

"Poor heart, break;

These are the killing griefs which dare not speak."

Cf. *V. and A.* 329:—

"the heart hath treble wrong
When it is barr'd the aidance of the tongue."

210. *Whispers.* Cf. *Much Ado*, iii. 1. 4: "Whisper her ear," etc.

212. *Must be.* Was destined to be.

216. *He has no children.* Some refer this to Macbeth: "therefore my utmost revenge must fall short of the injury he has inflicted upon me." I prefer, with Malone, to apply it to Malcolm. Cf. *K. John*, iii. 1. 91: "He talks to me that never had a son." Moberly refers it to Macbeth, but explains it thus: "Had he had children, he could not have done it." He cites 3 *Hen. VI.* v. 5. 63:—

"You have no children, butchers; if you had,
The thought of them would have stirr'd up remorse."

220. *Dispute it.* Fight against it; or, perhaps, "reason upon it," as some explain it.

223. *That.* On *that* following *such*, cf. *J. C.* i. 3. 116: "to such a man That is no fleering tell-tale," etc.

225. *Naught.* Worthless thing. Cf. *Ham.* iii. 2. 157: "You are naught," etc.

229. *Convert.* Change. Cf. *R. of L.* 592: "For stones dissolv'd to water do convert;" *Id.* 691: "This hot desire converts to cold disdain;" *Much Ado*, i. 1. 123: "Courtesy itself must convert to disdain," etc.

232. *Intermission.* Delay. Cf. *M. of V.* iii. 2. 201:—

"You lov'd, I lov'd; for intermission
No more pertains to me, my lord, than you."

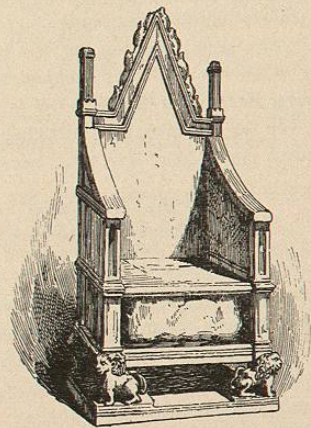
234. *Scape.* See on iii. 4. 20 above.

235. *Too.* "If I don't kill him, then I am worse than he, and I not only forgive him myself, but pray God to forgive him also." On the adverbial use of *manly*, cf. iii. 5. 1 above.

Coleridge observes: "How admirably Macduff's grief is in harmony with the whole play! It rends, not dissolves the heart. 'The tune of it goes manly.' Thus is S. always master of himself and of his subject—a genuine Proteus; we see all things in him, as images in a calm lake, most distinct, most accurate, only more splendid, more glorified."

237. *Our lack*, etc. We need only the king's leave to set out; or, perhaps, to take our leave of the king.

239. *Put on.* Instigate, incite; as in *Lear*, i. 4. 227, *Oth.* ii. 3. 357, etc. For *instruments* applied to persons, cf. i. 3. 124 and iii. 1. 80 above.



CORONATION CHAIR, WITH STONE OF SCONE

ACT V

SCENE I.—4. *Went into the field.* Steevens thinks S. forgot that he had shut up Macbeth in Dunsinane; but, as Boswell notes, Ross

says (iv. 3. 185) that he had seen "the tyrant's power afoot." The strength of his adversaries, and the revolt of his own troops (v. 2. 18), had probably led him to retreat into his castle.

6. *Nightgown*. See on ii. 2. 70 above.

11. *Effects*. Actions. Cf. *Ham.* iii. 4. 129, *Lear*, i. 1. 188, ii. 4. 182, etc.

12. *Slumbery*. Used by S. only here.

13. *Actual*. "Consisting in doing anything, in contradistinction to thoughts or words" (Schmidt); as in *Oth.* iv. 2. 153, the only other instance of the word in S.

22. *Close*. Hidden; as in *J. C.* i. 3. 131, etc.

25. *'T is her command*. Dr. Bucknill asks: "Was this to avert the presence of those 'sightless substances' (i. 5. 49) once impiously invoked? She seems washing her hands, and 'continues in this a quarter of an hour.' What a comment on her former boast, 'A little water clears us of this deed!'"

