

Capell 1783 Edward Capell, Notes and various readings to Shakespeare, vol. 2 (printed in 1779–80, published in 1783)

NOTES to MACBETH.

<3, 1.> *When shall &c.] Quod dedit principium adveniens!* says a character in the "*Eunuchus*:" What an opening by critical editors! may that reader say, who, in perusing this short scene remembers what has been made of it.

The only errors it had, are set forth in the usual way: The first heal'd by <Hanmer 1744:477> the Oxford editor rightly, and too apparent to stand in need of discussion: The other, a meer casual omission, has been mended by another omission, and this double vacancy fill'd up <Pope 1723:517> with - *I go*, - "*There I go to meet Macbeth*;" the line following has a double "*I come*," and the line after that comes from the second Witch: in these readings, and in another alteration - the dismissal of both the definite articles in ls. 5 & 12, concur with their inventor <Pope 1723> the second, the three latter <Theobald 1733, Hanmer 1744, Warburton 1747> moderns: The result of these fine amendments, is - effacing the scene's action; effacing it's real measure in one verse, (verse the eighth) and it's proper numbers in two of them - the two rob'd of their articles.

We now perceive in this scene, that these Witches come from different quarters; the one meeting the other two, who are joint answerers to her enquiries: when answer'd, her familiar is call'd to for some purpose or other; and, in calling, the voice of another spirit is heard, a leading spirit; to which they all pay obedience, their mode of exit being declar'd by themselves, - "*Hover through the fog and filthy air*:"

Measure, and the beauty of the injur'd lines' numbers, we forbear to speak of at present; hinting only to judges, in respect of the first article, - that two of this scene's verses (the second, and last) are Iambic tetrameters; the eighth, a verse of five feet; and the rest, trimeter trochaics, form'd as usual.

And now a word or two about *place*, and the *person* of Shakespeare's Witches; strange notions about the latter being avanc'd by <Warburton 1747:338> the fifth modern, and <tacitly> acquiesc'd in by <Heath 1765> his Reviser. Scarce a scene in this play has been fix'd properly: one only <21, 10.> will be explain'd, being of no small importance; the rest are left to criticks' and the comparer's observance: - With regard to the Witches' persons, - the Poet's notion is uniform: his Witches

are the witches of his own time and country, without mixture of Scaldic or of Roman ideas; bating that he borrows the name of "Hecat" or "Hecate" for the governing spirit, the "mistress" of their enchantments, in two of his scenes; where the personage the exhibits has no image of the classical Hecate, but of the Satan of modern witchcraft: See the speeches he gives her in 48 and 52; and the first chiefly, towards it's conclusion.

4, 10. *Doubtful it stood;*] Three of this scene's lines (those at 5, 31. and 6, 3 & 11.) are, in <Pope 1723:518> the four latter moderns, crop'd down to the present standard of versifying: this before us is rais'd to it by addition, by putting - *long* after "*Doubtful*," but their choice is unhappy, the term implying a leasing; for this "*broil*," as will appear in a speech or two, was *still* doubtful when the speaker's faintness and gashes forc'd him leave it:

Four feet, and a redundant syllable middle, is the measure of this line; as five, and such a middle redundancy, is of two of the others: they are taken notice of here in this play's beginning, to draw attention upon numbers that follow, that are of like measure, and have mostly met with like treatment.

<4, 16.> Two specious alterations of words in l. 16. are found in the "V. R.:" but both are improper; a supply coming in upon a sudden is best denoted by "*is*," and the first-alter'd word is ingeniously vindicated by <Heath 1765:374-5> the *Revisal*. It's vindication of "*Quarry*" (the former reading in <1.> 17, down to <Hanmer 1744:478> the fourth modern) wants something of the happiness that is in this we have mention'd: By fortune's *smiling* on any thing, we understand commonly - her favouring the thing that is smil'd upon, which were said unfitly of *quarry*: to "*quarrel*" it is peculiarly applicable; and is meant (probably) of some event in the rebel's favour, that happen'd about the time his supplies reach'd him: and to these two, the supplies and the favourable event, do those expressions relate at the end of l. 18. - "*But all's in vain*," where the moderns have - *all*.

<4, 23.> "*had*" (l. 23.) is in <Pope 1723:518> the four latter moderns: but they mend the next line's corruption by - *Who*; little better than "*Which*," grammar adjudging both of them equally to a substantive for which they were not intended - the substantive nearest.

<4, 25.> "*nave*," in l. 25, is <Hanmer 1744:478> confidently pronounc'd a corruption; and a word of happy affinity offering in it's room, (v. "V. R.") Mackdonel gets a head clove in two, instead of a rip'd belly: but, besides that a head "*unseam'd*" in this manner was in very sorry condition to be *fix'd* upon

battlements, it does not seem to have been the Poet's intention to describe the stroke that he dy'd by; but simply - that he dy'd by Macbeth's sword, or fell otherwise in his power; and, being so, was deliver'd over to others to be serv'd as traitors are serv'd, - rip'd, (express'd here by *unseam'd*) his heart and bowels extracted, his head sever'd, and in that condition fix'd upon battlements; meaning those of Fife, it is likely, for in that neighbourhood pass'd the battle.

<4, 28.> *D^o*, 28. *As whence the sun &c.*] This line is no other than a periphrasis of the air or the atmosphere; through which we receive those great blessings, light and heat, and, at other times, those alarming visitations of heaven - storms and tempests: "*gins*" is us'd by the Poet for the purpose of insinuating - that such storms, in their extreamest degree, succeed often to a dawn of the fairest promise; for in that chiefly lyes the aptness of his similitude: the fair dawn is Macbeth's victory, promising "*comfort*;" but "*discomfort*" succeeded; for, pursuing the flying rebels too eagerly, "*the Norwegian lord*" saw the advantage, and attack'd him in his pursuit, when his ranks were broken. <partly Furness 1873:14>

<4, 31.> The reading in <1.> 31. is form'd on one propos'd in <Theobald 1733:389> the third modern, but not follow'd, *viz.* - *Discomforts well'd*: his own reading is - *swell'd*; and he gives it as the authentic reading of copies, when (in truth) 'twas only found in <Pope 1723:519> his immediate fore-runner, and is a change without reason: "*break*" (l. 29.) came from that fore-runner originally, as did "*But*" in 5, 19; the other suppliment "*brave*" (l. 6.) is from <Hanmer 1744:478> the Oxford edition.

<5, 10.> "*double cracks*" (l. 10. of that page) mean - double charges; and is, as the *Revisal* <Heath 1765:376> says rightly, "a metonymy of the effect for the cause."

5, 22. *So should be look &c.*] The proper break of this speech was discover'd by <Hanmer 1744:479> only the Oxford editor; the rest begin it's second line here, and so give us hemistichs upon hemistichs.

The uncommon usage of "*seems*," here and in a few pages after, (15, 6.) has been remark'd on by several: there is imply'd in it an idea of desire, or intention; and *seems desirous*, is the proper force of the term in either place: it has other examples.

<5, 29.> The transposer of words in l. 29. was <Pope 1723:520> the second modern; it's proper pointer, <Theobald 1733:390> the third; who claims too the right adjusting of points in 6, 2: before him, the comma's stood at "*point*" and "*himself*."

<6, 1.> *Confronting with self-comparisons* (6, 1.) means – meeting him at equality; equal arms, equal valour. <Furness 1873:19>

<6, 6-8.> The necessary change that succeeds, (l. 6.) came from <Pope 1723:520> the second modern: whose successors take it; and, along with it, a not necessary change in l. 8, whose latter words he converts to – *Saint Colmes-kill-isle*: But this is taking up land-marks. *Columb*, or *Columbus*, was the apostle of Scotland; martyr'd by pagans, and bury'd beneath a barrow or *tumulus*, call'd, in process of time and corruptly, – *Colme's hill*; the proper mode of sounding it – *Columb's*, which is recommended in this line: the hill stood in an island, call'd – "*Colme-kill*" from the above-mention'd martyrdom; and a church erected on it or near it some time after, became the burying-place of all kings of Scotland, as "*Scone*" was of their *investing* or crowning. v. p. 33, ls. 18 & 20. For "*hill*," the first edition has – *ynch*; an authentic word probably, and of Scottish original, which we leave to the investigation of antiquaries.

7, 18. *The weird sisters*,] *Weyward*, *Weyard*, and *Wizard*, are the forms of this word's appearance in the two elder folio's; the present genuine spelling (here, and in other parts of this play) was recover'd by <Theobald 1733:392-3> the third modern editor from out the chronicle that furnish'd the incident, and it's very corruptions prove the truth of it.

The measures us'd in this scene, their variety, and the peculiar aptness of some of them, are great height'ners of it's numerous characteristical beauties; horror, and the wildness which opinion affixes to such characters, breathing as well in them as the images, which are selected with great happiness:

<6, 27.> The last page presents a very minute one at l. 27, whose pertinency may not be perceiv'd, and yet explaining may be pay'd with derision: – *tails* are the rudders of water-animals, as the "*rat*" is occasionally; so that by the Witch's comparison is intimated in effect, that she would find her port without rudder as well as sail in a sive. <partly Furness 1873:25>

<7, 1 & 27.> The corrections of p. 7. are from <Pope 1723:521-2> the four latter moderns: but there is a harshness in the first-mended line, that may raise a doubt in some readers – whether the whole amendment it should have, has been hit upon yet.

