

**MANGA SHAKESPEARE**<sup>®</sup>

# **MACBETH**



**GLOSSARY**



### WHEN THE HURLYBURLY'S DONE

p. 12: Witches  
*(Act 1, Scene 1)*  
 'when this commotion is over'



### FURBISHED ARMS

p. 17: Sergeant  
*(Act 1, Scene 2)*  
 'reinvigorated strength'



### OF THE REVOLT THE NEWEST STATE

p. 14: King Duncan  
*(Act 1, Scene 2)*  
 'the latest news of the rebellion'



### THANE

p. 20: Malcolm  
*(Act 1, Scene 2)*  
 a Scottish title, equivalent to the English 'Baron'



### BROIL

p. 14: Malcolm  
*(Act 1, Scene 2)*  
 'chaotic battle'



### TERRIBLE NUMBERS

p. 21: Ross  
*(Act 1, Scene 2)*  
 'terrifying amounts of troops'



### UNSEAMED HIM FROM THE NAVE TO THE CHOPS

p.16: Sergeant  
*(Act 1, Scene 2)*  
 'cut him in half, from the navel to the chin'



### DISMAL

p. 21: Ross  
*(Act 1, Scene 2)*  
 'ominously dreadful'



### O FROM THAT SPRING WHENCE COMFORT SEEMED TO COME, DISCOMFORT SWELLS.

p. 17: Sergeant  
*(Act 1, Scene 2)*  
 'then this promising upturn in our fortunes prompted a setback'



### CRAVES COMPOSITION

p. 24: Ross  
*(Act 1, Scene 2)*  
 'seeks to negotiate terms'



### SURVEYING VANTAGE

p. 17: Sergeant  
*(Act 1, Scene 2)*  
 'perceiving an opportunity'



### DISBURSED

p. 24: Ross  
*(Act 1, Scene 2)*  
 'paid out'

**BOSOM INTEREST**

p. 25: Duncan  
*[Act 1, Scene 2]*  
 'intimate trust'

**CAPITAL**

p. 35: Angus  
*[Act 1, Scene 3]*  
 'deserving of the death penalty'

**PILOT**

p. 26: Witches  
*[Act 1, Scene 3]*  
 the helmsman of a ship

**IN DEEPEST CONSEQUENCE**

p. 36: Banquo  
*[Act 1, Scene 3]*  
 'with the direst of consequences'

**WEIRD**

p. 27: Witches  
*[Act 1, Scene 3]*  
 eerie; morally wayward;  
 prophetic

**SEATED**

p. 37: Macbeth  
*[Act 1, Scene 3]*  
 'securely lodged'

**STANDS NOT WITHIN THE PROSPECT OF BELIEF**

p. 31: Macbeth  
*[Act 1, Scene 3]*  
 'lies beyond any conceivable prediction'

**MY THOUGHT, WHOSE MURDER YET IS BUT FANTASTICAL, IS SMOTHERED IN SURMISE.**

p. 37: Macbeth  
*[Act 1, Scene 3]*  
 'My rational mind, where the idea of murder is still grotesque, is frustrated by my imagination'

**THE INSANE ROOT**

p. 32: Banquo  
*[Act 1, Scene 3]*  
 i.e. a mind-altering narcotic

**WITHOUT MY STIR**

p. 38: Macbeth  
*[Act 1, Scene 3]*  
 'without the need for me to do anything about it'

**UNDER HEAVY JUDGMENT**

p. 35: Angus  
*[Act 1, Scene 3]*  
 'under sentence of death'



**NEW HONOURS COME UPON HIM, LIKE STRANGE GARMENTS, CLEAVE NOT TO THEIR MOULD BUT WITH THE AID OF USE.**

p. 38: Banquo  
*(Act 1, Scene 3)*  
'Those newly bestowed rewards sit as awkwardly on him as a brand-new suit of clothes, which will only be comfortable when they're worn in.' Banquo's simile ('strange garments') is one Shakespeare uses throughout the play – nowhere so hauntingly as when Angus describes how the trappings of power Macbeth has murderously stolen 'hang loose about him, like a giant's robe upon a dwarfish thief' (p. 163, 5.2).



**WROUGHT**  
p. 39: Banquo  
*(Act 1, Scene 3)*  
strained; overtaxed



**OUR FREE HEARTS**  
p. 39: Banquo  
*(Act 1, Scene 3)*  
i.e. in a spirit of frank affection



**HARBINGER**  
p. 42: Macbeth  
*(Act 1, Scene 4)*  
'herald'



**THE MILK OF HUMAN KINDNESS**

p. 47: Lady Macbeth  
*(Act 1, Scene 5)*  
'humanitarian instincts': in contrast to such kindness, learned at the mother's breast, Lady Macbeth later tells us she will 'pour my spirits' in her husband's ears (p. 48); invokes the forces of evil to 'take my milk for gall [= bitter bile]' later in the scene (p. 51); and still later denies her own capacity for maternal feelings (p. 65, 1.7). The fact that the couple are childless is important to the plot (see p. 101, 3.1).



