



FORRES

ACT I

In the Folio of 1623 the acts and scenes are all marked, though the play is perhaps the worst printed in the volume.

SCENE I. — 1. This trochaic metre is elsewhere used by S. when supernatural beings are speaking; as in *Temp.* and *M. N. D.*

The folios put an interrogation mark at the end of the first line.

3. *Hurly-burly.* Doubtless an onomatopoeic word, as Peacham explained it in the *Garden of Eloquence* in 1577: "Onomatopoeia, when we invent, devise, fayne, and make a name intimating the sound of that it signifyeth, as *hurlyburly*, for an *uprore* and *tumultuous stirre.*" S. uses *hurly-burly* only here and in I *Hen. IV.*

v. 1. 78, where it is an adjective. He has *hurly* in the same sense in *T. of S.* iv. 1. 216: "amid this hurly;" *K. John*, iii. 4. 169: "Methinks I see this hurly all on foot;" and 2 *Hen. IV.* iii. 1. 25: "That with the hurly death itself awakes."

8. *Graymalkin.* Also spelled *Grimalkin*; it means a gray cat. *Malkin* is a diminutive of *Mary*, and, like *maukin* (or *mawkin*) which is the same word, is often used as a common noun and contemptuously (= kitchen-wench); as in *Cor.* ii. 1. 224 and *Per.* iv. 3. 34. Cf. Tennyson, *Princess*, v. 25: "a draggled mawkin." *Malkin* is the name of one of the witches in Middleton's *Witch*.

9. *Paddock.* A toad. R. Scot (*Discovery of Witchcraft*, 1584) says: "Some say they [wytches] can keepe divels and spirits in the likenesse of todes and cats." Cf. *Ham.* iii. 4. 190. In New England "bull-paddock" is a popular synonym for bullfrog.

10. *Anon.* Presently, immediately: especially by waiters, instead of the modern "coming." Cf. I *Hen. IV.* ii. 1. 5, ii. 4. 29, 36, 41, 49, 58, etc.

11. *Fair is foul*, etc. "The meaning is, that *to us*, perverse and malignant as we are, *fair is foul*, and *foul is fair*" (Johnson). Cf. Spenser, *F. Q.* iv. 8. 32: "Then faire grew foule, and foule grew faire in sight."

SCENE II. — A few of the critics believe that this scene was not written by S., but there seems to be no sufficient reason for rejecting it.

1. *Bloody.* Bodenstedt (cited by Furness) remarks that "this word *bloody* reappears on almost every page, and runs like a red thread through the whole piece; in no other of Shakespeare's dramas is it so frequent."

3. *Sergeant.* Here a trisyllable.

5. *Hail.* Metrically equivalent to a dissyllable.

6. *Say . . . the knowledge.* Tell what you know. Cf. *Cymb.* iv. 2. 376: "say his name;" *C. of E.* i. 1. 29: "say, in brief, the cause," etc.

Broil. Battle; as often in S. Cf. *1 Hen. IV. i. 1. 3, 47, Cor. iii. 2. 81, Oth. i. 3. 87, etc.*

9. *Choke their art.* Drown each other by rendering their skill useless. Cf. *Mark, v. 13.*

10. *To that.* To that end. "His multiplied villainies fit him for that rebel's trade" (Moberly).

13. *Of kerns and gallowglasses.* *Of* = with; as often. *Kerns* were light-armed soldiers. See *Rich. II. ii. 1. 156*: "rough rug-headed kerns." *Gallowglasses* were heavy-armed troops. Cf. *2 Hen. VI. iv. 9. 26*: "Of gallowglasses and stout kerns." S. takes both words from Holinshed (see p. 166). Cf. *v. 7. 17* below. See also Drayton, *Heroical Epist.*: —

"Bruce now shall bring his Redshanks from the seas,
From the isled Orcads and the Hebrides;
And to his western havens give free pass
To land the Kerne and Irish Galliglasse."

14. *Quarrel.* As the word occurs in Holinshed's relation of this very fact, it is probably the right one, but many editors retain *quarry*, the reading of the early eds. For *quarrel* in this sense (*cause* or *occasion* of a quarrel) cf. Bacon, *Essay 8*: "So as a Man may have a Quarrell to marry, when he will;" Latimer, *Sermon on Christmas Day*: "to live and die in God's quarrel," etc. Cf. *iv. 3. 137*: "our warranted quarrel."

