Monday -
Tuesday T. Teachers' [illegible]
Election - Roland [illegible]
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Tues - Parent Teacher's [illegible]
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BUST OF SHAKESPEARE IN TRINITY CHURCH, STRATFORD
His grave is directly beneath the bust.

Merrill's English Texts

SHAKESPEARE'S

MACBETH

EDITED WITH AN INTRODUCTION AND NOTES BY BRAINERD KELLOGG, LL.D., FORMERLY DEAN OF THE FACULTY AND PROFESSOR OF THE ENGLISH LANGUAGE AND LITERATURE IN THE POLYTECHNIC INSTITUTE, BROOKLYN

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Merrill's English Texts

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EDITOR'S NOTE

THE text here presented has been carefully collated with that of six or seven of the best editions. Where there was any disagreement we have adopted the readings which seemed most reasonable and were supported by the best authority.

Professor Meiklejohn's exhaustive notes form the substance of those here used; and his plan, as set forth in the "General Notice" annexed, has been carried out in these volumes. But as these editions of the plays are intended rather for pupils in school and college than for ripe Shakespearian scholars, we have not hesitated to prune his notes of whatever was thought to be too learned for our purpose, or on other grounds was deemed irrelevant to it.

GENERAL NOTICE

"An attempt has been made in these editions to interpret Shakespeare by the aid of Shakespeare himself. The Method of Comparison has been constantly employed; and the language used by him in one place has been compared with the language used in other places in similar circumstances, as well as with older English and with newer English.

"The first purpose in this elaborate annotation is, of course, the full working out of Shakespeare's meaning. The Editor has in all circumstances taken as much pains with this as if he had been making out the difficult and obscure terms of a will in which he himself was personally interested; and he submits that this thorough excavation of the meaning of a really profound thinker is one of the very best kinds of training that a boy or girl can receive at school. This is to read the very mind of Shakespeare, and to weave his thoughts into the fibre of one's own mental constitution. And always new rewards come to the careful reader—in the shape of new meanings, recognition of thoughts he had before missed, of relations between the characters that had hitherto escaped him. For reading Shakespeare is just like examining Nature; there are no hollownesses, there is no scamped work, for Shakespeare is as patiently exact and as first-hand as Nature herself.

"Besides this thorough working-out of Shakespeare's meaning, advantage has been taken of the opportunity to teach his English —to make each play an introduction to the *English of Shakespeare*. For this purpose copious collections of similar phrases have been gathered from other plays; his idioms have been dwelt upon; his peculiar use of words; his style and his rhythm. Some teachers may consider that too many instances are given; but, in teaching, as in everything else, the old French saying is true:

Assez n'y a, s'il trop n'y a. The teacher need not require each pupil to give him *all* the instances collected. If each gives one or two, it will probably be enough; and, among them all, it is certain that one or two will stick in the memory.

"It were much to be hoped that Shakespeare should become more and more of a study, and that every boy and girl should have a thorough knowledge of at least one play of Shakespeare before leaving school. It would be one of the best lessons in human life. It would also have the effect of bringing back into the too pale and formal English of modern times a large number of pithy and vigorous phrases which would help to develop as well as to reflect vigor in the characters of the readers. Shakespeare used the English language with more power than any other writer that ever lived—he made it do more and say more than it had ever done; he made it speak in a more original way; and his combinations of words are perpetual provocations and invitations to originality and to newness of insight."—J. M. D. MEIKLEJOHN, M. A., Late Professor of Pedagogy in the University of St. Andrews.

INTRODUCTION

LIFE AND WORKS OF SHAKESPEARE

"Shakespeare was born, it is thought, April 23, 1564, the son of a comfortable burgess of Stratford-on-Avon. While he was still young, his father fell into poverty, and an interrupted education left the son an inferior scholar. He had 'small Latin and less Greek.' But by dint of genius and by living in a society in which all sorts of information were attainable, he became an accomplished man. The story told of his deer-stealing in Charlecote woods is without proof, but it is likely that his youth was wild and passionate. At nineteen he married Ann Hathaway, seven years older than himself, and was probably unhappy with her. For this reason or from poverty, or from the driving of the genius that led him to the stage, he left Stratford about 1586–1587, and went to London at the age of twenty-two; and, falling in with Marlowe, Greene, and the rest, he became an actor and a playwright, and may have lived their unrestrained and riotous life for some years.

"**His First Period.**—It is probable that before leaving Stratford he had sketched a part at least of his *Venus and Adonis*. It is full of the country sights and sounds, of the ways of birds and animals, such as he saw when wandering in Charlecote woods. Its rich and overladen poetry and its warm coloring made him, when it was published, in 1593, at once the favorite of men like Lord Southampton, and lifted him into fame. But before that date he had done work for the stage by touching up old plays and writing new ones. We seem to trace his 'prentice hand' in many dramas of the time, but the first he is usually thought to have retouched is *Titus Andronicus*, and, some time after, the First Part of *Henry VI.*

"*Love's Labour 's Lost*, the first of his original plays, in which he

quizzed and excelled the Euphuists in wit, was followed by the rapid farce of *The Comedy of Errors*. Out of these frolics of intellect and action he passed into pure poetry in *A Midsummer Night's Dream*, and mingled into fantastic beauty the classic legend, the mediæval fairyland, and the clownish life of the English mechanic. Italian story then laid its charm upon him, and *Two Gentlemen of Verona* preceded the southern glow of passion in *Romeo and Juliet*, in which he first reached tragic power. They complete, with *Love's Labour 's Won*, afterwards recast as *All 's Well That Ends Well*, the love plays of his early period. We may, perhaps, add to them the second act of an older play, *Edward III*. We should certainly read along with them, as belonging to the same passionate time, his *Rape of Lucrece*, a poem finally printed in 1594, one year later than the *Venus and Adonis*.

"The patriotic feeling of England, also represented in Marlowe and Peele, now seized on him, and he turned from love to begin his great series of historical plays with *Richard II*, 1593–1594. *Richard III* followed quickly. To introduce it and to complete the subject, he recast the Second and Third Parts of *Henry VI* (written by some unknown authors), and ended his first period with *King John*—five plays in a little more than two years.

"His Second Period, 1596–1602.—In *The Merchant of Venice* Shakespeare reached entire mastery over his art. A mingled woof of tragic and comic threads is brought to its highest point of color when Portia and Shylock meet in court. Pure comedy followed in his retouch of the old *Taming of the Shrew*, and all the wit of the world, mixed with noble history, met next in the three comedies of *Falstaff*, the First and Second Parts of *Henry IV*, and the *Merry Wives of Windsor*. The historical plays were then closed with *Henry V*, a splendid dramatic song to the glory of England.

"The Globe theater, in which he was one of the proprietors, was built in 1599. In the comedies he wrote for it, Shakespeare turned to write of love again, not to touch its deeper passion as before, but to play with it in all its lighter phases. The flashing dialogue of *Much Ado About Nothing* was followed by the far-off forest world of *As You Like It*, where 'the time fleets carelessly,' and

Rosalind's character is the play. Amid all its gracious lightness steals in a new element, and the melancholy of Jaques is the first touch we have of the older Shakespeare who had 'gained his experience, and whose experience had made him sad.' And yet it was but a touch; *Twelfth Night* shows no trace of it, though the play that followed, *All 's Well That Ends Well*, again strikes a sadder note. We find this sadness fully grown in the later sonnets, which are said to have been finished about 1602. They were published in 1609.

"Shakespeare's life changed now, and his mind changed with it. He had grown wealthy during this period and famous, and was loved by society. He was the friend of the Earls of Southampton and Essex, and of William Herbert, Lord Pembroke. The queen patronized him; all the best literary society was his own. He had rescued his father from poverty, bought the best house in Stratford and much land, and was a man of wealth and comfort. Suddenly all his life seems to have grown dark. His best friends fell into ruin, Essex perished on the scaffold, Southampton went to the Tower, Pembroke was banished from the Court; he may himself, as some have thought, have been concerned in the rising of Essex. Added to this, we may conjecture, from the imaginative pageantry of the sonnets, that he had unwisely loved, and been betrayed in his love by a dear friend. Disgust of his profession as an actor, and public and private ill weighed heavily on him, and in darkness of spirit, though still clinging to the business of the theater, he passed from comedy to write of the sterner side of the world, to tell the tragedy of mankind.

"**His Third Period, 1602–1608,** begins with the last days of Queen Elizabeth. It contains all the great tragedies, and opens with the fate of Hamlet, who felt, like the poet himself, that 'the time was out of joint.' Hamlet, the dreamer, may well represent Shakespeare as he stood aside from the crash that overwhelmed his friends, and thought on the changing world. The tragi-comedy of *Measure for Measure* was next written, and is tragic in thought throughout. *Julius Cæsar*, *Othello*, *Macbeth*, *Lear*, *Troilus and Cressida* (finished from an incomplete work of his youth), *Antony*

and Cleopatra, Coriolanus, Timon (only in part his own), were all written in these five years. The darker sins of men, the unpitying fate which slowly gathers round and falls on men, the avenging wrath of conscience, the cruelty and punishment of weakness, the treachery, lust, jealousy, ingratitude, madness of men, the follies of the great, and the fickleness of the mob are all, with a thousand other varying moods and passions, painted, and felt as his own while he painted them, during this stern time.

"**His Fourth Period, 1608–1613.**—As Shakespeare wrote of these things, he passed out of them, and his last days are full of the gentle and loving calm of one who has known sin and sorrow and fate but has risen above them into peaceful victory. Like his great contemporary, Bacon, he left the world and his own evil time behind him, and with the same quiet dignity sought the innocence and stillness of country life. The country breathes through all the dramas of this time. The flowers Perdita gathers in *The Winter's Tale*, and the frolic of the sheep-shearing he may have seen in the Stratford meadows; the song of Fidele in *Cymbeline* is written by one who already feared no more the frown of the great nor slander nor censure rash, and was looking forward to the time when men should say of him—

> Quiet consummation have;
> And renownèd be thy grave!

"Shakespeare probably left London in 1609, and lived in the house he had bought at Stratford-on-Avon. He was reconciled, it is said, to his wife, and the plays he writes speak of domestic peace and forgiveness. The story of *Marina*, which he left unfinished, and which two later writers expanded into the play of *Pericles*, is the first of his closing series of dramas. *The Two Noble Kinsmen* of Fletcher, a great part of which is now, on doubtful grounds, I think, attributed to Shakespeare, and in which the poet sought the inspiration of Chaucer, would belong to this period. *Cymbeline*, *The Winter's Tale*, and *The Tempest* bring his history up to 1612, and in the next year he closed his poetic life by writing, with Fletcher, *Henry VIII.* For three years he kept silence, and then,

on the 23d of April, 1616, the day he reached the age of fifty-two, as is supposed, he died.

"**His Work.**—We can only guess with regard to Shakespeare's life; we can only guess with regard to his character. We have tried to find out what he was from his sonnets and from his plays, but every attempt seems to be a failure. We cannot lay our hand on anything and say for certain that it was spoken by Shakespeare out of his own character. The most personal thing in all his writings is one that has scarcely been noticed. It is the Epilogue to *The Tempest;* and if it be, as is most probable, the last thing he ever wrote, then its cry for forgiveness, its tale of inward sorrow, only to be relieved by prayer, give us some dim insight into how the silence of those three years was passed; while its declaration of his aim in writing, 'which was to please,'—the true definition of an artist's aim,—should make us cautious in our efforts to define his character from his works. Shakespeare made men and women whose dramatic action on each other, and towards a catastrophe, was intended to please the public, not to reveal himself.

"No commentary on his writings, no guesses about his life or character, are worth much which do not rest on this canon as their foundation: What he did, thought, learned, and felt, he did, thought, learned, and felt as an artist. . . . Fully influenced, as we see in *Hamlet* he was, by the graver and more philosophic cast of thought of the later time of Elizabeth; passing on into the reign of James I, when pedantry took the place of gayety, and sensual the place of imaginative love in the drama, and artificial art the place of that art which itself is nature; he preserves to the last the natural passion, the simple tenderness, the sweetness, grace, and fire of the youthful Elizabethan poetry. *The Winter's Tale* is as lovely a love story as *Romeo and Juliet; The Tempest* is more instinct with imagination than *A Midsummer Night's Dream*, and as great in fancy; and yet there are fully twenty years between them. The only change is in the increase of power, and in a closer and graver grasp of human nature. Around him the whole tone and manner of the drama altered for the worse, but his work grew to the close in strength and beauty."—STOPFORD BROOKE.

THE PLAY: MACBETH

Date of Composition. — "The play of *Macbeth* belongs to the Shakespearian group known as his Later Tragedy, and was most probably written in the year 1606. *Othello* and *King Lear* were both written before *Macbeth;* and *Antony and Cleopatra* and *Coriolanus* came after it. Dr. Forman, a contemporary of Shakespeare's, saw it acted at the Globe on the 20th of April, 1610, and has left an account of the plot. It was printed for the first time in the folio of 1623. Shakespeare was forty-two years of age when he wrote this play, and at the full perfection of all his powers of thought and feeling.

Sources of the Plot. — "The materials for the plot were obtained by Shakespeare from the *Chronicle* of Holinshed — which indeed was the only source of all his English and Scottish historical plays. But the appearance of the ghost of Banquo, and the terrible sleep-walking of Lady Macbeth, are inventions of his own. Shakespeare is said to have been in Scotland in 1601, and to have visited Forres — a small town between Elgin and Inverness; but this is not quite certain. It is said that some parts of this play were written by Middleton (1574–1627), a contemporary of Shakespeare's; and that the second scene of the first act, as well as the last forty lines of the play, are due to him. If this view is correct, it would account for the inconsistency between the two accounts of the death of Lady Macbeth.

"Shakespeare, who took what he wanted wherever he found it, uses every hint that Holinshed gives him. Holinshed says that Lady Macbeth was a woman 'very ambitious, burning in unquenchable desire to bear the name of a queen'; and tells us how 'the same night after, at supper, Banquho jested with him and said: "Now, Makbeth, thou hast obteined those things which the two former sisters prophesied; there remaineth one-lie for thee to purchase that which the third said should come to passe." ' These

and other suggestions of the chronicler Shakespeare freely avails himself of. A second story in Holinshed has, however, also been incorporated in the play by Shakespeare. This is the story of the murder of King Duff by Donwald, captain of the castle of Forres. The arrival of the king at the castle with 'the pleasant seat,' the distribution of presents among the officers, the purposed intoxication of the chamberlains, the killing of them by Donwald in a pretended frenzy of loyalty, but really that he might effectively stop their mouths as witnesses — all these incidents are related by Holinshed of the murder of King Duff, but all transferred by Shakespeare to the story of Macbeth.

The Historical Basis. — "The amount of historical fact at the basis of the play, it is very difficult — and perhaps hardly necessary — to determine. At some time in the eleventh century, Macbeth seems to have been maormor, or ruler, over the whole of Ross and Moray, and to have been nearly related to the throne. His wife, Gruoch — an unpleasant name which the poet silently drops, calling her only *Lady Macbeth* throughout the play — was also related to the royal family; and both had been deeply injured by the faction which had placed Duncan on the throne. Macbeth did not kill Duncan in his own house; this would have been a violation of the laws of hospitality, which have always been held sacred by the Celts. He killed him in battle at a spot near Elgin, called *Bothgowanan* — the *Smith's Dwelling*, the smith, or armorer, being in those days a man of high importance. The following is Lord Hailes's summary of the history of Macbeth: —

" 'In 1034 Duncan succeeded his grandfather Malcolm. In 1039 he was assassinated by Macbeth. By his wife, the sister of Siward, Earl of Northumberland, he left two sons, Malcolm, surnamed *Canmore* [great head], and Donald, surnamed *Bane* [white or fair]. Macbeth expelled the sons of Duncan, and usurped the Scottish throne. Malcolm sought refuge in Cumberland, Donald in the Hebrides. . . . When Edward the Confessor succeeded to the crown of England (1043), Earl Siward placed Malcolm under his protection. Malcolm remained long at court, an honorable and neglected exile. The partisans of Malcolm often attempted to

procure his restoration, but their efforts, feeble and ill-concerted, only served to establish the dominion of the usurper. At length Macduff, Thane of Fife, excited a formidable revolt in Scotland, while Siward, with the approbation of his sovereign, led the Northumbrians to the aid of his nephew Malcolm. He lived not to see the event of his generous enterprise. Macbeth retreated to the fastnesses of the north, and protracted the war. His people forsook his standard. Malcolm attacked him at Lumphanan, in Aberdeenshire; abandoned by his few remaining followers, Macbeth fell, 5th December, 1056.' " — MEIKLEJOHN.

Analysis of the Play. — "After having by the appearance of the witches — as well as by the character of the half-fabulous times in the far north and its corresponding grand, wild scenery — indicated the point of view from which the drama is conceived, the poet introduces the herald of Macbeth's glory and greatness. The mighty, victorious hero is presented to us in all his magnificence, even before we have ourselves seen him. . . . Macbeth's is a lofty, glorious, and highly gifted nature. He strives for what is highest and greatest, from an internal sympathy for all that which is great. But in endeavoring to acquire it he, at the same time, has the wish to satisfy his own self, to possess what is highest, not only because it is high, but in order thereby to raise himself. . . .

"The fearful determination with which (undeterred by any consequences) Lady Macbeth appears on the scene, and the equally fearful, equally reckless energy with which Macbeth pursues to the end the given path — after he has once entered upon it — possess something of that primitive grandeur, that titanic power, arrogance, and wildness, by which Shakespeare has not only increased the impression of the tragic pathos, but by which he has also contrived to give a peculiar stamp to the character of the whole drama. This power, while obeying the law, was great and mighty on the road to what was good; but in evil, in all foul deeds, although retaining its outward force, its inner strength, its true support is broken.

"The evil into which Macbeth and his wife have fallen, in the end destroys itself; in the one case by the terrible mental disease

which attacks the lonely, inactive woman, who is left with the horrible fancies of her sensitive imagination, and is distracted by her awakening conscience; in the other, by Macbeth's blind confidence in the deceptive oracular speeches of the demoniacal creatures.

"As the latter were the first to drive the hero into crime, so they also prove the instruments of his punishment, the motives of his downfall. For their activity is nowhere only externally opposed to man, nowhere only a foreign power exercising force over the will. As their flattering promises are rather the concealed wishes of Macbeth's own soul, so their cheering words of consolation represent the cunning self-deception which wrestles in the soul of the criminal, and keeps up his courage by false hopes and delusive sophistries, until finally the deception becomes direct annihilation. . . .

"It is the living organic development with which the action proceeds from an inner necessity, and is gradually evolved out of the foundation of the whole, out of the characters and given circumstances, that here, as in all Shakespeare's other dramas, constitutes the beauty of the *composition* and reaches its climax in the closing scene of the whole. The catastrophe, the end, is in fact only the last point towards which the development incessantly and irresistibly presses forward. . . .

"The pious and divinely gifted king of England, whose miraculous power spreads its blessing all around, is called upon to save the neighboring kingdom from ruin. But as his hand (at whose touch diseases and all ills vanish) is devoted solely to works of peace, it cannot of itself be the scourge of war or wield the sword of vengeance; the positive power of good is, therefore, represented by the noble, pious, heroic Siward and his son, the latter of whom falls a victim to the deliverance of Scotland. By their assistance, Malcolm and Donalbain, together with the other Scottish noblemen, succeed in hurling the tyrant from his bloody throne, and in restoring order and law." — ULRICI, *Shakspeare's Dramatic Art.*

CRITICAL OPINIONS

"*Macbeth* and *Lear*, *Othello* and *Hamlet*, are usually reckoned Shakespeare's four principal tragedies. *Lear* stands first for the profound intensity of the passion; *Macbeth* for the wildness of the imagination and the rapidity of the action; *Othello* for the progressive interest and powerful alternations of feeling; *Hamlet* for the refined development of thought and sentiment.

"If the force of genius shown in each of these works is astonishing, their variety is not less so. They are like different creations of the same mind, not one of which has the slightest reference to the rest. This distinctness and originality is indeed the necessary consequence of truth and nature. Shakespeare's genius alone appeared to possess the resources of nature. He is 'your only *tragedy-maker*.' His plays have the force of things upon the mind. What he represents is brought home to the bosom as a part of our experience, implanted in the memory as if we had known the places, persons, and things of which he treats.

"*Macbeth* is like a record of a preternatural and tragical event. It has the rugged severity of an old chronicle with all that the imagination of the poet can engraft upon traditional belief. The castle of Macbeth, round which 'the air smells wooingly,' and where 'the temple-haunting martlet builds,' has a real subsistence in the mind; the Weird Sisters meet us in person on the 'blasted heath'; the 'air-drawn dagger' moves slowly before our eyes; the 'gracious Duncan,' the 'blood-boltered Banquo,' stand before us: all that passed through the mind of Macbeth passes, without the loss of a tittle, through ours. All that could actually take place, and all that is only possible to be conceived, what was said and what was done, the workings of passion, the spells of magic, are brought before us with the same absolute truth and vividness.

"Shakespeare excelled in the openings of his play; that of *Macbeth* is the most striking of any. The wildness of the scenery, the

sudden shifting of the situations and characters, the bustle, the expectations excited, are equally extraordinary. From the first entrance of the Witches and the description of them when they meet Macbeth,

> "'What are these
> So wither'd, and so wild in their attire,
> That look not like th' inhabitants o' th' earth
> And yet are on 't?'

the mind is prepared for all that follows.

"This tragedy is alike distinguished for the lofty imagination it displays, and for the tumultuous vehemence of the action; and the one is made the moving principle of the other. The overwhelming pressure of preternatural agency urges on the tide of human passion with redoubled force. . . .

"*Macbeth* (generally speaking) is done upon a stronger and more systematic principle of contrast than any other of Shakespeare's plays. It moves upon the verge of an abyss, and is a constant struggle between life and death. The action is desperate and the reaction is dreadful. It is a huddling together of fierce extremes, a war of opposite natures which of them shall destroy the other. There is nothing but what has a violent end or violent beginnings. The lights and shades are laid on with a determined hand; the transitions from triumph to despair, from the height of terror to the repose of death, are sudden and startling; every passion brings in its fellow contrary, and the thoughts pitch and jostle against each other as in the dark. The whole play is an unruly chaos of strange and forbidden things, where the ground rocks under our feet. Shakespeare's genius here took its full swing, and trod upon the farthest bounds of nature and passion." — HAZLITT, *Characters of Shakespeare's Plays.*

"Covetousness easily converted into violence, violence easily converted into crime, crime easily converted into madness, — this progression is Macbeth. Covetousness, Crime, Madness, these three witches have spoken to him in solitude, and have invited him to the throne. The cat Graymalkin has called him, Macbeth will

be cunning; the toad Paddock has called him, Macbeth will be horror; the unsexed being, Gruoch (his wife), completes him. It is finished; Macbeth is no longer a man. He is for the future only an unconscious energy rushing furiously towards evil. No conception of right henceforth; appetite is all. Transitory right, royalty; eternal right, hospitality; Macbeth kills one as well as the other. He does more than kill them — he ignores them. Before falling bleeding under his hand, they were lying dead in his soul.

"Macbeth commences by this parricide, killing Duncan, killing his guest, — a crime so terrible that from the recoil, the very night when their master is slain, the horses of Duncan become wild again. The first step taken, the fatal descent begins. It is the avalanche. Macbeth trips up. He is precipitated. He falls and rebounds from one crime to another, always lower. He undergoes the dismal gravitation of matter invading the soul. He is a thing which destroys. He is a stone of ruin, a flame of war, a beast of prey, a scourge. He sends through all Scotland, like a king that he is, his kerns with bare knees and his gallowglasses heavily armed, slaying, pillaging, slaughtering. He decimates the thanes; he murders Banquo; he murders all the Macduffs, except that one who will kill him; he murders the people; he murders his country; he murders 'sleep.'

"At length the catastrophe arrives: Birnam Wood begins to march. Macbeth has assailed everything, overstepped everything, violated everything, shattered everything, and this fury ends by reaching Nature herself. Nature loses patience; Nature enters into action against Macbeth; Nature becomes soul against the man who has become force." — VICTOR HUGO.

THE WEIRD SISTERS

"It need hardly be once more repeated that the Witches of Macbeth are not the broomstick witches of vulgar, popular tradition. If they are grotesque, they are also sublime. The weird sisters of our dramatist may take their place beside the terrible old women of Michel Angelo, who spin the destinies of man. . . . These weird sisters remain terrible and sublime. They tingle in every fibre

with evil energy, as the tempest does with electric current; their malignity is inexhaustible; they are wells of sin springing up into everlasting death; they have their raptures and ecstacies in crime; they snatch with delight at the relics of impiety and foul disease; they are the awful inspirers of murder, insanity, suicide." — DOWDEN, *Shakspere: His Mind and Art.*

MACBETH

"The leading features in the character of Macbeth are striking enough, and they form what may be thought at first only a bold, rude, Gothic outline. By comparing it with other characters of the same author we shall perceive the absolute truth and identity which is observed in the midst of the giddy whirl and rapid career of events.

