 3-5 *post*. On the whole there would seem to be insufficient justification for emending the Folio reading cf. T.L.S. 23 Sept. '949-

98. *Birnam*] With Folio spelling, cf. Holinshed: "till the wood of Bernanc came to the castell of Dunsinane."

98. *rise*] Probably copied by mistake from the previous line. Wilson conj. "move." The text seems to be corrupt here. Cf. next note.

98. our . . . *Macbeth*] Even if "our" is a misprint for "your," the phrase would be queer in Macbeth's mouth. Cumnham interprets "ourself, Macbeth, the King." Was Macbeth perhaps disguised, and here pretending that he was not Macbeth? Or, as Fleay suggests, was this passage originally spoken by one of the witches. Even as the lines stand (96-100 "Sweet . . . custom") they might be given to the First Witch, and we could then



- What ! will the line stretch out to th' crack of doom ?  
 Another yet ?—A seventh ?—I'll see no more :—  
 And yet the eighth appears, who bears a glass,  
 Which shows me many more ; and some I see, 120  
 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 ?
- i *Witch.* Ay, Sir, all this is so :—but why 125  
 Stands Macbeth thus amazedly ?—  
 Come, sisters, cheer we up his sprites,  
 And show the best of our delights.  
 I "' charm the air to give a sound,  
 While you perform your antic round ; 130  
 That this great King may kindly say,  
 Our duties did his welcome pay.

[*Music.* *The Witches dance, and vanish.*]

ng. *eighth*] F 3 ; *eight* Ff i, a. 124. *What! is*] *What? is* F i ; *What is* Ff 2, 3, 4 ; *What, is* Pope.

ng. *the eighth*] Shakespeare refers to kings only, omitting all mention of Mary, Queen of Scots. He follows Hulinshed in connecting Banquo with Janus I. See Appendix, p. IBo.

121. *two-fold . . . sceptres*] The two-fold balls are usually taken to refer to the double coronation of James at Scone and at Westminster. Chambers, *William Shakespeare*, i. 473, interprets "balls" to mean the "mounds" borne on the English and Scottish crowns ; but surely it is the orb, carried in the left hand. The treble sceptres are the two used for investment in the English coronation, and the one used in the Scottish coronation (Chambers). Earlier commentators assumed a reference to the proclamation of James in 1604 as King of Great Britain, France and Ireland ; but Chambers says that "the earlier English style was triple, and there were no sceptres for France and Ireland."

123. *blood-bolter'd*] i.e. with the hair in tangled knots, or clotted or

matted together in a coagulated mass. According to Maione the term was a provincialism, used in Warwickshire. Other forms are *bolstred*, used in *Arden of Fever shame*, in. i. 73, and *baiter* used in Holland's *Pliny*, xii. xvii. 370 (cited Steevens), referring to a goat's beard : "it baltereth and cluttereth into knots and balls."

125-32. *Ay . . . pay*] Possibly an interpolation. See Introduction, p. xxvii.

130. *antic round*] fantastic dance. Wilson quotes Jonson's description in *The Masque of Queenes*: "a *magicall Daunce* full of praeposterous change and gesticulation . . . daunting, back to back, hip to hip, theyr handes joyn'd, and making theyr *circles* backward to the left hand, with strange, phantastique motions of theyr heads and bodyes" fed. Herford and Simpson, vii. 301).

131. *this . . . king*] If the speech is interpolated, this line may be addressed to a King in the audience rather than to Macbeth.

*Macb.* Where arc they ? Gone ?—Let this pernicious hour  
Stand aye accursed in the calendar !—  
Come in, without there !

*Enter* LENOX.

*Len.* What's your Grace's will ? 135

*Macb.* Saw you the Weird Sisters ?

*Len.* No, my Lord.

*Macb.* Came they qot by you ?

*Len.* No, indeed, my Lord.

*Macb.* Infected be the air whereon they ride ;  
And damn'd all those that trust them !—I did hear  
The galloping of horse : who was't came by ? 140

*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.* {*Aside.*'} 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,

133- *Where . . . hour*] so Rowe; two lines ending *Gone? houre*, Ff.  
136. *Weird*] Theobald ; *Weyard* F I ; *wizard* Ff a, 3 ; *wizards* F 4.

144. S.D.] Johnson. 147. *firstlings*] F I ; *firstling* Ff a, 3, 4. 148.  
*firstlings*] Ff; *firstling* Rowe (cri. a).

138. *air . . . ride*] Cf. Scot, *The Discoverers of Witchcraft*, 1930, pp. 5, 19. "These can passe from place to place in the aire invisible . . . they ride and flie in the aire."

139. *damn'd . . . them*] As Macbeth does.

142. *Macduff . . . fled*] Kittredge notes that as in 1. iii. "the predictions begin to fulfil themselves instantly, and thus their trustworthiness is established in Macbeth's mind."

143. *Ay . . . Lord*] Flatter, *op. cit.* p. 26, notes the significant pause before Macbeth speaks.

144. *anticipat'nt*] forestallst.

145-5. *The flighty . . . u*] (cf. u. iii. 29-37, "flighty" = swift, fleet. *O.E.D.* quotes Hulstet [1552], "Flighty, *pernix*." Cf. *A.W.* v. iii. 40 :

"on our quick'st decrees,  
The inaudible and noiseless foot  
of Time

Steals ere we can effect them."

, 147-8. *firstlings . . . firstlings*] "the first conceptions of the heart and the first acts of the hand" (Clarendon). Cf. *T.C.* Prol. 27 : "the vaunt and firstlings of those broils." *O.E.D.* quotes Coverdale [1535], *Prov.* iii. 9, "ye firstlinges of all thine increase."

To crown my thoughts with acts, be it thought and done :

The castle of Macduff I will surprise ; 150  
 Seize upon Fife ; give to th' edge o' th' sword  
 His wife, his babes, and all unfortunate souls  
 That trace him in his line. No boasting like a fool ;  
 This deed I'll do, before this purpose cool :  
 But no more sights !—Where are these gentlemen ? 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.

155. *sight\**.] *flights* Singer (ed. 2).

Scene "

S.D. Fife . . . castle] om. Ff.

i. L. Macd.] Wife Ff *passim*,

153. *trace*] in the sense of succeeding, following in, another's tracks, as in "*Hen. IV.* in. i. 47.

153-4. Jvb . . . *cool*] Wilson, following Fleay and others, thinks this rhyming tag is spurious.

Scene n

Bradley says of this and the following scene, *Shakespearean Tragedy*, p. 391: "They have a technical value in helping to give the last stage of the action the form of a conflict between Macbeth and Macduff, I But their chief function is of another kind. It is to touch the heart with a sense of beauty and pathos, to open the springs of love and tears., But Knights, *op. cit.* pp. 20-7, points out that this scene echoes in different keys the theme of the false appearance, of doubt and confusion," and "shows the spreading evil. . . . There is much more in the death

of young Macduff than 'pathos'; the violation of the natural order is completed by the murder," Macduff and his wife, says Fletcher, *Studies of Shakespeare*, p. 156 (*ap. Furness*), "are the chief representatives in the piece of the interests of loyalty and domestic affection, as opposed to those of the foulest treachery and . . . ambition."

I, *What . . . land?*] Masefield, *Thanks before Going*, 1947, p. 172, argues that in the uncut *Macbeth*, Macduff, "debated with his wife the policy of going and had her full approval. Her outcry against him to Rosse, in the beginning of this scene, is surely to divert suspicion from herself . . . she knows that spies are everywhere, and that Rosse may be one." I think it more likely that Macduff did not discuss the matter with his wife, for fear of implicating her, There does not

Rosse.

You know not,

Whether it was his wisdom, or his fear.

5

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, 10

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, 15

He is noble, wise, judicious, and best knows

The fits o' th' 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

10. *diminutive*] F i ; *diminutive* F 4. ig. *know*] *know't* lianmer.  
19-20. *we hold rumour . . . we . . . we*] *we bode ruin . . . we . . . we* or  
else *the bold running . . . they . . . they* Johnson conj.

seem to be sufficient evidence for a cut here. Nor, although Rosse might well be suspect after his time-serving, can I see any evidence that Lady Macduff does suspect him; and it is apparently the murder of Lady Macduff which finally makes him desert Macbeth.

4. *traitors*] "Dur flight is considered as an evidence of our treason"<sup>1</sup> (Steevens).

7. *titles*] This is usually explained to mean everything to which he was entitled, i.e. his possessions.

9. *natural touch*] the feeling of natural affection, "natural sensibility" (Johnson). Cf. *T.G.* n. vii. i B: "the inly touch of love"; and *Temp.* v. i. 21: "Hast thou, which art but air, a touch, a feeling."

9. *wren*] It need not worry us that the wren is not the smallest of birdj, nor that it would not fight in

defence of its young. See Hailing, *The Ornithology of Shakespeare*, p. yi.

10. *diminutive*] variant of diminutive,

12. *All . . . love*] Noble, *Shakespeare's Biblical Knowledge*, compares

"*John*, iv. 18: "There is no feare in loue, but ptrft'Lt louc casteth out feare: for feare hnth painfulncssr: and he that feareth is not perfect in loue."

13. *wisdom*] cf. iv. iii. *impost.*

15. *school*] control,

17. *The fits o' th' season*] Steevens explains as *the violent disorders* of the season, its convulsions; and quotes *Cor.* in. ii. 33: "the violent fit o' the time." The metaphor is from the fits of an intermittent fever, Cf. in. ii. 23 *ante*. Rosse is hinting at Macbeth's murderous fits,

ig. *ourselves*] i.e. as such, "without realizing it." Cuninghame suggests the word might mean "one another."

From what we fear, yet know not what we fear, 20  
 But float upon a wild and violent sea  
 Each way, and move—I take my leave of you :  
 Shall not be long but I'll be here again.  
 Things at the worst will cease, or else climb upward  
 To what they were before.—My pretty cousin, 25  
 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.*

21. *sea*] F i ; *sea*, Arden [ed, i), Wilson, etc. 22. *Each . . . move*—] Johnson conj. ; *each way, and mauē*. Ff; *Each way and wave*. Theobald conj. ; *And move each way*. Capell ; *And each way move*. Keightley (Steevens conj.) ; *Each sway and move* Staunton conj. ; *Each way it moves* Hudson (Daniel conj.) ; *Each day a new one* Ingleby conj. ; *Each way and none*. Wilson (Camb. conj. substant.) ; *Each wayward move* Leighton Lonj. ; *Each way we move* Rolfe conj. 26-9. *Blessing . . . discomfort*] lines end *yet Foole, disgrace, discomfort*. Walker. 27. so Rowc ; two lines, divided after *is* Ff.

19-20. *when . . . fear*] cf. *John*, iv. ii. 144-6 :

" find the people strangely  
 fantasied,  
 Possess'd with rumours, full of  
 idle dreams,  
 Not knowing what they fear, but  
 full of fear."

Rosse means : " When we entertain rumours, inspired by our fears, and those fears are themselves vague."

21-2. *But . . . move*—] This passage is a field for much conjecture. Knights argues for the punctuation I have adopted : " The substitution of a dash for the full stop after " move " is the only alteration that seems necessary in the Folio text. The other emendations . . . ruin both the rhythm and the idiom. Rosse is in a hurry and breaks off. . . . That the tide is about to turn against Macbeth is suggested both by the rhythm and the imagery of Rosse's speech." Wilson, however, argues that " mouē " is a simple minim error for " none " and com-

pare A. C. I. iv. 44-7. Dnc might also compare A. C. m. ii. 49. But Taylor, *Shakespeare's Debt to Montaigne*, draws attention to a parallel with a passage in Florio, which seems to me decisive against the Camb. conj., accepted by Wilson :

"So are we drawne, as wood is shoved,

By others sinnewcs, *each way*  
~~moved.~~

We goe not, but we are carried : as things that *flote*, now gliding gently, now hulling *violently*; according as the water is, either stormy or calme" (n. i. *Temple* iii. p. 4). See Empson, *op. cit.* pp. 128-9.

23. *Shall not*] " It, " I " or " And " understood; but Rosse is in a hurry, and there are plenty of examples in Elizabethan English of the omission of the subject.

24-5. *Things . . . before*] Another metaphor relating to the turn of the tide.

29. *disgrace*] i.e. by weeping.

- L. Macd.* Sirrah, your father's dead : 30  
 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. 35  
*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. 40  
*Son.* Then you'll buy 'em to sell again.  
*L. Macd.* Thou speak'st with all thy wit ;  
 And yet, i' faith, with wit enough for thec.  
*Son.* Was my father a traitor, mother ?  
*L. Macd.* Ay, that he was. 45  
*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  
 hang'd. 50

33. *I mvan]* ran. Ff 2, 3, 4. 34. so Theobald ; two lines, divided after *Bird*, Ff. *lime]* F i ; *line* Ff 2, 3, 4. 35-6. *The pit-fall . . . set for]* so Ff; *Why . . . for.* one line, Pope. 38. one line, Ruwe ; two lines Ff. 41. *buy]* F 3 ; *by* Ff i, 2. 42-3. *Thou . . . thee]* lines divided after *faith* Pope. 42. *with all]* F 2; *withall* F I. 49-50- prose, Pope; lines divided after *Traitor* Ff.

30. *Sirrah]* " not always a term of reproach but sometimes used by masters to servants, parents to children, etc." JMalone).

32. *As birds do]* *The bay is thinking of Matt.* vi. 26.

32. *with]* i.e. on.

34. *lime]* bird lime.

35. *gin]* snare.

35. *Why . . . mother?]* All editors have followed Pope in detaching these words from this line, which they rrmplete.

35. *Poor . . . for]* " In life traps

arc not set for the poor but for the rich" (Clarendon). "Poor" is emphatic, and "birds" is probably the object of "set for," "they" referring to the traps. But "they" may be in apposition to "birds."<sup>1</sup> The boy is referring, of course, to his mother's epithet.

44-63. Wilson thinks this passage was added for a court performance after the hanging of Henry Garnet.

47. *one . . . lies]* cf. ii. iii. 10-*ante.*

*Son.* And must they all be hang'd 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 enow to beat the honest men,  
and hang up them. 55

*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. 60

*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. 65

I doubt, some danger does approach you nearly :

If you will take a homely man's advice,

Be not found here ; hence, with your little ones.

To fright you thus, methinks, I am too savage ;

To do worse to you were fell cruelty, 70

54. *the]* om. Ff 3, 4. 56. 0710<sup>o</sup>.] Ff; *enough* Hanmer. 58-9- so Pope ;  
verse divided after *Monkie*: Ff. 58. *Jfow*; om. F 4. 68-9. *ones.* To ...  
*thus.*] F 2, substant. ; *ones* To ... *thus.* F i. 70. *worse to you]* *less, to*  
*you* Hanmer ; *less to you,* Gapell.

57. *hang up them]* Gf. *R.J.* IV. ii. 41 :  
" deck up her." «

54-72. *Messenger]* He is a welcome  
reminder that all have not been  
corrupted by Macbeth's tyranny.\*;  
There is no reason to believe,  
with Heath, that he is one of the  
murderers.

55. *state . . . perfect]* perfectly  
acquainted with your rank. Cf.  
*Rich. III.* in. vii. 120 : " Your state  
of fortune, and your due of birth."

55. *doubt]* i.e. fear; a common  
usage. Cf. *Rich. II.* in. iv. 5g ; and  
Bacon, *Essays, Of Vicissitude of*  
*things*: " You may doubt the spring-  
ing up of a *New Seel*."

58. *little ones]* Cf. *Matt*, xviii. 5 :  
" But whosoeuer shall offend one

of these little ones which beleuee  
in mee, it were better for him, that  
a millstone were hanged about his  
necke, and that he were drowned  
in the depth of the sea."

70. *To . . . cruelty]* Three ex-  
planations, of which I incline to the  
third : (i),<sup>1</sup> to fright you more, by  
relating all the circumstances of  
your dangers ; which would detain  
you so long, that you could not  
avoid it " (Edwards); (ii) " to let  
her and her children be destroyed  
without warning " (Johnson) ; (iii)  
" It is too savage of me even to  
frighten you like this : to harm you  
would be the act of a monster—and  
such monsters, alas, are on your  
track]"<sup>4</sup> (Crierion).

Which is too nigh your person. Heaven preserve you !  
I dare abide no longer. [Exit.

*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 75  
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, 80  
Where such as thou may'st find him.

*Mur,* He's a traitor.

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

*Mur.* What, you egg !  
[Stabbing him.

Young fry of treachery !

*Son.* He has kill'd me, mother :  
Run away, I pray you ! [Dies. 84

*[Exit Lady Macduff, crying "Murther I" and pursued by  
the Murderers.*

72. *Whither*] Ff 3, 4 ; *Whether* Ff i, 2. 78. so Rnwe ; divided aftIT  
*harme?* Ff. ." *have*] F i ; *I had* Ff a, 3, 4. *Fd* Theobald; *I've* Dyir  
(ed. 2). 82. *shag-haired*] Singer (ed. 2), Stocvens ronj. ; *shagge-ear'd*  
Ff i, a ; *shag-car'd* Ff 3, 4, Gamb. S.D.] Rowe; om. Ff.

Bo. *unsanctified*] "We recall the  
associations set up in in. vi., a scene  
of choric commentary upon Mac-  
duff's flight . . . to the 'pious  
Edward<sup>1</sup>' (Knights, *Explorations*,  
p. 27).

82. *shag-hair'd*] Steevens' conj. has  
been generally adopted. Thp rpithet  
occurs in 2 *Hen. VL* in. i. 367 and

*Sir Thomas More*, Add. IVc. The  
spelling *hears* is common in Shake-  
speare, and Wilson points out that  
in his hand *g* and *h* are similar, so  
that "shagheard" might be mis-  
read "shaggeard."

82. *egg!*] Cf. *LLL.* v. i. 78 :  
"thou pigeon-egg of discretion."

SCENE III.—*England. A room in the King's palace.*

*Enter MALCOLM and MACDUFF.*

*Mai.* 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 5  
Strike heaven on the face, that it resounds  
As if it felt with Scotland, and yell'd out  
Like syllable of dolour.

*Mai.* What I believe, I 'll wail ;  
What know, believe ; and what I can redress,  
As I shall find the time to friend, I will. 10  
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 ;

*Scene in*

5.D. *England . . . palace]* Rows subst. 4. *down-fall'n]* Johnson ;  
*downfall* Ff. n. *What]* When Chambers.

*Scene III*

This scene is based on Holinshed (see Appendix, pp. 182 ff.) and it is the only considerable passage of dialogue in the *Chronicles* relating to Macbeth's reign. The dialogue is also given prominence in Bellenden and Stewart. Knights remarks of this scene that Malcolm's suspicion and the long testing of Macduff emphasize the mistrust which has spread from the central evil of the play) But the main purpose of the scene is obscured unless we realize its function as choric commentary.) In alternating speeches the evil which Macbeth has caused is explicitly stated, without extenuation. And it is stated impersonally." (op. cit. p. 28). Chambers, more representatively, regards the scene as

tedious. It does not seem tedious to-day, perhaps, as Masefield suggests, because of the events of recent years.

3. *mortal]* deadly. Cf. I. v. 41 *ante*.

3. *good]* i.e. brave.

4. *birthdom]* i.e. native land. The phrase means "defend our fatherland, as we would the body of a fallen comrade."

5. *that]* so that. Cf. I. ii. 50 *ante*.

8. *Like . . . dolour]* Baldwin, *Shakespeare's Small Latins*, I. 570, shows that Shakespeare might have read in his *Accidence of Interjections*: "Some are of . . . Sorowe : as *Hew, hei*."

10. *to friend]* i.e. for friend, to befriend me. Cf. *A.W.* v. iii. 182, and *J.C.* III. i. 143.

12. *whose sole name]* the mere mention of whose name (Chambers).

He hath not touch'd you yet. I am young ; but something

You may deserve of him through me, and wisdom 15  
To offer up a weak, poor, innocent lamb,  
T' 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 : 20  
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.

*Mai.* Perchance even there where I did find my doubts. 25  
Why in that rawness left you wife and child

15. *deserve*] Theobald (Warburton) ; *discerne* Ff. *of him*] om. Steevens conj. *and wisdom*] Ff; *'tis wisdom* Hanmer; *and wisdom is it* Steevens conj. ; *and 'tis wisdom* Collier conj. ; *and wisdom bids* Staunton conj. ; *and wisdom 'twere* Keightley ; *and wisdom.* "Bids me remember it may be your wisdom Grierson conj. ; *And wisdom 'tis* Uuningham conj. (lines 14-17 end, but me, weak god). i5. *To offer*] *'Tis* Coffey Nicholson (*ap. Camb.*). 17. *T'appease*] Ff; *To appease* many edd. 23. *wear*] bear ¥4. 25.] so Rowe ; divided after there Ff. 26. *child*] *Childe?* F i; *children* Ff 2, 3, 4.

14-17. *He hath ... god*] Cuninghame wished to alter the lineation of these lines and to insert *'tis* after *wisdom*. But *'tis* or *'twere* may be understood, and need not be inserted.