**PLAY FALSE . . . WRONGLY WIN**  
p. 48: Lady Macbeth  
*(Act 1, Scene 5)*  
'actively cheat . . . dishonestly succeed'



**CROWN**  
p. 50: Lady Macbeth  
*(Act 1, Scene 5)*  
i.e. the top of the head



**KEEN**  
p. 51: Lady Macbeth  
*(Act 1, Scene 5)*  
'sharp'



**PUT . . . INTO MY DISPATCH**  
p. 53: Lady Macbeth  
*(Act 1, Scene 5)*  
'hand over the arrangements to me'



### SOVEREIGN SWAY AND MASTERDOM

p. 53: Lady Macbeth  
*[Act 1, Scene 5]*  
 'the absolute authority and power of royalty'



### ONLY LOOK UP CLEAR

p. 53: Lady Macbeth  
*[Act 1, Scene 5]*  
 'just make sure your gloomy thoughts don't cloud your facial expression'

### DELICATE

p. 54: Banquo  
*[Act 1, Scene 6]*  
 'exquisitely pleasing'



### IF IT WERE DONE, THEN IT WERE WELL DONE QUICKLY. IF THE ASSASSINATION COULD CATCH SUCCESS, THIS BLOW MIGHT BE THE BE-ALL AND THE END-ALL HERE.

p. 58: Macbeth  
*[Act 1, Scene 7]*  
 'If the deed has to be done, then let's get it over with: Duncan's successful murder will draw a line under everything else.' That is the gist of Macbeth's words in the original play, though Shakespeare reflects his guilty mental anguish there by elaborating the speech into a knotted tangle of sound and sense:

If it were done when 'tis done,  
 then 'twere well  
 It were done quickly: if  
 th'assassination  
 Could trammel up [secure by  
 netting] the consequence, and  
 catch  
 With his surcease [ending]  
 success; that but this blow  
 Might be the be-all and end-all  
 here . . .



### WE BUT TEACH BLOODY INSTRUCTIONS WHICH, BEING TAUGHT, RETURN TO PLAGUE THE INVENTOR.

p. 59: Macbeth  
*[Act 1, Scene 7]*  
 'Yet the murderous orders we issue end up rebounding on us when they are carried out'



### THIS EVEN-HANDED JUSTICE COMMENDS THE POISONED CHALICE TO OUR OWN LIPS.

p. 59: Macbeth  
*[Act 1, Scene 7]*  
 'So if the impartial fates present us with an elaborate goblet, it will be poison rather than wine that it contains'



### TRUMPET-TONGUED

p. 61: Macbeth  
*[Act 1, Scene 7]*  
 i.e. with the voice of a divine clarion call



### BREAK THIS ENTERPRISE

p. 64: Lady Macbeth  
*[Act 1, Scene 7]*  
 'broach the subject of this undertaking'



### BUT SCREW YOUR COURAGE TO THE STICKING-PLACE

p. 66: Lady Macbeth  
*[Act 1, Scene 7]*  
 'Just ratchet up your bravery to the furthest tension it can endure'



### CONVINCE

p. 66: Lady Macbeth  
*[Act 1, Scene 7]*  
 'overcome'



**SHALL BE A FUME**

p. 66: Lady Macbeth  
*(Act 1, Scene 7)*  
 'will be as hazy as smoke'



**UNDAUNTED METTLE**

p. 67: Macbeth  
*(Act 1, Scene 7)*  
 'indomitable spirit' (with the added sense of 'impregnable armour')



**WHEN IN SWINISH SLEEP THEIR DRENCHED NATURES LIE**

p. 67: Lady Macbeth  
*(Act 1, Scene 7)*  
 'when they are drunkenly snoring like pigs'



**WHO DARES RECEIVE IT OTHER?**

p. 69: Lady Macbeth  
*(Act 1, Scene 7)*  
 'Who will be so bold as to interpret it in any other way?'



**HEAVY SUMMONS**

p. 71: Banquo  
*(Act 2, Scene 1)*  
 'weary fatigue'



**GILD . . . GUILT**

p. 83: Lady Macbeth  
*(Act 2, Scene 2)*  
 Note the terrifying pun ('guilt'/'gilt') with which Lady Macbeth salves her conscience by likening the King's spilt blood to decorative gold: Macbeth himself later uses the same imagery – and the same rhetorical strategy – when explaining why he has killed the innocent grooms: 'Here lay Duncan, laced [= patterned] with his golden blood' (p. 92, 2.3).