"Macbeth in Shakespeare no more loses his identity of character in the fluctuations of fortune or the storm of passion, than Macbeth in himself would have lost the identity of his person. Thus he is as distinct a being from Richard III as it is possible to imagine, though these two characters in common hands, and indeed in the hands of any other poet, would have been a repetition of the same general idea, more or less exaggerated.

"For both are tyrants, usurpers, murderers, both aspiring and ambitious, both courageous, cruel, treacherous. But Richard is cruel from nature and constitution. Macbeth becomes so from accidental circumstances. Richard is from his birth deformed in body and mind, and naturally incapable of good. Macbeth is full of 'the milk of human kindness,' is frank, sociable, generous. He is tempted to the commission of guilt by golden opportunities, by the instigations of his wife, and by prophetic warnings. Fate and metaphysical aid conspire against his virtue and his loyalty. Richard on the contrary needs no prompter, but wades through a series of crimes to the height of ambition from the ungovernable violence of his temper and a reckless love of mischief. He is never gay but in the prospect or in the success of his villanies: Macbeth is full of horror at the thoughts of the murder of Duncan, which he is with

difficulty prevailed on to commit, and of remorse after its perpetration. . . .

"Macbeth endeavors to escape from reflection on his crimes by repelling their consequences, and banishes remorse for the past by the meditation of future mischief." — HAZLITT, *Characters of Shakespeare's Plays.*

LADY MACBETH

"In the mind of Lady Macbeth, ambition is represented as the ruling motive, an intense overmastering passion, which is gratified at the expense of every just and generous principle, and every feminine feeling. . . .

"Yet she is not a mere monster of depravity, with whom we have nothing in common, nor a meteor whose destroying path we watch in ignorant affright and amaze. She is a terrible impersonation of evil passions and mighty powers, never so far removed from our own nature as to be cast beyond the pale of our sympathies; for the woman herself remains a woman to the last — still linked with her sex and with humanity.

"This impression is produced partly by the essential truth in the conception of the character, and partly by the manner in which it is evolved; by a combination of minute and delicate touches, in some instances by speech, in others by silence: at one time by what is revealed, at another by what we are left to infer. . . .

"We must bear in mind that the first idea of murdering Duncan is not suggested by Lady Macbeth to her husband: it springs within *his* mind, and is revealed to us, before his first interview with his wife. . . . We are prepared to see the train of evil, first lighted by hellish agency, extend itself to *her* through the medium of her husband; but we are spared the more revolting idea that it originated with her. . . .

"It is true that she afterwards appears the more active agent of the two; but it is less through her preëminence in wickedness than through her superiority of intellect. The eloquence — the fierce, fervid eloquence with which she bears down the relenting and reluctant spirit of her husband, the dexterous sophistry with which

she wards off his objections, her artful and affected doubts of his courage — the sarcastic manner in which she lets fall the word *coward* — a word which no man can endure from another, still less from a woman, and least of all from a woman he loves — the bold address with which she removes all obstacles, silences all arguments, overpowers all scruples, and marshals the way before him, absolutely make us shrink before the commanding intellect of the woman, with a terror in which interest and admiration are strangely mingled. . . .

"Lady Macbeth, having proposed the object to herself, and arrayed it with an ideal glory, fixes her eyes steadily upon it, soars far above all womanish feelings and scruples to attain it, and stoops upon her victim with the strength and velocity of a vulture; but, having committed unflinchingly the crime necessary for the attainment of her purpose, she stops there.

"By tender redeeming touches we are impressed with a feeling that Lady Macbeth's influence over the affections of her husband, as a wife and a woman, is at least equal to her power over him as a superior mind. Another thing has always struck me. During the supper scene, in which Macbeth is haunted by the spectre of the murdered Banquo, and his reason appears unsettled by the extremity of his horror and dismay, her indignant rebuke, her low whispered remonstrance, the sarcastic emphasis with which she combats his sick fancies and endeavors to recall him to himself, have an intenseness, a severity, a bitterness, which make the blood creep. . . . Yet when the guests are dismissed, and they are left alone, she says no more, and not a syllable of reproach or scorn escapes her: a few words in submissive reply to his questions, and an entreaty to seek repose, are all she permits herself to utter. There is a touch of pathos and of tenderness in this silence which has always affected me beyond expression: it is one of the most masterly and most beautiful traits of character in the whole play. Lastly, it is clear that in a mind constituted like that of Lady Macbeth, and not utterly depraved and hardened by the habit of crime, conscience must wake some time or other, and bring with it remorse closed by despair, and despair by death. . . .

"In the sleeping scene we have a glimpse into the depths of that inward hell: the seared brain and broken heart are laid bare before us in the helplessness of slumber. By a judgment the most sublime ever imagined, yet the most unforced, natural, and inevitable, the sleep of her who murdered sleep is no longer repose, but a condensation of resistless horrors which the prostrate intellect and powerless will can neither baffle nor repel." — MRS. JAMESON, *Characteristics of Women.*

"Macbeth is excitably imaginative, and his imagination alternately stimulates and enfeebles him. The facts in their clear-cut outline disappear in the dim atmosphere of surmise, desire, fear, hope, which the spirit of Macbeth effuses around the fact. But his wife sees things in the clearest and most definite outline. Her delicate frame is filled with high-strung nervous energy. With her to perceive is forthwith to decide, to decide is to act. . . .

"Macbeth resolves, and falters back from action; now he is restrained by his imagination, now by his fears, now by lingering velleities towards a loyal and honorable existence. . . . Lady Macbeth gains, for the time, sufficient strength by throwing herself passionately into a single purpose, and by resolutely repressing all that is inconsistent with that purpose. . . .

"As long as her will remains her own she can throw herself upon external facts and maintain herself in relation with the definite, actual surrounding; it is in her sleep, when the will is incapable of action, that she is persecuted by the past, which perpetually renews itself, not in ghostly shapes, but by the imagined recurrence of real and terrible incidents. . . .

"If the hold which she possesses over her own faculties should relax for a moment, all would be lost. For dreadful deeds anticipated and resolved upon, she has strength, but the surprise of a novel horror, on which she has not counted, deprives her suddenly of consciousness; when Macbeth announces his butchery of Dun can's grooms, the lady swoons — not in feigning but in fact — an is borne away insensible." — DOWDEN, *Shakspere: His Mind an Art.*

"In speaking of the character of Lady Macbeth, we ought not to pass over Mrs. Siddons's manner of acting that part. We can conceive of nothing grander. It was something above nature. It seemed almost as if a being of a superior order had dropped from a higher sphere to awe the world with the majesty of her appearance. Power was seated on her brow, passion emanated from her breast as from a shrine; she was tragedy personified. In coming on in the sleeping scene, her eyes were open, but their sense was shut. She was like a person bewildered and unconscious of what she did. Her lips moved involuntarily: all her gestures were involuntary and mechanical. She glided on and off the stage like an apparition. To have seen her in that character was an event in every one's life not to be forgotten." — HAZLITT, *Characters of Shakespeare's Plays.*

DUNCAN

"The dramatic beauty of the character of Duncan, which excites the respect and pity even of his murderers, has been often pointed out. It forms a picture of itself. An instance of the author's power of giving a striking effect to a common reflection, by the manner of introducing it, occurs in a speech of Duncan, complaining of his having been deceived in his opinion of the Thane of Cawdor, at the very moment that he is expressing the most unbounded confidence in the loyalty and services of Macbeth: —

> " 'There 's no art
> To find the mind's construction in the face:
> He was a gentleman, on whom I built
> An absolute trust. . . .
> O worthiest cousin! [*addressing himself to Macbeth*]
> The sin of my ingratitude even now
> Was heavy upon me,' etc."
>
> — HAZLITT, *Characters of Shakespeare's Plays.*

SHAKESPEARE'S GRAMMAR AND VERSIFICATION

Shakespeare lived at a time when the grammar and vocabulary of the English language were in a state of transition. Various points were not yet settled; and so Shakespeare's grammar is not only somewhat different from our own but is by no means uniform in itself. In the Elizabethan age, "almost any part of speech can be used as any other part of speech. An adverb can be used as a verb, 'They *askance* their eyes'; as a noun, 'the *backward* and abysm of time'; or as an adjective, 'a *seldom* pleasure.' Any noun, adjective, or intransitive verb can be used as a transitive verb. You can 'happy' your friend, 'malice' or 'foot' your enemy, or 'fall' an axe on his neck. An adjective can be used as an adverb; and you can speak and act 'easy,' 'free,' 'excellent'; or as a noun, and you can talk of 'fair' instead of 'beauty,' and 'a pale' instead of 'a paleness.' Even the pronouns are not exempt from these metamorphoses. A 'he' is used for a man, and a lady is described by a gentleman as 'the fairest *she* he has yet beheld.' In the second place, every variety of apparent grammatical inaccuracy meets us. *He* for *him*, *him* for *he; spoke* and *took* for *spoken* and *taken;* plural nominatives with singular verbs; relatives omitted where they are now considered necessary; unnecessary antecedents inserted; *shall* for *will*, *should* for *would*, *would* for *wish; to* omitted after *I ought*, inserted after *I durst;* double negatives; double comparatives ('more better,' etc.) and superlatives; *such* followed by *which*, *that* by *as*, *as* used for *as if; that* for *so that;* and lastly some verbs apparently with two nominatives, and others without any nominative at all."—DR. ABBOTT'S *Shakespearian Grammar*.

Shakespeare's plays are written mainly in what is known as *blank verse;* but they contain a number of riming lines, and a con-

siderable number of prose lines. As a rule, rime is much commoner in the earlier than in the later plays. Thus, *Love's Labour 's Lost* contains nearly 1100 riming lines, while (if we except the songs) *A Winter's Tale* has none. *The Merchant of Venice* has 124.

In speaking, we lay a stress on particular syllables; this stress is called *accent*. When the words of a composition are so arranged that the accent recurs at regular intervals, the composition is said to be *rhythmical*. In blank verse the lines have usually ten syllables, of which the second, fourth, sixth, eighth, and tenth are accented. The line consists, therefore, of five parts, each of which contains an unaccented syllable, followed by an accented one, as in the word *attend*. Each of these five parts forms what is called a *foot* or *measure;* and the five together form a *pentameter*. *Pentameter* is a Greek word signifying "five measures." This is the usual form of a line of blank verse. But a long poem composed entirely of such lines would be monotonous, and for the sake of variety several important modifications have been introduced.

(*a*) After the tenth syllable, one or two unaccented syllables are sometimes added; as—

"Me-thought|you said|you nei|ther lend|nor bor|row."

(*b*) In any foot the accent may be shifted from the second to the first syllable, provided two accented syllables do not come together; as—

"Pluck' the|young suck'|ing cubs'|from the'|she bear' ."

(*c*) In such words as *yesterday*, *voluntary*, *honesty*, the syllables *-day*, *-ta-*, and *-ty* falling in the place of the accent are, for the purposes of the verse, regarded as truly accented; as—

"Bars' me|the right'|of vol'-|un-ta'|ry choos'|ing."

(*d*) Sometimes we have a succession of accented syllables; this occurs with monosyllabic feet only; as—

"Why, now, blow wind, swell billow, and swim bark."

(*e*) Sometimes, but more rarely, two or even three unaccented syllables occupy the place of one; as—

"He says|he does,|*be-ing* then|most flat|ter-ed."

(*f*) Lines may have any number of feet from one to six.

Finally, Shakespeare adds much to the pleasing variety of his blank verse by placing the pauses in different parts of the line (especially after the second or third foot), instead of placing them all at the end of lines, as was the earlier custom.

In some cases the rhythm requires that what we usually pronounce as one syllable shall be divided into two, as *fi-er* (fire), *su-er* (sure), *mi-el* (mile), etc.; *too-elve* (twelve), *jaw-ee* (joy). Similarly, *she-on* (-tion or -sion).

It is very important that the student should have plenty of ear-training by means of formal scansion. This will greatly assist him in his reading.

PLAN OF STUDY

To attain the standard of "Perfect Possession," the reader ought to have an intimate and ready knowledge of the subject.

The student ought, first of all, to read the play as a pleasure; then to read it again, with his mind on the characters and the plot; and lastly, to read it for the meanings, grammar, etc.

With the help of the following outline, he can easily draw up for himself short examination papers (1) on each scene, (2) on each act, (3) on the whole play.

1. The plot and story of the play.

(*a*) The general plot.

(*b*) The special incidents.

2. The characters.

Ability to give a connected account of all that is done, and most that is said by each character in the play.

3. The influence and interplay of the characters upon one another.

(*a*) Relation of A to B and of B to A.

(*b*) Relation of A to C and D.

4. Complete possession of the language.

(*a*) Meanings of words.

(*b*) Use of old words, or of words in an old meaning.

(*c*) Grammar.

(*d*) Ability to quote lines to illustrate a grammatical point.

5. Power to reproduce, or quote.

(*a*) What was said by A or B on a particular occasion.

(*b*) What was said by A in reply to B.

(*c*) What argument was used by C at a particular juncture.

(*d*) To quote a line in instance of an idiom or of a peculiar meaning.

6. Power to locate.

(*a*) To attribute a line or statement to a certain person on a certain occasion.

(*b*) To cap a line.

(*c*) To fill in the right word or epithet.

THE TRAGEDY OF MACBETH

DRAMATIS PERSONÆ

DUNCAN, *King of Scotland.*
MALCOLM, } *his sons.*
DONALBAIN, }
MACBETH, } *Generals of the King's army.*
BANQUO, }
FLEANCE, *son to* Banquo.
MACDUFF,
LENNOX,
ROSS,
MENTEITH, } *Noblemen of Scotland.*
ANGUS,
CAITHNESS,
SIWARD, *Earl of Northumberland, General of the English forces.*
Young SIWARD, *his son.*
Son to Macduff.
SEYTON, *an officer attending on* Macbeth *when King.*
An English Doctor; a Scotch Doctor.
A Soldier; a Porter; an Old Man.
LADY MACBETH.
LADY MACDUFF.
A Gentlewoman, *attending on* Lady Macbeth *when Queen.*
HECATE.
Three Witches.
Apparitions.

Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants, and Messengers.

SCENE — SCOTLAND; ENGLAND.

THE TRAGEDY OF MACBETH

ACT I

SCENE I

A desert place

Thunder and Lightning. Enter three Witches

1 *Witch.* When shall we three meet again
In thunder, lightning, or in rain?
2 *Witch.* When the hurlyburly 's done,
When the battle 's lost and won.
3 *Witch.* That will be ere the set of sun.
1 *Witch.* Where the place?
2 *Witch.* Upon the heath.
3 *Witch.* There to meet with Macbeth.
1 *Witch.* I come, Graymalkin!
All. Paddock calls: — anon!
Fair is foul, and foul is fair;
Hover through the fog and filthy air. [*Exeunt*

SCENE II

A camp near Forres

Alarum within. Enter DUNCAN, MALCOLM, DONALBAIN, LENNOX, *with* Attendants, *meeting a bleeding* Captain

Dun. What bloody man is that? He can report,
As seemeth by his plight, of the revolt
The newest state.

Mal. This is the sergeant
Who like a good and hardy soldier fought
'Gainst my captivity. Hail, brave friend!
Say to the king thy knowledge of the broil
As thou didst leave it.
Cap. Doubtful it stood,
As two spent swimmers that do cling together
And choke their art. The merciless Macdonwald
(Worthy to be a rebel, for to that
The multiplying villanies of nature
Do swarm upon him) from the western isles
Of kerns and gallowglasses is supplied;
And Fortune, on his damnèd quarry smiling,
Show'd like a rebel's whore: but all 's too weak;
For brave Macbeth (well he deserves that name)
Disdaining Fortune, with his brandish'd steel,
Which smok'd with bloody execution,
Like valour's minion carvèd out his passage,
Till he faced the slave:
Which ne'er shook hands, nor bade farewell to him,
Till he unseam'd him from the nave to the chops,
And fix'd his head upon our battlements.
Dun. O valiant cousin! worthy gentleman!
Cap. As whence the sun 'gins his reflection
Shipwrecking storms and direful thunders,
So from that spring whence comfort seem'd to come
Discomfort swells. Mark, king of Scotland, mark:
No sooner justice had, with valour arm'd,
Compell'd these skipping kerns to trust their heels,
But the Norweyan lord, surveying vantage,

With furbish'd arms and new supplies of men,
Began a fresh assault.
Dun. Dismay'd not this
Our captains, Macbeth and Banquo?
Cap. Yes;
As sparrows eagles, or the hare the lion.
If I say sooth, I must report they were
As cannons overcharged with double cracks;
So they doubly redoubled strokes upon the foe:
Except they meant to bathe in reeking wounds,
Or memorize another Golgotha,
I cannot tell: —
But I am faint, my gashes cry for help.
Dun. So well thy words become thee as thy wounds;
They smack of honour both. — Go get him surgeons.
[*Exit* Captain, *attended*

Enter ROSS *and* ANGUS

Who comes here?
Mal. The worthy thane of Ross.
Len. What haste looks through his eyes! So should he look
That seems to speak things strange.
Ross. God save the king!
Dun. Whence cam'st thou, worthy thane?
Ross. From Fife, great king,
Where the Norweyan banners flout the sky,
And fan our people cold.
Norway himself, with terrible numbers,

Assisted by that most disloyal traitor,
The thane of Cawdor, began a dismal conflict;
Till that Bellona's bridegroom, lapp'd in proof,
Confronted him with self-comparisons,
Point against point, rebellious arm 'gainst arm,
Curbing his lavish spirit: and, to conclude,
The victory fell on us; —

Dun. Great happiness!

Ross. That now
Sweno, the Norways' king, craves composition;
Nor would we deign him burial of his men
Till he disbursèd, at Saint Colme's Inch,
Ten thousand dollars to our general use.

Dun. No more that thane of Cawdor shall deceive
Our bosom interest. Go pronounce his present death,
And with his former title greet Macbeth.

Ross. I 'll see it done.

Dun. What he hath lost, noble Macbeth hath won.
[*Exeunt*

Scene III

A heath

Thunder. Enter the three Witches

1 *Witch.* Where hast thou been, sister?

2 *Witch.* Killing swine.

3 *Witch.* Sister, where thou?

1 *Witch.* A sailor's wife had chestnuts in her lap,
And mounch'd and mounch'd and mounch'd. —
'Give me,' quoth I:

'Aroint thee, witch!' the rump-fed ronyon cries.
Her husband 's to Aleppo gone, master o' the Tiger:
But in a sieve I 'll thither sail,
And, like a rat without a tail,
I 'll do, I 'll do, and I 'll do.
2 Witch. I 'll give thee a wind.
1 Witch. Thou 'rt kind.
3 Witch. And I another.
1 Witch. I myself have all the other;
And the very ports they blow,
All the quarters that they know
I' the shipman's card.
I will drain him dry as hay:
Sleep shall neither night nor day
Hang upon his pent-house lid;
He shall live a man forbid:
Weary se'n-nights nine times nine
Shall he dwindle, peak, and pine:
Though his bark cannot be lost,
Yet it shall be tempest-tost.
Look what I have.
2 Witch. Show me, show me.
1 Witch. Here I have a pilot's thumb,
Wreck'd as homeward he did come. [*Drum within*
3 Witch. A drum, a drum:
Macbeth doth come.
All. The weird sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about;
Thrice to thine, and thrice to mine,

And thrice again, to make up nine.
Peace! the charm 's wound up.

Enter Macbeth *and* Banquo

Macb. So foul and fair a day I have not seen.

Ban. How far is 't call'd to Forres? — What are these
So wither'd, and so wild in their attire,
That look not like th' inhabitants o' the earth,
And yet are on 't? Live you? or are you aught
That man may question? You seem to understand me,
By each at once her choppy finger laying
Upon her skinny lips: you should be women,
And yet your beards forbid me to interpret
That you are so.

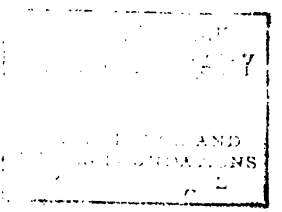
Macb. Speak, if you can: what are you?

1 *Witch.* All hail, Macbeth! hail to thee, thane of Glamis!

2 *Witch.* All hail, Macbeth! hail to thee, thane of Cawdor!

3 *Witch.* All hail, Macbeth, that shalt be king hereafter!

Ban. Good sir, why do you start, and seem to fear
Things that do sound so fair? — I' the name of truth,
Are ye fantastical, or that indeed
Which outwardly ye show? My noble partner
You greet with present grace, and great prediction



3. *Witch.*—"ALL HAIL, MACBETH, THAT SHALT BE KING HEREAFTER.'

Of noble having and of royal hope,
That he seems wrapt withal; to me you speak not.
If you can look into the seeds of time,
And say which grain will grow and which will not,
Speak then to me, who neither beg nor fear
Your favours nor your hate.

1 *Witch.* Hail!

2 *Witch.* Hail!

3 *Witch.* Hail!

1 *Witch.* Lesser than Macbeth, and greater.

2 *Witch.* Not so happy, yet much happier.

3 *Witch.* Thou shalt get kings, though thou be none:
So all hail, Macbeth and Banquo!

1 *Witch.* Banquo and Macbeth, all hail!

Macb. Stay, you imperfect speakers, tell me more:
By Sinel's death, I know I am thane of Glamis;
But how of Cawdor? the thane of Cawdor lives,
A prosperous gentleman; and to be king
Stands not within the prospect of belief,
No more than to be Cawdor. Say from whence
You owe this strange intelligence? or why
Upon this blasted heath you stop our way
With such prophetic greeting? Speak, I charge you.
[Witches *vanish*

Ban. The earth hath bubbles as the water has,
And these are of them: whither are they vanish'd?

Macb. Into the air; and what seem'd corporal melted
As breath into the wind. Would they had stay'd!

Ban. Were such things here as we do speak about?
Or have we eaten on the insane root
That takes the reason prisoner?
Macb. Your children shall be kings.
Ban. You shall be king.
Macb. And thane of Cawdor too; went it not so?
Ban. To th' self-same tune and words. Who's here?

Enter Ross *and* Angus

Ross. The king hath happily received, Macbeth,
The news of thy success: and when he reads
Thy personal venture in the rebels' fight,
His wonders and his praises do contend
Which should be thine or his: silenced with that,
In viewing o'er the rest o' the self-same day,
He finds thee in the stout Norweyan ranks,
Nothing afeard of what thyself didst make,
Strange images of death. As thick as tale
Came post with post; and every one did bear
Thy praises in his kingdom's great defence,
And pour'd them down before him.
Ang. We are sent
To give thee from our royal master thanks;
Only to herald thee into his sight,
Not pay thee.
Ross. And, for an earnest of a greater honour,
He bade me, from him, call thee thane of Cawdor:
In which addition, hail, most worthy thane!
For it is thine.
Ban. [*Aside*] What, can the devil speak true?

Macb. The thane of Cawdor lives: why do you dress me
In borrow'd robes?
Ang. Who was the thane, lives yet;
But under heavy judgement bears that life
Which he deserves to lose. Whether he was combined
With those of Norway, or did line the rebel
With hidden help and vantage, or that with both
He labour'd in his country's wreck, I know not;
But treasons capital, confess'd and proved,
Have overthrown him.
Macb. [*Aside*] Glamis, and thane of Cawdor:
The greatest is behind. — [*To* ROSS *and* ANGUS] Thanks for your pains. —
[*To* BANQUO] Do you not hope your children shall be kings,
When those that gave the thane of Cawdor to me
Promised no less to them?
Ban. That, trusted home,
Might yet enkindle you unto the crown,
Besides the thane of Cawdor. But 't is strange:
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths;
Win us with honest trifles, to betray 's
In deepest consequence. —
Cousins, a word, I pray you.
Macb. [*Aside*] Two truths are told,
As happy prologues to the swelling act
Of the imperial theme. — I thank you, gentlemen. —
[*Aside*] This supernatural soliciting

Cannot be ill; cannot be good: — if ill,
Why hath it given me earnest of success,
Commencing in a truth? I 'm thane of Cawdor:
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair,
And make my seated heart knock at my ribs,
Against the use of nature? Present fears
Are less than horrible imaginings:
My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function
Is smother'd in surmise, and nothing is
But what is not.
Ban. Look, how our partner 's rapt.
Macb. [*Aside*] If chance will have me king, why, chance may crown me,
Without my stir.
Ban. New honours, come upon him,
Like our strange garments, cleave not to their mould
But with the aid of use.
Macb. [*Aside*] Come what come may,
Time and the hour runs through the roughest day.
Ban. Worthy Macbeth, we stay upon your leisure.
Macb. Give me your favour: my dull brain was wrought
With things forgotten. Kind gentlemen, your pains
Are register'd where every day I turn
The leaf to read them. Let us toward the king. —
[*To* Banquo] Think upon what hath chanced; and, at more time,

The interim having weigh'd it, let us speak
Our free hearts each to other.
Ban. Very gladly.
Macb. Till then, enough. — Come, friends.
[*Exeunt*

SCENE IV

Forres. The palace

Flourish. Enter DUNCAN, MALCOLM, DONALBAIN, LENNOX, *and* Attendants

Dun. Is execution done on Cawdor? Are not
Those in commission yet return'd?
Mal. My liege,
They are not yet come back. But I have spoke
With one that saw him die; who did report
That very frankly he confess'd his treasons,
Implored your highness' pardon, and set forth
A deep repentance: nothing in his life
Became him like the leaving it; he died
As one that had been studied in his death
To throw away the dearest thing he owed,
As 't were a careless trifle.
Dun. There 's no art
To find the mind's construction in the face:
He was a gentleman on whom I built
An absolute trust. —

Enter MACBETH, BANQUO, ROSS, *and* ANGUS

O worthiest cousin!
The sin of my ingratitude even now

Was heavy on me. Thou art so far before,
That swiftest wing of recompense is slow
To overtake thee. Would thou hadst less deserved,
That the proportion both of thanks and payment
Might have been mine! only I have left to say,
More is thy due than more than all can pay.
Macb. The service and the loyalty I owe,
In doing it, pays itself. Your highness' part
Is to receive our duties; and our duties
Are to your throne and state children and servants;
Which do but what they should, by doing every thing
Safe toward your love and honour.
Dun. Welcome hither:
I have begun to plant thee, and will labour
To make thee full of growing. — Noble Banquo,
That hast no less deserved, nor must be known
No less to have done so, let me infold thee
And hold thee to my heart.
Ban. There if I grow,
The harvest is your own.
Dun. My plenteous joys,
Wanton in fulness, seek to hide themselves
In drops of sorrow. — Sons, kinsmen, thanes,
And you whose places are the nearest, know,
We will establish our estate upon
Our eldest, Malcolm, whom we name hereafter
The Prince of Cumberland; which honour must
Not unaccompanied invest him only,
But signs of nobleness, like stars, shall shine

On all deservers. — From hence to Inverness,
And bind us further to you.