27. *Are shut*. The folio reading, generally changed to "is shut." *Sense* is apparently a plural like *horse*, etc. See on ii. 4. 14. Cf. *Sonn.* 112. 10:—

"my adder's sense
To critic and to flatterer stopped are."

38. *Hell is murky*. Steevens thinks that she imagines herself talking to Macbeth, and that these are his words which she repeats contemptuously; but it seems better (with Clarke and Noble Butler) to regard them as the expression of her own dread of hell.

48. *You mar all*, etc. Alluding to the terror of Macbeth, when the Ghost broke in on the banquet.

49. *Go to*. Often used as an expression of exhortation or reproof. Cf. *Temp.* iv. 1. 253, *Oth.* iv. 2. 194, etc. See also *Genesis*, xi. 3, 4, 7 and xxxviii. 16, 2 *Kings*, v. 5, etc.

54. *Smell*. Verplanck, after remarking that "the more agreeable associations of this sense" are often used for poetic effect, adds: "But the smell has never been successfully used as a means of impressing the imagination with terror, pity, or any of the deeper

emotions, except in this dreadful sleep-walking scene of the guilty Queen, and in one parallel scene of the Greek drama, as wildly terrible as this. It is that passage of the *Agamemnon* of Æschylus, where the captive prophetess, Cassandra, wrapt in visionary inspiration, scents first the smell of blood, and then the vapours of the tomb breathing from the palace of Atrides, as ominous of his approaching murder."

58. *Sorely charged*. Heavily laden. Cf. iv. 3. 210: "the o'er-fraught heart."

60. *The dignity*, etc. The queenly rank of the lady.

64. *Which*. See on i. 2. 21 above.

68. *On 's*. Of his. Cf. "on 't," i. 3. 42, and iii. 1. 130. See also *Lear*, i. 4. 114, iv. 5. 20, etc.

81. *Remove*, etc. Lest she commit suicide. On *annoyance*, cf. *K. John*, v. 2. 150, *T. and C.* i. 3. 48, etc.

83. *Mated*. Bewildered, paralyzed. Cf. *V. and A.* 909, *C. of E.* iii. 2. 54, v. 1. 281, and 2 *Hen. VI.* iii. 1. 265.

SCENE II. — 3. *Revenues*. For the plural, see on iii. 1. 121, and cf. *M. for M.* iv. 3. 140, *A. W.* v. 3. 10, *T. N. v.* 1. 385, *Cor.* iv. 5. 143, etc.

Dear causes. Causes in which they are intensely interested. Cf. *Lear*, iv. 3. 53: "Some dear cause." *Dear* often meant "earnest, heartfelt, vital," and was applied to what was disagreeable or hateful as well as what was agreeable and lovable.

4. *Alarm*. Call to arms. See on "alarum'd," ii. 1. 53 above.

5. *The mortified man*. "The veriest ascetic" (Moberly). Cf. *L. L. L.* i. 1. 28. Schmidt explains *mortified* as "deprived of vital faculty, made apathetic and insensible." There is little to choose between the two.

8. *File*. List. See on iii. 1. 94 above.

10. *Unrough*. Beardless. Cf. *Temp.* ii. 1. 250: "rough and razorable." See also *W. T.* i. 2. 128, iv. 4. 744, etc.

11. *Protest*. Proclaim. Cf. iii. 4. 105: and on *first of manhood*, iii. 1. 117.

13. *Lesser*. S. uses it several times as an adverb. See on i. 3. 65.
 15. *He cannot buckle*, etc. We have the same metaphor in *T. and C.* ii. 2. 30:—

“And buckle in a waist most fathomless
 With spans and inches so diminutive
 As fears and reasons.”

Distemper'd = disordered, disorganized.

18. *Minutely*. Happening every minute, continual; used nowhere else by S.

20. *Nothing*. Adverbial, as in v. 4. 2. For the figure that follows, cf. i. 3. 145.