8, 28. *By Sinel's death, &c.*] "*Sinel*," we have been told from the chronicles, was Macbeth's father; his death should be a

recent event, just come to Macbeth's knowledge before his meeting the Witches, the title he succeeded to by it appearing first in this passage: This increases the wonder of his salute: and, to make it rise in wonder still more, he is represented as ignorant of Cawdor's connections with forces that he himself has been routing; a matter within the limits of possibility, and a good use is made of it.

<9, 10.> If the reader is curious to know what that root is whose produce maketh insane, and how the mention of it got into Shakespeare, he may see a reasonable good account of it in a very long note of <Theobald 1733:395> the third modern's: But instead of filling this Author's works with notes that make him nothing the clearer, his editors had done him a better office by adjusting his numbers rightly in two of Macbeth's speeches, - that preceding l. 9, and the third of the next page: See their editions.

9, 20. *His wonders &c.*] A passage of the greatest obscurity; overpass'd by editors as 'twere clearness itself, and taken notice of only by <Heath 1765:378> the "Revisal:" it's explanation in that is offer'd with great diffidence; and with some portion of the same, does that solution come forward which is now about to present itself. "*personal venture*" (l. 19.) imports - personal hazard; an exposing the person spoke of to danger, more than suited his station, or than the speaker approv'd of: but being crown'd with success, and productive of such publick good consequences, *praise* attended it as it's due, intermix'd with some little *censure*, express'd gently by the friendly term - *wonder*; Duncan's wonder and praise were at strife in him, which should first be pay'd to Macbeth as his just due, or which proceed from himself as his loving cousin and master: "*that*" in l. 21. can refer to no other substantive but one imply'd in "*contend*," with contention; contention which became him most of these duties hinder'd his further process in either, "*silenc'd*" Duncan; and he passes on, by his representative Rosse, to a recital only of the rest of Macbeth's exploits. Such, as it is judg'd, is the Poet's intended sentiment; worded doubtfully by himself, and not open'd as he could wish by his present explainer; who sees in it, or persuades himself that he sees, a greater delicacy than he has put into language. <partly Furness 1873:35>

<9, 26-7.> The amended error below is of some magnitude; <Rowe 1709:3306> the first modern began with it, and <Pope 1723:524> his successor finish'd it as you see by changing the preposition: and by that successor was l. 11. of the page that comes next clear'd of it's metrical redundancy.

11, 7. *Present fears &c.*] Well explain'd in <Heath 1765:378> the "Revisal" by the following paraphrase; - "The objects of fear, when present, appear much less considerable than when they are viewed at a distance by a frightened imagination." Many instances of this usage of "fear," and it's derivatives, may be seen in the *Glossary*; and some of *to suggest*, and "suggestion," in the sense the latter word carries in l. 4.

<11, 5.> 'Tis strange, the ingenious writer of the work above-mention'd should accede (as he seems to do) to a correction of his editor's in l. 5: *unfixing*, putting the "hair" in motion, is a full sufficient effect of Macbeth's horror, (*frissonnement*, say the French) without making it <Warburton 1747:342> stand upright, *upfixing* it; an ungraceful compound, and without example in Shakespeare, unless by analogy.

<11, 16-17.> A perverse change of the pointing of Banquo's speech (l. 16. &c.) has obtain'd in the latter moderns: the propositions it consists of are *two*; the last explanatory of the other, whose sense is as follows, - "New honours settle themselves upon him as awkwardly as *new garments* do upon our bodies."

<11, 20.> What difficulty or what blemish there should be in Macbeth's expressions, (l. 20.) to induce alteration, is not seen by the editor: "runs," a verb singular, requires a singular substantive; and such a substantive has it, by a figure nothing uncommon with either poets or orators, in the pleonastical expression before it - "*Time and the hour.*" A nearly similar figure combines "*fate and metaphysical aid*" in 15, 6, and makes them capable to govern "*doth seem.*"

Several speeches hereabouts afford signal examples of the utility of this editor's marks for asides and changes in the address.

12, 31. *Your highness' part &c.*] One of this passage's criticks pronounces it "certain nonsense," *safe* being retain'd at the head of it's last line: Another (the learned author of the "*Critical Observations on Shakespeare*") finds it <Upton 1746:309> very good sense; accepting *safe* as an adverb, for which he brings his authorities, and understanding by it - "with safety, security and suretiship," for such are his expressions at p. 309. The adduc'd authorities fall short of establishing *safe* as an adverb; nor is any thing gain'd by it if it were, the term producing just the same sense in one form as the other: But what is that sense? certainly, a constrain'd one, and beyond what should be allow'd in any author but this; namely, "that is *safe*, of safe or sure tendency, *towards* an encrease of *your*

honour and of your subjects' love for you:" If this will not be admitted, two corrections of *safe* are in their place, (the only two that have claim to it) and choice rests with the judicious. "*Duties*" (l. 32.) are personiz'd, *more poetico*; and said to stand in the relation of "*children*," and "*servants*," to the throne and state of king Duncan; and that, standing in this relation, they "*do but what they should, by doing every thing that is safe*" &c. as before.

<12, 27.> "*proportion*" (l. 27.) is us'd for - over-portion, over-balance: and the metaphor in that speech's beginning is taken from grammatical construction; the words importing, says <Heath 1765:379> the *Revisal*, - "*There is no art to construe or collect the disposition of the mind from the countenance.*"

Contractions, piecings, (some highly extraordinary) abound in most modern copies (the fourth, chiefly) throughout this short scene: The two lines that Macbeth concludes with, previous to his exit, are singular for their metre; shewing us by example, - that trochees enter the composition of the English heroic in all it's feet but the fifth, and that gracefully.

14, 11. *They met me* &c.] Parcel only of a letter, as may now be seen by it's form; so agreeable to the owner that she gives it another reading, and then descants upon it in the style of one that had given it consideration before:

Towards it's conclusion, and at the page's conclusion, are two little expressions that seem to receive improvement from changes propos'd in the "*V. R.*," and particularly the last; which is follow'd by a capital emendation of <Hanmer 1744:488> the Oxford editor's in 15, 1. that gives a clear and good sense to lines that not sophistry can torture even into meaning as they are worded in other copies: the thing that "*Glamis*" would have, which is made to tell him so, and also how he must compass it, is - the crown; the means of compassing - murder, and of them is that sentiment predicated which is now express'd with such clearness in the passage refer'd to.

<15, 19.> "*Duncan*" is never accented upon the ultima, nor can be; therefore the trissyllable, "*enterance*," is necessary to the measure of l. 19. in the last-mention'd page: the Poet's thought in that place is much nobler than alteration has made it; even taking it simply, as <Heath 1765:382-3> the "*Revisal*" explains it, and without the height'nings that an ingenious writer <Edwards 1758:189-90> in the "*Canons*" fancies may be admitted. (v. p. 189. of that work.)

<15, 20 & 28.> The "*spirits*" call'd upon next, (l. 20.) and by

another name afterwards, (l. 28.) should be - Dæmons; to whom ancient opinion imputed influence upon the "*thoughts*," and all the "*mischiefs*" of nature or the creation: the visionary notions of witchcraft are mingl'd with this idea; and, in the latter passage, they are summon'd magnificently to suck encrease of malignity from the "*gall*" of her breasts: What pity that these and other sublimities, utter'd in these addresses, should have so poor a close as that metaphor gives them which concludes her last to the "*Night!*"

Both the amendments by insertion (15, 20 and 16, 6.) came from <Pope 1723:529-30> the second modern; the other unassign'd one in 15, (l. 27.) <Rowe 1709:3312> his predecessor pick'd up in his folio: The substantive which the amended word stands for, is - "*purpose*:" which *purpose* is represented as warring upon the "*effect*," i. e. aiming to master it; and the evil powers above-mention'd are entreated to stop *remorse* and *compunction* from interfering in this war, *shaking purpose*, and *keeping peace* between that and the effect: This seems to have been the Poet's idea in his usage of this rather vulgar allusion - keeping peace, which is a second mole upon the beauty of his other conceptions in this speech.

16, 14. *Your face, my thane, &c.*] Justice to the third modern demands notice of <Theobald 1733:403> his correcting a monstrous absurdity in the reading of this passage, caus'd by pointing; before him, the latter half of l. 15. stands connected with the matter of this sentence, and disjoin'd from that of l. 16. by a full stop at - "*time*:" What the change's improvement, and what the sense of each member under it's present regulation, is open to all attenders and to them too, (with aid of the present pointing, and of the glossary explanation of "*fear*") is that sentiment clear which we have at l. 25; 'twas misconceiv'd by the moderns, and their pointing obtrudes another instead of it much unworthy of Shakespeare.