Macb. The rest is labour, which is not us'd for you:
I 'll be myself the harbinger, and make joyful
The hearing of my wife with your approach;
So humbly take my leave.

Dun. My worthy Cawdor!

Macb. [*Aside*] The Prince of Cumberland! —
That is a step
On which I must fall down, or else o'er-leap,
For in my way it lies. Stars, hide your fires;
Let not light see my black and deep desires:
The eye wink at the hand; yet let that be
Which the eye fears, when it is done, to see. [*Exit*

Dun. True, worthy Banquo; he is full so valiant;
And in his commendations I am fed;
It is a banquet to me. Let 's after him,
Whose care is gone before to bid us welcome:
It is a peerless kinsman. [*Flourish. Exeunt*

SCENE V

Inverness. MACBETH'S *castle*

Enter LADY MACBETH *alone, with a letter*

Lady M. [*Reads*] They met me in the day of success; and I have learned by the perfectest report, they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it, came missives from the king, who all-hailed me 'Thane of Cawdor'; by which title, before, these weird

sisters saluted me, and referred me to the coming on of time, with 'Hail, king that shalt be!' This have I thought good to deliver thee, my dearest partner of greatness, that thou mightest not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell.

Glamis thou art, and Cawdor; and shalt be
What thou art promised. Yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way. Thou wouldst be great;
Art not without ambition, but without
The illness should attend it. What thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win: thou 'ldst have, great Glamis,
That which cries, 'Thus thou must do, if thou have it;
And that which rather thou dost fear to do
Than wishest should be undone.' Hie thee hither,
That I may pour my spirits in thine ear,
And chastise with the valour of my tongue
All that impedes thee from the golden round
Which fate and metaphysical aid doth seem
To have thee crown'd withal. —

Enter a Messenger

What is your tidings?

Mess. The king comes here to-night.

Lady M. Thou 'rt mad to say it:
Is not thy master with him? who, were 't so,
Would have inform'd for preparation.

Mess. So please you, it is true; our thane is coming.
One of my fellows had the speed of him
Who, almost dead for breath, had scarcely more
Than would make up his message.
Lady M. Give him tending,
He brings great news. [*Exit* Messenger
The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here;
And fill me from the crown to the toe top full
Of direst cruelty! make thick my blood;
Stop up th' accéss and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect and it! Come to my woman's breasts,
And take my milk for gall, you murdering ministers,
Wherever in your sightless substances
You wait on nature's mischief! Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry, 'Hold, hold!' —

Enter MACBETH

Great Glamis! worthy Cawdor!
Greater than both, by the all-hail hereafter!
Thy letters have transported me beyond
This ignorant present, and I feel now
The future in the instant.

Macb. My dearest love,
Duncan comes here to-night.
Lady M. And when goes hence?
Macb. To-morrow, — as he purposes.
Lady M. O, never
Shall sun that morrow see!
Your face, my thane, is as a book where men
May read strange matters: — to beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue; look like the innocent flower,
But be the serpent under it. He that 's coming
Must be provided for: and you shall put
This night's great business into my despatch,
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.
Macb. We will speak further.
Lady M. Only look up clear;
To alter favour ever is to fear:
Leave all the rest to me. [*Exeunt*

Scene VI

Before Macbeth's *castle*

Hautboys *and torches.* *Enter* Duncan, Malcolm, Donalbain, Banquo, Lennox, Macduff, Ross, Angus, *and* Attendants

Dun. This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.

Ban. This guest of summer,
The temple-haunting martlet, does approve
By his loved mansionry, that the heaven's breath
Smells wooingly here: no jutty, frieze,
Buttress, nor coign of vantage, but this bird
Hath made his pendent bed and procréant cradle:
Where they most breed and haunt, I have observed
The air is delicate.

Enter LADY MACBETH

Dun. See, see, our honour'd hostess!
The love that follows us sometime is our trouble,
Which still we thank as love. Herein I teach you
How you shall bid God 'ild us for your pains,
And thank us for your trouble.

Lady M. All our service
In every point twice done, and then done double,
Were poor and single business to contend
Against those honours, deep and broad, wherewith
Your majesty loads our house: for those of old,
And the late dignities heap'd up to them,
We rest your hermits.

Dun. Where 's the thane of Cawdor?
We coursed him at the heels, and had a purpose
To be his purveyor: but he rides well,
And his great love, sharp as his spur, hath holp him
To his home before us. Fair and noble hostess,
We are your guest to-night.

Lady M. Your servants ever
Have theirs, themselves, and what is theirs, in compt,

To make their audit at your highness' pleasure,
Still to return your own.

Dun. Give me your hand;
Conduct me to mine host: we love him highly,
And shall continue our graces towards him.
By your leave, hostess. [*Exeunt*

SCENE VII

MACBETH'S *castle*

Hautboys *and torches. Enter a* Sewer *and divers* Servants *with dishes and service, over the stage. Then enter* MACBETH

Macb. If it were done when 't is done, then 't were well
It were done quickly: if the assassination
Could trammel up the consequence, and catch
With his surcease, success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We 'd jump the life to come. But in these cases
We still have judgement here, that we but teach
Bloody instructions, which, being taught, return
To plague the inventor: this even-handed justice
Commends th' ingredients of our poison'd chalice
To our own lips. He 's here in double trust:
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan

Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels trumpet-tongued against
The deep damnation of his taking-off:
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubim, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. — I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on th' other. —

Enter LADY MACBETH

How now, what news?

Lady M. He has almost supp'd: why have you left the chamber?

Macb. Hath he ask'd for me?

Lady M. Know you not he has?

Macb. We will proceed no further in this business:
He hath honour'd me of late; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

Lady M. Was the hope drunk
Wherein you dress'd yourself? hath it slept since?
And wakes it now to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour

As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting *I dare not* wait upon *I would*,
Like the poor cat i' the adage?
Macb. Prithee, peace:
I dare do all that may become a man;
Who dares do more is none.
Lady M. What beast was 't then,
That made you break this enterprise to me?
When you durst do it, then you were a man;
And, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both:
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 't is to love the babe that milks me;
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,
And dash'd the brains o- ', had I so sworn as you
Have done to this.
Macb. If we should fail?
Lady M. We fail!
But screw your courage to the sticking-place,
And we 'll not fail. When Duncan is asleep,
(Whereto the rather shall his day's hard journey
Soundly invite him) his two chamberlains
Will I with wine and wassail so convince,
That memory, the warder of the brain,

Shall be a fume, and the receipt of reason
A limbeck only; when in swinish sleep
Their drenched natures lie, as in a death,
What cannot you and I perform upon
Th' unguarded Duncan? what not put upon
His spongy officers, who shall bear the guilt
Of our great quell?
Macb. Bring forth men-children only;
For thy undaunted mettle should compose
Nothing but males. Will it not be receiv'd,
When we have marked with blood those sleepy two
Of his own chamber, and used their very daggers,
That they have done 't?
Lady M. Who dares receive it other,
As we shall make our griefs and clamour roar
Upon his death?
Macb. I am settled, and bend up
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show:
False face must hide what the false heart doth know.
[*Exeunt*

ACT II

SCENE I

Inverness. Court of MACBETH'S *castle*

Enter BANQUO, *and* FLEANCE *with a torch before him*

Ban. How goes the night, boy?

Fle. The moon is down; I have not heard the clock.

Ban. And she goes down at twelve.

Fle. I take 't, 't is later, sir.

Ban. Hold, take my sword. — There 's husbandry in heaven;
Their candles are all out. — Take thee that too.
A heavy summons lies like lead upon me,
And yet I would not sleep. Merciful powers,
Restrain in me the cursèd thoughts that nature
Gives way to in repose! —

Enter MACBETH, *and a* Servant *with a torch*

Give me my sword.
Who 's there?

Macb. A friend.

Ban. What, sir, not yet at rest? The king 's a-bed:
He hath been in unusual pleasure, and
Sent forth great largess to your officers:
This diamond he greets your wife withal,
By the name of most kind hostess; and shut up
In measureless content.

Macb. Being unprepared,
Our will became the servant to defect,
Which else should free have wrought.
Ban. All 's well.
I dreamt last night of the three weird sisters:
To you they have show'd some truth.
Macb. I think not of them;
Yet, when we can entreat an hour to serve,
We would spend it in some words upon that business,
If you would grant the time.
Ban. At your kind'st leisure.
Macb. If you shall cleave to my consent, — when 't is,
It shall make honour for you.
Ban. So I lose none
In seeking to augment it, but still keep
My bosom franchis'd and allegiance clear,
I shall be counsell'd.
Macb. Good repose the while!
Ban. Thanks, sir; the like to you!
[*Exeunt* BANQUO *and* FLEANCE
Macb. Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed. —
[*Exit* Servant
Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee:
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible

To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressèd brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going,
And such an instrument I was to use.
Mine eyes are made the fools o' the other senses,
Or else worth all the rest: I see thee still;
And on thy blade and dudgeon gouts of blood,
Which was not so before. — There 's no such thing:
It is the bloody business which informs
Thus to mine eyes. — Now o'er the one half world
Nature seems dead, and wicked dreams abuse
The curtain'd sleep; witchcraft celebrates
Pale Hecate's offerings; and wither'd murder,
Alarum'd by his sentinel, the wolf,
Whose howl 's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design
Moves like a ghost. — Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabout,
And take the present horror from the time,
Which now suits with it. — Whiles I threat, he lives:
Words to the heat of deeds too cold breath gives.
[*A bell rings*
I go, and it is done; the bell invites me.
Hear it not, Duncan; for it is a knell
That summons thee to heaven or to hell. [*Exit*

SCENE II

The same

Enter LADY MACBETH

Lady M. That which hath made them drunk hath made me bold;
What hath quench'd them hath given me fire. Hark! Peace!
It was the owl that shriek'd, the fatal bellman,
Which gives the stern'st good-night. He is about it:
The doors are open; and the surfeited grooms
Do mock their charge with snores: I have drugg'd their possets,
That death and nature do contend about them,
Whether they live or die.

Macb. [*Within*] Who 's there? what, ho!

Lady M. Alack, I am afraid they have awaked,
And 't is not done: th' attempt and not the deed
Confounds us. Hark! I laid their daggers ready;
He could not miss 'em. Had he not resembled
My father as he slept, I had done 't. — My husband!

Enter MACBETH

Macb. I have done the deed. Didst thou not hear a noise?

Lady M. I heard the owl scream and the crickets cry.
Did not you speak?

Macb. When?

Lady M. Now.
Macb. As I descended?
Lady M. Ay.
Macb. Hark!
Who lies i' the second chamber?
Lady M. Donalbain.
Macb. This is a sorry sight. [*Looking on his hands*
Lady M. A foolish thought to say 'a sorry sight.'
Macb. There 's one did laugh in 's sleep, and one cried 'Murder!'
That they did wake each other; I stood and heard them:
But they did say their prayers, and address'd them
Again to sleep.
Lady M. There are two lodged together.
Macb. One cried 'God bless us!' and 'Amen' the other,
As they had seen me, with these hangman's hands.
Listening their fear, I could not say 'Amen,'
When they did say 'God bless us!'
Lady M. Consider it not so deeply.
Macb. But wherefore could not I pronounce 'Amen'?
I had most need of blessing, and 'Amen'
Stuck in my throat.
Lady M. These deeds must not be thought
After these ways: so, it will make us mad.
Macb. Methought I heard a voice cry 'Sleep no more!
Macbeth does murder sleep,' — the innocent sleep;

Sleep that knits up the ravell'd sleave of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast, —
Lady M. What do you mean?
Macb. Still it cried 'Sleep no more!' to all the house:
'Glamis hath murdered sleep; and therefore Cawdor
Shall sleep no more, Macbeth shall sleep no more!'
Lady M. Who was it that thus cried? Why, worthy thane,
You do unbend your noble strength, to think
So brainsickly of things. Go get some water,
And wash this filthy witness from your hand.
Why did you bring these daggers from the place?
They must lie there: go carry them, and smear
The sleepy grooms with blood.
Macb. I 'll go no more:
I am afraid to think what I have done;
Look on 't again I dare not.
Lady M. Infirm of purpose!
Give me the daggers: the sleeping and the dead
Are but as pictures: 't is the eye of childhood
That fears a painted devil. If he do bleed,
I 'll gild the faces of the grooms withal,
For it must seem their guilt. [*Exit. Knocking within*
Macb. Whence is that knocking?
How is 't with me, when every noise appalls me?
What hands are here? Ha! they pluck out mine eyes!
Will all great Neptune's ocean wash this blood

Clean from my hand? No; this my hand will rather
The multitudinous sea incarnadine,
Making the green one red.

Re-enter LADY MACBETH

Lady M. My hands are of your color; but I shame
To wear a heart so white. [*Knocking within*] I hear a knocking
At the south entry: retire we to our chamber:
A little water clears us of this deed.
How easy is it, then! Your constancy
Hath left you unattended. [*Knocking within*] Hark! more knocking.
Get on your night-gown, lest occasion call us, 70
And show us to be watchers. Be not lost
So poorly in your thoughts.

Macb. To know my deed, 't were best not know myself. [*Knocking within*

Wake Duncan with thy knocking: I would thou couldst! [*Exeunt*

SCENE III

The same

Enter a Porter. *Knocking within*

Porter. Here 's a knocking indeed! If a man were porter of hell-gate, he should have old turning the key. [*Knocking*] Knock, knock, knock! Who 's there, i' the name of Beelzebub? Here 's a farmer,

that hanged himself on the expectation of plenty. Come in time; have napkins enow about you; here you 'll sweat for 't. [*Knocking*] Knock, knock! Who 's there, in th' other devil's name? Faith, here 's an equivocator that could swear in both the scales against either scale; who committed treason enough for God's sake, yet could not equivocate to heaven. O, come in, equivocator. [*Knocking*] Knock, knock, knock! Who 's there? Faith, here 's an English tailor come hither, for stealing out of a French hose. Come in, tailor; here you may roast your goose. [*Knocking*] Knock, knock! Never at quiet! What are you? — But this place is too cold for hell. I 'll devil-porter it no further: I had thought to have let in some of all professions, that go the primrose way to the everlasting bonfire. — [*Knocking*] Anon, anon! I pray you, remember the porter. [*Opens the gate*

Enter MACDUFF *and* LENNOX

Macd. Was it so late, friend, ere you went to bed, That you do lie so late?

Porter. Faith, sir, we were carousing till the second cock.

Macd. I believe drink gave thee the lie last night.

Porter. That it did, sir, i' the very throat on me: but I requited him for his lie; and, I think, being too strong for him, though he took my legs sometime, yet I made a shift to cast him.

Macd. Is thy master stirring? —

Enter Macbeth

Our knocking has awaked him; here he comes.
Len. Good morrow, noble sir.
Macb. Good morrow, both.
Macd. Is the king stirring, worthy thane?
Macb. Not yet.
Macd. He did command me to call timely on him;
I have almost slipp'd the hour.
Macb. I 'll bring you to him.
Macd. I know this is a joyful trouble to you:
But yet 't is one.
Macb. The labour we delight in physics pain.
This is the door.
Macd. I 'll make so bold to call,
For 't is my limited service. [*Exit*
Len. Goes the king hence to-day?
Macb. He does: — he did appoint so.
Len. The night has been unruly: where we lay,
Our chimneys were blown down; and, as they say,
Lamentings heard i' the air, strange screams of death,
And, prophesying with accents terrible
Of dire combustion and confused events
New hatch'd to the woeful time, the obscure bird
Clamour'd the livelong night: some say, the earth
Was feverous and did shake.
Macb. 'T was a rough night.
Len. My young remembrance cannot parallel
A fellow to it.

Re-enter MACDUFF

Macd. O horror, horror, horror! Tongue nor heart
Cannot conceive nor name thee!
Macb., Len. What 's the matter?
Macd. Confusion now hath made his masterpiece!
Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life o' the building.
Macb. What is 't you say? the life?
Len. Mean you his majesty?
Macd. Approach the chamber, and destroy your sight
With a new Gorgon. Do not bid me speak;
See, and then speak yourselves. —
[*Exeunt* MACBETH *and* LENNOX
Awake! awake!
Ring the alarum bell. Murder and treason!
Banquo and Donalbain! Malcolm! awake!
Shake off this downy sleep, death's counterfeit,
And look on death itself! up, up, and see
The great doom's image! Malcolm! Banquo!
As from your graves rise up, and walk like sprites,
To countenance this horror. Ring the bell.
[*Bell rings*

Enter LADY MACBETH

Lady M. What 's the business,
That such a hideous trumpet calls to parley
The sleepers of the house? speak, speak!

Macd. O gentle lady,
'T is not for you to hear what I can speak:
The repetition, in a woman's ear,
Would murder as it fell. —

Enter BANQUO

O Banquo, Banquo!
Our royal master 's murdered!
Lady M. Woe, alas!
What, in our house?
Ban. Too cruel any where.
Dear Duff, I prithee contradict thyself,
And say it is not so.

Re-enter MACBETH *and* LENNOX, *with* ROSS

Macb. Had I but died an hour before this chance, 80
I had lived a blessed time; for, from this instant,
There 's nothing serious in mortality:
All is but toys: renown and grace is dead;
The wine of life is drawn, and the mere lees
Is left this vault to brag of.

Enter MALCOLM *and* DONALBAIN

Don. What is amiss?
Macb. You are, and do not know 't:
The spring, the head, the fountain of your blood
Is stopp'd; the very source of it is stopp'd.
Macd. Your royal father 's murder'd.
Mal. O, by whom?

Len. Those of his chamber, as it seem'd, had done 't:
Their hands and faces were all badged with blood;
So were their daggers, which unwiped we found
Upon their pillows:
They stared, and were distracted; no man's life
Was to be trusted with them.
Macb. O, yet I do repent me of my fury,
That I did kill them.
Macd. Wherefore did you so?
Macb. Who can be wise, amaz'd, temperate and furious,
Loyal and neutral, in a moment? No man:
The expedition of my violent love
Outran the pauser, reason. — Here lay Duncan,
His silver skin laced with his golden blood;
And his gash'd stabs look'd like a breach in nature
For ruin's wasteful entrance: there, the murderers,
Steep'd in the colours of their trade, their daggers
Unmannerly breech'd with gore: who could refrain,
That had a heart to love, and in that heart
Courage to make 's love known?
Lady M. Help me hence, ho!
Macd. Look to the lady.
Mal. [*Aside to* DONALBAIN] Why do we hold our tongues,
That most may claim this argument for ours?
Don. [*Aside to* MALCOM] What should be spoken here, where our fate,
Hid in an auger-hole, may rush, and seize us?

Let 's away.
Our tears are not yet brew'd.
Mal. [*Aside to* Donalbain] Nor our strong sorrow
Upon the foot of motion.
Ban. Look to the lady: —
[Lady Macbeth *is carried out*
And when we have our naked frailties hid,
That suffer in exposure, let us meet,
And question this most bloody piece of work,
To know it further. Fears and scruples shake us:
In the great hand of God I stand, and thence
Against the undivulg'd pretence I fight
Of treasonous malice.
Macd. And so do I.
All. So all.
Macb. Let 's briefly put on manly readiness,
And meet i' the hall together.
All. Well contented.
[*Exeunt all but* Malcolm *and* Donalbain
Mal. What will you do? Let 's not consort with them:
To show an unfelt sorrow is an office
Which the false man does easy. I 'll to England.
Don. To Ireland, I; our separated fortune
Shall keep us both the safer: where we are,
There 's daggers in men's smiles: the near in blood,
The nearer bloody.
Mal. This murderous shaft that 's shot
Hath not yet lighted; and our safest way

Is to avoid the aim. Therefore, to horse;
And let us not be dainty of leave-taking,
But shift away: there 's warrant in that theft
Which steals itself, when there 's no mercy left.
[*Exeunt*

SCENE IV

Outside MACBETH'S *castle*

Enter Ross *and an* Old Man

Old M. Threescore-and-ten I can remember well:
Within the volume of which time, I have seen
Hours dreadful and things strange; but this sore night
Hath trifled former knowings.
Ross. Ah, good father,
Thou see'st the heavens, as troubled with man's act,
Threaten his bloody stage; by th' clock 't is day,
And yet dark night strangles the travelling lamp:
Is 't night's predominance, or the day's shame,
That darkness does the face of earth entomb,
When living light should kiss it?
Old M. 'T is unnatural,
Even like the deed that 's done. On Tuesday last,
A falcon, towering in her pride of place,
Was by a mousing owl hawk'd at and kill'd.
Ross. And Duncan's horses, (a thing most strange and certain)
Beauteous and swift, the minions of their race,
Turn'd wild in nature, broke their stalls, flung out,

Contending 'gainst obedience, as they would make
War with mankind.

Old M. 'Tis said they eat each other.

Ross. They did so, to th' amazement of mine eyes
That look'd upon 't.

Enter Macduff

Here comes the good Macduff: —
How goes the world, sir, now?

Macd. Why, see you not?

Ross. Is 't known who did this more than bloody deed?

Macd. Those that Macbeth hath slain.

Ross. Alas, the day!
What good could they pretend?

Macd. They were suborn'd:
Malcolm and Donalbain, the king's two sons,
Are stol'n away and fled: which puts upon them
Suspicion of the deed.

Ross. 'Gainst nature still:
Thriftless ambition, that wilt ravin up
Thine own life's means! — Then 't is most like
The sovereignty will fall upon Macbeth.

Macd. He is already named; and gone to Scone
To be invested.

Ross. Where is Duncan's body?

Macd. Carried to Colmekill,
The sacred storehouse of his predecessors,
And guardian of their bones.

Ross. Will you to Scone?

Macd. No, cousin, I 'll to Fife.
Ross. Well, I will thither.
Macd. Well, may you see things well done there:
— adieu!
Lest our old robes sit easier than our new!
Ross. Farewell, father.
Old M. God's benison go with you, and with those
That would make good of bad, and friends of foes!
[*Exeunt*

ACT III

SCENE I

Forres. The palace

Enter BANQUO

Ban. Thou hast it now: king, Cawdor, Glamis, all
As the weird women promised; and I fear
Thou play'dst most foully for 't: yet it was said
It should not stand in thy posterity;
But that myself should be the root and father
Of many kings. If there come truth from them —
As upon thee, Macbeth, their speeches shine —
Why, by the verities on thee made good,
May they not be my oracles as well,
And set me up in hope? But hush; no more.

Sennet sounded. Enter MACBETH, *as king;* LADY MACBETH, *as queen;* LENNOX, ROSS, Lords, Ladies, *and* Attendants

Macb. Here 's our chief guest.
Lady M. If he had been forgotten,
It had been as a gap in our great feast,
And all-thing unbecoming.
Macb. To-night we hold a solemn supper, sir,
And I 'll request your presence.
Ban. Let your highness

Command upon me; to the which my duties
Are with a most indissoluble tie
For ever knit.