23. *Pester'd*. Troubled, perplexed. Cf. *Ham.* i. 2. 22, *T. and C.* v. 1. 38, etc. On *to recoil* (= for recoiling), cf. iv. 3. 19.

27. *Medicine*. Some critics take this to mean physician (Fr. *médecin*), as in *A. W.* ii. 1. 75 and *W. T.* iv. 4. 598; but the next line rather favours taking it in its ordinary sense. *Him* may refer to Malcolm, as Heath suggests, not to *medicine*. It is not easy to decide between the two interpretations. Cf. iii. 4. 76.

30. *Dew*. Also used as a verb in *V. and A.* 66, *M. N. D.* ii. 1. 9, *R. and J.* v. 3. 14, etc.

SCENE III.—I. *Them*. That is, the thanes.

3. *Taint*. Be infected. Cf. *Cymb.* i. 4. 148, and *T. N.* iii. 4. 145.

5. For *pronounce*, cf. *Hen. VIII.* i. 1. 196.

8. *English epicures*. The Scotch often accused the English of gluttony. The English too brought similar charges against their Continental neighbours. Delius quotes from the drama of *Edward III.*, falsely attributed to Shakespeare:—

“Those ever-bibbing epicures,
 Those frothy Dutchmen, puff'd with double beer.”

9. *The mind I sway by*. That is, am directed by. Some explain it, “by which I bear rule.”

10. *Sag*. Droop. The word appears to be only provincial in

England. Like some other words I have noted in S., it is still in common use in New England. See on *silver'd*, iv. 1. 28 above.

13. *There is*. The singular verb is often used with numbers, which seem to be viewed as an aggregate.

15. *Lily-liver'd*. Cowardly. Cf. *Lear*, ii. 2. 18: “A lily-liver'd, action-taking knave;” *M. of V.* iii. 2. 86: “livers white as milk;” *2 Hen. IV.* iv. 3. 113: “the liver white and pale,” etc. *Patch* = clown, fool; as in *Temp.* iii. 2. 71, *C. of E.* iii. 1. 32, etc.

16. *Linen cheeks*. Steevens quotes *Hen. V.* ii. 2. 74: “Their cheeks are paper.” See on iii. 4. 116.

20. *Push*. Attack, onset; as in *J. C.* v. 2. 5, etc.

21. *Will cheer me*, etc. The 1st folio has “Will cheere me euer, or dis-eate me now”; the other folios have “disease” for “dis-eate.” Capell conjectured “disseat,” which has been generally adopted by the editors, with Bishop Percy's suggestion of “chair” for *cheer*. S. uses neither *disseat* nor the verb *chair* anywhere else. Furness suggests *dis-ease*, which, as he remarks, “is the logical antithesis to *cheer*, and is used with no little force in the earlier versions of the New Testament.” Cf. *Luke*, viii. 49 (both in Cranmer's Version, 1537, and in the version of 1581): “Thy daughter is dead, disease not the Master.” Cotgrave gives “disease, trouble,” etc., as translations of the Fr. *malaiser*. Furness might have added as a confirmation of his reading that in the only other instance in which S. uses *disease* as a verb it is in this sense. See *Cor.* i. 3. 117: “She will but disease our better mirth.” He uses the noun *disease* in the sense of trouble, vexation; as in *A. W.* v. 4. 68 and *T. of A.* iii. 1. 56.

23. On *yellow leaf*, cf. *Sonn.* 73. 1:—

“That time of year thou mayst in me behold
 When yellow leaves, or none, or few, do hang
 Upon those boughs,” etc.

24. *Old age*. Clarke suggests that Macbeth's mention of himself as in the autumn of life is “one of those touches of long time

systematically thrown in at intervals, to convey the effect of a sufficiently elapsed period for the reign of the usurper since his murder of the preceding king, Duncan." Furness asks: "May we not add as one of these 'touches' the tardy recognition of Ross by Malcolm in iv. 3. 160?"

35. *Moe*. More; used only with plural or collective nouns. Cf. *Much Ado*, ii. 3. 72: "Sing no more ditties, sing no moe" (where it rhymes with *so*, as it does in *R. of L.* 1479); *J. C.* ii. 1. 72: "there are moe with him," etc. *Skirr* = scour; used by S. only here and in *Hen. V.* iv. 7. 64, where it is intransitive.