**KNELL**

p. 75: Macbeth  
*(Act 2, Scene 1)*  
 i.e. the tolling of a church's bells for a funeral



**NEPTUNE**

p. 83: Macbeth  
*(Act 2, Scene 2)*  
 i.e. the Roman god of the sea.



**GROOMS**

p. 76: Lady Macbeth  
*(Act 2, Scene 2)*  
 i.e. male servants



**MULTITUDINOUS . . . INCARNADINE**

p. 83: Macbeth  
*(Act 2, Scene 2)*  
 'innumerable vast . . . stain crimson'



**UNBEND**

p. 81: Lady Macbeth  
*(Act 2, Scene 2)*  
 dismantle; weaken; undermine



**BADGED**

p. 91: Lennox  
[Act 2, Scene 3]  
'prominently marked'



**THIS MURDEROUS SHAFT THAT'S SHOT HATH NOT YET LIGHTED.**

p. 95: Malcolm  
[Act 2, Scene 3]  
'Not all the arrows that the murderer has fired have yet hit their intended targets.'



**OUR SEPARATED FORTUNE SHALL KEEP US BOTH THE SAFER.**

p. 94: Donalbain  
[Act 2, Scene 3]  
'We'll both be safer if we take our own chances and go our separate ways'



**WHAT GOOD COULD THEY PRETEND? / THEY WERE SUBORNED.**

p. 96: Ross / Macduff  
[Act 2, Scene 4]  
'What possible motive can they have had?' / 'They must have been bribed.'



**ORACLES**

p. 98: Banquo  
[Act 3, Scene 1]  
i.e, fortune-telling prophets



**THINGS BAD BEGUN MAKE STRONG THEMSELVES BY ILL.**

p. 107: Macbeth  
[Act 3, Scene 2]  
'The only way to get away with one crime is by committing another'



**WAIL HIS FALL**

p. 104: Macbeth  
[Act 3, Scene 1]  
'mourn his death'



**GIVE THE CHEER**

p. 112: Lady Macbeth  
[Act 3, Scene 4]  
'toast our guests'



**THINGS WITHOUT REMEDY SHOULD BE WITHOUT REGARD.**

p. 106: Lady Macbeth  
[Act 3, Scene 2]  
'There's no point thinking about things we can do nothing about.'



**O PROPER STUFF!**

p. 115: Lady Macbeth  
[Act 3, Scene 4]  
'What absolute rubbish!'



**SCOTCHED**

p. 106: Macbeth  
[Act 3, Scene 2]  
slashed; wounded



**DOUBLE, DOUBLE, TOIL AND TROUBLE**

p. 122: Witches  
*(Act 4, Scene 1)*  
 The Three Witches' ritual incantations are famously sinister and mysterious: do they 'double' (accelerate) their dancing paces around their magical bubbling cauldron? Or are they literally 'stirring things up' as they 'double' (compound) the misery of this world's 'toil and trouble'?



**FILLET . . . FENNY . . . WOOL . . . PRICKING**

p. 122: Witches  
*(Act 4, Scene 1)*  
 'sliced strip . . . marsh-dwelling . . . fur . . . tingling'



**THE ROUND OF SOVEREIGNTY**

p. 126: Macbeth  
*(Act 4, Scene 1)*  
 i.e, the circular crown of Scotland



**TO THE CRACK OF DOOM**

p. 129: Macbeth  
*(Act 4, Scene 1)*  
 'until the Last Trumpet of doomsday'



**POINTS AT THEM FOR HIS**

p. 129: Macbeth  
*(Act 4, Scene 1)*  
 'acknowledges them, by his gestures, as his own descendants'



**FIRSTLINGS**

p. 132: Macbeth  
*(Act 4, Scene 1)*  
 'firstborn instincts'



**THINGS AT THE WORST WILL CEASE.**

p. 135: Ross  
*(Act 4, Scene 2)*  
 'Things can only get better'



**FRY OF TREACHERY**

p. 139: Murderer  
*(Act 4, Scene 2)*  
 'traitor's spawn'



**CISTERN**

p. 143: Malcolm  
*(Act 4, Scene 3)*  
 pool; tank; reservoir



**BE NOT A NIGGARD IN YOUR SPEECH**

p. 150: Macduff  
*(Act 4, Scene 3)*  
 'Don't be so miserly with your words'



**DESERT**

p. 150: Ross  
*(Act 4, Scene 3)*  
 empty; deserted, isolated





**DISPUTE IT LIKE A MAN**

p. 152: Malcolm  
*[Act 4, Scene 3]*  
 'Try to come to terms with such news with as much human strength as you can muster'



**RIPE FOR SHAKING**

p. 153: Malcolm  
*[Act 4, Scene 3]*  
 i.e. like a fruit that will drop from the branch with a simple push.



