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MACBETH.

LINES PRONOUNCED CORRUPT RESTORED,

AND

MUTILATIONS BEFORE UNSUSPECTED AMENDED,

ALSO SOME NEW RENDERINGS.

WITH PREFACE AND NOTES.

ALSO PAPERS ON SHAKESPEARE'S SUPPOSED NEGATIONS,

THE APPARITIONS, AND THE TEMPTATION OF MACBETH.

By MATTHIAS MULL,

LATE PROPRIETOR AND SOMETIME EDITOR OF "THE TIMES OF INDIA,"

EDITOR OF "HAMLET," ALSO OF "PARADISE LOST."

Shakespeare, W.

"Eternal numbers to outlive long date."

Sonnet xxxviii.

LONDON:

KEGAN PAUL, TRENCH, & CO., 1 PATERNOSTER SQUARE.

1889.
Though Shakespeare charmed the ear with the music of his numbers, the mind with the unequalled strength and sweetness of his images; though all this, and more, he could and did bring home to men's apprehensions; yet does it not follow that, because that which was universally and at once understood put him at the head of all names past and to come, he would not be read with even higher pleasure and deeper admiration when obscurities were cleared up, and hidden excellences brought out to the light of day? just as the sun, though shaded by clouds, is brighter still when the clouds are driven away.'—Quarterly Review, March 1847, p. 312.

'Mr. Collier and Mr. Knight are partisans of different editions; and whereas Mr. Knight is resolved, if possible, to torture into sense the merest nonsense of the folio [1623] rather than adopt a reading from a quarto, Mr. Collier, whenever he can venture, puts up with a doubtful, or worse than doubtful, reading from a quarto rather than admit the version of the folio. In one point they are agreed—they often prefer an obvious misprint to the substitution of a conjecture which is too certain to deserve the name.'—Id., p. 313, 314.

'The punctuation of the old editions is beyond the defence of antiquarian idolatry.'—Id., p. 314.

'Serious doubt [as to the meaning] is equivalent to ignorance.'—Id., p. 315.

'The editors of Shakespeare have deserved the gratitude of the public. "Not one," said Dr. Johnson, "has left Shakespeare without improvement, nor is there one to whom I have not been indebted for assistance and information." The observation continues true. Shakespeare is like a vast country from which no persevering voyager returns without affixing his name to an islet or a creek which had eluded former explorers. . . . Though no one can hope to gather the whole harvest into his own garner, it seems possible that every fresh step should be taken in advance, or not retrograde at worst.'—Id., p. 317.
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the lofty grave tragedians
. . . . . . . . . . teachers best
Of moral prudence, with delight receiv’d
In brief sententious precepts, while they treat
Of fate, and chance, and change in human life,
High actions and high passions best describing.

Milton.
"Of the thousands who read Shakespeare and enjoy his plays, there are comparatively few who attempt to determine the meaning of every line they read. An apprehension of the general drift of the passage, and a perception of its exquisite melody, frequently suffices the reader. The students in our Indian Colleges are not so readily contented; they are not content to be told that so and so is the purport of a given sentence: they must be shown how the words are qualified to convey the alleged purport. Among commentators, Bacon observes, 'It is over-usual to blanch the obscure places, and to discourse upon the plain,' and the commentators of Shakespeare do not form an exception to the rule." These are interesting and striking statements, which come from the pen of the late James R. Ballantyne, LL.D., Principal of the Government College, Benares. And the Rev. John Hunter writes, "The kind of pleasure felt by many readers of Shakespeare is one into which they are beguiled by a magic tone that breathes in the very syllables of the mighty genius, and that is accompanied with too vague conceptions of the import of his language." It is a matter of common knowledge, that Shakespeare is read very much in the indolent manner above stated; that no adequate intellectual effort is put forth to master him in detail, to sound him in his profound depths, and to trace him through his many subtle yet exquisite settings of
his “fine frenzy,” his imagery, his allusions, his fancy. “Shakespeare’s compositions,” says Schlegel, “from the very depth of purpose displayed in them, have been exposed to the misfortune of being misunderstood.” It is a remarkable testimony to the power and genius of the master, that he can so string together the counters of language as to produce irresistible charm by their mere perusal or expression. When, however, the plays come to be seriously handled, so as “to determine the meaning of every line”—an indispensable duty, so at least Indian students rightly consider it—we realise how essential for all is the procedure demanded before any true mastery can be attained or legitimate satisfaction can be experienced in reading those great productions. “Unless one can read Shakespeare easily,” says Dr. Ballantyne, “the greatest beauty of his plays, the artistic structure of each as a whole, is unperceived.” He then sets forth the well-spring of all that is noble and elevating to be found in those precious legacies; and the accomplished writer has done it in a few sentences of such truth and force as to justify their reproduction. He says, “We would deprecate the use of these plays for the special purpose of verbal discipline. They are so imbued with wisdom, with knowledge of the human heart, with inspiring and ennobling views of virtue, and with appalling warnings against vice, that come with the aspect of seemingly actual example, that we would reserve his plays as one of our most valuable aids in the inculcation of practical ethics, in the formation of the taste, and the development of the moral sense. There is no reason why they should not at the same time give exercise to other mental faculties, this they will always do abundantly; but it is desirable that they should be loved, and they will be more loved the more readily and perfectly their acquaintance can be made.”

“Shakespeare’s style,” says Cowden Clarke, “so masterly in power of effect, so vigorous in expression, so full of varied re-
source, so marked with bold originality, yet so accordant with pure English diction, offers supreme advantage in its careful study to the thinkers, the writers, and the orators in his native language. A man possessed of good intellect and education, who moulds his composition and speech on the model afforded by Shakespeare's works, can hardly fail of being an able writer and speaker; and even a moderately gifted and moderately educated man, who is in the habit of reading and thoughtfully appreciating Shakespeare, is likely to become capable of expressing himself with strength and clearness—the best eloquence—whether in writing or speaking."

Since Dr. Ballantyne wrote, commentators of Shakespeare have continued to deal with obscure passages, and several satisfactory emendations of palpably corrupt words have since passed into the text of every edition. Some are uninformed of this fact, and regard the present text as strictly "original," both verbally and in the punctuation; they consequently resent, in their ignorance, any correction of other pronounced or suspected corruptions, which are obviously repugnant to all conception of sense or reason. The presumption of such persons has recently been rebuked by an able and discerning critic, who says, "The breed of dilettanti is the blight of art in every form; they scrupulously reprint a poet's works with all the typographical errors of his first editions, by way of 'honouring his memory.'" The Clarendon editor of "K. Richard III." says, upon I. ii. 244, "It is hard to believe that this is what Shakespeare wrote;" but some find it easy to believe any nonsense that may be in a corrupt line, and protest against any suggestion in substitution, in defiance of many proved and egregious mutilations.

All the corrections of erroneous passages that I have ventured to make, will be found set forth and treated in pp. xxxvii. to lxix. Some of the difficulties have tested the skill of nearly all the past as well as present commentators; others which I point out are
doubtless corruptions, that have hitherto passed without notice. They all possess considerable interest, especially the troublesome and awkward utterance of the Witch,

Thrice and once the hedge-pig whined,

which I alter thus,

And once the hedge-pig whined.

"Thrice" in this line is obviously a printer's repetition from the previous line, "Thrice the brinded cat hath mewed;" it is so obnoxious, that there should be no hesitation in obliterating it. I take it to be one of the many "meaningless misprints of the first Folio." The Clarendon editor of "K. Richard III." proposes a similar operation with the superfluous word "kindly" in II. ii. 24, "And hugg'd me in his arm, and kindly kiss'd my cheek." See the passage in "K. Henry V.," III. vi. 30, "Fortune is painted blind, with a muffler afore her eyes, to signify to you that Fortune is blind." The first "blind" is probably copied from the subsequent line; and the Cl. edr. says, "Warburton with great probability leaves out 'blind.'"

The interpretation of the "Apparitions," as universally accepted, I venture to think is profoundly erroneous. The instances are not a few in the plays of Shakespeare where speeches have been attributed to wrong characters, and in "Macbeth" there is an undoubted case, as I point out at p. lxxxi. In my "Supplementary Notes" to my edition of "Hamlet," I disclose a similar error, in the general misapprehension that certain instructions of Polonius to Reynaldo refer to Laertes, whereas it is another individual who is pointed to. So with the Apparitions, the true interpretation has not been apprehended. My treatment will be seen on p. xiii.

Among my "Explanations and Renderings" will be found treated the opening lines of the play, as uttered by the first Witch, lines that may not be thought to possess any interest or any latent significance—which have, in fact, always passed as
idle or silly words, having only an air of perhaps trivial mystery. See p. li.

Banquo's surprising encounter with Macbeth in the dead of night, I have treated in a totally different aspect from other commentators, which I offer to the judgment of my readers. My reading of the episode is, that Macbeth was about at so unearthly a time with the design to despatch Banquo, presuming that he would then be asleep; and that the latter was overborne with the conviction that such a design was impending. I discard, too, the accepted notion that Banquo avows secret inclinations to anticipate Macbeth in his foul deed, and that he has any struggle whatever to overcome wicked thoughts. "There's no such thing" in the text. Macbeth's hatred of Banquo's noble and loyal character is avowed, and that is incitement enough to put away Banquo if possible. Without any reference to this particular episode, W. Richardson ("Essay on Macbeth," p. 61) with truth remarks, "By suspicion and distrust, the necessary offspring of treachery, the soul is for ever tormented. Perfidious ourselves, we repose no confidence in mankind, and are incapable of friendship. We are fearful of all to whom eminent virtue and integrity have given a strong sense of injustice, and to whom wisdom and intrepidity have given power to punish. Prompted by our fears, we hate every amiable and exalted character, we wage war with the virtuous, and endeavour, by their destruction, to prevent our own." This melancholy perversity in human nature is touchingly set forth by Shakespeare himself, as expressed by the devoted Adam in "As You Like It," II. iii. 10-15:

Know you not, master, to some kind of men
Their graces serve them but as enemies?
No more do yours: your virtues, gentle master,
Are sanctified and holy traitors to you.
O, what a world is this, when what is comely
Envenoms him that bears it!

Banquo's character I have thus tried to clear from what I con-
sider the unfounded aspersions that have been cast upon him. See pp. lxvi.-lxxv., and lxxxi.-lxxxiii. I endeavour also to destroy the settled belief in the heartless reception by Macbeth of his wife's death. See p. cxiii.

Celebrated is the line, "Who cannot want the thought," for its supposed misplaced negation. The true solution does not, I think, lie here, but in "Who" as a corruption for You. If we retain "Who," the line might be treated thus, 'The thought cannot be wanting to any who think, how monstrous 'twas for Duncan to be killed by his sons.' This may be regarded as a simple and legitimate solution, and in accordance with Shakespeare's method of inverted constructions. See p. xcix., and p. xvii.

The singular misconception of the uses of the word "single," will be found noticed, with illustrations, on p. xv.

The cry of the "Voice," which has hitherto presented much difficulty, I treat in a manner that I hope reveals the clearest meaning. See p. lxxvii.
I interpret the Apparitions as follows:

**FIRST.**

*First Apparition: an armed Head.*

Macbeth. Tell me, thou unknown power,—

This Apparition is intended to prefigure Siward, as commander of the English force about to operate against Macbeth, and which he naturally addresses as an "unknown power."

**SECOND.**

*Second Apparition: a bloody Child.*

First Witch. Here's another,

More potent than the first.

I understand "more potent" as 'bearing a message of more potency,' more *impressive and significant*. Whately, in treating of the word *potent*, says that "it is occasionally used for reasoning." The "bloody Child" doubtless prefigures the murdered *son* of Malcolm.

**THIRD.**

Malcolm is represented in the

*Third Apparition: a Child crowned.*

There is, I think, a serious misconception prevalent among all the commentators as to the interpretation of these spectres.

Regarding the first, the Cl. eds. say, "The 'armed Head' represents, as Upton first remarked, Macbeth's own head, which Macduff cuts off after slaying him in fight. This gives additional force to the words, 'He knows thy thought.'" The assignment here set forth is disposed of by the context:

1st, It is absurd to apply "thou unknown power" to the speaker's own "Head," for surely it would then be a known power. Macbeth instantly recognizes the "Head" as an armed *force.*
2nd, "Thou hast harp'd my fear aright" must be addressed to another object than himself to have any applicability, for Macbeth does not harp or reveal his fear to the same Macbeth, to himself.

3rd, "He knows thy thought." cannot, as claimed, give any force, as the thought has no relation whatever to Macduff and the fight in which Macbeth has his head cut off. The thought plainly is, "Shall Banquo's issue ever reign?" The "Tell me" (l. 69) is impatiently re-presented in "But one word more" (l. 74); and his "heart throbs" still to be told, until he is at length permitted to utter his "thought" after the appearance of the third Apparition. The significance, then, of "warlike Siward" being indicated in the first Apparition must be manifest.

In the second Apparition is appropriately represented Macduff's son, and it is here, in his "potent" and impressive message, that we have foreshadowed the fate of Macbeth. The Clm. eds. say, "The 'bloody child' represents Macduff; observe, too, that he, Macduff, is 'more potent than the first,' Macbeth."

My interpretations, as will be seen, are entirely at variance with these and all the editors; and the evidence with which I endeavour to sustain my contention seems conclusive—especially note further confirmation in the element of revenge which marks each Apparition:

1st. Siward (not Macbeth), to overthrow the usurper.

2nd. The Child of Macduff, for his massacre, now deludes Macbeth, ending in mental torture and overthrow.

3rd. The Child of Duncan, avenging his father's massacre, deludes Macbeth in a similar manner.

As a singular misconception of the child Apparitions, the Rugby editor says, "These may refer to the passage, 'A naked new-born babe,' I. vii. 21"; on which, he has this mistaken comment, "Either like a mortal babe terrible in helplessness, or like heaven's child-angels, mighty in love and compassion." The simple meaning is, 'like the wailings of a babe,' as the context shows.
"SINGLE" AND "SINGLE."

Shakes so my single state of man. I. iii. 140.
Were poor and single business. I. vi. 16.

The opposite senses in which the word single is used, it is desirable more fully to illustrate than I have done on p. lvi. See "The Tempest," V. i. 247–250:

\[ \text{at pick'd leisure,} \]
\[ \text{Which shall be shortly, single I'll resolve you,} \]
\[ \text{Which to you shall seem probable, of every} \]
\[ \text{These happened accidents.} \]

The Cln. edr. explains 'by myself': Rev. J. Hunter, 'in private I will give you explanation': 'when alone' says another. This mistake is universal; and Mr. J. O. Halliwell-Phillipps says, "I greatly doubt the correctness of the ordinary text in a comma being placed after 'shortly': see ed. 1623. The word single may be used in a somewhat peculiar sense."

"Single" is used here as entire, 'to the fullest I will inform you'; as Macbeth above, "Shakes so my single state of man," and as in "Comus," l. 204, "yet nought but single (= entire) darkness do I find." Prospero tells Alonso, that 'at a convenient chosen hour, I will inform you fully of every circumstance in this strange business.'

Again is the word used in "The Tempest," I. ii. 432, but now in its other sense, as Lady Macbeth uses it, "poor and single business." Ferdinand intimates that he is King of Naples now that his father is drowned, as is believed; 'but as I am now, I am a single thing,' i.e. stinted thing, reduced to nothing, for were he in Naples he would be "the best of them," the highest in the state as King. The Cln. edr. says, "Ferdinand plays upon the word," in what way is not apparent; "he believes that himself and the King of Naples [his father being supposed dead] are one and
the same person; he therefore uses this epithet with a reference to its farther sense of 'solitary,' and so 'feeble and helpless.'"

But in his edition of "Coriolanus," this editor, quoting this instance, explains it as insignificant. Ferdinand's direct reference is to his opposite, his reduced condition to that which he by birth should be enjoying, and not to his solitariness or feebleness. The same editor says, "Compare 'poor and single business,'" which is explained as simple, weak; I take it to be stilted return.

Again the word recurs in three instances in "Coriolanus": the first is, II. i. 34, "your helps are many, or else your actions would grow wondrous single;" the next, III. ii. 102, "Yet, were there but this single plot [his person] to lose"—in both cases the meaning plainly being insignificant. The remaining instance is this: IV. i. 40-44, Cominius addresses Coriolanus, urging that he should accompany the latter in his exile for a short time, that he may know the abode of his banished friend, Cominius anticipating the crisis when the state will again welcome him back with eagerness in its defence against its enemies:

if the time thrust forth
A cause for thy repeal, we shall not send
O'er the vast world to seek a single man,
And lose advantage, which doth ever cool
I' the absence of the needer.

Here the word is used in a widely opposite sense to the other two cases. Cominius says that 'if Rome decree thy repeal, and I know your abode, the citizens will then be saved the trouble and danger of seeking over the whole empire for a leader and general of our forces'—"a single man." The word here conveys full, entire, fit, an accomplished and experienced man.

The Clm. edr. has no remark on this instance of its use, and judging by the rendering he gives of the lines following, it may be misunderstood by him. He renders those lines, 'In the absence of him who wants to avail himself of the advantage'; but Cominius says the contrary, 'If we are compelled to seek some other general, we shall lose precious time ('advantage") in the search for him, and our cause will decline in the absence of him who is needed to meet the crisis that may befall us.'
SHAKESPEARE'S SUPPOSED NEGATIONS.¹

Men must not walk too late.
Who [You?] cannot want the thought: how monstrous III. vi. 7, 8.

It is desirable that the question of "Shakespeare's Negations"—on which the Rugby editor has a short Appendix—should be analysed, at least as far as the alleged negations are presented, in connection with this passage, by this and by the Clm. eds. The former says that the usual punctuation (as above printed) "makes it mean, 'People must not walk too late, who, like you and me, cannot do away with the thought that it was, as Macbeth said, monstrous for the King's sons to kill their father.' The tone of the actor's voice would give an ironical turn to the word 'monstrous,' so as to make it too monstrous for belief." The irony is in "Men must not walk too late." He then says, "The maximum of confusion on the passage appears to be attained by a writer in the Edinburgh Review, July, 1869. The Cambridge editors admit that the passage, as generally punctuated, gives a sense opposite to that which is required, but consider that this arises from a confusion like that which leads to the use of the pleonastic negatives in Greek, and to such expressions in Shakespeare as 'he denied that you had in him no right': "Comedy of Errors," IV. ii. 7. They quote as parallel instances "Winter's Tale," III. ii. 55,

I ne'er heard yet
That any of these bolder vices wanted
Less impudence to gainsay what they did,
Than to perform it first.

¹ Before reading this paper, my treatment of this passage on p. xcix. should be considered.
the same play, I. ii. 260,

Whereof the execution did cry out
Against the non-performance.

"King Lear," II. iv. 140;

I have hope
You less know how to value her desert
Than she to scant her duty.

"In the first passage the parallel appears close, as 'wanted' seems to stand for 'had.' [Mark the 'seems.'] But is not the expression modified by an idea also present in the writer's mind, 'I never heard that these bolder vices wanted the less degree of impudence which is required to deny a crime, when they had the greater impudence to do it.'"

The above criticisms betray entire forgetfulness of Shakespeare's constructions; there is no sense "opposite to that which is required," a charge attributed so lightly to the poet. What he says is, 'I ne'er yet heard that any of these bolder vices wanted the element of impudence to gainsay less what they did, than to first perform it.' "Less" does not qualify "impudence," but the phrase as I here place it; to explain it as "degree of impudence" is to darken the whole passage.

The Cln. edr. of "Lear" instances this passage as to its alleged obscurity, and says, "where, as Johnson remarks, either 'wanted' should be 'had,' or 'less' should be 'more.'" I refer the reader to my explanation.

The Rugby editor continues, "So in the third passage, the idea implied in the words 'you less know' is, 'it is rather you who do not know how to value her desert, than she who thinks of scanting her duty.'" Again is the same mistake made, for "less" does not qualify "know," it relates to the phrase following: thus, 'you know less how to value her, than that she would scant her duty.'

"In the second passage," he says, "'the execution' seems to be used in a legal sense for the warrant for 'fiat, or execution': the meaning therefore being, 'If I have ever delayed to do a thing because I doubted as to its issue, so that the full legal
warrant which you gave me to complete it should cry out against my slackness in not doing so.' The meaning clearly is, 'Whereof the delay in execution did cry out because of the non-performance': there is no "illogical negative" here.

The remaining so-called negative is this, "He denied that you had in him no right:" treat it thus, 'you had no right in him, that [right] he denied;' so we discover a logical asseveration, only repeated.

Many parallel instances occur in Shakespeare and the poets, which hardly need to be mentioned; but these two are presented:

he truly found
It was against your highness.  Hamlet, II. ii. 64.
i.e. he found it was truly against.

they are portentous things
Unto the climate that they point upon.  J. Cesar, I. iii. 31.
i.e. they are things portentous unto the climate.

Shakespeare's "negations," then, are, I think, disposed of so far; and the Rugby editor, too, thinks that, after all, like Macbeth's vision of the dagger, "there's no such thing," for he finally says, "The conclusion to which these passages thus reviewed appear to lead us is, that the supposed illogical negatives in Shakespeare have not this character really, but originate in the wish to express a subordinate idea, as well as the principal one, without making a second sentence for the purpose of conveying it." This explanation he does not put forth with any confidence, so it may, in the face of the above solutions, pass without comment.

In the Cln. edn. of "Lear," the editor treats as follows of the passage quoted above: "This is one of the many passages in Shakespeare of which the sense is clear, but which is almost impossible to paraphrase. Regan wishes to say, 'she hopes it is more possible that Lear has undervalued her sister's merit than that Goneril should have come short in her duty.' But although the meaning is obvious, there is a confusion in the expression: we should have expected some word the very opposite of 'scant.' Other instances of a similar obscurity are to be found." I am
unable to see any confusion in expression, or any difficulty in paraphrasing (see my treatment above); it is a question of recognising the dramatist's manner in his constructions, and also his extreme elliptical compression at times. "With the metrical exigencies of rhythm and rhyme," says a writer, "we are accustomed to associate a straining of phraseology and inversion of ideas;" but which may be rendered perfectly clear by the course just stated.

Reference is made by the editor, in the same play of "Lear," to another supposed absurdity, I. i. 271,

And well are worth the want that you have wanted.

There is plainly scorn and contempt cast by Goneril at Cordelia; and she says, 'you are richly endowed with the absence of obedience that you do not possess,' viz. obedience. This is quite in Shakespeare's manner, playing upon the same words or those similar in sound. But the editor remarks, "The difficulty seems to arise from the imperfect connexion of the relative with its antecedent. The use of the word 'want' has apparently the effect of always making Shakespeare's constructions obscure." If my explanation commends itself, then there is no obscurity. The editor offers his rendering: "Goneril says, 'You have come short in your obedience and well deserve the want of that affection in which you yourself have been wanting'; otherwise we must regard 'the want that you have wanted' as an instance of the combination of a verb with its cognate accusative." The phrase I have italicized is the opposite of the sense expressed in the text.

In connection with the treatment of this line, the editor refers to line 222, which also presents to him some obscurity. Cordelia says:

for want of that for which I am richer,

[Such as] A still-soliciting eye (i.e. constantly seeking favours)

—the rendering is, 'for not possessing ("want") of that self-seeking on account of ("for") which I am richer in character.' The editor remarks, "The construction is imperfect though the sense is clear. We should have expected 'even the want' as Hanmer reads; but Shakespeare was probably guided by what
he had written in the line preceding, and mentally supplied 'I am deprived.' There is an obscurity about 'for which'; it would naturally mean 'for having which,' but here it must signify 'for wanting which.'” Hanmer would alter the text, which is rendered the more unnecessary, though the Cl. edr. gives partial countenance to doing so, because the true meaning of the whole passage is given by the latter scholar himself, though it requires to be fully set out in this manner: 'I am deprived of my father's favour for want of that covetous disposition for wanting which covetous disposition I am richer.'

Upton, in his “Critical Observations on Shakespeare,” says, “Instances of our poet's using words contrary to the modern acceptation of them are numberless” (p. 303). “Some of Shakespeare's rules of writing, which savour of peculiarity, I shall here mention, because when these are known we shall be less liable to give a loose to fancy in indulging the licentious spirit of criticism; nor shall we then so much presume to judge what Shakespeare ought to have written, as endeavour to discover and retrieve what he did write” (p. 284). This wise counsel should be borne in mind in treating of Shakespeare's use of words, and of his constructions, as in the cases noticed above; for some high authorities have told us that he was at a loss how to use some simple words in their right senses! Recently a communication on this subject was published, wherein the writer (a non-Baconian) said, ‘Cowden Clarke, in his commentary on 'Cymbeline,' I. v., says that Malone accuses Shakespeare of using words which express the very contrary of what he means. And Clark on 'Coriolanus,' I. iv., quotes the same critic as saying, 'Our author almost always entangles himself when he uses less and more.' Could a scholar of commanding intellect have done this?” This is a logical question, after having convinced oneself that Shakespeare did not know the difference between some of the simplest words in his own mother tongue; only the writer is landed, observe, in the comforting conclusion, that Shakespeare's was not "a commanding intellect."

Malone, in treating of the passage at the opening of this
paper, says, "The sense requires 'who can,' yet I believe the text is not corrupt. Shakespeare is sometimes incorrect in these minutiae." Here the critic charges upon Shakespeare absolute contradiction, if not stupidity; and the use of cannot for can is alleged to be not of much account with the greatest writer in the English language, it is only one of his minute blunders!

Before we charge upon the dramatist such extraordinary ignorance, we might reflect that such words as are instanced, from their being used in what appears to us to savour of peculiarity, may be capable of explanation as coming under some perfectly legitimate rule of Shakespeare's own, or of some relation in construction to the whole passage in which they appear; and that very probably it is our want of discovering such rule, or the absence of penetration on our part, that baffles our attempts at solving the question. So far as the above cases are concerned, the true solutions perhaps are as I have set them forth; and if so, a vindication of Shakespeare will follow, as well as some cause of perplexity removed.

Another passage is instanced as exhibiting Shakespeare's unskilfulness; it is in "Coriolanus," I. iv. 13–15:

Mar. Tullus Aufidius, is he within your walls?
First Sen. No, nor a man that fears you less than he,
That's lesser than a little.

Shakespeare must use "less" in a sense conveying slightly, or not at all, the comparative degree not being recognised. See Matt. xiv. 31, "O thou of little faith," having none. The reading would then be, 'No, nor any man that has the slightest fear of you, as he has none;' or thus, 'No, nor any other man whose fear of you is as little as his,' i.e. fears you nothing. The next clause, "That's lesser than a little," shows that "little" is used as equivalent to nothing, not at all.

The next instance the editor gives is in "T. and Cressida,' I. i. 28,

Patience herself...

Doth lesser blench at sufferance than I do.

i.e. 'Patience doth shrink at suffering lesser than I do shrink at
all.' As in the instance preceding, the explanation I give there will apply to this. Shakespeare must have supplied words in the way of ellipsis, or he treated the comparative form in an elastic manner, that is in an absolute sense. As a parallel, see the use of "more" in "As You Like It," II. iii. 12, "No more do yours," i.e. 'no otherwise.'

There remains only to notice the use of nor, as in the following line ("Hamlet," I. ii. 158),

It is not, nor it cannot come to, good.

There will be no difficulty felt if we recognise the perfectly legitimate principle, that in these cases the repeated negative is intended merely to emphasise the asseveration made, not as performing the function of reversing its meaning. Upton says "Nor do two negatives always make an affirmative, but deny more strongly, as is well known from the Greek and modern French languages." See these instances from Chaucer

"He never yet no villany ne (not) said."
"So that the wolfe ne made it not miscarry."
Some clear developments of meaning will be found in the various use of "And," in the following instances:

"And (=yet) oftentimes, to win us to our harm," . . . I. iii. 123.
"Lay it to thy heart: and (=but) farewell." . . . . I. v. 12.
"They have made themselves, and (=yet) their fitness now," . I. vii. 53.
"And (=therefore) prophesying, with accents terrible," . . II. iii. 38.
"and (=yet), I fear," . . . . . . . III. i. 2.
"Augurs and (=with) understood relations," . . . . III. iv. 124.
"Of Birnam rise! And (=therefore) our high-placed Macbeth" . . . . . . . . . . . . . IV. i. 97.
"And (=yet) do not know ourselves" . . . . IV. ii. 19.
"And (=therefore) what will you do now?" . . . . IV. ii. 31.
"and (=therefore) wisdom" . . . . . . . . . . . . . . . . IV. iii. 15.

See also pp. lix., lxviii.
THE "TEMTATION" OF MACBETH.

The source of Macbeth's crime was his ambition to wear the crown, and his determination exhibited itself in fullest revelation of his purpose to his wife and in exulting tones in his correspondence with her. The dreadful secret was theirs alone—so they believed; but when he is all-hailed as "king that shalt be," he is startled at the announcement, not conceiving that any creature could harp his design aright. This consternation, however, soon passes away, and exultation succeeds at the supernatural countenance which that design apparently receives.

Professor Henry Morley says that "the hour of Macbeth's temptation was born of his victory." It may be more truly said, that his victory fixed his resolution to destroy Duncan. The communication of the Witches "is a full revelation of Macbeth's criminal aptitudes," says Mr. Hudson, "that so startles and surprises him into a rapture of meditation;" and "besides this," says Professor Dowden, "Macbeth is startled to find that there is a terrible correspondence established between the baser instincts of his own heart and certain awful external agencies of evil." In the remarks of the two latter commentators are doubtless embodied the true relations of Macbeth with the weird sisters. They allure him on to prosecute his design, they stimulate his imagination, and they inflame his determined purpose; they,

by the strength of their illusion,
Shall draw him on to his confusion.

Temptation, then, has not initiated his action, for none was needed to win him from loyalty and integrity; what royalty of nature he may have possessed at one time, he surrendered to gratify his ambition; recklessly he plunged into violent courses to fulfil his guilty passion; he bore

His hopes 'bove wisdom, grace, and fear.

Professor Henry Morley treats Macbeth as one dreadfully tempted,
and thus impelled to crime. He says, the theme of the play is "the working of Satan for temptation and destruction of a soul." "On his homeward way he is met by the temptation that shall wreck his life;" the first meeting with the Witches "is the foul day of the temptation that will destroy his soul;" but is any presented? what they really do is to unveil his purpose to himself. The Professor says further, that "Shakespeare marks the instant effect of the entrance of the poison—'that shalt be king hereafter'—by the immediate question of Banquo, 'Good sir, why do you start?" There is no poisonous infection; and it must be repeated, that it is his own purposed evil, which is harped aright, that produces so startling an effect. It is a case where "the instruments of darkness tell us truths," that which we have already purposed, not tell us lies by which to tempt us from innocence, poison us, and so "betray us in deepest consequence." Professor Morley seems to contradict himself as to the part Satan had in Macbeth's ruin, for he subsequently lays it rather upon Lady Macbeth than the weird sisters. He says, "The first Act of 'Macbeth,' having for its whole theme the Temptation, ends with the triumph of the tempter [Lady Macbeth]. . . . The last touch, closing the Act with triumph of the tempter, shows that Macbeth is satisfied when he is led to believe that he will be quite safe if he kills three men instead of one." The dominating influence of Lady Macbeth is also thus expressed by Professor Dowden: "Beside the vague yet mastering inspiration of crime received from the Witches, there is the more definite inspiration received from his wife."

Fletcher, in his "Studies of Shakespeare," has rightly stated the relations of these creatures with Macbeth: he says, "It is most important, in order to judge aright of Shakespeare's metaphysical, moral, and religious meaning in this great composition, that we should not mistake him as having represented that spirits of darkness are here permitted absolutely and gratuitously to seduce his hero from a state of perfectly innocent intention. It is plain that such an error at the outset vitiates and debases the moral to be drawn from the whole piece. Macbeth does not project the murder of Duncan because of his encounter with the weird sisters; the weird sisters encounter him because he has projected the murder. . . . These ministers of evil are privileged to see the mind's construction where human eye cannot penetrate—in the mind itself. They repair to the blasted heath because, as one of them says afterwards of Macbeth, 'something wicked this way comes.'"
"The very starting-point for an inquiry into the real, inherent, and habitual nature of Macbeth, independent of those particular circumstances which form the action of the play, lies manifestly in the question, with whom does the scheme of usurping the Scottish crown by the murder of Duncan actually originate? We sometimes find Lady Macbeth talked of as if she were the first contriver of the plot, and suggester of the assassination; but this notion is refuted, not only by implication, in the whole tenor of the piece, but most explicitly in I. vii. 48-52. Most commonly, however, the Witches (as we find the 'weird sisters' pertinaciously miscalled by all sorts of players and of critics) have borne the imputation of being the first to put this piece of mischief in the hero's mind. Yet the prophetic words in which the attainment of royalty is promised him contain not the remotest hint as to the means by which he is to arrive at it. They are simply 'All hail, Macbeth! that shalt be king hereafter'—an announcement which, it is plain, should have rather inclined a man who was not already harbouring a scheme of guilty ambition to wait quietly the course of events. According to Macbeth's own admission, the words of the weird sisters on this occasion convey anything rather than an incitement to murder to the mind of a man who is not meditating it already. This supernatural soliciting is only made such to the mind of Macbeth by the fact that he is already occupied with a purpose of assassination. This is the true answer to the question which he put to himself in I. iii. 132-142."—George Fletcher, p. 109.

"Banquo goes on wondering, like any common spectator,
Were such things here as we do speak about?
while Macbeth persists in recurring to the self-concerning,
Your children shall be kings.

Banquo. You shall be king.

Macbeth. And thane of Cawdor too: went it not so?
So surely is the guilt in its germ anterior to the supposed cause and immediate temptation!"—S. T. Coleridge.

"Enlightened criticism and universal opinion have so completely set the seal of celebrity on this tragedy, that it will stand whilst our language exists as a monument of English genius. No drama in any national theatre, taking that of Greece into account, has so wonderfully amalgamated the natural and the supernatural, or made the substances of truth appear more awful by their superstitious shadows, than has the
tragedy of 'Macbeth.' The progress of Macbeth in crime is an unparalleled lecture in ethical anatomy. The heart of a man naturally prone to goodness, is exposed so as to teach us clearly through what avenues of that heart the black drop of guilt found its way to expel the more innocent blood."—Thomas Campbell.

"We need hardly tell our readers, whom we imagine to be more and more initiated into the mind of our poet, that his spirit-world signifies nothing but the visible embodiment of the images conjured up by a lively fancy, and that their apparition only takes place with those who have this excitable imagination."—Gervinus, p. 591. The Witches, then, are not of the spirit-world, for Banquo—who had, in this particular, no lively fancy to stimulate him—saw them as well as Macbeth; and the Apparitions were conjured up, not by his lively fancy, but by the Witches.
Gervinus' Defence of Shakespeare's Art.