43. *Oblivious*. Causing forgetfulness. S. uses the word only here and in the compound "all-oblivious" (forgetful of all), *Sonn.* 55. 9.

44. *Stuff'd bosom of that perilous stuff*. There may be a corruption of the text here, as many critics have supposed, but similar repetitions are not uncommon in S. Cf. v. 2. 19 and v. 8. 72 in the present play. See also *A. and C.* i. 1. 44, *A. W.* ii. 1. 163, v. 1. 35, *R. and J.* iii. 2. 92, *K. John*, ii. 1. 471, etc.

48. *Staff*. Lance, according to Schmidt; as in *K. John*, ii. 1. 318, *Rich. III.* v. 3. 65, 341, *Much Ado*, v. 1. 138, etc. It may be "the general's bâton," as Wright explains it.

50. *Come, sir, dispatch*. This is said to the attendant who is buckling on the armour. The agitation of the speaker's mind is marked by the conflicting orders he gives the man. *Cast* was the technical term for finding out disorders by inspection of the urine.

52. *Purge*, etc. Cf. iii. 4. 76 above.

55. *Senna*. The reading of the 4th folio. The 1st has "Cyme"; the 2d and 3d, "Cæny."

59. *Bane*. Ruin, destruction; as in *T. and C.* iv. 2. 98, *T. A.* v. 3. 73, etc.

61, 62. This second "rhyming tag" may be spurious.

SCENE IV.—2. *That chambers will be safe*. The allusion may be to the spies mentioned at iii. 4. 131; or, perhaps, to Duncan's murder.

6. *Discovery*. This refers to Macbeth's spies.

10. For *set down* = sit down, or begin a siege, cf. *Cor.* i. 2. 28, i. 3. 110, *T. of A.* v. 3. 9, etc.

11. *Given*. The sense seems to require "gain'd," "ta'en," or "got," all of which have been suggested as emendations; but it may mean "given them."

12. *More and less*. Great and small. Cf. 1 *Hen. IV.* iv. 3. 68: "More and less came in with cap and knee;" 2 *Hen. IV.* i. 1. 209: "And more and less do flock to follow him," etc.

14. *Let our just censures*, etc. "Let our just decisions on the defection of Macbeth's followers attend upon the actual result of the battle, and let us meanwhile be industrious soldiers; that is, let us not be negligent through security" (Elwin). On *censure* = judgment, opinion, cf. *W. T.* ii. 1. 37, *Hen. VIII.* i. 1. 33, *Rich. III.* ii. 2. 144, etc.

18. *Owe*. Here used in the modern sense, as in i. 4. 22 and v. 2. 26. For the other meaning (= have, possess) cf. i. 3. 76, i. 4. 10, and iii. 4. 113. "The decision of the battle will show us what we have, and at the same time what it is our duty yet to do."

20. *Arbitrate*. Decide. Mere speculations are of no use; fighting must settle it.

SCENE V.—5. *Forc'd*. Reinforced, strengthened.

6. *Dareful*. Used nowhere else by S.

7. *Beat*. S. uses both *beat* and *beaten* for the participle, but the latter more frequently.

10. *Cool'd*. Felt the chill of fear or apprehension.

11. *Fell*. Literally, skin. Cf. *A. W.* iii. 2. 55 and *Lear*, v. 3. 24.

12. *Treatise*. Tale, story; as in *V. and A.* 774 and *Much Ado*, i. 3. 317, the only other instances in which S. uses the word. On *rouse*, cf. iii. 2. 53 above.

13. *As*. As if. Cf. i. 4. 11 above. On the passage, cf. *Ham.* iii. 4. 121. For *with*, see on iv. 2. 32.

14. *Direness*. Horror. Not used elsewhere by S.

15. *Once*. Ever, at any time; as in iv. 3. 167. Cf. *Rich. II.* ii. 3. 91, *Ham.* i. 5. 121, etc. *Start* = startle; as in *T. and C.* v. 2. 101, etc.