15. *Show'd.* Appeared. Cf. *M. of V. iv. 1. 196*: —

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

The meaning is that Fortune, while she smiled on him, deceived him.

19. *Minion.* Favourite, darling. It is the French *mignon*. Cf. *Temp. iv. 1. 98*: "Mars's hot minion," etc. The word would be a trisyllable if we followed the folio "carv'd," but the editors generally make *carved* a dissyllable.

21. *Which.* If this is the right word, it is equivalent to *who*. There may be some corruption of the text.

22. *Nave.* Navel. Cf. Nash, *Dido* (1594): "Then from the navel to the throat at once He ript old Priam."

24. *Cousin.* Macbeth and Duncan were both grandsons of King Malcolm. See on *i. 3. 127* below.

25. *Gins.* Not a contraction of *begin*, but the original word. Schmidt also gives it as a complete word, and recognizes *can* in *L. L. L. iv. 3. 106* as its past tense — an old form which Spenser sometimes uses.

The general meaning of this passage is: "As thunder and storms sometimes come from the East, whence we expect the sunrise, so out of victory a new danger arises."

31. *Norweyan.* The spelling of the folio, as in line 49 and *i. 3. 95* below. *Surveying vantage* = perceiving his opportunity; used in a different sense in *Rich. III. v. 3. 15*: "Let us survey the vantage of the field."

32. *Furbish'd.* Burnished; that is, not before used in the fight, not yet stained with blood.

34. *Captains.* A trisyllable here; like the old form *captain*.

36. *Sooth.* Truth. Cf. *v. 5. 40* below.

37. *Cracks.* Charges; the effect being put for the cause. For *crack* = report, cf. *Temp. i. 2. 203* and *T. of A. ii. 1. 3*. The word was much stronger in sense (as applied to sounds) than now. Cf. *iv. i. 117* below.

38. *Doubly redoubled.* Cf. *Rich. II. i. 3. 80*: "thy blows, doubly redoubled."

40. *Memorize.* Make memorable, render famous. The meaning is, "make another Golgotha, which should be celebrated like the first." Cf. *Hen. VIII. iii. 2. 52*. For *Golgotha*, see *Mark, xv. 22*.

41. *I cannot tell.* I know not what to say or think of it; as in *T. of S. iv. 3. 22*: "I cannot tell; I fear 't is choleric."

43. *So well.* We should say, *as well*.

45. *Thane*. An Anglo-Saxon nobleman, inferior in rank to an eorl and ealdorman.

46. *So should he look*, etc. The meaning is, "So should he look that appears to be on the point of speaking things strange," or "whose appearance corresponds with the strangeness of his message." Cf. *Rich. II.* iii. 2. 194-197.

49. *Flout*. Mock. Cf. *K. John*, v. 1. 72: "Mocking the air with colours idly spread."

53. *Cawdor*. Cawdor Castle is about five miles south of Nairn and about fifteen miles from Inverness. The royal license to build it was granted by James II. in 1454. There is a tradition that a "wise man" counselled the Thane of Cawdor to load an ass with a chest full of gold, and to use the money in building a castle at the third hawthorn tree at which the beast should stop. The advice was followed, and the castle built round the tree, the trunk of which is still shown in the basement of the tower. The castle is still in excellent preservation, being used as a summer residence by the Earl of Cawdor.

54. *Till that*. *That* is often used as "a conjunctive affix," with *if*, *but*, *lest*, *when*, etc.

Bellona's bridegroom. No doubt S. means to compare Macbeth to Mars (cf. *Rich. II.* ii. 3. 100: "the Black Prince, that young Mars of men"), though Mars was not the husband of Bellona. *Lapp'd in proof* = clad in armour of proof. Cf. *Cymb.* v. 5, 360: "lapp'd in a most curious mantle;" and *Rich. II.* i. 3. 73: "Add proof unto mine armour with thy prayers."

55. *Confronted him*, etc. That is, gave him as good as he brought, showed he was his equal. *Him* refers to *Norway*.

57. *Lavish*. Unrestrained, insolent. Cf. 2 *Hen. IV.* iv. 4. 62: "lavish manners;" and 1 *Hen. VI.* ii. 5. 47: "his lavish tongue."