15. *deserve*] Theobald's em en dation is almost universally accepted, but Upton's explanation of the Folio "*discerne*" ("You may see something to your advantage by betraying me ") is not impossible.

19-20. *recoil . . . charge*]."giveaway under pressure of a royal command,] For this use of "*recoil*" cf. v. ii. 23 and *Vym.* I. vi. 126.

20. *imperial*] royal. Cf. *M.N.D.* n. i. 163.

20. *charge*] command ; but the word was suggested by "*recoil*," by a quibble,

21. *transpose*] change. Cf. *M.N.D.* I. i. 233 : "Love can transpose to form and dignity." The line means : \*\*my thoughts cannot alter what you really are."

23-4. *Though . . . so*] "I do not say that your virtuous appearance proves you a traitor ; for virtue must wear its proper form, though that form be counterfeited by villainy" (Johnson).

23. *would*] *should*. Cf. i. vii. 34, etc. 24-5. *hopes . . . doubts*] Macduff is thinking of an expedition against Macbeth ; Malcolm is suspicious of Macduff's conduct in leaving his wife and children).

25. *rawness*] unprotected condition. He suspects Macduff of having 3<sup>n</sup> understanding with Macbeth, or

(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, 30  
 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 ;  
 The title is affeer'd !—Fare thee well, Lord :  
 I would not be the villain that thou think'st 35  
 For the whole space that's in the tyrant's grasp,  
 And the rich East to boot.

*Mai.* 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 40  
 Is added to her wounds : I think, withal,  
 There would be hands uplifted in my right;  
 And here, from gracious England, have I offer

33. *dare*] Ff i, 2 ; *dares* F 3, 4, Wilson. 34. *The*] *Thy* Malone. *qfeer'd*] Hanmer ; *qfear'd* F I. 35. *think\*si*] *think'it me* Keightley.

he would not have left his family to the tyrant's mercies.) Cf. *Hm.* V. iv. i. 147 : " children rawly left."

27. *motives*] persons inspiring love or devotion, as well as incentives. Cf. *A.W.* iv. iv. 20 and *Tim.v.* iv. 27.

28. *Without . . . you*] Some editors assume that something is missing.

But, as Abbott suggests, the pause after "leave-taking" may be "explained by the indignation of Macduff, which Malcolm observes and digresses to appease." Not that it is necessary to explain every irregularity in metre

29. *jealousies*] suspicions.

33. *goodness . . . thee*] a criticism of Malcolm's nervousness. Check = hold in check, or call to account.

33. *wrongs*] ill-goLteii gains.

34. *The . . . affeer'd.*<sup>1</sup>] i.e. assured

or confirmed. " *Affeerers* . . . signifies in the common law such as are appointed in Court-Leets, upon oath, to set the fines on such as h\*TM committed faults arbitrarily punishable, and have no express P<sup>TM</sup>1\* aPP<sup>o</sup>inted. by statute" ;ll, *Interpreter*, cited Clarendon).

OR REDUCE TO CERTAINTY. AN AMERICANMENTS are by Maena Uhartu to be ,<<".by lawful m<sup>TM</sup>, sworn to b= ""P""d' P1\*, a CDnunrtclal ,nn meaning fix the markE - P<sup>ncB</sup>, ,win suggests that there ,s a pun, the phrase meaning also Malcolm is afraid of asserting his t;fte to the throne."

3y. to boot] in addition,

42. *my r.*] ,n droit.

43. *gracious England*] i.e. Edward the Confessor.

Df goodly thousands : but, for all this,  
 When I shall tread upon the tyrant's head, 45  
 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 50  
 All the particulars of vice so grafted,  
 That, when the? 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 55  
 Df 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, Bo  
 In my voluptuousness : your wives, your daughters,  
 Your matrons, and your maids, could not fill up  
 The cistern of my lust; and my desire

44. *thousands*] *thousands ten* Cuningham runj. *but*] *but yvt* Hanmer. 59.  
*smacking*] F I ; *smoaking* Ff 2, 3, 4.

50-102. *It . . . spoken*] Knights, *Explorations*, p. 28, argues that Malcolm hrre <,has ceased to be a person. His lines repeat and magnify the evils which have already been attributed to Macbeth, acting as a mirror wherein the ills of Scotland are reflected. And the statement of evil is strengthened by contrast with the opposite virtues."

52. *open'd*] i.e. like buds—sug-) gested by "grafted."

55. *confneless*] boundless. Not used elsewhere by Shakespeare.

55-7. *devil . . . evils*] Pronounced as monosyllables.

58. *Luxurious*] In the now obsolete

sense of "lascivious," "lustful," as always in Shakespeare. Lust, avarice and deceit are the three vices which Malcolm, as in Holinshed, proceeds to charge himself with. He only grants that Macbeth has these vices for the sake of argument. Shakespeare is showing the nature of royalty by describing its opposite,

59. *Sudden*] haily, passionate, violent. Cf. *A.T.L.I.* ". vii. 151 : "sudden and quick in quarrel."

63. *cistern*] Cf. *Oth.* iv. ii. 51, where also the word is used in connection with lust. Holinshed here speaks of "the abhominable founteine of all vices."

All continent impediments would o'erbear,  
That did oppose my will : better Macbeth, 65  
Than such an one to reign.

*Macd.* Boundless intemperance  
In nature is a tyranny ; it hath been  
Th' untimely emptying of the happy throne,  
And fall of many kings. But fear not yet  
To take upon you what is yours : you may 70  
Convey your pleasures in a spacious plenty,  
And yet seem cold—the time you may so hoodwink :  
We have willing dames enough ; there cannot be  
That vulture in you, to devour so many  
As will to greatness dedicate themselves, 75  
Finding it so inclin'd.

*Mai.* With this, there grows  
In my most ill-compos'd affection such , ."."  
A staunchless avarice, that, were I King,  
I should cut off the nobles for their lands ;  
Desire his jewels, and this other's house : Eto  
And my more-having would be as a sauce  
To make me hunger more ; that I should forge

56. an] a Capell. *Boundless*] om. Steevens conj. 72. *cold*—] *cold*,  
Theobald (Johnson) ; *cold*. Ff.

54. *continent*] restraining and chaste, a quibble on the two meanings. Cf. *Lear*, I. ii. 182, "continent forbearance," *L.L.L.* i. i. 262, "continent canon," and *W.T.* m. ii. 35, "as continent, as chaste."

65. *will*] desire, lust.

55-7. *Boundless . . . tyranny*] i.e. want of control over the natural appetites constitutes a tyranny or usurpation in the "little kingdom" of man's nature,

71. *Convey*] The word is used in the corresponding passage in Holinshed (see Appendix, p. 183). It means "arrange, manage secretly;" cf. "hoodwink" (72). 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" were euphemisms for *theft* and *thieves*, as in *M.W.* i. iii. 32 : "'Convey' the wise it call" and *Rich. II.* rv. i. 317 : "Conveyers are you all."

75. *dedicate*] Sec Murry, *Countries of the Mind*, ii, for an interesting essay on Shakespeare's use of this word, though I disagree with Murry's chronology of the plays,

77. *affection*] disposition.

78. *staunchless*] insatiable,

Be. *his*] i.e. one man's,

82-3. *forge Quarrels*] Rushton, *Shakespeare Illustrated by the Lex Scripta*, quoted a statute of Henry IV's reign about the making of faulty arrow-heads and defective quarrels (i.e. square-headed arrows for a cross-bow) and argued that Malcolm

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

*Macd.*

This avarice

Sticks deeper, grows with more pernicious root 85  
Than summer-seeming lust; and it hath been  
The sword of our slain kings : yet do not fear ;  
Scotland hath foisons to fill up your will,  
Of your mere own. All these are portable,  
With other graces weigh'd. 90

*Mai.*

But I have no the king-becoming graces,  
As Justice, Verity, t'fimp'rance, Stableness,  
Bounty, Perseverance, Mercy, Lowliness,  
Devotion, Patience, Courage, Fortitude,  
I have no relish of them ; but abound 95  
In the division of each several crime,  
Acting it many ways. Nay, had I power, I should  
Pour the sweet millTof concord into Hell,

85. *Sticks*] *Strikes* Hanmer (Theobald conj.). 86. *summer-seeming*] Ff; *summer-teeming* Theobald (Warburton); *summer-seeding* Steevens (1785), Heath conj.; *summer-seaming* S taunt on conj. 88. *foisons*] *Poisons* F 3, 4. 98. *Pour*] *Sow'r* Hanmer. *hell*] *hate* Hanmer.

here and 137 *post* ("warranted quarrel") was using the word in a double sense, because the verbs "forge\*" and "warrant" might both be applied to arrows. I think this is very unlikely, though the double meaning might have been at the back of Shakespeare's mind.

85. *Sticks*] Theobald's change is unnecessary. Cf. in. i. 49 *ante*, and *MM.* v. i. 480.

85. *root*] See Holinshed, Appendix, p. 184.

86. *summer-seeming*] i.e. either summer-beseeming, or summer-like. Lust fades with the winter of age, but avarice does not. Maione compared Donne's "Love's Alchymy" :

"So, lovers dreame a rich and long  
delight,

But yet a winter-seeming sum-  
mer's night."

Here *winter-seeming*=winter-like, i.e.

short. Lust and summer are often juxtaposed in Shakespeare, e.g. *Oth.* iv. ii. 55.

87. *slain kings*] see Holinshed, Appendix, p. 184.

88. *foisons*] plenty, abundance. The plural form is unusual. Cf. *Temp.* iv. i. no.

89. *Of your mere own*] i.e. royal property.

89. *portable*] Holinshed uses the word "importable" in this dialogue, See Appendix, p. 183.

90. *weigh'd*] i.e. counterbalanced,

93. *perseverance*] The accent is on the second syllable.

95. *relish*] savour, trace. Cf. *Ham.* HI. iii. 92 :

"Some act  
That hath no relish of salvation  
in't."

g5 *dfruin*] variation, descant.

gf1, *milk of concord*] Cf. i. v. 17 *ante*.

Uproar the universal peace, confound  
All unity in earth.

*Macd.* D Scotland ! Scotland ! iuu

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

*Macd.* Fit to govern ?  
No, not to live.—D nation miserable !  
With an untitled tyrant bloody-scepter'd,  
When shalt thou see thy wholesome days again, 105  
Since that the truest issue of thy throne  
By his own interdiction stands accus'd,  
And does blaspheme his breed ? Thy royal father  
Was a most sainted King : the Queen, that bore thee,  
Dft'ner upon her knees than on her feet, no  
Died every day she liv'd. Fare thee well !

99. *Uproar*] *Uproot* or *Upiear* Keightley conjs. 102-3. &\* . . . *miserable!*] so Pope; one line Ff. 107. *accus'd*] Grierson, Wilson; *accost* F i ; *accurst* Ff 2, 3, 4, most edd. in. *liv'd.*] Ff; *lived.* Capell, Wilson.

99- *Uproar*] throw into confusion [O.E.D.).

gg-iiu. *Confound . . . earth*] " This is what Macbeth has done " (Knights, *op. cit.* p. 29). As this is not in Holinshed, Wilson suspects an interpolation by Shakespeare to please James I, who had ambitions as a peacemaker and hoped for the unity of Christendom. "It seems that the crowning horror in Malcolm's self-indictment is violent opposition to James's cherished foreign policy." Later [125-31] Malcolm recants three vices — lechery, avarice, and falsehood, as in Holinshed — though he has not accused himself specifically of falsehood ; and in his recantation he does not mention his hatred of peace. This is an ingenious theory. But it should be noted that Malcolm does accuse himself of lack of verity (92) and that the " milk of concord " is a main theme of the play ; *cf.* the chapter of that title in Knight, *The Imperial Theme*. But although there is insufficient evidence of an insertion to please King James, there may have been a cut al 89 or

90 of a passage in which Malcolm spoke in detail of the third vice, falsehood.

iDI. *such a one*] Cf. "such an one," 56 *ante*.

107. *interdiction*] An interdiction was normally an authoritative or peremptory prohibition, particularly in ecclesiastical matters; but it seems here to be a term in Scots law—"a restraint imposed upon a person incapable of managing his own affairs on account of unsoundness of mind, improvidence, etc." ; *J.E.D.*). Such an interdiction might be " voluntary," when a man resigned the conduct of his affairs to another.

107. *accused*] All editors except Wilson follow F 2 reading, " *accurst*." But " *accus'd* " [F i " *accurst* ") makes better sense if " *interdiction* " is interpreted as above, and makes a tolerable sense even if " *interdiction* " is interpreted in the ordinary way.

108. *blaspheme*] slander, defame. Cf. Bacon, *Advancement of Learning*, i. ii. 9 : " And as to the judgment

These evils thou repeat'st upon thyself  
 Hath banish'd me from Scotland.—O my breast,  
 Thy hope ends here !

*Mai.* Macduff, this noble passion,  
 Child of integrity, hath from my soul "5  
 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 12 D  
 Deal between thee and me ! for even now  
 I put myself to thy direction, and  
 Unspcak mine own detraction ; here abjure  
 The taints and blames I laid upon myself,  
 For strangers to my nature. I am yet 125  
 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 130  
 Was this upon myself. What I am truly,  
 Is thine, and my poor country's, to command :

126. *woman]* *women* Ff 2, 3, 4. *forsworn]* *foreuvorf* Ff 2, 3, 4.

of Uato the Censor, he was well punished for his *blasphemy* against learning."

in. *Died* . . . *liv'd]* Maione compared I *Cor.* xv, 31 : "I die dayly."

in. *lirfd]* Most editors correct this to "lived" ; but although Shakespeare uses the dissyllabic word in *J.C.* ill. i. 257, "That ever lived in the tide of times," it is better here to retain the Folio reading and assume a pause, which is natural and necessary. Cf. Flatter, *op. cit.* p. 43.

"3. *Hath]* The change to modern syntax is unjustifiable. Macduff means either that Malcolm's sins, which he has just confessed, or the same sins in Macbeth, have banished him. -v

"ft; *trains]* stratagems, artifices,

plots. Uotgrave defines "Trame" as "a plot, practise, Lunspracie, deuisse." Cf. *Hen. IV.* v. ". 21.

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*, 1896, p. 312, quotes Turberville, *Book of Hunting*, 1908, p. 210 : "When a huntsman would hunt the wolfe, he must trayne them by these means . . . there lette them lay downe their traynes. And when the wolves go out in the night to pray and to feede, they will crosse upon the trayne and follow it."

123. *mine own detraction]* my detraction of myself.

125. *For strangers]* as being strangers.

Whither, indeed, before thy here-approach,  
 Old Siward, with ten thousand warlike men,  
 Already at a point, was setting forth. 135  
 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,  
 'Tis hard to reconcile.

*Enter a Doctor.*

*Mai.* Well, more anon.  
 Comes the King forth, I pray you ? 140  
*Doct.* Ay, Sir ; there are a crew of wretched souls,  
 That stay his cure : their malady convinces

133- *thy*] F 2; *they* F i. *here-approach*] Pope; *heere approach* F I.  
 135. *Already*] Ff; *All ready* Rowe. *forth.*] *fourth* ? Ff 2, 3. 136-7. *the chance . . . quarrel*] *our chance, in goodness . . . quarrel* Hanmer; *the chance, O goodness . . . quarrel* Johnson conj.; *the chance of good success Betide our . . . quarrel* Bailey conj.; *the grace of Goodness Betide . . . quarrel* Cuninghame conj.  
 139. *'Tis . . . anon*] Muir; *Well, . . . you? one line,* Ff.

133. *heie - approach*] cf. " here - remain," *impost*.

134. *Siward*] The son of Beorn, Earl of Northumberland. He assisted King Edward the Confessor in suppressing the rebellion of Earl Godwin and his sons in 1053.

135- *i a point*] in readiness, prepared, in agreement. Clarendon quote Foxe's *Acts and Monuments*, 1570, p. 2092 : " The Register there sittng by. beyng weery, belyke, of taryng or els perceauyng the constant Martyrs to be at a point, called vpon the chauncelour in hast to rid them out of the way, and to make an end."<sup>1</sup> Cf. *Ham.* i. ii. 200 : " armed at point."

136-7. *the chance . . . quarrel*] i.e. may the chance of success be proportionate to the justice of our cause. *j goodness*=good fortune. (Or, might it mean " may our just cause be Goodness's (i.e. God's) opportunity to overthrow evil in the shape of Macbeth " ?)

139. *Well, more anon*] The pause comes better after this phrase than

before it, for during the pause the doctor comes down stage.

140-59. *Comes . . . grace*] Although one motive for the introduction of 'this passage may have been to flatter James I, and although the fact that " 'Tis hard to reconcile " (139) and "See who comes here " (159) might be joined to make a line suggests that the intervening lines might be an interpolation, it can still be justified on dramatic grounds. ? The good supernatural described here is a contrast to the evil supernatural of the Weird Sisters (cf. Knight, *The Wheel of Fire*, 1949, p. 148). Knights, *op. cit.* p. 31, links the passage with the disease imagery of Act V ; and there is an obvious contrast between the holy king of England and the unholy king of Scotland, i There has been some preparation for the account of Edward in HI. vi. and in the list of the king-becoming graces. It is also arguable that the entrance of Rosse, with his tragic news, comes more dramatically after an undramatic interlude than it would

The great assay of art; but at his touch,  
Such sanctity hath Heaven given his hand,  
They presently amend.

*Mai.* I thank you, Doctor. 145  
[Exit Doctor.]

*Maud.* What's the disease he means ?

*Mai.* '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 'tis spoken,  
To the succeeding royalty he leaves 155  
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.

*Mai.* My countryman ; but yet I know him not. 160

148. *Here-remain*] Pope ; *heere remainc* Ff. 150. *strangely-visited*] Pope ;  
*strangely visited* FL 160. *not*] *nor* F i.

at 139. The passage is based on the account of Edward the Confessor in Holinshed, *Hist. Eng.*, 1950: "As hath beene thought he was inspired with the gift of prophesie and also to haue had the gift of healing infirmities and diseases. He used to help those that were vexed with the disease, commonlie called the kings euill, and left that vertue as it were a portion of inheritance vnto his successors the kings of this rBalme."

142. *convinces*] *conquers*.

143. *great . . . art*] greatest effort of medical skill.

146. *the Evil*] the king's evil—scrofula.

148. *here-remain*] i.e. slay,

149. *sulicits*] prevails by entreaty. King James in 1603 ascribed the effect of his "touch" to prayer, Cf. Gardiner, *History of England*, i. 152.

152. *mere*] utter,

153. *stamp*] i.e. stamped coin : an angel. Cf. *W.T.* rv. iv. 747 : "we pay them for it with stamped coin." The gift is not mentioned in Holmshed, but was customary in Shakespeare's day.

155. *virtue*] healing power.

160. *my countryman*] Malcolm recognizes him by his dress—Wilson suggests a blue bonnet. There are

*Macd.* My ever-gentle cousin, welcome hither.

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

*Rosse.* Sir, amen.

*Macd.* Stands Scotland where it did ?

*Rosse.* Alas, poor country !

Almost afraid to know itself. It cannot 165  
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 170  
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 !

*Mai.* What's the newest grief?

*Rosse.* That of an hour's age doth hiss the speaker ; 175  
Each minute teems a new one.

i5i. *ever-gentle*] Pope; *euer gentle* Ff. 163. *The means*] *The meantu, the meanes* Ff. z, 3, 4. *makes*] *make* Hanmer. 168. *rent*] Ff; *rend* Rowr. 173-4. 0 ... *true.*] *so* Theobald ; one line, Ff. 174. *and . . . true*] *yet true* Steevens conj. 174. *What's*] *What is* Hanmer, etc. 175-7- *Each . . . too*] lines *rd one. children? too.* ATden (ed. i).

no signs of Scottish costume in the earliest illustration to the play (1709) and Macklin is reputed to have introduced it in 1773. R. Walker, *op. cit.* chap. 7, suggests that Malcolm refuses to know Rosse, diplomatically, because he is a collaborator. I doubt this; but Walker also draws a suggestive parallel between this entry and Rosse's first entry in i. ii. : "Again it is Ross who comes to the King of Scotland, again with news of a treacherous thane of Cawdor—and again from Fife."

167. *once*] *ever, at any time.* Lf. A Cv "

"i6B<sup>v</sup>" reused indifferently with fmf. as the present tense of the verb (Clarendon).

170. A *modern ecstasy*] i.e. a

commonplace emotion. Cf. *R.J.* in. ii. 120 : "modern lamentation" ; *A.W.* n. iii. z: "to make modern and familiar things supernatural and causeless." For "ecsta&y" see in. ii. zz *ante*.

171. *who*] for "whom."

173. *Jhwers*] H. Rowe thought there might be a reference to the *ray* Highlanders stick heather in *fa*, bonnets.

**R.J.**  
**nice,**

175. *hiss*] *cause to be hissed.*

" nothing teems

But hateful docks, rough thistles."