Macb. Ride you this afternoon?
Ban. Ay, my good lord.
Macb. We should have else desired your good advice
(Which still hath been both grave and prosperous)
In this day's council; but we 'll take to-morrow.
Is 't far you ride?
Ban. As far, my lord, as will fill up the time
'Twixt this and supper: go not my horse the better,
I must become a borrower of the night
For a dark hour or twain.
Macb. Fail not our feast.
Ban. My lord, I will not.
Macb. We hear our bloody cousins are bestow'd
In England and in Ireland; not confessing
Their cruel parricide, filling their hearers
With strange invention. But of that to-morrow,
When therewithal we shall have cause of state
Craving us jointly. Hie you to horse: adieu,
Till you return at night. Goes Fleance with you?
Ban. Ay, my good lord: and our time does call upon 's.
Macb. I wish your horses swift and sure of foot;
And so I do commend you to their backs.
Farewell. — [*Exit* BANQUO
Let every man be master of his time
Till seven at night; to make society

The sweeter welcome, we will keep ourself
Till supper-time alone: while then, God be with you!
[*Exeunt all but* Macbeth, *and an* Attendant
Sirrah, a word with you: attend those men
Our pleasure?
Atten. They are, my lord, without the palace gate.
Macb. Bring them before us. — [*Exit* Attendant
To be thus is nothing,
But to be safely thus. Our fears in Banquo
Stick deep; and in his royalty of nature
Reigns that which would be fear'd: 't is much he dares;
And, to that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To act in safety. There is none but he
Whose being I do fear: and under him
My Genius is rebuked; as, it is said,
Mark Antony's was by Cæsar. He chid the sisters,
When first they put the name of king upon me,
And bade them speak to him; then prophet-like
They hail'd him father to a line of kings:
Upon my head they placed a fruitless crown,
And put a barren sceptre in my gripe,
Thence to be wrench'd with an unlineal hand,
No son of mine succeeding. If 't be so,
For Banquo's issue have I 'filed my mind;
For them the gracious Duncan have I murder'd:
Put rancours in the vessel of my peace
Only for them; and mine eternal jewel
Given to the common enemy of man,

To make them king, the seed of Banquo kings!
Rather than so, come, fate, into the list,
And champion me to the utterance! — Who 's there? —

Re-enter Attendant, *with two* Murderers

Now go to the door, and stay there till we call. —
[*Exit* Attendant
Was it not yesterday we spoke together?

1 *Mur.* It was, so please your highness.

Macb. Well then, now
Have you consider'd of my speeches? Know
That it was he, in the times past, which held you
So under fortune; which you thought had been
Our innocent self: this I made good to you
In our last conference; pass'd in probation with you,
How you were borne in hand, how cross'd, the instruments,
Who wrought with them, and all things else that might
To half a soul and to a notion crazed
Say, 'Thus did Banquo.'

1 *Mur.* You made it known to us.

Macb. I did so; and went further, which is now
Our point of second meeting. Do you find
Your patience so predominant in your nature
That you can let this go? Are you so gospell'd,
To pray for this good man and for his issue,
Whose heavy hand hath bow'd you to the grave
And beggar'd yours for ever?

1 *Mur.* We are men, my liege.
Macb. Ay, in the catalogue ye go for men;
As hounds, and greyhounds, mongrels, spaniels, curs,
Shoughs, water-rugs, and demi-wolves, are clept
All by the name of dogs: the valued file
Distinguishes the swift, the slow, the subtle,
The housekeeper, the hunter, every one
According to the gift which bounteous nature
Hath in him clos'd; whereby he does receive
Particular addition, from the bill
That writes them all alike: and so of men.
Now, if you have a station in the file,
Not i' the worst rank of manhood, say it;
And I will put that business in your bosoms
Whose execution takes your enemy off,
Grapples you to the heart and love of us,
Who wear our health but sickly in his life,
Which in his death were perfect.
2 *Mur.* I am one, my liege,
Whom the vile blows and buffets of the world
Have so incens'd that I am reckless what
I do to spite the world.
1 *Mur.* And I another
So weary with disasters, tugg'd with fortune,
That I would set my life on any chance,
To mend it, or be rid on 't.
Macb. Both of you
Know Banquo was your enemy.
2 *Mur.* True, my lord.

Macb. So he is mine; and in such bloody distance,
That every minute of his being thrusts
Against my near'st of life: and though I could
With bare-faced power sweep him from my sight,
And bid my will avouch it, yet I must not,
For certain friends that are both his and mine,
Whose loves I may not drop, but wail his fall
Who I myself struck down: and thence it is
That I to your assistance do make love,
Masking the business from the common eye
For sundry weighty reasons.

2 *Mur.* We shall, my lord,
Perform what you command us.

1 *Mur.* Though our lives —

Macb. Your spirits shine through you. Within this hour, at most,
I will advise you where to plant yourselves:
Acquaint you with the perfect spy o' the time,
The moment on 't; for 't must be done to-night,
And something from the palace; always thought
That I require a clearness: and with him, —
To leave no rubs nor botches in the work, —
Fleance his son, that keeps him company,
Whose absence is no less material to me
Than is his father's, must embrace the fate
Of that dark hour. Resolve yourselves apart;
I 'll come to you anon.

Both Mur. We are resolved, my lord.

Macb. I 'll call upon you straight; abide within.
[*Exeunt* Murderers

It is concluded: — Banquo, thy soul's flight,
If it find heaven, must find it out to-night. [*Exit.*

SCENE II

The palace

Enter LADY MACBETH *and a* Servant

Lady M. Is Banquo gone from court?

Serv. Ay, madam, but returns again to-night.

Lady M. Say to the king, I would attend his leisure
For a few words.

Serv. Madam, I will. [*Exit*

Lady M. Naught 's had, all 's spent,
Where our desire is got without content:
'T is safer to be that which we destroy
Than by destruction dwell in doubtful joy.

Enter MACBETH

How now, my lord! why do you keep alone,
Of sorriest fancies your companions making;
Using those thoughts which should indeed have died
With them they think on? Things without all remedy
Should be without regard: what 's done is done.

Macb. We have scotch'd the snake, not kill'd it;
She 'll close and be herself, whilst our poor malice
Remains in danger of her former tooth.
But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear, and sleep

In the affliction of these terrible dreams
That shake us nightly: better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave;
After life's fitful fever he sleeps well;
Treason has done his worst: nor steel, nor poison,
Malice domestic, foreign levy, nothing,
Can touch him further.

Lady M. Come on;
Gentle my lord, sleek o'er your rugged looks;
Be bright and jovial among your guests to-night.

Macb. So shall I, love; and so, I pray, be you:
Let your remembrance apply to Banquo;
Present him eminence, both with eye and tongue:
Unsafe the while, that we
Must lave our honours in these flattering streams,
And make our faces vizards to our hearts,
Disguising what they are.

Lady M. You must leave this.

Macb. O, full of scorpions is my mind, dear wife!
Thou know'st that Banquo and his Fleance lives.

Lady M. But in them Nature's copy 's not eterne.

Macb. There 's comfort yet; they are assailable;
Then be thou jocund: ere the bat hath flown
His cloister'd flight; ere to black Hecate's summons
The shard-borne beetle with his drowsy hums
Hath rung night's yawning peal, there shall be done
A deed of dreadful note.

Lady M. What 's to be done?

Macb. Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed. Come, seeling night,
Scarf up the tender eye of pitiful day,
And with thy bloody and invisible hand
Cancel and tear to pieces that great bond
Which keeps me pale! Light thickens, and the crow
Makes wing to the rooky wood;
Good things of day begin to droop and drowse,
Whiles night's black agents to their prey do rouse.
Thou marvell'st at my words: but hold thee still;
Things bad begun make strong themselves by ill:
So, prithee, go with me. [*Exeunt*

Scene III

A park near the palace

Enter three Murderers

1 *Mur.* But who did bid thee join with us?
3 *Mur.* Macbeth.
2 *Mur.* He needs not our mistrust; since he delivers
Our offices, and what we have to do,
To the direction just.
1 *Mur.* Then stand with us.
The west yet glimmers with some streaks of day:
Now spurs the lated traveller apace
To gain the timely inn; and near approaches
The subject of our watch.
3 *Mur.* Hark! I hear horses.
Ban. [*Within*] Give us a light there, ho!

2 *Mur.* Then 't is he; the rest
That are within the note of expectation,
Already are i' the court.

1 *Mur.* His horses go about.

3 *Mur.* Almost a mile; but he does usually,
So all men do, from hence to the palace gate
Make it their walk.

Enter BANQUO *and* FLEANCE *with a torch*

2 *Mur.* A light, a light!

3 *Mur.* 'T is he.

1 *Mur.* Stand to 't.

Ban. It will be rain to-night.

1 *Mur.* Let it come down.

[*They set upon* BANQUO

Ban. O, treachery! Fly, good Fleance, fly, fly, fly!
Thou mayst revenge. — O slave!

[*Dies.* FLEANCE *escapes*

3 *Mur.* Who did strike out the light?

1 *Mur.* Was 't not the way?

3 *Mur.* There 's but one down; the son is fled.

2 *Mur.* We have lost
Best half of our affair.

1 *Mur.* Well, let 's away, and say how much is done.

[*Exeunt*

Scene IV

A hall in the palace

A banquet prepared. Enter Macbeth, Lady Macbeth, Ross, Lennox, Lords, *and* Attendants

Macb. You know your own degrees; sit down: at first
And last the hearty welcome.
Lords. Thanks to your majesty.
Macb. Ourself will mingle with society
And play the humble host.
Our hostess keeps her state; but in best time
We will require her welcome.
Lady M. Pronounce it for me, sir, to all our friends,
For my heart speaks they are welcome.

Enter First Murderer, *to the door*

Macb. See, they encounter thee with their hearts' thanks.
Both sides are even: here I 'll sit i' the midst:
Be large in mirth; anon we 'll drink a measure
The table round. — [*Approaching the door*] There 's blood upon thy face.
Mur. 'T is Banquo's then.
Macb. 'T is better thee without than he within.
Is he despatch'd?
Mur. My lord, his throat is cut; that I did for him.
Macb. Thou art the best o' the cut-throats; yet he 's good,

That did the like for Fleance: if thou didst it,
Thou art the nonpareil.
Mur. Most royal sir,
Fleance is 'scaped.
Macb. [*Aside*] Then comes my fit again: I had else been perfect;
Whole as the marble, founded as the rock,
As broad and general as the casing air:
But now I am cabin'd, cribb'd, confined, bound in
To saucy doubts and fears. — But Banquo 's safe?
Mur. Ay, my good lord: safe in a ditch he bides,
With twenty trenchèd gashes on his head;
The least a death to nature.
Macb. Thanks for that.
[*Aside*] There the grown serpent lies; the worm that 's fled
Hath nature that in time will venom breed,
No teeth for the present. — Get thee gone; to-morrow
We 'll hear 't ourself again. [*Exit* Murderer
Lady M. My royal lord,
You do not give the cheer; the feast is sold
That is not often vouch'd, while 't is a-making,
'T is given with welcome: to feed were best at home;
From thence, the sauce to meat is ceremony;
Meeting were bare without it.
Macb. Sweet remembrancer!
Now good digestion wait on appetite,
And health on both!
Len. May 't please your highness sit?

Enter the Ghost *of* BANQUO, *and sits in* MACBETH'S *place*

Macb. Here had we now our country's honour roof'd,
Were the grac'd person of our Banquo present;
Who may I rather challenge for unkindness
Than pity for mischance.
Ross. His absence, sir,
Lays blame upon his promise. Please 't your highness
To grace us with your royal company.
Macb. The table 's full.
Len. Here is a place reserved, sir.
Macb. Where?
Len. Here, my good lord. What is 't that moves your highness?
Macb. Which of you have done this?
Lords. What, my good lord?
Macb. Thou canst not say I did it: never shake
Thy gory locks at me.
Ross. Gentlemen, rise; his highness is not well.
Lady M. Sit, worthy friends: my lord is often thus,
And hath been from his youth: pray you, keep seat;
The fit is momentary; upon a thought
He will again be well: if much you note him,
You shall offend him and extend his passion;
Feed, and regard him not. — [*Aside to* MACBETH] Are you a man?

Macb.—"IF I STAND HERE, I SAW HIM."

Macb. Ay, and a bold one, that dare look on that
Which might appall the devil.

Lady M. [*Aside to* MACBETH] O proper stuff!
This is the very painting of your fear:
This is the air-drawn dagger which, you said,
Led you to Duncan. O, these flaws and starts
(Impostors to true fear) would well become
A woman's story at a winter's fire,
Authórized by her grandam. Shame itself!
Why do you make such faces? When all 's done,
You look but on a stool.

Macb. Prithee, see there! behold! look! lo! how say you?
Why, what care I? If thou canst nod, speak too.
If charnel-houses and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites. [Ghost *vanishes*

Lady M. [*Aside to* MACBETH] What! quite unmann'd in folly?

Macb. If I stand here, I saw him.

Lady M. [*Aside to* MACBETH] Fie, for shame!

Macb. Blood hath been shed ere now, i' the olden time,
Ere humane statute purg'd the gentle weal;
Ay, and since too, murders have been perform'd
Too terrible for the ear. The time has been,
That, when the brains were out, the man would die,
And there an end: but now, they rise again,
With twenty mortal murders on their crowns,

And push us from our stools: this is more strange
Than such a murder is.
Lady M. My worthy lord,
Your noble friends do lack you.
Macb. I do forget: —
Do not muse at me, my most worthy friends;
I have a strange infirmity, which is nothing
To those that know me. Come, love and health to all;
Then I 'll sit down. — Give me some wine, fill full. —

Re-enter Ghost

I drink to the general joy of the whole table,
And to our dear friend Banquo, whom we miss;
Would he were here! to all and him we thirst,
And all to all.
Lords. Our duties, and the pledge.
Macb. Avaunt! and quit my sight! Let the earth hide thee!
Thy bones are marrowless, thy blood is cold;
Thou hast no speculation in those eyes
Which thou dost glare with!
Lady M. Think of this, good peers,
But as a thing of custom: 't is no other;
Only it spoils the pleasure of the time.
Macb. What man dare, I dare:
Approach thou like the rugged Russian bear,
The arm'd rhinoceros, or the Hyrcan tiger;
Take any shape but that, and my firm nerves
Shall never tremble: or be alive again,

And dare me to the desert with thy sword;
If trembling I inhabit then, protest me
The baby of a girl. Hence, horrible shadow!
Unreal mockery, hence! — [Ghost *vanishes*
Why, so: being gone,
I am a man again. — Pray you, sit still.
Lady M. You have displac'd the mirth, broke the good meeting,
With most admir'd disorder.
Macb. Can such things be,
And overcome us like a summer's cloud,
Without our special wonder? You make me strange
Even to the disposition that I owe,
When now I think you can behold such sights,
And keep the natural ruby of your cheeks,
When mine is blanched with fear.
Ross. What sights, my lord?
Lady M. I pray you, speak not; he grows worse and worse;
Question enrages him: at once, good night.
Stand not upon the order of your going,
But go at once.
Len. Good night; and better health
Attend his majesty!
Lady M. A kind good night to all!
[*Exeunt all but* MACBETH *and* LADY MACBETH
Macb. It will have blood; they say blood will have blood;
Stones have been known to move and trees to speak;
Augurs and understood relations have,

By magot-pies and choughs and rooks, brought forth
The secret'st man of blood. — What is the night?
Lady M. Almost at odds with morning, which is which.
Macb. How say'st thou, that Macduff denies his person,
At our great bidding?
Lady M. Did you send to him, sir?
Macb. I hear it by the way; but I will send:
There 's not a one of them but in his house
I keep a servant fee'd. I will to-morrow
(And betimes I will) to the weird sisters:
More shall they speak; for now I am bent to know,
By the worst means, the worst. For mine own good
All causes shall give way: I am in blood
Stepp'd in so far that, should I wade no more,
Returning were as tedious as go o'er:
Strange things I have in head that will to hand,
Which must be acted ere they may be scann'd.
Lady M. You lack the season of all natures, sleep.
Macb. Come, we 'll to sleep. My strange and self-abuse
Is the initiate fear that wants hard use: —
We are yet but young in deed. [*Exeunt*

SCENE V

A heath

Thunder. *Enter the three* Witches, *meeting* HECATE

1 *Witch.* Why, how now, Hecate! you look angerly.

Hec. Have I not reason, beldams as you are,
Saucy and over-bold? How did you dare
To trade and traffic with Macbeth
In riddles and affairs of death;
And I, the mistress of your charms,
The close contriver of all harms,
Was never call'd to bear my part,
Or show the glory of our art?
And, which is worse, all you have done
Hath been but for a wayward son,
Spiteful and wrathful; who, as others do,
Loves for his own ends, not for you.
But make amends now: get you gone,
And at the pit of Acheron
Meet me i' the morning; thither he
Will come to know his destiny.
Your vessels and your spells provide,
Your charms, and every thing beside:
I am for the air; this night I 'll spend
Unto a dismal and a fatal end.
Great business must be wrought ere noon:
Upon the corner of the moon
There hangs a vaporous drop profound;
I 'll catch it ere it come to ground;

And that, distill'd by magic sleights,
Shall raise such artificial sprites
As, by the strength of their illusion,
Shall draw him on to his confusion:
He shall spurn fate, scorn death, and bear
His hopes 'bove wisdom, grace, and fear:
And you all know security
Is mortal's chiefest enemy.

[*Music and a song within:*
'Come away, come away,' etc.]

Hark! I am call'd; my little spirit, see,
Sits in a foggy cloud, and stays for me. [*Exit*

1 *Witch.* Come, let 's make haste; she 'll soon be back again. [*Exeunt*

Scene VI

Forres. The palace

Enter Lennox *and another* Lord

Len. My former speeches have but hit your thoughts,
Which can interpret farther: only, I say,
Things have been strangely borne. The gracious Duncan
Was pitied of Macbeth, — marry, he was dead: —
And the right-valiant Banquo walked too late:
Whom, you may say, if 't please you, Fleance kill'd,
For Fleance fled: men must not walk too late.
Who cannot want the thought, how monstrous

It was for Malcolm and for Donalbain,
To kill their gracious father? damnèd fact!
How it did grieve Macbeth! did he not straight,
In pious rage, the two delinquents tear,
That were the slaves of drink and thralls of sleep?
Was not that nobly done? Ay, and wisely too;
For 't would have anger'd any heart alive
To hear the men deny it. So that, I say,
He has borne all things well: and I do think,
That, had he Duncan's sons under his key
(As, an 't please heaven, he shall not) they should find
What 't were to kill a father; so should Fleance.
But, peace! for from broad words, and 'cause he fail'd
His presence at the tyrant's feast, I hear,
Macduff lives in disgrace. Sir, can you tell
Where he bestows himself?
Lord. The son of Duncan,
From whom this tyrant holds the due of birth,
Lives in the English court; and is received
Of the most pious Edward with such grace
That the malevolence of fortune nothing
Takes from his high respect. Thither Macduff
Is gone to pray the holy king, upon his aid
To wake Northumberland and warlike Siward;
That by the help of these (with Him above
To ratify the work) we may again
Give to our tables meat, sleep to our nights;
Free from our feasts and banquets bloody knives,

Do faithful homage and receive free honours; —
All which we pine for now: and this report
Hath so exasperate the king, that he
Prepares for some attempt of war.

Len. Sent he to Macduff?

Lord. He did: and with an absolute 'Sir, not I,'
The cloudy messenger turns me his back,
And hums, as who should say, 'You 'll rue the time
That clogs me with this answer.'

Len. And that well might
Advise him to a caution, to hold what distance
His wisdom can provide. Some holy angel
Fly to the court of England and unfold
His message ere he come; that a swift blessing
May soon return to this our suffering country
Under a hand accursed!

Lord. I 'll send my prayers with him!

[*Exeunt*

ACT IV

SCENE I

A cavern. In the middle, a boiling cauldron

Thunder. Enter the three Witches

1 *Witch.* Thrice the brinded cat hath mew'd.
2 *Witch.* Thrice, and once the hedge-pig whined.
3 *Witch.* Harpier cries; 't is time, 't is time.
1 *Witch.* Round about the cauldron go;
In the poison'd entrails throw.
Toad, that under cold stone
Days and nights has thirty-one
Swelter'd venom sleeping got,
Boil thou first i' the charmèd pot.
All. Double, double toil and trouble;
Fire burn, and cauldron bubble.
2 *Witch.* Fillet of a fenny snake,
In the cauldron boil and bake:
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork and blind-worm's sting,
Lizard's leg and howlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.
All. Double, double toil and trouble;
Fire burn, and cauldron bubble.

3 *Witch.* Scale of dragon, tooth of wolf;
Witches' mummy; maw and gulf
Of the ravin'd salt-sea shark;
Root of hemlock, digg'd i' the dark;
Liver of blaspheming Jew,
Gall of goat, and slips of yew
Sliver'd in the moon's eclipse,
Nose of Turk and Tartar's lips,
Finger of birth-strangled babe
Ditch-deliver'd by a drab, —
Make the gruel thick and slab;
Add thereto a tiger's chaudron,
For the ingredients of our cauldron.

All. Double, double toil and trouble;
Fire burn, and cauldron bubble.

2 *Witch.* Cool it with a baboon's blood,
Then the charm is firm and good.

Enter Hecate *to the other three* Witches

Hec. O, well done! I commend your pains;
And every one shall share i' the gains.
And now about the cauldron sing,
Like elves and fairies in a ring,
Enchanting all that you put in.

[*Music and a song:*
'Black spirits,' etc.] [*Exit* Hecate

2 *Witch.* By the pricking of my thumbs,
Something wicked this way comes:
Open, locks,
Whoever knocks.

Enter MACBETH

Macb. How now, you secret, black, and midnight hags!
What is 't you do?
All. A deed without a name.
Macb. I conjure you, by that which you profess,
(Howe'er you come to know it) answer me:
Though you untie the winds and let them fight
Against the churches; though the yesty waves
Confound and swallow navigation up;
Though bladed corn be lodg'd and trees blown down;
Though castles topple on their warders' heads;
Though palaces and pyramids do slope
Their heads to their foundations; though the treasure
Of nature's germens tumble all together,
Even till destruction sicken; answer me
To what I ask you.
1 *Witch.* Speak.
2 *Witch.* Demand.
3 *Witch.* We 'll answer.
1 *Witch.* Say, if thou 'dst rather hear it from our mouths,
Or from our masters?
Macb. Call 'em, let me see 'em.
1 *Witch.* Pour in sow's blood, that hath eaten
Her nine farrow; grease that 's sweaten
From the murderer's gibbet throw
Into the flame.

All. Come, high or low;
Thyself and office deftly show.

Thunder. First Apparition: *an armed Head*

Macb. Tell me, thou unknown power, —

1 *Witch.* He knows thy thought:
Hear his speech, but say thou naught.

1 *App.* Macbeth! Macbeth! Macbeth! beware Macduff;
Beware the thane of Fife. Dismiss me: enough.
[*Descends*

Macb. Whate'er thou art, for thy good caution, thanks;
Thou hast harp'd my fear aright. But one word more: —

1 *Witch.* He will not be commanded: here 's another,
More potent than the first.

Thunder. Second Apparition: *a bloody Child*

2 *App.* Macbeth! Macbeth! Macbeth!

Macb. Had I three ears, I 'd hear thee.

2 *App.* Be bloody, bold, and resolute; laugh to scorn
The power of man, for none of woman born
Shall harm Macbeth. [*Descends*

Macb. Then live, Macduff: what need I fear of thee?
But yet I 'll make assurance double sure,
And take a bond of fate: thou shalt not live;

That I may tell pale-hearted fear it lies,
And sleep in spite of thunder.

Thunder. Third Apparition: *a Child crowned, with a tree in his hand*

What is this,
That rises like the issue of a king,
And wears upon his baby-brow the round
And top of sovereignty?

All. Listen, but speak not to 't.

3 *App.* Be lion-mettled, proud; and take no care
Who chafes, who frets, or where conspirers are:
Macbeth shall never vanquish'd be, until
Great Birnam wood to high Dunsinane hill
Shall come against him. [*Descends*

Macb. That will never be:
Who can impress the forest, bid the tree
Unfix his earth-bound root? Sweet bodements! good!
Rebellion's head, rise never till the wood
Of Birnam rise, and our high-placed Macbeth
Shall live the lease of nature, pay his breath
To time and mortal custom. Yet my heart
Throbs to know one thing: tell me, if your art
Can tell so much: shall Banquo's issue ever
Reign in this kingdom?

All. Seek to know no more.

Macb. I will be satisfied: deny me this,
And an eternal curse fall on you! Let me know: —
Why sinks that cauldron? and what noise is this?
[*Hautboys*

1 *Witch.* Show!
2 *Witch.* Show!
3 *Witch.* Show!

All. Show his eyes and grieve his heart;
Come like shadows, so depart!

