

24. *profound*. Literally, deep; but here there is a suggestion of mysterious and hidden qualities.

26. *sleights*. Arts, tricks.

27. *spites*. Spirits.

30-1. *bear his hopes*, etc. He shall trust in his hopes in a way that is neither wise nor becoming, and he shall have no fear of the future.

31-3. *security is mortals' chiefest enemy*. When we think we are safe, we neglect to take proper precautions. Distinguish *security* and *safety*.

83. The song "Come away, come away," occurs in a play of Middleton entitled *The Witch*.

SCENE VI.

We learned in Scene IV. that Macbeth kept paid spies in the houses of his nobles; and it appears that this system of espionage has gone so far that men are afraid to speak their thoughts openly. In Scene VI. we find Lennox and another lord discussing what has taken place. Lennox with fine irony reviews the crimes of Macbeth, the murder of Duncan, of the grooms, and of Banquo; and in the remainder of the scene we learn something of the relations that exist between Macbeth and Macduff. It is these relations that supply the motive for the action in the remainder of the play; and this scene forms a connecting link between the Macduff story and Macbeth's previous crimes.

1-2. From what I have already said, you may know that I think as you do about this matter; and you can judge further as to my opinions without my telling you: but I will say this, that things have been carried on (borne) in a strange fashion.

4. *marry*. A mild form of oath, a corruption of *Mary*.

8. Who cannot want the thought. Who can fail to think? Lennox uses a double negative to make his question stronger.

19. *an't*. If it.

21. *from broad words*. Because he spoke his thoughts plainly.

27. *Edward*. Edward the Confessor.

29. *his high respect*. The high respect in which he is held.

30. *upon his aid*. In his behalf.