- 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 'em.
- Macd.* Be not a niggard of your speech : how goes't ? 180
- 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. 185  
Now is the time of help. Your eye in Scotland  
Would create soldiers, make our women fight,  
To doff their dire distresses.
- Mai.* Be't their comfort,  
We are coming thither. Gracious England hath  
Lent us good Siward, and ten thousand men ; igo  
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 ? 195

179. "eiH; Ft ; them L'apell. iRo. goes't; Clapell ; gas't Ff. 195. latch] t,atch Rowt<sup>1</sup> 'OS'S- What . . . fame?] Theobald; What . . . they, . . . came, Ft, What? concern they The gen'ial cnu:e ? Rnvve.

177. wtl]; LJt". A.C. n. v. 32 :  
" We use To say, the dead are well."  
Craig quotes Heywood, *Faire Maid of the West* [ed. Pearson, ii. 399) :  
"Why well . . . He's well in heaven,  
for, mistresse, he is dead."

177. children] The metrical pause after this word suggests Rosse's embarrassment.

179. at peace] Cf. "sent to peace," in. ii. 20 ante, and *Rich.* ". . ." Hi. ii. 127-8.

181. tidings] i.e. of the murder of Marduff's family. Rosse twice shies away from his message.

183. out] i.e. in the field, in rebellion. The followers of the two Pretenders were frequently spoken of as " out" in the '15 and '45.

iB5. Tour] i.e. Malcolm's,  
iBB. doff] clothing image. Cf. 33 ante.

iBg. Gracious England] cf. 43 ante.  
192. gives out] proclaims.

194. would] should,  
195. latch] i.e. catch. See Palsgrave, *Lesclarcissement*, 1530, p. 604 :  
" I latches, I caLche a thyng that is throwen to me in my handea, je happe" Cf. *Sonnet*, cxiii. 5.

The general cause ? or is it a fee-grief,  
Due to some single breast ?

*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. 200

*Rosse.* Let not your ears despise my tongue for ever,  
Which shall possess them with the heaviest sound,  
That ever yet they heard.

*Macd.* Humh ! I guess at it.

*Rosse.* Your castle is surpris'd ; your wife, and babes,  
Savagely slaughter'd : to relate the manner, 205  
Were, on the quarry of these murther'd deer,  
To add the dealt of you.

*Mai.* 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. 210

*Macd.* My children too ?

*Rosse.* Wife, children, servants, all  
That could be found.

203. *Humh!* *Hum!* Rowe ; *Humh:* Ff ; *Humph!* Malone. 2"-13. *Wife . . . too ?* ] so Capell ; two lines, divided after *found* Ff.

196. *fa-grief*] An estate in fee simple is the largest estate in land known to the English law, and Shakespeare here may convey a two-fold idea of boundless grief, i.e. the utmost which could be contained in "some single breast," and of particular ownership as opposed to ownership in common. But Shakespeare may have meant no more than "a peculiar sorrow, a grief which hath a single owner" (Johnson).

197. *Due to*] i.e. owned by.

*igB. in . . . woe*] Continuation of legal metaphor.

202. *possess*] inform precisely (Dyce).

203. *Humh*] Cf. note on in. ii. 42 *ante*.

206. *quarry*] game killed in hunting or hawking. Cf. *Ham.* v. ii. 375. 205. *deer*] a pun.

209-10. *the grief. . . break*] a variation on one of the favourite lines in Seneca, *Hippolytus*, 607 : "Curae leves loquuntur, ingentes stuppnt." Florin, *Ess ayes*, i. ii., translates :

"Light cares can freely speake,

Great cares heart rather breake."

Shakespeare uses the same rhyme, Cf. Ford, *Broken Heart*, v. iii. 76 : "They are the silent griefs which cut the heart-strings" ; and Webster, *White Diuel*, ii. i. 279 : "Those are the killing greifes which dare not speake."

2"-13. Perhaps the F lineation, suggesting dramatic pauses in the metrical gaps is preferable.

- Macd.* And I must be from thence !  
My wife kill'd too ?
- Rosse.* I have said.
- Mai.* Be comforted :  
Let's make us med'cines of our great revenge,  
To cure this deadly grief. 215
- Macd.* fttt has no children,—All my pretty ones ?  
DByou say all ?—D Hell-kite !—All ?  
What, all my pretty chickens, and their dam."  
At one fell swoop p ?j
- Mai.* Dispute it like a man. 220
- Macd.* 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, 225  
Not for their own demerits, but for mine,  
Fell slaughter on their souls : Heaven rest them now !
- Mal.* Be this the whetstone of your sword : let grief  
Convert to anger ; blunt not the heart, enrage it.

212. *must*] preterite.

214-15. ,<sup>1</sup> • • • &<sup>rie</sup>f] One passion, was thought to drive out another. > Cf. H. Craig, *The Enchanted Glass*, 1936, pp. n5 *seq.*

216. *He . . . children*] There are three explanations of this passage. (i) He refers to Malcolm, who if he had children of his own would not suggest revenge as a cure for grief. Cf. *John in.* iv. 91 : "He talks to me that never had a son." This was supported by Malonc and Bradley, (£) He refers to Macbeth, on whom Tie cannot take an appropriate revenge (Clarendon, New Clarendon, Cuningham). (in) He refers to Macbeth, who would never have slaughtered Macduff's children if he had had any of his own." Cf. 3 *Hen.* VI. v. v. 63 :

"You have no children, butchers !  
if you had,

## The thought of them would have stirred up remorse."

(Delius). I adhere to fii).

217. *hell-kite*] Cf. note on in. iv. <sup>21</sup> *mrej* ,d *deer* (206), *chickens* (218), *slaughter, souls* (227).

<sup>21</sup>fl. *dam*] Used of birds as well as <sup>as</sup> <sup>pf</sup> quadrupeds,

<sup>22</sup>, *swoop*] i e. of the hell-kite, But Wilson suggests there is also **pr,nt** the sense of losing all in a sweepstake. Cf. *Ham.* iv. v. 142.

<sup>2jD</sup>. *dispute*] struggle against.

<sup>225</sup>. *Naught*] cf. *R.J.* m. ii. 87.

<sup>226</sup>. *JVbf . . . mine*] He is not blaming himself for his flight from Scotland, but for his sinful nature. The word "demerits" is used by Holinshed of Donwald (p. 151).

<sup>22gi</sup> *Convert*] turn ; here used intransitively, as in *Rich. II.* v, i. 56 : "The love of wicked men converts to fear" ; and *ibid.* v. iii. 64 : "Thy

*Macd.* D ! I could play the woman with mine eyes, 230  
 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 !

*Mai.* This tune goes manly. 235  
 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

235. *Heaven]* Ff; *Then Heaven Pope* ; *0 God* or *Then God* or *May God* or *God, God Camb.* *tune]* Rowe (ed. 2) ; *time* Ff.

oviTflow of good converts to bad." Anderson, *Elizabethan Psychology and Shakespeare's Plays*, p. 99, comments that " to weep . . . is to make less the fuel of revenge."

232. *intermission]* interruption, delay, interval of time. Cf. *M.V.* in ". 201 :

" You loved, I loved, for intci-  
 mission

No more pertains to me, my  
 lord, than you."

and *Ltar*, ". iv. 33 : " spite of inter-  
 mission."

235. *Heaven]* " Probably the original MS. had "May God," or "Thrn 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 " (Clarendon). The Act 3 James I, cap. 21, *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-playes, EnLrlrudcs, May-games, Shews, and such-like," enaLted that " if . . . any person do or shall in any Stage-play . . . jestingly or prophanely speak, or use the holy Name of God, or of Jesus Christ, or of the Holy Ghost,

or of the Trinity . . . shall forfeit for every such offence . . . ten pounds " ; half of the fine going to the king and half to " him or them that will sue for the same." I suspect that " God " rather than the conjectures of the Cambridge and Clarendon editors, was what Shakespeare wrote.

235. *too]* because if he escapes, it will be a sign that my hatred is appeased. Wilson compares *Ham.* i. ii. 182-3, - 73-95-

235. *tune]* Rowe's emendation for " time " is generally accepted. But Cuninghame defends the Folio reading by quoting *Ham.* m. i. i55 (Q.2) " Like sweet bells jangled out of *time* and harsh "and two other passages from Elizabethan plays. Though the *Hamlet* " time " was probably a misprint, which was corrected in the Folio, and though the other passages by Cuninghame are not decisive, it is possible that Malcolm here means "time"; for the time of manly music would differ from that of a plaint or dirge.

236. *power]* army. Cf. 238 *post.*

237. *Our lack . . . leave]* i.e. we have only to take our leave of the king.

238. *ripe for shaking]* Noble compares *Nahum*, iii. 12: "All thy

**Put on their instruments. Receive what cheer you  
may;**

The night is long that never finds the day.

240

*[Exeunt.]*

strong cities shall be like figge trees  
with the first ripe figs : for if they  
bee shaken, they fall into the mouth  
of the eater."

338. *Powers]* Cf. note on n. i. 7 *ante*.

239. *Put . . . instruments]* i.e. arm  
themselves; not "set us, their  
instruments, to the work" (Steevens,  
Clarendon, Cuningham).

239-40- *Receive . . . day]* Wilson  
and others suspect the hand of the  
interpolator ; but the tag makes an  
easier finish to the act, and the  
alexandrine (239) is insufficient  
evidence of an interpolation. Cuning-  
ham argues that "Put on" (239)  
should be printed in the previous  
line.

## ACT V

SCENE I.—*Dunsinane. A room in the castle.*

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

*Doct.* I have two nights watch'd with you, but can perceive no truth in your report. When was it she last walk'd?

*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't, read it, afterwards seal it, and again return to bed ; yet all this while in a most fast sleep. 5

*Doct.* A great perturbation in nature, to receive at once the benefit of sleep, and do the effects of watching ! ID  
In this slumbery agitation, besides her walking and

## ACT V

*Scent i*

5.D. *Dunsinane.*] Capell. *A . . . castle*] Rows (substant.) i. *two*  
too F i. g. *nature,*] Ff; *nature,*— Dyce. ID. *watching.*] Dyce,  
Wilson ; *watching.* Ff.

*Scene i*

4. *into the field*] Steevens complains that Shakespeare "forgot 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 a splenetic impatience, v. v. 5-7." But Macbeth was not yet surrounded by besiegers ; and in iv. iii. iB5 Rosse speaks of having seen "the tyrant's power afoot," probably to suppress the rebels "that were out" ; and Macbeth would not necessarily be beleaguered in his fortress until the arrival of the English forces under Siward. Holinshed mentions "light skirmishes." See Appendix, p. 185.

5. *night-gown*] See n, ii. 5g *ante*.

5. *closet*] private repository of valuables. Cf. *Lear*, in. iii. n : "I have lock'd the letter in my closet."

5. *paper*] Critics suggest that she writes a letter to Macbeth ; perhaps indicating that she still wishes to control him, though he no longer consults her. But it might be a confession.

5. *fold it*] probably to mark a margin. Cf. Fiona's *Montaigne*, i. 39 : "a sheete without folding or margine."

y. *perturbation in nature*] constitutional disorder (Wilson).

10. *watching*] i.e. waking. Cf. *R.J.* iv. iv. B ; and Holland, *Pliny*,

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. 15

*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, fait asleep. Observe her : stand close.

*Doct.* How came she by that light ? 20

*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 25 her hands.

*Gent.* It is an accustom'd action with her, to seem thus washing her hands. I have known her continue in this a quarter of an hour.

14. *report*] Ff; *repeat* Warburton conj. 17. 5.D. *Lady Macbeth*] Rowe ; *Lady* Ff. 24. *sense are*] Ff; *senses are* K eight ley ; *sense' are* Dyce (S. Walker conj., Arden (cd. i) ; *sense is* Rowe and many edd.

xiv. 18 [cited Clarendon): "two kinds of wine of contrary operationa ; the one procureth sleepe, the other causeth watching."

". *slumbery*] cf. Phaer, *Virgil* (sig. I. 4, ed. 1620) : "the place of sleepe and slumbry night,"

". *agitation*] physical activity, not mental. "slumbery agitation = sleep-walking" (Wilson).

12. *actual*] exhibited in deeds (*O.E.D.*).

15. *Tou may . . . should*] blank verse.

15-17. *Neither . . . speech*] Liddell comments : "The gentlewoman's canny reluctance to shelter herself under the physician's professional privilege is probably due to Shakespeare's knowledge of law . . . her unsupported statement as to what

Lady Macbeth has said would amount to treason if the doctor chose to obey her confidence." This is most unlikely.

18-19. *Lo . . . guise*] blank verse.

iB. *This . . . guise*] "This is the way she has done it before" (New Clarendon).

iy. *close*] concealed. Cf. *J.C.* i. iii. 131.

21. *light*] Because she is now terrified of the dark.

24. *are*] Often emended; but Shakespeare probably wrote "are" on account of the plural contained in "their," and because the sense of two eyes is referred to (Delius). Walker compares *Svnnet*, cxii. lu-u.

"that my adder's sense

To critic and to flatterer stopped are."

*Lady M.* Yet here's a spot. 30

*Duct.* 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, 35 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 had so much blood in him ?

32. *satisfy*] *satisfie* F i ; *foittfie* Warburton. 35. *murky.*] Ff.; *murky!* Steevens. 37~B- *f<sup>eat</sup> wno* . . . *account ?*] *feare ?* *who . . . account:* Ff i, 2; *fear who . . . account?* Theobald; *fear?* *who . . . account:* Ff 3, 4. 39. *him?*] Rowe; *him.* Ff; *him!* Knight.

30. *spot*] Uf. u. ii. 67-8.

32. *satisfy*; furnish with sufficient proof, i.e. support. Cuninghame thinks it means "assure" and quotes *Hen. V.* HI. ". 105 ; TjV. HI. hi. 22 ; and Coles, *Lot. Diet.* (1677) : "satisfied, certior factus."

34. *One; two*] *Lady Macbeth* thinks she hears the clock strike—not, I think, as Wilson suggests, the bell she struck at n. i. 62 ; Cf. Marston, ". "*Antonio and Mellida*, i. i. 9.

34-65. *Out . . . to bed*] *Lady Macbeth's* speeches might be printed as rough blank viTSe (cf. Bayfield, *Shakespeare's Versification*) though Shakespeare probably intended them as prose. The verse fossils [cf. notes to 13, ig *ante*] may indicate a revision of this scene. It must be in prose, writes J. Wilson, *Dies B or tales* (Blackwood's, 1649) "because these are the *ipsissima verba*—yea, the escaping sighs and moans of the bared soul. There must be nothing, not even the thin and translucent veil of the verse, betwixt her soul showing itself, and yours beholding."

35. *Hell is murky*] The Folio punctuation, i.e. with the full stop, is correct here and not Steevens' emendation. Bradley, *Shakespearean Tragedy*, p. 334, remarks : "The

failure of nature in *Lady Macbeth* is marked by her fear of darkness ; 'She has light by her continually.' 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*, 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 that could provoke nothing but contempt." In i. vii. *Macbeth* never appeals to moral principles, and he would jump the life to come.

37-6, *none . . . account*] Rushton, *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 "O wrong." Cuninghame supported this view by a quotation from Blount's *Law Dictionary* (1570). But I agree with Case that "a more ancient and fundamental principle is that tyrant power cannot be brought to book."

- Doct.* Do you mark that ? 40
- Lady M.* The Thane of Fife had a wife : where is she now?—What, will these hands ne'er be clean?—  
No more D' that, my Lord, no more o<sup>3</sup> that : you mar all with this starting.
- Doct.* Go to, go to : you have known what you should not. 45
- 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 Aratia will not sweeten this little hand.  
Oh ! oh ! oh ! 50
- Doct.* What a sigh is there ! The heart is sorely charg'd.
- 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. 55
- Doct.* This disease is beyond my practice : yet I have known those which have walk'd 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 Bo buried : he cannot come out on's grave.
- Doct.* Even so ?

44. *this*] om. Ff 2, 3, 4. *starting*] F i ; *stating* F 2. 45. *Go . . . not.*] so Pope j Lwo lines divided *tv.*; *You* Ff. 52-3. *the dignity*] Ff. i, 2 ; *dignity* Ff 3, 4.

41. *Fife . . . wife*] The doggerel rhyme is used with superb effect.

42. *clean*] Imitated by Webster, *White Devil*, v. iv. 76 :

" Heere's a white hand :

Can bludd so soone bee washt out ? "

44. *starting*] cf. in. iv. 52.

45. *Go . . . not*] This line is not addressed to the Gentlewoman, as some have imagined.

48. *smell*] Grierson contrasts Macbeth's visual imagination with Lady Macbeth's sense of smell.

51. *surety*] heavily.

53. *dignity*] worth, value. Cf. 7-C7. I. iii. 204.

56. *practice*] art.

50-i. " *tell you . . . grave*] Adams thinks that these words indicate that a scene has been lost, because there is nothing like it in the Banquet scene. But Shakespeare does not attempt to chronicle every hour of the lives of his characters ; and this sentence is merely a retrospective indication of the terrible dreams and hallucinations which once afflicted Macbeth nightly, but no longer, Direness cannot once start him. Cf. v. v. 9 *post*.

5i. *on's*] i.e. of his. Cf. *Lear*, i. iv. "4: " two on's daughters "; and " on " for " of", i. lii. 84 *ante*.



SCENE II.—*The country near Dunsinane.*

*Enter, with drums and colours, MENTETH, UATHNESS, ANGUS, LENOX, and Soldiers.*

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

*Ang.* Near Birnam wood 5  
Shall we well meet them : that way are they coming.

*Scene II*

S.D. *The . . . Dunsinane.*] Capell.  
*Birnam*] Ff 3, 4; *Byrnan* Ff i, a.

4. *bleeding*] *bleeding*, F I. 5.  
6. *well*] um. Ff 3, 4, Chambers.

*Scene II*

*Angus*] R. Walker, *op. cit.* chap. g, remarks that the "re-appearance of Angus . . . in the rebel ranks in Scotland suggests an almost organic relationship between the invaders and the rebels, for Angus is almost as much Rosse as Rosse himself! The same qualities of Scottish manhood march with Malcolm and march to meet Malcolm, the union of the two armies is not merely an Anglo-Scottish alliance but an organic union of the sundered parts of the snake which Macbeth scotched but could not kill."

2. *His uncle Siward*] Hulinshed speaks of him as the grandfather of Malcolm: "Duncane, hauing two sDimes by his wife which was the daughter of Siward, Earle of Northumberland." Gunningham points out that "nephew" with Elizabethans clearly meant "grandson" as well as our "nephew," as in Spenser, *Raines of Rome*, B :

"Df vertuous nephewes, that poster!tie

Striuing in power their grandfathers in passe."

But Duncan in the play seems to be at least as old as Siward; Shakespeare made him older than in the

*Chronicle* and made Siward Malcolm's uncle instead of grandfather to harmonize with the other alteration.

3. *Revenge*] Used in the plural, meaning either the desire for vengeance or the act of revenge. Cf. *Cym.* n. v. 24.

3. *dear causes*] heartfelt grounds of accusation, grievous wrongs (Wilson); or grounds of action; or grievous diseases (Liddell). The last meaning suggested "bleeding" (4) and "mortified" (5) and "cause" (15). Cf. *A.W.* n. i. "3: "toucht With that malignant cause."

4. *the bleeding . . . alarm*] i.e. the battlefield. But "bleeding" may have been suggested by the word "burn" in the previous line and by "causes," bleeding being the remedy for a fever [Liddell]. But "bleeding" may also have been suggested by the superstition that the corpse of a murdered man bled afresh in the presence of the murderer (Clarendon), which Shakespeare might have been reminded of by Holinshed's account of Donwald, where it is mentioned.

5. *Excite . . . man*] Either (i) raise up the dead, or (ii) stir up the numbed. Cf. *J.C.* n. i. 324 :

*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 ID  
 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 rause 15  
 Within the belt of rule.

*Ang.* Now does he feel  
 His secret murthers sticking on his hands ;  
 Now minutely revolts upbraid his faith-breach :  
 Those he commands move only in command,  
 Nothing in love : now does he feel his title 20  
 Hang loose about him, like a giant's robe  
 Upon a dwarfish thief.

io. untough] Theobald ; vnuffe F i ; unruff'd Pope. ii. tyrant ?] F 4 ;  
 Tyrant. Ff i, 2, 3.

"Thou, like an exorcist, hast  
 conjured up

My mortified spirit."

"Excite" [from *excitare*) would thus mean "call forth" or "quicken." The whole passage is discussed in *Modern Language Notes*, xxix. 94-5, and thus paraphrased : "The justice of their cause should rouse even the dead to an interest in the bloodshed and din of the battle." This is, I believe, what Shakespeare meant, though there may have been unconscious or concealed puns.

B. *file*] list, roll. Cf. m. i. 94 *ante*.

ID. *unrough*] unbearded.

n. *Protest*] proclaim. Cf. HL. iv. 105 *ante*, and M.A. v. i. 149.

15-15. *He . . . rule*] For the metaphor compare 7-.C. ii. ii. 30 :

"And buckle in a waist most  
 fathomless

With spans and inches so diminutive

As fears and reasons."