<16, 6.> The true force of that most beautiful epithet in l. 6. of this page, is best conceiv'd by attending to the sentence that follows: "*ignorant*" implies - ignorant of either honour or greatness, which reside in nothing but royalty; this she siezes on in idea, and is even then possess'd of, setting others at nought. <partly Furness 1873:60>

17, 2. *Unto our gentle sense.*] With <Warburton 1747:351> the fifth modern's emendation of "*gentle*," namely - *general*, this editor meddles not: to his other word, "*sense*," (taken too, as by him, for the *feeling*) he has acceded with great willingness; undeter'd by the reasoning of <Heath 1765:384-5> some objecters, or the humour of <Edwards 1758:103-4> other some. The thing

spoke of, is - "air;" and the terms employ'd to describe it, infer - briskness and softness: of these qualities, the exterior organs of *feeling* are the immediate perceivers; and they *recommend themselves*, or are agreeable, to that perception: Add to this, that to no sense is the epithet *gentle* more applicable than to *touch*; and that to the *senses* in general it is not applicable with any propriety, but is flat and unmeaning.

<17, 6 & 13-14.> "*Coigne of vantage*," l. 6, will not detain a Shakesperian; but all readers will make a stop at l. 13, and seek a meaning for what begins at that line. The sentiment, which takes the form of a maxim, is clear enough in itself; 'tis the application that puzzles, and the deduc'd consequence that follows the sentiment: - 'Tis spoke upon seeing lady Macbeth advance to meet him; thanks her for such a proof of her love for him, but expresses *pain* that he should give her that trouble: pleasantly remarking - that this sentiment of his *teaches* her in effect to be proud of "*trouble*" and "*pains*," and to "*thank*" the party that causes them.

<17, 4 & 6 & 9.> The rest of this page's changes came from moderns.

18, 11. *If it were done, when 'tis done,*] The full sense of these words is explain'd again and again in the following sentences, and is not to be misconceiv'd but by wilfulness: "*tramel*," the only term in those sentences that needs explanation, has a place in the *Glossary*; and the emendation that is found at the close of them, is in the <Theobald 1733:405> third and <Hanmer 1744:491> fourth moderns: The extream justness and nobleness of the image presented, added to the poverty of that presented before and the amendment's facility, leave us without a doubt of it's certitude: "*shoal*" is explanatory of the other substantive - "*bank*," and added with that intention; and the sentiment they convey has all the air of some eastern allegory, descriptive of human life and of "*time*:" A thought something resembling it, forms a noble and most affecting comparison in that despis'd play "T. A." at the end of p. 41.

<18, 20-21.> The restorer <Pope 1723:533> of 20 & 21. (v. "V. R.") molded them to his fancy, and silently, - discharging "*This*," changing "*ingredience*" to *ingredients* and "*Commends*" to *Returns*, -- and in that state both the lines are come down to us: Remarks are unnecessary.

<18, 27.> "*faculties*," l. 27, by which are meant commonly - powers of body or mind, mean there - the king's civil powers, his powers as a king. The exalted images following, of "*pity*"

and the "*cherubin*," are much injur'd in <Theobald 1733:405> the three latter copies by changing "*couriers*" to *coursers*, which is "*horsing*" upon a *horse*: And the putting *side* in the text, (as <Hanmer 1744:492> the fourth modern has done at 19, 7.) instead of leaving it to the conception, destroys a capital beauty: the broken measure, and broken sense of that line, painting admirably the speaker's condition; appall'd (as he expresses it afterwards) even to starting, by the found of his wife's tread. v. 25, 32.

19, 28. * *I dare do &c.*] This fine sentiment appears rescu'd from it's state of barbarity in <Rowe 1709:2314> all the moderns; receiv'd into them (probably) through the same channel that gave the perfected Song in p. 52, which will be spoke of in it's place, namely - the play's stage representation: and this too, as it is judg'd, is the case of nearly all it's corrections of any moment which the latter moderns derive from the first.

<20, 3.> The copies after that first, <Pope 1723:534> for "*adhere*" in the next page (l. 3.) have - *cohere*; a word creating obscurity, the mind naturally applying it to the *coherence* of "*time*" with "*place*:" but the matter objected, is the *adherence*, or suitableness, of those two circumstances seperately to another imply'd circumstance - the murder in agitation

<19, 8.> "*He's*" (a contraction of this alterer's in 19, 8.) always stands for - He is; and taken so in that place, is a barbarism:

<19, 10.> It is now perceiv'd, that the editor has committed a fault in following too inconsiderately the punctuation of former copies in the second line after that; whose spirit, and whose ease in pronouncing, were much forwarded both by reading - "*Know you not? he has.*"

21, 10. * *The Scene.*] A large Court, surrounded all or in part by an open gallery; chambers opening into that gallery; the gallery ascended into by stairs, open likewise; with addition of a colledge-like gateway, into which opens a porter's lodge, appears to have been the Poet's idea of the place of this great action: The circumstances that mark it, are scatter'd through three scenes; but are in this page chiefly, in 24, 26, & 31: in the latter, "*the hall*" (which moderns make the scene of this action) is appointed a place of second assembly in terms that shew it plainly distinct from that assembl'd in then. Buildings of this description rose in ages of chivalry; when knights rode into their courts, and paid their devoirs to ladies, viewers of their tiltings & them from those open galleries: Fragments of some of them, once the mansions of noblemen, are still

subsisting in London, chang'd to hostels or inns: Shakespeare might see them much more entire, and take his notion from them; for to such a court, and no other, are all his tokens of place in the several pages refer'd to strictly applicable: to leave it without objection and certain, "*This*" (in 28, 13.) should be - *That*; an upper "door" being pointed to by one who speaks from the court. <partly Boswell 1821:89> <partly Furness 1873:84>

None of the slight amendments that follow (chiefly, metrical) belong to this editor; the two last are in <Hanmer 1744:495> the fourth modern only:

<22, 12.> After them, comes a word at l. 12. (p. 22.) whose authenticity was always suspected, and suspicion is now converted to certainty: "*consent*" cannot admit <Warburton 1747:357> the fifth modern's sense, which is - *will*; nor <Heath 1765:385> the "*Revisal's*" explanation, which see; nor any other explanation or sense that is clear of difficulty, and free from such constraint as they put on it: but corruption of a word that resembles it might well happen, and that word is - *ascent*; how fit the reader need not be told, who calls to mind the prediction which is the subject of this dialogue.

23, 8. *Now o'er the one-half world &c.]* The world (or, earth) bury'd in darkness is a "*one-half world*," a *world* of semi-globular figure in the eye of sense and of reason; and a transposition that has been made in these words, without any notice, (see the "*Readings*") debases the Poet's image, and sinks his language to prose: This is the editor's judgment; but the transposition is given, that others may judge likewise.

<23, 14-16.> The defects of this speech's sequel were remedy'd and supply'd as above by modern editors; "*sure*" is adjudg'd to them, being suggested by the mender of that corruption and "*sides*," (the second modern) though <Pope 1723:538> his choice is - *sound*, which the others subscribe to. Thus corrected, the passage offers nothing that's difficult, nothing that calls for further amendment from the sober and true critick: - The "*pace*" of murder and ravishment is put in comparison; both naturally consisting of "*strides*" or long steps, taken leisurely, for fear of awak'ning, when there is intention of effecting either's business by *stealth*; a pleasant image of this (for of no ravisher) is among the extracts from the translated Ariosto, by Harrington: "*Earth*" is call'd upon next, not to hear the steps of this speaker, or mark their direction; lest her "*stones*" should turn speakers too, and tell the business he went upon, "*prate of his whereabouts*;" breaking by such a miracle the then reigning "*horror*" about him, suited to such a night, meaning - it's dead silence: it is visible enough that all this is

figurative, and the poetical reader will know how to apply it.

<23, 20.> Breach of concord, (of which rime is occasion) and some quaintness in wording it, were probably causers of the dismissal of a very sensible maxim at l. 20. from the copies of <Pope 1723:538> the second and <Hanmer 1744:496> fourth moderns; and for other offences committed against the taste of those gentlemen, are 25, 7 & 26, 4. dismiss'd by them likewise, the words that follow the latter being converted to - *Make the green ocean red*: Read them with those omissions, and the alteration aforesaid, and ('tis fancy'd) you will find a lameness in each of these passages, that will more displease than the lines were their faults greater than are conceited.

24, 28. *As they had seen me &c.*] A full stop at "hands," (old editions - a colon) and a comma at "*fear*," is the punctuation of the four latter moderns in this speech: the pointing of <Rowe 1709:2318> the first modern approaches something to that of this copy; at least, detaches "*List'ning their fear*" from the words that follow, and connects them with "*seen me*;" and this pointing (it is conceiv'd) was suggested by the mode of speaking these words upon his stage, deriv'd to it in succession from that of Shakespeare himself: So unmusical a period as that is which is made to conclude at *hands*, could not proceed from him; nor so impertinent an introduction as *List'ning their fear* makes to the words that follow them: to the words they are connected with now they are a fit adjunct, besides improving the period, and even necessary to compleat the description of the speaker's posture and station; a pause follows them, and the other affecting thought is introduc'd by a shrug.

