

myself
 (ed. Gifford), ii. 334.
 much better sound
 May."
 read.—This word is
 y iv. 7, 63, 64;
 due to them,
 echer, Love's Cure,
 ounted, *scar'd*
 i. Dyce, vol. ix. p. 136.
 ird, but according
 and Fletcher reads

F. 2, F. 3, F. 4. F. 1
 A, or what purgative
 y; F. 4 *scand*. "The
 into the pronunciation
 am in Shakespeare's
 of it by the common
 Hidden Secrets, 1627,
 mice." Ac. Cotgrave
 explains it as "a little
 supposes the *Cyme* of
 e of the ways of spell-
 k. 1.
 a a blough,
 shall we shadow
 make discovery
 huz hastily after Mak-
 bataille vnto Byrnan
 uested a while there to
 enery man to get a
 at wood in his hand, as
 march forth therewith in
 row they might come
 manner within viewe of

AGE to be GIVEN,
 en him the recolt.
 been proposed; perhaps
 simplest. He proposed to

read "where there is a vantage to be gone" in the sense of "to be off," "to depart," "to escape," but there is surely no need for altering *advantage* to a *vantage* in this case; for, as Johnson pointed out, *advantage* is frequently used by Shakespeare = a favourable opportunity, e.g. in *Tempest*, iii. 3. 12, 13:

Do not, for one repulse, forego the purpose
 That you resolv'd to effect.
Neph. The next *advantage*
 Will we take thoroughly.

In F. 1, the *given*, in both lines, is printed in the unelided form, and it certainly seems as if the double ending were intended in line 11; and for that reason, if for no other, we would not alter the text in spite of the repetition of the word *given*, which may seem awkward, but is quite Shakespearean. The meaning may be "where there is to be, i.e. where there must necessarily be given the *advantage*, i.e. opportunity of desertion, the *more* and *less*, that is to say the greater and the less (= probably, "the officers and private soldiers"), revolt from Macbeth. Macduff goes on to say, "none remain with him but those who are obliged to" which thoroughly agrees with what Macbeth says himself, line 43, in the preceding scene: "the thimer fly from me;" and again in the next scene (lines 5, 6) he says:

Were they not forc'd (i.e. reinforced) with those that should be ours,
 We might have met them careful, beard to beard.

If Macbeth had elected to give battle to the enemy outside his castle, he would have been compelled to afford an opportunity to those who were disaffected to desert to Malcolm's side.—P. A. M.

259. Line 21: *Towards which advance the war*.—Steevens has an interesting note on the irregular endings of many of the scenes in Macbeth. "It has been understood that local rhymes were introduced in plays in order to afford an actor the advantage of a more pointed exit, or to close a scene with additional force. Yet, whatever might be Shakespeare's motive for continuing such a practice, it may be observed that he often seems immediately to repent of it; and, in the tragedy before us, has repeatedly counteracted it by hemistichs which destroy the effect, and consequently defeat the supposed purpose of the antecedent complets." Compare in the present play, best 'bes the instance here, the end of i. 5; iii. 2; iii. 4; iv. 1; v. 1; v. 2.

ACT V. SCENE 5.

From here to the end of the play Shakespeare follows, in outline, the narrative in Holinshed, which, to avoid chopping it up into small pieces, I give here: "On the morrow when Macbeth beheld them coming in this sort, hee first unmoyed what the matter ment, but in the end remembred himselfe, that the prophetic which hee had heard long before that time, of the coming of Byrnanne vnto Dunsinanne Castell, was likely to bee now fulfilled. Neuerthelesse, he brought his men in order of battell, and exhorted them to doe valiantly, nowbeit his enimies had scarcely cast from them their boughes, when Macbeth perceiving their numbers betook him streight to flight, whom Macduffe pursued with great hatred enen till he came vnto Lunfannan, where Macbeth perceiving that Macduffe was hard at his back, leapt beside his horse, saying, thou traitor, what meanest

NOTES TO MACBETH.

it that thou shouldst thus in vaine follow me that am not appointed to be slain by any creature that is borne of a woman, come on therefore, and receyue thy reward which thou hast deserved for thy paynes, and therewithall he lyfted vp his sworde thinking to haue slaine him. But Macduffe quickly anyoynd from his horse, ere he came at him, answered (with his naked sworde in his hande) saying: it is true Macbeth, and now shall thine insatiabie crueltie haue an ende, for I am enen he that thy vysards haue tolde the of, who was neuer borne of my mother, but ripped out of hir wombe: therewithall he stept vnto him, & slue him in the place. Then cutting his heade from the shoulders, hee set it vpon a poll, and brought it vnto Malcolme. This was the end of Macbeth, after he had reigned .xvij. yeares over the Scottishmen" (vol. v. pp. 276, 277).

260. Lines 11-13:

my FELL OF HAIR
 Wouldst at a dismal treatise rouse and stir
 As life were in't.

Coles, Latin Dictionary, has "*Fell* [skin], *pellis*." The word is used again in *Leir*, v. 3. 24: "flesh and fell." With these lines compare *Hamlet*, iii. 4. 121, 122:

Your bedded hair, like life in excrements,
 Starts up, and stands on end.

261. Line 19: *To-morrow, and to-morrow, and to-morrow*.—"It is not impossible," says Halliwell, "that Shakespeare may here have recollected a remarkable engraving in Barclay's *Ship of Fools*, 1570, copied from that in the older Latin version of 1498:

They followe the crowses crye to their great sorowe,
Cras, cras, cras, to-morrow we shall amende,
 And if we mend not then, then shall we the next morowe,
 Or els shortly after we shall no more offende;
 Amende, and folle, when God this grace doth sende.

262. Line 23: *dusky death*.—It is scarcely to be believed that commentators have seriously exercised themselves over this incomparably appropriate epithet, one unfortunate person conjecturing that we should read *dusky* for *dusky* and other unfortunate persons finding it plausible and convincing.

263. Line 37: *Within this three mile*.—This is precisely what a working-man would say to-day; in Shakespeare's time such constructions were not the vulgarisms they now are. Compare 1 Henry IV, iii. 3. 54: "this two and thirty years."

264. Line 39: *'Upon the next tree shalt thou hang alive*.—F. 1 has *shall*.

265. Line 40: *Till famine clasp thee*.—*Cling* is from Anglo-Saxon *clingan*, to shrink up. Compare *Piers Ploughman*, 9010, 9011:

Or whan thou clowstest for cold
 Or *clinger* for dry.

Cling, in some districts, appears to have a similar meaning to the more familiar *clasp* or *clasp*, meaning pinched with cold or starved with hunger.

266. Line 42: *I pull in resolution*.—So *Fl.*, with the meaning, evidently, of *pulling-in* a horse, checking. Johnson conjectured "*I pull in resolution*," and the Clarendon Press edd. suggest "*I pale in resolution*."