"Those who from a childish nicety would find fault with the truth of Nature, the poet would have set to rights as Bacon did the fastidious persons who turned away from what was naked and ugly in natural science; testifying that the sun of art shines on the cloaca as well as the palace without being soiled by it, that what is worthy of existence may also be worthy of art, and that the stage is not an empty show-place for human pride, but a market for the commerce of life as it is. ["Should any one object that we descend to things which appear trivial and low, let him look upon the effects to which these things contribute."—Harris's "Hermes.”]

"The few blemishes, belonging to the poetic style of the times, which adhere to Shakespeare, vanish into nothing in the whole healthy body, that arose in its own strength out of this diseased state; it is the same with those remains of stage customs, which bear witness to the cruel and blood-thirsty mind of the age. We have neither denied nor palliated these harsh passages; we may wish them away in some places, and must without hesitation omit them on the stage; but we have not been able to conceal from ourselves that it was an advantage to Shakespeare, as it was to Homer, to work for a public of iron nerves. We have shown that this very peculiarity also is made subservient to the poet's art of characterisation, and that such passages are not found in plays that represent peaceful and cheerful circumstances. We refer to the remarks that even in this respect Shakespeare far outstepped his contemporaries and his early works, as Goethe and Schiller did theirs; from 'Titus Andronicus,' where he indulged in this practice, to 'Lear,' in which he only used it freely for the grandest ends, what an advance is made! In our remarks upon 'Lear' we have attempted to explain that Shakespeare, in this and similar horrible subjects, did not descend to the taste of the people, but that he took hold of his generation by their weakness and strength, and elevated them to the great schemes of his art."—p. 834.
“If for the next century we would only see Shakespeare acted, instead of reading him alone as we have hitherto done, perhaps all that appeared to us unsuitable would stand forth, if not as beauties of art, yet as truths of Nature. For numbers of the [supposed] errors of taste in Shakespeare have turned out to be striking touches of character; the aesthetic deformities imputed to Shakespeare’s poetry proved to be the moral deformities of certain of his characters, and what had been denounced as a fault was found to be an excellence."

“In an ethical point of view we have already seen him taking the lead in the direction of Teutonic Art, which does not credulously acquiesce in the customs of the age and the manners of the day, but rather strives after an original purity of life, and endeavours to restore the true nature of human relations, which is lost amid the arbitrary laws of convention. Schiller’s declaration, that poets are the guardians of Nature, or the searchers for it if lost, is the peculiar manifesto of modern Teutonic Art; it is only true of the ancient and modern poetry of a Homer or a Shakespeare; the romantic poets of the middle ages were, in this sense, neither guardians nor searchers of Nature. In an aesthetic point of view, on the other hand, we see Shakespeare everywhere, with his generalizing views, putting forward those subjects to which a general truth is inherent; it did not satisfy him that his poetry possessed a substantial matter, with which its outward form was in harmony; it was essential to him that this matter should be purely human, true, and necessary. With this matter of general value, as independent as possible of time, place, and taste, purified from everything accidental and arbitrary, Shakespeare’s poetry possesses the True; with his inimitable gift of description and representation, of making truth sensible and comprehensible, clothing it with the appearance of reality, it possesses the Beautiful, which we cannot imagine apart from the appearance; so far is the True identical with the Beautiful, and idea with the ideal. The poet who gives form and appearance to the abstract and true, and he who, on the other hand, spiritualises common reality, animates matter, generalizes the particular, and makes the incidental obedient to laws; both of these meet in the same operation, in the representation of the beautiful, in the union of the real and the ideal.

“Thus, then, Shakespeare, viewed in reference to this combining of real and ideal elements, appears so many-sided that we should in vain attempt to exhaust his poetic merits by any exclusive description.”—p. 873.
HUMAN KINDNESS OR HUMANKIND-NESS.

Lady Macbeth. I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way. I. v. 17.

Mr. R. J. Moulton, in his "Shakespeare as a Dramatic Artist," pp. 149, 150, throws an interesting light upon this phrase, and he treats his contention for an alteration in a manner difficult to resist. He says:—

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

"That this is the true sense further appears, not only from the facts—for nothing in the play suggests that Macbeth, 'Bellona's bridegroom,' was distinguished by kindness in the modern sense—but from the context. The form of Lady Macbeth's speech makes the phrase under discussion a summing up of the rest of her analysis, or rather a general text which she proceeds to expand into details. Not one of these details has any connection with tender-heartedness: on the other hand, if put together the details do amount to the sense for which I am contending, that Macbeth's character is a type of commonplace morality, the shallow, unthinking and unfeeling man's lifelong hesitation between God and Mammon."

Bodenstedt's comments (quoted by Furness) may appropriately accompany Mr. Moulton's remarks:—

"We are somewhat astonished to learn this [kindness] about Macbeth, for throughout the drama we find no trace of this 'milk of human kindness.' We must presume that the lady has too high an opinion of her husband. . . . We already know him as a quickly determined murderer in thought, and as an accomplished hypocrite; and this nature of his is not belied by his letter, it appears only thinly disguised. The lady knows at once what he is after; she knows and openly acknowledges that his 'milk of human kindness' will not deter him from attempting the life of the King, but only from 'catching the nearest way'; that is, from laying his own hand to it."
PHYSICAL OBJECTS—THE DAGGERS.

"The mere exhibition of physical objects seldom adds to the interest of an affecting story. On the contrary, it requires no small art to make them supportable; for if they were displayed alone, and without the passions which accompany them, they would never fail of exciting painful impressions. The bloody daggers which Macbeth, returning from the murder of Duncan, holds in his hands, would be shocking of themselves; and his taking them out of Duncan's room at all, would appear absurd in a man of sound mind, as they might lead to a discovery of his crime. But no sooner do they begin to disclose the state of his soul—to show his want of presence of mind amid the novelty of vice—his agonizing remorse, that dares neither to think nor look on what he had done—all that is uttered, all that is not uttered by him and Lady Macbeth, in that terrific scene,—give those daggers a moral meaning, which they had not before; and the disgust, which they would otherwise have inspired, is subdued into its proper feeling. The skulls with which, according to Voltaire, Hamlet plays in the churchyard, would, like all other skulls, excite disagreeable sensations; but as soon as they become subjects for him to moralise upon—when he sees the grave-digger 'jowling them to the ground,' and thoughtlessly singing—when he finds rolling at his feet the skull of that Yorick who had borne him on his back a thousand times,—the heart must allow that those heads, disgusting as they at first appear, bring home to it more satisfaction, because they individualize the sentiment, than any vague declamations upon the terrors of the churchyard, and the humiliating changes after death. The racks and wheels exhibited in 'Venice Preserved' are among the least interesting things in that tragedy. The parting between Jaffier and Belvidera, when he takes leave of her for ever, and goes out to die with Pierre, is the heartrending event of the play; and, after it, the engines of death are nothing. Nay, deaths are not always tragic in themselves. When Tybalt kills Mercutio in a duel, the exclamations of the dying 'Gentleman, the Prince's near ally,' usually excite merriment. But the murder of Mercutio is the cause of Romeo's banishment, of Juliet's sleeping potion, and of the entire catastrophe."—Quarterly Review, July 1823, p. 429.
WITCHCRAFT.

BY DR. S. JOHNSON.

In order to make a true estimate of the abilities and merit of a writer, it is always necessary to examine the genius of his age, and the opinions of his contemporaries. A poet who should now make the whole action of his tragedy depend upon enchantment, and produce the chief events by the assistance of supernatural agents, would be censured as transgressing the bounds of probability, he would be banished from the theatre to the nursery, and condemned to write fairy tales instead of tragedies; but a survey of the notions that prevailed at the time when this play was written, will prove that Shakespeare was in no danger of such censures, since he only turned the system that was then universally admitted to his advantage, and was far from overburthening the credulity of his audience.

The reality of witchcraft or enchantment, which, though not strictly the same, are confounded in this play, has in all ages and countries been credited by the common people, and in most by the learned themselves. These phantoms have indeed appeared more frequently, in proportion as the darkness of ignorance has been more gross; but it cannot be shown that the brightest gleams of knowledge have at any time been sufficient to drive them out of the world. The time in which this kind of credulity was at its height, seems to have been that of the Holy War, in which the Christians imputed all their defeats to enchantments or diabolical opposition, as they ascribed their success to the assistance of their military saints; and the learned Dr. Warburton appears to believe ('Supplement to the Introduction to Don Quixote') that the first accounts of enchantments were brought into this part of the world by those who returned from their Eastern expeditions. But there is always some distance between the birth and maturity of folly as of wickedness: this opinion had long existed, though perhaps the application of it had in no foregoing age been so frequent, nor the reception so general.

A remarkable proof of the antiquity of this notion may be found in St. Chrysostom's book 'de Sacerdotio,' which exhibits a scene of enchant-
ments not exceeded by any romance of the middle age; he supposes a spectator over-looking a field of battle attended by one that points out all the various objects of horror, the engines of destruction, and the arts of slaughter. Whether St. Chrysostom believed that such performances were really to be seen in a day of battle, or only endeavoured to enliven his description by adopting the notions of the vulgar, it is equally certain that such notions were in his time received, and that therefore they were not imported from the Saracens in a later age; the wars with the Saracens however gave occasion to their propagation, not only as bigotry naturally discovers prodigies, but as the scene of action was removed to a great distance, and distance either of time or place is sufficient to reconcile weak minds to wonderful relations.

The Reformation did not immediately arrive at its meridian, and though day was gradually increasing upon us, the goblins of witchcraft still continued to hover in the twilight. In the time of Queen Elizabeth was the remarkable trial of the witches of Warbois, whose conviction is still commemorated in an annual sermon at Huntingdon. But in the reign of King James, in which this tragedy was written, many circumstances concurred to propagate and confirm this opinion. The King, who was much celebrated for his knowledge, had, before his arrival in England, not only examined in person a woman accused of witchcraft, but had given a very formal account of the practices and illusions of evil spirits, the compacts of witches, the ceremonies used by them, the manner of detecting them, and the justice of punishing them, in his dialogues of 'Daemonologie' written in the Scottish dialect, and published at Edinburgh. This book was, soon after his accession, reprinted at London, and as the ready way to gain King James's favour was to flatter his speculations, the system of 'Daemonologie' was immediately adopted by all who desired either to gain preferment or not to lose it. Thus the doctrine of witchcraft was very powerfully inculcated, and as the greatest part of mankind have no other reason for their opinions than that they are in fashion, it cannot be doubted but this persuasion made a rapid progress, since vanity and credulity co-operated in its favour, and it had a tendency to free cowardice from reproach. The infection soon reached the Parliament, who, in the first year of King James, made a law by which it was enacted, Ch. xii., that 'if any person should use any invocation or conjuration of any evil or wicked spirit; 2. Or shall consult, covenant with, entertain, employ, fee or reward any evil or cursed spirit to or for any intent or purpose; 3. Or take up any dead man, woman, or child out of the grave, or the skin, bone, or any part of the dead person, to be employed or used in any manner of witchcraft, sorcery, charm, or enchantment: 4. Or
shall use, practise, or exercise any sort of witchcraft, sorcery, charm or enchantment; 5. Whereby any person shall be destroyed, killed, wasted, consumed, pined, or lamed in any part of the body; 6. That every such person being convicted shall suffer death.' This law was repealed in our own time.

Thus, in the time of Shakespeare, was the doctrine of witchcraft at once established by law and by the fashion, and it became not only unpolite, but criminal to doubt it; and as prodigies are always seen in proportion as they are expected, witches were every day discovered, and multiplied so fast in some places, that Bishop Hall mentions a village in Lancashire where their number was greater than that of the houses.
MY EMENDATIONS.

ACT I.

Scene I.

For brave Macbeth . . .

Like valour's minion, carved out his passage
Till he faced the slave; *then laid on, nor ceased*—

*And (= yet) ne'er shook hands nor bade farewell to him—*
Till he unseam'd him from the nave to the chaps,
And fix'd his head upon our battlements.

The mutilated text is as follows:

Till he faced the slave;
*Which ne'er shook hands, nor bade farewell to him,*

—*Which*, says Dyce, "being evidently repeated, by a mistake of the scribe or compositor, from the commencement of the third line above."

"There is some incurable corruption of the text here," say the Cln. eds. The mangled passage I have endeavoured to knit up; but Capell's emendation, 'And ne'er,' possesses great merit, it requires, however, to be treated as *yet*. For illustrations, see p. lix.

It may be mentioned, that in "Hamlet," IV. i. 40, where half a line had dropped away, Theobald made so judicious a suggestion to fill the void (supplying, "so, haply, slander") that it has been generally adopted.
Scene III.

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

This is doubtless the right punctuation; for “only” is manifestly required emphatically to qualify “thanks,” as the corresponding clause “Not pay thee” qualifies “to herald thee into his sight.” It will be found, however, that all the editions print the passage thus:

To give thee from our royal master thanks;
Only to herald thee into his sight,

Scene III.

and when he reads
Thy personal venture in the rebels' fight;
His wonders and his praises do contend
Which should be—thine or his—silenced with that.
In viewing o'er the rest o' the selfsame day,
He finds thee in the stout Norweyan ranks,

This is my treatment, that of all the other editions being thus:

Which should be thine or his; silenced with that,
In viewing o'er the rest o' the selfsame day,

punctuation which is inimical to all sense, the integrity of both sentences being destroyed. The first passage I close at line 93.

The meaning is, ‘Wonders and praises contended which should be silenced by the other (“that”), the utterance of thy praises or his wonders’—or simply, which impulse should overcome that impulse in first uttering. Then observe with what freshness, according to my punctuation, line 94 opens, commencing, as it properly does, with a further report of the King's appreciation of Macbeth's valour. Compare III. iv. 126, 127:

Macbeth. What is the night?
Lady M. Almost at odds with morning which is which.

i.e. night and morning are contending which shall be overcome
("silenced") with *that*. Compare also II. ii. 7, 8, which is an exactly similar construction. Also "Lear," IV. iii. 16, patience and sorrow strove
Who should express her goodliest.

And "Lucrece," 1298, "Conceit and grief an eager combat fight."

All the commentators, not seeing the obnoxious punctuation, have been completely misled in their rendering. The Rugby editor explains "silenced with that," ‘when he had done speaking of that.’ The Cln. eds. say (others following them), "There is a conflict in the King’s mind between his astonishment at the achievement and his admiration of the achiever; he knows not how sufficiently to express his own wonder and to praise Macbeth, so that he is reduced to silence." There is no conflict expressed in the text as between ‘astonishment’ and ‘admiration,’ it is only in giving voice to each; further, Macbeth does know how to express both his wonder and his praise; and finally, it is *not* the King who is reduced to silence. Ross declares that the two emotions contended *which* should silence the *other*, i.e. struggle for first utterance. These editors remark, that "that" (93) refers to "the mental conflict just described"—it refers, as I above show, to the *other* impulse. Dalgleish is curiously astray: ‘there is a contest whether most wonder should be his, or praise thine—a most felicitous compliment:’ he mistakenly adds, “The alternative form resembles that of lines 59, 60.” Strange is his interpretation of “silenc’d with that” — ‘struck dumb by that thought.’ When corruptions of the text are not suspected, and they are blindly taken for good Shakespearian phraseology and the dramatist’s own punctuation, meanings are suggested that furnish no explanation whatever.

The following sentence in an official letter recently published contains a similar construction to that in the text, and sets it forth plainly: “The Commission could not possibly have known for certain which statements, *his* or *mine*, contained the truth.”
SCENE VI. 10.

The accepted punctuation is,

"See, see, our honour'd hostess!"

This exhibits the King as wanting in ordinary courtesy to Lady Macbeth, in not prefacing his address by a proper and indispensable personal recognition. The treatment demanded is this:

See, see!—Our honour'd hostess,

The love that follows us sometime is our trouble,

The repeated exclamation is all that is necessary to express his delight; it is preposterously marred by extending it further. Besides, the royal use of the plural pronoun as personal to himself is diverted by the accepted punctuation.

See an exact illustration to prove the necessary change I have made, in iv. 14,

O worthiest cousin!

The sin of my ingratitude even now

ACT II.

SCENE III.

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!

The opening line of this speech is surely uttered in an assumed, crafty strain of amazement, as I have here punctuated it. The usual punctuation, I submit, is misleading, which is thus,

You are, and do not know't:

The true rendering I conceive to be,

You are [his son], and do not know [what is amiss]?

There seems a plain though bungling attempt by Macbeth to throw suspicion of the murder on Donalbain, by the suggestive, broken words, "You are——," and by the interrogative form (as I treat it) of the rest of the clause.

See similar ironical reference, III. vi. 7.
Scene IV.

Ross. Well, I will thither.

Macduff. Well may you see things well done there.

The "Well" of Ross is obviously played upon by Macduff, and is turned significantly to a definite reference; but the mistaken punctuation of all the copies extinguishes this effect—they all, by printing a comma after it, treat Macduff's "Well" as Ross does, elliptically for 'if all be well.' By omitting the intruding comma, the play upon the word is revealed with all the impressiveness that is intended.

Compare "K. John," IV. ii. 45:

but ask
What you would have reform'd that is not well,
And well shall you perceive how willingly
I will both hear and grant you your requests.

And "Hamlet," II. ii. 368, "Well [may it] be with you, gentlemen."

Professor Morley does not improve the line by punctuating it thus: "Well,—may you see things well done there."

ACT III.

Scene II.

Let your remembrance apply to Banquo;
Present him eminence, both with eye and tongue:
Unsafe the while, that we
Must lave our honours in these flattering streams,

All the editors agree that there is some deficiency or corruption in line 32; Steevens suggested,

Unsafe the while it is for us, that we

but this has met with no favour. I venture to suggest the following treatment:—

Present him eminence, both with eye and tongue,
To us and all; unsafe the while that we
Must lave our honours in these flattering streams,

Completeness and a fit sense may at least be found in the clause
I furnish. See p. lxxxix. for the rendering, and p. xxxvii. for similar emendation.

ACT IV.

SCENE I.

1st Witch. Thrice the brinded cat hath mew'd.
2nd " Thrice and once the hedge-pig whined.
3rd " Harpier cries, 'Tis time, 'tis time.

This is the reading of all the copies. I submit the following treatment:

1st Witch. Thrice the brinded cat hath mew'd.
2nd " And once the hedge-pig whined.
3rd " Harpier cries! 'Tis time, 'tis time!

The awkward phrase "Thrice and once" seems to suggest that there is a repetition here, by printer's mistake, "Thrice" having been brought down from the previous line. If "Thrice" be struck out, the sense and smoothness of the line are both revealed; and "once" uttered with emphasis will lengthen it metrically into a quasi-dissyllable, as "cold" in l. 6, and "hear" and "dear" in "K. Lear," I. iv. 266. As it stands it is generally regarded as very unsatisfactory, and to meet the difficulty some editors punctuate it thus, "Thrice; and once," &c. Theobald proposed to read 'Twice and once.' The Cln. eds. say, "'Thrice and once' is the witch's way of saying 'four times.' Conjurors, like other people who are no conjurors, believed in the luck of odd numbers." True, but the editors' rendering does not fit in with the belief stated, for the number 4 being even, is not one in which witches believed. They had faith in absolutely odd numbers, not simply in expressing such and then, when added, for the result to come out in even numbers. "There is divinity in odd numbers" ("M. W. of Windsor," V. i. 3), i.e. there is the property of divination in odd numbers.

The dramatic delivery of the passage should be one of hurriedness, culminating in 'Tis time to commence our rites of divination. Harpier summons us!' See Note, p. 59.
The Cln. ed. of "Coriolanus" remarks on line 42, I. iv., that "the word 'followed' is superfluous, and has probably crept in from another line; I have therefore omitted it." A similar instance of words creeping in he points out in III. i. 324, which were omitted by Pope; and more instances might be cited.

Scene I.

Rebellion's head, rise never till the wood
Of Birnam rise, and our high-placed Macbeth
Shall live the lease of nature,

There is a corruption here in the punctuation, which has passed into all the editions, marring both the construction and the sense. This has arisen from overlooking the use of "and "=therefore, of which several instances are to be found in Shakespeare; one is in the next Scene, line 31, where Lady Macduff says,

Sirrah, your father's dead;
And (= therefore) what will you do now?

The punctuation in the above passage should be treated in this manner:

Rebellion's head, rise never till the wood
Of Birnam rise! And our high-placed Macbeth

Observe Macbeth's exultation: 'Who can impress the forest? No conspiracy can touch me until a certain unlikely phenomenon occurs!' the consequence is, 'Therefore I shall live the natural term of my existence.'

How lame the accepted punctuation renders the passage, must be obvious.

Difficulty is seriously expressed over "our high-placed Macbeth." The Cln. eds. say, "Walker proposed 'your'; in either case the words seem strange in Macbeth's mouth." Moberly only suggests, 'he who is so called by his subjects.' Fleay startles us, "It cannot be said by Macbeth himself; it must be part of a speech of a witch." Rolfe, "We have seen no satisfactory explanation of it." Here are admissions of positive unknowing-
ness. The explanation simply is, that Macbeth uses the royal style *our*, and in his elation he apostrophises himself—"our high-placed *self*.

Scene I.

Now I see 'tis true,
For the blood-bolter'd Banquo smiles upon me,
And points at them for his—What, is this so?

The sentence closing with "his" should doubtless be treated as incomplete. By placing a full stop there, as all the editions print it, a startling and proper dramatic effect as well as the sense are lost. Macbeth no doubt was about to utter 'his issue,' thus supplying the answer to his own question (l. 102), "Shall Banquo's issue ever reign?" but some gesture or sign on the part of the witches, as we may presume (see I. iii. 44, 45), made him break off and impatiently express—in the question, "is this so?"—the truth made conclusively apparent in this dismal procession.

Warburton has indicated a similar interruption in "Hamlet," V. ii. 96, which has been adopted by some editors.

Scene III.

with ten thousand warlike men,
All ready, at a point, was setting forth.

Some editors print "Already," which is a mistake, not seeing that "ready" is here used for *equipped*; and "at a point" (Fr. *à point*, complete) means *assembled*, *mobilized*. The word *ready*, often signifies *clothed*. See Note, p. 36.

Another serious mistake is in all the editions, by making one phrase of "All ready at a point": there are here, as I show, *two* separate announcements, and a *comma* is therefore required for the sense—as I print it. The meaning is,

'All equipped, and mobilized,' for marching.

The Cln. eds. print thus: "Already at a point," and explain
it as resolved, prepared. It is used as resolved in other instances but not here.

**Scene III.**

Sinful Macduff,

They were all struck for thee! naught that I am,
Not for their own demerits, but for mine,
Fell slaughter upon their souls.

There are two distinct and impressive self-accusations in these lines, but they are confused by the erroneous punctuation in l. 226, printed as above in all the editions. I punctuate as follows:

Sinful Macduff,

They were all struck for thee, naught [= cursed] that I am!

Here a full close of the first self-reproach should be made, and not before the imprecation he invokes. "Be naught awhile" ("As You Like It," I. i. 32) is said by Warburton to be a north-country proverbial curse, equivalent to 'a mischief on you'; and see "A Mid. N. Dream," IV. ii. 14, "a paramour is, God bless us, a thing of naught," i.e. a wicked, accursed thing.

Macduff's "demerits" were, his known disloyalty to Macbeth; and the latter wreaked his vengeance on the innocent rather than be disappointed of any satisfaction in blood by Macduff being out of his reach. Gervinus ("Commentaries," p. 607) says, "Macduff returns to his self-reproach, that they were all struck for his sake, the sinful man"; true, for his sake, but the reproach implies no wicked culpability, only that as being righteously disloyal to a usurper the consequences fall upon his family.

**Scene III**

Macbeth

Is ripe for shaking, and the powers above
Put on their instruments.

A writer in the *British Quarterly Review* (April, 1864) suspected that there was an error somewhere in these lines, which led
him to suggest that Shakespeare wrote, "ripe to shaking." The error, if any, may not be in the preposition, but in the participle. The following line is by an Elizabethan poet:

"Bind fast, shock apace, have an eye to thy corn."—Tussor.

Will this illustration reconcile us to reading, "Macbeth is ripe for shocking"? However unfamiliar the use of this verb may appear, it will be seen that it conveys a completeness in the object sought that is wanting in the received reading. Then, also, its perfect relation to "ripe" and "instruments" must be manifest. But justification may be drawn from Shakespeare himself for regarding "shaking" as an error, and in substituting "shocking"—‘to gather in.’ In "King John" this verb is used, and under circumstances exactly similar to the Macbeth episode:

Come the three corners of the world in arms,  
And we shall shock them.

See "K. Lear," II. ii. 128, "Stocking his messenger;" and "As You Like It," III. ii. 96, "must sheaf and bind."

I submit the above reading as a conjectural emendation only; I have not adopted it in the text. Compare for "instruments,"

Destiny,  
That hath to instrument this lower world.  
The Tempest, III. iii. 53, 54,  
I and my fellows  
Are ministers of Fate.  
Id., 60, 61.

ACT V.

SCENE III.

And with some sweet oblivious antidote  
Cleanse the stuff’d bosom of that perilous stuff  
Which weighs upon the heart?

A strong belief exists that there is a corruption here, and a variety of words have been suggested by commentators to meet the difficulty. For "stuff’d" they suggest ‘full,’ ‘foul,’ ‘clogg’d,’
‘fraught,’ ‘press’d,’ none of which have found acceptance. The Cln. eds. say, “stuff’d . . . stuff”—this can hardly be right; one or other must be due to a mistake of transcriber or printer. Some, retaining stuff’d, would alter stuff to ‘grief,’ or ‘matter,’ or ‘slough,’ or ‘freight.’” The line as it stands would seem to be very unpalatable to most editors from so many substitutes being offered.

If any alteration be necessary, I would ask consideration for the word steep’d, which conveys the meaning of saturated or choked with, and this corresponds to the metaphor which Macbeth uses immediately after in lines 50, 51:

If thou couldst, doctor, cast

The water of my land, find her disease,

that is, ‘disperse the water which steeps or chokes my land.’ The royal patient was steeped in guilt, so that there is an exact correspondence here calculated to confirm my conjectural emendation. The following are some of the instances of the use of the word:


The play upon words, however, such as appears in this line, is in our author’s manner, though it is hardly agreeable in this instance; but if it be a mutilation, then the substitution of steep’d which I tender may meet with acceptance. Compare “Othello,” I. ii. 2, “Yet do I hold it very stuff of the conscience,” i.e. the essential matter; and see also “R. and Juliet,” II. iii. 37:

where care lodges sleep will never lie,
But where unbruised youth with unstuff’d brain
Doth couch his limbs,

and “K. John,” IV. ii. 133, “stuff my head.”

1 Steevens regards “cast the water” as an inspection of the water for finding out disorders.
MY EMENDATIONS. [ACT V.

SCENE V.
I have supp'd full with horrors:
Direness, familiar to my slaughterous thoughts,
Cannot once start me.

This is the punctuation of all the copies. The treatment, I think, should be as follows, as the passage is extremely elliptical:

I have supp'd [so] full with horrors, [that]
Direness, familiar to my slaughterous thoughts,
Cannot once start me.

SCENE VII.
I cannot strike at wretched kerns, whose arms
Are hired to bear their staves: hither thou, Macbeth,
Or else my sword with an unbatter'd edge
I sheathe again undeeded.

The corrupt word is thus printed:

Are hired to bear their staves: either thou, Macbeth,

The Clfn. eds. remark, "The word thou is not in grammatical construction; we must supply some words like 'must be my antagonist.'" The change of one letter, such as I have made, seems all that is required; the grammatical construction is then perfect, and requires no words to be supplied. See IV. iii. 232-4.

Similar impatient demands of Macduff in the same speech—"Tyrant, show thyself!" "Let me find him!"—support my emendation; so does the immediate dramatic connection of "hither thou, Macbeth," with "There thou shouldst be." Compare I. v. 23, "Hie thee hither!"

SCENE VIII.

Though Birnam wood be come to Dunsinane,
And thou opposed, being of no woman born,
Yet I will try the cast.

The mutilated word in all the editions is "last," which is repugnant to all sense. Compare "Richard III." V. iv. 9,
“I have set my life upon a cast;” and “K. Henry IV.,” IV. i. 47, “to set all at one cast.”

The rendering of ‘last time’ has been uncritically accepted, Schmidt so rendering it, no mutilation having been suspected; the context furnishes no ground whatever for “last,” as there is no first or any series of that which Macbeth determines to “try.” When all hope of safety has vanished, the desperation of the gambler has seized upon him; he will fly in the face of the Witches’ equivocation, and “try the cast” even with one whom he knows is destined to crush him. The situation corresponds to that of Cassius (“J. Caesar,” V. i. 68) when he shouts, “The storm is up, and all is on the hazard.”

As an alternative suggestion, list might be an appropriate word to substitute, for which support could be found in III. i. 17, “Come Fate into the list,” but cast will no doubt be considered as having a greater recommendation.

This corruption is one of several instances in the plays, where another word of similar sound has been carelessly substituted by the early printers for the genuine one.
EXPLANATIONS AND RENDERINGS.

The First Witch's Question.

Act I. Sc. i.

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

Hanmer removed the interrogation point which is to be found at the end of the first line in all the Folios, but this may be regarded as a doubtful service done to the sense. All the editors have since followed him. The simple question of the Witch is, "When again shall we meet?" The other two Witches, observe, respond only to the first line, the question as to the time.

It was believed that witches had power to raise and direct the winds, and to command thunder and lightning, which may be mentioned as supporting the suggestion that line 2 is a separate and subsidiary matter. This particular storm was their handiwork. Possessing this power, which they had at command to aid them in their nefarious purposes, it is inconceivable that one would ask the other as to meeting again in their own thunder, &c.

"Rain" = Mist.

Schmidt, quite superfluously, explains "rain" as 'water falling in drops from the clouds.' He did not see, and it has escaped general notice, that "rain" is used here for mist, power of raising which by witches being a universal popular belief; in this cloudy envelope they awed their victims, and passed from sight with impressiveness. Macbeth in his letter to his wife says, that the
witches he met on the heath "made themselves air, into which they vanished," i.e. they raised a mist, "into which" they were lost to sight. The following is a notable instance of the once prevalent belief in witches' mists. In 1675, a British frigate in the Mediterranean had on board a chaplain, named Henry Teonge, whose diary was published sixty years ago. He relates that on August 8 of that year his vessel arrived off Tripoli, where the enemy's ships were seen lying in harbour; but soon after "some of them escape to sea under cover of mists, brought on for that purpose by the Marabott sorcerers." 1

The second line has of itself a simple meaning, not forming any integral part whatever of the first. Failing to see this, Hanmer and those who have copied him, have seriously marred the text. The meaning is this;

'Ve'll enter in thunder and lightning, ere we show ourselves in mist.'

Here "or" is not used as in 'one or two,' but as in the following instances: "Cymbeline," II. iv. 14, "he'll grant the tribute or [ere he] look upon our Romans"; and "Hamlet," V. ii. 30, "or I could make a prologue to my brains" (the Folios have ere). See IV. iii. 73, "Dying or ere," before.

"Hover through the fog and filthy air," means their mist in which the Witches will depart; and III. v. 35, "Sits in a foggy cloud,"

"Fair is foul, and foul is fair."

Act I. Sc. i. 11.

The general interpretation attributes to this utterance the admission of certain personal attributes by the Witches themselves: 'Perverse and malignant as we are, what is good it is our function to render foul, and what is foul we regard as good': this expresses the belief entertained as to witches' power of moral perversion. And the Cln. eds. say, "The witches, whose moral

1 Regarded among the Berbers as a kind of saints, who dealt in sorcery, and affected to work miracles.
sense is thoroughly perverted, who choose the devil for their master and do evil instead of good, love storm and rain as others love sunshine and calm." It is hardly conceivable, however, that the Witches are here, quite purposely, expressing and parading their own odious character. An interpretation of a different purport may, I think, be found.

This line should be regarded as the key-note of the whole play. Shakespeare, with his fine subtlety, associates with the turbulent condition of things set forth in this Scene a moral condition of things, not however having relation to the Witches at all, but to the central figure of the tragedy; that here, in this pithy paradox, the whole inner world of Macbeth is projected before us, and expressed later on in these terms, 'Appear like the innocent flower, but be the serpent under it.'

False face must hide what the false heart doth know.
And make our faces vizards to our hearts,
Disguising what they are.

Coleridge said, "The true reason for the first appearance of the witches is to strike the key-note of the character of the whole drama." Plainly it is; but the note sounded in this line manifests a marked concentration,

"Fair is foul, and foul is fair."

"So fair and foul a day"—(Sc. iii. 38.)

Schmidt explains "fair" as clear, fine; and "foul" as cloudy, troubled, stormy. But Macbeth alludes not to the weather—a matter then of very small moment to him, but to the fearful contests in which he had just been engaged and had secured glorious victories.

"And Fortune, on his damned quarry smiling."


In all the copies 'quarry' was printed until Hanmer substituted 'quarrel,' but which was suggested independently by Warburton and Johnson. Knight, however, objects to the change, and says, "We conceive that the original word is that used by
Shakespeare, the 'damned quarry' being the *doomed army* of kernes and gallowglasses, who, although fortune deceitfully smiled upon them, fled before the sword of Macbeth and became his *quarry*, his prey;” i.e. the army of Macdonwald, on which, say the Clr. eds., “fortune smiled deceitfully while betraying them, like Delilah, to their enemies.” When it is remembered that Shakespeare denounces at every opportunity the fickle goddess, and sometimes characterizes her in terms the reverse of polite but exactly befitting the deceit, Knight contends, indicated here, there is reason to consider whether he is not right in retaining the original word; otherwise, where is the point of the clause following—’she showed the duplicity appertaining to that which she is’? Knight could, by this clause, have fortified his contention; also by the following illustration, “K. Henry V.,” IV. ii.:

*Grand.* Yon island carrions, desperate of their bones . . .

their executors, the knavish crows,

Fly o’er them, all impatient for their hour.

*Com.* They have said their prayers, and they stay for death.

The same editors further remark, “The word ‘quarrel’ occurs in Holinshed’s account, and is doubtless the right word here;” but not conclusively for the reason that it is in the chronicles, for Shakespeare as little trammelled himself by scrupulous adherence to phrases as he did to historical accuracy in consulting histories or tales from which to gather the materials for his creations. Either word supplies a suitable meaning, but much greater is the claim for retaining “quarry” (literally, the game hunted)—a word applicable to living as well as dead game, and so to an army that was doomed. See “Coriolanus,” I. i. 192:

And let me use my sword, I’d make a quarry
With thousands of these quarter’d slaves.

And Cleveland the poet, in a letter to Cromwell, “Can that towering spirit that hath *quarried* upon kingdoms make a stoop at us, who are the rubbish of these ruins?” See also “Julius Caesar,” V. i. 84–88.