<24, 23.> This injurious division has, as we have seen, a kind of plea from authority; But what excuse shall be found for those same gentlemen, for deforming l. 23. in the following manner? - *They wak'd each other*; and *I stood and heard them*; What for letting 25, 3. go without it's addition, which is only in <Hanmer 1744:497> him of Oxford? and for various punctuations that follow, that shew the sense misconceiv'd by them, and betray others into the same misconception?

<25, 5-10.> A poem of the year 95, call'd - "*St. Peter's Complaint*," begat the speech about "*sleep*:" (see it's extract <3:73> in the "*School*.") In the middle parts of that speech, *sleep* is characteriz'd - as the *hurt mind's balm*, *labour's bath*, knitter-up or dissolver of *care's entanglements*, and death of "*life*:" the proper meaning of *life*, thus connected, is - a life of woe and calamities; quieted for a while, at the conclusion of each day, by the short death of sleep; a longer sleep will be it's final and true quieter. <partly Furness 1873:103>

<25, 8.> The expressions are cavil'd with, and one chang'd by <Warburton 1747:361> the last modern, - "death" to *birth*, - the change supported by sophistry: - And the same arms are employ'd by him <Warburton 1747:362> in maintenance of a wrong form of printing that has obtain'd in another line of this speaker's, - the last but one of this scene; it's parts are run into one, and 'tis found to be a direct answer to words of lady Macbeth's just before it: But this answer's deliverer is in no condition to reply so directly; his mind is all engross'd by his "*deed*," and by prospect of the effects which it's *knowledge* would have on him; these he is on the point of declaring with great emphasis; but expression failing him adequate to the occasion, he quits his purpose abruptly, and concludes - that no knowledge, no sensation of any thing, were a more desirable state than life tormented with such a knowledge as his.

26, 23. *Por. Here's a &c.*] This soliloquy of the Porter, and his subsequent discourse with Macduff, cannot be parted with at any rate; as it is by <Pope 1723:541-2> the second and <Hanmer 1744:500> fourth moderns, who begin their scene with Macduff's question at the bottom of p. 27: which question the asker answers himself, and Macbeth's entry succeeds it immediately, or co-incides with it rather, for he is seen entering; so that nothing (in effect) intervenes between his exit and entry, his *dress* cannot be shifted, nor his *hands* wash'd, and he must come on as he can, full mark'd with these testimonies of his guilt. To give a rational space for discharge of these necessary actions, was this excluded scene thought of; which is masterly in it's way, and open to no objections but such as lye against all comic mixture with things serious: It's first speech has some strokes in it that seem applicable to particular matters happening about the time it was written: such are - the "*farmer*," who hang'd himself on the expectation of plenty; the "*equivocator*," who committed treason for God's sake, and *could swear in both the scales against either scale*, by which is meant - swear on either side of a question, or on both sides occasionally; and the "*English taylor*," sharp enough to purloin out of a French hose: "*hose*" has the sense of - *breeches*, as in "l. l. 1;" and that passage is a satire on excessive strait breeches, a French fashion then recently imported. <partly Furness 1873:109>

28, 21. *And prophesying, &c.*] <Hanmer 1744:500> The Oxford copy has - *prophesyings*, and perhaps rightly; "*heard*," or *were heard*, must accede to it, as well as to "*screams*," to make out the construction; and, that done, the sense is open enough: *utter'd* is understood before "*with*."

<28, 30-31.> In the same copy, and in that copy only, is the latter part of this speech broke as it should be: but Macduff's (l. 30.) opens with an hemistich, in that and all other copies; a full line following, botch'd with a double "nor" by two editors, and more absurdly still by the other two (the second and fourth) who read - *Or tongue or heart*; and their line is printed by all of them as if something was wanting:

<29, 32.> In 29. (line the last) "*Dear Duff*" is converted by <Pope 1723:544> them to - *Macduff*, to the stiff'ning of Banquo's language, and some less'ning of pathos: and before it are two speeches, both injur'd by reduction in those copies; the one, by having only one "*speak*;" the other, no "O."

<29, 18.> Before the first of these speeches, old copies have - *Ring the Bell*, printed as if spoke by Macduff, and join'd to "*horror*:" they are rightly judg'd by <Theobald 1733:415> one modern (the third) to have been a prompter's direction, and as rightly dismiss'd by him and his successors.

30, 2. *Re-enter Macbeth, and Lenox.*] To which editions add - *Rosse*: but as he is no speaker, went not out with them, enters too immediately in another place after what should be his exit in this, his entry is judg'd a hasty direction, and he dismiss'd by this editor.

<30, 20 & 28-32.> The highly proper addition in l. 20. came from <Hanmer 1744:502> the Oxford copy: what is found in it at l. 28. presents no improvement, and the change is uncritical; *goary* is full as idle as "*golden*:" In truth, amendment of any sort, (if it could be attain'd) there, and in other parts of that speech, would counteract the poet's intention; his ridiculous metaphors, strain'd thoughts, and unnatural expressions, must have been design'd (as is observ'd by <Warburton 1747:368> the last modern) as paintings of one that acted a part, and felt nothing of what he labour'd to set so tragically forth: from this source issu'd those much-contested expressions in l. 32; "*breech'd with gore*" is - bloody'd up to the hilt, up to it's haft or dudgeon, as that visionary dagger is painted which presents itself to the speaker in p. 22; "*unmannerly*" is - savagely, contrary to civil manners, and is predicated of the action of stabbing, justly censur'd for savageness, when daggers were plung'd up to their hilts; but the terms (as said before) are unnatural, perhaps more so than the intention can justify.

<31, 14.> Banquo's "*naked frailties*" (at 31, 14.) mean - their half-naked persons: his expressions that follow are indications of the scene's place, - the expos'd and open air of a court; and some that fall from the Porter at 27, 6. look the same way: His

"undivulg'd pretence" (l. 19.) is undivulg'd purpose; and his declaration of fighting against it, aided by the Almighty, should import his intention of opposing further designs against the issue of Duncan: Donalbain takes him so, and is one of the "all" that cries - *well contented* to Macbeth's proposition; but his brother calls him back, who, as elder than him, is of better judgment.

32, 11. *Threescore and ten* &c.] Three proper corrections are admitted into the text in this scene from modern copies: it's last is double, "wilt" the property of <Warburton 1747:371> the fifth modern; the others of <Rowe 1709:2324> the first, <Pope 1723:547> second, and <Theobald 1733:419> third, whose successors follow them: The "*Collections*" have two more, for the readers' considering: they are clearly not necessary, and, to the editor, have not the look of improvements; the last is dubious.

<32, 24.> *Confidence in it's quality* is given as an interpretation of "*pride of place*" (l. 24.) by <Warburton 1747:371> the last modern, with great applause of the Poet for expressing himself so "finely:" and commendation is due to him, but upon a different score: for his expressions are in truth a fine metonymy for - his proud place, place in which he visibly prides himself, meaning - the air. Several injurious departures from the elder editions, may be found by the collater of moderns in this scene and the last.

35, 21. *Let every man* &c.] Copies prior to <Theobald 1733:421> the third modern corrupt the sense of this passage by wrong pointing; it's first member is extended to "*welcome,*" which, in them, has a colon, "*night*" no more than a comma: which pointing should be prefer'd can be no question with any one, nor the sense of either a mystery.

<34, 26; 35, 15.> The last page's correction appears in <Rowe 1709:2326> all their editions, that of this but in <Pope 1723:550> four of them: and, in them, the concluding speech of that page suffers much by division; the first more, by <Pope 1723:549> omission of the point after "*all,*" and the "*As*" of the next line.

<36, 18.> In 36, 18. <Pope 1723:551> those same copies are menders of that apparent corruption seen at bottom; "*them*" and the sentence that follows it are both energetical, and the latter requires a strong tone of irony or rather of sarcasm. "*fil'd,*" a few lines above them, is weakly constru'd - *defil'd*, perhaps for sake of making a climax but that poor beauty (if it be one in tragedy) is small recompence for loss of such a noble

idea as *fil'd* offers, taken properly; the metaphor is not exceeded in strength, or in propriety either, by that admir'd one in <l.> 15, whose dignity is well supported by "rancours" in the sense of - acids or sours.

<36, 20.> The glossary explanations of "*champion*," (l. 20.) and of the phrase after it, leave that passage clear; but they who would see it's sense more dilated, may find in <Heath 1765:393> the "*Revisal*" a note that will satisfy them: Parts too of another note <Heath 1765:391-2> in that work, just before, merit their observation; they will approve the defence in them, but may wonder there should be any occasion for it.

<36, 5.> "*Mark*," in l. 5, is omitted by <Pope 1723:551> the second modern and successors: the fourth has <Hanmer 1744:508> another correction in it; (v. "V. R.") and this editor one in l. 11, that are plainly improvements.

36, 27. *Have you consider'd* &c.] The two latter folio's transpose "*Have*" and "*you*," and the moderns follow them: both are modes of interrogating, but, in this place, the direct is most eligible. After putting his question, the speaker recapitulates briefly their *yesterday's conference*; but the proper sense of his summary, were ill convey'd by a pronouncer who should be directed by modern pointing:

<37, 4.> At the end of it, the first Murtherer is made to say by <Pope 1723:552> four moderns - *True, you made it known*; their motive - a reduction of Shakespeare's numbers to a standard of their fixing: and before the scene is concluded, you have other disfigurements.