Cf. note to 3 *ante*: *cause* = sickness.

It may mean that Macbeth, like a man with dropsy who cannot get his belt on (cf. Falstaff), cannot restrain his passions (cf. "mad"). Dr. it may mean that the kingdom which he rules is sick and rebellious. Cf. *a Hen. IV.* in. i. 38 ff. :

"the body of our kingdom  
 . . . is but as a body, yet distemper'd."

17. *sticking*] Cf. note on ii. ii. 59-53 *ante*.

18. *minutely*] adj. "very frequent." iB. *upbraid*] used with accusative of things as well as of persons. Cf. *T.C.* m. ii. 198: "Upbraid my falsehood."

iB. *his faith-breach*] i.e. his own treason.

19. *in command*] i.e. under orders.

21-2. *Hang . . . thief*] The same image is repeated in different forms several times in the course of the play. Cf. i. iii. 107-8 and I. iii. 145. Traversi, *Approach to Shakespeare*, p. loo, comments : "Before the ad-

- Ment.* Who then shall blame  
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, 25  
To give obedience where 'tis truly ow'd :  
Meet we the med'cine 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. 30  
Make we our march towards Birnam.  
[*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 Birnam wood remove to Dunsinane,  
I cannot taint with fear. What's the boy Malcolm ?  
Was he not born of woman ? The spirits that know

*Scene m*

S.D. *Dunsinane . . . castle*] Gapell. 2. *Birnam*] Ff 3, 4 ; *Byrnane*  
F i ; *Byrnam* F 2. 3. *taint*] *faint* S. Walker conj.

vancing powers of healing good,  
evil has shrunk to insignificance."<sup>1</sup>

23. *pester'd*] embarrassed, troubled,  
Cotgrave gives : " Empestrer. *To*  
*pester, intricate, intangle, trouble, in-*  
*comber.*" The original sense was " to  
hobble a horse, or other animal,  
to prevent it straying." Gf. "*Hen.*  
*IV.* i. iii. 50 : " To be so pester'd  
with a popinjay" and *T.C.* v. i. 38 :  
" pester\*d with such water flies."

27. *medicine*] Probably used in  
the sense of doctor (Fr. *mediciri*),  
though Shakespeare usually uses it  
in the sense of drug. Cuninghame  
points out that Minsheu's *Spanish*  
*Dictionary* (1599) and Cotgrave's  
*French Dictionary* (16") have only  
the word in the latter sense. In  
either case Malcolm is meant.

28. *purge*] cleansing by blood-

letting (Wilson) who cites 2 *Hen. IV.*  
iv. i. 65, and explains the whole  
passage : f' they are ready to help  
. . . Malcolm purge the land of its  
fever, even if it means bleeding  
themselves to the last drop of their  
blood."

30. *dew*] bedew. Cf. 2 *Hen. VI.*  
in. ii. 340.

30. *sovereign*] " Two ideas are  
suggested by this epithet, royal or  
supreme, and powerfully remedial,  
the latter continuing the metaphor  
of 27-9 " (Clarendon). Fleay and  
Wilson suspect that the couplet is  
interpolated.

*MUM m*

i. *them*] the thanes.

3. *taint*] go rotten, become weak,  
wither. Cf. *T.N.* in. iv. 145.

All mortal consequence have pronounc'd me thus : 5  
 " 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. 10

*Enter a Servant.*

The devil damn thee black, thou "cream-fac'd loon !  
 Where gott'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<sup>d</sup> boy. What soldiers, patch ? 15

5. *consequence*] Singer (ed. i), Wilson ; *Consequences* Ff; *consequents* Steevens 1<sup>1793</sup>)- 12. *goose loskf*; Capell; *Goosc-looke*. Ff.

Liddell quotes C Din en i us, *Janua linguarum*, 105 : "failing of that moisture it flags, tainteth, and by and by dneth away."

4. *spirits*] not the witches but their "masters" who appear as the apparitions in iv. i.

5. *consequence*] As Shakespeare does not elsewhere use the plural form, and as the rhythm is improved by using the singular form here, "used collectively and comprising in its meaning all subsequent circumstances," I have adopted Singer's emendation.

5. *nu*] "in my case" or "me to be circumstanced."

B. *epicures*] Perhaps suggested by Holinshed, 1587, pp. 179-80, who says that "The Scottish people before had no knowledge nor understanding of fine fare or riotous surfrt . . . those superfluities came into the realme of Scotland with the *Englishmen*. . . . For manie of the people abhorring the riotous maners and superfluous gormandizing brought in among them by the *Englishmen*,

were willing inough to receiue this Donald for their King, tiusting . . . they should by his severe order in gouvernement recouer againe the former temperance of their old progenitors."

9. *sway*] control myself, direct my actions. Cf. *T.N.* II. iv. 32.

10. *sag*] droop. Not used elsewhere by Shakespeare, but in Guiding, Ovid's *Metam.* xi. 198 : "And made them downs to sag."

". *loon*] a rogue or worthless rascal. F 4 spelling and *Oth.* ". iii. 95, "lown" corresponds to the Southern pronunciation.

12. *goose*] Cf. ii. iii. 16 *ante*. Armstrong, *Shakespeare's Imagination*, p. 50, suggests that the black and white imagery was "almost certainly aroused by the thought of writing with a goose-quill on white paper." He also shows that prick (24), lily-livered (15), sick (19), water (51), and sere (23) all appear elsewhere in Shakespeare in goose contexts.

15. *patch*] properly, a domestic

Death of thy soul ! those linen checks 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 20  
Will cheer me ever, or disseat me now.

I have liv'd long enough : my way of life

19. *Seyton*] Ff; *Seton* Wilson. 21. *cheer*] *chtere* Ff i, 2; *chair* Dyce (Percy conj.). *disseat*] Steevens (ennens and Capell conj.); *dis-eate* F I; *disease* Ff 2, 3, 4; *disseize* Bailey conj.; *defeat* Daniel conj.; *dis-ease* Furnesa, 22. *way*] *May* Steevens (1778), (Johnson conj.).

foul or clown. It is also used as a term of contempt. It is perhaps derived from Ital. *pazzo*, or from the fool's wearing a "patched," or parti-coloured, coat. Cf. *M.N.D.* HI. ii. 9: "a crew of patches." An unconscious pun on "patch" (= also *plaster*) would suit the associations of *goose* and *disease*. Cf. note on 12 *ante*.

17. *are . . . fsar*] prompt others to fear [Kittredge].

20. *push*] crisis, assault of fortune, attack., Gf. in. iv. fii *ante* and *J.C.* v. ii. 5.

21. *cheer*] Probably a quibble on *cheer* and *chair* (which Percy proposed). The former links up with "sick at heart" and the latter with "disseat" (Wilson). Cuninghame points out that *cheer* is misprinted *chair* in *Cor.* iv. vii. 52 and that it is quite common in the Folio to find *hears* for *hair*; a proof that the pronunciation of our *hair* in Shakespeare's day must have been close to *heer*. So, Cuninghame argues, the *chtere* of the Folio might easily represent a phonetic spelling of *chair*. "Chair" in the sense of throne is common enough in Shakespeare. Cf. *Rich. HI.* v. iii. 251. But Cuninghame's arguments for emendation are more powerful as arguments for a quibble.

22. *way of life*] course of life. Cf. Horace, *Epistles*, f. xvii. 25. Baldwin,

*Shakespeare's Small Latwie*, n. 518, thinks Shakespeare was recalling the context. Johnson, supporting his conjecture, argued that there was no relation between "way of life" and "fallen into the sere," and that Shakespeare had "May" in the same sense elsewhere (e.g. *M.A.* v. i. 75 and *Rich. II.* m. iv. 48-9). Steevens, in support of Johnson, quoted Sidney, *Astophel and Stella*, xxi: "If now the May of my years much decline." The Clarendon editors object to the mixture of metaphors in the Folio reading; and Cuninghame points out that "may" is misprinted for "way" at n. i. 57 *ante*. But the lines from *Sonnet* 73, which Cuninghame cites in support of Johnson, are used by Wilson in support of Folio.

"That tane of year thou may'st  
in me behold

When yellow leaves, or few, or  
none, do hang. . . ."

Wilson also quoted Seneca, *Her. Fur.* 1258-9:

"Cur animam in ista luce de-  
tineam amplius

Morerque nihil est; cuncta iam  
amisi bona."

The parallel is not very close. But certainly no emendation is desirable. The image "way of life" is not sufficiently vivid to conflict with the image of "the yellow leaf" and may refer also to the "process

Is fall'n into the sere, the yellow leaf;  
 And that which should accompany old age,  
 As honour, love, obedience, troops of friends, 25  
 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 SEYTDN.*

*Sey.* What's your gracious pleasure ? <sup>1</sup>

*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.* <sup>5</sup>Tis not needed yet.

*Macb.* I'll put it on.

Send out moe horses, skirr the country round ; 35

Hang those that talk of fear. Give me mine armour.—

How does your patient, Doctor ?

32. *be*] F I ; *is* Ff a, 3, 4.

35. *moe*] Ff i, a ; *more* F 3, 4. *skirr*]

*skim* Ff i, 2 ; *skir* Ff 3, 4. 36. *talk of*] F i ; *stand in* Ff. a, 3, 4. *armour.*—]  
 5.D. *Seton goes to fetch it* Wilson.

of the seasons " [*Sonnet* 104, in which Shakespeare mentions " Three beautiful springs to yellow autumn turn'd). See Empson, *op. cit.* pp. 104-6.

23. *sere*] the withered state (Onions, who points out in *T.L.S.*, 24 Oct., 1935, that the word is printed with a capital in the Folio, that Shakespeare often converted adjs. into nouns, and that " the withered state, i.e. yellow-leaf state" makes better sense than " the withered, i.e. the yellow, leaf.")

25. *as*] i.e. namely.

37. *mouth-honour*] Cf. *ha.* xxix. 13 : " Because this people come neere vnto me with their mouth, and honour me with their lippes, but haue remoued their heart farra from me."

29. *Seyton*] French, *Shakespeare Gene-dog.* p. 296, 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." One critic suggests wildly that Shakespeare intended a quibble on *Satan*.

35. *moe*] Shakespeare used both forms, *moe* and *more*; the former usually relating to number, the latter to size. But the distinction, if any there really were, was not always observed,

35. *skin*] move rapidly, scour. Cf. *Hen. V.* rv, vii. 64.

37. *How . . . doctor?*] Cuninghame suggests that the doctor should enter at this point. As there is no occasion for his presence until now, and as the names of characters who appear in a scene are sometimes given at the beginning, though they do not appear until later, I agree.

*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, 40  
Pluck from the memory a rooted sorrow,  
Raze out the written troubles of the brain,  
And with some sweet oblivious antidote  
Cleanse the stuff'd bosom of that perilous stuff  
Which weighs upon the heart ?

39. *Cure her*] Ff 2, 3 ; *Cure* F i. *off*] F i, z ; *from* F 3. 44. *stuff'd*] Theobald ; *stuff* F i ; *stuf* Ff 2, 3, 4. *stuff*] F 3 ; *stuffe* Ff i, 2. Cf. note below.

40. *Canst . . . dueas'd*] Cf. **Seneca**,  
*Her. Fur.* I25i-a :

" **nemo polluto queat  
Animo mederi.**"

Heywood translates :

" **no man may heale and loose**  
from gylty bandes  
My mynd defyled."

42. *written . . . brain*] "written"  
and hence fixed or permanent. Cf.  
*Ham.* i. v. 103.

43. *oblivious*] Cotgrave, *Diet.*, " Db-  
livieux : *causing forgetfulness.*" Cf.  
Horace, *Odes*, n. vii. 21 : "06-  
*livioso* levia Massico Ciboria exple."  
Other critics quote Spenser, *F.Q.* rv.  
iii. 43 ; Virgil, *Aen.* vi. 714-15-  
See note to n. ii. 34 *ante*, and com-  
pare the following lines from Seneca,  
*Her. Fur.* 1077-81 :

" placidus febsum lenisque fove,  
preme devinctum torpore gravi;  
sopor indomitos alliget artus  
nee torva prius pectora linquat,  
quam mens repetat pristina  
cursum."

Heywood translates :

" Keepe him fast bound with  
**heavy sleepe opprest,**  
**Let si Dm her deepe his Limmes**  
**untamed bynde,**

Nor soner leave his unright  
raginge breaste  
Then former mynd his course  
agayne may fynd."

44. *stuff'd . . . stuff*] Editors suspect  
that one of these words is a corrup-  
tion. For "stuff'd" (F "stufft")  
numerous words have been proposed :  
full, foul, steep'd, fraught, clogged,  
slufft, press'd, charg'd. For "stuff"  
the following : load, matter, freight,  
fraught, slough, sluff. Wilson voted  
for *charged*, and failing that, *pressed* =  
oppressed. Cf. *s Hen. VI.* m. ii.  
376 : "the secrets of his over-  
charged soul" (cf. note v. i. 51 *ante*)  
and *3 Hen. VI.* n. v. 78 : "o'er-  
charged with grief." *Oth.* in. iv. 1.5 :  
"I have this while with leaden  
thoughts been pressed," and *Per.* m.  
ii. 84 : "the o'erpressed spirits."  
I think we should rule out words  
which rhyme with "stuff" as the  
jingle would be more offensive than  
the repetition. But I believe that  
Shakespeare wrote the text as printed.  
If an alteration were necessary,  
"fraught" for "stuff'd" would be  
comparatively harmless. The Folio  
spelling "stufft" might conceivably  
have been a misreading of "fraught,"  
the initial *fr* being read as *st* and

*Doct.*

Therein the patient 45

Must minister to himself.

*Macb.* 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 50

46. to] F i ; unto Ff 2, 3,4. S.D. *Seton returns with armour and an armourer, who presently begins to equip Macbeth.* Wilson. 48. mine] my ¥4.

the concluding *ght* as *fft.* Cf. *Oth.* m. iii. 449 : " Swell bosom with thy fraught, for 'tis of aspics' tongues"; and *Macb.* rv. iii. 210, " o'erfraught."

45. *Which . . . heart]* There would seem to be echoes in this scene and in Scene v. of Seneca, *Agam.* tr. Studley (Chorus i) :

" Sleepe that doth ouercome and  
breake the bonds of grieffe,  
It cannot ease theyr heartes, nor  
mynister reliefe."

(cf. " minister " (45) *post* and n. ii. 36-8 *ante*). " Can not bestow on them her safe and quiet rest" (cf. 39 *ante*) " No banners be displayed." Cf. v. v. i : " Hang out our banners." " castell strongly built." Cf. v. v. 2 : " castle's strength." " From high and proude degre driues downe in dust to lye." Cf. v. v. 24 : " The way to dusty death." It may be added that the " paynted pomp" and wretchedness of the monarch described in the chorus may be compared with *Macbeth's* speech, v. iii. 22 ff. ; that the repetition of "fear" (3, 10, 14, 17, 36 *ante*) may have been suggested by the lines :

" Fayne would they dreaded bee,  
and yet not settled so,  
When as they feared are, they  
feare, and lyue in WOE " ;

that v. v. igff. resembles

" To-morrow shall we rule, as wee  
haue done to-day.  
One clod of crokrd care another  
bryngeth in,

One hurly burly done, another  
doth begin "—

the " clod of croked care" being " the perilous stuff" [44 *ante*] and the "hurly burly" is echoed in i. i. 3 ; and finally that " those *Erennys* wood turmoyles" links up, by a quibble, with *Birnam* wood (2, 60, *ante* and *post*). It may be worth noting that the same chorus contains the phrase " light and vaine conceipt" (cf. *Rich. II.* in. ii. 165), the line

"The bloody Bellon those doth  
haunt with gory hand "

(cf. *Macb.* i. ii. 55 and ii. ii. 61) and a parallel with rv. i. 56. Cf. note on that line.

45-6. *Therein . . . himself]* Baldwin quotes from *Ciceronis Sententiae*, which Shakespeare may have read at school : " Corpora curari possunt, animorum nulla medicina eat." Timothy Bright, *Treatise on Melancholy*, p. 189, says : " Here no medicine, no purgation, no cordiall, no tryatle or balme are able to assure the afflicted Soulp and trembling heart, now painting (i.e. panting) vnder the terrors of God."

50. *cast]* The term employed in the diagnosis of ailments by inspection of the urine. Shakespeare would find it in Lyly, *Euphues* (ed. Arber) 296 : " An Italian . . . casting my water . . . commaunded the chamber to be voyded " ; and in Greene, *Menaphon* (ed. Arber), p. 35 : " Able to cast his disease without his water." Cf. *T.N.* m. iv. "4.

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, cyme or what purgative drug,           55  
 WouldTcour these English hence?—Hear'st thou of  
 them?

*Doct.* Ay, my good Lord : your royal preparation  
 Makes us hear something.

52. *pristine*] F 2 ; *pristine* F I. 55. *cyme*] F i ; *Cany* Ff a, 3 ; *senna* F4 ;  
*Sirrah* Bulloch conj. ; cf, note below.

52. *purge*] Cf. HL. iv. 76.

55. *cyme*] Some think that this word is a misprint of *cynne*, an earlier spelling of *senna*. Hunter defends F 2, whose spelling "correctly represents the pronunciation." Cotgrave spells it *Sene* and *Senne*, and Dodoens, *New Her ball*, 1586, mentions that "The cods and laeues of Sena taken in the quanLitin of a dram do loose and purge the belly, scDure away fieume and choler, especially blacke choler and melancholic." The curious may be referred to a long controversy in *Modern Language Notes*, where the following suggestions were made : *Tyme* (hv), *sium* = wild parsley (Ivi), a doublet of *cumin* (Ivii), and *Ocyme* = basil (Ix). The last, which is mentioned in Burton's *Anatomy of Melancholy* is superficially attractive because, as Gerard, *Herbal*, p. 548, says, "the seede cureth the infirmities of the hart, taketh away sorrowfulness which cometh of melancholia, and maketh a man merrie and glad." This links up with Macbeth's previous speech (40-5 *ante*) but it does not suggest a purgative drug, which the sense requires. The various Herbals I have consulted make no mention of the use of basil as a purge. Dodoens, *up. cit.* p. 272, is typical : "The later writers say, that it doth for tine and

strengthen the hart and the brayne, and that it reioyceth and recreateth the spirits, and is good against melancholic and sadness?, and that if it be taken in wine, it cureth an old cough. *Cynne* or *senna* therefore gives the best sense. But as Rea points out [*Modern Language Notes*, xxxv) the word *cyme* is used in Holland's *Pliny*, 1634, Bk. xix, Vol. 2, p. 25 : "Moreouer, like as Coleworts may be cut at all times of the yeare for our vse, so may they be sown and set all the yere long. . . . The tender crops called Cymz after the first cutting, they yeeld the Spring next following : now are those Cymz nothing els but the yoig delicat tops or daintier tendrils of the maine stem . . . and yet none put forth their Cymes or tender buds more than they." Coleworts [*op. cit.* pp. 48-9) "be good for the stomack, and gently loosen the belly . . . they purge cholerick humours, bring taken with sweet grosse wine." Rea comments : "As the reading of the First Folio is perfectly intelligible, there is no reason why it should not be restored to the text, and understood as meaning the tops and tendrils of the Colewort." The later contributors to *Modern Language Notes* seem not to have noticed this passage.

*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, 61  
 Profit again should hardly draw me here. [Exeunt.

SCENE IV.—*Country near Dunsinane. A wood in view.*

*Enter, with drum and colours, MALCULM, old SIWARD and his Son, MACCUFF, MENTETH, CATHHESS, ANGUS, LENOX, RDSSE, and Soldiers, marching.*

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

*Mmt.* We doubt it nothing.

*Siw.* What wood is this before us ?

*Ment.* The wood of Birnam.

*Mai.* Let every soldier hew him down a bough,  
 And bear't before him : thereby shall we shadow 5  
 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

*Bo. Birnam] Birnane F i.*

*Scene iv*

*S.D. Country . . . view] Capell substant. i. Cousins] Cousin Fi 3, 4.*  
*3. Birnam] Ff 3, 4 ; Byinam F 2 ; Birnane F i.*

58. *it] i.e. some part of his armour.*  
 61-2. *Were . . . hire] Fieay thought this couplet spurious and beneath the dignity of tragedy. " But when Shakespeare saw a chance to salt the meat of his plays with such touches he did not stand upon tragic dignity " |Granville-Barker).*

*cene iv*

2. *chambers . . . safe] Shakespeare may refer to the espionage men-*

tinned in in. iv. 131-2. But there is more likely to be a reference to Duncan's murder, the phrase meaning : " When we can sleep in our beds without fear of being murdered."  
 4-7. *Let ... us] This incident is in Holinshed, and there is therefore no point in tracing its origins to the Romance of Alexander or to the battle of Lamberkine, in 1332.*

6. *discovery] i.e. reconnaissance. Gf. v. i. 53.*

Keeps still in Dunsinanc, and will endure  
Our setting down before't.

*Mai.* 'Tis his main hope ; 10  
For where there is advantage to be gone,  
Both more and less have given him the revolt,  
And none serve with him but constrained things,  
Whose hearts arc absent too.