Phelps says, “the original word is much more forcible than ‘quarrel,’” and he agrees with Knight’s interpretation.
"As thick as tale."

Act I. Sc. iii. 97.

As thick as tale
Can post with post, and every one did bear
Thy praises in his kingdom's great defence.

This passage is one of the many that has perplexed every editor, and all moderns have changed the text so as to import a meaning, not seeing any in the original. It has eluded the grasp of all. Rowe altered it thus:

As thick as hail
Came post with post.

Johnson accepted 'Came,' retaining "tale," and suggested as the meaning, 'the posts arrived as fast as they could be counted'; but "tale," in this sense, must be rejected here. The Cln. eds. adopt and defend Rowe's changes; they say, "'thick as hail' is an expression of common occurrence, while for 'thick as tale' no parallel instance can be given;" but that reason alone is not valid for altering the text, and the metaphor adopted is extravagant and inappropriate here. The Rugby editor has adopted this indefensible change without remark, and it is passing into general acceptance. Dalgleish says, "The obvious meaning is, that the posts came thick as hail." Let us see if it be so obvious.

The original is good Shakesperian phraseology, and is of the purest of his mintage. The meaning is, 'One after another (i.e. "post with post," coming from the battle-field) as quick as speech could (report of Macbeth's successes).'

(a). For thick = quick, see "Cymbeline," III. ii. 55, "Then say, and speak thick"; and "Macbeth," V. iii. 38, "thick-coming fancies." Schmidt explains thick, 'following each other in quick succession.'

(b). Tale = taal (Dutch), tal (Icelandic), speech. Schmidt stumbles upon the true meaning, yet expresses himself in doubt: 'perhaps as thick as words, or speech, can utter it.
(c). *Can* = to be able (to do anything well or skilfully). See the following:

What *can* man's wisdom 
In the restoring of his bereaved sense?  *K. Lear,* IV. iv. 8.

The strong'st suggestion 
Our worser genius *can.*  *The Tempest,* IV. i. 27.

And they *can* well on horseback.  *Hamlet,* IV. vii. 83.

Wisdom and fortune combating together, 
If that the former dare but what it *can,* 
No chance may shake it.  *Ant. and Cleo.,* III. xi.

(d). For "with" = after, see III. vi. 40, "and with an abso-
lute"; and 49, "I'll send my prayers with him."

"Shakes so my single state of man."

**Act I. Sc. iii. 140.**

"Single," i.e. *entire.* Cf. "Comus," i. 204, "yet nought but single = *entire* darkness do I find." Macbeth says, 'my entire system is so shaken,' just described (l. 135–137) in such woeful detail. The Cl. eds. display doubt as to the meaning, and mistakenly say, "Man is compared to a kingdom or state, which may be described as 'single,' when all faculties are at one, or act in unison, undistracted by conflicting emotions. Or is 'single' used in a depreciatory sense, as in I. vi. 16?" No: "single business" there means *stinted return*; and the use of the word in these two cases bears no correspondence to each other.

Schmidt mistakenly explains, 'concerning only one, particular individual.' See p. xv.

"And (= yet) nothing is but what is not."

**Act I. Sc. iii. 141.**

Alonso, in "The Tempest," says:

The affliction of my mind amends, with which, 
I fear, a madness held me: this must crave, 
An if this be at all, a most strange story.

"be," i.e. if this experience *really exist.* In illustration the Cln.
For 'be' in the sense of 'have a real existence,' see Advancement of Learning, ii. 14, § 9, 'Yet the cogitations of man do feign unto them relatives, parallels, and conjugates, whereas no such thing is.'

Macbeth's paradox simply is, 'Nothing has a real existence but that which is only a fancy'—or, but what exists only in fancy. Johnson quite mistakenly renders it, 'Nothing is present to me but that which is future.'

Compare IV. iii. 21, "That which you are my thoughts cannot transpose;" and II. i. 25, "If you shall cleave to my consent, when 'tis;" also "T. and Cressida," I. ii., "Men prize the thing ungain'd more than it is;" and "Ant. and Cleop.," I. iv.,

'It hath been taught us from the primal state,
That which is wished until he were.

There is a parallel in "The Tempest," V. i. 122, 123,

Whether this be
Or be not, I'll not swear.

and a closer parallel in "Othello," I. i. 65, "I am not what I am."

"Time and the hour runs through the roughest day."

Act I. Sc. iii. 147.

I submit this explanation: 'I yield to fate, for the purposes of mankind ('time') and the moment ('hour') of accomplishing them are realised however rough or turbulent the immediate circumstances.' See time for persons, p. lxii., and p. c.

Lady Montagu explains, 'time and occasion will carry the purpose through, bring it to some destined point and end, let its nature be what it will.' The Cln. edrs., "'Time and the hour,' in the sense of time with its successive incidents or in its measured course, forms but one idea." The Rugby editor, "'It may be wearisome to wait on destiny; but the lapse of time and the appointed hour will bring round what is to come through all obstacles.' "Runs" is in the singular, because 'time' and 'the
hour' are synonyms." I do not, as will be seen, regard them as such; but the several explanations may be examined to determine their respective value.

"The rest is labour."

Act I. Sc. iv. 44.

The King announces that he will visit Macbeth at his castle, upon which Macbeth says, 'I will myself undertake the office of harbinger; the trouble ('labour') of such announcing must be mine, not yours, as I wish to break such joyous news to my wife.' This is an excuse to escape the probable command of the King that Macbeth should accompany him, while his real anxiety is to confer with his wife beforehand. Hunter, with strange literalness, commits himself to this remarkable meaning, 'The rest which is not spent in the King's service is like severe labour.'

"Thou'ldst have, great Glamis."

Act I. Sc. v. 22-25.

thou'ldst have, great Glamis,
That which cries, 'Thus thou must do, if thou have it;'
And [= yet] that which rather thou dost fear to do
Than wishest should be undone.

This passage has presented great difficulty to all the editors, and much effort has been exercised upon it to extract its meaning.

The Cln. eds. say, "With any punctuation the sense is extremely obscure, and we are inclined to think that the true reading has been hopelessly corrupted by the copyist or printer." The passage is extremely compressed, but what obscurity is thus occasioned may be removed, and there is no corruption. Treat it thus:

thou'ldst have [the crown], great Glamis,
That [crown] which cries, "Thus thou must do [a deed] if thou have it;"
And [= yet it is that "Thus," that imperative deed] which rather thou dost fear to do [to obtain the crown]
Than wishest [it] should be undone.
The following are a few illustrations of Shakespeare's use of and = yet:

A thing most strange and (yet) certain. \textit{Macbeth}, II. ii. 14.

\textit{Jessica}. Our house is hell, and (yet) thou, a merry devil,
\textit{M. of V.}, II. iii. 3.

and (yet) what judgment
Would step from this to this. \textit{Hamlet}, III. iv. 71.

And (yet) women's fear and love holds quantity. \textit{Id.}, III. ii. 170.

\textit{Lady Macbeth}'s reflections are consistently developed; the whole thread and connection of her analysis of Macbeth stands out clear and marked to its climax; and it presents itself thus:

Thou wouldst be great;
Thou wouldst have [the crown];
Then thus thou must do.

And the balancing of Macbeth's character is thus carried out to the close:

\textit{yet} do I fear thy nature.
\textit{but} = \textit{yet} without the illness.
\textit{yet} wouldst wrongly win.
And = \textit{yet} that which.

Seymour says, "The difficulty here arises from the accumulative conjunction, which leads us to expect new matter, whereas that which follows (line 22) is only amplification." Not so; and there is no difficulty, as I have tried to show.

The interpretations of the Cln. eds. are as follow: they say, "If we put only the words 'Thus ... have it' in inverted commas, we may interpret, Thou wouldst have Duncan's murder, which cries 'Thus thou must do if thou wouldst have the crown,' and which thou rather, &c." The same editors point out the hopeless confusion that prevails over this passage. It is, they say, "variously read and punctuated by editors, some placing the words 'Thus ... undone' in inverted commas, others only 'Thus ... have it.' In this point the folios give us no help. With any punctuation the sense is extremely obscure, and we are inclined to think that the true reading has been hopelessly corrupted by the copyist or printer. With the former quotation marks, the nearest approach to a meaning which can be attained
is this: Thou wouldst have the crown which cries, 'Thus thou must do if thou wouldst be king, and [thou must do] that which rather, &c.' But this interpretation seems to require 'wouldst have it' for 'have it,' or, at least, as Johnson proposed, 'have me,' in line 22. Delius suggests that by the words 'that which cries' Shakespeare meant a murderous instinct in the mind; but, if so, 'thou'ldst have' must be used in the sense of 'thou shouldst have.' This is quite in accordance with Shakespeare's usage, but is not probable in this case, where 'wouldst' has just preceded, four times over, in the other sense." Both Johnson and Delius are plainly astray; and we are here expressly told that the obscurity, and corruption probably, of these lines are practically without solution. See vii. 39-43.

"Give him tending," &c.

Act I. Sc. v. 37, 38.

The invariable practice is to print these lines as follows:

Give him tending;
He brings great news.

then follows Exit Messenger. But I submit that a different treatment is demanded, which is this:

Give him tending. [Exit Messenger.
He brings great news! The raven himself is hoarse

It is inconceivable that the first clause of this second line is addressed to the attendant; "Give him tending" embodies the whole and complete direction to the servant.

The fitness and force of that clause now appears, as expressing, when she is alone, the deep significance, the vital import, that Lady Macbeth attaches to it. 'He himself is hoarse who brings this great news.' The Cln. eds. remark, "Lady Macbeth compares the messenger, hoarse for lack of breath, to a raven whose croaking was held to be prophetic of disaster. This we think the natural interpretation of the words, though it is rejected by some commentators." These editors are doubtless right,
and if the line were pointed differently, and as it very probably should be, their contention would appear quite conclusive. Treat it thus:

He brings great news! the raven himself is hoarse

—'the raven himself, the bearer of such profound news, is breathless.'

"This ignorant present."

Act I. Sc. v. 57.

The Cln. eds. say, it means "this present time, which ordinarily is blind to the future." This is a complete misconception. "The all-hail hereafter!" has so fired Lady Macbeth's ambition, that the information has transported her beyond her 'present rank of life'—which she describes as mean or contemptible, "ignorant."—and she realizes royalty already, "the future in the instant."

Compare "A Winter's Tale," I. ii. 390-397:

Imprison it not
In ignorant concealment.

'Unknown, undiscovered,' says Webster, but contemptuous is the right reading. Polixenes earnestly appeals to Camillo to divulge anything he may know on a subject vital to Polixenes' honour and happiness: 'As you are certainly a gentleman, I beseech you imprison it not in your bosom; if you do, it will be a concealment contemptuous to me.' Schmidt also explains it as 'not known, undiscovered.'

Compare also,

his (Cæsar's) shipping
(Poor ignorant baubles!) on our terrible seas,
Like egg-shells mov'd upon their surges, crack'd
As easily 'gainst our rocks. Cymbeline, III. i. 27.

i.e. Webster says, 'Displaying ignorance, resulting from ignorance, done or made without knowledge.' Here is again mis-apprehension, for no meaning but contemptible can be understood
here. And Schmidt erroneously explains it as 'silly, foolish.' See the following further illustrations:

O gull! O dolt!

As ignorant as dirt! thou hast done a deed. Othello, V. ii.

i.e. 'as contemptible as mud;' again Schmidt mistakes—he explains it as 'dull, silly, simple.'

It is certain that either wise bearing or ignorant carriage is caught as men take diseases. K. Henry IV. (II.), V. i.

here it means vulgar, and so contemptible; the explanation just given by Schmidt he applies here.

Thou liest, most ignorant monster. The Tempest, III. ii. 24.

i.e. contemptible, shameless; not as Schmidt explains, 'untaught, unlearned.'

Johnson strangely mistakes the word, giving the meaning as unknowing: 'I feel by anticipation those future honours of which, according to the process of nature, the present time would be ignorant.' i.e. unknowing. Cowden Clarke follows Johnson.

"Time" used for a person or persons.

Act I. Sc. v. 63.

"To beguile the time, look like the time"—deceive the guests by displaying the same cheerfulness and hilarity as they ("look up clear," as innocent of contemplating any crime).

In this play the use of the word will be found as follow:

"and mock the time"—delude all present with profuse attention to Duncan: I. vii. 81.

"the time you may so hoodwink"—the people you may easily blind: IV. iii. 72.

"the show and gaze o' the time"—the spectacle of the people: V. viii. 24.

"the time is free"—the condition of the people is now freedom: V. viii. 55.

"with the time"—our accession: V. viii. 65—he proceeds to state what is to be planted, arranged and ordered by himself.

The following are instances from other plays:

"the whips and scorns of time"—of mankind: Hamlet, III. i. 68.

"got the tune of the time"—imitates the manners of others: Id. V. ii. 192.
"the absent time"—the absent King: Richard II., II. iii. 79.
"even o'er the time"—Cordelia: Lear, IV. vii. 80.
"greet the time"—the enemy: Id. V. i. 54.
"the time's abuse"—the people oppressed: J. Caesar, II. i. 115.
"the chaff of the times"—the people: M. of Venice, II. ix. 48.
"will deceive the time"—all observers: Richard III., V. iii. 92.
"the time's sore"—the nation's disorder: K. John, V. ii. 12.
"We shall find a time"—a priest: A. Y. Like It, V. i. 1.

Shakespeare also uses motives for persons: see IV. iii. 27.
"World" is used in the same sense as "time": "the world, the flesh, and the devil;" "the after-world had so deep an interest."

_Duncan's apology to Lady Macbeth._

Akt I. Sc. vi. 10–14.

'The love (friendship) that follows (attends) us sometime is our trouble, which nevertheless we ever thank as friendship shown to us. Herein I teach how you shall pray to God to make gratitude _grow_ ("yield") in us because of your pains, and thankfulness because of your trouble.' Lady Macbeth hypocritically replies, that no thanks or gratitude are due by the King to her, as he politely tells her she should be forthcoming from himself.

Chaucer aids us in the above explanation by a line in which he uses "yeeldying" as meaning _growth_:

_and by the reyn_

_The yeeldying of his seed and of his greyn._

Knight renders the speech differently, and says: "There is great refinement in the sentiment of the passage, but the meaning is tolerably clear: 'The love which follows us is sometimes troublesome; so we give you trouble, but look you only at the love we bear to you, and so bless us and thank us.'" The Cln. eds. suggest a similar rendering, "Duncan means, that it is his love which causes his hostess trouble, and which as love demands her thanks." If these be the true meanings, then royalty speaks here in language which is not "tolerably clear."
"If the assassination," &c.

Act I. Sc. vii. 2-4.

If the assassination
Could trammel up the consequence, and catch
With his surcease success.

This passage has given trouble to the commentators; "its general sense," say the Clm. eds., "has been much disputed." If the import of line 1 be borne in mind, there ought to be no ground for dispute—'If the deed were absolute in itself when 'tis effected;' and so with line 5, 'If it began and ended in itself,' without retributive consequence, as uneventful as the slaying of a wild beast. The passage disputed is, after Shakespeare's manner, only an elaboration of one idea.

The note of the Clarendon editors is as follows: "The etymological connection of this word with 'cease' is apparent only, not real. 'Cease' is derived from cesser, but 'surcease' from sursis, and that from surseoir. 'Surcease' is a legal term meaning the arrest or stoppage of a suit, or superseding a jurisdiction. As a substantive it is found here only in Shakespeare; he twice uses the verb 'surcease,' both times in the sense of 'cease.' The general sense of the passage has been much disputed, some taking 'his' to refer to 'assassination,' others to Duncan. We are inclined to agree with Elwin that 'his' refers to 'consequence,' and that Macbeth's meaning is, 'If the murder could prevent its consequence, and by the arrest of that consequence secure success:' in this case 'his' would be used, as it so often is, in reference to a neuter noun."

As Shakespeare uses 'surcease' in the sense of cease, in two other instances, it may be supposed that he similarly uses it here, i.e. Duncan's death, his 'stoppage.' The meaning I understand is simply this, 'If the assassination enabled me to entangle ('trammel up') all the consequences = retribution that often follows such crime, and seize ('catch') "success"—the purpose I am at, and implying safety—after I had caused Duncan to surcease.'

"Trammel" as a noun means a net for catching wild-fowl
by night; so "trammel up" means here, 'to entangle and so destroy all efforts which may be made to visit retribution upon me.'

For illustration of line 1, see "K. John," III. i. 271, 'when it is truly done,' i.e. when it is disposed of, done with absolutely. Also "Hamlet," III. ii. 137,

So many journeys may the sun and moon
Make us again count o'er ere love be done.

An old writer, Wm. Harrison, uses "catch" = seize: in his "Description of England" he says, "If I had beaten ane of my children, he would gentlie have assaied to catch the rod in his teeth and take it out of my hand."

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**Only a Comma.**

- Act I. Sc. vii. 5.

that but this blow
Might be the be-all and the end-all, here,
But here,

I understand that "here, but here," emphasises as a separate phrase "the be-all" and "the end-all"; that this emphasis is much weakened by treating "here" as belonging to the previous sentence (so in all the copies), and that a marked elevation of effect is manifest by detaching it from that sentence. My suggestion may be shown thus:

be the be-all and the end-all,
here, upon this bank and shoal of time,
"the end-all" sufficing to complete the thought, "here" only emphasising it.

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**And = notwithstanding.**

Act I. Sc. vii. 53.

They have made themselves, and that their fitness now
Does unmake you.

i.e. 'the opportunity you intended to create has come without our contrivance, notwithstanding (this happy circumstance) its fitness for our purpose has unmanned you in your design.' I would read, "and their fitness now," "that" being redundant.
"Each corporal agent."

Act I. Sc. vii. 80.

The Cln. eds. render this, 'every faculty of the body'; and in their edition of "J. Caesar" the rendering of "mortal instruments" (II. i. 66) is thus presented: "they are the same as 'each corporal agent' which Macbeth bends up to the terrible feat of Duncan's murder." A rendering the very reverse is offered by the Rev. John Hunter: "The 'mortal instruments' are not the bodily powers, but the natural passions, "mortal" meaning natural or human, as distinguished from the immortal and superhuman genius." That these "instruments" are not "of the body" is plain by the line following, for they "are in council," they are considering and determining. Schmidt explains it as bodily.

Taking the two phrases as identical in meaning, we must understand "each corporal agent" to mean all functions, such as courage, determination, forethought, persistence, &c. The utterance of Macbeth,

bend up each corporal agent,

seems certainly to be a direct response to Lady Macbeth's appeal,

Only screw your courage up.

"A heavy summons lies like lead upon me."

Act II. Sc. i. 7.

A heavy summons lies like lead upon me,
And yet I would not sleep.

It is generally accepted that "heavy summons" has relation to "sleep," a rendering that has entirely perverted the true understanding of the whole scene. I render it, a depressing apprehension, inner warning. In Shakespeare, "heavy" or "heaviness" is generally used for sorrow: see IV. iii. 203, and "The Tempest," II. ii. 182, "Will you laugh me asleep, for I am very heavy," sorrowful, depressed.¹

¹ "heart is exceeding heavy."—Much Ado, III. iv.
"the way out with a heavy heart."—Richard II., V. i.
"burden of heavy tedious penury."—As You Like It, III. ii. 301.
The words *summon* and *warn* are treated as interchangeable: see the following instances,

And sent to warn (*summon*) them to his royal presence


They mean to warn (*summon*) us at Philippi here. *J. Cesar*, V. i. 5.

And then it started, like a guilty thing

Upon a fearful *summons*. *Hamlet*, I. i. 148.

that is, 'Upon a terrible, alarming *warning*’ (see l. 152). This confirms my rendering above, and Horatio's words correspond closely to Banquo's utterance. Lear calls upon those guilty of crime (III. ii. 54) to confess it and repent in the presence of “these dreadful *summoners,*” these *warners* of threatening retribution, inspiring dreadful apprehension.

Besides this change in the rendering, the whole passage (4–9) requires a different treatment from that which is universally accepted. I would treat it thus:—

[To Fl.] Hold, take my sword,—there's husbandry in heaven,
Their candles are all out;—take thee that too.

[Aside] A heavy summmons 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!

The lines I mark "Aside" are the weighty outcome, the disturbing conclusions of facts (see I. iii. 120–126, 153–155) only known to Banquo, and which are not likely to have been addressed to Fleance. Then observe how direct and connected is the speech, by my treatment, as addressed to Fleance. "Hold, take my sword, take thee that too." Banquo begins to prepare to sleep, but he becomes so increasingly agitated by the "heavy summmons"—the „impressive apprehension”—that is upon him,

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1 This is the received punctuation:

Hold, take my sword. There's husbandry in heaven;
Their candles are all out. Take thee that too.
A heavy summmons lies like lead upon me,
And yet I would not sleep: merciful powers,
that he suddenly breaks off his intention to sleep, "And [\text{\textit{therefore}}] I would not sleep \textit{yet}"—'I anticipate some danger.' He continues, in an earnest appeal, 'Restrain in me this dreadful course of thought,' i.e., this apprehension I entertain of some design on the part of \textit{Macbeth}, which may haunt me if I do fall asleep. Observe his great alarm at hearing footsteps on this very instant. "Give me my sword! Who's there? What, sir, not yet at rest? the King's a-bed!" 'He is a-bed, how is it, then, you are not?' The outburst, 'Fears and suspicions agitate us!' muttered on the discovery of Duncan's murder (II. iii. 131), gives expression to that which he here silently breathes, 'A depressing apprehension lies like lead upon me.'

It is not edifying to read such criticism as this of Elwin: "Banquo has put from him his several weapons of defence from horror at the particular use his dreams have prompted him to make of them." Here we have the ordinary act of divestment of weapons preliminary to general divestment of dress in preparation for sleep, most strangely regarded as the casting aside of instruments of temptation! The Clu. eds. in criticising Elwin rightly dispose of his explanation; but they assign one of their own, viz. that Banquo puts aside his weapons "because in a friend's house he [felt he] was \textit{perfectly secure}," which is as radically mistaken

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1 The following are a few instances of this meaning of \textit{and}:

"I almost die for food, and \textit{therefore} let me have it."—\textit{As Y. L. It}, II. vii. 104.

"I thank ye, and \textit{therefore} be blest for your good comfort." \textit{Id.} 135.

"'Tis a good dulness, And \textit{therefore} give it way."—\textit{The Tempest}, I. ii. 186.

"He's a rank weed, And \textit{therefore} we must root him out."—\textit{K. Henry VIII.}, V. i. 52.

2 For a similar construction, see "M. of Venice," II. ix. 91, "Yet I have not seen so likely an ambassador," i.e., 'I have not yet seen." So in North's "Plutarch": Caesar speaking to the soothsayer says, "'the Ides of March be come'; 'so they be,' softly answered the soothsayer, 'but yet are they not past,'" they are not yet past. See "K. John," IV. iii. 91, "Yet I am none," i.e., I am none yet.
as that of Elwin's. The situation, as already stated, is that Banquo is preparing for sleep; so apprehensive, however (his "cursed thoughts"), is he of impending attack that he calls for his sword to be returned to him, so perfectly certain is he of danger—which is the very reverse of feeling "perfectly secure."

The same undiscriminating criticism is displayed by Dalgleish, following in the track of others:—"Banquo (as he hints at line 10) has been tempted in his dreams—' in repose'—to commit some crime from which his waking nature recoils, and he implores Heaven's aid against the temptation. What a contrast to the course which Macbeth is following!" So Professor Dowden: "Banquo, the loyal soldier, praying for restraint of evil thoughts which enter his mind as they had entered that of Macbeth, but which work no evil there," &c.

Immediately upon this alarming encounter, Banquo and Fleance must be supposed to have accompanied Macbeth on his return to his apartment, during which this conversation took place; for on parting the stage direction is "Exeunt Banquo and Fleance," not 'Exit Macbeth.' The latter must have been the stage direction if Banquo had not previously quitted with Macbeth his own apartment. It was obviously an imperative courtesy for Banquo to accompany Macbeth.

Grave injustice is, I conceive, done to Banquo by the general acceptation that the appeal, "Restrain in me," &c., means his fear that ambition may spring up and lead him to the consideration of the same wicked course that Macbeth had entered upon. It is violently opposed to the context, as well as repugnant to the noble character of Banquo. "Into Banquo's upright mind," says Mr. Moulton, "the poison-germs of insight into the future fall harmlessly:" this is the true and unquestionable estimate of his firm and consistent nature.

Coleridge also manifests strongest belief in the upright character of Banquo, untainted by ambition, on whose speech (I. iii. 51) and the context he says, "How truly Shakesperian 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!"

Professor Henry Morley's treatment of this episode.

"Banquo has misgivings that do not lie consciously within as suspicions of his friend"—that is, Banquo has suppressed dark fears that Macbeth may contemplate the killing of Duncan. On the contrary, Banquo's "misgivings" are deep convictions ("cursed thoughts"), which lie very consciously within him—not, however, that Duncan is marked down as the immediate victim, but he himself. This interpretation transforms the whole situation, which has been, I think, so disastrously misunderstood.

The Professor continues, "Banquo knows of the temptation that might yet enkindle Macbeth to seize the crown. With vague misgiving that he would not or could not define to his own loyal mind, Banquo is about [no, he was in his allotted quarters preparing to sleep] with his son. He would watch; and yet why should he?" (p. 19, Morley's "Macbeth.") As I have just shown, having no vague notions but the firmest belief that he has a mortal enemy in his host, Banquo had dread reason to watch, for not sleeping yet.

How unconscious the critic is of the vital significance of the climax in this episode, is made plain by his mild reference to it. He quotes,

    Give me my sword!
    Who's there?

"It is Macbeth to whom Banquo reports the kind acts of Duncan," &c. Amazing is his silence upon what touches the heart of the whole mystery—viz. Banquo's profound surprise that Macbeth should appear there and not have been a-bed.

Further, the Professor says, that after Banquo reports to Macbeth the kind acts of Duncan, "he then, in pursuance of the doubt not half acknowledged even to himself, brings Macbeth straight to the ground of his misgivings: 'I dreamed last night of the three weird sisters'" (p. 20). The critic's "misgivings" disable him from seeing that Banquo's reference to the "sisters"
is clearly intended as a subtle and skilful piece of flattery which lured Macbeth to furtively unveil his designs upon the King; and "the ground of his misgivings," it must be repeated, had application to himself, not to Duncan.

It is, perhaps, a little singular that the Professor, in asking "why should Banquo watch?" did not discover what was Banquo's true cause of fear, and so his need to watch, for the Professor was surely on the track of that discovery when he says, "Macbeth is abroad for secret murder;" but here his scent failed him, the true solution eluded his grasp—the real victim Macbeth was secretly seeking was Banquo.

He proceeds, "The third Act shows crime begetting crime. It opens with Banquo now not unconsciously distrustful . . . . While he lives, Macbeth and Lady Macbeth must pay all observance to him, for to them he is of all men most dangerous" (p. 23). The assumption that Banquo was ever "unconsciously distrustful" is baseless, as I think I have shown; and the critic unconsciously furnishes the reason why Macbeth was about—because to him Banquo "is of all men the most dangerous." For the King murdered and Banquo to be alive, would render Macbeth's position as unendurable as it would be perilous and doomed to overthrow: "Our fears in Banquo stick deep." Says Upton, "To have any virtue, is cause sufficient of a tyrant's hatred." Banquo, consequently, must be disposed of first—and this forecast Banquo plainly discerns, but averts the danger by his watch and ward, his wariness and vigilance, and correspondingly counterchecks and disconcerts Macbeth:

O, full of scorpions is my mind!
Thou know'st that Banquo and his Fleance lives.

_Macbeth's hesitation—(Sc. VII._).

Macbeth's remarkable hesitation, his drawing back, considered in the light of the situation as I have above presented it, may be thus explained. It is deep in his mind, that Banquo knows of the temptation that might enkindle Macbeth to seize the crown, and that consequently the deed would be both attributed to him and
Avenged by Banquo. This knowledge possessed by Banquo is the depressing element, the deep shadow which clouds his purpose, that finds expression in his soliloquy and in his revelation of change of purpose to Lady Macbeth. He, however, conceals from her that which awes him, that which prevails with him to “proceed no further in this business.” Banquo is the dread avenger whom he secretly fears; Banquo can be read in all his utterances of fear:

But in these cases
We still have judgment here; that we but teach
Bloody instructions, which being taught return
To plague the inventor.

He sleeps
In the affliction of these terrible dreams
That shake us nightly.

When, however, Lady Macbeth at last overcomes his scruples, observe how tentatively he asks, ‘Will it not be believed that Duncan’s servants have done it?’ then the vehement ‘Who will dare to receive it otherwise?’ settles and bends him up to the feat. The principal spectre in Macbeth’s mind, comprised in this responsive question, is not extinguished by this brag and vaunt, it is there still; but mark—the terrible feat is doubtless to comprise, in the secret recess of his heart, the taking off of Banquo as well as Duncan:

False face must hide what the false heart doth know,
embraces both; and what “the false heart doth know” of Banquo’s coming fate, Lady Macbeth must be innocent of until it is accomplished. Delay, however, must not interpose; the attempt to accomplish it must be as speedy as killing the King; so that attempt is made:

Banquo. Give me my sword!

Who’s there?

Macbeth. A friend.

Banquo. What, sir, not yet at rest?

—‘what suspicious business is this that brings you here?’ and Macbeth is baulked of his prey. Still relying confidently on the “Who will dare?” he prosecutes his purpose on the King; and then he finds that Banquo will dare, as he before concluded, yet
he is unable himself to strike. This makes the situation critical, the torment plaguing the inventor is insupportable, so he resorts for relief to a refuge of lies to defame Banquo and to the employment of the daggers of assassins to take him off.

"The cursed thoughts" of Banquo.

Act II. Sc. i. 9.

The Cln. eds. say, that "the cursed thoughts from which Banquo prays to be delivered are doubtless the temptings of ambition; he prays to be delivered from entertaining even in dreams the plans which Macbeth was plotting to execute." That this detraction of Banquo has no foundation, may be, I think, clearly shown.

As preliminary to my argument, I would ask, why should not the "dreams" have had relation to the promise made to Macbeth, and to consequent suspicions and dread that he would kill Duncan? so natural would this be, so preposterous that Banquo should be troubled with promptings to forestall Macbeth in this crime! But the case for Banquo lies in an entirely different direction.

"Give me my sword" implies his vivid fear that some "great quell" is contemplated, that some great danger to himself impends, as the next instant verifies. It is with Banquo now as when, later on, the murder was announced, "Fears and scruples shake us!" the fears and suspicions now entertained relating to his own great danger. Then the clause, 'I need sleep, yet I am inclined to remain awake,' discredits the above explanation; and further, the "cursed thoughts" could not refer to any guilty promptings of his own, for that supposition is fatally inconsistent with his noble and upright character, "his royalty of nature" testified to by Macbeth, and demonstrated by his bold and courageous reply to Macbeth himself, lines 26-29.

Banquo's thoughts, then, were not, as we are told, evil as tainting himself, but as suspecting Macbeth of a purpose to take both his own and his son's life; and what moment so opportune,
as Banquo would naturally surmise, as this when lodged in his enemy’s own castle? So that awake or asleep his apprehensions disturb and agitate him. Banquo had doubtless read strange matters in Macbeth’s countenance, and had too surely discovered the workings of his mind as revealed by himself:

There is none but he Whose being I do fear.

If it be objected that Macbeth would be unlikely to take Banquo’s life, with his son, at that particular moment, or that Duncan would be the first victim and not Banquo, it may be answered that Banquo would not so nicely argue the question; sufficient for him would be his conclusion that danger lurked there; and what more likely than that Macbeth’s murderous shaft would be directed against all three? But that was indeed the supreme moment, the vital instant, when, according to all reasonable calculation for successfully achieving his ends, Banquo’s life would be attempted; for remember (a) that “none but he” did Macbeth fear; (b) the perilous position of Macbeth if Banquo be not disposed of first—and so it turned out. Macbeth’s instinct and purpose were right in so planning his design, as the disastrous development of the tragedy shows; but by Banquo’s vigilance that plan was frustrated, so that from henceforth Macbeth had to bewail his terror of Banquo:

We wear our health but sickly in his life, Which in his death were perfect.

Had he succeeded, none remaining would have occasioned him fear; smooth would have been his course, perfect his health, and unchallenged his rule—such was his conclusion. The excuse he made to the Murderers, that ‘I must not, because of certain friends, take Banquo’s life myself,’ was false, for he had only the moment before this interview given utterance to the two passages just quoted, in which he declares that he dreads none but Banquo.
"If you cleave to my consent, when 'tis—"

Act II. Sc. i. 25.

There is some uncertainty expressed about rendering the word "consent." It is here used in the sense of harmony (Lat. concensus). Shakespeare uses it again in "K. Henry V.," I. ii. 180:

For government . . . . . . . .
Put into parts, doth keep in one concens,
Congreeing in a full and natural close,
Like music.

And Milton, "At a Solemn Music," present
That undisturbed song of pure concens,
Aye sung before the sapphire-colour'd throne.

There is no misprint for consort as White suggests. The meaning is, 'if you act in harmony with me,' 'share in my counsel, be confederate with me.'

"when 'tis—"

Here is an instance of Macbeth's dark allusions in broken, hesitating utterance, which would be expressed, if filled up, thus: 'when the prediction of the witches is fulfilled and I am King, you shall be elevated by me.' (See similar instance, p. xl).

Macbeth must have lost his balance, lost all discretion—finding Banquo, not asleep as he expected, but equipped for attack or treachery—to have so broadly hinted at his vile purpose: how deeply significant to Banquo the unearthly hour, the King and all retired, in which to proffer a selfish bait! what a manifestation of weakness and fear to try in the dead of night to corrupt Banquo to be his confederate in crime! Thus Macbeth unveiled his design, delivering himself into the hands of Banquo by the latter's simple allusion to the weird sisters.
"That which hath made them drunk," &c.

Act II. Sc. ii. 1, 2.

The Rugby editor says, "'I am emboldened by the guards' intoxication'; not surely, as the Cln. eds. suppose, 'I have given myself courage with wine.' She had taunted Macbeth with 'a drunken hope'; and such a mode of raising her own spirit seems thoroughly alien from her character.'