58. *That now*. The omission of *so* with *that* is common. Cf. i. 7. 8, ii. 2. 7, ii. 2. 23, iv. 3. 6, iv. 3. 82, etc.

59. *Composition*. Terms of peace. Cf. *M. for M.* i. 2. 2: "If the duke with the other dukes come not to composition with the

king of Hungary, why then all the dukes fall upon the king?" *Norways*' = Norwegians'.

61. *Saint Colme's Inch*. The Island of St. Columba, now Inchcolm, an islet in the Firth of Forth, about two miles south of Aberdeen. Here are the remains of a monastery founded in 1123 by Alexander II., who had been driven on the island by stress of weather. There is also an oratory of rude construction, probably as old as the 9th century. St. Columba is said to have resided here for a time; but the island must not be confounded with Colmeskill, Icolmkill, or Iona, the Island of St. Columba, on the west coast of Scotland, where "the gracious Duncan" (see ii. 4. 33 below) was laid beside his royal predecessors. *Inch* (the Gaelic *inis*, island) is found in the names of many Scotch islands, as Inchkeith, Inchkeneth, Inchmurrin, Inchcrain, Clairinch, Torrinch, Bucinch, etc.

62. *Dollars*. Of course, an anachronism, the *thaler*, or dollar, having been first coined about 1518, in the Valley of St. Joachim, Bohemia. *Thaler* is derived from *thal*, valley.

64. *Bosom interest*. Intimate affection. Cf. *M. of V.* iii. 4. 17: "bosom lover." *Present* = immediate. Cf. *J. C.* ii. 2. 5: "Go bid the priests do present sacrifice;" 2 *Hen. IV.* iv. 3. 80: "To York, to present execution." So *presently* = instantly; as in iv. 3. 145 below. See another example in the next note.

SCENE III. — 2. *Killing swine*. Witches were often suspected of malice against swine. "Harsnet observes that, about that time, a sow could not be sick of the measles, nor a girl of the sullens, but some old woman was charged with witchcraft" (Johnson.) Stevens cites *A Detection of Damnable Driftes practiced by Three Witches*, etc. (1579): "she came on a tyme to the house of one Robert Lathburie, . . . who, dislyking her dealyng, sent her home emptie; but presently after her departure, his hogges fell sicke and died, to the number of twentie."

5. *Give me*. For the omission of the direct object, cf. *R. and J.* iv. 1. 121: "Give me, give me!"

6. *Aroint thee*. Cf. *Lear*, iii. 4. 129: "Aroint thee, witch, aroint thee!" The meaning is evidently "Away with thee!" but the derivation of *aroint* is unknown (*New Eng. Dict.*).

Rump-fed. According to Colepepper, this means fed on offal (kidneys, rumps, and other scraps being among the low perquisites of the kitchen given away to the poor); but more likely it means well-fed: "she fed on best joints, I hungry and begging for a chestnut" (Moberly). *Ronyon* = a scabby or mangy woman. The word is used again in *M. W.* iv. 2. 195.

7. *Aleppo*. From this place there was a large caravan trade to Ispahan, Bussora, and Damascus. In Hakluyt's *Voyages* (1589) there are accounts of a voyage made to Aleppo by the ship Tiger of London, in 1583. Cf. *T. N.* v. 1. 65: "And this is he that did the Tiger board."

8. *A sieve*. A favourite craft with witches. Sir W. Davenant says, in his *Albovine* (1629): "He sits like a witch sailing in a sieve."

9. *Without a tail*. It was believed that a witch could take the form of any animal, but that the tail would be wanting. According to Sir F. Madden, one distinctive mark of a werwolf, or human being changed to a wolf, was the absence of a tail.

10. *I'll do*. That is, like a rat, gnaw through the hull of the Tiger and make her leak.

11. *I'll give thee a wind*. Witches were generally supposed to sell winds. Cf. Sumner's *Last Will and Testament* (1600):—

"in Ireland and Denmark both,
Witches for gold will sell a man a wind,
Which, in the corner of a napkin wrap'd,
Shall blow him safe unto what coast he will."

15. *And the very ports they blow*. That is, to which they blow.