*Macd.* Let our just censures 15  
Attend the true event, and put we on  
Industrious soldiership.

*Siw.* 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 ; 20  
Towards which advance the war. [*Exeunt, marching.*]

n. *advantage to be gone,*] Capell, Wilson; *aduantage to be giuen,* Ff; 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.), '4"5- *Let<sup>our</sup> jwv Censures Attend]* F I ; *Let our best Censures  
Before* Ff 2, 3, 4.

9. *endure*] allow.

10. *setting down before*] i.e. laying  
siege to. Cf. *Cor. i. ii. 28* :

" Let us alone to guard C<sub>0</sub>rioli:  
If they set down before's."

Cunningham thinks that the above  
should read *sit* and the *Macbeth*  
passage *sitting*.

". *advantage*] opportunity.

ii. *gone*] Johnson's conj. makes  
sense, which the Folio reading does  
not. The compositor's eye obviously  
hit on the " giuen " in the following  
line. This means that "giuen" is  
more likely to be wrong than "to  
be." so that the Clarendon conj.  
should be rejected. Kittredge retains  
F, and explains: "Wherever the  
circumstances are such that an op-  
portunity can offer itself.

12. *more and less*] great and small.

Cf. 2 *Hen. IV. I. i. 209.*

'4~>5- *L<sup>u</sup>* . . . *event*] i.e. we shall

about the mDralB of Macbeths  
army are true or not.

19. *Thoughts . . . relate*] Si ward,  
as well as Macduff, warns Malcolm  
of the dangers of optimism.,

20. *certain . . . arbitrate*] i.e. actual  
fighting must decide the issue and  
make it a certainty. Steevens cites  
Chapman, *Odyssey*, bic. xviii : " Can  
arbitrate a war of deadliest weight."  
Fleay thought that this and the  
preceding couplet could not be  
Shakespeare's, and Wilson suspected  
19-20 because "due decision" (17)  
makes a good antecedent to " which "  
(21). But (" certain issue " (20) is an  
equally good antecedent.

SCENE V.—*Dunsinane. Within the castle,*

*Enter, with drum and colours, MACBETH, SEYTDN, and  
' Soldiers.*

*Afacb.* 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  
We might have met them daring, beard to beard,  
And beat them backward home. What is that noise ?

*[A cry within, of women.*

*Sey.* It is the cry of women, my good Lord. *[Exit.*

*Macb.* I have almost forgot the taste of fears.

The time has been, my senses would have cool'd ID  
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 :

*Seme v*

S.D. *Dunsinane . . . castle.]* Malone subst. 1-2.] *Hang . . . banners."*  
*On . . . walls The cry is still, " They come! "* Keightley ; *Hang . . . banners!*  
*On . . . walls The cry is still, " They come."* Robert Nichols. 5. *forc'd]*  
*ybreVHanmer. B. S.D.]* Dyce ; urn. Ff. *y.fears] tears* Bayliss conj.

•*Scene v*

ID. *cool'd]* Used in a stronger

1-2. *Hang . . . cry]* KeighUcy justified his emended punctuation by declaring that it was from the keep, not the walls, that the banner was hung. But the rhythm of the line is against Keightley and Nichol. Cf. also. "*Hen. VI. I. vi. i :* " Advance our waving colours on the walls."

5. *forc'd]* reinforced, strengthened. In *T.C. v. i. 64,* "wit larded with malice and malice forced with wit," where forced = farced, stuffed, the metaphor is from the kitchen. In the present passage there is a quibble on the two meanings.

5. *dareful]* bold or boldly; or defiantly. Not used elsewhere by Shakespeare

B. *cry]* Lady Macbeth has not died a natural death.

Sense than at Present" °f- ," ? : \*• 479, and Florins *Montaigne*,  
" 5 = "In ", case, incorporeal  
P,sures, is it not injustice to quail  
and Coole the mlnde' and sav ll musL  
th,eunto be entrained as unto a  
rced bond or servile necessity ? ' (Temple ed. v. 179). Collier  
readin& luail'd TMy have com,  
first <sup>10</sup> Shakespeare's mind, and  
maV then have recalled the Word  
near it in the Florio context-

"• *fill of hair]* .km with the hair  
,, f Florio, *Worlde of Wordes*  
for *VeI°* " has " a fleese of WDoll,  
a fell or skin that hath wooil on." Cf.

3<sup>ob</sup> > **rv. 15.**  
12, \*"«&' ] ,, recital. Cf.  
*M-A.* • - > 317 and V.A. 774.

13. *with]* cf. iv. ii. 32 *ante.*

Direness, familiar to my slaughterous thoughts,  
Cannot once start me.

*Re-enter SEYTON.*

Wherefore was that cry ? 15

*Sey.* Tlje Queen, my Lord, is dead.

*Mac.* . . . , should have died hereafter :

**There would have been a time for such a word.—**

To-morrow, and to-morrow, and to-morrow,

Creeps in this petty pace from day to day, 20

**To the last syllable of recorded time ;**

15. S.D.] Dyce ; om. Ff. 17-18. *died hereafter: There] died: hereafter There Jackson.*

14-15. *Direness . . . me]* Horror can never make me start.

\*7. *She . . . hereafter]* This apparently simple statement is ambiguous. Either "She would have died sometime" [Wilson, Arrow-smith) or "Her death should have been deferred to a more peaceful hour ; had she lived longer, there would have been a more convenient time for such a word." Dn this, Johnson's interpretation, Murry, *Shakespeare*, p. 335, comments : "Macbeth's meaning is stranger than that. 'Hereafter,' I think, is purposely vague. It does not mean 'later'<sup>d</sup> ; but in a different mode of time from that in which Macbeth is imprisoned now. 'Hereafter'—in the not-Now : *there* would have been a time for such a word as 'The Queen is *dead*.' ( But the time in which he is caught is to-morrow, and to-morrow, and to-morrow—one infinite sameness, in which yesterdays have only lighted fools the way to dusty death. Life in this time is meaningless—a tale told by an idiot—and death also. For his wife's death to have meaning there needs some total change—a plunge across a new abyss into a Hereafter." That Shakespeare would have been puzzled by this explanation is not necessarily a condemna-

tion of it. Perhaps "should" is used indifferently to denote either what will be or what ought to be ; cf. 31 *post*.

iB. *time . . . word]* i.e. such a phrase, expression, intelligence, as "the queen is dead." Cf. *Rich. II.* i. iii. 152 : "The hopeless word of 'never to return'"; and *Ecc.* iii. 2, "a time to die."

19-28. *To-morrow . . . nothing]* \*Expresses in Shakespeare's terms the hopelessness of a hardened sinner, to whom the universe has now no meaning . . . ; "merely implies the atheism . . . which has resulted from his gradual hardening in crime"<sup>f</sup> (Bethell, *Shakespeare and the Popular Dramatic Tradition*, pp. 74, gB). See Introduction, p. ix. Halliwell thought the lines were suggested by "a remarkable engraving" 1" Barclay's *Ship of Fools*, 1570, p. Si :

"They folowc the crowes crye to  
their great sorowc,

*Cras, eras, eras, to-morrowe we  
shall amende."*

Cunningham thinks Shakespeare may have been influenced by his recent perusal of Florin's *Montaigne*, I. xix : "That to Philosophic, is to learne how to die,"

21. *recorded time]* the record of time (Hudson). This seems to be the best and simplest explanation.

And all our yesterdays have lighted fools  
 The way to dusty death. Out, out, brief candle !  
 Life's but a walking shadow ; a poor player,  
 That struts and frets his hour upon the stage, 25  
 And then is heard no more : it is a tale  
 Told by an idiot, full of sound and fury,  
 Signifying nothing.)

23. *dusty*] *study* Ff 2, 3, 4 ; *dusky* Hanmer (Theobald conj.). 28-30.  
*Signifying . . . Lord*] two lines, ending *tongue*, *Lord*, Lettsom conj.

Johnson suggests : " the time fixed in the decrees of Heaven for the period of life." Steevens thinks recorded was used for *recording* or *recordable*. Dalglish says : " Time, of which a record shall be kept, as opposed to eternity."

22. *fools*] Not " foules " = crowds, as Hunter conjectured, but just ordinary foolish people.

23. *dusty*] Theobald's conj. " dusky " has little to recommend it; cf. *Ps.* xxii. 15 : " dust of death." Steevens suggests that *dusty* refers to " dust to dust " of the burial service. Collier cites Copley, *Fig for Fortune* (1596, Spenser Soc., P- 55) : " Inviting it to dusty death's defeature." But Cuninghame supports *dusky* on the ground that Shakespeare often uses the word in connection with death. He cites . . . *Hen. VI.* ii. ii. 27 ; *J? Hen. VI.* iii. ii. 104 ; *Rich. III.* iv. iv. SB : " dusky graves."

Cuninghame proceeds to summarize Elwin's arguments ; Light lights folly on its way to darkness ; this is connected with the idea of darkness as a *shadow* ; the living man is the shadow walking between the light and that dusky death to which it is lighting him. Life has only a delusive resemblance to an endurable substance, and the poor player is but the shadow of the substance or reality whose semblance he has assumed. I agree with some of Elwin's analysis of the passage, but not with his conclusion : " With the term *dusty* the shadow has no affin-

ity : and by retaining this word the otherwise exquisitely preserved unity of thought would consequently be destroyed!" Shakespeare would cheerfully violate a unity of impression for his own purposes—in this case to extend the associations of the word " death."

23. *candle*] Cf. *Job* xviii. 5 : " The light shall be darke in his dwelling, and his candle shall be put out with him." Cf. *Ps.* xviii. 28. Wilson contrasts *Prov.* xx. 27.

24. *shadow*] Cf. *Ps.* xxxix. 7 : " For man walketh in a vain shadow " ; *Job* viii. 9 : " For wee are but of yesterday, and are ignorant : for our dayes vpon earth are but a shadow."

24. *player*] suggested by *shadow*. Cf. *M.N.D.* v. i. 213 : " The best in this kind are but shadows " ; and *M.N.D.* v. i. 430. *Poor* player does not mean a *bad actor*—or not primarily—i-but one who *is* to be pitied because his appearance on the stage of life is so brief.

25-7. if . . . *Told*] Cf. *Ps.* xc. 9 : " We bring our years to an end as a tale that is told."

28. *Signifying nothing*] \*\* The theme of the false appearance is revived—with a difference. It is not only that Macbeth sees life as deceitful, but the poetry is so fine that we are almost bullied into accepting an essential ambiguity in the final statement of the play, as though Shakespeare were expressing his own ' philosophy ' in the lines.) But the speech is ' placed ' by the tendency

*Enter a Messenger.*

Thou com'st to use thy tongue ; thy story quickly.

*Mess.* Gracious my Lord, 30

I should report that which I say I saw,

But know not how to do't.

*Macb.* Well, say, sir.

*Mess.* As I did stand my watch upon the hill,

I look'd toward Birnam, and anon, methought,

The wood began to move.

*Macb.* Liar, and slave ! 35

*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, 40

I care not if thou dost for me as much.—

I pull in resolution ; and begin

To doubt th<sup>j</sup> equivocation of the fiend,

That lies like truth : " Fear not, till Birnam wood

30. *Gracious my]* *My gracious* Ff. 2, 3, 4. 30-1. *Gracious . . . which]* one line, Keightley. 34, 44. *Birnam]* F 4 ; *Byrnam* Ff a, 3 ; *Byrmane* F i. 37. *may yuu]* Ff i, 2 ; *you may* Ff 3, 4. 39. *shalt]* shall F i. 42. *pull]* Ff. *pall* Johnson conj., A. Hunter, Wilson.

of the last Act (order emerging from disorder, truth emerging from deceit) " (Knights, *op. cit.* p. 36.)

28-30. *Signifying . . . my lord]* The text could be printed in two lines, the first ending with "use" or " tongue."

31. *should]* cf. 17 *ante.*

32. *say]* Pope's insertion of " it " is essential neither to the rhythm nor the meaning of the line.

37. *mile]* Cf. *M.W.* in. li. 33 : " This boy will carry a letter twenty mile " ; and *M.A.* n. iii. 17 : " he would have walked ten mile afoot."

39. *the next tree]* cf. *Temp.* m. ii. 42.

40. *cling]* shrink up, wither. Used of the drawing together and shrinking up of animal or vegetable tissue ; and still used in dialect. *O.E.D.*

quotes *Cov. Myst.* 54 : " My heart doth clynge and cleve as ilay."

42. *pull in]* rein in. Kittredge explains : " I can no longer give free rein to confidence and determination". He cites as illustration of alternative meanings Dekker, *Old Fortunatus*, Prol. (" feare . . . makes her pull in her fainting pinions") and Fletcher, *The Sea Voyage*, m. ; (" All my spirits . . . Pull in their powers). Johnson's conj. " pall " is, however, possible. Cf. *Ham.* v. ii. g and *A.C.* ". vii. B8.

43. *equivocation]* Cf. n. ni. g ; Introduction, pp. xviii-xxx ; Scot, *The Discouerie of Witchcraft*, xm. xv. (" How men have bene abused with words of equivocation, with sundrie examples thereof") and 2 *Hen.* VI. i. iv. 60-75.

Do come to Dunsinane " ;—and now a wood 45  
 Comes toward Dunsinane.—Arm, arm, and out !—  
 If this which he avouches does appear,  
 There is nor flying hence, nor tarrying here.  
 I 'gin to be aweary of the sun,  
 And wish th' estate o' th' world were now undone.— 50  
 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,  
 MACouFF, etc., and their army, with boughs.*

*Mai.* 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,

48. *nor flying*] Ff i, z ; *no flying* Ff 3, 4.

*Scene vi*

S.D. *A plain . . . castle.*] Rowe, subst. i. *Now . . . down,*] so  
 Rowc; two lines Ff. *leavy*] Ff; *leafy* Collier.

47-5°-] <sup>The</sup> Clarendon Editors  
 thought these lines were interpolated.

47. *avouches*] cf. m. i. n, *ante*,

50. *estate o' th' world*] the universe.

Cf. m. li. 15 *ante*: "frame of  
 things." Wilson suggests that the  
 phrase implies both structure and  
 organisation.

51. *Ring . . . bell.*] Theobald be-  
 lieved these words to be a " Stage-  
 direction crept from the Margin into  
 the text" because the line was  
 " 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 see no sufficient warrant for  
 Theobald's belief in this instance,  
 though I think he was right on  
 n. iii. 76 *ante*.

51. *wrack!*] The usual spelling in  
 Shakespeare. Cf. i. iii. "4.

52. *At . . . back*; If Macbeth had  
 not sallied forth the attackers might  
 have stayed "till famine and the  
 ague eat them up." By leaving the  
 castle, he enables the prophecies to  
 be fulfilled.

52. *harness*] gear, equipage, furni-  
 ture, and specifically, armour for  
 a man or horse. Shakespeare uses it  
 in both senses. Sec Bible (A.V.),  
*i Kings xxii. 34.*

—  
 \*cent! VI

i. *leavy*] Cf. *M.A. ir. iii. 75* where  
 the word rhymes with "heavy."  
 Cotgrave has "*Feuillu : leauie.*"

2. *uncle*] See note to v. ii. 2 *ante*.

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. *John IV. ii. 78.*

Shall take upon<sup>s</sup> what else remains to do, 5  
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.

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

[*Exeunt. Alarums continued.*]

SCENE VII.—*I he 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 't 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 10  
I'll prove the lie thou speak'st.

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

*Scene VH*

S.D.] Capell, subst. ID. *abhorred*] F I ; *thou abhorred* Ff 2, 3, 4.

Probably Shakespeare took the word  
from Holmshead. See Appendix,  
p. 175-

g-io. *Make . . . death*] Fleay re-  
garded this couplet as an inter-  
polation.

ID. *harbingers*] Cf. note on i. iv.

*Scene vu*

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. Cf. *Lear*,  
m. vii. 54 : " I am tied to the stake,  
and I must stand the course."

*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. *[Exit.*

*Alarums, Enter MACduFF.*

*Macd.* That way the noise is.—Tyrant, show thy face :  
 If thou be'st slain, and with no stroke of mine, 15  
 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 ; 20  
 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; 25

12. *swords] words* Daniel conj.

"*born of woman]* Cf. *Job* xiv. i, and the Burial Service : " Man that is born of a woman."

13. *born]* "Shakespeare designed Macbeth should appear invincible till he encountered the object destined for his destruction" (Steevens).

17. *Kernes]* Cf. *I. ii. 13 ante.* Macbeth has to rely on Irish mercenaries, upon whom Macdonwald had relied before (Wilson).

iB. *staves]* spear-shafts. Cf. *Rich. III. v. in. 341.*

18. *thou]* Commentators have worried themselves over the grammar. " We must supply some words like *must be my antagonist* " (Clarendon).

20. *undeeded]* i.e. not having performed any deeds : the word was probably coined by Shakespeare.

21. *clatter]* another word not found elsewhere in Shakespeare's works.

22. *bruited]* announced, reported, with the idea of clamour. Cf. "*Hen. VI. n. iii. 5B* : " I find thou art no less than fame hath bruited."

22. *Let]* Although the line wants a foot, we need not assume that a word has dropped out. There is room for a pause, a move, or a gesture after *bruited*.

23. *Enter Malcolm and old Siward]* Siward does not notice his son's body; and we hear later (*v. ix. 10*) that it has been " brought off the field." This was, perhaps, just before the entrance of old Siward, as Macduff should obviously enter immediately after the exit of Macbeth. In which case 24-29 would be virtually a separate scene, its effectiveness depending mainly on the ironical juxtaposition of the removal of young Siward's body and the entrance of his father. Granville-Barker, however, suggests (Preface, xxxi) that young Siward has been killed in the gallery, and that his body is concealed by the drawing of a curtain.

24. *gently render'd]* i.e. tamely surrendered.

The noble Thanes do bravely in the war.  
The day almost itself professes yours,  
And little is to do.

*Mai.* We have met with foes  
That strike beside us.

*Siw.* Enter, Sir, the castle.

[*Exeunt. Alarum.*]

SCENE VIII.—*Another part of the field.*

*Enter* MACBETH.

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

*Re-enter* MACOUFF.

*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 5  
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 locest labour :  
As easy may'st thou the intrenchant air  
With thy keen sword impress, as make me bleed : ID

*Scene* vin

5.D.] Dyce. Scene vii continued Ff, Rowe, Arden (ed. i) ; sc. viii Pope, Camb. etc.

29. *strike beside us*] i.e. deliberately miss us ; of, as some editors think, by our side, j *Hen.* VI. n. i 130-2 supports the former explanation (cited by Clarendon).

&wevnl

5.D. There is no scene division in the Folio at this point, but most editors follow Pope and Johnson in beginning a new scene. Siward and Malcolm enter the castle, and

Macbeth is obviously on another part of the field,

i. *Roman fool*] e.g. Calo, Brutus, Antony.

5-6. *my . . . already*] " the only touch of real remorse in Macbeth " (Chambers). Or is he rationalizing his fear?

9. *intrenchant*] incapable of being cut : the active in a passive sense, Shakespeare uses *trenchant* in an active sense in *Tim.* iv. iii. "5 : " trenchant sword."<sup>1</sup>

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 15  
 Untimely ripp'd.

*Alach.* 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 ; 20  
 That keep the word of promise to our ear.  
 And break it to our hope.—I will not fight with thee.

*Macd.* Then yield thee, coward,  
 And live to be the show and gaze o' the time :  
 We will have thee, as our rarer monsters are, 25

22-3.] lines end *hope! coward*, and read "will for." "S. Walker.

12. *charmed life*] Cf. Spenser, *Faerie Queene*, i. iv. 50 :

" he beares a charmed shield,  
 And eke enchanted annes, that  
 none can perce " ;

and *Cym.* v. iii. 6B.

13. *Despair*] i.e. despair of; the preposition being omitted after verbs regarded as transitive.

14. *angel*] i.e. bad angel, demon.

16. *Untimely ripp'd*] Furness quoted Virgil, *Aen.* x. 315 :

" Inde Lichan ferit, excscutum jam  
 matre perempta  
 Et tibi, Phoebe, sacrum."

Shakespeare may have read the passage in Virgil ; but he probably relied on Holioshed ; see Appendix A p. 1B6. Flatter, *op. cit.* p. 27, notes that the line is filled out by a pause, before Macbeth's speech.

iB. *better part*] This seems to mean simply the mind, soul, or spirit: not " the better part of my manhood" [Clarendon]. Cf. *Sonnet*, Ixxiv. B : " My spirit is thine, the better part of me " ; and Peele's *Arraignment of Paris*, n. i. 76 :

" And look how much the mind,  
 the better part,  
 Doth overpass the body in  
 desert."

19-20. *these . . . sense*] Simpson [ap. Wilson] citPS Spenser, *Faerie Queene*, III. iv. 28 :

" So tickle be the termes of mortal!  
 state,  
 And full of subtile sophismes,  
 which doe play  
 With double senses, and with  
 false debate,  
 T'approve the vnknown purpose  
 of eternal fate."