**BE THIS THE WHETSTONE OF YOUR SWORD!**

p. 152: Malcolm  
*[Act 4, Scene 3]*  
 'Let these events sharpen the edge of your revenge!'



**THE NIGHT IS LONG THAT NEVER FINDS THE DAY**

p. 153: Malcolm  
*[Act 4, Scene 3]*  
 'The darkest hour is right before the dawn'



**MOVE ONLY IN COMMAND, NOTHING IN LOVE**

p. 162: Angus  
*[Act 5, Scene 2]*  
 'only obey his orders from a sense of duty, certainly not from any affection for him'



**PROFIT AGAIN SHOULD HARDLY DRAW ME HERE**

p. 173: Doctor  
*[Act 5, Scene 3]*  
 'not even the promise of financial reward would lure me to serve here again'



**THICK-COMING FANCIES**

p. 170: Doctor  
*[Act 5, Scene 3]*  
 'waves of delusions'



**HOST**

p. 175: Malcolm  
*[Act 5, Scene 4]*  
 'army'



**THROW PHYSIC TO THE DOGS! I'LL NONE OF IT.**

p. 171: Macbeth  
*[Act 5, Scene 3]*  
 'Then medicine be damned! I want no part of it.'



**BANE**

p. 173: Macbeth  
*[Act 5, Scene 3]*  
 'mortal ruin'





**MAKE DISCOVERY ERR  
IN REPORT OF US**

p. 175: Malcolm  
*(Act 5, Scene 4)*  
'ensure that sightings of our  
presence will be mistaken'



**LET OUR JUST CENSURES  
PUT ON INDUSTRIOUS  
SOLDIERSHIP!**

p. 175: Macduff  
*(Act 5, Scene 4)*  
'May the justice of our cause  
lend strength to our fight!'



**LAUGH A SIEGE TO SCORN**

p. 176: Macbeth  
*(Act 5, Scene 5)*  
'humiliate the forces that  
besiege us'



**PETTY PACE**

p. 179: Macbeth  
*(Act 5, Scene 5)*  
'meaningless progress'



**LIGHTED FOOLS THE WAY**

p. 179: Macbeth  
*(Act 5, Scene 5)*  
'illuminated the inevitable route  
that, like idiots, we must all take'



**DOUBT THE  
EQUIVOCATION OF THE  
FIEND THAT LIES LIKE  
TRUTH**

p. 183: Macbeth  
*(Act 5, Scene 5)*  
i.e. fear the double-meanings  
used by the Devil to ensnare us  
– the same 'juggling [cheating]  
fiends . . . that palter with  
[deceive] us in a double sense'  
Macbeth later exclaims against  
(p. 196, 5.7).



**THEY HAVE TIED ME TO A  
STAKE. I CANNOT FLY, BUT  
BEAR-LIKE I MUST FIGHT  
THE COURSE**

p. 188: Macbeth  
*(Act 5, Scene 7)*  
This is a reference to the barbarous  
'sport' of bear-baiting, popular in  
Shakespeare's London, by which  
bears were tethered to a central  
post ('stake') in an arena and set  
upon by dogs in a succession of  
rounds (or 'courses').



**THOU LOSEST LABOUR.**

p. 195: Macbeth  
*(Act 5, Scene 7)*  
'You're wasting your time.'



**THE SHOW AND  
GAZE OF THE TIME**

p. 199: Macduff  
*(Act 5, Scene 7)*  
'the latest popular sensation'





**AS OUR RARER MONSTERS ARE, ON A POLE**

p. 199: Macduff  
 [Act 5, Scene 7]  
 'exhibited in a tent like a fairground freak-show, with a signpost outside'



**COMPASSED WITH THY KINGDOM'S PEARL**

p. 203: Macduff  
 [Act 5, Scene 7]  
 'surrounded by the élite of your country' (with a pun on 'crowned')



**LAY ON**

p. 200: Macbeth  
 [Act 5, Scene 7]  
 'set about it'



**BY THE GRACE OF GRACE**

p. 205: Malcolm  
 [Act 5, Scene 7]  
 'by the allowance of all-graceful God'



**GO OFF**

p. 201: Lord Seyward  
 [Act 5, Scene 7]  
 die; 'pass on'