Accepting this editor's rendering, it requires to be put, I think, in a more effective form: 'I am enabled to share boldly in this dangerous business because of the success of my device,' the drugging of their possets; 'otherwise I could not have ventured to have been an open confederate.' Only by their utter obliviousness, not because she was fortified by liquor, could she have been bold enough to have taken the life of the King, as she declares she would have done (13), which is a consideration that lends support to the rendering of the Rugby editor. There is nothing whatever to indicate in the subsequent colloquy that she was under the influence of a stimulant; she shows, on the contrary, remarkable steadiness and self-possession. Gervinus (p. 597) says, "She finds the potion which she had used to make the attendants drunk, necessary to inspire herself with courage and firmness": that she required fortifying for the perpetration of a foul crime, is in absolute contradiction of all that is presented to us of her daring character, and of all that she herself reveals of her steeled and pitiless heart. This writer adds, "She would even give the blow with her own hands, but at the moment itself her overwrought nature gives way"—the text contradicts this, where we find Lady Macbeth gives a very pathetic reason for not perpetrating the deed herself.

Professor Dowden says, "she nerves herself for the terrible night's work by artificial stimulants; yet she cannot strike the sleeping king who resembles her father."
The cry of the "voice."

Act II. Sc. ii. 34.

Sleep no more!
Macbeth doth murder sleep, the innocent sleep!'

There has been much discussion as to where the "voice" properly closes, upon the right determination of which the clearness of the whole passage depends. I submit that it should end as above shown, and not in the middle of the line, as commonly placed; some editors, indeed, actually carry the close down to line 39. The differences are important, which will be seen by comparison:

'Sleep no more!
Macbeth doth murder sleep, the innocent sleep,
Sleep that knits up the ravell'd sluice of care,' (Cl. eds.)

Macbeth doth murder sleep,'—the innocent sleep; (Delius ed.)

I understand "the innocent sleep" to mean 'the innocent sleeper,' the victim Duncan, and so to convey an emphatic qualification of the previous use of "sleep" on the part of the voice. Macbeth's reflection upon sleep then commences most fitly at line 37; but the Cl. eds. remark, that "it seems more natural to suppose that 'the innocent sleep,' &c. is Macbeth's comment." This arrangement misses what is an impressive point, the very design indeed of the utterance, that it is the sleeper foully outraged which has stimulated to expression of the deed. The vehemence of this call then finds relief, a fine contrast is also presented, in the succeeding calm and exquisite comment on the function of sleep. "In the midst of Macbeth's most morbid moods," says Dalgleish, "he breaks out into passages of sublime poetry."

With regard to the passage following,

Still it cried, 'Sleep no more!' to all the house:
'Glamis hath murdered sleep, and therefore Cawdor
Shall sleep no more; Macbeth shall sleep no more.'

the voice is considered by Johnson to close at the end of the first
clause of line 42, but some editors carry it to the close of the next line. Treat the punctuation as follows,

Still it cried, 'Sleep no more!' to all the house;
'Glamis hath murdered sleep!' and therefore Cawdor shall sleep no more, Macbeth shall sleep no more.

then Macbeth's conclusion "therefore" clearly discovers itself, i.e. his present condition and future punishment: 'having murdered Duncan's sleep, my sleep is extinguished too.' This allotment of the voice, it should be noted, corresponds with that I contend for in the previous passage: it is sharp and dramatic, it is the compact announcement of the deed; and so complete and startling is it, that Macbeth as swiftly couples with it the horrible consequence, that he shall sleep no more. Here remorse suddenly flashes out, exhibiting dramatic force such as Shakespeare's insight into human nature would readily conceive.

Observe the support given to this interpretation by the melancholy prediction of Macbeth himself:

We still have judgment here; that we but teach
Bloody instructions, which being taught return
To plague the inventor.

And when the wicked deed is "taught," then come the racking torture, the sleep-killing avowals,

To know my deed, 'twere best not know myself.
I am afraid to think what I have done.

Lady Macbeth plainly directs her feeling rebuke,
You do unbend your noble strength, to think
So brainsickly of things.

to this dreadful conviction of Macbeth, that he would sleep no more. Finally, we have his own avowal of

the affliction of these terrible dreams
That shake us nightly. Better be with the dead,
Than on the torture of the mind to lie
In restless ecstasy.

We have just previously, "and wicked dreams abuse the curtain'd sleep," where undoubtedly the function of sleep is put with poetic beauty for the sleeper.
The following are instances of the abstract for the concrete:—

"affliction" for 'afflicted lady': "K. John," III. iv. 36; "loves" for 'lovers,' 66; V. ii. 151, "revolts" for 'revolters.'

"missives" for 'messengers': "Macbeth," I. v. 5.

"conduct" for 'conductor': "The Tempest," V. i. 244; so in "R. and Juliet," III. i. 129, and V. iii. 116; "Richard II.," IV. i. 157.

"trumpet" for 'trumpeter': "Richard II.," V. ii. 287.

"slanders" for 'slanderers': "K. Henry V.,” III. vi. 76.

"potents" for 'potentates': "K. John," II. i. 358.

"Why, he comes in like a perjure" for 'perjurer': "L. L. Lost," IV. iii. 44.

"My gracious silence" for "my silent one": "Coriolanus," II. i. 166.

"Now, blasphemy" for 'blasphemer': "The Tempest," V. i. 218.

"to whip your information" for 'your informer': "Coriolanus," IV. vi. 54.

"That which cries" cannot properly be defined as a "murderous instinct," as Delius says, but a rebukeful instinct speaking in or formulating Lady Macbeth's strain of reproach. Compare the Friar's rebuke of Romeo, "thy form cries out, thou art" a man (III. iii. 109).

Dalgleish says, "It is characteristic of the guilty mind that it should fancy itself beset by hidden witnesses, and hear accusing voices in the air."

A writer in the "Quarterly Review," April 1817, p. 7, after relating the cruel deaths, on one of the Tonga Islands, to which some prisoners were put after a battle among the natives, remarks, "Yet the sense of right and wrong has not wholly been effaced in this most inhuman people: ever since these atrocious acts, they believe that the groans of the victims are heard frequently by night. These things belong to the inner world which is in the mind of man, they are the echoes of conscience, and are indeed dreadful realities."
And = therefore.

Act II. Sc. iii. 56.

Lamentings [were] heard in the air, strange screams of death!
And prophesying, with accents terrible,
Of dire combustion and confused events,
i.e. 'the rumour is that lamentings and screams were heard!
Therefore (from which) the forecast was made, with terrible stress
and force, of dire convulsion and destructive events, fitting to
the woeful time.'

"In the great hand of God I stand," &c.
"The undivulged pretence."

Act II. Sc. iii. 132–134.

I treat the passage thus: 'To God I submit myself for
direction and safety; and thenceforward I will fight against the
unknown perpetrator of this treasonous malice.' Compare,

Wherefore should I

Stand in the plague of custom, "K. Lear," I. ii. 2, 3.
i.e. submit to the plague of custom. Also,

a very pretence and purpose of unkindness. Id., I. iv. 68.
i.e. a very [actual] deed: in I. ii. 81, "to no further pretence of
danger," the meaning is intention.

I regard, then, the deed of assassination as used for the doer,
and the meaning to be as stated, 'the unknown perpetrator.'
The allusion, only veiled, is to the dissembler, the pretender.

"Fears and scruples shake us." (line 131.)

"Fears" confirmed that Macbeth has resolved to murder him;
and 'suspicions' that the assassination of Duncan is by the hand
of Macbeth.

This should be an Aside. It is inconceivable that Banquo
would express his suspicions, as well as his fears (meaning that
the shaft had not yet alighted, that it had more deadly work), in
the presence of those assembled, some of whom might be confederate with the suspected murderer—just that which Donalbain is whispering to his brother.

Banquo, not Macbeth, speaks.

The allotment of the subsequent speech, "Let's briefly put on," to Macbeth is doubtless a mistake for Banquo. It must be Banquo who here repeats with urgency the suggestion he had just previously made, to retire and dress, then to meet quickly again to inquire into "this most bloody piece of work." Macbeth must have passed out in attendance upon his ailing wife, not have remained and left to others the needful attention her condition demanded. The text proves this, for Macduff and "all" are still present, responding to Banquo's stirring deliverance.

Some editions give this speech to Macduff, showing that there is confusion in the allotting of it, as in many similar instances in other of the plays. See Theobald's accepted emendation in "K. John," II. i. 149, 150; and Capell's in "Julius Cæsar," I. i. 15.

"Why may they not set me up in hope?"

Act III. Sc. i.

It is said that the opening of Act III. presents Banquo as contemplating similar crime to that he suspects Macbeth had committed; and the Rugby editor actually says that it is "Banquo's death which stops him from plunging, after Macbeth's example, into the vortex of conspiracy and crime, and losing his 'royalty of nature' in the attempt to grasp a crown." This is as perverse a judgment, and as repugnant an indictment against an illustrious and righteous man, as it would be hard to parallel. Look at the wickedness thus heaped so ingeniously upon Banquo, which is the issue of blind criticism. Banquo's reflections sustain no such charge, they are open to no such interpretation; they are in the very teeth of it. Let us see.

"I fear thou play'dst most fouply for 't." Is this the language
of a rival conspirator, or is it not manifestly the utterance of a pure and outraged nature, of loyalty to the late King?

"It should not stand in thy posterity." 'Thy crime will carry no permanent success with it'—what more natural remark to make as supplementing his "fear"?

"Myself should be the root and father of many kings." This surely does not imply that he meditated any crime for personal ends.

"If there come truth from them, why may they not set me up in hope?" This again is a most natural reflection, the circumstances fairly forcing its utterance from him. The "hope" that he expresses is but a remembrance of the promise made only in his children; not a trace of criminal ambition is to be discovered here.

Banquo may be understood as saying, 'As you occupy the throne by virtue of oracular prediction, yet it said your children shall not succeed, then it follows that my son by virtue of the same oracle may wear the crown.' It may come without his stir, and that is the full sum of all he utters.

But Banquo's last secret breathing convicts him—so says this perverse criticism. "But hush! no more" looks innocent enough, as appropriately closing his rational reflections now that he is in the presence of Macbeth, yet it is made to reveal a depth of evil not easily fathomed! Says Clarke, "These words are in perfect moral keeping with Banquo's previous resolute fightings against evil suggestions." This resolute defamation of Banquo refers, of course, to the "cursed thoughts"; but such undiscerning criticism requires no further remark.

Gervinus says, "Banquo surmises and suspects Macbeth's deed, yet he does nothing against him and nothing for himself." As Macbeth did something in the taking off of Banquo in the shortest possible space of time, the victim was deprived of all opportunity of action; yet he suffers detraction nevertheless! Similar to this unreasonable criticism is that directed against Hamlet.
Banquo's fealty to Macbeth.

Act III. Sc. i. 15-18.

Some commentators are incensed with Banquo because he does not slay Macbeth right off, regardless of the absence of proved evidence of his guilt, and of his assertion of his innocence. We know that he is guilty, but Banquo, Ross, Macduff (see II. iv. 22, 23), and others could only surmise it. Banquo must be immaculate, or he is wicked; Banquo must be Duncan's avenger, or he is a conspirator with Macbeth. To this class of critics the above passage is conclusive proof that he is not a whit better than Macbeth. They forget that Banquo has expressed only the "fear" that he who now wears the crown is the culprit. He has sworn to assail "treasonous malice," but not to act on fear or suspicion alone; it must be judicially proved. This has not been shown, as we must assume: Macbeth becomes King; and Banquo must consequently declare fealty to him, which is done in the usual extravagant style of courtly address. He is constrained, by the custom of the court, to resort to language coloured by intensity and force. For doing what was proper and exacted, he is visited by critics with a severity that is blind and pitiful; one in particular lashing out in terms of savage rebuke—Flathe thus confidently pronouncing: "Banquo can declare firm, unalterable fealty to the very man whom to himself he has just accused, almost in so many words, of attaining the throne by the assassination of his royal master! Such a declaration could only have been made by one whose own heart is closely allied to evil. He feels obliged to invent fair words to conceal his secret. The hypocrite Macbeth is served by hypocrisy."

Another taste of Flathe's critical capacity I quote, as given by another editor and apparently with approval: "Flathe considers that Banquo is a silent accomplice in Macbeth's murderous designs, believing that these must be carried out in order to ensure the fulfilment of the prophecy with regard to his own posterity." This is the audacity of foolishness, which is equally capable of telling us that Hamlet was an accomplice with Claudius that the latter might marry his mother.
"To be thus is nothing."

Act III. Sc. i. 47.

Macbeth preludes his scrutiny of Banquo’s loyal character by these lines:

To be thus is nothing,
But to be safely thus.

which I render:

To be thus is nothing
Without being safely thus.

'to be thus ("high-placed") brings no satisfaction because of the suspicion I entertain of Banquo, and the consequent sense of insecurity I feel.' Banquo’s noble reply to Macbeth on the latter inviting him to share in certain designs darkly presented to his ambition (II. i. 26–29), must have extinguished all hope of safety and incited Macbeth to revenge.

Compare Lady Macbeth’s "compunctious visitings" (III. ii. 4–7):

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

Abbott is not happy in his paraphrase, ‘To be thus (to reign) is nothing; but to be safely thus is something.’ And Dalgleish, equally unhappy, ‘safely thus (were something).’

"My genius is rebuked."

Act III. Sc. i. 55:

Thy demon, that 's thy spirit which keeps thee, is
Noble, courageous, high, unmatchable,
Where Caesar's is not; but, near him, thy angel
Becomes a fear, as being o'erpowered.—Ant. and Cleo., II. iii.

A writer in the Edinburgh Review (July 1869) points out that by the words 'genius,' 'demon,' 'spirit,' in the passage in "Macbeth," and the one here quoted is meant, not a presiding spirit, but the higher nature of man, the rational guiding soul or
spirit, which in Macbeth is one of guilty ambition; and that by ‘the mortal instruments’ are signified the vital and animal spirits which are the medium of sensation and motion, and the physical organs of memory, imagination, and discourse.

Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma, or a hideous dream:
The genius and the mortal instruments
Are then in council.—J. Caesar, II. i. 63–67.

Thus the words, “Brutus, as you know, was Caesar’s angel,” means that he was Caesar’s very soul; and, conversely, the ghost of the dead Caesar is the evil spirit of Brutus.—Rugby Editor.

“According to the physiology and psychology of the time, the soul was regarded as essentially a spiritual nature temporarily united with mortal faculties and a mortal frame which it wields as instruments... In medieval theology, indeed, the rational soul is an angel, the lowest in the hierarchy for being clothed for a time in the perishing vesture of the body. But it is not necessarily an angel of light; it may be a good or evil genius, a guardian angel or fallen spirit, a demon of light or darkness. But whatever its nature, it rules, guards, keeps, and controls the man, wielding the lower powers as instruments to its own issues.”

The Cln. ed. of “J. Cæsar” quotes this from above Review and remarks, “The ‘mortal instruments’ are the same as ‘each corporal agent’ which Macbeth bends up to the terrible feat of Duncan’s murder,” upon which rendering see my remarks, p. lxvi.

“Come, Fate, champion me.”

Act III. Sc. i. 70.

come, Fate, into the list,
And champion me to the utterance!

The Cln. eds. as well as others say, that “champion me” means “fight with me in single combat. This seems to be the only known passage in which the verb is used in this sense.” “Fate” is not, as they say, Macbeth’s enemy to be fought with; on the
contrary, "Fate" is invoked to become Macbeth's substitute, or to side with him, in his determination to fight all ("utterance," to the uttermost) who oppose him or threaten danger to his usurped throne. "Substitute" is the primary meaning of "champion," and its application is therefore plain.

Compare "K. John," III. i. 118–120: Constance reproaches the Duke of Austria—

Thou Fortune's champion, that dost never fight
But when her humorous ladyship is by
To teach thee safety!

Schmidt erroneously explains, 'to challenge, to oppose in combat.'

Macbeth's instructions to the Murderers.

Act III. Sc. i. 127–130.

Macbeth defers telling them precise instructions; he has to await information, probably from a scout in his confidence, by which way Banquo must return, and "within this hour" he will be able to arrange

(a) where the ruffians should plant themselves;
(b) will report to them perfect intelligence ("spy," arising out of secret observation) of the movements of Banquo and his son ("o' the time"); and
(c) the moment when the deed can be committed, for it must be done to-night.

My collected illustrations of time used for persons (p. lxii.), make it clear that the word is so used here; and a marked confirmation of this may be instanced in Shakespeare's treatment of the sentence in Holinshied's chronicle, "that no man shall be aware thereof," the equivalent of which in the play is, "the time you may so hoodwink" (IV. iii. 72), i.e. 'the people you may so easily cajole.'

See the parallel use of on't—"the moment on't," i.e. the deed (to be committed)—"Look on't (the deed) again I dare not." (II. ii. 52). And as parallel to (b), see "Winter's Tale," IV. i. :
Polixenes has arranged to discover the movements of his son Florizel, and thus he informs Camillo: “I have eyes under my service which look upon his removedness, from whom I have this intelligence.”

The individual who is to be consulted is probably the “Third Murderer,” alias the Attendant, who is of course primed with all the details of the project, as afterwards shown to the full satisfaction of the second in the conspiracy. The familiarity of this man with the custom of visitors to the palace (iii. 12-14), enables us to conclude that he was a dependant of Macbeth’s.

The commentators are much perplexed over this passage, offering different meanings, and some even suggest the doing violence to the perfectly sound text in the hope of forcing a meaning of some sort out of or into it. Their difficulty has its source in confounding “time” and “moment”; in their not seeing that “time,” as I point out above, is the equivalent of persons. It follows, that in confusing and amalgamating these two words, superficially alike but entirely different in their meaning here, they cannot account in their way of interpretation for line (b),

Acquaint you with the perfect spy o’ the time,

so they virtually extinguish it.

Dalgleish speaks of perplexity, then professes to explain it. This is his comment: “The perfect spy o’ the time. This somewhat perplexing expression seems to be sufficiently explained by the appositional phrase, ‘the moment on’t.’ The meaning, then, is, that he will give them minute information, first as to the place, and second as to the time when the deed is to be performed.” It “seems,” he says, to explain itself, which he attempts to show by confounding time with moment, and then concludes by accounting for (a) and (c) but not for (b).

The Cln. eds. deal with the alleged difficulty, but leave it unsolved; they suspect the genuineness of the text, and suggest a strange and very bold change. They say, “If the text be right, it may bear one of two meanings: 1st, I will acquaint you with the most accurate observation of the time, i.e., with the result of
the most accurate observation; or 2ndly, 'the spy of the time' may mean the man who in the beginning of Sc. iii. joins them by Macbeth's orders, and 'delivers their offices.' But we have no examples of the use of the word 'spy' in the former sense, and according to the second interpretation we should rather expect 'a perfect spy' than 'the perfect spy,' and so indeed Johnson conjectured we should read. 'The perfect'st spy' might also be suggested, or possibly 'the perfect'st eye,' a bold metaphor, not alien from Shakespeare's manner." The metaphor is altogether alien here, and any change of the text would corrupt it. They think "spy" "may mean" the third Murderer; not a suspicion have they that Banquo is to be found in "time," and in "spy" intelligence of him.

They state further, that "Mr. Collier's MS. Corrector adopts Johnson's conjecture, but with a different punctuation, thus:

'Acquaint you, with a perfect spy, o' the time,' that is, 'I will acquaint you with the time by means of a perfect spy,' viz. the third Murderer." Anything more preposterous than this suggestion of the "Corrector" and of Johnson could hardly be paralleled. The above editors supply us with more useless suggestions on the part of others: "'spy,' Mr. Bailey proposes 'span.' Steevens takes 'acquaint you' as the imperative, 'acquaint yourselves.'" So also Knight, "'Acquaint you," inform yourselves, "with the perfect spy," with a most careful inquiry, "o' the time," the expected time of Banquo's return.' Like other critics, he confuses time with moment, and so he says nothing about (c), which he regards as a mere elaboration of (b).

Schmidt betrays the same confusion, and explains, 'that which will precede the time of the deed, and indicate that it is at hand.' Rolfe is also astray, 'the precise time when you may look for him.'
"Must lave our honours."

Act III. Sc. ii. 32–34.

unsafe the while that we

Must lave our honours in these flattering streams,

The meaning is, 'we are, nevertheless, in danger from him to whom we feel forced to show these honours, burying our own in so doing.' The sense of "lave" is here *submerged*, which gives a transparent meaning to the passage, and it has also the merit of corresponding to the action expressed in the next line, viz. that of 'our hearts being *buried* or hidden by our visors.'

The rendering of the Cln. eds. (as well as of others) is wide from the true meaning; they say "must lave our honours" means, 'must keep our royal dignities unsullied by flattering Banquo and those who are formidable to us.' Quite the contrary: Macbeth complains that while he is so unsafe, so straitened by apprehension of the royalty of Banquo's nature, instead of flatteries being addressed to himself as King, he is compelled to *degrade* or *submerge* his own dignities ('honours') by flattering and showing abject attention to a subject whom he fears.

Moberly is very confused in the meaning he presents, and indeed misrepresents it: he says, 'Take care to do all honour to Banquo; though our royalty will never be safe so long as it is necessary to keep our honours bright by steeping them in flattery.' It is assuredly not flattery that endangers Macbeth's royalty; the danger he is conscious of, springs from his knowledge of Banquo's clear and incorruptible character. Schmidt is also astray: "Metaphorically—keep our honours clean and free from attempt by thus flattering others."

"Nature's copy's not eterne."

Act III. Sc. ii. 38.

Macbeth. Thou know'st that Banquo and his Fleance lives.

L. Macbeth. But in them nature's copy's not eterne.

Macbeth says 'they live,' and the reply is, 'but their life is mortal.' Fletcher sensibly remarks, "The natural and unstrained
meaning of the words is, at most, nothing more than this, that Banquo and his son are not immortal. It is not she but her husband who draws a practical inference from this harmless proposition." It is Macbeth who realizes keenly the imminent danger that threatens from Banquo's "loyalty of nature."

Schmidt says it means 'copyhold tenure'; and the Rugby editor suggests curiously, that the phrase "seems to mean 'the stamp of life.'" Both suggestions are untenable.

The Cln. eds. say; "Nature is here compared to a lord of the manor under whom men hold their lives by copyhold tenure," a comparison that is quite out of place, and which must be dismissed. The idea of parent and offspring is conveyed in "nature's copy"; i.e. simply 'nature's production.' See Sonnet xi.: 

Thou shouldst print more, nor let that copy die.

that is, 'thou shouldst not die childless.' See also "Twelfth Night," I. v. 261:

Lady, you are the cruellest she alive
If you will lead these [your] graces to the grave,
And leave the world no copy [offspring].

See II. iv. 27, "'Gainst nature still," i.e. natural relationship. The Ghost in "Hamlet" also says, "If thou hast nature in thee, bear it not," i.e. feelings arising from natural relationship. The truly "harmless proposition" is meant only to convey, that Banquo will in course of nature die, so will Fleance.

Leontes says ("A Winter's Tale," I. ii. 122), "They say it's a copy out of mine," i.e. 'the general belief is, that thou art my son.'

"His horses go about."

Act III. Sc. iii. 11.

Mistaken explanations of "go about" are given in some editions, in others no explanation. It means, 'go to the edge or boundary' (Fr. à bout); from whence (the gate) it is almost a mile to the castle, which distance visitors usually walk. See the "Faery Queene," Canto I., Stanzza 11:
That path they take, that beaten seem'd most bare,
And like to lead the labyrinth about;
Which when by tract they hunted had throughout,
At length it brought them to a hollow cave.

Schmidt wrongly explains, 'by a circuitous way.'
See "Much Ado," IV. ii. 22: Dogberry says, "I will go about with him," i.e. leave questioning Conrade, to begin with Borachio: he has got to the boundary of questioning the former.

"'Tis better thee without than he within."


A peculiarly rigid and unhappy rendering is given to this line by the commentators. Sanguinary as Macbeth's nature is, Shakespeare never meant him to say what is puerile, and repugnant too, as we are told he does by these explanations:

"without," 'out of, on the outside of him'; "within," 'in the inner part' (Schmidt).
'it [the blood] is better outside thee than inside him' (Clin. ed.);
'tis better that the blood should be on thy face than in his body' (Rolfe)
'it is better that his blood were on thy face than he in this room' (Johnson)
'the blood is better outside you, than he is in here' (Dalgleish).

The Clarendon authorities insist that theirs "must be the meaning, in spite of the defective grammar, or there could be no point in the antithesis." There is no defective grammar, for it is impossible to treat "he within" as equivalent to 'within him': the former words express precisely the situation, and the antithesis is clear. Such insistence over so repulsive a rendering as they supply is surprising.

The third authority is not, after all, sure of his meaning, for he says it may mean that which Johnson gives, "'it is better that his blood were on thy face than he in this room.' If we accept the first explanation, then," &c. It is amazing that he did not see that both were too absurd for Shakespeare to intend.
The dramatic situation and deep significance of the line consist in Macbeth congratulating himself that Banquo is not within, associating it with a sort of ardent recognition of the Murderer, while in the next instant the Ghost will appear within and outface its much-satisfied vanquisher: Macbeth's jaunty antithesis is about to recoil upon himself as one who had "taught bloody instructions," for the presence of the Ghost fairly crushes him: The spirit of his remark then is, 'Tis better to welcome thee than Banquo;' or literally, 'Better thee here than Banquo within.'

To fasten upon line 14 any connection whatever with "blood" in line 12 is the source of all the difficulty by the editors; it destroys, too, the dramatic integrity of the passage, for the direct course of the colloquy runs thus:

\[
\text{Murderer.} \quad \text{Tis Banquo's then.} \quad 13 \\
\text{Macbeth.} \quad \text{Is he despatch'd?} \quad 15
\]

a pointed question which is instantly evoked on hearing the Murderer's explanation. Line 14 has no relation to this colloquy. Its apparent awkwardness in being interposed here arises from the design of the poet to make Macbeth give a kind of welcome to the Murderer, but that is forestalled at the first moment of the interview by the sudden impulse to remark upon the sight of blood. Line 14 may be an Aside, as Hunter suggests, but that would not affect my explanation.

The origin of the misrendering is to be explained by the apparent connection of "'Tis" (13) with its repetition in the line following, whereas there is no dependence of the latter upon the former, as I have shown. This will be still further understood by what Abbott says on the use of "It": "Sometimes it is used indefinitely, as the object of a verb, without referring to anything previously mentioned, and seems to indicate a pre-existing object in the mind of the person spoken of." What, then, Macbeth has in his mind, represented by 'It is,' were it fully expressed, is this, 'Better (for my purpose and comfort) to have dealings with thee here, than to have the presence of Banquo at this feast.'
By “crossing speeches an extremely natural and therefore extremely dramatic effect is produced” (Cowden Clarke); an instance of such crossing is here, observation of which relieves the passage of the difficulty that has been generally experienced in understanding it.

A simple instance and exact parallel to this “crossing” is the following—“A Midsummer-Night’s Dream,” II. ii. 236–7:

Re-enter Puck.

Oberon. Hast thou the flower there? Welcome, wanderer.

Puck. Ay, there it is.

Impatience to learn whether the flower had been brought overcomes the due order of address, which would have been “Welcome, wanderer. Hast thou,” &c., to which question the answer is, of course, directed.

Dalgleish remarks, “The reading in the text, as interpreted above [by himself, ‘the blood is better,’ &c.], is not more characteristic of Shakespeare in the delicacy of the expression than it is of Macbeth in the cruel and heartless playfulness of the thought.” Rather is it repugnant, as there is no allusion in the text to what is sanguinary; it follows that there is no “characteristic” of Shakespeare in Dalgleish’s interpretation, and the other editors share also in his failure. Shakespeare’s “delicacy” is hardly traceable, but his manner is finely set forth, as Macbeth expresses himself, ‘Better thee here than Banquo within.’ There is no “playfulness” apparent, but the “heartlessness” is manifest.

The pleasantry may fairly be extended, for Dalgleish, himself mistaken, says of the explanation given by the Clm. eds., “We do not believe Shakespeare intended to say anything so vulgar or prosaic.”

“You make me strange.”

Act III. Sc. iv. 112.

“You make me to appear as distant (“strange”), showing distance of behaviour, remoteness from common manners, even —
the opposite of the temperament ("disposition") I know I possess ("owe")—i.e. courage in the presence of dangers or terrors—when I see you unmoved by such sights and I overcome with fear of them.' I submit this as the meaning; that of the Cln. eds. is as follows, 'You make me a stranger even to my own feelings, unable to comprehend the motive of my fear': but Macbeth surely does comprehend the motive of his fear, and refers to it in precise terms. These editors say of "disposition," that "Shakespeare uses it in the sense of temporary mood, and in this latter sense we think it is used here": I take Macbeth as referring to a solid, permanent element of character which he knows that he possesses, not as a temporary incident. In Massinger's "Bondman" we have an illustration, "He's a man of strange and reserv'd parts:" strange = distant; and "Mer. of Venice," I. i. 67, "You grow exceeding strange," distant, because those Bassanio is addressing are withdrawing without apparent reason.

Schmidt explains, 'you make me not to know myself, not to know whether I am a brave man or a coward': on the contrary, he knows that he is a brave man and not a coward—this he declares. Delius says, 'you make me surprised even at my own disposition'—this is what he is not surprised at. The Rugby editor strangely suggests, "it might be, 'even at the firmness of my own wife, which I ought to know.'"

"My strange and self abuse" (line 142).

Macbeth here again refers to the strangeness that he should feel any fear, for he is conscious that he has never known what it is to play the coward. Rigid literalness has landed the Rugby editor into this misinterpretation, 'my strange misuse of myself.' The Cln. eds. treat "abuse" as 'delusion of self.' Schmidt, 'my abuse of self is strange.' See II. i. 50, "and wicked dreams abuse" (delude) the sleeper.

Macbeth tries to account for what seems to him well-nigh unaccountable, so that he concludes some tyranny exercises its power over him to make him appear a coward—a tyranny which
comes, he thinks, from “fear” arising from new experience in crime, not cowardliness in the presence of danger. I explain, then, the line thus, ‘the tyranny which oppresses me is unaccountable.’ For use of “and,” see V. viii. 78, “by self and violent hands”—by violent hands on myself; and I. vii. 78, “our griefs and clamour”—our clamorous griefs.

Macbeth’s allusion may be deeper, put in this form:

You make me now to think that I am crazed (diseased),
Even contrary to the healthy state that I am in possession of,
When you can behold such sights,

Lady Macbeth’s speech seems to confirm this explanation: “he grows worse and worse; question enrages him.” And see IV. iii. 150, “Strangely-visited people.”

“If trembling I inhabit then.”

Act III. Sc. iv. 105.

The Cln. eds. say, “There are few passages of our author which have given rise to so much discussion as this,” and the substitutes for “inhabit,” which have been suggested by various editors, they reproduce—*inhibit, exhibit, inherit, unknighth, inhibit thee*; they then offer a suggestion of their own, “retaining ‘inhabit,’ a more satisfactory sense would be made by substituting here for ‘then,’ an easy change.” All are easy changes, but unjustifiable, the sense being plain and good; and this also seems to be the conclusion of these editors, who say, “It is possible after all that the reading of the first Folio may be right, and ‘inhabit’ be used in the sense of *keep at home, abide under a roof*: this is Horne Tooke’s interpretation.” What “more satisfactory sense” is demanded?

Schmidt explains, ‘to take as a habit (whether a custom or a costume), to do on’—he adds, “a passage much controverted and corrected.”

Dalgleish says, “I explain it, ‘If I wear trembling as a habit, dress, or covering,’” and adds, “all the commentators are more or less perplexed by this passage, none of their alterations seems to give so good a meaning as this.”
EXPLANATIONS AND RENDERINGS. [ACT III. SC. IV.

The Rugby editor, while adopting the clearest meaning, 'If I keep house, shrink under shelter,' yet says, "but the emendation 'inhibit' is to be preferred." Rolfe is plainly confounded by the clamour raised, for after noticing "the most plausible of the many readings proposed," he is unable to do more than despairingly conclude, "but on the whole we prefer to keep to the Folio," herein following the lead of the Cln. eds.

If these gentlemen had remembered but one line in another play, their trouble and perplexity might never have arisen. In "K. Richard II.," IV. i. 74, there is a corresponding thought precisely illustrating this passage:

If I dare live,
I dare meet Surrey in a wilderness,
that is, 'where no cowardly shelter could I seek.' So Macbeth, in a daring mood says, 'Approach as a wild beast, or come in corporeal form, and challenge me; and if I then show fear by shutting myself up as in my dwelling, then denounce me.'

See "The Faery Queene," Canto I. 33, l. 7,

"Therefore with me ye may take up your in (lodging)
For this same night,"

The thought forcibly suggests itself here, that sleep is the latent meaning of lodge = "inhabit," so quiescent. Our vagrant law treats as a misdemeanour "lodging in the open air," i.e. sleeping. A popular song in past days commenced, "My lodging is on the cold ground," i.e. my sleep is taken in the open air.

In the face of what appears a perfectly clear rendering, I present another, simply for consideration: 'If then I fear, exhibited in the trembling of my person = habitation, protest me.' This is not so strained as at first sight might appear; for Shylock used "habitation" for body: "to eat of the habitation," i.e. the swine into which the devils were conjured.
“Augurs and understood relations.”

Act III. Sc. iv. 124-126.

Augurs and understood relations have,
By maggot-pies and choughs and rooks, brought forth
The secret'st man of blood.

Johnson tells us that “understood relations” means “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.” The Rugby editor's rendering is, ‘Augurs by the help of understood relations between omens and events—a hendiadys.’ The passage has given trouble to all the commentators, some trying to force a meaning by doing great violence to the text. Johnson and Warburton changed it to ‘Augurs that understand,’ and Rowe to ‘Augurs that understood.’ Delius says the meaning is, ‘the relations understood by Augurs;’ Schmidt, ‘to perceive the meaning of, to comprehend.’

It will be seen by the arbitrary changes made by these commentators, that “and” is their difficulty. If we remembered that Shakespeare sometimes uses and = with, the difficulty would disappear. See the following instances:

much more, and (= with) much more cause,
Did they this Harry. K. Henry V., Prologue V. 34.

There she shook
The holy water from her heavenly eyes,
And (= with) clamour moistened. Lear, IV. iii. 29.

Pleasure and (= with) action (exertion) make the hours seem short.
Othello, II. iii.

But difficulty is likewise experienced in rendering “understood,” making it to mean ‘understand,’ some so changing it. A right solution is in Milton’s use of the word in “Par. Lost,” I. 662:

War,
Open or understood (= secret), must be resolved.

The rendering then is, ‘Augurs, with secret relations’ through
EXPLANATIONS AND RENDERRINGS. [ACT III. SC. V.,

the creatures named, 'have brought forth,' &c.; this also is the true construction—more clearly shown thus:

Augurs have, with secret relations
Through maggot-pies and coughs and rooks, brought forth
The secret'st man of blood.

The Rev. C. Herle, in a sermon before the House of Commons on Nov. 30, 1642, refers to the function of an augur in similar terms to the above. He relates the historical incident of "that Roman Captaine, hindred on a march by the Augurs trifling stay to divine of their successe by a bird that sate by the way, who took a bow and kil'd the bird, saying how should this silly bird reade us our fortune when she could not fore tell her owne? and so march'd on, prospering ne'r a whit the lesse."