20. *palter*] shuffle, equivocate. Cf. J.C. n. i. 125 :

" Secret Romans, that have spoke  
**the word**,  
 And will not palter."

Cotgrave has "*Harceler: to haggle, hucke, dodge, or paulter long in the buying of a commoditie.*"

23-3. *I'll . . . coward*] S. Walker's arrangement may be right.

24. *show*] Cf. A.C. iv. xii. 36 :  
 " most monster-like be shown."

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 rabble's curse.  
 Though Birnam wood be come to Dunsinane, 30  
 And thou oppos'd, being of no woman born,  
 Yet I will try the last : before my body  
 I throw my warlike shield : lay on, Macduff;  
 And damn'd be him that first cries, " Hold, enough ! "  
*[Exeunt, fighting. Alarums. Re-enter fighting, and  
 Macbeth slain.]*

SCENE IX.—*Within the castle.*

*Retreat. Flourish. Enter, with drum and colours, MALCOLM,  
 old SIWARD, ROSSE, Thanes, and Soldiers.*

*Mai.* I would the friends we miss were safe arriv'd.

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

*Mai.* Macduff is missing, and your noble son.

*Rosse.* Your son, my Lord, has paid a soldier's debt : 5

30. *Birnam]* F 4 ; *Byrnam* Ff 2, 3 ; *Byrmane* F i. 31. *being]* *be* Theobald.  
 34. S.D.] Ff substantially. *Re-enter . . . slain]* om. Pope, etc. ; restored  
 by Wilson.

*Scene ix*

S.D.] Pope, Wilson (Kittredge conj.) ; sc. vii continues, Ff.

26. *Painted . . . pole]* i.e. painted  
 on a cloth or board suspended on  
 a pole. Cf. Benedick's jest, *M.A.*  
*I. i. 267:* "and let me be vilely  
 painted." Craig conj. that *Painted*  
 should be *Paunched* = disembowelled.  
 But Macduff threatens Macbeth  
 with life in captivity.

32-3. *before . . . shield]* Clarendon  
 editors thought this sentence must  
 be interpolated. It would certainly be  
 improved by Hilton's conj. ; *ap.*  
 Wilson) of "warlock" for "war-  
 like."

34. *Hold]* The cry of the heralds,  
 " Ho i Ho ! " commanding the cessa-  
 tion of a combat, is probably cor-

rupted from "Hold, hold" (Clar-  
 eiidon).

34. S.D. I have retained the  
 substance of the Folio directions,  
 On the Elizabethan stage the fight  
 would be concluded either on the  
 inner stage (Wilson), or in the  
 gallery (Granville-Barker, *op. cit.*  
 p. xxxii), in either case the curtain  
 being drawn on Macbeth's body,

™  
 Scerui™

S.D. I follow Kittredge and  
 Wilson in assuming that a new  
 scene begins at this point, inside  
 the castle. There is no reason to  
 believe that Shakespeare intended

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 ?

*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 : 15  
 And so, his knell is knoll'd.

*Mai.* He's worth more sorrow,  
 And that I "' 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 MAGouFF, with MACBETH'S head.*

*Macd.* Hail, King ! for so thou art. Behold, where stands  
 Th' usurper's cursed head : the time is free. 21  
 I see thee compass'd with thy kingdom's pearl,

22. *pearl*] *peers* Rowe ; *pearls* Var. '73.

Malcolm to leave the L as lie once he had entered it. The Clarendon editors questioned the authenticity of the whole of this scene; but it has been convincingly defended by Nosworthy, *Review of English Studies*, April 1948, p. 139.

2. *go off*] a stage metaphor, signifying the exit from life's stage. Cf. A.C. rv. xiii. 5, and the similar expressions, I. vii. 20 and in. i. 104 *ante*.

7. *prowess*] Probably a monosyllable, though elsewhere in Shakespeare it is a dissyllable. Butler, *Hudibras*, in. iii. 357 rhymes *prowess* and *cows*.

B. *unshrinking station*] i.e. the station whence he did not shrink. g-io. *he die d . . . dead ?*] Nosworthy

compares Laertes<sup>1</sup> reception of Ophelia's death.

12-15. *Had he . . . death*] Shakespeare closely follows Holinshed. See Appendix A, p. 187.

15. *Had . . . hairs*] quibble on hairs."heirs. Nosworthy compares Marlowe, *Doctor Faustus*, 339 : "Had I as many soules as there be starcs." iB. *parted*] Cf. *Hen. V.* n. iii. 12 [of the death of FalstafT) : "a' parted even just between twelve and one."

20-1. *stands . . . head*] " vpon a pule" (Holinshed).

21. *the time*] See i. v. 63 and rv. iii. 72 *ante*, etc.

22. *pearl*] used collectively for the nobles of Scotland, and probably suggested by "the row of pearls

That speak my salutation in their minds ;  
 Whose voices I desire aloud with mine,—  
 Hail, King of Scotland !

All. Hail, King of Scotland ! [Flourish.

Mai. We shall not spend a large expense of time,  
 Before we reckon with your several loves,  
 And make us even with you. My Thanes and kinsmen,  
 Henceforth be Earls ; the first that ever Scotland  
 In such an honour nam'd. What's more to do, 30  
 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, 35  
 Who, as 'tis thought, by self and violent hands  
 Took off her life ;—this, and what needful else  
 That calls upon us, by the grace of Grace,  
 We will perform in measure, time, and place.  
 So thanks to all at once, and to each one, 40  
 Whom we invite to see us crown'd at Scone.

[Flourish. Exeunt.

25. *Hail . . . Scotland!*] so Ruwe ; two lines Ff. 26. *expense*] extent Steevns CDIII. ; *expanse* Singer conj. 28. *My*] om. Pope. 37. *what*], *what*\* Hanmer.

which usually encircled a crown " (Clarendon). Fiona, *Worlds of Wordes*, called Southampton " Braue Earle, bright Pearls of Pecres." Cf. *Ham.* iv. vii. 93 : " he is the brooch indeed and gem of all the nation."

26. *spend . . . expense*] Cf. *C.E.* in. i. 123: "This jest shall cost me some pxpense," and *Numb.* xxiii. 1D: "die the death of the righteous." There is no reason to think that the passage is corrupt.

26. *time*] Cf. 21 *ante*, 31, 39, *t.*

27-B. *Before . . . £\ Before* we reward you for your services so that we are no longer in your debt.

29. *Earls*] From Holinshed. See Appendix A, p. 187.

34. *producing foth*] bringing out of hiding.

36. *self and violent hands*] Cf. *Rich II.* HI. ii. i65 : " Infusing him with self and vain conceit." " Self is used by Shakespeare as an adjective, as in *T.N.* i. i. 39, 'one self king,'<sup>1</sup> so that he felt no awkwardness in separating it from the substantive, whose sense it modifies, by a second epithet" (Clarendon).

*tf.* V\* *δ<sup>ra</sup>* of *Grace*] Theobald compares *T.G.* m. i. 146 ; *A.W.* - \*• 153- Cunngham compares his <sup>TM<sup>n</sup></sup> emendation for iv. iii. 136 :

" the \*"" "f dness "

39- due proportion [Wil-

<sup>SD</sup>, *ca* *neal Manly suggested*

that this was addressed to the audience rather than the *dramatis*

*Scone*] See nntn on ". iv. 31 *ante*.

## APPENDIX A

### HDLINSHED ,

HOLJNSHED in his *Chronicles of Scotland* describes how various noblemen were put to death for conspiring with witches against King Duff. Amongst them were certain kinsmen of Donwald, "capteine of the castell," who "had been persuaded to be partakers with the other rebels, more through fraudulent counsel! of diuerse wicked persons, than of their owne accord : wherevpon the foresaid Donwald lamenting their case, made earnest labor and sute to the king to haue begged their pardon ; but hauing a plaine deniall, he concerned such an inward malice towards the king (though he shewed it not outwardlie at the first), that the same continued still boiling in his stomach, and ceased not, till through setting on of his wife, and in reuenge of such vnthankfulnessse, hee found meanes to murder the king within the foresaid castell of Fores where he vsed to sojourne. For the king being in that countrie, was accustomed to lie most commonlie within the same castell, hauing a speciall trust in Donwald, as a man whom he neuer suspected.

" But Donwald, not forgetting the reproch which his lineage had susteined by the execution of those his kinsmen, whome the king for a spectacle to the people had caused to be hanged, could not but shew manifest tokens of great grieffe at home amongst his familie : which his wife perceiuing, ceased not to trauell with him, till she vnderstood what was the cause of his displeasure. Which at length when she had learned by his owne relation, she as one that bare no lesse malice in hir heart towards the king, for the like cause on hir behalfe, than hir husband did for his friends, counselled him (sith the king oftentimes vsed to lodge in his house without anie gard about him, other than the garrison of the castell, which was wholie at his commandeinent) to make him awaic, and shewed him the meanes wherby he might soonest accomplish it.

" Dunwald thus being the more kindled in wrath by the words of his wife, determined to follow hir aduisc in the execution of so heinous an act. Whervpon deuising with himselfe for a while, which way hee might best accomplish his cursed intent, at length gat opportunitie, and sped his purpose as followeth. It chanced that the king vpon the daie before he purposed to depart foorth of the castell, was long in his oratorie at his praiers, and there continued till it was late in the night. At the last, comming foorth, he called such afore him as had faithfullie scrued him in pursute and apprehension of the rebels, and giuing them heartie thanks, he bestowed sundrie honorable gifts amongst them, of the which number Donwald was one, as he that had been euer accounted a most faithfull seruant to the king.

" At length, hauing talked with them a long time, he got him into his priuie chamber, onelie with two of his chamberlains, who hauing brought him to bed, came fnorth againe, and then fell to banketting with Dunwald and his wife, who had prepared diuerse delicate dishes, and sundrie sorts of drinks for their reare supper or collation, wherat they sate vp so long, till they had charged their stomachs with such full gorges, that their heads were no sooner got to the pillow, but asleepe they were SD fast, that a man might haue remooued the chamber ouer them, sooner than to haue awaked them out of their droonkensleepc.

" Then Donwald, though he abhorred the act grc-atlie in heart, yet through instigation of his wife hee called foure of his scruants vnto him (whome he had made priuie to his wicked intent before, and framed to his purpose with large gifts) and now declaring vnto them, after what sort they should \vorke the feat, they gladlie obcied his instructions, & speedilie going about the murther, they enter the chamber (in which the king laic) a little before cocks crow, where they secretlie cut his throte as he lay sleeping, without anie buskling at all : and immediatlie by a posterne gate they caried foorth the dead bodie into the ficldes. . . .

" Donwald, about the time that the murther was in dooing, got him amongst them that kept the watch, and sp continued in companie with them all the residue of the night. But in the morning when the noise was raised in the kings chamber how the king was slaine, his bodie conueied awaie, and the bed all beraied with blud ; he with the watch ran thither, as though he had knowne nothing of the matter, and breaking into the

chamber, and finding cakes of bloud in the bed, and on the floore about the sides of it, he forthwith slue the chamberlincins, as guiltie of that heinous murther, and then like a mad man running to and fro, he ransacked euerie corner within the castell, as though it had beene to haue scene if he might haue found either the bodie, or anie of the murtherers hid in anie priuie place : but at length camming to the posterne gate, and finding it open, he burdened the chamberlincins, whome he had slaine, with all the fault, they hauing the keies of the gates committed to their keeping all the night, and therefore it could not be otherwise (said he) but that they were of counsel! in committing of that most detestable murther.

" Finallic, such was his ouer earnest diligence in the seuerie inquisition and triall of the offenders hecrein, that some of the lords began to mislike the matter, and to smell fuorth shrewd tokens, that he should not be altogether cleare himselfe. But for so much as they were in that countrie, where he had the whole rule, what by reason of his friends and authoritie together, they doubted to vtter what they thought, till time and place should better serue therevnto, and heerevpon got them awaie euerie man to his home. For the space of six moneths together, after this heinous murther thus committed, there appeared no sunne by day, nor muonc by night in anie part of the realme, but still was the skie couered with continuall clouds, and sometimes such outragious windes arose, with lightenings and tempests, that the people were in great fcare of present destruction. . . .

" Monstrous sights also that were scene within the Scottish kingdome that yeere were these : horssees in Louthian, being of singular beautie and swiftnesse, did eate their uwnc flesh, and would in no wise taste anie other meate. In Angus there was a gentlewoman brought forth a child without eies, nose, hand, or foot. There was a sparhawke also strangled by an owle. Neither was it anie lesse woonder that the sunnc, as before is said, was continuallie couered with clouds for six moneths space. But all men vnderstood that the abhominable murther of king Duffe was the cause heercof." (pp. 149-52).

A later passage describes a mysterious voice after King Kenneth had slain his nephew :

" Thus might he seeme happie to all man, hauing the loue both of his lords and commons ; but yet to himselfe he seemed most vnhappy, as he that could not but still Hue in continuall feare, least his wicked practise concerning the death of Malcolme

Duffe should come to light and knowledge of the world. For so commeth it to passe, that such as are pricked in conscience for anic secret offense committed, haue euer an vnquiet mind. And (as the fame goeth) it chanced that a voice was heard as he was in bed in the night time to take his rest, vttering vnto him these or the like woords in effect : ' Thinke not Kenneth that the wicked slaughter of Malcolme Duffe by thee contriued, is kept secret from the knowledge of the eternall God : thou art he that didst conspire the innocents death, enterprising by traitorous meanes to doo that to thy neighbour, which thou wouldest haue reuenged by cruell punishment in anie of thy subiects, if it had beene offered to thy selfe. It shall therefore come to passe, that both thou thy selfe, and thy issue, through the iust vengeance of almightie God, shall suffer woorthie punishment, to the infamie of thy house and familie for euermore. For euen at this present are there in hand secret practises to dispatch both thee and thy issue out of the waie, that other male inioy this kingdome which thou duost indeuour to assure vnto thine issue.'

" The king, with this voice being stricken into great dread and terror, passed that night without anie sleepe comming in his eie-s " (p. 158).

" After Malcolme succeeded his nephue Duncane the sonne of his daughter Beatrice : for Malcolme had two daughters, the one which was Beatrice, being giuen in manage vnto one Abbanath Crinen, a man of great nobilitie, and thane of the lies and west parts of Scotland, bare of that mariage the fore-said Duncane ; the other called Doda, was marled vnto Sinell the thane of Glamis, by whom she had issue one Makbeth a valiant gentleman, and one that if he had not beenc somewhat cruell of nature, might haue beene thought most woorthie the gouernement of a rcalme. On the other part, Duncane was so soft and gentle of nature, that the people wished the inclinations and maners of these two cousins to haue beene so tempered and intercchangeable bestowed betwixt them, that where the one had too much of clemencie, and the other of crueltie, the meane vertue betwixt these two extremities might haue reigned by indifferent partition in them both, so should Duncane haue prooued a woorthie king, and Makbeth an excellent capteine. The beginning of Duncans reigne was verie quiet and peaceable, without anie notable trouble ; but after it was perceiued how negligent he was in punishing offenders, manic misruled persons tooke occasion thereof to

trouble the peace and quiet state *of* the common-wealth, by seditious commotions which first had their beginnings in this wise.

" Banquho the thane of Lochquhaber, of whom the house of the Stewards is descended, the which by order of linage hath now for a long time inioied the crowne of Scotland, euen till these our dales, as he gathered the finaunces due to the king, and further punished somewhat sharpely such as were notorious offenders, being assailed by a number of rebelles inhabiting in that countrie, and spoiled of the manic and all other things, had much a doo to get awaie with life, after he had receiued sundrie grieuous wounds amongst them." Yet escaping their handes after hee was somewhat recouered of his hurts and was able to ride, he repaired to the court, where making his complaint to the king in most earnest wise, he purchased at length that the offenders were sente for by a sergeant at armes, to appeare to make answer vnto such mater as shuulde be laid to their charge : but they augmenting their mischiefcms act with a more wicked deede, after they had misused the messenger with sundrie kindes of reproches, they finallic slew him also.

" Then doubting not but for such contemptuous demeanor against the kings re gall author hie, they should be inuaded with all the power the king could make, Makdowald one of great estimation amnng them, making first a confederate with his neercst friends and kinsmen, tooke vpon him to be chiefe capteine of all such rebels as would stand against the king, in maintenance of their grieuous offenses lately committed against him. Manie slanderous words also, and railing tants this Makdowald vttered against his prince, calling him a faint-hearted milkesop, more meet to gouerne a sort of idle moonks in some cloister, than to haue the rule of such valiant and bardie men of warre as the Scots were. He vsed also such subtile persuasions and forged allurements, that in a small time he had gotten together a mightie power of men : for out of the westerns lies there came vnto him a great multitude of people, offering themselues to assist him in that rebellious quarell, and out of Ireland in hope of the spoile came no small number of Kernes and Galloglasses, offering gladlie to serue vnder him, whither it should please him to lead them."

Makdowald defeats an army sent against him and beheads its captain, Malcolm. Duncan thereupon called a council.

" At length Makbeth speaking much against the kings softnes, and ouermuch slacknesse in punishing offenders, whereby

they had such time to assemble together, he promised notwithstanding, if the charge were committed vnto him and vnto Banquho, so to order the matter, that the rebels should be shortly vanquished & quite put downe, and that not so much as one of them should be found to make resistance within the countric.

" And euen so it came to pass : for being sent fourth with a new power, at his entring into Lochquhaber, the fame of his comming put the enimies in such feare, that a great number of them stalle secretlie awaie from their capteine Makdowald, who neuerthelesse inforced thereto, gaue battell vnto Makbeth, with the residue which remained with him : but being ouercome, and fleeing for refuge into a castell (within the which his wife & children were inclosed) at length when he saw how he could neither defend the hold anie longer against his enimies, not yet vpon surrender be suffered to depart with life saued, hce first slue his wife and children, and lastlie himselfe, least if he had yeelded simplie, he should haue beene executed in most cruell wise for an example to other."

Macbeth entered the castle and found Makdowald lying dead with the rest of the corpses :

"which when he beheld, remitting no pecce of his cruell nature with that pilifull sight, he caused the head to be cut off, and set vpon a poles end, and so sent it as a present to the king. . . Thus was iustice and law restored againe to the old accustomed course, by the diligent means of Makbeth. Immediatlie wherevpon woord came that Sueno king of Norway was arriued in Fife with a puissant armie, to subdue the whole realme of Scotland " (pp. i58-g).

" The crueltie of this Sueno was such, that he neither spared man, woman, nor child, of what age, condition or degree soeuer they were. Whereof when K. Duncane was certified, he set all slouthfull and lingering delaies apart, and began to assemble an armie in most speedie wise, like a verie valiant capteine : for oftentimes it happeneth, that a dull coward and slouthfull person, constrained by necessitie, becommeth verie bardie and actiue. Therefore when his whole power was come together, he diuided the same into three battels. The first was led by Makbeth, the second by Banquho, & the king himselfe gouerned in the maine battell or middle ward, wherein were appointed to attend and wait vpon his person the most part of all the residue of the Scottish nobilitie.

" The armie of Scotchmen being thus ordered, came vnto

Culros, where incountering with the enimies, after a sore and cruell foughten battell, Sueno remained victorious, and Malcolme with his Scots discomfited. Howbeit the Danes were so broken by this battell, that they were not able to make long chase on their enimies, but kept themselucs all night in order of battell, for doubt least the Scots assembling together againe, might haue set vpon them at some aduantage. On the morrow, when the fields were discouered, and that it was perceiued how no enimies were to be found abrode, they gathered the spoile, which they diuided amongst them, according to the law of armes. Then was it ordeined by commandement of Sueno, that no soldier should hurt either man, woman, or child, except such as were found with weapon in hand readie to make resistance, for he hoped now to conquer the realme without further bloudshcd.

"But when knowledge was giuen how Duncane was fled to the castell of Bertha, and that Makbeth was gathering a new power to withstand the incursions of the Danes, Sueno raised his tents & camming to the said castell, laid a strong siege round about it. Duncane seeing himselfe thus enuironed by his enimies, sent a secret message by counsell of Banquho to Makbeth, commanding him to abide at Inch cut hill, till he heard from him some other newes. In the meane time Duncane fell in fained communication with Sueno, as though he would haue yeelded vp the castell into his hands, vnder certeine conditions, and this did he to driue time, and to put his enimies out of all suspicion of anie enterprise ment against them, till all things were brought tD passe that might serue for the purpose. At length, when they were fallen at a point for rendring vp the hold, Duncane offered to send foorth of the castell into the campe great prouision of vittels to refresh the armie, which offer was gladlie accepted of the Danes, for that they had beene in great penurie of sustenance manie daies before.