<37, 15.> "*Shocks*" (in 37, 15.) is in all copies - *Showghes*; a word never met with, and (probably) a meer corrupt spelling, accommodated to some provincial pronouncing which meant - *Shocks*: the page's other corrections are in all the moderns.

38, 25. *the perfect spy o' the time*,] "*Spy*," whose proper sense is - *espyer*, is us'd here for - *espyal*, and it's epithet for - *precise* or *exact*; the next words fix the sense of the present: - By *acquainting* them with this *spy*, the speaker means to insinuate - that Banquo's motions were watch'd, and that notice of the critical "*moment*" should be convey'd to them by the watcher: Accordingly, such a watcher appears in scene the third; and, after giving the information commanded, joins the Murtherers: for so much may be fairly infer'd from the first word of that scene; it's "*But*" implies a prior matter discours'd of, and no other possible matter can be thought of but the aforesaid intelligence: his joining them, rose from his being

found by Macbeth a fit person; as, indeed, he appears to be; forward as the others, but more clever, for 'tis he who observes his comrades' mistake about the "light." <partly Furness 1873:160>

<38, 3.> In l. 3. of this page, a suppliant is ventur'd on of what is thought a printer's omission, a (d) after "wearie;" "tug'd" seems explanatory of weary'd, - weary'd by being hal'd to and fro, from one ill fortune to another.

<38, 9.> A strange sense put by <Warburton 1747:377> the fifth modern on "distance," l. 9, puts this editor upon giving the proper sense of that passage; - "So is he mine; and so nearly my enemy, that every minute &c.

39, 26. *We have scotch'd the snake, &c.*] The first member of l. 27. proves the truth of the emendation in this: the opinion of snakes *closing* after wounds of this sort, (see the word in the "Glossary") is partly true; certainly, general among the vulgar, and therefore fit for the adoption of poetry: *scorch'd* cannot correspond with what follows; *death* might follow scorching 'tis likely, *closing* never. The application is stronger than is set forth by <Theobald 1726:185, 1733:425-6> the third modern, to whom we owe the correction: - the *scotch'd snake* is - Duncan; alive enough in his sons, and his other friends, to put his wounder *in danger*, who could not be safe 'till all were cut off: this suppress'd application produces in the mind of the speaker the horrid thought that succeeds his similitude.

<39, 29.> But in what a state is that thought transmitted to us by moderns! <Pope 1723:554> the second (who never willingly pardon'd any the Poet's noble redundancies, nor stuck at means of retrenching them) jumbles the words of l. 29. in strange manner, and out of them rose the nonsense that follows; - *But let both worlds disjoint, and all things suffer*; and this his successors take from him, and hand down without noting that 'tis a change: Shakespeare's line imports a will in the speaker that the frame of nature should perish, and even his own interests, here and in the world to come, suffer and be confounded: what their line means, let others find if they can; in the editor it excites the idea of a couple of paste-board globes crush'd together.

The next speech of Macbeth, and his wife's before it, are divided wrong by the moderns; to the creating of two needless hemistichs, besides other injuries in measure and language:

The page of <Warburton 1747:379-81> one of these gentlemen (the

last) is fill'd with some idle explainings, and some mistaken ones; and nothing said upon passages that indeed want them, being involv'd in metaphors that do not present themselves instantly to every understanding: - such is the phrase in l. 21. of p. 40, expressing the human body by the words "*nature's copy*;" meaning - *copy* of the divine image, after which man is said to be framed: - the "*bond*," spoke of in p. 41, l. 1, is - the moral tye on the speaker to abstain from actions similar to that he was about and had then order'd; of this bond "*Night*" is made the tearer and canceller, as under her veil would pass the action that did it.

The scene is in the highest degree beautiful, both for passion and poetry; we see the "*bat*" and his cloister, the light thick'ning, and the "*crow*" upon wing, and even hear the "*beetle*" in the expressions that paint him.

The comparer of the scene that comes next with other copies, will find it much improv'd in it's measures, and something in sense; it's only change is below.

42, 20. *You know your own degrees, sit down:]* - "*and to all degrees of you, the higher, and the lower, I give the hearty welcome,*" is the sense of the expressions that follow; the change was made by <Pope 1723:382> the second, and embrac'd by <Hanmer 1744:514> the fourth modern: A like mode of addressing occurs at the end of p. 45; the words there importing - "*And all good wishes be upon all of you!*"

<43, 3 & 23.> Two extreamly proper amendments, in 3 & 23. of the next page, came from <Hanmer 1744:514-15> the fourth modern: But in 25. of that page, he and his original <Pope 1723:558> the second corrupt a word of the Poet's that is doubly entrenched, (if we may so express it) that is - the word to which 'tis oppos'd is twice repeated: *lady Macbeth, seeing her husband (now returning towards the table) thoughtful and melancholy, wakens him to a remembrance of his duty at this juncture, by telling him - that he was seller of the cheer, and not giver; that a given feast look'd like one that was purchas'd, if the giver was sparing of his civilities, his professions of welcome to the invited: cold, which is their correction of "sold," darkens the speech's meaning; which is clear enough as it stands, and proper too.*

<43, 6.> The sixth line of that page is depriv'd in them and two others of a word that has great effect on it's sense: *best of cut-throats* compliments the Murtherer as - best of his trade; but best of those employ'd by Macbeth, is the thing intended:

The page has other diversities, one of which is pointed out in it's place.

44, 24. *Are you a man?*] Macbeth's terror has driven him to a distance from the table, and towards the door; whither his lady follows him, and what passes between them is to be suppos'd out of hearing: when they both approach the table again, the lady seats herself; her husband, about to sit, and to drink, dashes the uplifted cup to the ground, upon the second rising of Banquo, who rises just at his elbow: he is seen of none but Macbeth, as witness the words of Rosse and the lady. The latter imputes her husband's disturbance to meer cowardice, creator once of a "*dagger*," and now of other like visions; telling him - that his "*starts*" and "*flaws*," his sudden flyings-out, were the "*impostures of true fear*," things *impos'd* on him by it, the effects of it; worthy only a woman, frightening herself with a tale of her own telling: *Impostors to fear*, and *Impostors of fear*, (which is <Hanmer 1744:516> the fourth modern's reading) have no rational meaning: that presented above, is both rational and consistent; the variation small out of which it arises; and *imposture* no stranger than *impose*, us'd also for - imposition in a passage that is pointed out by the "*Glossary*."

<45, 13.> A "*weal*" that wanted purging by laws is improperly distinguish'd by the epithet - *gentle*: for which reason, and for that corruption was easy, and also because a term expressing a common-weal or community generally seem'd fitter for the occasion, <Theobald 1733:431> the third and <Warburton 1747:385> fifth moderns are follow'd in their emendation of l. 13. of the opposite page. <partly Furness 1873:171>

46, 15. *If trembling I inhibit then*,] This passage's verbal amendment came from <Pope 1723:561> the second modern originally: his term has propriety; a superior speaks, and declares by it - that superiority should not be us'd by him in hindrance of such a meeting: But it has another from pointing: force and grace are diminish'd by a pointing that has obtain'd in all copies from the time of the first folio; (v. "V. R.") and in the opposite page, l. 20, the Poet sustains a similar injury by a deviation in moderns from the pointing of both folio's: copies later than them, separate "*good*" and the words before it from the sentence they must belong to, some by a semi-colon, others a full stop; connecting them with a sentence that's perfect, and leaving bare an ensuing one.

<46, 23.> To return to the other page. The comparison in l. 23. is liable to objections: it represents indeed a sudden and noiseless transit, like that of the Ghost; but of things without terror, and is therefore not rightly calculated to serve the

speaker's intention in this passage, which is - to exculpate himself for being so much affected: His "over-come" is - come over; and his following expressions, "You make me strange," import - You make me a stranger, make me doubt the existence of a "disposition" or quality of which I know myself master, meaning - his courage.

<46, 27 & 11> The correction of 27. is in <Hanmer 1744:518> the fourth modern only; that of l. 11, in <Pope 1723:561> four of them: both are rather likely than certain; for "Hircan" may be exempl'd, and "is" govern'd of "ruby"; but the word, and the construction, is harsh, and their remedies have the ease of just criticism.

47, 6. *It will have blood, they say;*] How is this line injur'd in the solemnity of it's movement by <Pope 1723:562> the second and <Hanmer 1744:518> fourth moderns, who have no stop at "say!" the proverb's naked repeating, coming after words that insinuate it, has great effect. <Furness 1873:183>

<47, 8.> The "relations" that *augurs* study'd, were some suppos'd relations which the cry and flight of some birds bore to future events, nor was augury concern'd in ought but futurities: so that what is said in this place, is a stretch of licence in Shakespeare; for it is not remember'd, that history furnishes any example of a murder discover'd by augury, properly so denominated.

