

MESSENGER As I did stand my watch upon the hill
I looked toward Birnam and anon methought
The wood began to move.

MACBETH Liar and slave!

MESSENGER Let me endure your wrath if't be not so;
Within this three mile may you see it coming.
I say, a moving grove.

MACBETH If thou speak'st false,
Upon the next tree shall thou hang alive
Till famine cling thee; if thy speech be sooth,
I care not if thou dost for me as much.
I pull in resolution and begin
To doubt th'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 aware of the sun
And wish th'estate o'th'world were now undone.
Ring the alarum bell! Blow wind, come wrack;
At least we'll die with harness on our back.

35

40

45

50

Exeunt

37 false] F (fhlse) 38 shall] F; shalt Fz 43-4 'Fear . . . Dunsinane'] Pope; Feare . . . Dunsinane F

34 Rowe added *Striking him* after 'slave', which may represent Restoration theatre-practice; the SD persisted until Singer's edition, where it was omitted in response to the objections of a celebrated actor, J. P. Kemble, in *Macbeth and King Richard the Third*, enlarged edn, 1817, pp. 109-11, though stage Macbeths have continued 'ignobly' to strike the Messenger.

36 mile i.e. miles. This use of the singular 'mile' with a plural number was common into the nineteenth century (*OED* Mile sb¹); Travers regards 'Within this three mile' as a Scotticism.

39 cling shrivel, parch (*OED* Cling v¹ 3c, quoting this line). The Messenger's hanging body will shrink and contract without food.

39 sooth truth, true.

41 pull in rein in, arrest, withdraw. This line is the earliest citation for *OED* Pull v 26d, which does

not offer a satisfactory definition.

42 equivocation See 2.3.26n.

42 fiend i.e. the Third Apparition, whose 'lies like truth' (43) Macbeth now recalls (43-4); see 4.1.89-93.

45 out i.e. sally forth, attack the enemy.

46 avouches claims, states.

47 nor . . . nor neither . . . nor.

47 tarrying staying, remaining (*OED* Tarry v 4).

48 'gin begin (an aphetic form).

49 estate o'th'world the world's settled order (Clarendon).

50 Ring the alarum bell! The command may be a sound-cue. Macbeth repeats Macduff's cry when he discovers Duncan's body (2.3.68); words (and sound?) link crime and approaching punishment.

50 wrack See 1.3.113n.

51 harness armour.

5.6 *Drum and colours. Enter MALCOLM, SIWARD, MACDUFF, and their army, with boughs*

MALCOLM Now near enough; your leafy 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.

5

SIWARD Fare you well.
Do we but find the tyrant's power tonight,
Let us be beaten if we cannot fight.

MACDUFF Make all our trumpets speak; give them all breath,
Those clamorous harbingers of blood and death.

10

*Exeunt**Alarums continued*5.7 *Enter MACBETH*

MACBETH They have tied me to a stake; I cannot fly,

Act 5, Scene 6 5.6] F (*Scena Sexta.*) 0 SD SIWARD] F (*Seyward*); old SIWARD Capell Act 5, Scene 7 5.7] F (*Scena Septima.*); scene continues, Rowe (with no further divisions)

Act 5, Scene 6

Malcolm's army and that represented in 5.2 have apparently joined and approach Dunsinane, screened with boughs hewn from Birnam Wood. Dessen, 'Problems', p. 149, outlines the producer's difficulties created by F's absence of SDs at this scene's start. If the soldiers enter with boughs (realistic or otherwise), are the boughs thrown down at 2 and later picked up and carried off? Are they thrown down at the end of the scene? Do they remain in view for the rest of the play? Or (a possibility Dessen omits) does 'throw down' (1) mean 'lower', with each soldier revealing himself but not releasing the 'bough' he holds and then later carries off-stage? This last possibility seems practicable and is consistent with F (although any proposal might be construed as consistent with silence), but Dessen makes a case for the symbolic values, some positive, some negative, of leaving the stage strewn with greenery from this moment forward.

0 SD *Drum and colours* See 5.2.0 SD n.

2 show . . . are Like Malcolm testing Macduff (4.3.44 ff.), the anti-Macbeth forces do not first appear 'as [they] are' any more than Macbeth himself initially appears as he is (see e.g. 1.5.61-4).

2 uncle See 5.2.2n.

4 battle An army, or one of its main divisions. See 1.1.4 n. and *OED* Battle sb 8.

4 we Malcolm uses the royal plural prematurely.

7 power military forces.

10 harbingers See 1.4.45n.

10 SD.2 *Alarums continued* Battle sounds minimise the change of time or place between 5.6 and 5.7; the audience's imagination is transferred to another part of the battlefield.

Act 5, Scene 7

This scene takes place before or within the castle of Dunsinane.

1-2 Compare 'Their valiant temper / Men lose when they incline to treachery, / And then they fight like compelled bears, would fly / Were they not tied' (*TNK* 3.1.66-9).