"The Scots heerevpon tooke the iuice of mekilwoort berries, and mixrd the same in their ale and bread, sending it thus spiced & confectioned, in great abundance vnto their enimies. They rcioising that they had got meate and drinke sufficient to satisfie their bellies, fell to eating and drinking after such greedie wise, that it seemed they stroue who might deuoure and swallow vp most, till the operation of the berries spread in such sort through all parts of their bodies, that they were in the end brought into a fast dead sleepe, that in manner in was vnpossible to awake tliim. Then foorthwith Duncane sent

vnto Makbeth, commanding him with all diligence to come and set vpon the enimics, being in casic point to be uucrcumc. Makbeth making no dclaic, came with his people to the place, where his enimies were lodged, and first killing the watch, afterwards entered the campe, and made such slaughter on all sides without anie resistance, that it was a wonderful matter to behold, for the Danes were so heauie of sleepe, that the most part of them were slaine and neuer stirred : other that were awakened either by the noise or other waies foorth, were so amazed and dizzie headed vpon their wakening, that they were not able to make aajie defense ; so that of the whole number there escaped no more but onelie Sueno himselve and ten other persons, by whose helpe he got to his ships lieng at rode in the mouth of Taie" (pp. 169-70).

Holinshed goes on to describe how Sueno escaped with only one ship back to Denmark. While the Scots were rejoicing in their victory word was brought that a new Danish fleet had arrived at Kingcorne, sent by Canute, king of England, to avenge his brother Sueno's overthrow.

" To resist these enimies, which were alreadie landed, and busie in spoiling the countrie ; Makbeth and Banquho were sent with the kings authoritie, who hauing with them a conuenient power, incountred the enimies, slue part of them, and chased the other to their ships. They that escaped and got once to their ships, obtained of Makbeth for a great summe of gold, that such of their friends as were slaine at this last bickering, might be buried in saint Colmes Inch. In memorie whereof, manie old sepultures are yet in the said Inch, there to be scene grauen with the armes of the Danes, as the maner of burieng noble men still is, and heeretofore hath beene vsed.

" A peace was also concluded at the same time betwixt the Danes and Scottishmen, ratified (as some haue written) in this wise : That from thencefoorth the Danes should neuer come into Scotland to make anie warres against the Scots by anie maner of meanes. And these were the warres that Duncan had with forren enimies, in the seventh yeere of his reigne. Shortlie after happened a strange and vncouth woonder, which afterward was the cause of much trouble in the realme of Scotland as ye shall after hearc. It fortunod as Makbeth and Banquho iournied towards Fores, where the king then laie, they went sporting by the waie togither without other company, saue onelie themselues, passing thorough the woods and fields, when suddenlie in the midst of a laund, there met them three

women in strange and wild apparell, resembling creatures of elder world, whome when they attentiuely beheld, W Dontiering much at the sight, the first of them spake and said : All haile Makbeth, thane of Glamis (for he had latelie entered into that dignith and office by the death of his father Smell). The second of them said : Haile Makbeth thane of Cawder. But the third said : All haile Makbeth that heereafter shalt be king of Scotland.

" Then Banquo : What manner of women (saith he) are you, that seeme so little fauourable vnto me, whereas to my fellow heere, besides high offices, ye assigije also the kingdome, appointing foorth nothing for me at all ? Yes (saith the first of them) we promise greater benefits vntu thec, than vnto him, for he shall reigne in deed, but with an vnluckie end : neither shall he leaue anie issue behind him to succeed in his place, where contrarilie thou in deed shalt not reigne at all, but of thee those shall be borne which shall gouern the Scottish kingdome by long order of conlinuall descent. Herewith the foresaid women vanished immediatlie out of their sight. This was reputed at the first but some vaine fantastical! illusion by Mackbeth and Banquo, insomuch that Banquo would call Maukbeth in iest, king of Scotland ; and Mackbeth againe would call him in sport likewise, the father of manie kings. But afterwards the common opinion was, that these women were either the weird sisters, that is (as ye would say) the goddesses of destinie, or else some nymphs or feiries, indued with knowledge of prophesie by their necromanticall science, bicause euerie thing came to passe as they had spoken. For shortlie after, the thane of Cawder being condemned at Fores of treason against the king committed ; his lands, liuings, and offices were giuen of the kings liberalise to Mackbeth.

" The same night after, at supper, Banquo iested with him and said : Now Mackbeth thou hast obtained those things which the two former sisters prophesied, there remaineth onelie for thee to purchase that which the third said should come to passe. Wherevpon Mackbeth reuoluing the thing in his mind, began euen then to deuise how he might atteine to the kingdome ; but yet he thought with himselfe that he must tarie a time, which should aduance him thereto (by the diuine prouidence) as it had come to passe in his former preferment. But shortlie after it chanced that king Duncane hauing two sonnes by his wife which was the daughter of Siward earle of Northumberland, he made the elder of them called Malcolme

prince of Cumberland, as it were thereby to appoint him his successor in the kingdome, immediatlie after his deceasse. Mackbeth sore troubled herewith, for that he saw by this his hope sore hindered (where, by the old lawes of the realme, the ordnance was, that if he that should succeed were not of able age to take the charge vpon himselfe, he that was next of bloud vnto bun should be admitted) he began to take counsell how he might vsurpe the kingdome by force, hauing a just quarrell so to doo (as he tuokc the matter) for that Duncane did what in him lay to defraud him of all maner of title and claiinr, which he might in time to come, pretend vnto the crowne.

" The words of the three sisters also (of whom before ye haue heard) greatlie encouraged him herevnto, but speciallie his wife lay sore vpon him to attempt the thing, as she that was verie ambitious, burning in vnquencheable desire to beare the name of a queene. At length therefore, communicating his purposed intent with his trustie friends, amongst whome Banquho was the chiefest, vpon confidence of their promised aid, he slue the king at Eneucrns, or (as some say) at Botgosuane, in the sixth yeare of his reigne. Then hauing a companie about him of such as he had made priuie to his enterprise, he caused himselfe to be proclaimed king, and foorthwith went vnto Scone, where (by common consent) he receiued the inuesture of the kingdome according to the accustomed maner. The bodie of Duncane was first conueied vnto Elgine, & there buried in kinglie wise ; but afterwards it was remoued and conueied vnto Colmekill, and there laid in a sepulture amongst his predecessors, in the yeare after the birth of our Sauour, 1046.

" Malcolme Ganmore and Donald Bane the sons of king Duncane, for feare of their liues (which they might well know that Mackbeth would seeke to bring to end for his more sure confirmation in the estate) fled into Cumberland, where Malcolme remained, till time that saint Edward the sonne of Etheldred recourred the dominion of England from the Danish power, the which Edward receiued Malcolme by way of most friendlie enterteinment : but Donald passed ouer into Ireland, where he was tenderlie cherished by the king of that land. Mackbeth, after the departure thus of Duncanes sonnes, vsed great liberalitie towards the nobles of the realme, thereby to win their fauour, and when he saw that no man went about to trouble him, he set his whole intention to mainteine iustice, and to punish all enormities and abuses, which had chanced

through the feeble and slouthfull administration of Duncane " (pp. 170-1).

Holinshed gives a number of examples of Macbeth's reforms and mentions that among the thanes who were slain for sedition was Ros. After giving a list of some of Macbeth's laws, Holinshed adds :

" These and the like commendable lawes Makbeth caused to be put as then in vse, gouerning the rcalme for the space of ten yeares in equall iustice. But this was but a counterfet zeale of equitic shewed by him, partlie against his naturall inclination to purchase thereby the fauour of the people. Shortlie after, he began to shew what he was, in stead of equitie practising crueltic. 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 ministred to his predecessor. The woords also of the three weird sisters, would not out of his mind, which as they promised him the kingdoms, so likewise did they promise it at the same time vnto the postcritic of Banquho. He willed therefore the same Banquho with his sonne named Flcance, to come to supper that he had prepared for them, which was in deed, as he had deuised, present death at the hands of certeine murderers, whom he hired to execute that deed, appointing them to meet with the same Banquho and his sonne without the palace, as they returned to their lodgings, and there to slea them, so that he would not haue his house slandered, but that in time to come he might cleare himselfe, if anie thing were laid to his charge vpon anie suspicion that might arise. It chanced yet by the benefit of the darke night, that though the father were slaine, the sonne yet by the helpe of almightie God reseruing him to better fortune, escaped that danger : and afterwards hauing some inkeling (by the admonition of some friends which he had in the court) how his life was sought no lesse than his fathers, who was slaine not by chancemedlic (as by the handling of the matter Makbeth woold hauc had it to appeare) but euen vpon a prepcnsed devise : wherevpon to auoid further perill he fled into Wales " (p. 172).

Holinshed goes on to describe how the founder of the Stuart dynasty, Walter Steward, who married the daughter of Robert Bruce, and also " the carles of Lcucnox and Dernlic," were descended from Fleance.

" But to returne vnto Makbeth, in continuing the historic, and to begin where I left, ye shall vnderstand that after the

contriucl slaughter of Banquho, nothing prospered with the foresaid Makbeth : for in maner euerie man began to doubt his owne life, and durst vnneth appeare in the kings presence ; and euen as there were manic that stood in feare of him, so likewise stood he in feare of manic, in such sort that he began to make those awaie by one surmized caullation or other, whome he thought most able to worke him anie displeasure.

" At length he found such sweetnesse by putting his nobles thus to death, that his earnest thirst after blud in this behalfe might in no wise be satisfied : for ye must consider he wan double profite (as hee thought) hereby : for first they were rid out of the way whome he feared, and then againe his coffers were inriched by their goods which were forfeited to his vse, whereby he might the better mainteine a gard of armed men about him to defend his person from iniurie of them whom he had in anie suspicion. Further, to the end he might the more cruellie oppresse his subjects with all tyrant like wrongs, he builded a strong castell on the top of an hie hill called Dunsinane situate in Gowrie, ten miles from Perth, on such a proud height, that standing there aloft, a man might behold well neerc all the countries of Angus, Fife, Stermond and Ernedale, as it were lieng vnderneath him. This castell then being founded on the top of that high hill, put the realme to great charges before it was finished, for all the stufte necessarie to the building, could not be brought vp without much toile and businesse. But Makbeth being once determined to lrmue the worke go forward, caused the thanes of each shire within the realme, to come and helpe towards that building, each man his course about.

"At the last, when the turne fell vnto Makduffe thane of Fife to builde his part, he sent workemen with all needfull prouision, and commanded them to shew such diligence in euerie behalfe, that no occasion might bee giuen for the king to find fault with him, in that he came not himselfe as other had doone, which he refused to doo, for doubt least the king bearing him (as he part lie vnderstood) no great good will, would laie violent handes vpon him, as he had doone vpon diuerse other. Shortly after, Makbeth comming to behold how the worke went forward, and bicause he found not Makduffe there, he was sore offended, and said : I percieue this man will neuer obeie my commandments, till he be ridden with a snaffle : but I shall prouide well inough for him. Neither could he afterwards abide to lookc vpon the said Makduffe, either for that he thought his puissance ouer great ; cither

else for that he had learned of 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) that he ought to take heed of Makduffe, who in time to come should seeke to destroie him.

" And suerlie herevpon had he put Makduffe to death, but that a certeine witch, whom hee had in great trust, had told that he should neuer be slaine with man borne of anie woman, nor vanquished till the wood of Bernanc came to the castell of Dunsinane. By this prophesie Makbeth put all feare out of his heart, supposing he might doo what he would, without anie feare to be punished for the same, for by the one prophesie he beleued it was vnpossible for anie man to vanquish him, and by the other vnpossible to slea him. This vaine hope caused him to doo manie outragious things, to the greuous oppression of his subiects. At length Makduffe, to auoid perill of life, purposed with himselfe to pass intoe England, to procure Malcolme Canmore to claime the crowne of Scotland. But this was not so secretlie deuised by Makduffe, but that Makbeth had knowledge giuen him thereof: for kings (as is said) haue sharpe sight like vnto Lynx, and long ears like vnto Midas. For Makbeth had in euerie noble mans house one slie fellow or other in fee with him, to reueale all that was said or doone within the same, by which slight he oppressed the most part of the nobles of his realme.

" Immediatic then, being aduertised whereabout Makduffe went, he came hastily with a great power into Fife, and forthwith besieged the castell where Makduffe dwelled, trusting to haue found him therein. They that kept the house, without anie resistance opened the gates, and suffered him to enter, mistrusting none euill. But neuertheless Makbeth most cruellie caused the wife and children of Makduffe, with all other whom he found in that castell, to be slaine. Also he confiscated the goods of Makduffe, proclaimed him traitor, and confined him out of all the parts of his realme ; but Makduffe was alreadie escaped out of danger, and gotten into England vnto Malcolme Canmore, to trie what purchase hee might make by means of his support to reuenge the slaughter so cruellie executed on his wife, his children, and other friends. At his comining vnto Malcolme, he declared into what great miserie the estate of Scotland was brought, by the detestable cruelties exercised by the tyrant Makbeth, hauing committed manie horrible slaughters and murders, both as well of the nobles as commons,

for the which he was hated right mortallie of all his liege people, desiring nothing more than to be deliucered of that intoilerable and most heauie yoke of thraldome, which they susteined at such a caitifes hands.

Malcolme hearing Makduffe's woordes, which he vttered in verie lamentable sort, for meere compassion and verie ruth that pearsed his sorrowful hart, bewailing the miserable state of his countrie, he fetched a deepe sigh ; which Makduffe perceiuing, began to fall most earnestlie in hand with him, to enterprise the deliuering of the Scottish people out of the hands of so cruell and bloudie a tyrant, as Makbeth by too manie plaine experiments did shew himselfe to be : which was an easie matter for him to bring to passe, considering not onelie the good title he had, but also the earnest desire of the people to haue some occasion ministred, whereby they might be reuenged of those notable iniuries, which they dailie susteined by the outrageous crueltie of Makbeths misgouernance. Though Male Dime was verie sorowfull for the oppression of his countrie men the Scots, in maner as Makduffe had declared ; , yet doubting whether he were come as one that ment vnfeinedlie as he spake, or els as sent from Makbeth to betraie him, he thought to haue some further triall, and therevpon dissembling his mind at the first, he answered as followeth.

" I am trulie verie sorie for the miserie chanced to my countrie of Scotland, but though I haue neuer so great affection to relieue the same, yet by reason of certeine incurable vices, which reigne in me, I am nothing meet thereto. First, siuh immoderate lust and voluptuous sensualitie (the abhominable founteine of all vices) followeth me, that if I were made king of Scots, I should seeke to defluorc your maids and matrones, in such wise that mine intemperancie should be more importable vnto you than the bloudie tyrannic of Makbeth now is. Heerunto Makduffe answered : this suerly is a verie euill fault, for manie noble princes and kings haue lost both Hues and kingdomes for the same ; neuerthesse there are women enow in Scotland, and therefore follow my counsell. Make thy selfe king, and I shall conueie the matter so wiselie, that them shalt be so satisfied at thy pleasure in such secret wise, that no man shall be aware thereof.

" Then said Malcolme, I am also the most auaritious creature on the earth, so that if I were king, I should scekc so manie waies to get lands and goods, that I would slea the most part of all the nobles of Scotland by surmized accusations, to the end

I might inioy their lands, goods, and possessions ; and therefore to shew you what mischiefe may insue on you through mine vnsatiable couetousnes, I will rehearse vnto you a fable. There was a fox hauing a sore place on him ouerset with a swarme of flies, that continuallie sucked out hir bloud : and when one that came by and saw this manner, demanded whether she would haue the flies driuen beside hir, *she* answered no : for if these flies that are alreadie full, and by reason thereof sucke not verie egerlie, should be chased awaie, other that are emptie and fellie an hungred, should light in their places, and sucke out the residue of my bloud farre more to my greeuance than these, which now being satisfied doo not much annoie me. Therefore saithe Malcolme, suffer me to remaine where I am, least if I atteinc to the regiment of your realme, mine inquencheable auarice may prooue such ; that ye would thinke the displeasures which now grieue you, should seeme Basic in respect of the vnmeasurable outrage, which might insue through my cumming amongst you.

" Makduffe to this made answer, how it was a far woorse fault than the other : for auarice is the root of all mischiefe, and for that crime the most part of our kings haue beene slain and brought to their finall end. Yet notwithstanding follow my cDunsell, and take vpon thee the crowne. There is gold and riches inuough in Scotland to satis fie thy greedie desire. Then said Malcolme againe, I am furthermore inclined to dissimulation, telling of leasings, and all other kinds of deceit, so that I naturallie reioise in nothing so much, as to betraie & deceiue such as put anie trust or confidence in my wuords. Then sith there is nothing that more becommeth a prince than constande, veritie, truth, and iustice, with the other laudable fellowship of those faire and noble vertues which are comprehended in soothfastnesse, and that lieng vtterlie ouerthroweth the same ; you see how vnable I am to gouerne anie prouince or region : and therefore sith you haue remedies to cloke and hide all the rest of my other vices, I praeie you find shift to cloke this vice amongst the residue.

" Then said Makduffe : This yet is the woorst of all, and there I leaue thee, and therefore saie ; Oh ye vnhappie and miserable Scotchmen, which are thus scourged with so manic and sundrie calamities, ech one aboue another ! Ye haue one curssed and wicked tyrant that now reigneth ouer you, without anie right or title, oppressing you with his most bloudie crueltie. This other that hath the right to the crowne, is so replet with

the inconstant behaiour and manifest vices of Englishmen, that he is nothing woorthie to inioy it : for by his owne confession he is not onelie auaritious, and giuen to vnsatiable lust, but so false a traitor withall, that no trust is to be had vnto anie woord he spcaketh. Adieu Scotland, for now I account my selfe a banished man for euer, without comfort or consolation : and with those woords the brackish tears trickled downe his cheekes verie abundantlie.

<sup>CE</sup> At the last, when he was readie to depart, Malcolme tooke him by the sleeue, and said : Be of good comfort Makduffe, for I haue none of these vices before remembered, but haue iested with thee in lliis manner, onelie to prooue thy mind : for diuerse times heeretofore hath Makbeth sought by this manner of meanes to bring me into his hands, but the more slow I haue shewed my selfe to condescend to thy motion and request, the more diligence shall I vse in accomplishing the same. Incontinentlie heereupon they imbraced ech other, and promising to be faithfull the one to the other, they fell in consultation how they might best prouide for all their businesse, to bring the same to good effect. Soone after, Maltfluffc repairing to the borders of Scotland, addressed his letters with secret dispatch vnto the nobles of the realme, declaring how Malcolme was confedcrat with him, to come hastilie into Scotland to claime the crowne, and therefore he required them, sith he was right inheritor thereto, to assist him with their powers to recouer the same out of the hands of the wrongfull vsurper.

" In the meane time, Malcolme purchased such fauor at king Edwards hands, that old Si ward carle of Northumberland, was appointed with ten thousand men to go with him into Scotland, to support him in this enterprise, for recouerie of his right. After these newes were spread abroad in Scotland, the nobles drew into two seucrall factions, the one taking part with Makbeth, and the other with Malcolme. Heerevpon insued oftentimes sundrie bickerings, & diuerse light skirmishrs : for those that were of Malcolmes side, would not ieopard to iuine with their cnimies in a pight field, till his comming out of England to their support. But after that Makbeth perceiued his enimies power to increase, by such aid as came to them forth of England with his aduersarie Malcolme, he recoiled backe into Fife, there purposing to abide in campe fortified, at the castell of Dunsinane, and to fight with his enimies, if they ment to pursue him ; howbeit some of his friends aduised

him, that it should be best for him, either to make some agreement with Malcolmc, or else to flee with all speed into the lies, and to take his treasure with him, to the end he might wage sundrie great princes of the realme to take his part, & reteine strangers, in whome he might better trust than in his owne subiects, which stale dailie from him : but he had such confidence in his prophesies, that he beleueed he should neuer be vanquished, till Birnane wood were brought to Dunsinane ; not yet to be slaine with anie man, that should be or was borne of anic woman.

" MaleDime following hastilie after Makbeth, came the night before the battell vnto Birnane wood, and when his armie had rested a while there to refresh them, he commanded euerie man to get a bough of some tree or other of that wood in his hand, as big as he might beare, and to march foorth therewith in such wise, that on the next morrow they might come closelie and without sight in this manner within viewe of his enimies. On the morrow when Makbeth beheld them camming in this sort, he first maruelled what the matter ment, but in the end remeTibred himselfe that the prophesie which he had heard long before that time, of the comming of Birnane wood to Dunsinane castell, was likelie to be now fulfilled. Neuertheless, he brought his men in order of battell, and exhorted them to doo valiantlie, howbeit his cimies had scarcely cast from them their boughs, when Makbeth perceiuing their numbers, betooke him streict to flight, whom Makduffe pursued with great hatred euen till he came vnto Lunfannaine, where Makbeth perceiuing that Makduffe was hard at his backe, leapt beside his horsse, saieng : Thou traitor, what meaneth it that thou shouldest thus in vaine follow me that am not appointed to be slaine by anie creature that is borne of a woman, come on therefore, and receiue thy reward which thou hast deserued for thy paines, and therewithall he lifted vp his sword thinking to haue slaine him.