A show of eight Kings, *the last with a glass in his hand;* Banquo's Ghost *following*

Macb. Thou art too like the spirit of Banquo; down!
Thy crown does sear mine eyeballs. And thy hair,
Thou other gold-bound brow, is like the first:
A third is like the former. — Filthy hags!
Why do you show me this? — A fourth! Start, eyes!
What! will the line stretch out till the crack of doom?
Another yet? A seventh? I 'll see no more:
And yet the eighth appears, who bears a glass
Which shows me many more; and some I see
That twofold balls and treble sceptres carry:
Horrible sight! Now I see 't is true;
For the blood-bolter'd Banquo smiles upon me,
And points at them for his. — What, is this so?
1 *Witch.* Ay, sir, all this is so. — But why
Stands Macbeth thus amazèdly?
Come, sisters, cheer we up his sprites,
And show the best of our delights;
I 'll charm the air to give a sound,
While you perform your antic round;

That this great king may kindly say,
Our duties did his welcome pay.
[*Music. The* Witches *dance, and vanish with* HECATE
Macb. Where are they? Gone? Let this pernicious hour
Stand aye accursèd in the calendar! —
Come in, without there!

Enter LENNOX

Len. What 's your grace's will?
Macb. Saw you the weird sisters?
Len. No, my lord.
Macb. Came they not by you?
Len. No, indeed, my lord.
Macb. Infected be the air whereon they ride,
And damn'd all those that trust them! — I did hear
The galloping of horse. Who was 't came by? 140
Len. 'T is two or three, my lord, that bring you word,
Macduff is fled to England.
Macb. Fled to England!
Len. Ay, my good lord.
Macb. [*Aside*] Time, thou anticipat'st my dread exploits:
The flighty purpose never is o'ertook
Unless the deed go with it: from this moment
The very firstlings of my heart shall be
The firstlings of my hand. And even now,
To crown my thoughts with acts, be it thought and done:

The castle of Macduff I will surprise;
Seize upon Fife; give to the edge o' the sword
His wife, his babes, and all unfortunate souls
That trace him in his line. No boasting like a fool;
This deed I 'll do before this purpose cool:
But no more sights!—Where are these gentlemen?
Come, bring me where they are. [*Exeunt*

SCENE II

Fife. MACDUFF'S *castle*

Enter LADY MACDUFF, *her* Son, *and* ROSS

L. Macd. What had he done, to make him fly the land?

Ross. You must have patience, madam.

L. Macd. He had none:
His flight was madness: when our actions do not,
Our fears do make us traitors.

Ross. You know not
Whether it was his wisdom or his fear.

L. Macd. Wisdom! to leave his wife, to leave his babes,
His mansion and his titles in a place
From whence himself does fly? He loves us not;
He wants the natural touch: for the poor wren,
The most diminutive of birds, will fight,
Her young ones in her nest, against the owl.
All is the fear, and nothing is the love;
As little is the wisdom, where the flight
So runs against all reason.

Ross. My dearest coz,
I pray you, school yourself. But, for your husband,
He is noble, wise, judicious, and best knows
The fits o' the season. I dare not speak much further;
But cruel are the times, when we are traitors
And do not know ourselves; when we hold rumour
From what we fear, yet know not what we fear,
But float upon a wild and violent sea
Each way and move. — I take my leave of you:
Shall not be long but I 'll be here again.
Things at the worst will cease, or else climb upward
To what they were before. — My pretty cousin,
Blessing upon you!
L. Macd. Father'd he is, and yet he 's fatherless.
Ross. I am so much a fool, should I stay longer,
It would be my disgrace and your discomfort:
I take my leave at once. [*Exit*
L. Macd. Sirrah, your father 's dead;
And what will you do now? How will you live?
Son. As birds do, mother.
L. Macd. What, with worms and flies?
Son. With what I get, I mean; and so do they.
L. Macd. Poor bird! thou 'dst never fear the net nor lime,
The pitfall nor the gin.
Son. Why should I, mother? Poor birds they are not set for.
My father is not dead, for all your saying.

L. Macd. Yes, he is dead: how wilt thou do for a father?

Son. Nay, how will you do for a husband?

L. Macd. Why, I can buy me twenty at any market.

Son. Then you 'll buy 'em to sell again.

L. Macd. Thou speak'st with all thy wit; and yet, i' faith,
With wit enough for thee.

Son. Was my father a traitor, mother?

L. Macd. Ay, that he was.

Son. What is a traitor?

L. Macd. Why, one that swears and lies.

Son. And be all traitors that do so?

L. Macd. Every one that does so is a traitor, and must be hanged.

Son. And must they all be hanged that swear and lie?

L. Macd. Every one.

Son. Who must hang them?

L. Macd. Why, the honest men.

Son. Then the liars and swearers are fools: for there are liars and swearers enow to beat the honest men, and hang up them.

L. Macd. Now God help thee, poor monkey! But how wilt thou do for a father?

Son. If he were dead, you 'd weep for him: if you would not, it were a good sign that I should quickly have a new father.

L. Macd. Poor prattler, how thou talkest!

Enter a Messenger

Mess. Bless you, fair dame! I am not to you known,
Though in your state of honour I am perfect.
I doubt some danger does approach you nearly:
If you will take a homely man's advice,
Be not found here; hence, with your little ones.
To fright you thus, methinks I am too savage;
To do worse to you were fell cruelty,
Which is too nigh your person. Heaven preserve you!
I dare abide no longer. [*Exit*

L. Macd. Whither should I fly?
I have done no harm. But I remember now
I am in this earthly world; where to do harm
Is often laudable, to do good sometime
Accounted dangerous folly: why then, alas,
Do I put up that womanly defence,
To say I have done no harm? — What are these faces?

Enter Murderers

Mur. Where is your husband?

L. Macd. I hope, in no place so unsanctified
Where such as thou mayst find him.

Mur. He 's a traitor.

Son. Thou liest, thou shag-ear'd villain!

Mur. [*Stabbing him*] What, you egg!
Young fry of treachery!

Son. He has kill'd me, mother:
Run away, I pray you! [*Dies*

[*Exit* LADY MACDUFF, *crying* Murder!
Exeunt MURDERERS, *following her*

SCENE III

England. Before the King's *palace*

Enter MALCOLM *and* MACDUFF

Mal. Let us seek out some desolate shade, and there
Weep our sad bosoms empty.

Macd. Let us rather
Hold fast the mortal sword, and like good men,
Bestride our down-fall'n birthdom. Each new morn
New widows howl, new orphans cry, new sorrows
Strike heaven on the face, that it resounds
As if it felt with Scotland, and yell'd out
Like syllable of dolour.

Mal. What I believe, I 'll wail;
What know, believe; and what I can redress,
As I shall find the time to friend, I will.
What you have spoke, it may be so perchance.
This tyrant, whose sole name blisters our tongues,
Was once thought honest: you have loved him well;
He hath not touch'd you yet. I am young; but something
You may discern of him through me, and wisdom
To offer up a weak, poor, innocent lamb
To appease an angry god.

Macd. I am not treacherous.
Mal. But Macbeth is.
A good and virtuous nature may recoil
In an imperial charge. But I shall crave your pardon;
That which you are, my thoughts cannot transpose:
Angels are bright still, though the brightest fell:
Though all things foul would wear the brows of grace,
Yet grace must still look so.
Macd. I have lost my hopes.
Mal. Perchance even there where I did find my doubts.
Why in that rawness left you wife and child,
Those precious motives, those strong knots of love,
Without leave-taking? I pray you,
Let not my jealousies be your dishonours,
But mine own safeties: you may be rightly just,
Whatever I shall think.
Macd. Bleed, bleed, poor country!
Great tyranny, lay thou thy basis sure,
For goodness dare not check thee! wear thou thy wrongs;
The title is affeer'd. — Fare thee well, lord:
I would not be the villain that thou think'st
For the whole space that 's in the tyrant's grasp,
And the rich East to boot.
Mal. Be not offended;
I speak not as in absolute fear of you.
I think our country sinks beneath the yoke;
It weeps, it bleeds; and each new day a gash

Is added to her wounds: I think withal
There would be hands uplifted in my right;
And here from gracious England have I offer
Of goodly thousands: but, for all this,
When I shall tread upon the tyrant's head,
Or wear it on my sword, yet my poor country
Shall have more vices than it had before;
More suffer, and more sundry ways than ever,
By him that shall succeed.

Macd. What should he be?

Mal. It is myself I mean: in whom I know
All the particulars of vice so grafted
That, when they shall be open'd, black Macbeth
Will seem as pure as snow; and the poor state
Esteem him as a lamb, being compared
With my confineless harms.

Macd. Not in the legions
Of horrid hell can come a devil more damn'd
In evils to top Macbeth.

Mal. I grant him bloody,
Luxurious, avaricious, false, deceitful,
Sudden, malicious, smacking of every sin
That has a name: but there's no bottom, none,
In my voluptuousness: your wives, your daughters,
Your matrons, and your maids, could not fill up
The cistern of my lust, and my desire
All continent impediments would o'erbear,
That did oppose my will. Better Macbeth
Than such a one to reign.

Macd. Boundless intemperance

In nature is a tyranny; it hath been
The untimely emptying of the happy throne
And fall of many kings. But fear not yet
To take upon you what is yours: you may
Convey your pleasures in a spacious plenty,
And yet seem cold, the time you may so hoodwink.
We have willing dames enough; there cannot be
That vulture in you, to devour so many
As will to greatness dedicate themselves,
Finding it so inclined.

Mal. With this there grows
In my most ill-compos'd affection such
A stanchless avarice that, were I king,
I should cut off the nobles for their lands,
Desire his jewels, and this other's house:
And my more-having would be as a sauce
To make me hunger more, that I should forge
Quarrels unjust against the good and loyal,
Destroying them for wealth.

Macd. This avarice
Sticks deeper, grows with more pernicious root
Than summer-seeming lust; and it hath been
The sword of our slain kings: yet do not fear;
Scotland hath foisons to fill up your will
Of your mere own: all these are portable,
With other graces weigh'd.

Mal. But I have none: the king-becoming graces,
As justice, verity, temperance, stableness,
Bounty, perséverance, mercy, lowliness,
Devotion, patience, courage, fortitude,

I have no relish of them; but abound
In the division of each several crime,
Acting it many ways. Nay, had I power, I should
Pour the sweet milk of concord into hell,
Uproar the universal peace, confound
All unity on earth.
Macd. O Scotland! Scotland!
Mal. If such a one be fit to govern, speak:
I am as I have spoken.
Macd. Fit to govern!
No, not to live. — O nation miserable,
With an untitled tyrant bloody-sceptred,
When shalt thou see thy wholesome days again,
Since that the truest issue of thy throne
By his own interdiction stands accursed,
And does blaspheme his breed? — Thy royal father
Was a most sainted king: the queen that bore thee,
Oftener upon her knees than on her feet,
Died every day she lived. Fare thee well!
These evils thou repeat'st upon thyself
Have banish'd me from Scotland. — O my breast,
Thy hope ends here!
Mal. Macduff, this noble passion,
Child of integrity, hath from my soul
Wiped the black scruples, reconciled my thoughts
To thy good truth and honour. Devilish Macbeth
By many of these trains hath sought to win me
Into his power; and modest wisdom plucks me
From over-credulous haste. But God above
Deal between thee and me! for even now

I put myself to thy direction, and
Unspeak mine own detraction; here abjure
The taints and blames I laid upon myself,
For strangers to my nature. I am yet
Unknown to woman, never was forsworn,
Scarcely have coveted what was mine own;
At no time broke my faith, would not betray
The devil to his fellow, and delight
No less in truth than life: my first false speaking
Was this upon myself. What I am truly
Is thine and my poor country's to command:
Whither, indeed, before thy here-approach,
Old Siward, with ten thousand warlike men,
Already at a point, was setting forth:
Now we 'll together; and the chance of goodness
Be like our warranted quarrel! Why are you silent?

Macd. Such welcome and unwelcome things at once
'T is hard to reconcile.

Enter a Doctor

Mal. Well; more anon. — Comes the king forth, I pray you?

Doct. Ay, sir: there are a crew of wretched souls
That stay his cure: their malady convinces
The great assay of art; but, at his touch,
Such sanctity hath heaven given his hand,
They presently amend.

Mal. I thank you, doctor.

[*Exit* Doctor

Macd. What 's the disease he means?
Mal. 'T is call'd the evil:
A most miraculous work in this good king,
Which often, since my here-remain in England,
I have seen him do. How he solicits heaven,
Himself best knows: but strangely-visited people,
All swoln and ulcerous, pitiful to the eye,
The mere despair of surgery, he cures,
Hanging a golden stamp about their necks,
Put on with holy prayers: and 't is spoken,
To the succeeding royalty he leaves
The healing benediction. With this strange virtue,
He hath a heavenly gift of prophecy,
And sundry blessings hang about his throne
That speak him full of grace.

Enter Ross

Macd. See, who comes here?
Mal. My countryman; but yet I know him not.
Macd. My ever-gentle cousin, welcome hither.
Mal. I know him now. Good God, betimes remove
The means that make us strangers!
Ross. Sir, Amen.
Macd. Stands Scotland where it did?
Ross. Alas, poor country;
Almost afraid to know itself! It cannot
Be call'd our mother, but our grave: where nothing,
But who knows nothing, is once seen to smile;
Where sighs and groans and shrieks that rend the air

Are made, not mark'd; where violent sorrow seems
A modern ecstasy: the dead man's knell
Is there scarce ask'd for who; and good men's lives
Expire before the flowers in their caps,
Dying or ere they sicken.
Macd. O, relation
Too nice, and yet too true!
Mal. What 's the newest grief?
Ross. That of an hour's age doth hiss the speaker;
Each minute teems a new one.
Macd. How does my wife?
Ross. Why, well.
Macd. And all my children?
Ross. Well too.
Macd. The tyrant has not batter'd at their peace?
Ross. No; they were well at peace when I did leave 'em.
Macd. Be not a niggard of your speech: how goes 't?
Ross. When I came thither to transport the tidings
Which I have heavily borne, there ran a rumour
Of many worthy fellows that were out;
Which was to my belief witness'd the rather,
For that I saw the tyrant's power a-foot:
Now is the time of help; your eye in Scotland
Would create soldiers, make our women fight,
To doff their dire distresses.
Mal. Be 't their comfort
We are coming thither: gracious England hath

Lent us good Siward and ten thousand men;
An older and a better soldier none
That Christendom gives out.
Ross. Would I could answer
This comfort with the like! But I have words
That would be howl'd out in the desert air,
Where hearing should not latch them.
Macd. What concern they?
The general cause? or is it a fee-grief
Due to some single breast?
Ross. No mind that 's honest
But in it shares some woe; though the main part
Pertains to you alone.
Macd. If it be mine,
Keep it not from me, quickly let me have it.
Ross. Let not your ears despise my tongue for ever,
Which shall possess them with the heaviest sound
That ever yet they heard.
Macd. Hum! I guess at it.
Ross. Your castle is surprised; your wife and babes
Savagely slaughter'd: to relate the manner
Were, on the quarry of these murder'd deer,
To add the death of you.
Mal. Merciful heaven!
What, man! ne'er pull your hat upon your brows;
Give sorrow words: the grief that does not speak
Whispers the o'erfraught heart and bids it break.
Macd. My children too?

Ross. Wife, children, servants, all
That could be found.
Macd. And I must be from thence!
My wife kill'd too?
Ross. I have said.
Mal. Be comforted:
Let 's make us medicines of our great revenge,
To cure this deadly grief.
Macd. He has no children. All my pretty ones?
Did you say all? O hell-kite! All?
What, all my pretty chickens and their dam
At one fell swoop?
Mal. Dispute it like a man.
Macd. I shall do so;
But I must also feel it as a man:
I cannot but remember such things were,
That were most precious to me. — Did heaven look on,
And would not take their part? Sinful Macduff,
They were all struck for thee! naught that I am,
Not for their own demerits, but for mine,
Fell slaughter on their souls. Heaven rest them now!
Mal. Be this the whetstone of your sword; let grief
Convert to anger; blunt not the heart, enrage it.
Macd. O, I could play the woman with mine eyes,
And braggart with my tongue! But, gentle heavens,
Cut short all intermission; front to front
Bring thou this fiend of Scotland, and myself;
Within my sword's length set him; if he 'scape,
Heaven forgive him too!

Mal. This tune goes manly.
Come, go we to the king; our power is ready;
Our lack is nothing but our leave. Macbeth
Is ripe for shaking, and the powers above
Put on their instruments. Receive what cheer you
may;
The night is long that never finds the day. [*Exeunt* 240

ACT V

SCENE I

Dunsinane. Ante-room in the castle

Enter a Doctor *of Physic and a* Waiting-Gentlewoman

Doct. I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

Gent. Since his majesty went into the field, I have seen her rise from her bed, throw her night-gown upon her, unlock her closet, take forth paper, fold it, write upon 't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

Doct. A great perturbation in nature, to receive at once the benefit of sleep, and do the effects of watching! In this slumbery agitation, besides her walking and other actual performances, what, at any time, have you heard her say?

Gent. That, sir, which I will not report after her.

Doct. You may to me; and 't is most meet you should.

Gent. Neither to you nor any one; having no witness to confirm my speech.

Enter Lady Macbeth *with a taper*

Lo you, here she comes! This is her very guise; and, upon my life, fast asleep. Observe her; stand close.

Doct. How came she by that light?

Gent. Why, it stood by her: she has light by her continually; 't is her command.

Doct. You see her eyes are open.

Gent. Ay, but their sense is shut.

Doct. What is it she does now? Look how she rubs her hands.

Gent. It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.

Lady M. Yet here 's a spot.

Doct. Hark! she speaks: I will set down what comes from her, to satisfy my remembrance the more strongly.

Lady M. Out, damnèd spot! out, I say! — One; two: why, then, 't is time to do 't. — Hell is murky! —Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account? — Yet who would have thought the old man to have had so much blood in him!

Doct. Do you mark that?

Lady M. The thane of Fife had a wife; where is she now? — What, will these hands ne'er be clean? — No more o' that, my lord, no more o' that: you mar all with this starting.

Doct. Go to, go to; you have known what you should not.

Gent. She has spoke what she should not, I am sure of that: heaven knows what she has known.

Lady M. Here 's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

Doct. What a sigh is there! The heart is sorely charged.

Gent. I would not have such a heart in my bosom for the dignity of the whole body.

Doct. Well, well, well, —

Gent. Pray God it be, sir.

Doct. This disease is beyond my practice: yet I have known those which have walked in their sleep who have died holily in their beds.

Lady M. Wash your hands; put on your nightgown; look not so pale. I tell you yet again, Banquo 's buried; he cannot come out on 's grave.

Doct. Even so?

Lady M. To bed, to bed; there 's knocking at the gate. Come, come, come, come, give me your hand. What 's done cannot be undone. To bed, to bed, to bed. [*Exit*

Doct. Will she go now to bed?

Gent. Directly.

Doct. Foul whisperings are abroad: unnatural deeds
Do breed unnatural troubles: infected minds
To their deaf pillows will discharge their secrets.

More needs she the divine than the physician.
God, God forgive us all! Look after her;
Remove from her the means of all annoyance,
And still keep eyes upon her. So, good night:
My mind she has mated, and amazed my sight:
I think, but dare not speak.
Gent. Good night, good doctor.
[*Exeunt*

Scene II

The country near Dunsinane

Drums and colours. Enter Menteith, Caithness, Angus, Lennox, *and* Soldiers

Ment. The English power is near, led on by Malcolm,
His uncle Siward, and the good Macduff.
Revenges burn in them: for their dear causes
Would to the bleeding and the grim alarm,
Excite the mortified man.
Ang. Near Birnam wood
Shall we well meet them; that way are they coming.
Caith. Who knows if Donalbain be with his brother?
Len. For certain, sir, he is not: I have a file
Of all the gentry: there is Siward's son,
And many unrough youths, that even now
Protest their first of manhood.
Ment. What does the tyrant?
Caith. Great Dunsinane he strongly fortifies:
Some say he 's mad; others, that lesser hate him,

Do call it valiant fury; but, for certain,
He cannot buckle his distemper'd cause
Within the belt of rule.

Ang. Now does he feel
His secret murders sticking on his hands;
Now minutely revolts upbraid his faith-breach;
Those he commands move only in command,
Nothing in love: now does he feel his title
Hang loose about him, like a giant's robe
Upon a dwarfish thief.

Ment. Who then shall blame
His pester'd senses to recoil and start,
When all that is within him does condemn
Itself for being there?

Caith. Well, march we on,
To give obedience where 't is truly owed:
Meet we the medicine of the sickly weal;
And with him pour we, in our country's purge,
Each drop of us.

Len. Or so much as it needs,
To dew the sovereign flower and drown the weeds.
Make we our march towards Birnam.

[*Exeunt, marching*

SCENE III

Dunsinane. A room in the castle

Enter MACBETH, Doctor, *and* Attendants

Macb. Bring me no more reports; let them fly all:
Till Birnam wood remove to Dunsinane,

I cannot taint with fear. What 's the boy Malcolm?
Was he not born of woman? The spirits that know
All mortal consequences have pronounced me thus:
'Fear not, Macbeth; no man that 's born of woman
Shall e'er have power upon thee.' Then fly, false thanes,
And mingle with the English epicures:
The mind I sway by and the heart I bear
Shall never sag with doubt nor shake with fear.

Enter a Servant

The devil damn thee black, thou cream-faced loon!
Where got'st thou that goose look?
Serv. There is ten thousand —
Macb. Geese, villain?
Serv. Soldiers, sir.
Macb. Go prick thy face, and over-red thy fear,
Thou lily-liver'd boy. What soldiers, patch?
Death of thy soul! those linen cheeks of thine
Are counsellors to fear. What soldiers, whey-face?
Serv. The English force, so please you.
Macb. Take thy face hence. — [*Exit* Servant
Seyton! — I am sick at heart,
When I behold — Seyton, I say! — This push
Will cheer me ever, or dis-seat me now.
I have liv'd long enough: my way of life
Is fall'n into the sear, the yellow leaf;
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have; but, in their stead,

Curses, not loud but deep, mouth-honour, breath,
Which the poor heart would fain deny, and dare not.
Seyton!

Enter SEYTON

Sey. What 's your gracious pleasure?
Macb. What news more?
Sey. All is confirm'd, my lord, which was reported.
Macb. I 'll fight till from my bones my flesh be hack'd.
Give me my armour.
Sey. 'T is not needed yet.
Macb. I 'll put it on.
Send out more horses, skirr the country round;
Hang those that talk of fear. — Give me mine armour. —
How does your patient, doctor?
Doct. Not so sick, my lord,
As she is troubled with thick-coming fancies,
That keep her from her rest.
Macb. Cure her of that.
Canst thou not minister to a mind diseased,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain,
And with some sweet oblivious antidote
Cleanse the stuff'd bosom of that perilous stuff
Which weighs upon the heart?
Doct. Therein the patient
Must minister to himself.
Macb. Throw physic to the dogs; I 'll none of it. —
Come, put mine armour on; give me my staff. —

Seyton, send out. — Doctor, the thanes fly from me. —
Come, sir, despatch. — If thou couldst, doctor, cast
The water of my land, find her disease,
And purge it to a sound and pristine health,
I would applaud thee to the very echo,
That should applaud again. — Pull 't off, I say. —
What rhubarb, senna, or what purgative drug,
Would scour these English hence? Hearest thou of them?

Doct. Ay, my good lord; your royal preparation
Makes us hear something.

Macb. Bring it after me. —
I will not be afraid of death and bane,
Till Birnam forest come to Dunsinane.

Doct. [*Aside*] Were I from Dunsinane away and clear,
Profit again should hardly draw me here. [*Exeunt*

Scene IV

Country near Birnam wood

Drum and colours. Enter Malcolm, *Old* Siward *and his* Son, Macduff, Menteith, Caithness, Angus, Lennox, Ross, *and* Soldiers, *marching*

Mal. Cousins, I hope the days are near at hand
That chambers will be safe.

Ment. We doubt it nothing.

Siw. What wood is this before us?

Ment. The wood of Birnam.

Mal. Let every soldier hew him down a bough,
And bear 't before him; thereby shall we shadow
The numbers of our host, and make discovery
Err in report of us.
Sold. It shall be done.
Siw. We learn no other but the confident tyrant
Keeps still in Dunsinane, and will endure
Our setting down before 't.
Mal. 'T is his main hope:
For where there is advantage to be given,
Both more and less have given him the revolt,
And none serve with him but constrainèd things,
Whose hearts are absent too.
Macd. Let our just censures
Attend the true event, and put we on
Industrious soldiership.
Siw. The time approaches
That will with due decision make us know
What we shall say we have, and what we owe.
Thoughts speculative their unsure hopes relate,
But certain issue strokes must arbitrate:
Towards which advance the war. [*Exeunt, marching*

SCENE V

Dunsinane. Within the castle

Enter MACBETH, SEYTON, *and* Soldiers, *with drums and colours*

Macb. Hang out our banners on the outer walls;
The cry is still, 'They come.' Our castle's strength

Will laugh a siege to scorn: here let them lie
Till famine and the ague eat them up.
Were they not forc'd with those that should be
ours,
We might have met them dareful, beard to beard,
And beat them backward home.
[*A cry within of women*
What is that noise?