17. *She should have died hereafter*. It has been suggested that *should* = *would* ("She would have died some day"); but it is probably an expression of disgust that it should have happened when he had so much else to trouble him.

21. *Last syllable*. Cf. *A. W.* iii. 6. 75: "even to the utmost syllable of your worthiness."

23. *Dusty*. Collier quotes Anthony Copley, *Fig for Fortune*, 1596: "Inviting it to dusty death's defeature."

24. *A poor player*, etc. Cf. *T. and C.* i. 3. 153: "Like a strutting player." S. has frequent figurative allusions to the stage; as in i. 3. 128 and ii. 4. 6 above.

30. *Gracious my lord*. See on iii. 2. 27 above.

37. *This three mile*. On *this*, cf. *Hen. IV.* iii. 3. 54; and for *mile* in the plural, *M. W.* iii. 2. 33, *Much Ado*, ii. 3. 17, etc.

40. *Cling*. Shrink or shrivel up. Moor, in his *Suffolk Words*, gives: "Clung: shrunk, dried, shrivelled; said of apples, turnips, carrots," etc.

42. *Pull in*. Rein in, check. Cf. Fletcher, *Sea Voyage*, ii. 1:—

"All my spirits,
As if they had heard my passing-bell go for me,
Pull in their powers and give me up to destiny."

"Pall in" and "pale in" have been suggested as emendations.

49. *Gin*. See on i. 2. 25. On *awearry*, cf. *M. of V.* i. 2. 2, *M. N. D.* v. 1. 255, etc.

50. *The estate of the world*. From the context this would seem to mean "this worldly life," and *undone* = ended. It is otherwise explained as "the world's settled order."

51. *Alarum-bell*. See on ii. 1. 53. On *wrack*, cf. i. 3. 114.

52. *Harness*. Armour; as in *T. and C.* v. 3. 31, *A. and C.* iv. 8. 15, etc. See also *1 Kings*, xxii. 34, *2 Chronicles*, xviii. 33 and ix. 24.

SCENE VI.—1. *Leary*. Leafy. Cf. *Much Ado*, ii. 3. 75.

2. *Show*. See on i. 3. 54 above.

4. *Battle*. Battalion. Cf. *J. C.* v. 1. 4, v. 3. 108, *Hen. V.* iv. 3. 69, etc.

7. *Do we but find*. If we only find.

10. *Harbingers*. See on i. 4. 45 above.

SCENE VII.—1. *They have tied*, etc. Cf. *Lear*, iii. 7. 54: "I am tied to the stake, and I must stand the course;" also *J. C.* iv. 1. 48: "For we are at the stake, And bay'd about with many enemies." Bear-baiting was a favourite sport in the olden time. The bear was tied to a stake, and a certain number of dogs allowed to attack him at once. Each of these attacks was called a *course*. Steevens quotes Brome, *The Antipodes*, 1638: "You shall see two ten-dog courses at the great bear."

2. *What's he*, etc. See on iv. 3. 49 above.

4. *Young Siward*. His name was really Osbeorn; but his cousin Siward was slain in the same battle.

7. *Than any is*. Any *which* is.

17. *Kerns*. See on i. 2. 13 above.

18. *Staves*. The word *staff* was applied both to the shaft of a lance and to the lance itself. See on v. 3. 48. After *thou*, "must be encountered," or something equivalent, is understood.

20. *Undeeded*. Not used elsewhere by S.; and the same is true of *clatter* in the next line.

22. *Bruited*. Announced with noise; as in *Ham.* i. 2. 127.

24. *Gently*. Readily. Cf. *Temp.* i. 2. 298: "And do my spiring gently."

27. *Itself professes*. Declares itself.

29. *Strike beside us*. "Strike the air," or "deliberately miss us." Cf. *3 Hen. VI.* ii. 1. 129:—

"Their weapons like to lightning came and went;
Our soldiers', like the night-owl's lazy flight,

Or like an idle thresher with a flail,
Fell gently down, as if they struck their friends."

SCENE VIII. — There is no new scene in the folios.