" But Makduffe quicklie auoiding from his horsse, yet he came at him, answered (with his naked sword in his hand) saieng : It is true Makbeth, and now shall thine insatiable crueltie haue an end, for I am euen he that thy wizzards hauc told thee of, who was neuer borne of my mother, but ripped out of her wombe : therewithall he stept vnto him, and slue him in the place. Then cutting his head from his shoulders, he set it vpon a pole, and brought it vnto Malcolme. This was tlie end of Makbeth, after he had reigned 17 yceres ouer

the Scotchmen. In the beginning of his reigne he accomplished manie woorthie acts, verie profitable to the commonwealth (as ye haue heard), but afterward by illusion of the diuell, he defamed the same with most terrible crueltie. He was slaine in the yeere of the incarnation 1057, i5 yeere of king Edwards reigne ouer the Englishmen.

" Maleolme Ganmore thus recouering the relme (as ye haue heard) by support of king Edward, in the i5 yeere of the same Edwards reigne, he was crowned at Scone the 25 day of Aprill, in the yeere of our Lord 1057. Immediatlie after his coronation he called a parlement at Forfair, in the which he rewarded them with lands and liuings that had assisted him against Makbeth, aduancing them to fees and offices as he saw cause, & commanded that speciallie those that bare the surname of anie offices or lands, should haue and inioy the same. He created manie carles, lords, barons, and knights. Manie of them that before were thanes, were at this time made carles, as Fife, Menteth, Atholl, Leuenox, Murrey, Dathnes, Rosse, and Angus. These were the first earles that haue beene heard of amongst the Scotchmen (as their histories duo fnake mention) " (pp. 174-6).

" It is recorded also, that in the foresaid battell, in which carle Siward vanquished the Scots, one of Siwards sonnnes chanced to be slaine, whereof although the father had good cause to be sorrowfull, yet when he heard that he died of a wound which he had receiued in fighting stoutlie in the forepart of his bodie, and that with his face towards the enimie, he greatlie reicrised thereat, to heare that he died so manfullie. But here is to be noted, that not now, but a little before (as *Henrie Hunt* saith) that carle Siward went into Scotland hiinselfe in person, he sent his sonne with an armie to conquire the land, whose hap was there to be slaine. When his father heard the newcs he demanded whether he receiued the wounds whereof he died, in the forepart of the bodie, or in the hinder part : and when it was told him that he receiued it in the forepart ; I reioise (saith he) euen with all my heart, for I would not wish either to my sonne nor to my selfe any other kind of death " (*History of England*, p. 192).

Miss Muriel Bradbrook pointed out in a lecture at Stratford-on-Avon in 1949 that Shakspeare may have derived some hints for the character of Lady Macbeth and particularly for her speech I. vii. 54 ff. from Holinshed's *Description of Scotland* prefixed to the *Chronicles*: "And sith it was a cause of suspicion of the

mothers fid clitic toward hir husband, to seeke a strange nurse for hir children (although hir milkc failed) each woman would take intolerable paines to bring vp and nourish hir owne children. They thought them furthermore not to be kindlie fostered, except they were so well nourished after their births with the milke of their brests, as they were before they were borne with the bloud of their owne bellies, nay they feared least they should degenerat and grow out of kind, except they gaue them sucke thcmsclues, and eschewed strange milke, therefore in labour and painfulness they were Equail, and neither sex regarded the heat in summer or cold in winter . . . . In these dales also the women of our countrie were of no lesse courage than the men; for all stout maidrns and wiues (if they were not with child) marched as well in the field as did the men, and so soone as the armie did set forward, they slue the first liuing creature that they found, in whose bloud they not ondie bathed their swords, but also tasted therof with their mouthes, with no lesse religion and assurance conceived, than if they had alreadie becne sure of some notable and fortunate victorie. When they saw their owne bloud run from \*hem in the fight, they waxed neuer a whit astonished with the matter, but rather doubling their courages, with more eger-nesse they assailed their enimies" (ed. 1587 p. 21).

## APPENDIX B

Extracts from William Stewart's *Buik of the Croniclis of Scotland*  
(edited Turnbull, 1858).

This Donewald that tyme he had ane wyffc, (35,955)  
Quhilk tenderlie he Itmit as his lyfe,  
Persauit weill hes be his said maneir,  
His countenance, his sad and haviie cheir,  
That he wes warnit of his will that far,  
The langar ay apperand to be war,  
Dreidand at him displesit wes the king,  
Rycht oft at him scho askit of sic thing.  
This Donewald, as kyndlie is to be,  
Onto his wyfe, so tender luif had he,  
As leill luiffaris to vther sould be kynd,  
He schew to hir the secreit of his mynd,  
How that he wes commouit at the king ;  
Content scho wes richt hartlie of that thing ;  
And he culd nocht his purpos weill cum till,  
That causit him to want part of his will. (35,970)  
This wickit wyfe quhen scho hard him so tell,  
Into hir mynd baith furius and fell,  
Persauit weill his haitrent at the king ;  
Content scho wes richt hartlie of that thing,  
For-quhy hir self wes of the same intent.  
For hir freindis the king that tyme had schent  
For thair tressone, befoir as I haif tald,  
This wickit wyffe, that bitter wes and bald,  
Gonsauit hes with greit crudelitie  
Ane wickit wyle for to revengit be. (35,980)  
And to hir husband in the tyme scho said,  
" Blyn of your baill, sc ye be blyth and glaid,  
" And slaik also of all your syte and sorrow :  
" All salbe weill, I find yow God to borrow,  
" To my counsall, and heir I tak on me,  
" Of all injure thow sail revengit be.  
" Consider now thow hes at thi command,  
" Of all this castell ilk syre and seruand,

" Rycht bisselie for to obey the till,  
 " To satisfie all thy dcsyre and will,  
 " At thi piesour intill all gudlie haist.  
 " Hes thow nucht Duffus for to be thi gaist,  
 " Without belcif of tressoun in thi cuir,  
 " Quhilk hes the wrocht sic malice and injure ?  
 " Hes thow nocht seruandis also at thi will,  
 " All thi command at picsour to fulfill ?  
 " How can thow find," scho said, " ane better tyme  
 " To be revengit of this cruell cryme ?  
 " Hes thow nocht now this Duffus in thi cuir,  
 " Hes done ws baith so greit harme and injure ? (36,000)  
 " Dreid nocht," scho said, " suppois he be ane king,  
 " Tak litill tent or terrour of sic thing,  
 " Sen mony ane with litill red full sone,  
 " Siclike befor to sic lirranis had done.  
 " Thairfoir," scho said, " as all the case now standis,  
 " And he vmschew at this tyme fra thi handis,  
 " In all thi lyfe, thocht thow wald neur so fane,  
 " Th<sup>o</sup>w sail nocht get so gude ane tyme agane."  
 This Donewald quhen he hard hir sa so,  
 Oft in his mynd revoluand to and fro,  
 Syne at the last deliuerit hes rycht sone,  
 To tak his tyme sen it wes oportune,  
 Throw hir counsall quhilk causit hes sic ire  
 Into his breist, hettar no ony fyre.  
 Kelpand full cloiss all thing within his spreit,  
 Yit ncuirtheles with dulcc wordis and swcit,  
 Rycht jocundlie wald commoun with the king,  
 That he suld nocht suspect him of sic thing.  
 The king him luuit also our the laif,  
 And in the tyme moir credence to him gaif (36,020)  
 No ony vther, so courtes wes and heynd,  
 And held him ay for his maist afald frcind.

• • • • •  
 This Donewald thair in his talking schew  
 How to the king that he had bene so trew,  
 And euir sould be other for wckill or wo ;  
 " It wes his part," he said, " for till do so,  
 " For-quhy he wes abouc all ertylie thing,  
 " SD far addettit to that nobill king ; (36,060)  
 " Wes neur none of hie or law degre,  
 " With sic ane prince so wckill louit as he,

" Gcttand of him so mony riche reward ;  
 " Wes neur one of all the kings gard,  
 " Rewardit wes so weill amang thamc all,  
 " Suppois," he said, " that my seruice be small."

Far mair not this he said with greit effect,  
 That efterward na man suuld him suspect,  
 Gif hapnit *so* as he had tane on hand,  
 Traistand sic wordis sould be his wairand. (36,070)

Syne efterward, quhen that the king had done  
 His deuotion, than vp he rais rycht sone,  
 This Dunewald on to him he did call,  
 So kyndlie thair in p̄sens of thame all,  
 With haill affectioun hartlie with his spreit,  
 He treittit him with piesand wordis sweit,  
 And schew to him into that samin thrall,  
 Far moir kyndnes nor ony of thame all.  
 This Donewald than for ane subtill trane,  
 Hes thankit him moir hartlie than againe  
 No I can tell, or put this tyme in verss.

Duir langsum war tha wordis to rehcrss,  
 The piesand langage and the countenance,  
 The fair flesching, with all the circumstance,  
 With so gude ordour into euerie thing, (35,085)  
 This Donewald that he schcw to the king,  
 Quhairthrow of him he sould no ill suspect. . . .

*[King Duff is murdered in his bed by Donewald and his "false guard" and his body is buried the same night.]*

Syne on the morne, sone be the da wes lycht,  
 The child that la besyde the king all nycht, (35,140)  
 Quhen he walknit sone efter it wes da,  
 Syne luikit vp and saw the king awa,  
 And fand his bed so bludie all begone,  
 God wait or nocht gif he wes will of wone !  
 With ane loud sellout, and with ane cairfull cry,  
 He walknit all the laif that la neirby,  
 Quhilk come rycht sone to wit quhat he wald.

*[Donewald enters with the others.]*

And quhen he saw the caus of all thair cair,  
 For venrie wo as he wald ryve his hair, (36,150)  
 Dissimulat syne for to fall in swoun,  
 As he wer deid thair to the erth fell down.  
 Sonc cfter sync quhen that he did return

Dut *of* his swoun, he stude lang in anc horn ;  
 Syne at the last ane lang knyfc out he drew,  
 Quhairwith rycht sonc the chalmer child he slew,  
 And said, " Traitour ! wa worth the for thi trane !  
 " It hes bene thow this nubill king hes slane."  
 Syne vp and doun, als lycht as leif oflynd,  
 He ran to se gif he his cors culd fynd, (36,170)  
 Fra place to place quhair that it suld be hid,  
 With mony schout ay squeilland like a kid.

. . . . .  
 Vpone the da the sone it gaif no licht,  
 No yit the mone, nor sternis on the nycht.  
 And all the lift baith dirk and nubelus,  
 Perturbit wes with cloudis mervelus,  
 And mony blast als blawand in the air,  
 With felloun fyre als flcand our all quhair. (36,210)  
 Quhilk causit all man that tyme to presume,  
 Rycht neirhand wes the dreidfull da of dome ;  
 That wounder wes so awful to sustene,  
 Siclikc befoir wes neuir hard nor sene.

. . . . .  
 In Forces toun, quhair that this king Dunuanc  
 Hapnit to be with mony nubill man ;  
 Quhair Makeobey and Banquho one ane da  
 Passit at morne richt airlie for to pla,  
 Than hand for hand intill ane forrest grene  
 Thrie wemen met, that wyslie war besene (39,7<sup>10</sup>)  
 In thair cleithing quhilk wes of elritche hew,  
 And quhat tha war wcs nane of thame that knew.  
 The first of thame that Makeobey come to,  
 " The Thane of Glames, gude morne to him," said scho.  
 The second said withoutin ony scorne,  
 " The Thane of Gaidar, Schir, God yow gude morne ! "  
 The hyndmest, with picsand voce benyng,  
 " God saue yow, Schir, of Scotland salbe king I "  
 Than Banquho said, " abyde ane litill we ;  
 " Ye gif him all, quhat ordane ye for me ? "  
 Than all tha thre maid ansucr to that thing,  
 Said, " Macobey of Scotland salbe king.  
 " Sync sonc efter, be aduenture and stryfe,  
 " With lak and schame sail loiss bayth croun and lyfc ;  
 " And ncuir ane of his successioun (39,7<sup>25</sup>)

" Fra that da furth of Scotland brukc the croun.  
 " And thow Banquho, tak gudc tent to this thing,  
 " Thow thi awin self sail neur be prince no king,  
 " Bot of thi seed sail lineallic discend,  
<sup>cc</sup> Sail brake the croun onto the warldis end." (39,730  
 Quhen this wes said tha baid all thre gude nycht,  
 Syne suddantlie tha vaneist out of sycht ;  
 And quhair awa, quhither to hevin or hell,  
 Or quhat tha war, wes no man yit can tell.  
 This ilk Banquho of quhome to yow I mute,  
 Forbear wes to Lord Stewart of Bute,  
 Frome quhome sensyne discndit hes rycht doun  
 James the fyft that weiris now the croun :  
 I pray to God for to conscruc his grace.

. . . . .  
*[Malcolm is made Prince of Cumberland.]*

This Makcobey thairat had greit invy - (39,765)  
 That he did so, as ye ma wit weill quhy,  
 For he traistit efter the kingis deid,  
 Immediatlie to succeid in his steid ;  
 And thocht king Duncane did him greit offence,  
 Of Cumberland that wald nocht mak him prince,  
 Efter the law that maid wes of beforne,  
 Rycht mony yeiris or thair fatheris wer borne.  
 Quhairfoir he thocht he did him greit vnrycht,  
 Quhilk in his hart ascendit to sic hicht,  
 And far hiear than ony man can trow ; (39,775)  
 For this same caus that I haif schawin yow,  
 Bayth nycht and da it wes ay in his thocht,  
 Thairof to be revengit and he mocht.  
 Than to his wyfe he schew the fassoun how  
 Thir sisteris said, as I haif schawin yow,  
 And of [the] werd as tha that tyme him gaif:  
 Quhair of his wyfe did in her mynd consaif  
 That he wes wrangit rycht far with the king ;  
 Syne him awin self scho blamit of that thing.  
 " Thow neidis nocht," scho said, " vther presume,  
 " Bot it man be as God hes gevin dume,  
 " In to the self quhilk is so just and trew."  
 Be sindrie ressones that scho till him schew,  
<sup>c</sup> Traist weill," scho said, " that sentence is so leill,  
 " Withoutin place fra it for to apcill, (39.79°)

" That it ma nocht retreittit be agane,  
 " Quhilk in the self so equall is and plane."  
 Quhen this wes said, than scho begouth to flyt  
 With him that tyme, and said he had the wyit,  
 So cowartlie that durst nocht tak on hand,  
 For *to* fulfill as God had gevin command.  
 " Thairfoir," scho said, " revenge yow of yon king ;  
 " Sen gratius *GoA* decrcittit hes sic thing,  
 " Quhy suld thow dreid or stand of [him] sic aw,  
 " So blunt, so blait, berand himself so law, (39,800)  
 " That war nocht thow and thi auctoritie,  
 " With all his licgis he wald lichleit be ?  
 " And now to the sen he is so vnkynd,  
 " Thairfoir," scho said, " I hald the by thi mynd,  
 " To dreid the man the quhilk for the is dcid,  
 " And throw thi power oft of his purpos speid.  
 " Now tarie nocht thairfoir ; spcid hand, haif done,  
 ' And to hi purpos se thow speid the sone ;  
 " And haif na dreid, for thow hes all the rycht  
 " Grntit to the be gratius God of mycht." (39,810)  
 This wickit wyfe hir purpos thus hes sped,  
 Sic appetite *to* be ane quene scho bed ;  
 As wemen will, the thing that tha desire,  
 Into thair mynd burnis hettar nor fyre,  
 Bayth da and nycht withoutin ony eis,  
 Quhill that tha get the same thing that tha pleis.  
 Rcssoun in thame hes na auctoritie,  
 For appetyte and sensualitie ;  
 Foull appetyte hes ay thair will to gyde,  
 For most plesour thair purpos to provyde, (39,820)  
 And causis thame oft till go by the rycht.  
 This Makcobey, quhilk wes bayth wyss and wycht,  
 Strang in ane stour, and trew as ony steill,  
 Defendar als with of the commoun weill,  
 S3 just ane juge so equate and so trew,  
 As be his deidis richt weill befor ay schew,  
 Sync throw his wyfe consentit to sic thing,  
 For till distroy his causing and his king ;  
 So foull ane blek for to put in his gloir,  
 Quhilk haldin wes of sic honour befor. (39,30)

## APPENDIX C

### AFFINITIES WITH *MACBETH*

#### (i) *The Rape of Lucrece*

More than one critic has noted parallels between *Macbeth* and *Lucrece*. Whiter in *Specimen of a Commentary* has a long comparison of the stage imagery in II. iv. 4-9 with *Lucrece*, 764-805 (*op. cit.* pp. 60-184), and points out the close verbal parallels. Dr. Dover Wilson compares the following passages :

- i. v. 40."909-10 ; i. v. 52."788, 801 ; n. i. 49-60 ; n. ii. 3."162-5 ; n. ii. 32."341-3 ; ". ii. 55."245.

We may also notice the reference to "foul usurper" (412) ; winking at things too terrible for the eye, which Miss Spurgeon mentioned as a characteristic image in *Macbeth* J375» 45,> "38-9) ; \* the reference to bird, fear and lime (iv. ii. „*Luc.* 88) ; the parallel between iv. iii. 81 and *Luc.* 148-54 , ' the resemblance between Macbeth's temptation by his wife and Tarquin's by himself [*Luc.* 127-54, 246-52) ; the reference to the staining of water with blood (n. ii. 62 and *Luc.* 655, 1436-42) ; the juxtaposition of treason wolf and lamb (iv. iii. 17-18 and *Luc.* 877-8) ; the stanza about insomnia (974-80) ; references to sacrilege (n. iii. 58 and *Luc.* "72) ; and the comparison of death to the cancellation of a bond (m. ii. 49 and *Luc.* 1729). There is also some resemblance between the way Brutus turns Collatine's grief to revenge (1808-55) and the conclusion of the fourth act of *Macbeth*. Tarquin, like Macbeth, is unable to P<sup>r</sup>ay (349-5°)-

These parallels may possibly be explained by Shakespeare's belief that " murder's akin to lust as fire to smoke."

#### (\*). " *Henry VI*

Mr. Wilson Knight pointed out some resemblances between *Macbeth* and ". " *Henry VI* in *The New Adelphi* (1927). See also *Modern Language* JVbter, xxxviii, for a brief article on the same subject. The Duchess of Gloucester in I. ii. and Queen Margaret both resemble Lady Macbeth: it has also been suggested that the Duchess<sup>1</sup> penitential taper (n. iv) may be

\* Cf. *Mac.* i. v. 51 ; n. iii. 72 ; m. ii. 72, etc., and *Introduction*, p. xxxii.

compared with Lady Macbeth's taper (v. i). Suffolk counterfeits surprise after the murder of Gloucester as Macbeth does after the murder of Duncan. The Cardinal on his death-bed is like Macbeth confronted by the ghost of Banquo. There is a witch scene and an equivocating prophecy (i. iv.). There is a reference to kerns and gallowglasses (iv. ix. 26). Queen Margaret uses an image of the flower and the snake (HI. i. 228 ; cf. *Mac.* I. v. 55-5) and Gloucester of a prologue to a play (m. i. 151 ; cf. *Mac.* i. iii. 128). See note to v. i. 68. Dr. Dover Wilson compares the passage about the "equivocation of the fiend" (v. v. 43) with i. iv. 60-75.

The parallels are probably due to the fact that the theme of witchcraft called up the earlier associations.

### (iii) *Richard III*

Mr. F. M. Smith has an article (*P.M.L.A.* 1945, pp. 1003 ff.) on the relation of the two plays. Both heroes are tyrants, usurpers, »murderers, both aspiring and ambitious, both courageous, cruel and treacherous, and both are called "hell-hounu," Margaret is called a witch. Some of Mr. Smith's parallels seem to me forced, and I do not agree with all he says about the resemblance between the two plays. He compares the following passages :—

M. ii. i. 53-4."R. v. iii. 313-14; M. m. ii. iB-ig."R. i. iii. 225-7 i M. m. iv. igB-B."R. iv. ii. 63-4; M. m. i. 141."R. i. i. "9-20 ; M. iv. ii. 5o."R. m. i. 130 ; M. i. ii. Bo."R. m. i. 130 ; M. iv. iii. 2og-io."R. iv. iv. 129-31 ; M. v. iii. 24-5."R. v. iii. 201-2.

See also notes on the following lines : i. ii. 31, 55. Compare M. v. iii. 48-60 and R. iv. iv. 440-56. Tillyard, *Shakespeare's History Plays*, p. 316, has some remarks on the subject.

## ADDENDA

(i) J. M. Noaworthy informs me that the *Macbeth* music attributed to Matthew Locke was an elaboration of music written for *The Witch* by Robert Johnson (ub. 1534). (a) J. H. Walter refers me to a passage in *Malleus Maleficarum* (Frankfort, 1560, i. 41) which implies that Lady Macbeth's invocation (I. v. 40) would involve demoniac possession of her children. (3) W. Farnham, *Shakespeare's Tragic Frontiers* (1950), pp. 74 ff. shows that both *hag* and *witch* could mean a demon, as well as a human being who had made a compact with the devil; and that in the three spurious passages Shakespeare's superhuman witches are changed into human witches. "They are compared to fairies when they cease to be fairies."