Sey. It is the cry of women, my good lord. [*Exit*

Macb. I have almost forgot the taste of fears:
The time has been, my senses would have cool'd
To hear a night-shriek; and my fell of hair
Would at a dismal treatise rouse and stir
As life were in 't: I have supp'd full with horrors;
Direness, familiar to my slaughterous thoughts,
Cannot once start me. —

Re-enter Seyton

Wherefore was that cry?

Sey. The queen, my lord, is dead.

Macb. She should have died hereafter;
There would have been a time for such a word.
To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life 's but a walking shadow; a poor player
That struts and frets his hour upon the stage
And then is heard no more. It is a tale

Told by an idiot, full of sound and fury,
Signifying nothing. —

Enter a Messenger

Thou com'st to use thy tongue; thy story quickly.
Mess. Gracious my lord,
I should report that which I say I saw,
But know not how to do it.
Macb. Well, say, sir.
Mess. As I did stand my watch upon the hill,
I look'd toward Birnam, and anon, methought,
The wood began to move.
Macb. Liar and slave!
Mess. Let me endure your wrath, if 't be not so:
Within this three mile may you see it coming;
I say, a moving grove.
Macb. If thou speak'st false,
Upon the next tree shalt 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 the 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 a-weary of the sun,
And wish the estate o' the world were now undone. —

Ring the alarum-bell! — Blow, wind! come, wrack!
At least we 'll die with harness on our back. [*Exeunt*

SCENE VI

Dunsinane. Before the castle

Drums and colours. Enter MALCOLM, *Old* SIWARD, MACDUFF, *and their Army, with boughs*

Mal. 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.
Siw. Fare you well.
Do we but find the tyrant's power to-night,
Let us be beaten, if we cannot fight.
Macd. Make all our trumpets speak; give them all breath,
Those clamorous harbingers of blood and death.
[*Exeunt. Alarums continued*

SCENE VII

Another part of the field

Enter MACBETH

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

Yo. Siw. What is thy name?
Macb. Thou 'lt be afraid to hear it.
Yo. Siw. No; though thou call'st thyself a hotter name.
Than any is in hell.
Macb. My name 's Macbeth.
Yo. Siw. The devil himself could not pronounce a title
More hateful to mine ear.
Macb. No, nor more fearful.
Yo. Siw. Thou liest, abhorrèd tyrant; with my sword
I 'll prove the lie thou speak'st.

[*They fight, and Young* SIWARD *is slain*

Macb. Thou wast born of woman.
But swords I smile at, weapons laugh to scorn,
Brandish'd by man that 's of a woman born. [*Exit*

Alarums. Enter MACDUFF

Macd. That way the noise is. — Tyrant, show thy face!
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
Are hired to bear their staves; either thou, Macbeth,
Or else my sword, with an unbatter'd edge,

I sheathe 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.* *Alarum*

Enter Malcolm *and Old* Siward

Siw. This way, my lord; the castle 's gently render'd:
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.
Mal. We have met with foes
That strike beside us.
Siw. Enter, sir, the castle.
[*Exeunt.* *Alarum*

Scene VIII

Another part of the field

Enter Macbeth

Macb. Why should I play the Roman fool, and die
On mine own sword? whiles I see lives, the gashes
Do better upon them.

Re-enter Macduff

Macd. Turn, hell-hound, turn!
Macb. Of all men else I have avoided thee:
But get thee back; my soul is too much charged
With blood of thine already.

Macd. I have no words,
My voice is in my sword; thou bloodier villain
Than terms can give thee out! [*They fight*
Macb. Thou losest labour:
As easy mayst thou the intrenchant air
With thy keen sword impress as make me bleed:
Let fall thy blade on vulnerable crests;
I bear a charmèd life, which must not yield
To one of woman born.
Macd. Despair thy charm;
And let the angel whom thou still hast served
Tell thee, Macduff was from his mother's womb
Untimely ripp'd.
Macb. Accursèd be that tongue that tells me so,
For it hath cow'd my better part of man!
And be these juggling fiends no more believed,
That palter with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope. I 'll not fight with thee.
Macd. Then yield thee, coward,
And live to be the show and gaze o' the time.
We 'll have thee, as our rarer monsters are,
Painted upon a pole, and underwrit,
'Here may you see the tyrant.'
Macb. I will not yield,
To kiss the ground before young Malcolm's feet,
And to be baited with the rabble's curse.
Though Birnam wood be come to Dunsinane,
And thou oppos'd, being of no woman born,
Yet I will try the last: before my body

I throw my warlike shield: lay on, Macduff,
And damn'd be him that first cries, 'Hold, enough!'

[*Exeunt, fighting. Alarums*

Retreat. Flourish. Enter, with drum and colours, Malcolm, *Old* Siward, Ross, *the other* Thanes, *and* Soldiers

Mal. I would the friends we miss were safe arrived.
Siw. Some must go off; and yet, by these I see,
So great a day as this is cheaply bought.
Mal. Macduff is missing, and your noble son.
Ross. Your son, my lord, has paid a soldier's debt:
He only lived but till he was a man;
The which no sooner had his prowess confirm'd
In the unshrinking station where he fought,
But like a man he died.
Siw. Then he is dead?
Ross. Ay, and brought off the field: your cause of sorrow
Must not be measured by his worth, for then
It hath no end.
Siw. Had he his hurts before?
Ross. Ay, on the front.
Siw. Why then, God's soldier be he!
Had I as many sons as I have hairs,
I would not wish them to a fairer death:
And so his knell is knoll'd.
Mal. He 's worth more sorrow,
And that I 'll spend for him.
Siw. He 's worth no more:

They say he parted well, and paid his score;
And so God be with him! Here comes newer comfort.

Re-enter MACDUFF, *with* MACBETH'S *head*

Macd. Hail, king! for so thou art. Behold, where stands
The usurper's cursèd head: the time is free.
I see thee compass'd with thy kingdom's pearl,
That speak my salutation in their minds;
Whose voices I desire aloud with mine:
Hail, King of Scotland!

All. Hail, King of Scotland! [*Flourish*

Mal. We shall not spend a large expense of time,
Before we reckon with your several loves,
And make us even with you. My thanes and kinsmen,
Henceforth be earls, the first that ever Scotland
In such an honour named. What 's more to do,
Which would be planted newly with the time, —
As calling home our exiled friends abroad
That fled the snares of watchful tyranny;
Producing forth the cruel ministers
Of this dead butcher and his fiend-like queen,
Who, as 't is thought, by self and violent hands
Took off her life; — this, and what needful else
That calls upon us, by the grace of Grace,
We will perform in measure, time, and place:
So, thanks to all at once and to each one,
Whom we invite to see us crown'd at Scone.

[*Flourish. Exeunt*

NOTES

The following contractions are used in the notes: O. E. = Old English; A. S. = Anglo-Saxon; H. Ger. = High German; O. Fr. = Old French; Fr. = French; Gr. = Greek; Lat. = Latin; Dim. = diminutive; Cog. = cognate; Cf. = (confer) compare; Prep. = preposition; Abbott = Dr. Abbott's *Shakespearean Grammar;* Cl. P. S. = Clarendon Press Series.

ACT I

Scene I

Page 31. 1. **Witch** (the feminine for *wiz-ard*) is said to come from a Gothic word, *veiks*, meaning *holy* or *apart*.

3. **Hurlyburly's.** Shakespeare uses the word *hurly* by itself (three times) with the same meaning. The word is an onomatopoetic word, like shriek, buzz, hum, tittle-tattle, helter-skelter, hullabuloo (which is said to be a corruption of *hurlyburly*), and many others.

8. **Graymalkin.** Gray cat. *Malkin* is a dim. of *Mall.* (= *Molly*), which is itself a dim. of *Mary*. Shakespeare uses the term *Malkin* as a synonym for a kitchen-maid.

9. **Paddock.** *Pad* or *Pada* is the O. E. (or A. S.) name for a toad. Hence *paddock* is a dim. Cf. bull, bullock; hill, hillock; John, Johnock, contracted into Jock or Jack. — **Anon.** At once. *An* is an old form of the preposition *on;* and *on* is a form of *one*.

10. **Fair is foul,** to the witches, who find their element in what is evil and ugly.

11. **Filthy.** An adjective, from *filth*, which is a noun from *foul*. There is also a verb *file*, which appears in the form, *defile*.

Scene II

Forres is a town in the north of Scotland, at the apex of a triangle, the base of which is formed by Inverness and Elgin.

2. **Plight.** Condition. The O. E. word *pliht* meant *danger*.

Page 32. 3. **Sergëant.** A trisyllable. The word comes through Fr. from the Lat. *serviens*, serving. The change of *a v*

followed by *i* into a soft *g* is not uncommon. Cf. *abbreviare* and *abridge*.

9. **Choke their art.** Make their skill useless. We still have the phrase, 'to choke off importunity.'

10. **To that.** To that end or result.

13. **Of . . . is supplied.** In Shakespeare's time we find such phrases as *invested of*, *distinguish of* (for *from*), etc. — **Kerns.** A Keltic (or perhaps Irish) word; a foot-soldier of the lowest and poorest rank, armed only with a dart or a dagger. — **Gallowglasses** wore helmets and coats of mail, and were armed with long swords and axes.

14. **Quarry.** There are two words in English with this spelling: (1) *a stone-mine*, from Low Lat. *quadrare*, to make square; (2) *prey*, from O. Fr. *corée*; from Lat. *cor*, the heart. (The heart and entrails were given to the hunting-dogs.)

18. **Smok'd.** Cf. *Richard III* (I, ii, 95): 'Thy falchion smoking in his blood.' — **Execution.** Five syllables.

19. **Minion.** Darling. From the Fr. *mignon*. It is most frequently used by Shakespeare as a term of contempt, of a pert and saucy person.

22. **He . . . him.** Macbeth unseamed Macdonwald. — **Unseam'd.** Ripped up the cartilage with which the ribs are bound together. — **Nave.** Navel. — **Chops.** Jaws.

24. **Cousin.** Not used in the ceremonious sense, but literally. Duncan and Macbeth were first cousins, both being grandsons of Malcolm.

25. **Whence.** From the quarter where — that is, from the east.

26. **Thunders.** The verb of motion which should follow *thunders* may be supplied from *come* in the next line.

27. **Spring.** Source or fountain.

28. **Swells.** Another reading is *wells*.

30. **Skipping.** In allusion to the rapid movements of the kerns.

31. **Norweyan.** The properly formed adjective from *Norway*. Shakespeare has *Norweyan* twice, but never *Norwegian*. — **Surveying.** Perceiving with a lofty glance, like a bird of prey. The only passage where Shakespeare uses the word in this sense. — **Vantage.** Advantage, or a favorable collocation of circumstances.

Page 33. 32. **Furbish'd.** Newly polished, newly repaired and prepared.

36. **Sooth.** Truth. Chaucer has frequently *in soth* and *sothly;* and Shakespeare has such phrases as: silly sooth (for simple truth), to say the sooth, sooth to say, in good sooth, very sooth, and others. Cog.: Soothsayer.

37. **Cracks.** Charges. The word *crack* had a much weightier meaning in Shakespeare's time (cf. the diminution of meaning in

smart, which often meant *severe pain*). Thus we have *the thunder's crack; the crack of doom.*

39. **Reeking.** Smoking. See line 18 above. *Reek* is an O. E. word, which meant *smoke* or *vapor*.

40. **Memorize.** Make memorable or famous, give to fame. The word is only twice used by Shakespeare. — **Golgotha.** 'The place of a skull'; the place of execution in Jerusalem. See *Mark* xv, 22.

42. **Gashes.** Deep and wide wounds. See also II, iii, 105.

44. **Smack of.** Have a taste of. In Shakespeare's time *smack* had a more 'elegant' meaning than it has now.

45. **Thane.** A servant or boy; then an inferior title of nobility. The next highest title was earl or ealdorman. — **Ross.** Now one of the most extensive counties of Scotland, stretching across the entire breadth of the country.

47. **That seems to.** Who is about to.

48. **Fife.** An extensive peninsular county of Scotland, between the Friths of Forth and Tay.

49. **Flout.** Mock. Cf. *Much Ado About Nothing* (V, iv, 94): 'A college of wit-crackers cannot flout me out of my humor.'

51. **Norway.** The King of Norway, Sweno.

Page 34. 54. **Till that.** The *that* here is a mere enclitic, and has no force. — **Bellona's bridegroom.** Shakespeare's *Bellona* was the wife of Mars. — **Lapp'd in proof.** Dressed in armor of proof.

55. **Confronted him.** Met him in personal conflict.

57. **Lavish.** Unrestrained.

58. **That.** So that.

59. **Craves.** Begs. — **Composition.** An arrangement or treaty. Chaucer uses it as equivalent to *agreement*, and couples it with the old word *forward* (=*foreword*, something previously agreed on).

60. **Deign.** Condescend to grant. It also means in Shakespeare *to condescend to take*, as in *Antony* (I, iv, 63): 'Thy palate then did deign the roughest berry.'

61. **Disbursèd.** Paid out of his *bourse* or purse. The form *dispurse* also occurs once. Shakespeare uses the prefix *dis* with great freedom. He has *disbench*, *disbranch* (to pull off the tree), *discase* (to undress), *disedge* (to take the edge off the appetite), *disfurnish* (to deprive of means), *dishorn* (to strip of horns), *dislimn* (to efface), *disorbed* (unsphered), *dispark* (to pull down the inclosures of a park), *dispunge* (to pour down as from a *sponge*), *dispraise* (to blame), *disprize* (to undervalue), *disquantity* (diminish, in *King Lear*, I, iv, 221), *disrelish* (to loathe), *disunite* (to divide), etc. — **Inch.** The Keltic word for *island*. — **Saint Colm** was *Saint Columba*, who is said to have resided on this island in the sixth century. The island is now called *Inchcolm* (there are still ruins of a

monastery on it), and it lies in the Frith of Forth, not far from Edinburgh.

62. **Dollars.** A curious anachronism. *Dollar* is an English form of the German *thaler*. These coins were originally called St. Joachim's Thaler, from the valley of St. Joachim in Bohemia, where they were first coined in 1518. — **General.** Public.

64. **Bosom interest.** Intimate affection. — **Present.** Immediate. The sense of *shortly* or *soon* is modern. It illustrates the natural tendency of mankind to procrastination. So we find *by and by* once meant *at once* or *immediately*.

Scene III

5. **Mounch'd** (=munch'd). Probably a corruption of the Fr. *manger*, from the Lat. *manducare*.

Page 35. 6. **Aroint thee!** Begone! Professor Skeat (in his *Etymological Dictionary*) says 'it is a corruption of the provincial English *rynt ye* or *rynt you*.' *Rynt thee* is the expression used by the Cheshire milkmaids to tell a cow to go out of the way. — **Rump-fed.** Over-fed, luxuriantly fed, fed on the rump-joints. — **Ronyon.** A mangy creature, from the Fr. *rogne*, the mange.

9. **Rat without a tail.** A witch could assume the form of any animal; but the tail was always wanting.

10. **I 'll do.** I 'll gnaw through the boards of the ship.

14. **All the other.** *Other* is here plural. Dr. Abbott (sect. 12) says, 'The use of *all(e)* and *other(e)* as plural pronouns is consistent with ancient usage. It was as correct as "alle" and "andere" in German. Our modern "*others* said" is only justified by a custom which might have compelled us to say "manys" or "alls said," and which has induced us to say "our betters," though not (with Heywood) "our biggers."'

15. **Ports,** etc. I have under my control the actual ports upon which the winds blow. (Cl. P. S.)

17. **Shipman's card.** The card on which the thirty-two points of the compass are marked.

20. **Pent-house lid.** Eyelid. *Pent-house* is one of those imitative corruptions which are found in English. It is a corruption of the Fr. *appentis*, a lean-to. So we have *quelques choses* altered into *kick-shaws*.

21. **Forbid.** Shunned, banned from society.

22. **Se'n-nights.** Weeks. It is worth noticing that *sen-nights* is the plural of the whole word and not of the word *night*. In O. E., *night*, *year*, *summer*, *winter*, and many neuter nouns had no plural form. Thus we have *sen-night* = seven nights, and *fortnight* = fourteen nights.

32. **Weird sisters.** Fated sisters. From the O. E. *wyrd*, fate; connected with H. Ger. *werden*, to become.

33. **Posters.** Who post over. *Post* is always used by Shakespeare in the sense of *to go with speed.*

35. **Thrice . . . nine.** Odd numbers were considered lucky.

Page 36. 37. **Wound up.** Brought to a close.

38. **Foul and fair.** A day so bad and yet so fortunate to me.

44. **Choppy.** Also spelled *chappy* = chapped.

53. **Fantastical.** Mere creatures of imagination. Only here and in line 139 has Shakespeare used the word in this sense.

54. **That . . . show?** Are you that which you appear to be?

55. **Grace.** Favor.

Page 37. 56. **Having.** Possession, property. Cf. *Merry Wives of Windsor* (III, ii, 73): 'The gentleman is of no having'; and *Henry VIII* (II, iii, 22): 'Our content is our best having.'

70. **Imperfect speakers.** Speakers who leave so much unsaid.

71. **Sinel.** The father of Macbeth.

74. **Stands not within.** There is another passage in Shakespeare where *stand* is construed with *within;* cf. *Merchant of Venice* (IV, i, 175): 'You stand within his danger, do you not?'

76. **Owe.** Own or possess. This meaning of *owe* is as common in Shakespeare as the ordinary one of *to be indebted.*

81. **Corporal.** Corporeal. The form *corporeal* is not found in Shakespeare.

Page 38. 84. **Insane root.** Root that causes insanity. (The root was said to be hemlock.) This condensed use of the adjective — with a certain causal force — is frequent in Shakespeare. Thus we find *old wrinkles* for *the wrinkles of age; your beauteous blessings* for *the blessing of your beauty.*) — **On.** Frequently used by Shakespeare where we should say *of.*

89. **Happily.** With a sense of gratification.

92. **His wonders,** etc. He does not know how much to wonder himself, or how much praise to give to thee; and therefore he is compelled to be silent.

93. **That.** The difficulty he finds himself in.

96. **Nothing.** Used as an adverb.

97. **As thick as tale.** Came as fast as one can *count.* We say 'keep *tally*' for 'keep *count.*'

104. **Earnest.** Pledge.

106. **Addition.** Title.

Page 39. 111. **Was combined.** Had combined. So Shakespeare has: is run, being sat, am arrived, is entered into Orleans, are marched up, is rode, is ascended, and even are crept, is stolen away, and am declined.

112. **Line.** Support or strengthen.

113. **Hidden help.** Secret aid.
114. **In his country's wreck.** To bring about the ruin of his country.

117. **Behind.** Yet to come.
119. **The thane of Cawdor.** The phrase is to be regarded as one word, or as = *the title of*.
120. **Trusted home.** Trusted to the uttermost.
121. **Enkindle you unto.** Fire you to hope for.
130. **Soliciting.** Tempting, inciting.
Page 40. 134. **Suggestion.** Temptation. Shakespeare frequently uses both verb and noun in this sense. Cf. *Othello* (II, iii, 358): —

> They (devils) do suggest at first with heavenly shows.

135. **Unfix my hair.** Make my hair stand on end.
136. **Seated.** Firmly fixed.
137. **Use of nature.** Custom. — **Present fears.** Actual and present danger. Shakespeare frequently puts *fear* for *an object of fear*.
139. **Whose murder.** The murder brooded over by which.
140. **Single state of man.** My individual or solitary state. This is a not uncommon use of the word in Shakespeare. A striking passage occurs in *The Tempest* (I, ii, 426): 'What wert thou, if the King of Naples heard thee? A single thing, as I am now.' — **Function.** Exercise of thought and power of action.
141. **Smother'd in surmise.** Overwhelmed by conjectures and speculations.
144. **Stir.** Moving in the matter. — **Come.** That have come.
145. **Strange garments.** New clothes. — **Mould.** The shape of the body.
147. **Time and the hour runs.** *Time and the hour* form a single idea. Dr. Abbott (sect. 333–339) gives a long list of singular verbs with plural nouns, and points out that the apparently singular verb is a dialectic northern plural in *s* or *es*.
148. **Stay upon.** Wait on.
149. **Give me your favour.** Pardon me.
150. **Things forgotten.** Macbeth pretends that he has been absorbed by some matters of business that had suddenly occurred to him.
151. **Where.** That is, in my memory.
Page 41. 154. **The interim having weigh'd it.** The intervening time having estimated the occurrence at its true value. (Cl. P. S.)
155. **Our free hearts.** Our hearts freely.

Scene IV

2. **Those in commission.** Those charged with the execution of Cawdor.

6. **Set forth.** Showed. Shakespeare uses *set off* in much the same sense.

11. **Careless.** Uncared for. There is only one other passage in Shakespeare where the word is used in this sense. Cf. *All's Well* (II, iii, 170).

12. **To find.** By which we can find.

14. **O worthiest cousin!** Addressed to Macbeth, who appears as the perfect dramatic comment on what the too impulsive and confiding Duncan has just been saying. Another 'gentleman' on whom he is going to build an absolute trust.

Page 42. 19. **Proportion.** The fit proportion. So that it had been in my power to reward thee in proportion.

21. **More than all** I have.

27. **Safe toward.** With a sure regard to.

29. **Full of growing.** *Grow* is often used by Shakespeare in the sense of *to advance*.

30. **Nor must be known no less.** And must be no less known.

34. **Wanton.** Overgrown, exuberant. *Wanton* is a compound word. *Wan* (a form of *wane*) is a privative prefix, found in many old words — as *wanhope* (=despair), *wantrust* (=mistrust), etc. *Ton* is a contraction of *togen* or *getogen*, the past participle of O. E. *teon*, to train. The old phrase *an untowe bird* meant *an untrained bird*. *Wanton* was therefore *exuberant* for want of training.

37. **Establish our estate.** Settle our kingdom.

39. **Cumberland.** At one time a fief of the Scottish kingdom, held from the crown of England. The district called *Cumberland* included Cumberland, Westmoreland, and Northern Strathclyde.

41. **Signs of nobleness.** Insignia of nobility.

Page 43. 44. **Us'd for.** Usual to.

45. **Harbinger.** Forerunner, officer of the royal household sent on in front to prepare *harborage* or lodging for the king and his retainers. Another and older form is *herberger*. The *n* is intrusive, as in *messenger* (*messager*) and *passenger* (*passager*). A *harbor* was *an inn;* and an inn where only houseroom was provided was called in England a *Cold Harbor*. Mr. Isaac Taylor (in *Words and Places*, page 255) says, 'Where no religious house existed to receive the wayfarer, he would usually be compelled to content himself with the shelter of bare walls. The ruins of deserted Roman villas were no doubt often used by travellers who carried their own bedding and provisions, as is done by the frequenters of the khans and dak-

houses of the East. Such places seem commonly to have borne the name of Cold Harbor.'

48. **The Prince**, etc. The elevation of young Malcolm to the princedom of Cumberland was a sudden obstacle to the new half-formed designs of Macbeth.

52. **Wink.** In the imperative (=not seem to see).

54. **True, worthy Banquo.** Duncan has been talking about Macbeth and his great qualities.

Scene V

2. **Perfectest report.** Most accurate intelligence — that is, the evidence of my own senses and confirmed by the news of Cawdor's death.

6. **Missives.** Messengers. Cf. *Antony* (II, ii, 74): 'Did gibe my missive out of audience.' — **All-hailed me.** The only passage where the word is used as a verb. Shakespeare uses a large number of nouns as verbs. Thus he has *childed, faith'd* (=believed); *so fathered and so husbanded;* and many others.

Page 44. 19. **Illness.** Evil, iniquity. The only passage where Shakespeare uses the word in this sense. — **Should.** *Which* is understood. The relative is frequently omitted by Shakespeare. It is one of the marks of his conversational style.

22. **That which cries.** The crown. — **Thus thou must do.** Kill the king. — **It.** The crown.

27. **Golden round.** The crown. Cf. IV, i, 88.

28. **Metaphysical.** Supernatural. The word is used in its primary and literal meaning. The Greek is *meta ta phusika*, after things natural. The only use of this adjective in Shakespeare.

30. **Thou 'rt mad to say it.** Lady Macbeth's mind is thrown off its balance by the suddenness and appropriateness of this announcement; the whole outside world seems all at once to move in obedience to her most secret thoughts.

32. **Inform'd.** Sent us word.

Page 45. 34. **Had the speed of him.** Outstripped him.

35. **Dead for breath.** Dead for want of breath.

36. **Make up.** Complete. — **Tending.** Care and attendance. This is the only passage in Shakespeare where the word occurs. *Tendance* is the more common word.

37. **The raven himself**, etc. Even the raven, the ordinary bird of omens, has spent his breath in announcing the future, and is hoarse; no wonder, then, that the messenger has lost his breath.