17. *The shipman's card*. The card of the compass. Halliwell-Phillipps quotes *The Loyal Subject*:—

"The card of goodness in your minds, that shews ye
When ye sail false; the needle touch'd with honour,
That through the blackest storms still points at happiness," etc.

Cf. also Pope, *Essay on Man*, ii. 108:—

"On life's vast ocean diversely we sail,
Reason the card, but passion is the gale."

For *shipman*, cf. *T. and C.* v. 2. 172; also *1 Kings*, ix. 27 and *Acts*, xxvii. 27, 30.

20. *Pent-house lid*. A *pent-house* was a porch with sloping roof, common in the domestic architecture of the time of S. There was one on the house in which he was born. Cf. *Much Ado*, iii. 3. 110: "under this pent-house," etc.; also Drayton, *David and Goliath*:—

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

21. *Forbid*. Under a ban, or accursed.

32. *Weird*. The folios have "weyward," but *weird* is Holinshed's word. "The weird sisters" is Gawin Douglas's translation of Virgil's "Parcae." For the dissyllabic pronunciation of the word, cf. ii. 1. 20, iii. 4. 133, and iv. 1. 136.

33. *Posters*. Rapid travellers.

34. *About, about*, etc. The witches here take hold of hands and dance in a ring nine times, three rounds for each witch. Multiples of three were specially affected by witches.

38. *Foul and fair*. Macbeth and Banquo appear to be talking about the recent battle and its varying fortune.

39. *Forres*. Forres is on the southern shore of the Moray Frith, about twenty-five miles from Inverness. At its western extremity there is a height commanding the river, the level country to the south, and the town. Here are the ruins of an ancient castle, a stronghold of the Earls of Moray. Some believe that it was the residence of Duncan, and afterwards of Macbeth, when the court

was at Forres. Not far distant is the famous "blasted heath," of which Knight says: "There is not a more dreary piece of moorland to be found in all Scotland. It is without tree or shrub. A few patches of oats are visible here and there, and the eye reposes on a fir plantation at one extremity; but all around is bleak and brown, made up of peat and bog water, white stones and bushes of furze. The desolation of the scene in stormy weather, or when the twilight fogs are trailing over the pathless heath or settling down upon the pools, must be indescribable."

43. *That man may question.* With whom man may hold converse, or whom he may question.

46. *Beards.* Cf. Beaumont and Fletcher, *Honest Man's Fortune*, ii. i:—

"And the women that
Come to us, for disguises must wear beards;
And that 's, they say, a token of a witch."

See also *M. W.* iv. 2. 202: "I think the 'oman is a witch indeed; I like not when a 'oman has a great peard."

48. *Glamis.* In Scotland pronounced as a monosyllable, with the first vowel as in *alms*. Glamis, or Glammis, is a village about twenty-five miles north-east of Perth, in a very beautiful situation. Near by is Glamis Castle, "perhaps the finest and most picturesque of the Scottish castles now inhabited." In its present form, it dates back only to the 17th century, though portions of it are much older. The original castle was frequently used as a residence by the Scottish kings, especially by Alexander II. in 1263-64. Robert II. gave it to John Lyon, who had married his daughter, but in 1537 it reverted to the Crown, and James V. occupied it for some time. In front of the manse at Glamis is an ancient sculptured obelisk called "King Malcolm's Gravestone," and here tradition says he was buried.

Sir Walter Scott says: "I was only nineteen or twenty years old when I happened to pass a night in this magnificent old baronial castle. The hoary old pile contains much in its appearance, and in

the traditions connected with it, impressive to the imagination. It was the scene of the murder of a Scottish king of great antiquity; not indeed the gracious Duncan, with whom the name naturally associates it, but Malcolm II. It contains also a curious monument of the peril of feudal times, being a secret chamber, the entrance to which, by the law or custom of the family, must only be known to three persons at once—the Earl of Strathmore, his heir-apparent, and any third person whom they may take into their confidence. The extreme antiquity of the building is vouched by the immense thickness of the walls, and the wild and straggling arrangement of the accommodation within doors. I was conducted to my apartment in a distant corner of the building; and I must own that, as I heard door after door shut, after my conductor had retired, I began to consider myself too far from the living and somewhat too near the dead."