<47, 29.> "initiate fear," towards the scene's conclusion, is - the fear of an initiate, an initiate in evil, "young in deed" as the next line expresses it; and "hard use" is put for - "use that makes hardy:" The correction there came from <Theobald 1733:435> the third modern, as did that in l. 16; the others are from the moderns before him, and none are doubtful. <partly Furness 1873:186>

Numbers of what their authors call - metrical improvements, are found in most of their copies, (the fourth, chiefly) the scene throughout.

49, 18. *Who cannot want the thought, &c.*] The irony of this speech is uncommonly beautiful; but is in no part more delicate than in the expressions of this question, reading it as above: a lame *too*, tack'd by the latter moderns to "monstrous," takes off some of it's beauty; and all is vanish'd entirely in <Hanmer 1744:520> the Oxford edition, where, for this ironical "Who," you have a solemn - *You cannot*: Something too the speech suffers in spirit, more in harmony, by contractions &c; and their pointing will profit nobody greatly in comprehending it's true

sense.

<48, 22.> Their reading in 48. has been adopted too hastily: the speech begins with heroics, and heroics end it; and there is one <l. 13.> in the body of it, besides this they have alter'd, whose movement has no improper solemnity.

50, 3. *The son of Duncan &c.*] Without heaping up passages from history and from the Poet himself, as <Theobald 1733:437> the owner of this correction has done, (the third modern) there is proof enough of it's certainty from the verbs of this period, and from "*his*:" He is follow'd in his correction; and himself, with the others after him, follows <Pope 1723:565> his predecessor in a most improper correction of l. 9; which is brought about by omitting the important epithet *holy*, instead of short'ning *upon*:

This "*holy king*," - the receiver of Malcolm, and Macduff's refuge, - was our Edward the confessor, whose sanctity affords the Poet an incident towards the end of his next act: "*Seyward*" was earl of Northumberland, and his commander in those parts; so that "*wake Northumberland*" is - wake the powers of Northumberland, put them in motion.

<50, 16-18.> "*attempt*," (l. 18.) spoken of such a king as Macbeth, implies - *warlike attempt*; and the words after it, have the appearance of gloss: <Pope 1723:565> the second modern omits them, and <Hanmer 1744:521> his copyer the fourth; and of that fourth we receiv'd the "*the*" that preceeds them: the word "*report*" in that place, should be confin'd to - report of Malcolm's good reception by Edward; for Macduff's flight is not reported as yet. v. 56, 10.

<50, 20-21.> The elliptical expression of l. 20. makes the sense of it dark; it is endeavour'd to make it seen by the pointing, but, after all, a comment may not be needless: *charg'd with*, or, *bearing with him*, seem requisite for making proper construction; - "*and the cloudy messenger, charg'd with an absolute Sir,-not-I, turns me his back*:"

<50, 30.> Perhaps too the proper sense of l. 30. would be better made out by a supplial of - *lying* before "*under*," than a transposition of "*suffering*," actual or understood. v. "*Various Readings*."

52, 14. *Enter Hecate, and other three Witches.*] This entry of another trio of Witches is sufficient of itself to overturn a conceit of <Warburton 1747:338> the fifth modern's, formerly hinted at; for it will scarce be pretended that these are of

different quality, when the Poet makes no distinction in name or otherwise: The being that enters with them, call'd - "*Hecate*," is, as said before, a witch like the others; but the mistress witch, their *Dame*, as was the language among them according to Jonson: she has her familiar like them, her "*little spirit*," and performs their offices, but in a manner that suits her; not ruling the moon, but gathering from her matter for their enchantments: See her speech's conclusion, ps. 48 & 49.

The *cavern*, their place of present assembly, is call'd in that speech - "*pit of Acheron*;" with intention of dignifying, as the Witches had been before, and their *Dame*, by the appellations - *weird sisters*, and *Hecate*: and that actions might correspond with such titles, modern witchery is almost wholly abjur'd in this scene's framing; the "*cauldron*," the horrid mixture that enters it, the rites prior and subsequent, and the effect of those rites, are imag'd after ancient exemplars, and equal their very noblest:

<55, 6.> The raising Banquo's regal posterity, and passing them in review, has been fancy'd (with some appearance of likelihood) a thought borrow'd from Virgil; but the machinery of those symbolical apparitions before them, has no pattern that is remember'd.

Nor is the language the scene is dress'd in less masterly than it's materials; words of happiest structure enter it's composition, and are aided by apt numbers: the intermix'd Iambus in the incantation's first line, two in it's fourth, and "*first*" a monosyllable foot of that fourth line, give the proper uncouthness; and that striking one of the chorus rises from it's dissyllable "*fire*," it's rime, and it's other deep-sounding words.

Both that page's amendments <51, 13 & 14> are found in moderns; that by insertion in <Pope 1723:566> four of them, it's other in <Hanmer 1744:522> only the Oxford copy.

D^o, 20. *Black spirits*, &c.] That this *Song*'s remainder, and that of one in p. 49, (l. 3.) were left out by direction, there is no foundation for thinking: the likelier cause of their miss, is - the author's negligence, and that of his publishers; his copy wanted them, and they forbore resorting to papers that were certainly in their power, out of which they might have cur'd the deficiency. Whether the thing neglected by them was perform'd afterwards with any fidelity, we have no external assurance from those who have fill'd up that of this page in the following manner; - *Black spirits, and white, | Blue Spirits, and grey, | Mingle, mingle, mingle, | You that mingle may:* - moderns take it

from one another successively, and each obtrudes it upon his reader in deep silence, leaving him to imagine that their whole *Song* has the same authority as the other parts of the play: But the supplementary words of it, <Rowe 1709:2340> their leader receiv'd (as we believe) from an alter'd "Macbeth," brought upon the stage by sir William Davenant after the restoration: many papers of Shakespeare, and of the old stage, were doubtless in his possession, among the rest - their musick; and to them sir William might go, for what the player editors should have done, - the *Song* in question: - but the whole is precarious, and rests (as the reader sees) on surmises; the validity of which he must determine for himself, aided by what internal conviction the supplant itself offers, which is not inconsiderable: in the mean while, the editor (it is presum'd) will stand fully excus'd by him for not making it a part of his text.

The odd notion contain'd in it, of *colour'd spirits*, was most probably taken from a book the Poet is known to have dealings with, - the "*Discovery of Witchcraft*;" (v. *Sign.* Qq. 7.b) which, with some, may pass for proof of authentickness: which if they should incline to, it may be still a doubt with them - whether it is the whole *Song*, for it has the air of being only it's burden or chorus.

<53, 5.> The corrected word of the next page (v. at bottom) is a false print for - *Germaines*, and that a vicious spelling of "*germins*" which see in the *Glossary*: the adjuster of it here and in "*Lear*" was <Theobald 1733:440> the third modern, whose successors close with him.

54, 23. *Rebellious head, &c.*] This emendation is of <Theobald 1733:442> the hand that was last mention'd, and it's proof is impress'd on it; the place is plainly not sense in it's former reading, and in this we have a strong and a clear one, the comma aiding at "*head*," which is wanting in the amender and in one who has follow'd him: the intermediate editor, who has follow'd him likewise in the alteration of *dead*, not resting when he was well, <Hanmer 1744:525> makes "*Rebellious*" - *Rebellion's*; which impairs harmony, and ruins poetry; for his words are but a gloss of the others, stript of figure. If the present genuine reading (of which we have but the shadow in the modern that started it) wanted reasonings, there is one at hand of some strength: it is of this *head*, the head of Rebellion personiz'd, that that "*armed head*" is a symbol which bids beware of Macduff in the last page; and the words in question seem given with design to this speaker, to express his consciousness of the meaning of that particular symbol, though the others were mysteries, that is - to him: to an intelligent reader, they can scarce be so; but if by fortune they should, a most certain key to the two latter may

be found <Upton 1746:53> in the "*Critical Observations on Shakespeare*," p. 53.

The other noble machinery in the opposite page, is calculated (as divers have said before) to pay court to king James: whose ancestors, kings of Scotland before him, were of the lignage of Banquo; and himself the bearer of those insignia in l. 17, after his accession to England, and the *scepter* of Ireland, for no *ball* was born in right of that kingdom: To make his court the better, the Poet uses a little freedom with history in Banquo's character; for that tells us - he was as deep in blood as Macbeth, and his assistant in all his villanies. By "*hair*" (which <Warburton 1747:396> the last modern makes - *air*) is insinuated some characteristical colour or fashion of it which distinguish'd Banquo's descendants: and in some preceding expressions of that line, (line the ninth) is allusion to a practice in eastern countries of getting rid of competitors in empire by *searing* out their eyes with a hot iron.

The inserted word <55, 18.> of that page, and the transposition <54, 18.> in that before it, (both at ls. 18.) are in the four last editions.

56, 14. *Time, thou anticipat'st &c.*] To *anticipate*, as <Heath 1765:400-1> the "*Revisal*" says rightly, signifies in this place - "to disappoint by using the means of prevention;" But what are those means? or how is "*Time*" the effector of them? Why, by producing incidents that make impracticable a purpos'd *exploit*; the preventing incident here being the flight of Macduff. The sentiment that follows is just, and the sense obvious; namely, - that delay'd *purposes* mostly miscarry: but there is something like blunder in the expression of it; for if purpose and deed go together, *o'ertaking* can not be predicated of either.