38. **Entrance**=enterance, a trisyllable. So *remembrance* is made a quadrisyllable by Shakespeare in five passages.

40. **Tend on.** Wait on. — **Mortal.** Fatal or murderous.

41. **Top full.** Full to the brim.
43. **Remorse.** Relenting or pity.
47. **Murdering ministers.** Ministers of murder.
48. **Sightless substances.** Invisible forms. There are three passages in Shakespeare where *sightless* has the ordinary meaning of *not seeing*. The only other passage where it means *invisible* is also in this play (I, vii, 23): 'The sightless couriers of the air.'
49. **Wait on nature's mischief!** Are waiting or ready to take a part in any disaster that may be brought about by nature anywhere in the world. *Mischief* is not here used in the modern sense of harm *done;* but in the older sense of the *process of doing* mischief, as in the phrase, *to mean mischief*.
50. **Pall.** The only instance where Shakespeare has used this word. *Pall* is here employed as a verb. — **Dunnest.** Darkest. Milton has *dun air* (*Paradise Lost*, III, 72), and *dun shades* (*Comus*, 127).
51. **Keen.** Sharp, used in its primary sense. So Shakespeare has: keen teeth, keen whips, keen edge, keen arrows, keen sword.
52. **Blanket of the dark.** The covering which the darkness provides.
54. **The all-hail hereafter!** The *all hail* that will afterwards salute you as king.
57. **Instant.** Present moment.

Page 46. 61. **Your face . . . strange matters.** Your face does not wear a look of welcome; the 'matters' expressed in it are not *hospitable*, but *strange* (=*new* and therefore alarming).

62. **Beguile the time.** Mislead all the persons you may have to meet in that time.
67. **Into my despatch.** Into my hands to despatch. The noun here is equivalent to the gerund.
69. **Masterdom.** Supremacy. The only place in Shakespeare where the word occurs.
70. **Clear.** Serenely or cheerfully.
71. **Favour.** Countenance or features. To change countenance is to make people afraid and suspicious. So we find in Bunyan the expression *an ill-favored man*.

Scene VI

1. **Seat.** Situation.
2. **Nimbly.** So as to enliven the spirits.
3. **Gentle senses.** Senses made gentle and sensitive by the pure, sweet air. This figure of *prolepsis* (anticipation), by which an effect to be produced is represented as already produced, and the expression is shifted from the verb to the adjective or epithet, is a great favorite with Shakespeare.

Page 47. 4. **Martlet.** Martin, a species of swallow.

5. **Mansionry.** Habit of building mansions. But *masonry* is a reading that better fits the sense.

6. **Wooingly. Invitingly. — Jutty.** Jetty or projection. *Jut* and *jet* are doublets or bye-forms, from Lat. *jactare*, to throw, through Fr. *jeter*. A *jet* of flame is a tongue of flame *thrown out*. Cogs.: Jetty, jetsam (=what is thrown out of a ship to lighten it in a storm).

7. **Coign of vantage.** Projecting corner. Sir Joshua Reynolds says, 'The subject of this quiet and easy conversation gives that repose so necessary to the mind after the tumultuous bustle of the preceding scenes; and perfectly contrasts the scene of horror that immediately succeeds.'

11. **Follows us.** Waits on or attends us.

13. **Bid God.** Pray God. In this word *bid* two O. E. words have become confused: *beodan*, to command, and *biddan*, to pray. The latter gives *beads* (original, *prayers*), *beadle*, etc., the former, *forbid*, *bidding*, etc. — **'Ild us.** Yield us, repay us.

16. **Single.** A poor and single-handed endeavor; opposed to *double* in the previous line. — **Contend against.** Rival.

19. **To them.** In addition to them. A not infrequent meaning in Shakespeare. There is a remarkable passage in *Troilus* (I, i):

> The Greeks are strong, and skilful to their strength,
> Fierce to their skill, and to their fierceness valiant.

20. **Rest your hermits.** Lady Macbeth, speaking with conscious insincerity, is naturally driven upon affectations. *Rest* is not here the O. E. *restan*, to take repose; but from the Fr. *rester*, to remain. — **Hermits.** In the sense of *beadsmen*, people bound to pray for another. *Hermit* comes from the Gr. *erēmos*, a desert; and the proper form is *eremite* — a form used by Milton, but never by Shakespeare.

22. **Purveyor.** Provider of food. The *harbinger* went before to find sufficient lodging for the king and suite; and the *purveyor* to provide food and wine. *Purveyor* is accented on the first and the last syllables.

23. **Holp.** Helped. The strong form *holp* is found at least eight times in Shakespeare.

26. **In compt.** In readiness to show our reckoning.

Page 48. 31. **By your leave, hostess.** Here King Duncan offers his hand to Lady Macbeth, and leads her into the castle.

Scene VII

Sewer. The officer who directed the placing of the dishes on the table, in a noble household.

3. **Trammel up.** To net up, or catch as in a net. A trammel was a sort of fowling-net. Macbeth, in doing a wicked deed, hopes that it will not spread — that it will produce no further consequences than the single one (the death of the king) which he wishes to produce. — **Catch . . . success.** Take hold of the sequel or resultant act, and prevent its having ulterior consequences. Shakespeare used the word *success* in its primary sense of *issue* or *result*. And so we have the phrases *good success* and *bad success*. Milton uses the word in the same sense. Thus he speaks of Satan 'by success untaught,' as having learned no lesson from the issue of his contest.

4. **Surcease.** A legal term for stopping a suit. Here it means *sudden arrest* by the application of the *trammel*. *It* refers to *consequence*.

6. **Bank and shoal.** Macbeth compares this life to a narrow isthmus between two eternities — or worse, a shoal or shallow shelving piece of rock that may at any moment be invaded by the waves or the tide.

7. **Jump.** Try to overleap and to take no cognizance of.

10. **Even-handed.** Impartial.

11. **Commends.** Presents. — **Chalice.** A dialectic variation of the O. Fr. *calice*, from Lat. *calix*, a cup.

14. **Strong both** = two facts, both of which make strongly against. Shakespeare's language and reasoning are often highly condensed.

Page 49. 17. **Faculties.** Powers. — **Meek.** For *meekly*.

20. **Taking-off.** See III, i, 104. Macbeth cannot face the naming of the fact, but must employ a euphemism. Cf. the phrase in *Julius Cæsar* (I, ii, 288): 'Marcellus and Flavius are *put to silence*.'

23. **Sightless.** Invisible. The *sightless couriers* are the winds.

25. **That tears,** etc. So that tears, like rain, shall lull the wind upon which the tidings of this deed are carried. Rain often comes down when the wind drops. — **No spur.** No ordinary inciting motion, like revenge for an insult or injury.

32. **Bought.** Acquired.

33. **Golden opinions.** *Golden* is one of Shakespeare's favorite epithets. Thus he has the phrases: the golden time, the golden prime, thy golden sleep, golden service, the golden touch of poets, the golden cadence of poesy.

36. **You dress'd yourself.** Lady Macbeth continues with the

metaphor of *clothes*. — **Slept since.** So as to sleep off its drunken excitement.

39. **Such.** That is, a poor factitious excitement, with no reality behind it. — **Afeard.** A form as common in Shakespeare as *afraid*.

Page 50. 43. **Esteem.** Estimation, with a colorless meaning, like *success*.

45. **The adage**, or proverb, was, 'The cat would eat fish, and would not wet her feet.'

47. **Beast.** Macbeth had been very emphatic about *man* and his duties; so Lady Macbeth uses *beast* in opposition.

48. **Break.** Open or disclose.

49. **Durst.** Had the courage.

52. **Adhere.** Cohere. — **Would.** Were willing and anxious to make.

58. **So sworn.** Macbeth had not sworn at all; he had only said he would consider it — that he would 'speak further.'

60. **Screw.** The metaphor is probably taken from the screwing up of the chords of a stringed instrument to its *sticking-place* or point of utmost tension.

62. **Rather.** The comparative of *rathe*, which originally meant *early*.

64. **Wassail.** Revelry. The O. E. salutation on drinking was *wäs hael* = be well! But the drinking of healths leads to drinking more; hence, revelry. — **Convince.** Overpower. From Lat. *convinco*, I overcome.

65. **Memory, the warder.** The old anatomists divided the brain into three parts. The hindermost was the cerebellum — believed to be the seat of memory, which was posted there as a warder, or sentinel, to guard the reason against all attacks.

Page 51. 66. **Fume.** From Lat. *fumus*, smoke. — **Receipt.** Receptacle. Cf. *Matthew* ix, 9, where Matthew is spoken of as 'sitting at the receipt of custom.'

67. **Limbeck.** Short for *alembic*, or still.

70. **Put upon.** Lay the blame of upon.

71. **Spongy.** Soaked with wine. Shakespeare also speaks of a *spongy April*, and the *spongy south*, in the sense of *the wet south wind*.

72. **Quell.** Murder. A euphemistic word, joined with the epithet *great*, to enable Lady Macbeth to hide the real character of her deed from herself. This is the only passage in Shakespeare where *quell* is used as a noun. As a verb it is common.

74. **Receiv'd.** Accepted as a fact.

77. **Other.** Otherwise.

78. **As.** Seeing that.

79. **Upon.** Immediately on. — **Settled.** Fixed or resolved. — **Bend up.** Strain or bend like a bow.

80. **Each corporal agent.** Every power of the body.

82. **False face.** Note the omission of the article, as in proverbs generally. For example: 'Faint heart ne'er won fair lady.' Dr. Abbott (sect. 82) says, 'In the infancy of thought nouns are regarded as names, denoting not classes but individuals. Hence the absence of any article before nouns in archaic poetry.' And he quotes many passages from Spenser and Shakespeare; among others, *Hamlet* (I, iii, 41): 'Best safety lies in fear.'

ACT II

Scene I

Page 52. 4. **Husbandry.** Economy.

5. **Their.** Shakespeare often refers to heaven as *they*. — **Candles.** In Sonnet xxi, 12, Shakespeare speaks of the stars as 'those golden candles fix'd in heaven's air.'

8. **Cursèd thoughts** of ambition. Shakespeare employs the character of Banquo as a contrast to that of Macbeth. The one restrains, the other encourages, the promptings of ambition.

14. **Largess.** Presents.

16. **Shut up.** Composed himself to sleep.

Page 53. 18. **Our will** was obliged to lag behind its own inclination, and to be the 'servant' to the deficiencies of our preparation.

19. **Which.** The antecedent is *will*.

22. **An hour to serve.** An hour at your convenience. The *we* seems to have slipped in, as if his mind were already accustoming itself to the royal manner.

25. **Consent.** Party. — **When 't is.** When the state of affairs foreshown by the sisters really exists.

26. **Make honour.** But the king is the sole fountain of honor; so that Macbeth was trying Banquo. — **So.** Provided that.

28. **Franchis'd.** In true freedom, free from consciousness of wrong.

32. **She strike.** That she strike.

36. **Fatal.** Death-boding. — **Sensible.** Capable of being seized by the senses. In Shakespeare, *sensible* has both a subjective, and an objective meaning.

Page 54. 42. **Marshall'st.** Guidest.

46. **Dudgeon.** Handle. This is the only passage where the word occurs in Shakespeare. 'Turners and cutlers do call this

wood (box-wood) dudgeon, whence they make dudgeon-hafted daggers.' — **Gouts.** Drops.

48. **Informs.** Shapes (the dagger); this is the primary sense of *inform* (which comes from Lat. *forma*, a shape). The meaning of *giving knowledge* or *facts* is modern.

49. **The one half world.** The one half of the world. This phrase is in analogy with the words *half-hour; half-year; half-penny.*

50. **Abuse.** Shamefully deceive.

52. **Hecate's offerings.** Offerings to Hecate. — **Wither'd.** Gaunt and blasted by his own terrible effort.

53. **Alarum'd.** Receiving the signal for his act. *Alarm* and *alarum* are forms of the same word, which comes from the Italian *all' arme!* (= Lat. *ad arma*, to arms!).

54. **Whose howl 's his watch.** Who keeps and marks his watch by howling.

58. **Prate.** Talk. Cogs.: Prattle, prater, prattler, prattlings.

Scene II

Page 55. 1. **That which . . . drunk.** Lady Macbeth may have taken a draught of wine to keep up her courage. But perhaps the line means, 'The intoxication of the guards has given me courage, for it gives an opportunity.'

3. **Fatal.** Ominous of death. Shakespeare has also *the fatal raven.* The bellman of the town was sent to condemned persons the night before their execution to warn them of the day. Duncan is in that situation.

6. **Possets.** A drink of hot milk, curdled by an infusion; it was taken at night before going to bed. From Lat. *posca;* from *poto,* I drink.

9. **Alack.** Probably a bye-form of *alas.*

10. **Attempt . . . confounds us.** The attempt without succeeding in it would ruin us. *Confound* with the sense of *ruin* is common in Shakespeare.

Page 56. 20. **Sorry.** Sad, sorrowful.

23. **That.** So that.

24. **Address'd them.** Made themselves ready.

27. **As.** As if. — **Hangman.** Executioner. The specific meaning of the word *hangman* seems to have been dormant in Shakespeare's time. He even has the phrase, *the hangman's axe.*

28. **Listening.** Listening to. Shakespeare uses *listen* as a transitive verb five times. — **Fear.** Cry of fear.

33. **Thought.** Thought on.

35. **Methought.** It seemed to me.

Page 57. 37. **Ravell'd.** Tangled. To ravel out = to disen-

tangle. — **Sleave**, or sleave-silk, was soft floss silk used for weaving; it might easily get entangled.

39. **Second course.** The day is the 'first course' in the feast of life; sleep is the second.

40. **What do you mean?** Lady Macbeth begins to be afraid, with all this rhetoric, that Macbeth has lost his wits.

42. **Glamis . . . Cawdor.** He enumerates all the titles the witches had given him.

54. **As pictures.** Her conscience being thoroughly deadened, she looks upon the whole of life, except the moment of action, as unreal.

55. **A painted devil.** The picture of a devil.

57. **Knocking.** De Quincey has a most profound and beautiful essay on the *Knocking at the Gate* in *Macbeth*. The chief idea in the essay is, that up to this point Macbeth and his wife have had it all their own way, and have been able to arrange things between them; but now the external world looks in and demands an account — asks how this deed will fit in with the ordinary honest course of human life.

Page 58. 62. **Multitudinous.** With countless waves. — **Incarnadine.** Dye red. The only place where the word occurs.

67. **A little water.** But see into what this has developed in V, i, 31 *et seq.*

68. **Constancy.** Firmness of mind.

70. **Night-gown.** Dressing-gown.

74. **Wake Duncan with thy knocking!** Macbeth's punishment now begins.

Scene III

"There has been much criticism of this scene as entirely foreign to the rest of the drama. The arguments in favor of its authenticity given by the best critics seem, however, to establish the fact that it is genuine. The chief of these arguments is that the break in the action and the contrast to the tremendous and fearful tension of the preceding dialogue add greatly to the tragic effect of the whole."

"Without this scene Macbeth's *dress* cannot be shifted nor his *hands* washed. To give a rational space for the discharge of these actions was this scene thought of." — Capell.

"As I do not doubt the passage was written with earnestness, and with a wonderful knowledge of human nature, especially as put into the mouth of a drunken man, so I believe it may be read with edification." — Wordsworth.

2. **Old.** Frequent, more than enough. Cf. *Merchant of Venice*, IV, ii, 15. The porter of course pretends to be guarding hell-gate.

4. **Here 's a farmer.** There is an old story of a farmer who stored up hay when it was five pounds, ten shillings (about $27) a load. The price suddenly fell to thirty or forty shillings, and the farmer hanged himself through disappointment.

Page 59. 6. **Napkins.** Pocket-handkerchiefs. Delius suggests that handkerchiefs occur to the porter's mind because the farmer may have hanged himself with one.

14. **Stealing out of a French hose.** *Hose* means of course the entire leg covering, not stockings, as now. Warburton says that the joke lies in the fact that, French hose being very small, the tailor must be a master to steal anything from them.

15. **Goose.** The tailor's smoothing-iron is so called because its handle is shaped like the neck of a goose. (Cl. P. S.)

24. **The second cock.** Three in the morning.

Page 60. 35. **Timely.** Betimes, or in good time.

36. **Slipp'd.** Let slip.

39. **Physics.** Heals, is a remedy for. — **Pain.** In the old sense of *trouble*, as in our *painstaking*.

40. **So bold** (as) to call.

41. **Limited.** Appointed. Macduff was told off as the king's chamberlain, for the morning; Banquo seems to have put him to bed.

47. **Combustion.** Conflagration.

48. **Obscure bird.** The owl.

50. **Feverous.** This is Shakespeare's adjective; he never writes *feverish*. Ague was very common in England in Shakespeare's time, owing to the very imperfect drainage; hence fever, ague, and shaking were closely allied.

Page 61. 55. **Confusion.** Ruin, destruction.

56. **Ope.** Open.

61. **Gorgon.** An allusion to the snaky head of the Gorgon, the sight of which was said to turn the beholder into stone.

65. **Downy.** Soft or placid; the only passage where *downy* is used in this sense.

67. **The great doom's image.** The image of the Great Day of Judgment.

Page 62. 80. **Had I but died.** The whole of this speech has a double reference. It is true for Macbeth; and it is true for his hearers. Macbeth made it so, and has found it so.

82. **Mortality.** This mortal life.

Page 63. 96. **Yet.** Still.

99. **In a moment.** The sense-accent or emphasis is on *a*. *A* = *one* here, and was probably pronounced long.

100. **Expedition.** Haste.

101. **Pauser, reason.** The hesitating reason.

106. **Breech'd with gore.** Clothed in gore. Macbeth's language throughout this speech is insincere and affected.

108. **Help me hence.** Either Lady Macbeth can stand the discussion no longer, or she pretends to faint for the purpose of creating a diversion, since she is afraid of Macbeth's betraying himself. 'Or rather,' says a great critic, 'she is overcome by hearing of the death of the grooms, which was worse than a crime; it was a blunder. At this, the tension of her spirit for the moment gives way.' Dowden considers the fainting unfeigned.

110. **Argument.** Subject of conversation. Milton uses it in the same sense (*Paradise Lost*, I, 24): —

> That to the height of this great argument
> I may assert eternal Providence.

112. **Auger-hole.** The place is so full of treachery that it may be hidden away, for all we know, in an auger-hole.

Page 64. 115. **Upon the foot of motion.** Able to give itself free vent. Our sorrow has not yet got the impetus or momentum it will have.

117. **In exposure.** By being so freely exposed.

118. **Question.** Discuss.

121. **Undivulg'd pretence.** The accusation as yet unmade — which, however, may be made. This is not the meaning usually given by commentators; but in Shakespeare *pretend* often means *to assert*.

123. **Manly readiness.** Men's armor — in opposition to the *naked frailties*. *Ready* in Shakespeare sometimes means *dressed*.

130. **Near.** Nearer; *near* is an old comparative form. The nearer in relationship, the nearer to bloodshed.

131. **This murderous shaft** is intended for us also.

Page 65. 134. **Dainty of leave-taking.** Too particular about making our adieus.

135. **Warrant.** Justification or authorization. — **Theft.** Stealing away.

Scene IV

1. **Threescore-and-ten,** etc. I can cast my memory back through seventy years.

3. **This sore night.** We also find in Shakespeare: sore agony, a sore task, sore labor's bath, a sore conflict.

4. **Trifled.** Reduced to a trifle. The only passage in Shakespeare where *trifle* is used in this sense. — **Knowings.** This is the only instance where Shakespeare has employed the word in the plural.

7. **Travelling lamp.** The sun. The Icelanders call the sun 'the eye of day.' *Traveling* was also spelled *travailing* in Shake-

speare's time; but a separate meaning has now been detailed to each spelling. *Traveling lamp* may either mean the light which moves, or the light by which men work (travail).

8. **Predominance.** An astrological term meaning *superior power* or *influence*.

10. **Living light.** A fine and true alliteration. *Living* is suggested to Ross by the force of contrast.

12. **Place.** A technical term in falconry for the 'pitch' or highest point from which a falcon prepares to swoop down.

13. **A mousing owl.** An owl that should seek its ordinary prey upon the ground.

16. **Broke their stalls.** So we still say *broke prison*.

Page 66. 24. **Pretend.** Ostensibly purpose.

26. **Are stol'n.** Have stolen. Shakespeare has also: is run, is arrived, being sat, is rode, is chanced, are crept, and many others. (See Abbott, sect. 295.)

28. **Ravin up.** Devour.

31. **Scone.** A village near Perth, where the ancient kings of Scotland were crowned, sitting on a stone seat. This stone was removed to London in 1296 by Edward I, and it can now be seen in Westminster Abbey, under the oak coronation chair of England, which belonged first to Edward the Confessor.

33. **Colmekill.** Iona. The burial-place of many Scottish kings. *Kill* is the Keltic for *church*, and is a frequent prefix and suffix in Scottish names. Originally it meant a *hermit's* cell.

34. **Storehouse.** Tomb.

Page 67. 36. **Will thither.** The verb of motion is frequently omitted. Thus, in *Antony* (III, i, 35), we have 'He purposeth to Athens.'

38. **Lest.** I hope things will go better than we have reason to expect, lest . . .

40. **Benison.** From O. Fr. *beneiçon;* from Lat. *benedictio* (which gives the more modern *benediction*).

ACT III

Scene I

Page 68. 4. **Stand.** Remain or stay.

7. **Shine.** Throw luster.

Sennet. A set of notes on a trumpet to announce an arrival.

13. **All-thing.** In every way; used adverbially.

14. **Solemn.** Formal or official, which is one of the meanings of the Lat. *solemnis*.

Page 69. 16. **Command upon me.** Lay your commands upon me. — **Which.** The antecedent must be evolved out of the preceding clause.

21. **Still.** Always. — **Grave.** Weighty. Cf. the phrases in Shakespeare: graver purpose, graver steps, etc. — **Prosperous.** Bringing prosperity.

25. **Go not.** If he do not go.

27. **Twain.** From O. E. *twegen*, by the usual sublimation of the hard guttural *g*. The gradual expulsion of gutturals, as in *hail, nail,* from *hagel, nagel,* is one of the most interesting chapters in the history of English.

29. **Bestow'd.** Settled. One of the most common meanings in Shakespeare.

31. **Parricide.** The murder of a father. The only other passage where *parricide* occurs is in *King Lear* (II, i, 46); and there it means *murderer*.

32. **Invention.** False statement.

33. **Cause of state.** A state-subject of conversation.

34. **Craving us jointly.** Which demands the consideration of both of us.

Page 70. 43. **While then.** Till then.

44. **Sirrah.** A form of *sir*, used in Shakespeare only to inferiors. — **Attend.** Wait on.

47. **Thus.** King.

50. **Would be fear'd.** Requires to be feared.

51. **To.** In addition to.

53. **In safety.** With a certainty of attaining his end.

54. **Being.** Existence. Cf. *Henry VIII* (II, iii, 100): 'Would I had no being!'

62. **With.** By. This was the proper sense of *with* in O. E. The modern sense was expressed by *mit*, which we have lost and the Germans have retained.

64. **'Filed.** Defiled.

65. **Gracious.** Duncan's virtues *now* present themselves to Macbeth's mind along with the utter uselessness of his murder.

66. **Vessel.** In my soul, which should be the abode of peace.

67. **Eternal jewel.** The jewel of my immortal soul. Shakespeare is fond of the epithet *eternal;* and he sometimes uses it in rather an unintelligible way.

Page 71. 71. **Champion me.** Challenge me to fight. — **To the utterance.** A literal translation of the French phrase *à l'outrance*. The word has no relation to the purely English word *utter*, which is the comparative of *ut* or *out*. The French word *outrance* comes from the Lat. *ultra*, beyond.

75. Consider'd of. A not infrequent idiom with Shakespeare.

78. **Made good.** Proved. *Prove* is itself from Lat. *probare*, to make *probas* (=good).

79. **Pass'd in probation.** Proved point by point. *Pass* is used in the same sense as in the phrase *to pass luggage*, meaning that a custom-house officer has examined the luggage and found it right.

80. **Borne in hand.** Kept up with false pretenses.

82. **Notion.** Mind.

85. **Our point.** The subject of our discussion.

87. **Let this go.** Think and speak no more of it. — **Gospell'd.** Firmly rooted in the precepts of the Gospel. This is the only passage in Shakespeare where the word occurs.

Page 72. 93. **Shoughs.** A mode of spelling *shocks*, dogs with *shaggy* hair. — **Water-rugs.** *Rugs* is again a mode of spelling *roughs*. The O. E. form was *rugh* or *ruh*. A *rug* for the floor is simply a *rough* cloth. — **Clept.** Called. Shakespeare uses the word only five times. See *Hamlet* (I, iv, 19): 'They clepe us drunkards.'

94. **The valued file.** The list of prices or values of dogs.

95. **Subtle.** Sly. Shakespeare has also the phrases: subtle as Sphinx, subtle games, subtle as the fox for prey.

96. **Housekeeper.** House-dog.