1. *The Roman fool*. This alludes perhaps to Cato, whose suicide is mentioned in *J. C. v. i. 101*; or it may refer more generally to "the high Roman fashion of self-destruction, as in Brutus, Cassius, Antony," etc.

2. *Whiles*. See on *i. 5. 5*.

4. *Of all men*, etc. A "confusion of construction," common even now.

7. *Bloodier villain*, etc. For the transposition, see on *iii. 6. 48*.

9. *Easy*. The adjective for the adverb, as often. *Intrenchant* = that cannot be cut; the active word in a passive sense. *Trenchant* is used actively in *T. of A. iv. 3. 115*.

13. *Despair*. Not elsewhere used transitively by S. The verb is similarly used in Ben Jonson's verses prefixed to the folio of 1623:—

"Shine forth, thou Starre of Poets, and with rage,
Or influence, chide, or cheere the drooping Stage;
Which, since thy flight from hence, hath mourn'd like night,
And despaire day, but for thy Volumes light."

14. *Angel*. Genius, demon; as in *A. and C. ii. 3. 21*. We have *angel* in a bad sense in *2 Hen. IV. i. 2. 186*, *Lear, iii. 6. 34*, *C. of E. iv. 3. 20*, etc. *Still* = constantly; as in *iii. i. 21*, etc.

18. *My better part of man*. Cf. *A. and C. iv. 6. 39*: "my latter part of life," etc.

20. *Palter*. Equivocate. Cf. *T. and C. ii. 3. 244*, *J. C. ii. i. 126*, etc.

24. *And live to be the show*, etc. Thus Antony threatens Cleopatra in *A. and C. iv. 12. 36*. For *the time*, cf. *i. 5. 63*, *i. 7. 81*, and *iv. 3. 72*.

26. *Upon a pole*. That is, upon a cloth hung to a pole. No explanation would seem to be needed, but some critics have thought it necessary to change *pole* to "scroll" or "cloth."

34. *Him*. The cases of pronouns are often confused by S. and other writers of the time. See on *iii. 4. 14* above.

36. *Go off*. Die; as "take off" = kill, in *i. 7. 20* and *iii. i. 104*.

40. On *only . . . but*, cf. *2 Hen. IV. i. 1. 192*: "My lord, your son had only but the corpse," etc.

41. *The which*. See on *iii. i. 16* above.

42. *Unshrinking station*. Unshrinking attitude. Cf. *Ham. iii. 4. 58*, and *A. and C. iii. 3. 22*, where *station* is similarly used.

49. *Wish them to*. Wish to them; "the relation of the dative and accusative peculiarly inverted."

52. *Parted*. Departed, died. Cf. *Hen. V. ii. 3. 12*, *Rich. III. ii. 1. 5*, etc. On *paid his score*, cf. line 39 above.

54. *Stands*. This is explained by Holinshed, who states that the tyrant's head was set upon a pole.

56. *Pearl*. Used somewhat like *flower* as applied to more than one person in "the flower of the kingdom," etc.

61. *Loves*. See on *iii. i. 121* above; also *L. L. v. 2. 793, 798*, *W. T. i. 1. 10*, *J. C. iii. 2. 241*, etc.

66. *Exil'd friends abroad*. See on *iii. 6. 48*. Cf. 7 above.

68. *Producing forth*. Bringing forward; that is, in a court of justice. Cf. *J. C. iii. 1. 228*: "Produce his body to the marketplace." See also *W. T. iii. 2. 8*, *A. W. iv. 1. 6*, *K. John, i. 1. 46*, etc.

70. *Self and violent hands*. Cf. *Rich. II. iii. 2. 166*: "self and vain conceit."

72. *The grace of Grace*. This is a favourite repetition with S. Cf. *T. G. of V. iii. 1. 146*, and *A. W. ii. 1. 163*. See on *v. 3. 44*.

74. *One*. Rhyming with *Scone*, in accordance with the old pronunciation of *one* (like *own*). Cf. *V. and A. 293*, and *Sonn. 39. 6*.

75. *Scone*. See on *ii. 4. 31* above.