"Loves for his own ends."

ACT III. SC. V. 13.

The Cln. eds., in their Preface, p. x., remark on this line, "but [elsewhere] in the play there is no hint of his pretending love to the witches; on the contrary, he does not disguise his hatred. 'You secret, black, and midnight hags!' he calls them." There is a misconception here; Macbeth has come "To trade and traffic" with the Witches, he pretends friendship ("loves") with them to fulfil his own ends. Macbeth, under similar circumstances, addressing the murderers whom he is hiring, says, "I to your assistance do make love," i.e. 'I resort to you as friends.' In "Julius Caesar," II. ii. 102, "love" is used for anxiety—"for my dear dear love;" so the element of anxiety may be implied in the above use of the word. See also "Hamlet," V. ii. 56, "Why, man, they did make love to this employment," that is, 'they zealously engaged themselves in this business.'

Alterations have been suggested in the text, but none are necessary.

Schmidt strangely regards it as an "unintelligible passage: perhaps looks for loves."
"Who [You?] cannot want the thought."

Act III. Sc. vi. 7, 8.

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?

Much controverted is this passage, but apparently without any satisfactory conclusion being attained by the commentators themselves. The Rugby editor, however, must be excepted, who says, "The explanation of this much-vexed passage appears simple and adequate, and only requires the removal of the stop at 'too late' and of the note of interrogation after 'father,' the insertion of which has obscured the sense." This surely is not adequate, and the elision of the full stop would do gross violence to the sense, for line 7 is plainly complete in itself, in its irony. See the real connection in the context:

And the right-valiant Banquo walk'd too late:
men must not walk too late!

The Cln. editors say, "The sentence, if analysed, expresses exactly the converse of that which is its obvious meaning. This construction arises from a confusion of thought common enough when a negative is expressed or implied, and is so frequent as to be almost sanctioned by usage. It would be easy to find instances in all English writers of Shakespeare's time." The converse, then, and which, these editors say, is its obvious meaning, is, 'who can help thinking.' Keightley disposes of the difficulty by substituting We for Who, and he is near its solution.

Who is undoubtedly a corruption for You; the words have a similar sound, and from this cause corruptions not a few have found their way into the plays. See last for cast, p. xlviii. Thus the difficulty disappears. Observe, in support, how direct Lennox is: "I have but hit your thought": "you may say, if 't please you."
"Time" used for Mankind.

Act IV. Sc. i. 100.

Shall live the lease of nature, pay his breath
To time and mortal custom.
i.e. 'Shall live the natural term of his life, then deliver up
his breath "to," according to, the destiny of mankind ("time")
and the custom, natural end, of our mortality.' See p. lxii. for
time used as person; also p. lvii.

"Two-fold balls and treble sceptres carry."

Act IV. Sc. i. 121.

The Clm. eds. explain, "The 'two-fold balls' probably refer to
the double coronation of James, at Scone and at Westminster.
The three sceptres of course symbolise the three kingdoms, Eng-
land, Scotland, and Ireland." So the Rugby and other editors,
general acceptance being given to this explanation. But it seems
open to question, or it requires some change in its terms, for
King James was proclaimed at Whitehall as "King of England,
France, and Ireland," and it was not until sometime afterwards
that he assumed the title of "King of Great Britain." The two-
fold balls do not so fitly symbolise the double coronation, as the
two territories of France and of Great Britain with Ireland.
The three sceptres symbolise more aptly the countries mentioned,
as seen in the legal formula just given. If it be objected that the
rule of the English over France ended 170 years before, and that
the official declaration was not true in fact, that would not affect
the use of this formula for the purpose of the dramatist.

"You must have patience, madam—"

Act IV. Sc. ii. 2.

Lady Macduff here angrily interrupts Ross (as I understand
and so punctuate it) in the exculpation—on the plea of sagacity
or probable expediency—which he was advancing on behalf of
Macduff and to soften her harsh judgment of him; and again she abruptly interposes with a passionate denunciation of him:

_Ross._

_You know not_ Whether it was his wisdom or his fear—

_L. Mac._ Wisdom!

Having exhausted a terrible invective, Ross tenderly appeals to her (14, 15), resuming, observe, what he was about to say when he was interrupted: "but for your husband"—"but now let me say as regards your husband, have patience, for he is noble, wise, judicious, and best knows how to act in the capricious and dangerous condition of the season." Schmidt explains "season" as 'time generally;' but doubtless it has a specific reference, used for person, that is, Macbeth.

"I dare not speak much further."

"And do not know ourselves" to be traitors.

Act IV. Sc. ii. 17.

"I dare not speak much further," without appearing to lack sympathy with you. Then Ross goes on to give sorrowful expression to the misconstruction put upon Macduff's departure by his wife. He laments 'that cruel are the times when any one of proved attachment and integrity ("noble, wise") can be regarded by her as a traitor to those most precious to him, and = yet do not know ourselves justly to be open to such an impeachment; when we devise or frame ¹ rumour (unfounded belief) ² out of our fear (as holding that Macduff has fled to secure his own safety, and that he loves us not, l. 12), yet have no just foundation for our fear, but yield to a wild and violent impulse, and no right conclusion come to.' See "K. John," IV. ii. 146, "Not knowing what they fear, but full of fear."

¹ "hold," frame, set up: so in "Par. Lost," V. 395, "A while discourse they hold," they frame, set up.

² "rumour," without any known authority to prove the truth of what is credited: so unfounded.
Ross is keenly affected at Lady Macduff’s impeachment of her husband, who is set forth in the light of a traitor to her: the deep-felt reflections of Ross have sole reference to the family—the cruelty of the times has found its way into that sacred enclosure; his allusions are not, therefore, to be taken as describing troubous conditions outside, as the passage is always rendered—Gervinus mistakenly remarking (p. 608), “Shakespeare inspires us with little sympathy for the mother, who considers Macduff as a traitor to King Macbeth.” No: the vehemence of her denunciation sprung from an outraged sense of being left all unprotected, apparently forsaken and abandoned heartlessly—allegiance to her, as she concluded, having been shattered, not any worthless tie of allegiance to a discredited King.

It seems strange that no communication was made to Lady Macduff that her husband had gone to the English Court on an imperative mission, an intimation which would have rendered her some comfort probably.

The passage here treated, embracing lines 17 to 22, seems to have the character of an Aside.

Misunderstanding “traitors” as used by Lady Macbeth, Dalgleish remarks on the sentence “do not know ourselves” to be such, “because treason then included offences not usually held to be treasonable, or what were no offences at all.” Again he is astray over the line, “when we hold rumour from what we fear,” that is, he says, ‘when we accept or circulate rumours, because we fear them to be true’: “rumour” here is unfounded belief, springing out of our own fear. The Rugby editor also erroneously treats “hold rumour,” as ‘gather reports.’

The Cln. eds. are also perplexed over the phrase “hold rumour.” They say, “It is uncertain whether this very difficult expression means ‘when we interpret rumour in accordance with our fear,’ or ‘when our reputation is derived from actions which our fear dictates.’” The perplexity they express well-nigh finds its solution in their second meaning; yet they regard the phrase as a “very difficult expression.”
"Each way we move."

Act IV. Sc. ii. 22.

In the original text, which is "Each way and move," there is obviously some corruption. Rolfe has, I think, succeeded in clearing it up; he suggests, "Each way we move." The Cln. eds. also make a good suggestion, "Each way and none"; upon which they remark, "We put it forward with some confidence; it yields, by the change of two letters only, a good and forcible sense—'we are floating in every direction upon a violent sea of uncertainty, and yet make no way.'" Professor Morley shifts "and," printing the words thus: "And each way move," which hardly lends any solution. The first-named emendation I have adopted. Compare "Ant. and Cleopatra," III. ii.:

the swan's down feather,
That stands upon the swell at full tide,
And neither way inclines.

The following letter of Carlyle's will hardly be considered out of place here, and has an interest of its own. It is dated Oct. 29, 1836: "Messrs. the Annoyances, do, if you please, make out the result among yourselves; my ribs, with Heaven's help, will not yield, and I shall cheerfully be ready to move whichever way the current goes."

"Was my father a traitor, mother?"

Act IV. Sc. ii. 44.

To this question from the child, Lady Macduff harshly replies, "Ay, that he was." This possesses significance, not that Macduff was a traitor to Macbeth, but a traitor to her as his wife and to his son. "He loves us not;" 'your father 's dead to us'; and in her next reply (l. 46) there is a covert reference to his conduct—'one that swears to protect and falsifies that vow.' Schmidt has overlooked this application. The treachery, such as she mistakenly conceived, by the flight of her husband, came home to her with deepest poignancy, and touched her much more keenly than his pronounced disloyalty to Macbeth.
"I am perfect."

**Act IV. Sc. ii. 65.**

Messenger. Bless you, fair dame! I am not to you known, Though in your state of honour I am perfect.

The right rendering is, 'Though I am a stranger to you, I am loyal to your honour—I have no guilty design.' The Cln. eds. say it means, 'Though I am well acquainted with your rank and condition;' the Rugby editor, 'thoroughly acquainted with your rank and name'; and Dal., 'You do not know me, but I am fully aware of your rank.' Nothing of the slightest consequence to Lady Macduff would such a remark convey to her; it has absolutely no meaning in her circumstances. But a stranger bursting rudely and breathlessly into her presence had need to give prompt assurance of his honorable and upright purpose to secure a hearing, and this he did as I point out. See "Cymbeline," IV. ii. 130, "I am perfect," i.e. 'I have acted honorably'; "M. for M.,” V. i. 80, "pray Heaven you then be perfect," i.e. without guilt. The illustrations quoted by the Cln. eds. have no application here.

Schmidt explains, 'not deficient, acting up to one's part.'

The nonsense which has been accepted as the Messenger's address to the lady may be further seen in that which Rolfe gives: 'I am perfectly acquainted with your noble rank and character;' following which he quotes without remark, and so with seeming approval, a rendering of Clarke's, which is as puerile as it is irrelevant: "The man sees her in her own castle, and knows her to be its lady mistress; but he also seems to know that she is a virtuous, kind, good lady, as well as a noble lady, and therefore comes to warn her of approaching danger." (1) A lady of high rank, living in a castle, is seen there and so is recognised; as though she had been a recluse, when she could not but have been well known! (2) It is the stranger who claims for himself, not attributes to the lady, the moral qualities of being "virtuous, kind, good," that she may not be affrighted, and may repose belief in his honour and his message.
The inverted construction, 'Though I am,' see for illustration "Mer. of V.," II. ix. 25, 26:
that many may be meant
By the fool multitude,
i.e. "By that many may be meant the fool multitude."

"Find the time to friend."
ACT IV. Sc. iii. 10.
As I shall find the time to friend.
i.e. 'as I shall find the people friendly' = willing to accept me
in supercession of the present tyrant. From not seeing that
"time" is here people, a tame and quite inadequate meaning has
been hitherto accepted: "to friend" being generally explained
as meaning simply to befrienn the people.
Schmidt treats "time" here mistakenly, as 'the present state
of things, circumstances.'

A Corruption.
I suspect that "As" is a corruption for An = if: the meaning
would then be, and that which seems demanded, 'and what I
can redress I will, if the people place me in power.' See l. 42.
See p. lxii. for instances of "time" for persons.

"You may discerne of him through me; and wisdom."
ACT IV. Sc. iii. 15.
but something
You may discerne of him through me; and (= therefore) wisdom
To offer up a weak, poor innocent lamb,
Theobald substituted deserve for discerne of the Folios, which
has been generally adopted, and is confidently pronounced by the
Cln. eds. as a "certain emendation." For a reconsideration of
this decision I would plead, and urge that discerne recommends
itself with weight and appropriateness; it is equivalent to antici-
pate: thus Malcolm charges Macduff with *discerning opportunity* for gaining some advantage from Macbeth "through me," i.e. if he can induce Malcolm to return to Scotland and so be entrapped into the usurper's hands. The original word besides does not convey, as does the substituted one, the grossness of a direct assumption of a bargain already made between Macduff and Macbeth, which is a consideration of some weight.¹

Dalgleish and others confidently pronounce Theobald's emendation as "obviously correct."

*And = therefore.*

Then, as regards the next clause, the above editors say, that "there is certainly some [further] corruption of the text here; perhaps a whole line has dropped out." This assumption has no warrant whatever. See previous Scene, line 31, "And = therefore what will you do now?" So here, "and = therefore wisdom," which reveals the plain meaning, and discovers that there is not a shred of difficulty in the text. How this oversight has affected other commentators also, the following disastrous suggestions exhibit: Hanmer read 'tis for *and*; Steevens proposed 'and wisdom is it,' omitting the previous words "of him"; Staunton suggests 'and wisdom *bids*'; Lettsom, 'and wisdom *Would* offer.'

The true reading is this, 'You may *anticipate*, reckon upon, some advantage through entrapping me; *therefore* it would be your well-considered purpose ("wisdom")—it may raise you to high appointment—to make me the victim of your mercenary design to gratify a revengeful King.' Lennox, in line 5 of the previous Scene, uses "wisdom" in this sense.

*I have lost my hopes."

In further determining the above question, it is necessary to consult the context. Macduff says, "I have lost my hopes";

¹ As an apt illustration to hand of the use of *discern*, a public writer treating of the proposed destruction of the Charterhouse buildings says, "They are only safe so long as the Governors remain in their present mind; perhaps, indeed, only so long as the Governors *discern* a prospect of finding some public use for them"—i.e. *anticipate* an advantage.
they were plainly hopes of prevailing upon Malcolm to return to Scotland, where all were ready to welcome him as King and to depose Macbeth. Though Macduff's motives and patriotism were of the purest character, Malcolm perverts the exclamation of the former into the suggestion that his hopes were of a perfidious nature—"doubts" meaning suspicions of a nefarious design, those doubts being confirmed by 'leaving unprotected your wife and child.' "Doubts" are expressed as "black scruples" (suspicions), line 116. This suggestion is more in keeping with the charge that Macduff may discern advantage, than that a compact had been made with Macbeth, which is implied in deserve.

But it may be said, that Malcolm speaks of an "imperial charge." The Cln. eds. give this meaning, 'A virtuous nature may give way under the weight of a King's command'; and Johnson, 'A good mind may recede from goodness in the execution of a royal commission.' But the sentence, "may recoil in an imperial charge," is plainly metaphorical, so that the rendering of "charge" as command or commission is incorrect. If a King presents a powerful temptation to a subject to do a certain act, it may properly be described as an "imperial charge." Turn to the metaphor of the "innocent lamb, to appease an angry god"; there is no implication here of a commission, but of a temptation through discerning that he may derive some profit in perfidy.

"Summer-seeming."

Act IV. Sc. iii. 84.

This avarice
Sticks deeper, grows with more pernicious root
Than summer-seeming lust, and it hath been
The sword of our slain kings.

Suggestions have been made to alter "summer-seeming," but without justification or necessity. The Cln. eds. remark: "'Avarice' is compared to a plant which strikes its roots deep and lasts through every season; 'lust' to an annual which flourishes in
summer and then dies." This meaning seems unsatisfactory, for there is no support in the text for limiting the period of the latter-mentioned vice. Both partake of the same quality, they are "pernicious," and their difference is one of degree only; further, it is avarice, not lust, that is expressly stated as bringing in its train fatal issues. To treat the latter, then, as an annual, governed by periodicity, hardly calls for serious remark; suffice it to say that Malcolm makes declaration of the persistent and continuous indulgence of his inclinations (60-67), besides that it is rooted, and so permanent.

It would appear that "summer-seeming" means certain characteristics of summer, such as its glamour and attractions, but no limitation as a season is conveyed. "Sweet as summer" (in "Henry VIII.," IV. ii. 54) aids the interpretation as being the converse of "summer-seeming," specious being the fit rendering of "seeming," that which is apparently like the glorious, pure, and exhilarating summer. Lear sneers at his devoted Cordelia as "that little seeming substance" (i. i. 190), 'that specious girl' in her professions of love and devotion to her father.

See Sonnet cxxix.:

A bliss in proof (proving); and (= but) proved, a very woe:
            . . . yet none knows well
To shun the heaven that leads men to this hell.

i.e. the seeming heaven, the specious delights.

"He has no children."

Act IV. Sc. iii. 217.

This is Macduff's indirect and not unkind reply to Malcolm's well-intentioned impetuous advice; but some editors mistakenly apply it to Macbeth. The true rendering undoubtedly is, 'He has no family,' wife and children.

a. The true sequence of Macduff's lamentation should be noted: "My wife kill'd too? (214). All my pretty ones?"
(217). As the remarks of Ross and Malcolm are but casually interposed, so is the reply of Macduff.

b. The tenderness of the words obviously recommends them as being addressed to Malcolm, and a parallel is found in the reply of Constance to Pandulph ("King John"), "He talks to me that never had a son."

c. The Cln. eds. say that the words "would be tame if applied to Malcolm." Macduff would not have used the tame pronoun "he" if intending Macbeth, for in the same breath he furiously execrates the latter as "hell-kite," and as "this fiend."

These editors further say in explanation, 'Macbeth has no children, therefore my utmost revenge must fall short of the injury he has inflicted upon me.' This is a startling imputation upon Macduff; they tell us to assume that he is restrained by the meanest of motives, but would be moved by the same savagery that impelled Macbeth to his holocaust of vengeance if he had children. What Macduff really prays for is precisely expressed, that he may have the opportunity to confront Macbeth alone.

Some very inconclusive reasoning is exhibited by Gervinus over this passage. He says, "These words of Macduff were inconsiderately referred by Tieck to Malcolm. It is most strange that he neglected to bring forward the only thing which he could say on behalf of his interpretation: Macbeth, according to the words of his wife, has had children; it does not follow from this that he has children, but rather that he has had them. Macbeth, therefore, had experienced how painful was the loss of children, a feeling of which the words of Macduff would seem to deprive him" (p. 606). All this laboured contention is weak and futile, and is shattered by the remembrance that Macbeth has a wife, which fact, if there were any the slightest support for Gervinus' reasoning, ought to have restrained Macbeth from slaughtering Lady Macduff. The positiveness of "the only thing" may be compared with the three arguments I set forth to the contrary.

The same writer continues, "Malone, Horn, and Simrock, who apply these words ("He has no children") to Macbeth, en-
deavoured to find in them the expression of rage, because Macduff could not sufficiently revenge himself”—that is, he lamented there were no children of Macbeth’s on whom he could satiate a hellish resentment! As in the case of the righteous Banquo (as I have pointed out, p. lxix), so here with noblest Macduff, some commentators have endeavoured to tarnish both characters by an ingenuity which is remarkable.

"Dispute it like a man."

Act IV. Sc. iii. 221.

‘Take manly action,’ take revenge instead of only bewailing the calamity. “I shall do so,” is the bold manly response. Yet Schmidt explains it, ‘reason upon it’; the Cln. eds., ‘strive against your sorrow’; but this is contradicted by Macduff’s reply, “But I must feel it as a man.” Such explanations are strange in the face of Macduff’s clear response, and of Malcolm’s repeated and persistent urging to action: “Be this the whetstone of your sword” (I. 228), which is the equivalent and the following up of Malcolm’s heart-stirred, deeply moved impulse to action, expressed incisively, “Dispute it (with Macbeth) like a man.” Malcolm’s call to action at once prevailed with him:

Cut short all intermission! front to front
Bring thou this fiend of Scotland and myself;
Within my sword’s length set him!

Malcolm’s satisfaction was complete: “This tune goes manly.”

“My way of life”—“the sear, the yellow leaf.”

Act V. Sc. iii. 22.

Much has been written over Johnson’s conjecture that we should read May for “way,” which Steevens adopted. “Very probably Shakespeare wrote May, but we have not inserted it in the text,” say the Cln. eds. Gifford says, “‘way of life’ is neither more nor less than a simple periphrasis for life.” Read it thus,
'I have reached that period when my course of existence has fallen into the end of the autumn stage.' The Rugby editor asks with some point, "Could Macbeth ever have had 'a May of life'?" Compare "J. Caesar," V. i. 93, 94, "that we may lead on our days to age;" here is course of life indicated, corresponding to "way of life." "Mer. of Venice," I. i. 55, "not show their teeth in way of smile," i.e. in the course of smiling.

On the remainder of the clause Mr. G. A. Sala has written:—
"Nine persons out of ten talk of the 'sear and yellow leaf,' as though they thought that 'sear' meant 'seared,' or shrivelled and dried up. It means nothing whatever of the kind. 'Sear'—which, according to Phillips's 'New World of Words' (ed. 1696), should be written 'sere'—is a term of falconry signifying the yellow between the eyes and beak of a hawk. The biggest and most modern dictionary I have at hand says nothing about the hawking term, but unintelligently defines both 'sere' and 'sear' as 'dry, parched, or withered.' The truth is, that 'sere' is a substantive, and 'sear' or 'seared' an adjective. Shakespeare's 'sere' was only a synonym for the colour called yellow." The Rev. F. O. Morris, Rector of Nunburnholme, Yorkshire, replied to the above as follows: "The writer states that sere is a 'synonym for yellow'; but this is not the case, for sere only means dry, as a withered leaf, which may be yellow, or brown, or red, or any other colour. He also says that it is a 'term of falconry,' but this also is quite a mistake, for the part at the base of the bill in birds is always invariably spelled 'cere,' from the Latin cera, wax, and never 'sere,' which, even if it meant 'yellow,' would by no means be always applicable to it, for it is very commonly of a bluish colour, and may be of any other."

Milton uses the word: "If once his wrath take fire, like fuel sere" (dry), Psalm ii.; "Ye myrtles brown, with ivy never sere" Lycidas.
Speculation on the issue of the Battle.

Act V. Sc. iv. 14–18.

Let our just censures
Attend the true event.

‘Let the actual result,’ the “certain issue” of line 20, ‘determine our opinions (“censures”) with certainty (“just”)’ as to how it may be with Macbeth. ‘What we have to attend to now is action, shown in valourous soldiership.’ Siward seconds Macduff with the same precise counsel.

Simple as this sentence is, yet the Cln. eds. say “it is obscurely worded”; and they point out that Rowe changed Let to Set, also that “the editor of the second Folio introduced a strange conjectural emendation which is more obscure than the original, viz. ‘Let our best censures Before the true event.’” The original is plainness itself.

So is the passage following:

The time approaches
That will with due decision make us know
What we shall say we have and what we owe

i.e. ‘The time is near when the result of the battle will make us to know and say what we have gained and what it has cost us. Strokes will arbitrate to assert a certain issue; then we shall be able to speak with positiveness; what we speculate about is uncertain.’ The advice of Macduff and Siward is contained in the proverb, “Don’t count your chickens before they are hatched.” See V. vii. 66, “So great a day is cheaply bought”—they now count what they “have,” i.e. gained, and what they “owe,” what it has cost them. Delius fails to see the use of “owe,” consequently his explanation is wrong: he says, ‘The decision of the battle will show us what we have, and at the same time what it is our duty yet to do.’ Dalgleish is also mistaken: ‘the limits of our right and our duty.’ Strangely wide of the meaning is also the Rugby editor: “what we owe,” i.e. what we really have and what we only profess to have.”
Macbeth’s reception of the news of Lady Macbeth’s death.

Act V. Sc. v. 17.

Macbeth. She should have died hereafter;
There would have been a time for such a word.

Macbeth expresses regret that she had not died later on, when the extremities of the present time might have passed away, then he could have given that due and reverent attention to the affecting announcement ("such a word") which he desired to do and which natural obligation imposed upon him. That he was still deeply attached to her, an attachment not relaxed by the serious troubles now besetting him, is shown by his sincere entreaty on learning the report of the Doctor, “Cure her of that,” and also by his pathetic appeal,

Canst thou not minister to a mind diseased,
And with some sweet oblivious antidote
Cleanse the stuff’d bosom of that perilous stuff
Which weighs upon the heart?

Besides the melting regret with which he receives the announcement of her decease, the impressive reflections on death which immediately follow reveal how deeply touched he is by the event announced. In the face of this evidence that Macbeth remained to the last ardently attached to his wife, the Cln. eds. remark, “The complete calmness and apparent indifference with which Macbeth receives the news of his wife’s death prove that his crimes and desperation had made him as incapable of feeling grief as fear.” Macbeth is black enough, and we are shocked at his crimes and perfidy; but we could not bear the strain of conceiving him steeped in the still darker colour, now that she is dead, of discarding from his regard and callous to her end his true and faithful companion in life; besides, it would do violence to all that is conceivable of the state of Macbeth’s mind at this critical juncture—when all were fleeing from him who could, when he is receiving only mouth-honour from those who stay by him, and when none serve him but “constrained things”—that he should be “incapable of feeling grief” at the loss of the
one creature in the world who was capable of affording him any real solace or who could comfort him in his perilous circumstances.

A writer in "Blackwood's Magazine," Sept. 1834, p. 368, coarsely and foolishly wrote, "No very tender affection is expressed in Macbeth's remark on the Queen's death. The ungrateful usurper had become annoyed with her sleep-walking, and cared not now if his 'dearest chuck' were gone to the devil. Such is guilt." Such is reckless criticism.

Professor Dowden says, "Macbeth, whose affection for her was real, has sunk too far into the apathy of joyless crime to feel deeply her loss." "His sensibility has grown so dull that even the intelligence of his wife's death—the death of her who had been bound to him by such close communion in crime—hardly moves him, and seems little more than one additional incident in the weary, meaningless tale of human life."

These adverse opinions, I hope, may receive that re-examination which the interest of the question demands. Perhaps the use of the very same words by the faithful and feeling old gardener, Adam, may help to this reconsideration. "Such a word" wrung from his tongue, embodies pain and sorrow at the insolence of Oliver: see "As You Like It," I. i. 77; and "J. Caesar," V. iii., 101–103:

Friends, I owe more tears
To this dead man than you shall see me pay.
I shall find time, Cassius, I shall find time.

"Have lighted fools."

The criticism of the Clm. eds., shared by others also, is followed by a similar misconception of these lines,

And all our yesterdays have lighted fools
The way to dusty death.

They say, "But Macbeth is misanthropist enough to call all mankind fools." I conceive that Macbeth here gives expression pitifully to the destiny of mankind, who are naturally weak, foolish, or fearful—"we fools of Nature," 'susceptible to terror;"
as Hamlet seriously expresses himself;\(^1\) Macbeth as seriously meaning, the creatures of circumstance, conditioned by many dark and painful experiences, one being to be led on "to dusty death." Camillo ("A Winter's Tale," I. ii. 250-4) exactly expresses how mankind are "fools":

\[
\begin{align*}
    & \text{I may be negligent, foolish, and fearful;} \\
    & \text{In every one of these no man is free,} \\
    & \text{But that his negligence, his folly, fear,} \\
    & \text{Among the infinite doings of the world,} \\
    & \text{Sometimes puts forth.}
\end{align*}
\]

So Casca ("J. Caesar," I. iii. 54), "It is the part of men to fear and tremble."

See "Lear," V. iii. 306, "And my poor fool is hang'd!" which is here a term of endearment applied to Cordelia, a "phrase of affectionate familiarity," says the Cln. ed. himself in his edition of "Lear." Compare "T. G. of Verona," IV. iv. 98; "M. Ado about Nothing," II. i. 326; Isa. xxxv. 8, "The way-faring men, though fools [of nature], shall not err therein;" "Macbeth," IV. ii. 29, "I am so much a fool," I am experiencing so much weakness—he is about to weep; "R. and Juliet," I. iii., "Pretty fool," referring tenderly to Juliet; and Hermione to her ladies, "Winter's Tale," II. i., "Do not weep, good fools."

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\(^1\) As a specimen of literal extravagance in explanation, I quote that of olfe, 'of whom nature makes fools.'
Dramatis Personae.

Duncan, King of Scotland.
Malcolm, Donalbain, {His sons.
Macbeth, Banquo, {Generals of the King's Army.
Macduff, Lennox, Ross,
Menteith, Angus,
Caithness, {Noblemen of Scotland.
Fleance, son to Banquo.
Siward, Earl of Northumberland, General of the English Forces.
Young Siward, his son.
Seyton, an Officer attending on Macbeth.
Boy, son to Macduff.
An English Doctor.
A Scotch Doctor.
A Porter.
An Old Man.
Lady Macbeth.
Lady Macduff.
Gentlewoman attending on Lady Macbeth.
Hecate, and three Witches.
Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants and Messengers.
The Ghost of Banquo, and other Apparitions.

Scene—Scotland: England.
MACBETH.

ACT I.

SCENE I.

A desert place.

Thunder and lightning. Enter three Witches.

1 Witch. When shall we three meet again? 

In thunder, lightning, or in rain.¹

2 Witch. When the hurlyburly's done, 

When the battle's lost and won.

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

1 Witch. Where the place?

2 Witch. Upon the heath.

3 Witch. There to meet with Macbeth.

1 Witch. I come, Graymalkin¹!

2 Witch. Paddock¹ calls!

3 Witch. Anon!

All. Fair is foul, and foul is fair:

Hover through the fog and filthy air.

[Exeunt.

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SCENE II.

A Camp near Forres.

Alarum within. Enter Duncan, Malcolm, Donalbain, Lennox, with Attendants, meeting a bleeding Sergeant.

Dun. What bloody man is that? He can report,

As seemeth by his plight, of the revolt

The newest state.

* The toad, bat, and cat were regarded as the familiars of witches, and they were believed to know the secrets of their mistresses. Witches were said to assume what forms they pleased: so one called the other a cat, another a toad, &c.
Macbeth.

Mal. This is the sergeant

Who, like a good brave and hardy soldier, fought
'Gainst my captivity.—Hail, brave friend! Say to the King the knowledge of the broil
As thou didst leave it.

Serg. Doubtful it stood,

As two spent swimmers that do cling together
And choke their art. The merciless Macdonwald
(Worthy to be a rebel, for to that
The multiplying villainies of nature
Do swarm upon him) from the western isles
Of kerns and gallowglasses is supplied;†
And Fortune, on his damned quarry smiling,
Show'd like a rebel's whore. But all 's too weak,

For brave Macbeth (well he deserves that name'),
Disdaining Fortune, with his brandish'd steel,
Which smoked with bloody execution,

Like valour's minion, 1 carv'd out his passage
Till he faced the slave; then laid on, nor ceased
(And ne'er shook hands, nor bade farewell to him)
Till he unseam'd him from the nave to the chaps,
And fix'd his head upon our battlements.

Dun. O valiant cousin! worthy gentleman!

Serg. As whence the sun 'gins his reflection
Shipwrecking storms and direful thunders break,
So from that spring whence comfort seem'd to come
Discomfort swells.† Mark, King of Scotland, mark:

* "for to that," i.e. for in addition to that infamy of being a rebel. The editors differ over the meaning of this phrase. The Clarendon editors and Rolfe say, 'to that end'; Moberly, 'his multiplied villainies fit him for that rebel's trade'; Dalgleish, 'to that degree or extent,' who further mistakes in adding, 'adverbial phrase to "do swarm"'. See III. i. 51.

† Kerns were light-armed, and Gallowglasses heavy-armed Irish foot-soldiers.

‡ i.e. 'the quarter from which so much brilliance and delight spring is also the source of fear and anxiety: so after relating to you a great victory, I have to announce that a fresh enemy appeared on the scene.'
No sooner justice had with valour arm’d
Compell’d these skipping kerns to trust their heels, 30
But the Norweyan lord, surveying vantage,
With furbish’d arms and new supplies of men
Began a fresh assault.

\[Dun.\] Dismay’d not this
Our captains, Macbeth and Banquo ?

\[Serg.\] Yes,
As sparrows \(^1\) eagles, or the hare the lion.
If I say sooth, I must report they were
As cannons overcharged, with double cracks, \(^1\) so they
Doubly redoubled strokes upon the foe:
Except they meant to bathe in reeking wounds, 40
Or memorise another Golgotha, \(^1\)
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.

\[Exit Serg., attended.\]

Who comes here ?

\[Mal.\] The worthy thane of Ross.

\[Len.\] What a haste looks through his eyes! So should he look
That seems to speak \(^1\) things strange.

\[Ross.\] God save the King!

\[Dun.\] Whence camest thou, worthy thane?

\[Ross.\] From Fife, great King, 50

Where the Norweyan banners flout the sky
And fan our people cold.\(^*\)
Norway himself, with terrible numbers,—
Assisted by that most disloyal traitor,
The thane of Cawdor,—began \(^1\) a dismal conflict; \(^1\)

\(^*\) Difficulty is found by some in this passage, but the sense is this: "flout the sky" is a poetical conceit, which transfers to the sky the insult to the land invaded, i.e. the region over which is the sky; "and fan our people cold," is another conceit for affrighting them. Cf. "Coriolanns," II. iii. 168, "He flouted us downright"; and "K. John," V. i. 73, "Mocking the air with colours idly spread."
So that.

'Terreas.

6«

MACBETH. [act i.

Till that Bellona's bridegroom, lapp'd in proof, *
Confronted him 1 with self-comparisons, 2
Point against point rebellious, arm 'gainst arm,
Curbing his lavish 1 spirit: and, to conclude,
The victory fell on us.—

Dun. Great happiness!

Ross. That 1 now

Sweno, the Norway's King, craves 1 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
Our bosom interest.† Go, pronounce his present 1 death,
And with his former title greet Macbeth.

Ross. I'll see it done.

Dun. What he hath lost, noble Macbeth hath won.

SCENE III.

A heath near Forres.

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:—

"Aroint thee, witch!" the rump-fed ronyon 1 cries.
Her husband's to Aleppo gone, master o' the Tiger;
But in a sieve I 'll thither sail,
And, like a rat without a tail, 1
I 'll do, I 'll do, and I 'll do. 1

* Macbeth, bridegroom of the Roman goddess of war, clad in armour.
† 'our confidence': see "Julius Caesar," V. i. 7 "Tut, I am in their bosoms."
‡ i.e. with their looks, witches being supposed to have that power.
SCENE III.]

MACBETH.

2 Witch. I'll give thee a wind.
1 Witch. Thou 'rt kind.
3 Witch. And I another.
1 Witch. I myself have all the other; And 1 the very ports 2 they blow,
All the quarters that they know 1
I' the shipman's card. 3
I will drain him dry as hay:
Sleep shall neither night nor day
Hang upon his pent-house lid;
He shall live a man forbid. 1
Weary se'nnights nine times nine
Shall he dwindle, peak, and pine:
Though his bark cannot be lost,
Yet it shall be tempest tost.
Look what I have.
2 Witch. Show me, show me.
1 Witch. Here I have a pilot's thumb,
Wrecked as homeward he did come. [Drum within.
3 Witch. A drum! a drum!