<56, 22.> The same "*Revisal*" inclines to think <Heath 1765:401> a (*the*) has miscarry'd in l. 22, and that the reading there should be - "*all the unfortunate souls*;" adding to his remark this true explanation of the other part of that sentence, - *videlicet*, "that may be traced up to one common stock from which his line is descended, or, his collateral relations."

57, 22. *And move each way.*] Uncertainty of condition is imag'd by *floating*, and of thinking (knowing what to think in such a state) by *moving each way*, and the "*wild sea*" is expressive of the time that such uncertainties fall in: the words' casual disarrangement, and their wrong pointing, effaces the comparison's fulness; and so awkward a position of "*move*" as is seen in other editions, should not be attributed to Shakespeare.

<57, 23 & 19.> Whether the elliptical expression that follows, ("Shall" for - *It shall*, l. 23.) and one a small way above it, ("know" for - *know it*, l. 19.) be of him, we may doubt; though he has examples of such in many places, one of which is at hand, "*and wisdom*" (60, 22.) being put for - *and 'tis wisdom*: but in this page, the (*it*) requir'd by construction in both places were better us'd than imply'd; harmony is not advanc'd by it's absence in one passage, and the want of it after *know* in l. 19. causes some ambiguity: for these reasons, and also for their facility, the Oxford editor's changes <Hanmer 1744:528> are admitted into the "*Readings*;" and may serve for comment, if rejected as emendations.

<57, 17 & 19.> Two other hazarded expressions in this author's way, occur in the same speech: "*fits o' the season*," l. 17, is - what befits the season, the befitting things of it; and to "*hold rumour*" (the second line after) means - to interpret rumour, *hold* it either this way or that way as our fears dictate, for that is signify'd by - holding rumour *from* what we fear. v. <Heath 1765:401-2> "*Revisal*."

<57, 27.> The speech at l. 27. is occasion'd by Rosse's last action - *blessing* the boy.

59, 14. *To do less to you, &c.]* meaning - not to frighten you, not to put you upon your guard by alarming you: the change is of <Hanmer 1744:529> the Oxford editor's making, and recommends itself by the sentiment's delicacy and also by the expression's; nor will the change appear violent to the acquainted with old copies, out of which it may be exampl'd or parallel'd: The old reading, *turn it which way you will*, has a smack of absurdity; the <Edwards 1758:36> "*Canons*," and <Heath 1765:402-3> the "*Revisal*," have both explanations of it, the first at p. 36.

<58, 1-11.> The first half of the dialogue between lady Macduff and her young son was intended for verse, and is partly broken so in copies ancient and modern: the present has made it's metre compleat, by the only addition of two not impertinent monosyllables in ls. 7 and 10; the ease wherewith it is done being proof that it should be, for a prose so near approaching to verse is not sufferable.

<58, 4.> In one part of it, (58, 4.) a second-folio reading is prefer'd to a first for this reason; "*line*" (by which is meant - a line with a noose in it) accords better with the other terms of that speech, all expressive of instruments not modes of bird-catching which the other word indicates. v. "V. R." <partly Furness 1873:222>

60, 8. *Let us rather &c.*] Of "*mortal*," and of some words in the next sentence, the *Glossary* has explanations: but it may be proper to add to them - that "*downfal*" is a substantive in fact, put adjectively by the Poet (*euphoniæ gratiâ*) in the sense therein mention'd; and "*birthdom*" a word (perhaps) of his coining from a similar motive, analogous to *kingdom* &c; the termination in this word being equivalent to - *right*, the common suffix to - *birth*: *dome* was the termination of old, and is that of the folio's; *doom*, which the latter moderns have added to it, makes it no simple word, but an ill-contriv'd compound; introduc'd by <Pope 1723:575> the second modern originally, along with "*syllables*" his emendation in 14.

The action of *bestriding* a fall'n comrade is no uncommon one even in the wars of these days, when matters come to the sword: in those of old it was less so; Falstaff asks it of Hal, before the battle of Shrewsbury, and receives for answer - that nothing but a colossus could do him that service; but he was colossus enough, some years after, to do it for his brother the duke of Gloucester at the battle of Agincourt, as chronicles tell us.

We have mention'd *harmony* as the Poet's inducement for using two of those words: but he had another, of greater moment, in all of them; namely - to give his diction a requisite dignity, which remov'd terms effect equal with metaphor, of which the drama should not be too profuse: Metonymies, another species of trope, enter every where: of this sort, you have at 61, 12. "*the title*" for - the title's owner; "*wrongs*," in the line before, for - things held in wrong; and at l. 3. of that page, "*rawness*" for - raw estate or condition, (meaning - of things in Scotland under Macbeth) but this is also a metaphor from a raw or flea'd body: And to this same end of raising is that expression conducive which has been chang'd by moderns at 60, 22; the term substituted by them, which see in the "*V. R.*" is too trite: the passage is closely worded, and, of consequence, darkly; "*something*" imports - something to your advantage; - you may think, says the speaker, that you see something to your advantage that may be got of him through me, or by means of me, meaning - by his betraying.

63, 5. *This avarice &c.*] The train of virtues and vices are by all authors represented as females; hence the elegant compound which <Theobald 1733:450-1> three moderns have made an epithet to "*lust*" in l. 7, in lieu of that unmeaning corruption seen below: But the vices spoken of here being shadow'd in metaphor under the idea of plants or weeds, "*teeming*" is not to be accepted in full strictness, but for - *teeming* as plants do, *i. e.* springing: "*lust*," the proper passion of youth, which is life's summer, is made a summer weed, shallow-rooted, and

transient; "avarice," - a weed of winter, or age, the soil's tenant and poison, not to be disengag'd from it easily, *sticking* deep in it: and this (it is suppos'd) may suffice, to vindicate "*summer-teeming*," and "*sticks*."

<63, 19.> Whence the Poet fetches his image in l. 19, is unknown to the editor: his words he understands, and no more; yet he thinks they are genuine, and is not inclin'd in the least to accede to <Hanmer 1744:533> the Oxford editor's change of them - "Sow'r *the sweet milk of concord into hate*."

64, 3. *These evils, &c.*] "*repeat'st upon thyself*," is - with which you have been charging yourself; and the "*banish'd*" of next line imports - banish'd for ever: Macbeth's evils or vices had driven him from his country a while; and now "*these evils*" which Malcolm has been *repeating*, (reck'ning up or enumerating) have cut off all his *hopes* of return to it. The fine sentiment preceding is as finely express'd, and cannot be misconceiv'd: but the latter moderns blemish the line it stands in by a foolish (*Oh*) after "*liv'd*," for so the word is contracted in all copies.

<64, 27-31.> The emendation in l. 27. is found in <Rowe 1709:2350> all moderns: "*at a point*," the phrase immediately after it, is expressive of a full preparation, and equivalent to - in every point: The force of Malcolm's address in the lines following is clearly this, - And Heaven grant, of it's goodness, that the chance the issue of this war may be answerable to the quarrel or cause's justice! and Macduff's speech to him at l. 30. imports - that he could frame no proper answer on the instant, having his mind divided by two such contradictory accounts as he had heard in manner at one and the same time.

The consulter of Holinshed's first volume, in some pages which <3:45-6> the "*School*" will point out to him, will find, among a number of curious particulars, the outlines (and something more) of the whole preceding part of this scene: and <3:43> an extract from that writer, given in the work above-mention'd, makes relation of *both* the Confessor's gifts, - "*healing* and *prophecy*," - subjects of a speech in the next page, which is refin'd upon by <Warburton 1747:408> the fifth modern. His idle and every way uncritical note on it may be overpass'd without loss: but the speech should detain us; the matter treated on there leading to a discovery of what all must wish to have settl'd, - the chronology of the play.

That it's general fable was made choice of on the score of king James, is acknowledg'd on all hands; and this engrafted particular, of the *virtue* of kingly *touches*, serv'd the purpose

of incense to him, as well as it's witchery and the fortunes of his ancestor Banquo: *Touching* for the "evil" was reviv'd by this king in his reign's beginning, and practis'd with great ceremony, a ritual being establish'd for it: the mention of it's source, when a novelty, had some grace on the stage, and in the ear of it's reviver; and to that period, the king's third or fourth year, reason bids us assign the speech in question.

This conjecture about it's date, it will be said, stands in need of some strength'ning: call we then to it's aid another conjecture, built upon what is found in <Farmer 1767:56> the "*Essay on Shakespeare's Learning*," at p. 56: - A Latin play on this subject (*Fabula*, says the quotation) was parcel of the king's entertainment at Oxford in 1605; that it preceded the play before us, is nearly certain; For what writer would, on such an occasion, think of dressing up one upon a fable that was then in exhibition elsewhere? and that it preceded not long, highly probable; weighing the rapid pen of this Author, and the advantage to be expected from a quick bringing it on upon his own newly-establish'd stage in the Black-friars. Could this Oxford play be recover'd, it were a great curiosity; but what critical use it might be of, there is no saying. <last three paras partly Furness 1873:381>

66, 4. *where violent sorrow seems* | *A modern extasy*:] The latter words of this sentence have that uncommon sense put on them which is pointed out in the "*Glossary*," and exemplify'd in a number of other passages there refer'd to: they are set in opposition to terms before them, and, with them, will have the force of this paraphrase; - where sorrow in the extream is so very frequent it ceases to make impression, and passes for an ordinary fit of it.