51. *Good sir, why do you start,* etc. Coleridge comments on this speech and the context as follows:—

"But O! how truly Shakespearian is the opening of Macbeth's character given in the *unpossessedness* of Banquo's mind, wholly present to the present object—an unsullied, unscarified mirror! And how strictly true to nature it is that Banquo, and not Macbeth himself, directs our notice to the effect produced on Macbeth's mind, rendered temptable by previous dalliance of the fancy with ambitious thoughts:—

'Good sir, why do you start, and seem to fear
Things that do sound so fair?'

And then, again, still unintroitive, addresses the witches:—

'I' the name of truth,
Are ye fantastical, or that indeed
Which outwardly ye show?'

Banquo's questions are those of natural curiosity—such as a girl would put after hearing a gipsy tell her school-fellow's fortune;—all perfectly general, or rather planless. But Macbeth, lost in

thought, raises himself to speech only by the witches being about to depart: 'Stay, you imperfect speakers, tell me more;' and all that follows is reasoning on a problem already discussed in his mind—on a hope which he welcomes, and the doubts concerning the attainment of which he wishes to have cleared up."

53. *Fantastical*. That is, creatures of *fantasy*, or imagination. The word occurs in Holinshed's account of this interview with the weird sisters (see p. 172). Cf. line 139 below, and *Rich. II.* i. 3. 299.

54. *Show*. Appear. See on i. 2. 15.

56. *Having*. Possession, estate. Cf. *M. W.* iii. 2. 73: "The gentleman is of no having;" *T. of A.* ii. 2. 153:—

"The greatest of your having lacks a half
To pay your present debts."

See also *Hen. VIII.* ii. 3. 23 and iii. 2. 159.

57. *That*. On the omission of *so*, see i. 2. 58 above.

60. *Who neither beg*, etc. Who neither beg your favours nor fear your hate. Cf. ii. 3. 48 below, and *W. T.* iii. 2. 164:—

"Though I with death and with
Reward did threaten and encourage him."

The figure (called by some rhetoricians a form of *chiasmus*, or *chiasm*) is a favourite with S. See other examples of it in *1 Hen. VI.* i. 5. 23, 24, *C. of E.* ii. 2. 115–120, *M. N. D.* iii. 1. 113, 114 (where five verbs are followed by five nouns), *Temp.* i. 2. 334, 335, *A. and C.* iii. 2. 15–18 (six nouns and verbs) and iv. 15. 25, 26, *Ham.* iii. 1. 158, 159, *Lear*, iv. 2. 65, 66, and *Cymb.* iii. 1. 3, 4. In the last three instances the order of nouns and verbs is irregular.

65. *Lesser*. Still sometimes used as an adjective, but never adverbially, as in *T. and C.* ii. 2. 8: "Though no man lesser fears the Greeks than I." See also v. 2. 13 below.

66. *Happy*. Fortunate; like the Latin *felix*. Cf. *Lear*, iv. 6. 230.

67. *Get*. Beget; but not a contraction of that word. See note on i. 2. 25 above.

71. *Sinel*. The father of Macbeth, according to Holinshed. Ritson says his true name was Finleg (Finley).

72. Johnson asks: "How can Macbeth be ignorant of the state of the thane whom he has just defeated and taken prisoner (see i. 2. 50 fol.), or call him a *prosperous gentleman* who has forfeited his title and life by open rebellion? He cannot be supposed to dissemble, because nobody is present but Banquo, who was equally acquainted with Cawdor's treason." See Introduction, p. 16 above.

76. *Owe*. Own, have; as very often. Cf. *Rich. II.* iv. 1. 184: "That owes two buckets," etc.

81. *Corporal*. Corporeal. S. never uses *corporeal* or *incorporeal*. He has *incorporal* in *Ham.* iii. 4. 118: "the incorporal air."

84. *On*. Cf. *J. C.* i. 2. 71: "jealous on me;" *M. of V.* ii. 6. 67: "glad on 't," etc. *The insane root* is an example of "prolepsis"; *insane* = *making* insane. It is impossible to decide what plant is meant. Steevens quotes Greene, *Never too Late* (1616): "you have eaten of the roots of hemlock, that makes men's eyes conceit unseen objects." "Root of hemlock" is one of the ingredients of the witches' cauldron, iv. 1. 25. Douce cites Batman, *Uppon Bartholome de Prop. Rerum*: "*Henbane* . . . is called *insana*, mad, for the use thereof is perillous, for if it be eate or dronke, it breedeth madnesse, or slow lyknesse of sleepe." The deadly nightshade (*Atropa belladonna*) has also been suggested. Gerard, in his *Herball*, says of it: "This kinde of Nightshade causeth sleepe, troubleth the minde, bringeth madness, if a few of the berries be inwardly taken." John Bauhin, in his *Historia Plantarum*, says: "Hyoscyamus was called *herba insana*." *Insane* is used by S. only here. The accent is on the first syllable.