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,
And thrice again to make up nine.
Peace! the charm 's wound up.

Enter MACBETH and BANQUO.

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

* Expressing his own stern experiences of the day and its varying surprises, not the weather.
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-

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

1 Witch. Hail!

2 Witch. Hail!

3 Witch. Hail!

1 Witch. Lesser than Macbeth, and greater.

2 Witch. Not so happy, yet much happier.

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

So all hail, Macbeth and Banquo!

1 Witch. Banquo and Macbeth, all hail!

Macb. Stay, you imperfect speakers, tell me more.—

By Sinel's death 1 I know I am thane of Glamis,
But how of Cawdor? the thane of Cawdor lives,
A prosperous gentleman; and to be king
Stands not within the prospect of belief,
No more than to be Cawdor.†—Say, from whence
You owe this strange intelligence? or why
Upon this blasted heath you stop our way
With such prophetic greeting? Speak, I charge you.

[Witches vanish.
Ban. The earth hath bubbles as the water has,
And these are of them. Whither are they vanish'd? 80
Macb. Into the air, and what seem'd corporal melted
As breath into the wind.—Would they had stay'd! *
Ban. Were such things here as we do speak about,
Or have we eaten on the insane root 2
That takes the reason prisoner?
Macb. Your children shall be kings.
Ban. You shall be king.
Macb. And thane of Cawdor too: went it not so?
Ban. To the selfsame tune and words.—Who's here?

Enter Ross and Angus.

Ross. The King hath happily received, Macbeth,
The news of thy success; and when he reads
Thy personal venture in the rebels' fight,
His wonders and his praises do contend
Which should be—thine or his—silenced with that.
In viewing o'er the rest o' the selfsame day,
He finds thee in the stout Norweyan ranks,
Nothing afeard of what thyself didst make—
Strange images of death. 1 As thick as tale
Can post with post; and every one did bear
Thy praises in his kingdom's great defence,
And pour'd them down before him.

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

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

Ban. What! can the devil speak true?
Macb. The thane of Cawdor lives; why do you dress me
In borrow'd robes?
Ang. Who was the thane lives yet,
But under heavy judgment bears that life

* This clause is no doubt an Aside.
Which he deserves to lose. Whether he was combined
With those of Norway, or did line the rebel
With hidden help and vantage, or that with both
He labour'd in his country's wreck, I know not;
But treasons capital, confess'd and proved,
Have overthrown him.

_Macb._ [Aside.] Glamis, and thane of Cawdor!
The greatest is behind. [To Ross and Ang.] Thanks for
your pains.

[To Ban.] 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*

 Might yet enkindle you unto the crown,
Besides the thane of Cawdor. But 't is strange:
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray 's
In deepest consequence.—
Cousins, a word, I pray you.

_Macb._ [Aside.] Two truths are told,
As happy prologues to the swelling act
Of the imperial theme.†—I thank you, gentlemen.—

[Aside.] This supernatural soliciting
Cannot be ill; cannot be good: if ill,
Why hath it given me earnest of success,

* It is thought by some that trusted is required here for trusted: the meaning of the phrase "trusted home," is 'trusted to the very heart'—the seat of confidence, esteem, and life. See "Comus," I. 262, "But such a sacred and home-felt delight," i.e. heart-felt. See also "M. for Measure," IV. iii. 148, "Accuse him home and home"; "Cymbeline," IV. ii. 328, "That confirms it home." The Rugby editor explains it as 'trusted to the full,' but this is inadequate; he quotes "All's Well," V. iii. 4,

Your son,
As mad in folly, lack'd the sense to know
Her estimation home.

i.e. he lacked to have heart-felt love.

† 'two fulfilments presage the realisation of that inflated ambition I indulge, the theme of which is imperial rule.'
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,
And make my seated heart knock at my ribs,
Against the use of nature? Present fears
Are less than horrible imaginings.
My thought, whose murder yet is but fantastical,
Shakes so my single state of man, that function
Is smoother'd in surmise, and nothing is
But what is not.

Ban. Look, how our partner's rapt.

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

Ban. New honours come upon him,
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 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 Ban.] Think upon what hath chanced, and at more
time, the interim having weigh'd it, let us speak
Our free hearts each to other.

Ban. Very gladly.

Macb. Till then, enough. Come, friends. [Exeunt.

* He says, 'my bodily agents are paralysed over my purpose'; or, 'performance is checked by nervous conjectures concerning the consequences.'
SCENE IV.

Forres. The Palace.

Flourish. Enter DUNCAN, MALCOLM, DONALBAIN, LENNOX, and Attendants.

Dun. Is execution done on Cawdor? Are not Those in commission yet return’d? *

Mal. My liege, They are not yet come back; but I have spoke With one who saw him die, who did report That very frankly he confess’d his treasons, Implored your highness’ pardon, and set forth 1 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 owed 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.—

Enter MACBETH, BANQUO, ROSS, and ANGUS.

O worthiest cousin!
The sin of my ingratitude even now Was heavy on me. Thou art so far before, That swiftest wing of recompense is 1 slow To overtake thee: 'would thou hadst less deserved, That 1 the proportion both of thanks and payment

---

* In the Folio of 1623 the reading is “Or not”; the alteration to “Are not” appears in the edition of 1632. The former must be read, ‘Or those commissioned [are] not yet return’d?’ Phelps says that there is no sufficient reason for the change.

† i.e. ‘had studied how, in contemplation of his death, to throw away what he owned as though it were an uncared-for trifle.’
Might have been mine! Only I have left to say, 
More is thy due than more than all I 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, 
Which do but what they should by doing everything 
Safe towards 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 deserved, nor must be known 
No less to have done so, let me infold thee 
And hold thee to my heart.

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

Dun. My plenteous joys, 
Wanton in fulness, seek to hide themselves 
In drops of sorrow.—Sons, kinsmen, thanes, 
And you whose places are the nearest, know 
We will establish our estate upon 
Our eldest, Malcolm, whom we name hereafter 
The Prince of Cumberland;† which honour must 
Not, unaccompanied, invest him only, 
But signs of nobleness, like stars, shall shine 
On all deserving.—From hence to Inverness, 
And bind us further to you.

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

Dun. My worthy Cawdor!
MACBETH. [ACT I.

Macb.* The Prince of Cumberland! [Aside.] That is a step  
On which I must fall down or else o'erleap,  
For in my way it lies. Stars, hide your fires!  
Let not light see my black and deep desires;  
The eye wink 1 at the hand, yet let that be 2  
Which the eye fears, when it is done, to see!  
[Exit.  

Dun. True, worthy Banquo: he is full so valiant,  
And in his commendations 1 I am fed;  
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 learned by the perfectest report, they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished.† Whiles I stood rapt in

* Macbeth appropriately salutes Malcolm with his new title, as Duncan had saluted Macbeth, such being the courtly form of parting. In most editions the Aside is mistakenly placed at the beginning of the speech, and so the significant close of this interview is missed. See "A Winter's Tale," IV close of Sc. i.,

Cam. I willingly obey your command.  
Pol. My best Camillo.

† An editor tells us that "air" should be read with emphasis; this mistake arises from supposing that Macbeth's "wonder" comes of his having seen the Witches depart in "air" (mist), whereas his wonder is really stirred at their surprising communications. The true construction is, 'they vanished into mist which they made themselves': this being a popular belief, it did not surprise Macbeth.
the wonder of it, came missives from the King, who messengers.
all-hailed me, 'Thane of Cawdor;' by which title, before, these weird sisters saluted me, and referred me to the coming on of time, with 'Hail, king that shalt be!' This have I thought good to deliver thee, my dearest report to. partner of greatness, that thou mightst not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart: and farewell.'

Glamis thou art, and Cawdor, and shalt be What thou art promised. Yet do I fear thy nature; It is too full o' the milk of human kindness To catch the nearest way. Thou wouldst be great, Art not without ambition, but without The illness* should attend it: what thou wouldst highly, 20 That wouldst thou holily; wouldst not play false, And yet wouldst wrongly win: thou'ldst 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, That I may pour my spirits in thine ear, And chastise with the valour of my tongue All that impedes thee from the golden round, Which fate and metaphysical aid doth seem To have thee crown'd withal.—

Enter a Messenger.†

Mess. The King comes here to-night.
Lady M. Thou 'rt mad to say it.

Is not thy master with him? who, were 't so, Would have inform'd for preparation.

* "Why are others cursed with deformity ... to show the illness of their nature?" "The troubles of our life are through a turbulent illness of nature create to one another."
—Algernon Sidney.
† The Messenger here must be acting in the capacity of an attendant—one whom we should now call in military parlance an "orderly."
Mess. So please you, it is true: our thane is coming;
One of my fellows had the speed of him,
Who, almost dead for breath, had scarcely more
Than would make up his message.

Lady M. Give him tending.

He brings great news. The raven himself is hoarse
That croaks the fatal entrance of Duncan.
Under my battlements.* Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe topfull
Of direst cruelty! Make thick my blood;
Stop up the access and passage to remorse,†
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect and it! ‡ Come to my woman's breasts
And turn it into gall.

* "Here Shakespeare, with his wonted tact, makes use of
a vulgar superstition, of a type in which mortal presentiment
is already embodied, to make a common ground on which the
hearer and Lady Macbeth may meet. After this prelude we
are prepared to be possessed by her emotion more fully, to
feel in her ears the dull tramp of the blood that seems to
make the raven's croak yet hoarser than it is, and to betray
the stealthy advance of the mind to its fell purpose. For
Lady Macbeth hears not so much the voice of the bodeful
bird as of her own premeditated murder, and we are thus
made her shuddering accomplices before the fact. Every
image receives the colour of the mind, every word throbs
with the pulse of one controlling passion. . . . The raven
was but the fantastical creation of Lady Macbeth's over-
wrought brain."—James Russell Lowell.

† Here "remorse" means relenting, and "compunctious'
sorrowful, and so compassionate. Compare "Mer. of Venice,"
IV. i. 20, "show thy mercy [compassion] and remorse [relent-
ing] more strange."

‡ i.e. between his "fell purpose" and the execution. The
following sentence, by Sir Philip Sidney, illustrates the
above:—"Oft it falls out, that while one thinks too much of
his doing, he leaves to do the effect of his thinking."
SCENE V.]

MACBETH.

Wherever, in your sightless substances, 1
You wait on nature's mischief! 1 Come, thick night,
And pall thee 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!'—

Enter MACBETH.

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

Macb. My dearest love,

Duncan comes here to-night.

Lady M. And when goes he hence?

Macb. To-morrow, as he purposes.

Lady M. O, never

Shall sun that morrow see!

Your face, my thane, is as a book where men
May read strange matters. To beguile the time,
Look like the time; bear welcome in your eyes,
Your hand, your tongue: look like the innocent flower,
But be the serpent under 't. He that's coming
Must be provided for; and you shall put
This night's great business into my despatch, 1
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.

Macb. We will speak further.

Lady M. Only look up clear; 1

To alter favour 1 ever is to 2 fear.

Leave all the rest to me.

[Exeunt.
SCENE VI.

Before Macbeth’s Castle.

Hautboys and torches. Enter Duncan, Malcolm, Don-albain, Banquo, Lennox, Macduff, Ross, 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, By his loved mansionry, that the heaven’s breath Smells wooingly here: no jutty, frieze, Butress, nor coign of vantage, but this bird Hath made his pendent bed and procreant cradle: Where they most breed and haunt, I have observed The air is delicate.

Enter Lady Macbeth.

Dun. See, see!—Our honour’d hostess, 10 The love that follows’ us sometime is our trouble, Which still we thank as love. Herein I teach you How you shall bid God ’ild us for your pains, And thank us for your trouble.

Lady M. All our service In every point twice done, and then done double, Were poor and single business’ to contend Against those honours, deep and broad, wherewith

* The rendering of the Cl. eds. is, ‘our senses which are soothed by the brisk sweet air.’ They say, “The same construction, in which the action of the verb is expressed by applying an epithet to the object, is found in III. iv. 76. There seems no need to adopt Johnson’s suggestion, ‘our gentle sense,’ still less to read with Warburton, ‘our general sense.’” I submit this rendering, ‘the sweet and balmy air recommends itself to our dainty or delicate senses.’
SCENE VII.

MACBETH.

Your Majesty loads our house. For those of old,
And the late dignities heap'd up to them,
We rest your hermits. 1

Dun. Where's the thane of Cawdor?
We courses'd him at the heels, and had a purpose
To be his purveyor: 1 but he rides well,
And his great love, sharp as his spur, hath holp him
To his home before us. Fair and noble hostess,
We are your guest to-night.

Lady M. Your servants ever
Have theirs, themselves, and what is theirs, in compt, 2
To make their audit at your highness' pleasure,
Still to return your own. 1

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

SCENE VII.

Macbeth's Castle.

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

Macb. If it were done when 'tis done, 1 then 'twere well
It were done quickly. If the assassination
Could trammel up the consequence, and catch
With his surcease success, that but this blow 1
Might be the be-all and the end-all, here,

* All this is but the courtier's style, which comes from
the East. Sir Charles Napier relates, "Every time I men-
tioned their palace or domain, the little fellow [prince] inter-
rupted me with the funniest seriousness to explain that these
things were not his father's, but mine alone."

† See "K. John," III. i. 271, "when it is truly done," i.e.
done with, disposed of, without after consequences.
But here, upon this bank and shoal of time,
We'd jump the life to come;¹ but in these cases
We still have judgment here,² that we but teach
Bloody instructions,³ which, being taught, return
To plague the inventor. This even-handed justice
Commends the ingredients 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 murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties¹ so meek, hath been
So clear * in his great office, that his virtues
Will plead, like angels trumpet-tongued, against
The deep damnation of his taking off;
And pity, like a naked new-born babe,†
Striding the blast, or heaven's cherubin horsed
Upon the sightless¹ couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other——‡

* 'So *noble or illustrious' (from Lat. *clarus*), not *guiltless*
as some render it. "Persevere in that clear way thou goest;"
"Pericles," IV. vi. In "Merry Wives," III. iii. 123, "If you
know yourself clear," it means *innocent*.

† The Rugby editor is unable to determine this sentence:
he says, 'Either like a mortal babe terrible in helplessness,
or like heaven's child-angels, mighty in love and compassion.'
Neither explanation can be accepted. The true interpreta-
tion is, 'like the feeble and piteous cries of a naked new-born
babe.'

‡ The sentence is imperfect because of the entrance of
Lady Macbeth—"side" being the word dropped. The Cln.
edrs. say, "For 'itself,' Singleton guessed 'its sell,' i.e. its
saddle. The word 'sell' occurs frequently in Fairfax's Tasso,
as, 'That he nor shook nor stagger'd in his sell' (vi. 32)."
Enter Lady Macbeth.

How now! what news?

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

Macb. Hath he ask'd for me?

Lady M. Know you not he has?

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

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

Macb. Prithee, peace.

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

Lady M. What beast was 't then, That made you break this enterprise to me? When you durst do it, then you were a man; And to be more than what you were, you would Be so much more the man. Nor time nor place Did then adhere, and yet you would make both: They have made themselves, and that their fitness now Does unmake you. I have given suck, and know How tender 't is 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

* "The cat would cate fyshe, and would not wet her feete."
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!

But I screw your courage to the sticking-place,
And we 'll not fail. When Duncan is asleep
(Whereto the rather shall his day's hard journey
Soundly invite him), his two chamberlains
Will I with wine and wassail so convince
That memory, the warder of the brain,
Shall be a fume, and the receipt
A limbec * only: when in swinish sleep
Their drenched natures lie as in a death,
What cannot you and I perform upon
The unguarded Duncan? what not put upon
His spongy officers, who shall bear the guilt
Of our great quell?

_Macb._ Bring forth men-children only,
For thy undaunted mettle † should compose
Nothing but males! Will it not be received; is
When we have mark'd with blood those sleepy two
Of his own chamber and used their very daggers,
That they have done 't?

_Lady M._ Who dares receive it other?

As we shall make our griefs and clamour roar
Upon his death.

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

_[Exeunt._

* "A limbec," an alembic: a vessel for distilling, but here a vapour-filled vessel.
† In illustration of "mettle," spirit, ardour, the following extract exhibits its use in all its force: "What good laws have proceeded from us against swearing and cursing, ranting and tearing, hectoring and recounting, lest they should abate the vivacity, and take off the edge, or spoil the mettle, of the young blades of the kingdom?"—Sermon preached before the House of Peers, January 30, 1674, by the Bishop of Sarum, p. 33.
ACT II.
SCENE I.

Court of Macbeth's Castle.

Enter Banquo, and Fleance bearing a torch before him.

Ban. How goes the night, boy?
Fle. The moon is down; I have not heard the clock.
Ban. And she goes down at twelve.
Fle. I take 'tis later, sir.
Ban. Hold, take my sword—there's husbandry in economy.

Their candles are all out;—take thee that too.
A heavy summons lies like lead upon me,
And yet I would not sleep. Merciful Powers,
Restrain in me the cursed thoughts that nature
Gives way to in repose!—Give me my sword.
Who's there?

Enter Macbeth, and a Servant with a torch.

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;¹
This diamond he greets your wife withal,
By the name of 'most kind hostess,'—and shut up
In measureless content.¹

Macb. Being unprepared,
Our will¹ became the servant to defect,²
Which else should free¹ have wrought.

Ban. All's well.¹
I dreamt last night of the three weird sisters:
To you they have show'd some truth.

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

Ban. At your kind'st¹ leisure.¹
Macb. If you shall cleave to my consent, when ’tis—
It shall make honour for you.
Ban. So I lose none
In seeking to augment it, but still keep
My bosom franchis’d ¹ and allegiance clear,²
I shall be counsell’d.
Macb. Good repose the while!
Ban. Thanks, sir: the like to you.

[Ex. Ban. and Fl.

Macb. Go, bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed.— [Ex. Ser.
Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee:—
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible ¹
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppress’d brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall’st me the way that I was going;
And such an instrument I was ¹ to use.
Mine eyes are made the fools o’ the other senses,*
Or else worth all the rest; I see thee still,
And on thy blade and dudgeon ¹ gouts ² of blood,
Which was not so before. There ’s no such thing:

¹ capable of the sense (of touch).
² drops.

* ‘Mine eyes are either befooled by the other senses putting this dagger here, or else my sight is so true that it is worth all the other senses for trustiness, for I still see the dagger, and I see blood, which was not there before.’ This explanation I tender: it may be compared with the Cln. eds., who say, ‘Either the sight alone is deluded while the other senses judge correctly, or else the sight alone apprehends a reality which the other senses fail to see.’ Is there any ground for speaking of “the other senses judge correctly”? The Rugby editor explains, ‘Either my eyes are deceived in a degree of which the other senses are incapable, or else they see truths of which the others can give no account.’ It is not, I submit, a question of any senses being incapable, or of not giving account, but of certain senses befooling his sight.
It is the bloody * business which informs ¹
Thus to mine eyes.—Now o'er the one half-world
Nature seems dead, and wicked dreams abuse ¹
The curtain'd sleep ¹: witchcraft celebrates
Pale Hecate's offerings; and winder'd murder,
Alarum'd by his sentinel the wolf,
Whose howl's his watch, ¹ thus with his stealthy pace,
With Tarquin's ravishing strides, † towards his design
Moves like a ghost. Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate ¹ of my whereabouts,
And take the present horror ¹ from the time,
Which now suits with it. §—Whiles I threat he lives:
Words to the heat of deeds too cold breath gives.

* A public writer says, "The word bloody has no profane
origin whatever. 'It was in general colloquial use,' says Dr.
Murray, 'from the Restoration to 1750;' and was derived from
the 'young bloods' of the period—'bloody drunk' meaning
'drunk as a lord.' At the present time it is a mere 'intensive'
—a sort of standing epithet." As used above, it only describes
the "business." It may be remarked, that John Bunyan
uses damnable without hesitation, as fit and proper for his
purpose, and having, of course, no profane signification: he
says, "God hath sent us, damnable traitors, a pardon." See
for similar instance, "Julius Caesar," IV. ii. 25, "But when
they should endure the bloody spur;" And below, II. iv. 6.

† apprised, signalled; which must not be confounded
with 'alarmed,' surprised, startled. Italian all' arme, call
to arms.

"Into the chamber wickedly he stalks."—Lucrece, line
365.

§ 'And take from the still, secret, dismal night that char-
acter which is in keeping with my purpose.' The description
of night in this passage is so impressive, so subduing, as
to place the reader in closest association with the present
horror. Where lies the secret of the spell which night holds
over all mankind? Not in its encouragement of, but in its
stern monopoly over, thought. Night, mysterious, phantom-
peopled night, the comforter, also the searcher of the soul,
the spirit of many tones—night shuts out the busy interests
I go, and it is done: the bell invites me.
Hear it not, Duncan; for it is a knell
That summons thee to heaven or to hell. [Exit.

SCENE II.—The same.

Enter Lady Macbeth.

Lady M. That which hath made them drunk hath made me bold;
What hath quench’d them hath given me fire.—Hark!
Peace!
It was the owl that shriek’d, the fatal bellman,
Which gives the stern’st good-night.* He is about it!
The doors are open, and ' the surfeited grooms
Do mock their charge with snores. I have drugg’d their possets,

which distract attention during the day, and throws us on our actual selves. Night brings man face to face with himself—as here it did with Macbeth—while day steals between us and our very souls, reducing them too often under the tyranny of sordid interests or to the pursuit of ignoble ends. Night shuts out the active world of day, and then every object over which the eye ranges, every sound which falls upon the ear, help reflection and stir thought. The spectral figure of memory, too, walks like other phantoms chiefly by night, elevating or crushing as the case may be.

* "The full significance of this passage," say the Clun. eds., "which seems hitherto to have escaped the notice of commentators, may be best shown by comparing the following lines from Webster’s ‘Duchess of Malfi,’ iv. 2, where Bosola tells the Duchess,

‘I am the common bellman,
That usually is sent to condemn’d persons
The night before they suffer.’

Here, of course, Duncan is the condemned person."

Middleton, also, in his “Blurt, Master-Constable,” III. i. 102, says,

And when the lamb bleating doth bid good night
Unto the closing day, then tears begin
To keep quick time unto the owl, whose voice
Shrieks like the bellman in the lover’s ears.
That death and nature do contend about them so that.
Whether they live or die.

Macb. [Within.] Who's there? what, ho!
Lady M. Alack, I am afraid they have awaked,
And 'tis not done! The attempt and not the deed
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!—My husband!

Enter Macbeth.

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

Did not you speak?

Macb. When?
Lady M. Now.
Macb. As I descended?
Lady M. Ay.‡

Macb. Hark!

Who lies i' the second chamber?

Lady M. Donalbain.

Macb. This is a sorry sight.

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* 'If it end only in an attempt and not completed, destruction will come upon us.' Some editors overlook this meaning of "confounds," and treat it only as danger, or in its modern sense. See p. 33, I. 58, 67, and III. v. 29.

† "Thou ominous and fearful owl of death": "Henry VI." (I.), IV. ii. 15.

‡ It is suggested by Hunter that the distribution of the speeches here is incorrect, that some dislocation has taken place; these changes he proposed:

Macb. Did not you speak? I6
L. Macb. When? now?
Macb. As I descended.

L. Macb. Ay.

The question of line 16 seems appropriate in the mouth of Macbeth, and as persistently following up his former "Didst thou not hear a noise?" also his "Who's there?" In this arrangement, Lady Macbeth exhibits in her replies consistency, and the same coolness which is in her first answer.
Lady M. A foolish thought, to say a sorry sight.  
[Looking on his hands.]  
Macb. There 's one did laugh in 's sleep, and one cried 'Murder!'

That they did wake each other: I stood and heard them; 
But they did say their prayers, and address'd the other
Again to sleep.

Lady M. There are two lodged together.

Macb. There 's one did laugh in 's sleep, and one cried 'Murder!'

That they did wake each other: I stood and heard them; 
But they did say their prayers, and address'd them again.

Lady M. These deeds must not be thought

Macb. But wherefore could not I pronounce 'Amen?'

I had most need of blessing, and 'Amen'
Stuck in my throat.

Lady M. These deeds must not be thought

After these ways; so, it will make us mad.

Macb. Methought I heard a voice cry, 'Sleep no more!'

Sleep, that knits up the ravell'd sleave 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.

* "We see it by daily experience, all those leagues and 
truces betweene States and Kingdoms, as well as private men, 
what ravell'd towe are they, what cords of sand!"—Rev. C. 
Herle, Sermon before House of Commons, 1642, p. 15. The 
word "ravell'd" is in this extract used as loose. The Cln. 
eds. quote Wedgwood, who says that "it is doubtful whether 
the radical meaning of the word is tangled, or whether it 
signifies that which has to be unravelled or separated." I 
regard the meaning as loose, as in Herle's Sermon; then the 
fitness of "knits up" will be apparent. "Sleave," or sleave-silk, 
is the same as floss-silk.

† Should not this be rendered, "Nature's great second 
course," corresponding with "chief nourisher"? A prolepsis; 
as in III. iv. 77. The first course would be bodily nourish-
ment, by day; the second course is sleep, chief in its revivify-
ing effects, by night.
Lady M. What do you mean?

Macb. Still it cried, 'Sleep no more!' to all the house; 'Glamis hath murdered sleep!' and therefore Cawdor shall sleep no more, Macbeth shall sleep no more!

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

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

Macb. I' ll go no more: I am afraid to think what I have done: so 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 devil. If he do bleed, I' ll gild the faces of the grooms withal, For it must seem their guilt. [Exit. Knocking within. Whence is that knocking?—

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

* "By making Lady Macbeth jest, the author doubtless intended to enhance the horror of the scene;" so say the Cliffs ed. I think this does an injustice to the poet, for the horror is so intense that no device of the kind supposed could heighten it. The word "gild" is simply used of blood, as naturally as in "K. John," II. 1. 316, "Hither return all gilt with blood." That Shakespeare does play elsewhere upon the words gild and guilt is no proof that he intends so here.

† Make the green colour a universal red. See Cymbeline, 131:

The multitudinous seas incarnadine, Making the green one red.
Re-enter Lady Macbeth.

Lady M. My hands are of your colour; but I\(^1\) shame To wear a heart so white. [Knock.] I hear a knocking At the south entry: retire we to our chamber. A little water clears us of this deed: How easy is it then! Your constancy Hath left you unattended.—[Knock.] Hark! more knocking. Get on your night-gown,\(^1\) lest occasion call us, And show us to be watchers.—Be not lost So poorly\(^1\) in your thoughts.

Macb. To know my deed,\(^1\) 'twere best not know myself. [Knock.]

Wake Duncan with thy knocking; I would thou couldst! [Exeunt.

Scene III.—The same.

Knocking within. Enter a Porter.

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

* Mr. and Mrs. Cowden Clarke say of this scene: "Its coarse humour serves powerfully to contrast, yet harmonise, with the base and gory crime that has been perpetrated. Shakespeare's subtilties of harmony in contrast are among his most marvellous powers; and we venture to think that this Porter scene is one of these subtilties." There is a felicitousness also in the following remarks by Bodenstedt: "After all, the Porter's uncouth comicality has a tragic background; he never dreams, while imagining himself a porter of hell-gate, how near he comes to the truth. What are all these petty sinners who go the primrose way to the everlasting bonfire, compared with those great criminals whose gates he guards?" Gervinus also in the same strain: — "There is an uncomfortable joviality in the Porter, which, by way of contrast, is very suitable to the circumstances when the drunken warder, whom Duncan's gifts and the festivities of the evening have left in a state of excitement, calls his post
key.* [Knocking.] Knock, knock, knock! Who's there, i' the name of Beelzebub? Here's a farmer, that hanged himself on the expectation of plenty: come in time†; have napkins enow about you; here you'll sweat for 't. [Knocking.] Knock, knock! Who's there, i' the other devil's name? Faith, here's an equivocator, that could swear in both the scales against either scale; who committed treason enough for God's sake, yet could not equivocate to heaven: O come in, equivocator. [Knocking.] Knock, knock, knock. Who's there? Faith, here's an English tailor come hither for stealing out of a French hose: come in, tailor; here you may roast your goose. [Knocking.] Knock, knock; never at quiet! What are you?—But this place is too cold for hell. I'll devil-porter it no further: I had thought to have let in some of all professions, that go the primrose way to the everlasting bonfire. [Knocking.] Anon, anon. I pray you, remember the porter. [Opens the gate.

Enter Macduff and Lennox.

Macd. Was it so late, friend, ere you went to bed, That you do lie so late?  
Port. 'Faith, sir, we were carousing till the second cock; 
And drink, sir, is a great provoker of three things.  
Macd. What three things does drink especially pro-voke?  
Port. Marry, sir, nose-painting, sleep, and urine. Lechery, sir, it provokes and unprovokes: it provokes the desire, but it takes away the performance. There-

*The word "old" was often used in colloquial language as an augmentative, denoting continual, abundant, or in excess.
†'you've come sooner than your natural life would have extended.'
fore, 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 conclu-
sion, equivocates him in a sleep, and, giving him the lie,
leaves him.

Macd. I believe, drink gave thee the lie last night.
Port. That it did, sir, i' the very throat o' me: but I
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.

Macd. Is thy master stirring?

Enter Macbeth.

Our knocking has awaked him; here he comes.
Len. Good morrow,* noble sir.
Macb. Good morrow, both.
Macd. Is the King stirring, worthy thane?
Macb. Not yet.
Macd. He did command me to call timely on him:
I have almost slipp'd the hour.
Macb. I'll bring you to him.
Macd. I know this is a joyful trouble to you;
But yet 'tis one.
Macb. The labour we delight in physics pain.¹

This is the door.

Macd. I'll make so bold to call,
For 'tis my limited service.†

Len. Goes the King hence to-day?
Macb. He does: he did appoint so.
Len. The night has been unruly: where we lay,

* "For when the Mind, remembering the Now which is
talked of yester-day, talks again of another Now to-day, then
it is it immediately has an idea of Time, terminated by these
two Nows, as by two boundaries."—Themistius, Op. edit.
† 'appointed service.' See "T. of Athens," IV. iii. 431,
For there is boundless theft
In limited professions,
the professions that are under legal restrictions.
Our chimneys were blown down, and, as they say, 
Lamentings heard i' the air, strange screams of death! 
And prophesying, with accents terrible, 
Of dire combustion 1 and confused 2 events 
New hatch'd 1 to the woeful time. 
The obscure bird clamour'd the livelong night: 
Some say, the earth was feverous and did shake. 

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

Re-enter Macduff. 

Macb. O horror! horror! horror! Tongue nor heart 
Cannot conceive nor name thee! 

Macb., Len. What's the matter? 

Macd. Confusion 1 now hath made his masterpiece! 

Most sacrilegious murder hath broke ope 
The Lord's anointed temple, and stole thence 
The life o' the building. 

Macb. What is 't you say? the life? 

Len. Mean you his Majesty? 

Macd. Approach the chamber, and destroy your sight 
With a new Gorgon!* Do not bid me speak: 
See, and then speak, yourselves.—[Ex. Macb. and Len. 

Awake! awake! 

Ring the alarum-bell! Murder and treason! 
Banquo and Donalbain! Malcolm! awake! 
Shake off this downy sleep, death's counterfeit, 
And look on death itself! Up, up, and see 
The great doom's image! 1 Malcolm! Banquo! 
As from your graves rise up, and walk like sprites 
To countenance 1 this horror! Ring the bell. 

[Bell rings. 

Enter Lady Macbeth. 

Lady M. What's the business, 
That such a hideous trumpet 1 calls to parley 

* This metaphor relates to the legend of Medusa, the most famous of the Gorgons, the only one who was mortal. For hair she had hissing serpents, and every one who looked upon her was changed into stone.
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
Would murder as it fell.

*Enter Banquo.*

**O Banquo, Banquo!**

Our royal master's murder'd!

**Lady M.** Woe, alas!

What, in our house?*

**Ban.** Too cruel any where.

Dear Duff, I prithee, contradict thyself,
And say it is not so.

*Re-enter Macbeth and Lennox.*

**Macb.** Had I but died an hour before this chance,
I had lived a blessed time, for from this instant

There's nothing serious in mortality;`

All is but toys. Renown and grace is dead:
The wine of life is drawn, and the mere lees
Is left this vault to brag of!

*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!  100

**Macd.** Your royal father's murder'd!

**Mal.** O, by whom?

**Len.** Those of his chamber, as it seem'd, had done 't:

Their hands and faces were all badg'd with blood;
So were their daggers, which unwip'd we found
Upon their pillows:
They stared, and were distracted; no man's life
Was to be trusted with them.

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

**Macd.** Wherefore did you so?

* She tries cunningly, but weakly, to divert suspicion.
Macb. Who can be wise, amazed, temperate and furious, 
Loyal and neutral, in a moment? no man:
The expedition of my violent love 
Outrun the pauser reason. Here lay Duncan,
His silver skin laced with his golden blood,
And his gash’d stabs looked like a breach in nature 
For ruin’s wasteful entrance: there, the murderers,
Steep’d in the colours of their trade, their daggers 
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 me hence, ho! 

Macd. Look to the lady. 

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

Don. What should be spoken here, where our fate, 
Hid in an anger-hole, may rush and seize us? 
Let’s away: 
Our tears are not yet brew’d. 

Mal. Nor our strong sorrow 
Upon the foot of motion. 

Ban. 

Look to the lady:— 

[LADY MACBETH is carried out.] 

And when we have our naked frailties hid, 
That suffer in exposure, let us meet 
And question this most bloody piece of work, 
To know it further.—Fears and scruples shake us!— 
In the great hand of God I stand; and thence 
Against the undivulged pretence I fight 
Of treasonous malice!

* ‘Our fate also, the instrument to effect which is lurking secretly as in an auger-hole, is impending.’ 
† ‘This is not the place for us to manifest our grief.’ 
‡ ‘Nor our sorrow at the instant of our hurrying away.’ 
Not as in the Cln. edn., “Sorrow in its first strength is motionless, and cannot express itself in words or tears.” Nor according to the Rugby editor, ‘Our strong sorrow is not able as yet to get on its feet and move.’ These speeches are Aside. 
§ Macbeth no doubt accompanies her.
Macd. And so do I.
All. So all.
Ban. Let’s briefly put on manly readiness,* And meet i’ the hall together.
All. Well contented.
[Ex. all but Mal. and Don.

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

Don. To Ireland, I; our separated fortune
Shall keep us both the safer: where we are,
There’s daggers in men’s smiles: the near in blood,¹
The nearer bloody.

Mal. This murderous shaft that’s shot
¹ spent its force.
Hath not yet lighted,¹ and our safest way
Is to avoid the aim. Therefore, to horse;
And let us not be dainty of leave-taking,
But shift away: there’s warrant in that theft
Which steals itself, when there’s no mercy left.