1 tied me to a stake Macbeth finds himself a bear, chained ('tied') to a post ('stake') and attacked by dogs for spectators' entertainment, an event that often occurred in some of early modern London's public theatres, at the Tower of London (for the pleasure of King James and his guests), and in other places of amusement. Compare Octavius's desper-

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

YOUNG SIWARD What is thy name? 5
MACBETH Thou'lt be afraid to hear it.
YOUNG SIWARD No, though thou call'st thyself a hotter name
Than any is in hell.
MACBETH My name's Macbeth.
YOUNG SIWARD The devil himself could not pronounce a title
More hateful to mine ear.
MACBETH No, nor more fearful. 10
YOUNG SIWARD Thou liest, abhorred tyrant; with my sword
I'll prove the lie thou speak'st.
Fight, and young Siward slain
MACBETH Thou wast born of woman.
But swords I smile at, weapons laugh to scorn,
Brandished by man that's of a woman born.
Exit [with young Siward's body]

Alarums. Enter MACDUFF

MACDUFF That way the noise is. Tyrant, show thy face! 15
If thou be'st slain, and with no stroke of mine,
My wife and children's ghosts will haunt me still.
I cannot strike at wretched kerns whose arms

4 SD YOUNG SIWARD | F (*young Seyward*) 14 SD.1 *Exit* . . . *body*] *This edn (after Oxford); Exit* F 16 be'st | F (beest)

ate remark, 'for we are at the stake, / And bayed about with many enemies' (*JC* 4.1.48-9), and 'To be bound to a stake' (*Dent* s813.1).

2 course attack (by dogs baiting a bear); see *OED* *Course sb* 27b, where this line is the earliest citation. More generally, the word means 'continuous process of time, succession of events' (*OED* *Course sb* 17a).

2-3 What's . . . born of woman Adelman (p. 131) points out that this question 'mean[s] both itself and its opposite': only one not of woman born can conquer Macbeth; there is no one not of woman born.

8 Than any is Than any which is.

12 Thou wast born of woman A chilling sardonicism, recalling the Bible (see 4.1.79 n.) and Macbeth's remark to First Murderer (3.4.14).

14 SD.1 *with young Siward's body* E. K. Cham-

bers (*William Shakespeare: A Study of Facts and Problems*, 2 vols., 1930, 1, 472) thought the absence of an SD for removing this corpse indicated textual corruption, and Swander speculates that this body should remain on stage, as it does in some productions, but F may here assume a conventional act (see 3.3.25 SD n.), and Ross says the body was 'brought off the field' (5.9.10). See *Textual Analysis*, p. 249 below, n. 5.

14 SD.2 The stage has been cleared of actors, and a new scene might be marked here and, for the same reason, at 24 SD; Oxford does so. The continued sound effects, however, and the sense that the Malcolm-Siward dialogue (25-30) concludes the mass battle justify letting F stand. See headnotes to 5.8 and 5.9 and, more generally, *Textual Analysis*, pp. 249-50 below.

18 kerns See 1.2.13 n.

Are hired to bear their staves; either thou, Macbeth,
Or else my sword with an unbattered edge 20
I sheath again undeeded. There thou shouldst be;
By this great clatter, one of greatest note
Seems bruited. Let me find him, Fortune,
And more I beg not. *Exit*

Alarums. Enter MALCOLM and SIWARD

SIWARD This way, my lord; the castle's gently rendered. 25
The tyrant's people on both sides do fight;
The noble thanes do bravely in the war.
The day almost itself professes yours,
And little is to do.
MALCOLM We have met with foes
That strike beside us.
SIWARD Enter, sir, the castle. 30
Alarum

[5.8] *Enter* MACBETH

MACBETH Why should I play the Roman fool and die
On mine own sword? Whiles I see lives, the gashes

24 SD.2 *Alarums* | F (*at right margin opposite 24*) 24 SD.2 SIWARD | F (*Seyward*); *old Seyward / Capell* 25 SH SIWARD | F (*Sey*); *this throughout remainder of play* 30 SD.1-2 | F (*as one line following castle*) Act 5, Scene 8 5.8] *Dyce*; *scene continues* F

19 staves lances (*Lexicon* under Staff).

19 either thou, Macbeth i.e. either I strike at you, Macbeth.

20 unbattered undamaged (by use in battle).

21 undeeded having done nothing (*Lexicon*), without accomplishment or 'deed'. This line is *OED*'s sole citation for the word.

21 There i.e. where I hear the most noise ('this great clatter' (22)).

22 The line puns on 'note' as musical sound ('clatter') and as 'reputation' or 'fame'; compare the imagery of 3.2.43-4 and nn.

23 bruited noised, reported.

23-4 Let . . . not A prayer to the goddess who momentarily favoured Macdonald (1.2.9-15).

25 gently rendered calmly (i.e. without further loss of life) or 'nobly' surrendered.

29-30 foes / That strike beside us Either 'enemies who deliberately miss when they attack', or 'enemies who fight on our side'.

Act 5, Scene 8

F does not mark a scene division here, and the action might be continuous with 5.7, but the stage has been cleared (a customary sign of a scene's conclusion), and it is not evident that this scene takes place within 'the castle' Malcolm and Siward entered at 5.7.30. More likely, it takes place on the battlefield before that castle. Adelman (pp. 160-2) compares this scene with the duel ending *R3*.

1-2 play . . . sword Roman honour required a defeated warrior to commit suicide rather than be captured; see *Ant.* 4.14 and *JC* 5.3, 5.5.

2 Whiles While.

2 lives living creatures (*Lexicon* *Life sb* 1, though *OED* *Life sb* 6c cites this line for 'Vitality as embodied in an individual person').