89. *Ross*. Some editors print the name *Rosse*; but as French (*Shakespeareana Genealogica*) points out, that is "an Irish dignity," and should not be confounded with this Scottish title, which

"really belonged to Macbeth, who, long before the action of the play begins, was Thane, or more properly, Maormor of Ross by the death of his father, Finley."

92, 93. *Thine* refers to *praises, his to wonders*, and the reference is to the conflict in the king's mind between his astonishment at the achievement and his admiration of the achiever. *Silenc'd with that* has been variously explained, but it probably refers to this mental conflict.

96. *Nothing afraid*. *Nothing* is often used adverbially. *S.* uses *afraid* 32 times and *afraid* 44 times (including the *poems* as well as the plays).

97. *As thick as tale*. That is, as fast as they could be counted. The folio reading is "as thick as Tale Can post with post," etc. *Came* for "Can" is generally adopted. *Tale*, in this sense (numbering, counting), is not found elsewhere in *S.*, but it was then a common word. Cf. *Exodus*, v. 8. 18; 1 *Samuel*, xviii. 27, 1 *Chronicles*, ix. 28, etc. Some editors, however, adopt the plausible emendation, "As thick as hail."

106. *Addition*. Title. Cf. *Cor.* i. 9. 66, *Hen. V.* v. 2. 467, *Ham.* i. 4. 20, *M. W.* ii. 2. 312, etc.

107. *Devil*. Metrically a monosyllable, like the Scotch *de'il*. So *whether* in III just below.

108. *The thane of Cawdor lives*, etc. See on line 72 above.

109. *Who*. *He* who; a common ellipsis.

112. *Line*. Strengthen, fortify. Cf. 1 *Hen. IV.* ii. 3. 86: "To line his enterprise;" *Hen. V.* ii. 4. 7: "To line and new repair our towns of war."

113. *Vantage*. See on i. 2. 31 above.

114. *Wrack*. The spelling *wreck* is never found in the early eds. It rhymes with *back* in v. 5. 52 below, and in four other passages in *S.*; also with *alack* once.

120. *Trusted home*. Trusted completely. Cf. the expression still in use, "to strike home."

121. *Enkindle you unto*. Incite you to hope for. Cf. *A. Y. L.*

i. 1. 179: "nothing remains but that I kindle the boy thither" (that is, incite him to it).

127. *Cousins*. The word was loosely used in the time of *S.*, being applied by him to nephew, niece, uncle, brother-in-law, and grandchild. It was sometimes a mere complimentary title given by one prince to another or to distinguished noblemen.

128. *Swelling act*. Cf. *Hen. V.* prol. 4: —

"princes to act,
And monarchs to behold the swelling scene."

130. *Soliciting*. That is, incitement.

135. *Unfix my hair*. Cf. v. 5. 11-13.

136. *Seated*. Fixed, firmly placed. Cf. Milton, *P. L.* vi. 644: "the seated hills."

137. *Present fears*. For *fear* = object of fear, cf. *M. N. D.* v. 1. 21: —

"Or in the night, imagining some fear,
How easy is a bush suppos'd a bear!"

139. *Fantastical*. See on 53 above. *Murther* and *murder* are used indiscriminately in the early eds.

140. *My single state of man*. Here *single* may mean "individual" (Schmidt) or perhaps "weak," as others explain it. On the passage, cf. *J. C.* ii. 1. 67: —

"the state of man,
Like to a little kingdom, suffers then
The nature of an insurrection."

Cf. also *T. and C.* ii. 3. 184: —

"'twixt his mental and his active parts
Kingdom'd Achilles in commotion rages,
And batters down himself."

For *single* = weak, unsupported, cf. *Temp.* i. 2. 432: "A single thing, as I am now." This may also be the meaning in i. 6. 16 below.