[Exeunt.

SCENE IV.—Without Macbeth’s Castle.

Enter Ross and an Old Man.

Old Man. 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.

Ross. Ah, good father,
Thou seest, the heavens, as troubled with man’s act,
Threaten his bloody stage: by the clock ’tis day,
And yet dark night strangles the travelling lamp.¹
Is’t night’s predominance, or the day’s shame;†

* ‘quickly put on becoming apparel.’ To “make ready” often meant to dress, and to “make unready” to undress.
† ‘Is it the continuation of dark night as aggressive, or is it the day’s shame at the deed?’
That darkness does the face of earth entomb,
When living light should kiss it?

Old Man. 'Tis unnatural,
Even like the deed that 's done. On Tuesday last
A falcon, towering in her pride of place, ☞
Was by a mousing owl hawk'd at and kill'd.

Ross. And Duncan's horses *— a thing most strange
and certain—
Beauteous and swift, the minions 1 of their race,
Turn'd wild in nature, 1 broke their stalls, flung out,
Contending 'gainst obedience, as 1 they would make
War with mankind.

Old Man. 'Tis said they eat each other.

Ross. They did so, to the amazement of mine eyes
That look'd upon 't. Here comes the good Macduff.—

Enter Macduff.

How goes the world, sir, now ?

Macd. Why, see you not?

Ross. Is't known who did this more than bloody deed? 1

Macd. Those that Macbeth hath slain.

Ross. Alas, the day!

What good could they pretend? 1

Macd. They were suborn'd.

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

Ross. 'Gainst nature still:
Thriftless ambition, that wilt ravin up 1
Thine own life's means!—Then 'tis most like
The sovereignty will fall upon Macbeth?

Macd. He is already named, and gone to Scone
To be invested.

Ross. Where is Duncan's body?

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

**Ross.** Will you to Scone?

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

**Ross.** Well, I will thither.¹

**Macd.** Well may you see things well done there,—
adieu!—

Lest our old robes sit easier than our new!

**Ross.** Farewell, father.

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

[Exeunt.

ACT III.

SCENE I.

Forres. The Palace.

Enter Banquo.

**Ban.** Thou hast it now: King, Cawdor, Glamis, all,
As the weird women promised; and,¹ I fear
Thou play'dst most fouly for 't: yet it was said
It should not stand¹ in thy posterity,
But that myself should be the root and father
Of many kings. If there come truth from them—
As upon thee, Macbeth, their speeches shine¹—
Why, by the verities on thee made good,
May they not be my oracles as well,
And set me up in hope? But hush! no more.

* "The simple creed of the poor, who cannot well make out why their superiors kill each other."—Rugby editor.
SCENE I.

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 Command upon me, to the which my duties  
Are with a most indissoluble tie  
For ever knit.  

Macb. Ride you this afternoon?  

Ban. Ay, my good lord.  

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

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

Macb. Fail not our feast.  

Ban. My lord, I will not.  

Macb. We hear our bloody cousins are bestow'd  
In England and in Ireland; not confessing  
Their cruel parricide, filling their hearers  
With strange invention. But of that to-morrow,  
When, therewithal, we shall have cause of state  
Craving us jointly. Hie you to horse: adieu,  
Till you return at night. Goes Fleance with you?  

Ban. Ay, my good lord. Our time does call upon 's.  

Macb. I wish your horses swift and sure of foot;  
And so I do commend you to their backs.  

Farewell.—  

[Exit Banquo.  

Let every man be master of his time  
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 but Macbeth and an Attendant.  

* A formal or ceremonious banquet; as we should now say, a full-dress dinner.
Sirrah, a word with you. Attend those men
Our pleasure?

_Aten._ They are, my lord, without the palace gate.

_Macb._ Bring them before us. — [Exit Attendant.

To be thus is nothing,

But to be safely thus. Our fears in Banquo
Stick deep, and in his royalty of nature
Reigns that which would be fear’d: ’tis much he dares, so
And, to 1 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 rebuked," as it is said
Mark Antony’s was by 1 Cesar. He chid the sisters
When first they put the name of king upon me,
And bade them speak to him; then, prophetlike,
They hail’d him father to a line of kings.
Upon my head they placed a fruitless crown,
And put a barren sceptre in my gripe,
Thence to be wrench’d with an unlineal hand,
No son of mine succeeding. If ’t be so,
For Banquo’s issue have I filed 1 my mind;
For them the gracious Duncan have I murder’d;
Put rancours in the vessel of my peace 1
Only for them; and mine eternal jewel 1
Given to the common enemy of man,
To make them kings, the seed of Banquo kings!
Rather than so, come, Fate, into the list,
And champion me to the utterance!—Who’s there?

_Re-enter Attendant, with two Murderers._

Now go to the door, and stay there till we call. [Exit _Atten._
Was it not yesterday we spoke together?

1 So-called, but soldiers crossed in their fortune.

2 In addition to.

Mark Antony’s was by Cesar.

3 Defiled.

4 Immortal spirit.

5 Under his scrutiny, overawed by his dauntless temper and wisdom, my plans and purposes are held in check.’ The splendid testimony to Banquo’s exalted character given in the whole passage is what makes him “that great bond” (III. ii 50) : Macbeth complains that he is subject to him as though under bond—he is “rebuked,” Banquo makes himself to “be feared.”
1 Mur. It was, so please your highness.

Macb. Well then, now

Have you consider'd of my speeches? Know
That it was he, in the times past, which held you
So under fortune, which you thought had been
Our innocent self.* This I made good to you
In our last conference; pass'd in probation with you,
How you were borne in hand, how cross'd; the instru-
ments,
Who wrought with them; and all things else that might
To half a soul and to a notion crazed†
Say, 'Thua did Banquo.'

1 Mur. You made it known to us.

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

1 Mur. We are men, my liege.

Macb. Ay, in the catalogue ye go for men;
As hounds and greyhounds, mongrels, spaniels, curs,
Shoughs, water-rugs and demi-wolves, are clept
All by the name of dogs: the valued file
Distinguishes the swift, the slow, the subtle,
The housekeeper, the hunter, every one
According to the gift which bounteous Nature
Hath in him closed; whereby he does receive
Particular addition from the bill
That writes them all alike: and so of men.‡

...
MACBETH. [ACT III.

Now if you have a station in the file,
Not i' the 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,
Who wear our health but sickly in his life,
Which in his death were perfect.

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

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

lished in 1576, and which evidently made no little impression upon the poet. It is still of great interest. The title is as follows:

"Of Englishe Dogges, the diuersities, the names, the natures, and the properties. A short Treatise written in Latine by Johannes Caius of late memorie, Doctor of Phisicke in the Uniuersitie of Cambridge, and newly drawne into Englishe by Abraham Fleming student." It has been recently reprinted, and may be had at 170 Strand, London.

Charles Knight says, "In this speech a distinction is drawn between the catalogue and the valued file. The 'catalogue' contains the names of all; the 'valued file,' select names. So there may be a 'station in the file' above that of the 'worst rank.' The rank, then, is the row—the file, those set apart from the row for superior qualities."

The "valued file" is the classification which distinguishes the swift, &c., from "the bill" or list that indiscriminately writes them all alike. When placed in the "file," they are all "valued," therefore "ranked," or distinguished. No process of "select names," then, is here to be understood, neither is there to be supposed any row or setting apart. Classification alone is meant. This explanation is supported by the line, "I have a file of all the gentry" (V. ii.)—a list of all, "valued" or classified according to precedence. "Particular addition" is the specification of the characteristics of the several breeds.
SCENE I.

MACBETH.

(Macb.) Both of you

Know Banquo was your enemy.

(Both Murderers.) True, my lord.

Macb. So is he mine, and in such bloody distance

That every minute of his being thrusts

Against my near'st of life: and though I could

With barefaced power sweep him from my sight

And bid my will avouch it, yet I must not,

For certain friends that are both his and mine,

Whose loves I may not drop, but wail his fall

Who I myself struck down: and thence it is

That I to your assistance do make love,

Masking the business from the common eye,

For sundry weighty reasons.

2 Mur. We shall, my lord,

Perform what you command us.

1 Mur. Though our lives—

Macb. Your spirits shine through you. Within this

hour at most

I will advise you where to plant yourselves,

Acquaint you with the perfect spy o' the time,

The moment on 't; for 't must be done to-night,

And something from 't 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

Than is his father's, must embrace the fate

Of that dark hour. Resolve yourselves apart;

I'll come to you anon.

3 Mur. We are resolved,† my lord.

* Dalgleish explains, 'I am to be kept clear of [suspicion of] the deed'; and the Cln. eds., 'I require to be kept clear from suspicion.' The meaning goes deeper than this, for the murderers had no power to divert suspicion from Macbeth. I understand it, 'it is never to be divulged that I solicited the murder.'

† 'consider together apart' (from me); the murderers reply, 'we are resolute' (to do it). See "Richard III.," I.iii. 340, "stout resolved mates," and "K. John," V. vi. 29, "a resolved villain"—in both instances meaning resolute.
Immediately.  

Macb. I'll call upon you straight: abide within. —

[Exeunt Murderers.

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

[Exit.

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Scene II.—The Palace.

Enter Lady Macbeth and a Servant.

Macb. Is Banquo gone from court?  
Serv. 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.  
Lady M. Nought 's had, all 's spent, Where our desire is got without content: 'Tis safer to be that which we destroy, Than by destruction dwell in doubtful joy.*

---

* "This profound sigh from the depths of a deeply-wounded soul is the key to all that we afterwards hear and learn of Lady Macbeth. Here for an instant we overhear her, and from her own lips learn what her pride, her love for Macbeth even, will not suffer to be heard aloud; it is what she convulsively locks in her breast, and what at last breaks her heart. This short monologue is the sole preparation for the sleep-walking and her death, which would be unintelligible did we not here see the beginning of the end." — Gericke.

A meagre explanation is given by Dalgleish: "The sentiment is, that it is safer not to have disturbed peace, than, having disturbed it, to dwell in doubtful joy; that is, she points at the accomplishment of something else before they shall get their 'desire' with 'content.'" Nothing more does she point at; the guilt that has been incurred is quite enough to wring this profoundly severe judgment from her, which may be summed up in the simplest terms: that 'contented innocence is far better than guilty ambition.'

There is no sure foundation set on blood, 
No certain life achieved by others' death.—K. John, IV. ii. 104.
Enter Macbeth.

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

Macb. We have scotch’d the snake, not kill’d it:
She’ll close and be herself, whilst our poor malice
Remains in danger of her former tooth.
But let the frame of things disjoint, both the worlds
suffer,
Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams
That shake us nightly. Better be with the dead,
Whom we, to gain our peace, have sent to peace,

Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave;
After life’s fitful fever he sleeps well.
Treason has done his worst: nor steel, nor poison,
Malice domestic, foreign levy, nothing
Can touch him further!

Lady M. Come on:

* ‘let the order of Nature be overturned, both this globe
and the celestial world perish.’

† In the later folios peace is turned into place, by mistake
without doubt; yet some editors have adopted the latter,
which is repugnant, and others have actually made changes
to pangs and to seat. Shakespeare’s manner here is palpable;
and as Knight well remarks, “there is something much higher
in the sentiment conveyed by the original word than in that
of place. In the very contemplation of the murder of Banquo,
Macbeth is vainly seeking for peace,” Banquo being the ob-
ject of his dread and misery. See “A Winter’s Tale,” I. ii.
327, “Which to preserve is sleep”—the context here showing
that “sleep” is used for peace; so in common phraseology,
peace is used for death, as sleep is so used. The meaning,
then, of the above line is, ‘to gain our settled design,—and
so peace from the restless workings of our ambitious purpose,
—have sent Duncan to peace,’ his final rest, death. ‘See IV.
iii. 178.
Attentions be mainly directed to, pre-eminently.

Gentle my lord, sleek o'er your rugged looks; be bright and jovial among your guests to-night.

Macb. So shall I, love; and so, I pray, be you.

Let your remembrance apply to Banquo:
Present him eminence, both with eye and tongue, to us and all; unsafe the while that we must love our honours in these flattering streams, and make our faces vizards to our hearts, disguising what they are.

Lady M. You must leave this.

Macb. O, full of scorpions is my mind, dear wife! Thou know'st that Banquo and his Fleance lives.

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

Macb. There's comfort yet—they are assailable: * then be thou jocund.—Ere the bat hath flown his cloister'd flight, ere to black Hecate's summons the shard-borne beetle with his drowsy hums hath rung night's yawning peal, there shall be done a deed of dreadful note!

Lady M. What's to be done?

Macb. Be innocent of the knowledge, dearest chuck, till thou applaud the deed.—Come, sealing 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 makes wing to the rocky wood; good things of day begin to droop and drowse, whiles night's black agents to their preys do rouse!—

* 'you have given me comfort notwithstanding (“yet”) my torture of mind, for they can be disposed of.' Lady Macbeth does not suggest this crime, but Macbeth is now determined upon it, either by misunderstanding her reference, or wilfully interpreting it to fulfil his wicked intention.

† The Rugby editor explains, 'bond may mean either Banquo's life, or the bond of destiny announced by the weird sisters.' The Cln. eds., "Macbeth keeps up the same legal metaphor which his wife had used in line 38." See my comments, Note, p. 40, and p. xc.
Thou marvell'st at my words. But hold thee still,*
Things bad begun make strong themselves by ill.
So, prithee, go with me. [Exeunt.

---

SCENE III.—A Park near the Palace.

Enter three Murderers.

1 Mur. But who did bid thee join with us?
2 Mur. He needs not our mistrust, since he delivers
Our offices, and what we have to do,
To the direction just.†

1 Mur. Then stand with us.
The west yet glimmers with some streaks of day:
Now spurs the belated1 traveller apace
To gain the timely inn,1 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 expectation1
Already are i' the court.

1 Mur. His horses go about.
3 Mur. Almost a mile; but he does usually,

* "Thou marvell'st at my words," has reference to the sentence addressed to her above, 'Be innocent . . . till thou (thyself) rejoice in the deed.' The intervening lines are an Aside, for, as she is not to know of the deed until after its execution, so she is not to hear the invocation to Night to be confederate with him to "tear to pieces," &c. "But hold thee still," i.e. 'but believe it as ever true.' Compare "R. and Juliet," III. v. 140, "Take me with you," i.e. let me understand you.

† 'we need not mistrust this stranger, for his instructions, as they correspond to what we have received, confirm what he alleges, that he was directed by Macbeth to join with us.'
MACBETH. [ACT III.

So all men do, from hence to the palace gate
Make it their walk.

2 Mur. A light, a light!

*Enter Banquo, and Fleance with a torch.*

3 Mur. 'Tis he.

1 Mur. Stand to 't.

Ban. It will rain to night.

1 Mur. Let it come down. [Assaults Banquo.

Ban. O treachery!—Fly, good Fleance, fly, fly, fly!

Thou must revenge.—O slave!* [Dies. Fleance escapes.

3 Mur. Who did strike out the light?

1 Mur. Was 't not the way? 20

3 Mur. There's but one down: the son is fled!

2 Mur. We have lost Best half of our affair.

1 Mur. Well, let 's away, and say how much is done.

[Exeunt.

Scene IV.—Hall in the Palace.

A Banquet prepared. Enter Macbeth, Lady Macbeth, Ross, Lennox, Lords, and Attendants.

Macb. You know your own degrees,¹ sit down: at first and last ²

The hearty welcome.

Lords. Thanks to your Majesty.

Macb. Ourself will mingle with society

And play the humble host.

Our hostess keeps her state,¹ but in best time

We will require her ² welcome.

Lady M. Pronounce it for me, sir, to all our friends;

For my heart speaks, they are welcome.

¹ of precedence. ² once for all.

¹ is seated in her canopied chair. ² her to pronounce the.

* "O treachery! O slave!" are intimately connected as directing the charge of guilt for this crime against Macbeth. 'O treacherous Macbeth! O basest villain!' See IV. ii. 83, "young fry of treachery," i.e. of Macduff.
Enter first Murderer, to the door.

Macb. See, they encounter thee with their hearts’ thanks.

Both sides are even: here I’ll sit i’ the midst.

Be large in mirth; anon, we’ll drink a measure to each his glass to a toast.

The table round.—[Approaching the door.] There’s blood upon thy face.

Mur. ’Tis Banquo’s then.

Macb. ’Tis better thee without than he within.

Is he dispatch’d?

Mur. My lord, his throat is cut; that I did for him.

Macb. Thou art the best o’ the cut-throats; yet he’s brave.

That did the like for Fleance: if thou didst it,

Thou art the nonpareil.

Mur. Most royal sir,

Fleance is scaped.

Macb. [Aside.] Then comes my fit again; I had else been perfect,*

Whole as the marble, founded as the rock,

As broad and general as the casing air;* But now I am cabin’d, cribb’d, confined, bound in

To saucy doubts and fears.—But Banquo’s safe?†

Mur. Ay, my good lord, safe in a ditch he bides,

With twenty trenched gashes on his head,

The least a death to nature.

Macb. Thanks for that.—

[Aside.] There the grown serpent lies: the worm that’s fled

Hath nature that in time will venom breed,

No teeth for the present.—Get thee gone; to-morrow We’ll hear ourselves again.

[Exit Murderer.]

* ‘absolutely at peace, without fear.’ See I. 29–31, “the worm that’s fled,” &c.; and III. i. 107.

† The dramatic connection should be observed here:

Mur. Fleance is scaped.

Macb. But Banquo’s safe?
Lady M. *My royal lord,
You do not give the cheer. (1) The feast is sold
That is not often vouch'd (2); while 'tis a-making (3)
'Tis given with welcome. (4) To feed were best at home (5);
From thence (6) the sauce to meat is ceremony (7)—
Meeting (8) were bare without it.

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

Len. May 't please your highness sit?

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

Macb. Here had we now our country's honour roof'd,¹
Were the graced ² person of our Banquo present;
Who may I rather challenge for unkindness,
Than pity for mischance.

Ross. 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 reserved, sir.

Macb. Where?

* The following explanations relate to this speech:—
(1) You do not countenance your guests—
(2) 'warranted,' pressed: all should be urged to partake
and replenish—
(3) 'proceeding'—
(4) It should be sustained with proofs of welcome, the host
inspiring conversation and merriment—
(5) To partake for sustenance simply—
(6) Elsewhere than at home—
(7) Guests expect ceremonious, particular, and sustained
attention—
(8) At formal or set entertainments.

The punctuation I have changed, which is obscure in
every edition; it is generally pointed thus:
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;
From thence the sauce to meat is ceremony;
Meeting were bare without it.
Len. Here, my good lord. What is 't that moves your highness?
Macb. Which of you have done this?
Lords. What, my good lord?
Macb. Thou canst not say I did it: never shake Thy gory looks at me!
Ross. 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,
You shall offend him, and extend his passion:
Feed, and regard him not.
Macb. Ay, and a bold one, that dare look on that
Which might appal the devil.
Lady M. O proper stuff!
This is the very painting of your fear:
This is the 'air-drawn dagger which, you said,
Led you to Duncan. O, these flaws and starts,
Impostors to true fear, would well become
A woman's story at a winter's fire,
Authorized by her grandam. Shame itself!
Why do you make such faces? When all's done
You look but on a stool.
Macb. Prithee, see there! behold! look! lo! How say you?—
Why, what care I? If thou canst nod, speak too.—
If charnel-houses and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites.† [Ghost vanishes.

* painting and painted, i.e. unsubstantial. Rev. C. Herle, Sermon (1642), says, "a painted sun warms not at all." But John Bunyan supplies us with the proper use required here, i.e. deluding: "Beware of by-paths: there are painted by-paths from the plain way to the kingdom."
† "How say you?" that I look only on an empty stool? look yourself. The Eugby editor is mistaken in saying that this question is addressed to the Ghost.
‡ 'our bodies will have a final receptacle in the stomachs of carrion birds.' The Cln. eds. are not right, I think, in
Lady M. What, quite unmann'd in folly?

Macb. If I stand here, I saw him.

Lady M. Fie, for shame!

Macb. Blood hath been shed ere now, i' the olden time,
Ere humane statute purged the gentle weal; 80
Ay, and since too, murders have been perform'd
Too terrible for the ear: the time has been,
That, when the brains were out, the man would die,
And there an end; but now they rise again,
With twenty mortal murders 1 on their crowns,
And push us from our stools. This is more strange
Than such a murder is.

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

Macb. I do forget.—

Do not muse 1 at me, my most worthy friends;
I have a strange infirmity, which is nothing.
To those that know me. Come, love and health to all;
Then I'll sit down.—Give me some wine: fill full.—
I drink to the general joy o' the whole table,
And to our dear friend Banquo, whom we miss;
Would he were here! to all and him we thirst,†
And all to all.

Lords. Our duties and the pledge.

Re-enter Ghost.

Macb. Avaunt! and quit my sight! Let the earth hide thee!
Thy bones are marrowless, thy blood is cold;

giving this form to the thought: 'We will leave the dead to
be eaten by birds of prey.'

* 'before humane statute removed the barbarous recklessness against human life, and so elevated the state by instituting legal procedure'; thus the weal was made gentle = healthy
by the administration of law. Dalgleish has a curious explanation: 'purified the people in their natural state.'
† "thirst" for 'drink'; and 'all drink good wishes (''joy'') to all'—not according to the Rugby editor, 'I long to wish every one all good.'
Macb. What man dare, I dare:
Approach thou like the rugged Russian bear,
The arm'd rhinoceros, or the Hyrcan tiger,
Take any shape but that; and my firm nerves
Shall never tremble: or be alive again,
And dare me to the desert with thy sword;
If trembling I inhabit then,† protest me
The baby of a girl. Hence, horrible shadow!
Unreal mockery, hence!

[Ghost vanishes.

Why so, being gone,
I am a man again.—Pray you, sit still.

Lady M. You have displaced the mirth, broke the
good meeting,
With most admired disorder.

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

Ross. What sights, my lord?

Lady M. I pray you, speak not: he grows worse and worse;

Question enrages him. At once, good night:

* Schmidt explains, 'almost equivalent to the present moment,' which is doubtless wrong. As elsewhere, "time" is here used for persons—'it spoils your pleasure,' that of all the guests. See p. lxi.
† We are told that "this is the great crux of the play, and space would fail us for enumerating the various emendations and explanations that the critics have suggested. On the whole, we prefer to keep to the folio," and there it is left by Rolfe. See "the great crux" treated on p. xcv.
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!

[Exeunt all but MACBETH and L. MACBETH.

MACB. It will have blood; they say, blood will have blood:

Stones have been known to move and trees to speak;*
Augurs and understood relations have,
By maggot-pies and choughs and rooks, brought forth
The secret'st man of blood.—What is the night?

Lady M. Almost at odds with morning, which is which.

MACB. Howsay'st thou, that Macduff denies1 his person

At our great bidding?1

Lady MACB. Did you send to him, sir?

MACB. I hear it by the way1:—but I will send.

There's not a one of them but in his house
I keep a servant fee'd.—I will to-morrow,
And betimes1 I will, to the weird sisters:
More shall they speak, for now I am bent1 to know,
By the worst means, the worst. For mine own good1
All causes1 shall give way: I am in blood
Stepp'd in so far, that, should I wade no more,
Returning were as tedious as go o'er.
Strange things I have in head that will to hand,
Which must be acted ere they may1 be scanned.

Lady M. You lack the season of all natures, sleep.

MACB. Come, we'll to sleep. My strange and self abuse
Is1 the initiate fear, that wants hard use:
We are yet but young in deed.

[Exeunt.

* It is contended by some that the meaning is not that bloodshed will bring similar retaliation, but that those who shed blood will be impelled to shed more blood to secure their safety. But the context contradicts this, for "stones and trees" have been known to reveal the most secret murderer and so bring him to retaliatory punishment.
Scene V.—A Heath.

Thunder. Enter the three Witches, meeting Hecate.

1 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 In riddles and affairs of death; And I, the mistress of your charms, The close contriver 1 of all harms, Was never call'd to bear my part, Or show the glory of our art? And, which is worse, all you have done Hath been but for a wayward son, Spiteful and wrathful; who, as others do, Loves for his own ends, not for you. But make amends now: get you gone, And at the pit of Acheron Meet me i' the morning: thither he Will come to know his destiny. Your vessels and your spells provide, Your charms and everything beside. I am for the air; this night I'll spend Unto a dismal and a fatal end: Great business must be wrought ere noon. Upon the corner 1 of the moon There hangs a vaporous drop profound 1 ; I'll catch it ere it come to ground: And that, distill'd by magic sleights, 1 Shall raise such artificial 1 sprites As, by the strength of their illusion, Shall draw him on to his confusion. 1 He shall spurn fate, scorn death, and bear His hopes 'bove wisdom, grace, and fear; And you all know, security *

* The simple philosophy here expressed is, that mankind in general live under a sense of assumed safety, so that
danger, which lurks about us all, easily issues in calamity. The same reflection occurs in "K. Lear," IV. i. 19,

Our means secure us,
The Cln. edr. of "Lear" certainly mistakes this passage; he says, 'things we think meanly of, our mean or moderate condition, are our security.' I submit this explanation, 'The means we possess lull us into a false security, by them we become insensible to danger'; therefore, what we thought our security often fails us, becomes our "chiefest enemy."

The Cln. editors of "K. Richard II." quote "Henry VI." (I.) II. i. 11,

This happy night the Frenchmen are secure, treated rightly here as 'careless, unguarded, falsely confident,' but these meanings they apply, quite mistakenly, to the quotation they also make from "Hamlet," I. v. 61,

Upon my secure hour thy uncle stole, the meaning here being, 'hour of ease, his usual siesta, an interval free from the care (sine cura) or attention his duties claimed of him.'

The same editors, treating of the line in "Macbeth," refer us to instances in "K. Richard II." and their notes thereon. The first is,

And yet we strike not, but securely perish. (II. i. 266.)

'perish from carelessness.' The next is,

Whilst Bolingbroke, through our security, (III. ii. 84.) sense of feeling secure, assumption of being safe,' not carelessness. The third instance is,

Open the door, secure, fool-hardy king: (V. iii. 43.)
'foolishly confident,' "fool-hardy." See "M. W. of Windsor," II. i., "Though Page be a secure (confident) fool."

The "Macbeth" passage they explain as 'careless, false confidence, unguarded.' My rendering will be found above.
SCENE VI.—Forres. The Palace.

Enter Lennox and another Lord.

Len. My former speeches have but hit your thoughts, 1
Which can interpret farther: only I say,
Things have been strangely borne. 1
Was pitied of Macbeth—marry, 2
he was dead;
And the right-valiant Banquo walk’d too late,
Whom, you may say, if 't please you, Fleance kill’d,
For Fleance fled. Men must not walk too late!
Who cannot want the thought, how monstrous 1
It was for Malcolm and for Donalbain
To kill their gracious father! Damned fact! 3
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
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, an’t please Heaven, he shall not), they should find
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
Macduff lives in disgrace. 5 Sir, can you tell
Where he bestows himself?

Lord. The son of Duncan,
From whom this tyrant holds 1 the due of birth,
Lives in the English court, and is received

* The elision of the y is here required for the metre; as
† “fact," commonly used in a bad sense, as an evil deed.
‡ ‘arising out of (“from”) insolent words, and because
he refused to be present at Macbeth’s banquet, therefore
(“For”) Macduff, I hear, lives in disgrace." The invariable
punctuation is this, " But, peace; for from," treatment which
is not consistent with the dramatic change of subject.
Of the most pious Edward with such grace,
That the malevolence of fortune nothing
Takes from his high respect. Thither Macduff
Is gone to pray the holy King, upon his aid,
To wake Northumberland and warlike Siward,
That by the help of these, with Him above
To ratify the work, we may again
Give to our tables meat, sleep to our nights,
Free from our feasts and banquets bloody knives,
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,*
The cloudy messenger turns me his back,
And hums, as who should say, 'You'll rue the time
That clogs me with this answer.'

Len. And that well might
Advise him to a caution, to hold what distance
His wisdom can provide. Some holy angel
Fly to the court of England and unfold
His message ere he come, that a swift blessing
May soon return to this our suffering country *
Under a hand accursed!

Lord. I'll send my prayers with him. [Exeunt.

ACT IV.

SCENE I.

A cavern. In the middle, a boiling cauldron.
Thunder. Enter the three Witches.

1 Witch. Thrice the brinded cat hath mew'd.
2 Witch. And once the hedge-pig whined.

* 'Our country suffering under Macbeth': a hyperbaton.
1 Witch. Harpier cries! 'Tis time, 'tis time.

1 Witch. Round about the cauldron go;
In the poison'd entrails throw.
Toad, that under cold stone
Days and nights has thirty-one
Swelter'd venom sleeping got,
Boil thou first i' the charmed pot.

All. Double, double toil and trouble:
Fire burn and cauldron bubble.

2 Witch. Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork and blind-worm's sting,
Lizard's leg and howlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.

All. Double, double toil and trouble:
Fire burn and cauldron bubble.

3 Witch. Scale of dragon, tooth of wolf,
Witches' mummy, maw and gulf
Of the ravin'd salt-sea shark,
Root of hemlock digg'd i' the dark,
Liver of blaspheming Jew,
Gall of goat, and slips of yew
Sliver'd in the moon's eclipse,
Nose of Turk and Tartar's lips,
Finger of birth-strangled babe
Ditch deliver'd by a drab,
Make the gruel thick and slab;
Add thereto a tiger's chauldon,
For the ingredients of our cauldron.

All. Double, double toil and trouble:
Fire burn and cauldron bubble.

2 Witch. Cool it with a baboon's blood,
Then the charm is firm and good.

* "cries!" gives some signal of her return: not "cries, 'Tis time," as usually punctuated. It is the witch who announces that "'tis time" to commence their incantations.
Enter **Hecate**.

_Hec._ O, well done! I commend your pains,
And every one shall share i'the gains.
And now about the cauldron sing,
Like elves and fairies in a ring,
Enchanting 'all that you put in.                   [**Hecate retires.**]

[Music and a song, "Black spirits," &c.]

2 _Witch._ By the pricking of my thumbs,
Something wicked this way comes.
Open, locks,
Whoeuer 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,
How'er you come to know it, answer me:
Though you untie the winds and let them fight
Against the churches; though the yesty waves
Confound and swallow navigation up;
Though bladed corn be lodged and trees blown down;
Though castles topple on their warders' heads;
Though palaces and pyramids do slope
Their heads to their foundations; though the treasure
Of Nature's germens 'tumble all together,
Even till destruction sicken; answer me
To what I ask you!

1 _Witch._ Speak.

2 _Witch._ Demand.

3 _Witch._ We'll answer.

1 _Witch._ Say, if thou'dst rather hear it from our mouths,
Or from our masters.

_Macb._ Call 'em: let me see 'em.

1 _Witch._ Pour in sow's blood, that hath eaten
Her nine farrow; grease that's sweated
From the murderer's gibbet, throw
Into the flame.
SCENE I.]

MACBETH.

All. Come, high or low; Thyself and office deftly show!

Thunder. First Apparition: an armed Head.

Macb. Tell me, thou unknown power,—

1 Witch. He knows thy thought: Hear his speech, but say thou nought.

1 App. Macbeth! Macbeth! Macbeth! beware Macduff, Beware the thane of Fife! Dismiss me: enough. [Descends

Macb. Whate'er thou art, for thy good caution thanks: Thou hast harp'd my fear aright. But one word more:—

1 Witch. He will not be commanded. Here's another, More potent than the first.


2 App. Macbeth! Macbeth! Macbeth! Macbeth!

Macb. Had I three ears I 'ld hear thee.*

2 App. Be bloody, bold, and resolute: laugh to scorn The power of man, for none of woman born Shall harm Macbeth! [Descends.

Macb. Then live, Macduff: what need I fear of thee? But yet I'll make assurance double sure, And take a bond of fate: † thou shalt not live; That I may tell pale-hearted fear it lies, And sleep in spite of thunder.‡

Thunder. Third Apparition: a Child crowned, with a tree in his hand.

What is this,
That rises like the issue of a king, And wears upon his baby-brow the round
And top of sovereignty?

* 'With all my hearing I will hear thee, and with still more if I had it.' Whately remarks on the ludicrous meaning which would result here, if the accentuation were thrown on "three" and "hear."

† By Macduff's death, fate will have sealed him, and Macbeth will be safe from any reversal.

‡ After Macduff's death, Macbeth will be able, if fear rises within him, to denounce it as false, and he can then sleep in spite of all disturbing influences.
All. Listen, but speak not 't.

3 App. Be lion-mettled, proud, and take no care. Who chafes, who frets, or where conspirers are:
Macbeth shall never vanquish'd be until
Great Birnam wood to high Dunsinane hill
Shall come against him!

[Descends.

Macb. That will never be:
Who can impress the forest? bid the tree
Unfix his earth-bound root? Sweet bodements! good!
Rebellion's head, rise never till the wood
Of Birnam rise! And our high-placed Macbeth
Shall live the lease of nature, pay his breath
To time and mortal custom. Yet my heart
Throbs to know one thing; tell me, if your art
Can tell so much, shall Banquo's issue ever
Reign in this kingdom?

All. Seek to know no more.

Macb. I will be satisfied: deny me this,
And an eternal curse fall on you! Let me know.—
Why sinks that cauldron? and what noise¹ is this?

[Hautboys.

1 Witch. Show!
2 Witch. Show!
3 Witch. Show!

¹ Banquo's issue to him.

All. Show¹ his eyes and grieve his heart;
Come like shadows, so depart!

Procession. A show¹ of eight Kings, the last with a glass in his hand;
Banquo's Ghost following.

Macb. Thou art too like the spirit of Banquo; † down,

¹ "These words seem strange in Macbeth's mouth," say the Clm. eds. They mean, 'our high-placed kingly self,' which well express the extravagance of his delight at the "sweet bodements" just communicated to him. See III. i. 78, "our innocent self"; and "J. Caesar," II. i. 118, "So let high-sighted tyranny range on." A similar utterance is that of Caesar, "Yet if my name were liable to fear," i.e. 'if I, Cesar': I. ii. 199.

† "Thou" the first had the likeness of Banquo, as of his issue (see line 102), so the second and third, so all; the Ghost appears last of all.
Thy crown does sear mine eye-balls!—and thy hair,
Thou other gold-bound brow, is like the first;
A third is like the former! Filthy hags!
Why do you show me this? A fourth? Start, eyes!
What! will the line stretch out to the crack of doom?
Another yet? I'll see no more:
And yet the eighth appears, who bears a glass
Which shows me many more; and some I see
That two-fold balls and treble sceptres carry.
Horrible sight! Now I see 'tis true,\(^1\)
For the blood-bolter'd ¹ Banquo smiles upon me,
And points at them for his—What, is this so?