Terms something diverted, or strongly figurative, or else subject to ambiguity, occur in subsequent parts of this same scene: such are "*nice*" in the next speech, "*hiss*," and "*teems*" in a following; "*fee grief*" (67, 7.) for a grief in fee, grief of which a man is proprietor; "*dispute*," alter'd to *endure* (68, 7.) by <Pope 1723:583, Hanmer 1744:538> two editors; and "*Put on*" in that page (l. 28.) which has there the sense of - hasten or drive on, prompt to quick action: "*leave*," two lines above it, is - leave-taking; and the phrase it belongs to, imports - our only lack or thing lacking. To the last-recited predicament, - ambiguity, we may also refer a sentence <l. 23> that closes the speech before, and the leading one of a speech at l. 3: in the former, the word "*forgive*" is emphatical; for this is imply'd in it, - as you have permitted his 'scaping, Heaven, proceed further if you will and let him have your forgiveness: the other is of the same bitter cast, and has

allusion to the "revenge" to which Malcolm incites him; intimating, that he could have none that was suitable, the party upon whom he should take it having "no children."

<68, 24.> The certain change in that page, and <69, 28.> one in the opposite, came from <Pope 1723:584-5> the second modern originally: He has others in the scene that are highly injurious; and into some of them has led <Theobald 1733:457-9> the third and <Warburton 1747:412-14> fifth moderns, and <Hanmer 1744:539-41> the fourth into all.

70, 3. * *I will set down &c.*] "*my remembrance*" in this place, is - my rememb'ring mind; as <Heath 1765:406> the "*Revisal*" observes, in a note which is recommended to the reader: and by *satisfying* this remembrance, is intimated - that he had little doubt of it's faithfulness; but, to be the more sure of it, he would do as above.

<70, 13.> The rythmical business that comes from lady Macbeth at l. 13. is a caprice not unsuiting her situation, and perhaps the verse at her exit (for verse it is, and throughout) is suitable likewise; but the verse of some other parts of this scene is not to be defended so readily.

71, 26. *for their dear causes &c.*] The line that follows these words is a recover'd line; (v. "V. R.") but pointed so by <Pope 1723:587> the recoverer, and those who have follow'd him, that "*bleeding*" appears an epithet to "*alarm*," jointly with "*grim*," which makes the passage ridiculous: it's images are distinct; and *the bleeding* a substantive, meaning - blood, or actions of blood. <partly Furness 1873:260>

<71, 28.> That "*mortify'd*" implies - "dead to the world," dead to it's concerns, we agree with <Warburton 1747:415> the fifth modern; but not that a "Religious" is meant by it: such *mortify'd* persons are found among the laity; and Ligarius assumes the term to himself, in a very apposite passage quoted by <Theobald 1733:459-60> the third modern. v. "J. C." 33, 8.
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<72, 23.> <Hanmer 1744:542> "*med'cin*," or *medecin*, in the page following, (l. 23.) is not consider'd as a correction; any more than "*unrough*" (unbearded) a while before it, spelt - *unruffe* in old copies: That it *may* have been Shakespeare's word, will be admitted by such as turn to the "*Glossary*;" where a kindred one, *medecine*, (more out of the way, but yet not to be disputed) is refer'd to in another play: and that it *should* be his word in this place, will be admitted likewise by reflecters upon the next line's expressions, as well "*him*" as it's final one -

"*purge*," which would come but ill after *med'cine*, accepted as it seems to have been 'till the time of the fourth modern.

73, 3. *Spirits, that know &c.*] Copies prior to <Pope 1723:588> the second modern have a *The* before "*Spirits*" in this line, and after "*me*" in the next the word - *thus*; that modern first reliev'd the verse of it's article, but mends the other by - *it*, (*pronounc'd it*) and is follow'd in both of them: the mode of change is uncritical, and the expression harsh; "*pronounc'd me*" for - *pronounc'd to me*, is a common and an elegant ellipsis.

<73, 7.> An anonymous commentator on this tragedy in the year 45, observes <Johnson 1745:55-6> rightly upon a line something lower, (l. 7.) that "the Reproach [contain'd in it] is nothing more than a natural Invective uttered by an Inhabitant of a barren Country, against those who have more opportunities of Luxury."

<73, 24.> and to this ingenious remark succeeds immediately a correction <Johnson 1745:56> of great speciousness, (see l. 24. in the "*Readings*" on this page) grounded chiefly on this; - that "there is no Relation between the *Way of Life*, and *fallen into the Sear*:" But should there be such relation? is such accordance of metaphor, strict accordance, either a beauty or proper in compositions of this sort? if it be not, - and reason answers affirmatively, - then is not an editor justify'd in displacing a plain reading, which all may see is a pleonasm importing only - my life.

<75, 27.> Likelihood of corruption (a *W.* for an *M.*) is urg'd as another proof of it's being so; And upon that ground principally we have admitted with great willingness his emendation a while after, that in p. 75: "*advantage*" may imply - advantage, i. e. opportunity, of getting away; and, so taken, *given* (the old word) might have serv'd, had it not been follow'd (and instantly) by another "*given*;" the awkwardness of which, added to the expression's imperfectness, creates just suspicion that the first is a compositor's blunder whose eye glanc'd upon the second:

To his note on these words is subjoin'd an interpretation of some that accompany them, to wit - "*more and less*," us'd at that time of day for - "*greater and less*," and meaning there - the higher and lower orders of men.

<76, 4.> Close upon these expressions is a riddling line of old Seyward's (76, 4.) which <Warburton 1747:420> the fifth modern interprets by - "*i. e. property and allegiance*;" but might as well have dilated, by saying - what property we have, and what

allegiance is ow'd by us, - for that were intelligible:

Of an overpass'd passage (73, 19.) the same editor gives us a meaning by implication, without telling us how it comes by it: - the speaker, in a high strain of poetry, asserts of his man's "cheeks" - that they were of *Fear's privy-council*, her cabinet; intimating - that they were preachers of fear to others, "infected others with cowardice," as that editor <Warburton 1747:417> has it.

76, 29. *She should have dy'd hereafter; &c.*] - at some future period; then, if such a "word" or words had saluted me as you have been uttering, I might have felt her loss more, and given properer tokens of it than the present busy time will admit of: Immediately upon which, by a most natural concatenation of thought, he proceeds to descant on death and life's fleeting condition; calls upon his own life to hasten to it's conclusion, - "*Out, out, brief candle!*" and sets forth the insignificancy of general life in two famous comparisons.

This, from the very time of it's first reading, has always appear'd the sense of this speech, and the connection of it's parts: - Particular terms of it gave as little trouble as generals: "*recorded*" was no detention; taking it, as another had done much upon that time, for - recorded in heaven, enter'd in heaven's records, or book of decrees, as the period of our existence: Nor was much time lost in fixing the present editor's choice between "*dusty*" (v. "*V. R.*") and "*study*:" the first an idle expression, to make the best of it; in it's consequence, faulty; for this follows on keeping it, that the stigma of folly is, without rime or reason, fix'd upon all the world, all are "*fools*" whom each yesterday's sun has lighted to their graves: in the other, the speaker (who is himself *studying*, that is - ruminating upon death and the repeated examples of it) makes this rational inference, - that each yesterday's death was as a glaring memento even to *fools*, "*lighted even them the way to reflect upon it and study it.*" See <Upton 1746:55> the "*Critical Observations on Shakespeare*," p. 55, and the opinion advanc'd in it about the reading's authentickness.

<77, 12 & 14.> The page following has two modern suppliments (at 12, and 14.) that are proper and necessary; the first in one modern only, <Hanmer 1744:546> the Oxford editor:

<77, 26.> At 26. of that page is a condemn'd expression, and, in consequence, <Johnson 1745:59-60> alter'd but, had the substituted word been found in ancient editions, the critick who should have chang'd it for that they do give had deserv'd the praise of his reader; if, in such a case of facility, praise be

in truth the meed of changing baseness to nobleness: Macbeth's confidence (for that is meant by "*resolution*") is represented to us in the term we have now under the idea of an over-spirited horse that needed *pulling-in*, which his rider does accordingly give him upon the present occasion; the beauty and justness of the idea need not be pointed out:

<82, 8.> In the case of another term that occurs at 82, 8. the editor must invert the opinion he has been giving in this, and declare himself better pleas'd with it's substitute: but as "*pearl*" is plainly intelligible, (a metonymy, the sign for the thing) and most unlikely to be the other's corruption, it must stand as a quaintness, and one of the poet's moles; along with another word of that page, ("*Grace*" in l. 25.) alter'd likewise: Both the substituted words are given in the Collection appointed them, together with a few others which some may judge of their class; but a number infinitely larger of innovations by different moderns, are left to the provided of much leisure and a good stock of patience to search out as they please.

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