Witch. Ay, sir, all this is so: but why
Stands Macbeth thus amazedly?—
Come, sisters, cheer we up his sprites,
And show the best of our delights.
I'll charm the air to give a sound,
While you perform your antic round,
That this great King may kindly say,
Our duties did his welcome \(^1\) pay.

[Music. \(^1\) presence.

[The Witches dance, then vanish, with HECATE.

Macb. Where are they? gone? Let this pernicious hour
Stand aye accused in the calendar!—
Come in, without there!

Enter LENNOX.

Len. What 's your grace's will?
Macb. Saw you the weird sisters?
Len. No, my lord.
Macb. Came they not by you?
Len. No, indeed, my lord.
Macb. Infected be the air whereon they ride,
And damn'd all those that trust them!—I did hear
The galloping of horse: who was 't came by?

Len. 'Tis two or three, my lord, that bring you word
Macduff is fled to England.

Macb. Fled to England?
Len. Ay, my good lord.
Macb. [Aside.] Time, thou anticipatest \(^1\) my dread \(^1\) outstrips exploits!
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:
The castle of Macduff I will surprise;
Seize upon Fife; give to the edge o’ the sword
His wife, his babes, and all unfortunate souls
That trace him in his line. No boasting like a fool;
This deed I’ll do before this purpose cool.
But no more sights!—Where are these gentlemen?
Come, bring me where they are.

SCENE II.

Fife. MACDUFF’S Castle.

Enter Lady MACDUFF, her Son, and ROSS.

L. Macd. What had he done to make him fly the land?
Ross. 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.
Ross. You know not
Whether it was his wisdom or his fear—
L. Macd. Wisdom! to leave his wife, to leave his babes,
His mansion and his titles, in a place
From whence himself does fly! He loves us not;
He wants the natural touch! for the poor wren,
The most diminutive of birds, will fight,
Her young ones in her nest, against the owl.
All is the fear, and nothing is the love,

* “flighty” is generally regarded as meaning fleeting; it may also mean here wavering, intending, which is confirmed by line 154, “This deed I’ll do before this purpose cool.” Dalgleish mistakes it: ‘a purpose suddenly entertained, as if caught when on flight’—there is no element of suddenness.
As little is the wisdom, where the flight
So runs against all reason.

ROSS. My dearest coz,
I pray you, school yourself: but for your husband,
He is noble, wise, judicious, and best knows
The fits o' the season. I dare not speak much further;
But cruel are the times when we are traitors,
And we do not know ourselves; when we hold rumour
From what we fear, yet know not what we fear,
But float upon a wild and violent sea,
Each way we 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,
Blessing upon you!

L. MACD. Father'd he is, and yet he's fatherless.
ROSS. I am so much a fool, should I stay longer
It would be my disgrace and your discomfort:
I take my leave at once. [Exit.

L. MACD. Sirrah, your father's dead:
And what will you do now? how will you live?
SON. As birds do, mother.
L. MACD. What, with worms and flies?
SON. With what I get, I mean; and so do they.
L. MACD. Poor bird! thou'ldst never fear the net
nor lime, the pitfall nor the gin.
SON. Why should I, mother? Poor birds they are
not set for.

My father is not dead, for all your saying.
L. MACD. Yes, he is dead: how wilt thou do for a father?
SON. Nay, how will you do for a husband?
L. MACD. Why, I can buy me twenty at any market.
SON. Then you'll buy 'em to sell again.
L. MACD. Thou speak'st with all thy wit;
And yet, if faith, with wit enough for thee.
SON. Was my father a traitor, mother?

* i.e. 'he best knows the feverish condition of the State'
diseased, and so full of danger.
L. Macd. Ay, that he was.
Son. What is a traitor?
L. Macd. Why, one that swears and lies.¹
Son. And be all traitors that do so?
L. Macd. Every one that does so is a traitor, and
must be hanged.¹
Son. And must they all be hanged that swear and lie?¹
L. Macd. Every one.
Son. Who must hang them?
L. Macd. Why, the honest men.
Son. Then the liars and swearers are fools, for there
are liars and swearers enough to beat the honest men
and hang up them.
L. Macd. Now, God help thee, poor monkey!
But how wilt thou do for a father? ⁵⁰
Son. If he were dead, you 'Id weep for him: if you
would not, it were a good sign that I should quickly
have a new father.
L. Macd. Poor prattler, how thou talk'st!

Enter a Messenger.

Mess. Bless you, fair dame! I am not to you known,
Though in your state of honour I am perfect.
I doubt¹ 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 worse¹ to you were fell cruelty,
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
Accounted dangerous folly: why then, alas!
Do I put up that womanly defence
To say, I have done no harm?

Enter Murderers.

What are these faces?
Mur. Where is your husband?
SCENE III.

MACBETH. 67

L. Macd. I hope, in no place so unsanctified
Where such as thou mayst find him.

Mur. He's a traitor.

Son. Thou liest, thou shag-hair'd villain!


Young fry of treachery!

Son. He has kill'd me, mother:
Run away, I pray you! [Dies.

[Exit Lady Macduff, crying 'Murder!'
pursued by the Murderers.

SCENE III.

England. Before the King's Palace.

Enter MALCOLM and MACDUFF.

Mal. Let us seek out some desolate shade, and there
Weep our sad bosoms empty.

Macd. Let us rather
Hold fast the mortal sword, and like good men
Bestride our down-fall'n birthdom. Each new morn
New widows howl, new orphans cry, new sorrows
Strike heaven on the face, that it resounds
As if it felt with Scotland and yell'd out
Like syllable of dolor.

Mal. What I believe, I'll wail;
What know, believe; and what I can redress,
As I shall find the time to friend, I will.
What you have spoke, it may be so perchance.
This tyrant, whose sole name blister's our tongues,
Was once thought honest: you have loved him well.
He hath not touch'd ye yet. I am young; but some-
thing
You may discern of him through me; and wisdom
To offer up a weak, poor innocent lamb,
To appease an angry god.

Macd. I am not treacherous.

Mal. But Macbeth is.

A good and virtuous nature may recoil
In an imperial charge.* But I shall crave your pardon: 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.  

Malcolm. I have lost my hopes.  

Mal. Perchance even there where I did find my  
doubts.  

Why in that rawness left you wife and child,†  
Those precious motives, those strong knots of love,  
Without leave taking? I pray you,  
Let not my jealousies be your dishonours,  
But mine own safeties: you may be rightly just,  
Whatever I shall think.  

Macbeth. Bleed, bleed, poor country!  

Great tyranny, lay thou thy basis sure,  
For goodness dare not check thee! wear thou thy wrongs;  
The title is affe'red!—Fare thee well, lord:  
I would not be the villain that thou think'st  
For the whole space that's in the tyrant's grasp,  
And the rich East to boot.  

Mal. Be not offended:  
I speak not as in absolute fear of you.  
I think our country sinks beneath the yoke;  
It weeps, it bleeds, and each new day a gash  
Is added to her wounds: I think, withal,  
There would be hands uplifted in my right;  
And here from gracious England have I offer  

* 'may yield to pressure by a king's temptation.' Thackeray says, "What weak heart, confident before trial, may not succumb under temptation invincible?"

† Malcolm betrays here some real doubt of the genuineness of Macduff's purpose. 'Why was your departure so heartless towards your wife and child, not even taking leave of them?' The suspicion he built upon this conduct may fairly be suggested—'If you can act with such rawness to them (wanting your protection), you would be quite equal to design the sacrifice of me; and your haste to leave them indicates some discerning of personal advantage if you can succeed in inveigling me.'
Of goodly thousands: but for all this,
When I shall tread upon the tyrant's head
Or wear it on my sword, yet my poor country
Shall have more vices than it had before,
More suffer, and more sundry ways than ever,
By him that shall succeed.

Macd. What should he be?

Mal. It is myself I mean; in whom I know
All the particulars of vice so grafted,
That, when they shall be open'd, black Macbeth
Will seem as pure as snow, and the poor state
Estem him as a lamb, being compared
With my confineless harms.

Macd. Not in the legions
Of horrid hell can come a devil more damn'd
In evils to top Macbeth.

Mal. I grant him bloody,
Luxurious, avaricious, false, deceitful,
Sudden, malicious, smacking of every sin
That has a name; but there's no bottom, none,
In my voluptuousness: your wives, your daughters,
Your matrons and your maids, could not fill up
The cistern of my lust, and my desire
All continent impediments would o'erbear
That did oppose my will: better Macbeth
Than such a one to reign.

Macd. Boundless intemperance
In nature is a tyranny; it hath been
The untimely emptying of the happy throne,
And fall of many kings. But fear not yet
To take upon you what is yours: you may
Convey your pleasures in a spacious plenty
And yet seem cold, the time you may so hoodwink.
We have willing dames enough; there cannot be
That vulture in you to devour so many
As will to greatness dedicate themselves,
Finding it so inclined.

Mal. With this there grows
In my most ill-composed affection such
A stanchless avarice, that, were I king,
I should cut off the nobles for their lands,
Desire his 1 jewels and this other's 2 house;
And my more-having would be as a sauce
To make me hunger more, that I should forge
Quarrels unjust against the good and loyal,
Destroying them for wealth.

Macduff. This avarice
Sticks deeper, grows with more pernicious root
Than summer-seeming lust, and it hath been
The sword of our slain kings; yet do not fear,
Scotland hath foisons to fill up your will
Of your mere 1 own. All these are portable, 2
With other graces weigh'd.*

Malcolm. But I have none: the king-becoming graces,
As justice, verity, temperance, stableness,
Bounty, perseverance, mercy, lowliness,
Devotion, patience, courage, fortitude,
I have no relish of them, but abound
In the division 1 of each several crime,
Acting it many ways. Nay, had I power, I should
Pour the sweet milk of concord into hell,
Uproar 1 the universal peace, confound
All unity on earth.†

Macduff. O Scotland, Scotland!

Malcolm. If such a one be fit to govern, speak:
I am as I have spoken.

Macduff. Fit to govern?

* 'With graces weighed on the other side,' so counter-balancing the vices. Dalgleish, not seeing this plain meaning, has committed himself to a strange criticism: "The 'other' before 'graces' is a solecism; for Macduff could not, surely, consider the vices he was condemning to be 'graces' too."

† "Malcolm goes so far, in order to try Macduff, as to vilify himself and his character. We may object to this as unnatural; yet in the embittered and suspicious state of mind of the orphaned, oft-tempted, and betrayed young man, it is not inconsistent that he should go so far in dissimulation towards the very man whom he would most gladly trust, and on whom his last hope is placed."—Gervinus, p. 608.
No, not to live! O nation miserable,
With an untitled tyrant, bloody-scepter'd,
When shalt thou see thy wholesome days again,
Since that the truest issue of thy throne
By his own interdiction stands accursed,¹
And does blaspheme his breed? Thy royal father
Was a most sainted king: the queen that bore thee,
Oftener upon her knees than on her feet.
Died every day she lived.¹ Fare thee well!
These evils thou repeat'st upon thyself
Have banish'd me from Scotland.—O my breast,
Thy hope ends here!

_Mal._ Macduff, this noble passion,
Child of integrity, hath from my soul
Wiped the black scruples, reconciled my thoughts
To thy good truth and honour. Devilish Macbeth
By many of these trains¹ hath sought to win me
Into his power, and modest¹ wisdom plucks me
From over-credulous haste: but God above
Deal between thee and me! for even now
I put myself to thy direction, and
 Unspeak¹ mine own detraction, here abjure
The taints and blames I laid upon myself,
For¹ strangers to my nature. I am yet
Unknown to woman, never was forsworn,¹
Scarceley have coveted what was mine own,
At no time broke my faith, would not betray
The devil to his fellow, and delight
No less in truth than life: my first false speaking
Was this upon myself. What I am truly
Is thine and my poor country's to command;
Whither, indeed, before thy here-approach,
Old Siward, with ten thousand warlike men,
All ready, at a point, was setting forth:
Now we'll together, and the chance of goodness
Be like our warranted quarrel.* Why are you silent?

_Macd._ Such welcome and unwelcome things at once
'Tis hard to reconcile.

* 'And may the hazard of a good result be as certain as our cause of quarrel is just.'
Enter a Doctor.

Mal. Well, more anon.—Comes the King forth, I pray you? 140

Doct. Ay, sir; there are a crew of wretched souls

That stay 1 his cure: their malady convinces 2

The great assay of art 1; but at his touch,

Such sanctity hath Heaven given his hand,

They presently amend.

Mal. I thank you, doctor. [Exit Doctor.

Macd. What’s the disease he means?

Mal. ’Tis call’d the evil 1:

A-most miraculous work in this good King,

Which often, since my here-remain in England,

I have seen him do. How he solicits 1 Heaven,

Himself best knows; but strangely-visited 1 people,

All swoln and ulcerous, pitiful to the eye,

The mere 1 despair of surgery, he cures,

Hanging a golden stamp 1 about their necks,

Put on with holy prayers: and ’tis spoken,

To the succeeding royalty he leaves

The healing benediction. With this strange virtue 1

He hath a heavenly gift of prophecy, 1

And sundry blessings hang about his throne

That speak 1 him full of grace.

Enter Ross.

Macd. See, who comes here?

Mal. My countryman, but yet I know him not. 160

Macd. My ever-gentle cousin, welcome hither.

Mal. I know him now. Good God, betimes remove

The means that make us strangers!


Macd. Stands Scotland where it did?

Ross. Alas, poor country!

Almost afraid to know itself. It cannot

Be call’d our mother, but our grave; where nothing,

But who 1 knows nothing, is once seen to smile;

Where sighs and groans, and shrieks that rend the air,

Are made, not mark’d; where violent sorrow seems

1 scrofula.
2 prevails with.
3 afflicted.
4 coin.
5 healing power.
6 expounding Scripture.
7 bespeak, proclaim.
1 he who.
SCENE III.

MACBETH. 73

A modern ecstasy: the dead man's knell
Is there scarce ask'd for who; and good men's lives
Expire before the flowers in their caps,
Dying or ere they sicken.*

Macd. O, relation
Too nice,¹ and yet too true!

Mal. What's the newest grief?

Ross. That of an hour's age doth hiss the speaker ¹ :

Each minute teems a new one.

Macd. How does my wife?

Ross. Why, well.

Macd. And all my children?
Ross. Well too.

Macd. The tyrant has not batter'd at their peace?

Ross. No; they were well at peace when I did leave 'em.

Macd. Be not a niggard of your speech: how goes 't?

Ross. When I came hither to transport the tidings,
Which I have heavily ¹ borne, there ran a rumour
Of many worthy fellows that were out; '
Which was to my belief witness'd the rather,
For that ¹ I saw the tyrant's power ² afoot.

Now is the time of help: your eye in Scotland
Would create soldiers, make our women fight,
To doff their dire distresses.

Mal. Be 't their comfort
We are coming thither. Gracious England ¹ hath
Lent us good Siward and ten thousand men—
An older ¹ and a better soldier none
That Christendom gives out. ¹

Ross. Would I could answer
This comfort with the like! But I have words
That would ¹ be how'd out in the desert air,
Where hearing should not latch ¹ them.

Macd. What concern they?

The general cause, ¹ or is it a fee-grief
Due to some single breast? ¹

Ross. No mind that's honest

* 'executed by the mere whim of Macbeth without having committed any crime to provoke a death sentence.'
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.

_Ross._ Let not your ears despise my tongue for ever,
Which shall possess them with the heaviest sound
That ever yet they heard.

_Macd._ Hum! I guess at it.

_Ross._ Your castle is surprised; your wife and babes
Savagely slaughter'd: to relate the manner,
Were, on the quarry of these murder'd deer,
To add the death of you.

_Mal._ Merciful Heaven!—

What, man! ne'er pull your hat upon your brows:
Give sorrow words; the grief that does not speak
Whispers the o'er-fraught heart and bids it break.

_Macd._ My children too?

_Ross._ Wife, children, servants, all
That could be found.

_Macd._ And I must be from thence!

My wife kill'd too?

_Ross._ I have said.

_Mal._ Be comforted:

Let's make us medicines of our great revenge,
To cure this deadly grief.

_Macd._ He has no children.—All my pretty ones?

Did you say all?—O hell-kite!—All?

What, all my pretty chickens and their dam
At one fell swoop?

_Mal._ Dispute it like a man.

_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!
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.


Macd. O, I could play the woman with mine eyes
And braggart with my tongue; but, gentle heavens,
Cut short all intermission, front to front
Bring thou this fiend of Scotland and myself,
Within my sword's length set him; if he scape,
Heaven forgive him too!

Mal. This tune goes manly.

Come, go we to the King: our power is ready;
Our lack is nothing but our leave. Macbeth
Is ripe for shaking, and the powers above
Put on their instruments. Receive what cheer you may;
The night is long that never finds the day. [Exit.

ACT V.

SCENE I.

Dunsinane, Ante-room in the Castle.

Enter a Doctor of Physic and a Waiting Gentlewoman.

Doct. I have two nights watched with you, but can
perceive no truth in your report. When was it she last
walked?

Gen. 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.

Doct. A great perturbation in nature, to receive at
once the benefit of sleep and do the effects of watching.
In this slumbery agitation, besides her walking and other
actual performances, what, at any time, have you heard
her say?

Gen. That, sir, which I will not report after her.

Doct. You may to me, and 'tis most meet you should.

Gen. Neither to you nor any one, having no witness
to confirm my speech.

* 'If he scape killing and he kill me I will forgive him,
and may Heaven forgive him too.'
Enter Lady Macbeth, with a taper.

Lo you, here she comes! This is her very guise; and, upon my life, fast asleep! Observe her: stand close.¹

Doct. How came she by that light?
Gen. Why, it stood by her: she has light by her continually; 'tis her command.
Doct. You see, her eyes are open.
Gen. Ay, but their sense is shut.
Doct. What is it she does now? Look, how she rubs her hands.

Gent. It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.

Lady M. Yet here's a spot.
Doct. Hark! she speaks. I will set down what comes from her, to satisfy my remembrance the more strongly.

Lady M. Out, damned spot! out, I say!—One; two: why, then 'tis time to do 't.—Hell is murky!—Fie, my lord, fie! a soldier, and afraid? What need we fear who knows it, when none can call our power to account?—Yet who would have thought the old man to have had so much blood in him?

Doct. Do you mark that?
Lady M. The thane of Fife had a wife: where is she now?—What, will these hands ne'er be clean?—No more o' that, my lord, no more o' that: you mar all with this starting.

Doct. Go to, go to; you have known what you should not.
Gen. She has spoke what she should not, I am sure of that: Heaven knows what she has known.
Lady M. Here's the smell of the blood still; all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

Doct. What a sigh is there! The heart is sorely charged.
Gen. I would not have such a heart in my bosom for

¹ the dignity she had as Queen.

Doct. Well, well, well—
SCENE II.

MACBETH.

Gen. Pray God it be, sir.

Doct. This disease is beyond my practice: yet I have known those which have walked in their sleep who have died holily in their beds.

Lady M. Wash your hands, put on your night-gown, look not so pale.—I tell you yet again, Banquo's buried: he cannot come out on's grave.

Doct. Even so?

Lady M. To bed, to bed! there's knocking at the gate. Come, come, come, come, give me your hand. What's done cannot be undone. To bed, to bed, to bed!

Doct. Will she go now to bed?

Gen. Directly.

Doct. Foul whisperings are abroad. Unnatural deeds do breed unnatural troubles: infected minds To their deaf pillows will discharge their secrets. More needs she the divine than the physician. God, God forgive us all! Look after her; Remove from her the means of all annoyance, And still keep eyes upon her. So, good night.— My mind she has mated and amazed my sight:

I think, but dare not speak.—

Gen. Good night, good doctor. [Exeunt.

SCENE II.

The Country near Dunsinane.

Enter with drums and colours, Menteith, Caithness, Angus, Lennox, and Soldiers.

Ment. The English power is near, led on by Malcolm, His uncle Siward, and the good Macduff. Revenges burn in them, for their dear causes Would, to the bleeding and the grim alarm, Excite the mortified man.*

Gen. Pray God it be, sir.

Doct. This disease is beyond my practice: yet I have known those which have walked in their sleep who have died holily in their beds.

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* 'Would, in response to the call to arms—the associations or anticipations of which are grim and bloody—induce even an ascetic to leave his retirement and take part in the
Near Birnam wood

Ang. Shall we well meet them: that way are they coming.

Caith. Who knows if Donalbain be with his brother?

Len. For certain, sir, he is not. I have a file

Of all the gentry: there is Siward's son,
And many unrough youths, that even now
Protest their first of manhood.

Ment. What does the tyrant?

Caith. Great Dunsinane he strongly fortifies.
Some say he's mad; others, that lesser hate him,
Do call it valiant fury: but, for certain,
He cannot buckle his distemper'd cause
Within the belt of rule.

Ang. Now does he feel
His secret murders sticking on his hands;
Now minutely revolts upbraids his faith-breath:
Those he commands move only in command,
Nothing in love: now does he feel his title
Hang loose about him, like a giant's robe
Upon a dwarfish thief.

Ment. Who then shall blame
His pester'd senses to recoil and start,
When all that is within him does condemn itself for being there?

Caith. Well; march we on,
To give obedience where 'tis truly owed:
Meet we the medicine of the sickly weal,
And with him pour we in our country's purge,
Each drop of us.

Len. Or so much as it needs
To dew the sovereign flower and drown the weeds.

Make we our march towards Birnam. [Exeunt, marching.

battle.' The Clun. eds. say, "It is startling to find the epithet 'bleeding' joined with 'alarm,' which is only the prelude to battle"; but the alarm or call is that of the trumpets, which are described (vi. 10) as "those clamorous harbingers of blood and death"—and the same idea is expressed above. Compare "his bleeding sword," "K. Henry V.," III. vi. 76.
SCENE III.

Dunsinane. A room in the Castle.

Enter MACBETH, Doctor, and Attendants.

Macb. Bring me no more reports; let them fly all: ¹ all revolt, see to the English. 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 All mortal consequences ' have pronounced me thus: 'Fear not, Macbeth; no man that 's born of woman Shall e'er have power upon thee!' Then fly, false thanes, And mingle with the English epicures: ¹ all issues that relate to this life. The mind I sway by ¹ and the heart I bear Shall never sag ¹ with doubt nor shake with fear. ¹ droop.

Enter a Servant.

The devil damn thee black, thou cream-faced loon! Where got'st thou that goose look?
Serv. There is ten thousand—
Macb. Geese, villain?
Serv. Soldiers, sir.
Macb. Go prick thy face and over-red thy fear,¹ pateness. Thou lily-liver'd boy. What soldiers, patch?
Death of thy soul! those linen cheeks of thine Are counsellors to fear,¹ 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

¹ 'The mind I am governed by.' See “K. Lear,” I. i. 128, “the sway [of the kingdom] be yours.” Compare “J. Caesar,” I. iii. 3, “when all the sway of earth”—that physical power, as was believed, by which the earth is poised, swayed, or swung.
Will cheer me ever or disseat me now.*
I have lived long enough: my way of life
Is fall’n into the sere, the yellow leaf;
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have; but, in their stead,
Curses, not loud but deep, mouth-honour, breath
Which the poor heart would fain deny,¹ and dare not.—Seyton!

Enter Seyton.

Sey. What’s your gracious pleasure?

Macb. What news more? 30

Sey. All is confirm’d, my lord, which was reported.

* 'this encounter will be decisive—I shall flourish to the end of my days if I am victorious, or be overthrown utterly.' The first folio has "dis-eate me now;" the later folios print "disease me now." Modern editors print disseat, which would find support in the following:

And after this let Caesar seat him sure,
For we will shake him. "J. Caesar," I. ii. 319.

But very probably the right word is disseise (misprinted in the later folios disease), to turn out of possession. See this illustration: "Those that have drunk the blood of the poor, and suffered the most of it to incorporate into their estates, think by disgorging some small part of it in a legacy to ease their consciences; so adapting their restitutions to their rapires, they never commence till death hath disseised them of all property."—The Gentleman's Calling (1659), by Browne Willis, LL.D., p. 79.

The Cl. eds. say, "The antithesis [with "cheer"] would doubtless be more satisfactory if we followed the late folios; but disease seems to be too feeble a word for the required sense." The stronger word that is wished for, we have to the full in disseise; it should doubtless be substituted for disseat.

The misprint referred to above may be but another form of printing disseise, for in "Coriolanus," I. iii. 117, "She will but disease our better mirth," the latter is used as meaning turn out, dispossess.

For "push," charge, see "J. Cæsar," V. ii. 5, "And sudden push gives them the overthrow."
MACBETH.

Scene III.

McB. I'll fight till from my bones my flesh be hack'd.

Give me my armour.

Sey. 'Tis not needed yet.

McB. I'll put it on.—
Send out more horses; skirr the country round;
Hang those that talk of fear! Give me mine armour.—
How does your patient, doctor?

Doct. Not so sick, my lord,
As she is troubled with thick-coming fancies,
That keep her from her rest.

McB. Cure her of that.
Canst thou not minister to a mind diseased,
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?

Doct. Therein the patient
Must minister to himself.

McB. 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
The water of my land, find her disease,
And purge it to a sound and pristine health,
I would applaud thee to the very echo,
That should applaud again.—Pull 't off, I say.—
What rhubarb, senna, or what purgative drug,
Would scour these English hence? Hear'st thou of them?

Doct. Ay, my good lord; your royal preparation
Makes us hear something.

McB. Bring it after me.—
I will not be afraid of death and bane,
Till Birnam forest come to Dunsinane.

Doct. [Aside.] Were I from Dunsinane away and clear,
Profit again should hardly draw me here. [Exeunt.]
SCENE IV.

Country near Birnam Wood.

Enter, with drum and colours, Malcolm, old Siward and his son, Macduff, Menteith, Caithness, Angus, Lennox, Ross, and Soldiers, marching.

Mal. Cousins, I hope the days are near at hand
That chambers will be safe.¹

Mente.
We doubt it nothing.
Siw. What wood is this before us?
Mente.
The wood of Birnam.
Mal. Let every soldier hew him down a bough,
And bear 't before him; thereby shall we shadow¹
The numbers of our host, and make discovery¹
Err in report of us.
Sold.
It shall be done.
Siw. We learn no other but the confident tyrant
Keeps still in Dunsinane, and will endure
Our setting down before 't.
Mal.¹ 'Tis his main hope,
For where there is advantage to be gone,*
Both more and less hath given him the revolt;
And none serve with him but constrained things,
Whose hearts are absent too.
Macd. Let our just censures
Attend the true event, and put we on
Industrious soldiership.
Siw. The time approaches
That will with due decision¹ make us know
What we shall say we have and what we owe.¹
Thoughts speculative their unsure hopes relate,
But certain issue strokes must arbitrate;¹
Towards which advance the war. [Exeunt, marching.

¹ in which we may live in security.
¹ conceal.
¹ the scouts.
² result of the battle.
¹ know our gain and loss.
¹ demonstrate.

* This is Capell's emendation for "given," the reading of the copies. Macbeth is being forsaken by all classes, and they flee or desert whenever advantage or opportunity presents itself to do so. The passage, as it stands originally, has been pronounced "not capable of any satisfactory explanation," but Capell has restored it to clearest sense.
SCENE V.

Dunsinane. Within the Castle.

Enter, with drum and colours, Macbeth, Seyton, and Soldiers.

Macb. Hang out our banners on the outward walls. The cry is still 'They come!' Our castle's strength
Will laugh a siege to scorn: here let them lie
Till famine and the ague eat them up.
Were they not forced \(^1\) with those that should be ours;\(^2\)
We might have met them dareful, 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 *
To hear a night-shriek, and my fell of hair
Would at a dismal treatise rouse and stir
As \(^3\) life were in 't. I have supp'd full with horrors,
Direness, familiar to my slaughterous thoughts,
Cannot once start me.

Re-enter Seyton.

Wherefore was that cry?

Sey. The queen, my lord, is dead!

Macb. She should have died hereafter;
There would have \(^1\) been a time for such a word.\(^3\)---
To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,

---

\(^*\) The use of 'senses' for 'sensibilities' is common with Shakespeare, and doubtless it is so intended here; the objection, then, which has been taken to "cool'd," as being too feeble a word for the sense required, need not be regarded. "My senses would have cool'd," i.e. 'a cold shiver would have come over me,' or 'I should have shuddered.' Thus "cool'd" may be understood as congealed: see IV. i. 37.
To the last syllable of recorded time;  
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,  
And then is heard no more: it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.

Enter a Messenger.

Thou comest to use thy tongue; thy story quickly.

Mess. Gracious my lord,  
I should report that which I say 1 I saw,  
But know not how to do it.

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!

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.

If thou speak’st false,  
Upon the next 1 tree shalt thou hang alive,  
Till famine cling thee 1: if thy speech be sooth,  
I care not if thou dost for me as much.—  
I pull in resolution,* and begin  
To doubt the equivocation of the fiend,  
That lies like truth: ‘Fear not, till Birnam wood  
Do come to Dunsinane;’ and now a wood  
Comes toward Dunsinane!—Arm, arm, and out!—  
If this which he avouches does appear,  
There is nor flying hence nor tarrying here.  
I ’gin to be aweary of the sun,  
And wish the estate o’ the world 1 were now undone.—  
Ring the alarum-bell! Blow, wind! come wrack!  
At least we ’ll die with harness 1 on our back.  
[Exeunt.

* Macbeth had put out resolution (59, 60, sc. iii.), now he pulls it in, fails in his resolve.
SCENE VI.

Dunsinane. Before the Castle.

Enter, with drum and colours, MALCOLM, old SIWARD, MACDUFF, &c., and their Army, with boughs.

Mal. Now, near enough, your leavy screens throw down,
And show like those you are. You, worthy uncle,
Shall with my cousin, your right-noble son,
Lead our first battle: worthy Macduff and we
Shall take upon's what else remains to do,
According to our order.

Siw. Fare you well.—
Do we but find the tyrant's power to-night,
Let us be beaten if we cannot fight.

Macd. Make all our trumpets speak; give them all breath,
Those clamorous harbingers of blood and death. [Exeunt.

SCENE VII.

Another part of the field.

Alarums. 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 'rt be afraid to hear it.

---

* Each attack of the dogs in bear-baiting was called a course. "I am tied to the stake, and I must stand the course": "K. Lear," III. vii. 55. See "J. Cæsar," IV. i. 48.
MACBETH. [ACT V.

Yo. Siw. No, though thou call'st thyself a hotter name Than any is in hell.

Macb. My name's Macbeth.

Yo. Siw. The devil himself could not pronounce a title More hateful to mine ear.

Macb. No, nor more fearful.

Yo. Siw. Thou liest, abhorred tyrant: with my sword I'll prove the lie thou speak'st.

[They fight, and young Siward is slain.]

Macb. Thou wast born of woman!

But swords I smile at, weapons laugh to scorn,

Brandish'd by man that's of a woman born.* [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,

My wife and children's ghosts will haunt me still.¹ I cannot strike at wretched kerns, whose arms Are hired to bear their staves¹: hither thou, Macbeth, Or else my sword with an unbatter'd edge I sheathe again undeeded! There thou should'st be; 20 By this great clatter one of greatest note Seems bruited.¹ Let me find him, fortune!

And more I beg not. [Exit. Alarums.

Enter Malcolm and old Siward.

Siw. This way, my lord. The castle's gently render'd:¹ The tyrant's people on both sides do fight;¹ The noble thanes do bravely in the war.

The day almost itself professes yours,

And little is to do.

Mal. We have met with foes

That strike beside us.¹

Siw. Enter, sir, the castle. [Exeunt. Alarum.

* The challenge of young Siward in line 10, "with my sword," is replied to by Macbeth in line 12, "But swords I smile at."
SCENE VIII.

Another part of the field.

Enter MACBETH.

Macb. Why should I play the Roman fool, and die 30
On mine own sword? whiles I see lives, the gashes
Do better upon them.

Enter MACDUFF.

Macd. Turn, hell-hound, turn!
Macb. Of all men else I have avoided thee;
But get thee back, my soul is too much charged
With blood of thine already.
Macd. I have no words;
My voice is in my sword: thou bloodier villain
Than terms can give thee out! [They fight.
Macb. Thou losest labour:
As easy mayst thou the entrenchant air
With thy keen sword impress, as make me bleed:
Let fall thy blade on vulnerable crests;
I bear a charmed life, which must not yield
To one of woman born.
Macd. Despair thy charm;
And let the angel whom thou still hast served
Tell thee, Macduff was from his mother's womb
Untimely ripp'd.
Macb.* Accursed be that tongue that tells me so,
For it hath cow'd my better part of man! And be these juggling fiends no more believed,
That palter with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope.—I'll not fight with thee.
Macd. Then yield thee, coward,
And live to be the show and gaze o' the time: 1

* This speech is undoubtedly an "Aside," except the last clause.
We'll have thee, as our rarer monsters are, Painted upon a pole, and underwrit, 'Here may you see the tyrant.'

Macb. I will not yield, To kiss the ground before young Malcolm's feet, And to be baited with the rabble's curse. Though Birnam wood be come to Dunsinane, And thou opposed, being of no woman born, Yet I will try the cast. Before my body I throw my warlike shield. Lay on, Macduff, And damn'd be him that first cries, 'Hold, enough!'

[Exeunt, fighting.]

Retreat. Flourish. Enter, with drum and colours, Malcolm, old Siward, Ross, Thanes and Soldiers.

Mal. I would the friends we miss were safe arrived.

Siw. Some must go off; and yet, by these I see, So great a day as this is cheaply bought.

Mal. Macduff is missing, and your noble son.

Ross. Your son, my lord, has paid a soldier's debt:
He only lived 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?

Ross. Ay, and brought off the field. Your cause of sorrow Must not be measured by his worth, for then It hath no end.

Siw. Had he his hurts before?

Ross. Ay, on the front.

Siw. Why then, God's soldier be he!

Had I as many sons as I have hairs,
I would not wish them to a fairer death:
And so his knell is knoll'd.

Mal. He's worth more sorrow,
And that I'll spend for him.

Siw. He's worth no more;

They say he parted well and paid his score:
And so God be with him!—Here comes newer comfort.
Re-enter MACDUFF with MACBETH’s head.

**MACD.** Hail, King! for so thou art. Behold, where stands
The usurper’s cursed head. The time is free!
I see thee compass’d with thy kingdom’s pearl,
That speak my salutation in their minds,
Whose voices I desire aloud with mine:
Hail, King of Scotland! [Flourish.

**MACB.** 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 named. What’s more to do,
Which would be planted newly with the time,—
As calling home our exiled friends abroad,
That fled the snares of watchful tyranny;
Producing forth the cruel ministers
Of this dead butcher and his fiend-like queen,
Who, as ’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,
Whom we invite to see us crown’d at Scone.

[Flourish. Exeunt.

* ’by violent hands upon herself.’
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