98. **Clos'd.** Inclosed.

99. **Addition.** Title. — **From.** Quite different from; a not unusual meaning in Shakespeare.

101. **If you have a station in the file.** If you have not entirely lost position.

103. **In your bosoms.** In your minds.

104. **Whose execution.** The carrying out of which. — **Takes . . . off.** See note on I, vii, 20.

105. **Grapples.** Strongly binds. Cogs.: grasp (O. E. graps), grip, gripple, grab, grope, grapnel.

106. **In his life.** While he lives.

108. **Buffets.** Blows.

109. **Incens'd.** Enraged.

111. **Tugg'd with.** Pulled about by.

Page 73. 115. **Distance.** Alienation.

117. **My near'st of life.** My most vital and inmost parts.

118. **Bare-faced power.** With openly exercised power.

119. **Avouch.** Acknowledge it as an expression of my royal will.

120. **For.** On account of.

121. **Loves.** Seldom used in the plural by Shakespeare. Cf. *Coriolanus* (III, iii, 122): —

> Whose loves I prize
> As the dead carcasses of unburied men.

— **Wail.** But I must wail.

122. **Who.** The antecedent is to be obtained from *his*.
124. **Common eye.** The eye of the public.
128. **Advise.** Inform. In modern English, *advise* is still used in this sense in business letters.
129. **Acquaint you,** etc. The sure means of saying, or knowing, the time.
131. **Something.** Somewhat. — **From.** Away from. — **Always thought.** It being always kept in mind.
132. **A clearness** from all possibility of suspicion.
133. **Rubs.** Rough or seamy places.
136. **Embrace the fate.** Share in the fate.
137. **Resolve yourselves.** Come to a resolution on the subject.
139. **Straight.** Straightway, immediately. — **Abide.** Remain. The word *abide* is not so strong as *stay* in Shakespeare. Cf. *Winter's Tale* (IV, iii): 'They cherish it to make it stay there, and yet it will no more but abide.'

Scene II

Page 74. 4. **Naught 's had.** Nothing is gained.
5. **Without content.** And still we are dissatisfied.
6. **'T is safer.** This is part of the punishment, to envy the very victim of the crime.
10. **Using.** Keeping company with.
11. **Without all remedy.** Beyond remedy. In the same way, Shakespeare has the phrase *without all doubt*.
12. **Regard.** Mental notice.
13. **Scotch'd.** Cut.
14. **Close.** Join again. The snake is supposed to have been cut to pieces; but as a *scotch* is a slight shallow cut, a stronger word was needed in opposition to *close*. — **Poor.** Weak, feeble.
15. **Her former tooth.** Of her tooth, as it was (in danger) before. This transposition of epithets is frequent in Shakespeare.
16. **Frame of things.** The system of the universe. — **Disjoint.** Fall out of joint, to pieces. — **Both the worlds.** The terrestrial and the celestial worlds. — **Suffer.** Perish.
Page 75. 18. **Terrible dreams.** This is a premonition of Act V, i.
21. **On the torture.** On the rack of the mind.
22. **Ecstasy.** Unspeakable agony. Shakespeare uses the word oftener in the sense of *great pain* than of *great joy*.
23. **After life's fitful fever.** This is one of the most wonderful lines in Shakespeare. The alliteration of the five *f*'s is significant. Here again crime is full of envy of the dead.
24. **His.** For *its*.

25. **Domestic.** Home, in opposition to *foreign.* — **Foreign levy.** In allusion to the invasion of Sweno.

27. **Gentle my lord.** So Shakespeare has: dear my lord, dear my brother, dread my lord, good my fellows, good my friend, good my mother, sweet my child, good your graces, and even good my complexion. The reason probably is, that from habit and association the *my, your,* etc., cling more closely to *lord,* etc., than the epithet can; so that *my lord* is really felt to be one word. — **Sleek o'er.** Smooth out.

28. **Jovial.** As being born under the planet Jupiter or Jove, which was the joyfullest star and of the happiest augury of all. (Archbishop Trench.)

30. **Apply.** Be specially given.

31. **Present him eminence.** Show him special honor.

32. **Unsafe the while.** The time being insecure.

33. **Lave our honours.** Wash our newly acquired honors in streams of flattery — which, as strong persons, we ought not to require to use.

34. **Vizards.** Visors, masks. The *d* in *vizard* is intrusive and inorganic; like the *d* in *sound* (from Lat. *son-us*).

35. **Leave.** Cease from this vein of thought.

36. **Full of scorpions.** He *cannot* entertain a quiet or pleasant thought.

38. **Copy.** For *copyhold.* A *copyhold tenure* of land is 'a tenure for which the tenant has nothing to show but the *copy* of the rolls made by the steward of his lord's court.' Their tenure of life is not an *eternal* copyhold tenure.

39. **There.** In that consideration.

41. **Cloister'd flight.** A flight amongst shadowy walls and vaults.

42. **Shard-borne.** Borne upon *shards,* the hard, smooth, horny wing-cases of the beetle. These cases were probably so called 'from a fancied resemblance to the fragment of a pot,' as *shard* means a fragment of earthenware.

43. **Yawning peal.** Peal that calls to sleep (or yawning).

Page 76. 45. **Chuck.** A form of *chicken* — a term of endearment.

46. **Seeling.** Originally a term of falconry. *To seel* was to sew up the eyes of a hawk; from the Fr. *siller.*

47. **Scarf up.** Tie a scarf round, blindfold.

49. **Cancel.** Draw strokes through. — **Bond.** Macbeth, like Lady Macbeth in line 38, uses a legal metaphor. The *bond* was the life of Banquo and Fleance.

51. **Rooky.** Misty, cloudy — a meaning which it still has in several English provincial dialects. *Roke* is also *mist.*

56. **Go with me.** Follow my meaning.

SCENE III

2. **Our mistrust.** We need not mistrust him.
3. **Offices.** The special parts of the work that each has to do.
4. **To the direction just.** Exact to our instructions.
6. **Lated.** Belated or benighted.
7. **Timely.** In good time.

Page 77. 10. **Within the note of expectation.** Included in the list of expected guests.

16. **It will be rain to-night.** If Banquo had not spoken, it would have been more difficult for the murderers to begin their ugly work. It is another mark of subtle skill that the phrase *Let it come down* seems to give the murderers an opening and an opportunity for their work; and they shower blows upon Banquo.

19. **The way.** The plan agreed upon — namely, to strike out the light.

SCENE IV

Page 78. 1. **Degrees.** Ranks, which is the literal meaning. — **At first and last.** Once for all.

5. **Her state.** Her chair of state, a canopied chair on a daïs. Shakespeare uses the word in this sense nine times. — **In best time.** At the most suitable time.

6. **Require.** In the sense of *ask*.

9. **Encounter.** Meet. This is much the most usual sense in Shakespeare, who uses the word in a hostile sense only six times.

11. **Large.** Unrestrained.

14. **'T is better.** Better to have you at the door — even such a fellow as you — than to have him sitting at table.

Page 79. 19. **Nonpareil.** The nonesuch.

22. **Founded.** With as solid a foundation.

23. **The casing air.** The air which enwraps and limits all, but is not itself limited.

24. **Cribb'd.** Confined in a *crib* — a still smaller place than a cabin.

25. **Saucy.** Dr. Schmidt interprets this as *unbounded, extravagant*. Mr. Wright explains it as *importunate*. In this sense — which is the better one — Macbeth is like a royal prisoner bated by insolent crowds.

27. **Trenchèd.** Deep cut. From Fr. *trencher*, to cut.

28. **Nature.** Life. Cf. *Hamlet* (I, ii, 73): —

> Passing through nature to eternity.

33. **The cheer.** The encouragement to drink that the guests naturally expect. — **Sold.** A feast for which payment is expected, as in an inn.

34. **Vouch'd.** Avouched or earnestly affirmed. The grammar is confused. — **A-making.** In making, or going on. *A* is the broken-down form of the preposition *an*, an old form of *on*.

36. **From thence.** Away from home.

37. **Remembrancer.** An officer attached to a court to remind the king of the names, etc., of his guests. Lady Macbeth is doing the duties of the office.

Page 80. 40. **Roof'd.** We should now have under our roof every person who does honor to our country, if . . .

41. **Grac'd.** Full of graces.

47. **Where?** Up to this point Macbeth has not looked to his own seat. He now turns; and, not expecting a supernatural visit, only notices that all the places are filled. Gradually his consciousness recognizes the Ghost.

55. **Upon a thought.** As swift as thought.

57. **You shall.** For *you will.* — **Extend his passion.** Prolong his agitation.

58. **Regard him not.** Don't look at him. — **Are you a man?** Lady Macbeth has worked her way close up to her husband, and whispers in his ear.

Page 81. 60. **Proper stuff.** Absolute rubbish.

62. **Air-drawn.** Drawn in air, visionary.

63. **Flaws.** Sudden gusts of wind; and then, outbursts of passion.

64. **Impostors to.** Compared to. A common use in Shakespeare.

68. **Stool.** Chair. Shakespeare in several passages uses the English word *stool* in its proper English sense of a *chair*. (Cf. H. Ger. *stuhl.*) *Stool* is one of those words which were degraded in meaning by the incoming of Norman-French.

72. **Our monuments,** etc. Then we must prevent that by having our dead bodies eaten up by birds of prey.

73. **Maws.** Stomachs. *Maws* is applied by Shakespeare three times to the stomach of animals, and five times to that of human beings.

74. **Him.** The pronoun is used in the vagueness of horror. Macbeth dares not name him.

76. **Purg'd the gentle weal.** Purified the commonwealth and made it gentle. This is an instance of Shakespeare's love of prolepsis.

77. **Murders.** Before the passing of the *humane statute* made it a crime, murder was only *shedding of blood* (l. 75).

81. **Twenty mortal murders.** Twenty fatal wounds.

Page 82. 84. **Lack.** Want.

85. **Muse.** Wonder.

91. **Thirst.** Desire to drink to.

92. **All to all.** Each to every one.
95. **Speculation.** Power of sight.
97. **Thing of custom.** Shakespeare often uses *of* with a noun instead of using an adjective.
101. **Arm'd with its horn.** Cased in the armor of an impenetrable hide. (Cl. P. S.) — **Hyrcan.** For *Hyrcanian.* Hyrcania is said to have been the name of a country south of the Caspian.
Page 83. 105. **If trembling I inhabit.** This is a much-contested reading; and six variations have been proposed. *Inhabit* here means *stay indoors* for fear.
106. **The baby of a girl.** A girl's doll.
109. **Displac'd.** Banished.
110. **Admir'd.** Wonderful, admirable.
111. **Overcome.** Come over, and overshadow us.
112. **Strange.** A stranger.
120. **At once.** This is a great contrast to line 54.
122. **It.** The deed which Macbeth must not even name.
124. **Understood relations.** The connection or relation between this and that, which has come to be understood.
Page 84. 125. **Magot-pies.** Magpies. The word is said to be a corruption of *Margaret Pie* (=party-colored Margaret). — **Choughs.** A kind of jackdaw.
127. **At odds.** Striving.
128. **How say'st thou, that?** What do you think of?
130. **By the way.** Casually.
140. **Scann'd.** Examined.
141. **You lack.** The last three speeches of Lady Macbeth's are of the driest and curtest nature. She is exhausted with the scene, and says little. — **Season.** Seasoning.
142. **Self-abuse.** Self-delusion.
143. **The initiate fear.** The fear which is generally present at the beginning of any new course of action. — **Hard use.** The hardening effect of use and custom.

Scene V

Hecate was a goddess of the classical mythology; but it is not unusual to find English poets of the Renaissance Period (Revival of Learning) combining the creations of northern mythology with those of classical origin.
Page 85. 1. **Angerly.** For *angrily.* Shakespeare uses this form three times; and Mrs Browning is also fond of it.
2. **Beldams.** The word is a form of the French *belle dame,* fair lady, which was used as a term of respect for a grandmother, as *belsire* was for a grandfather.

5. **Riddles.** A diminutive from *rede*, to counsel.
7. **Close.** Secret. Shakespeare has also: close dealing, secret close intent, a close exploit of death, a close villain, and others.
15. **Acheron.** One of the great rivers of Hades, but supposed by Shakespeare to be a burning lake. He supposes here that there was in Scotland a cave which had some communication with Acheron.
18. **Spells.** Songs or charms.
24. **Vaporous drop profound.** Dr. Johnson explained the phrase as 'a drop that has profound, deep, or hidden qualities.' Perhaps it means *brought from the depths* of the moon. The ancients believed in a lunar poison — *virus lunare* — which the moon shed in the form of foam upon plants, when strongly solicited by spells and enchantments.

Page 86. 26. **Sleights.** Arts. *Sleight* is the noun from *sly* (once spelled *sleigh*); as *drought* is from *dry*.
27. **Artificial.** Highly wrought by art, and therefore powerful in influence.
28. **Their illusion.** The illusion they will create.
31. **'Bove wisdom, grace, and fear.** Carry his hopes and ambitions beyond the bounds that wisdom, grace, and right prudence would advise him to keep within.
32. **Security.** Carelessness. This is the primary sense. In Latin *securus* means *free from care*, not necessarily *safe*. Shakespeare uses *secure* much oftener in this than in the modern sense; and Ben Jonson says: 'Men may securely sin, but safely never.'

Scene VI

3. **Borne.** Carried on.
4. **Marry.** A corruption of *Mary*.
6. **Fleance kill'd.** Lennox mentions the rumors that Macbeth set afloat by means of his agents; but in such a tone as to show he does not believe them.

Page 87. 10. **Fact.** Deed.
13. **Thralls.** Bondsmen. This word is borrowed from the Norse.
21. **From.** In consequence of. — **Broad.** Too plainly spoken. — **Fail'd his presence.** Three times used by Shakespeare in this transitive sense.
25. **Tyrant.** Usurper. — **Holds.** Withholds. (Cf. drawing-room = withdrawing room.)
27. **Pious Edward.** The Confessor.
30. **Upon his aid.** In his aid.
31. **Wake.** Rouse.
33. **Ratify.** Sanction.

Page 88. 36. **Free honours.** Honors such as are freely bestowed on freemen by a lawful king.

38. **Exasperate.** For *exasperated.* Dr. Abbott (sect. 342) says, 'Some verbs ending in *te, t,* and *d,* on account of their already resembling participles in their terminations, do not add *ed* in the participle.'

40. **Absolute.** Unconditioned and peremptory.

41. **Cloudy.** Sullen. — **Turns me.** The *me* is an ethical dative, which gives liveliness to the narrative.

43. **Clogs.** Burdens.

48. **Suffering country under.** Country suffering under. This transposition of adjectives is frequent in Shakespeare.

ACT IV

Scene I

Page 89. 1. **Brinded.** For *brindled* — the only occurrence of the word. Milton uses *brinded* twice.

3. **Harpier.** The name of one of the 'familiar spirits.'

8. **Swelter'd.** Exuded from the stone under which it was lying. Or the line may mean, 'that has *got* — that is, *secreted* — venom by sweating in sleep.'

16. **Fork.** The double tongue of the adder. — **Blind-worm.** A kind of small snake.

17. **Howlet.** *Owl* and *howl* are two forms of the same word.

Page 90. 23. **Mummy.** Dried mummy was a favorite medicine in the earlier times. The idea seemed to be that the nastier the substance, the more beneficial it was. Dried mummy was so largely consumed — many people looking upon it as a panacea — that it was an important article of commerce. Sir Thomas Browne, in his fragment on *Mummies,* says, 'Mummy is become merchandise; Mizraim cures wounds, and Pharaoh is sold for balsams.' — **Gulf.** There are two words with this spelling in English. The present word, which means *stomach,* is purely English, is still used for *stomach* in some provincial dialects, and is a cognate of *gulp.* The *gulf* which means *arm of the sea* is from the Fr. *golfe,* and is connected with the Gr. *kolpos,* a bosom.

24. **Ravin'd.** Gorged with food.

28. **Sliver'd.** Torn off, *not* cut off. — **Moon's eclipse.** A time unfavorable to good and lawful actions, and therefore favorable to evil.

32. **Slab.** Close and slimy.

33. **Chaudron.** Entrails.

Page 91. 53. **Yesty.** Yeasty, foaming like yeast.
54. **Confound.** Destroy. Hence *confusion*, destruction.
55. **Bladed.** In the blade. — **Lodg'd.** So laid that it cannot rise again.

59. **Germens.** Germs. *King Lear* (III, ii, 8) goes to a like extreme: —

> Crack nature's moulds, all germens spill at once
> That make ingrateful man!

65. **Nine farrow.** Farrow, or litter, of nine pigs. — **Sweaten.** Has sweated.
Page 92. 68. **Deftly.** Quickly. — **An armed head.** This, as Steevens says, represents symbolically Macbeth's head cut off and brought to Malcolm by Macduff. The bloody child is Macduff; and the child with a crown on his head and a bough in his hand is the royal Malcolm, who ordered his soldiers to hew them down a bough and bear it before them to Dunsinane.
74. **Harp'd my fear.** Struck the true key-note of the fear I felt.
Page 93. 88. **Round.** In I, v, 27, the crown is called the *golden round.*
93. **Birnam.** A high hill opposite Dunkeld. — **Dunsinane** is twelve miles from Dunkeld. On the top of Dunsinane are the remains of a fortress which goes by the name of Macbeth's castle. In the other passages in this play, the accent is on the last syllable of Dunsinane.
95. **Impress.** Force into his service.
96. **Bodements.** Prophecies.
97. **Rebellion's head.** Shakespeare employs the word *head* often in the sense of *armed force.*
100. **To time.** Only to time. — **Mortal custom.** The custom of dying.
Page 94. 107. **Show** yourselves to his eyes.
116. **Start** from your sockets, that I may see no more.
117. **The crack of doom.** The burst of thunder that announces the Last Judgment.
121. **Twofold balls.** This refers to the coronation of James I at Stirling, and afterwards at Westminster. — **Treble sceptres.** Those of England, Scotland, and Ireland, united in one sovereign.
123. **Blood-bolter'd.** Clotted with blood. *Boltered* is a word still in use in Northamptonshire for *caked, coagulated.*
130. **Antic.** A bye-form of *antique.*
Page 95. 138. **Infected.** Tainted with disease, poisoned.
144. **Anticipat'st.** Preventest.
145. **Flighty.** Fleeting, swiftly fleeing.

147. **Firstlings.** Earliest thoughts.
148. **Firstlings of my hand.** Carried out at once.
Page 96. 153. **Trace him.** Bear some trace of him in their blood.

155. **No more sights!** Macbeth has borne as much as he well can; he is unequal to more.

SCENE II

7. **Titles.** The property to which he had titles.
9. **Natural touch.** Natural feeling.
12. **All is the fear.** The statement, put conversely, would be: 'The fear is everything.'
Page 97. 14. **Coz.** Short for *cousin;* but applied by Shakespeare to uncle, nephew, brother-in-law; and, by princes, to other princes and noblemen.
17. **The fits.** The crises.
19. **Hold rumour from what we fear.** Dr. Schmidt interprets this as meaning, 'When we are frightened by uncertain rumors engendered by uncertain fears.'
32. **Son.** S. T. Coleridge says, 'This conversation between Lady Macduff and her child heightens the pathos, and is preparatory for the deep tragedy of their assassination.'
34. **Lime.** Bird lime.
35. **Gin.** Trap — short for *engine,* from Lat. *ingenium.* Cf. cotton gin.
Page 98. 47. **Swears and lies.** Swears allegiance and breaks his oath.
Page 99. 66. **In your state of honour I am perfect.** I am thoroughly acquainted with your rank.
67. **I doubt.** I fear. Cf. *Hamlet* (I, ii, 255): 'I doubt some foul play.'
71. **Worse.** Not warning her of her danger. — **Fell.** Savage.
72. **Which.** And this.
76. **Sometime.** Sometimes. Shakespeare uses both forms indifferently.
81. **Unsanctified.** Without the protection that a *sanctuary* (such as a cathedral) gives.
82. **Mayst.** Should be *may.* But the intensity of the feeling 'attracts' the *may* to the *thou.*
83. **Egg.** The murderer had probably received orders to extirpate all of Macduff's race and kin — to kill all 'that trace him in this line'; and thus the word *egg* is appropriate. Out of this 'egg' might have come another Macduff. The same notion made him use the word *fry.*

SCENE III

Page 100. 3. **Good.** Brave.
4. **Bestride.** Stand over and defend. — **Birthdom.** The land of our birth. The only instance of the word. Cf. kingdom, earldom wisdom, freedom.
10. **To friend.** As friend, for my friend. This is an O. E. idiom, which the Germans still retain, *zum Freunde.*
12. **Whose sole name.** Whose name merely. — **Blisters.** This may be compared with *sear mine eyeballs* in IV, i, 113.
15. **Wisdom,** etc. Holinshed says of Malcolm, 'Doubting whether Macduff were come as one that meant unfeignedly as he spoke, or else as sent from Macbeth to betray him.'
Page 101. 19. **Recoil.** Retreat or swerve.
20. **An imperial charge.** A charge brought in name and by authority of the empire. Shakespeare frequently uses *imperial* with the sense of *royal.*
21. **Transpose.** Change.
23. **Would.** For *should,*
24. **So.** Beautiful and like herself. Shakespeare is not afraid to put a big burden of meaning upon the little word *so.*
25. **Even there.** You lost your hopes of my acting with you and aiding you — your hopes in my heart (*even there*), where my own doubts of you grew up, because you abandoned your wife and children.
26. **Rawness.** Haste.
27. **Motives.** Moving powers — pushing a man on to courage and action.
29. **My jealousies.** I do not utter these suspicions of mine to taunt you with dishonor, but to make sure of my own ground.
30. **Rightly.** Truly.
34. **Affeer'd.** Confirmed, sanctioned. The only instance of the word.
37. **The rich East.** The imagination of Englishmen had, in Shakespeare's time, been much struck by the wealth of the East. — **To boot.** In addition.
38. **Absolute fear.** My fear of you is not unconditioned; it depends on certain notions, which may or may not be confirmed.
Page 102. 42. **In my right.** Cf. the phrase, *in my behalf.*
46. **Wear.** Carry.
48. **More sundry ways.** In more various ways. *Sundry* comes from *sunder;* as *several* from *sever.*
52. **Open'd.** Disclosed or expanded, as leaves and buds are opened.

55. **Confineless.** Limitless. *Confine* is here a noun, as in the phrase, *the confines* of a country.

59. **Sudden.** Violent. — **Smacking.** *Smack* had, in Shakespeare's time, a much higher meaning than it has now.

64. **Continent.** In the literal meaning of the Lat. *continens*, restraining. As a noun, Shakespeare uses the word in the sense of *an inclosing limit:* —

> Every pelting river made so proud,
> That they have overborne their continents.

Page 103. 69. **Yet.** For all that.

71. **Convey.** Conduct, manage with secrecy. — **Spacious.** With ample room.

72. **The time . . . hoodwink.** Blind your contemporaries.

77. **Ill-compos'd.** Made up of evil ingredients. — **Affection.** Disposition.

78. **Stanchless.** Insatiable.

80. **His jewels.** One man's jewels.

81 **More-having.** Increase in possessions. Cf. 'L'appétit vient en mangeant.'

86. **Summer-seeming.** Appearing like summer, and going away like summer.

88. **Foisons.** Plenty or rich harvest.

89. **Your mere own.** Entirely your own. — **Portable.** Endurable.

90. **With other graces weigh'd.** Compensated by other graces.

92. **Verity.** Veracity. — **Temperance.** Self-control. — **Stableness.** Stability.

Page 104. 95. **Relish.** Tinge or tincture.

96. **Division.** Species or variety.

99. **Uproar.** Disturb by uproar.

104. **Untitled.** Without a regular title.

105. **Wholesome days.** Days of health. *Wholesome* is an adjective from *heal;* and the *w* is intrusive and inorganic.

107. **Interdiction.** Curses self-pronounced.

108. **Blaspheme.** Slander.

111. **Died every day.** An allusion to the expression of St. Paul, 'To die unto sin, and live unto righteousness.' *I Peter* ii, 24.

112. **Repeat'st upon.** Reiterated against.

118. **These trains.** Baits, devices, and plans — such as those thou hast laid before me.

119. **Modest.** Moderating.

Page 105. 123. **Unspeak.** Retract or unsay. Shakespeare's use of *un* is variable.

125. **For strangers.** As strangers.

126. **Forsworn.** Perjured to any one. There are in English two senses of the prefix *for* — a negative, as in *forswear, forbid, forego, forget, forgive;* and an intensive force, *forlorn* (=utterly lost), *fordone* (=done up), *forbear*, etc.

133. **Here-approach.** Coming hither.

135. **At a point.** Prepared, ready for the signal to march.

136. **Goodness.** Success. The only instance of the word with this sense.

137. **Warranted quarrel.** Good ground and justice of our quarrel. The sentence means: May our success be like the justice of our quarrel!

141. **Crew.** Used in the sense of *crowd.*

142. **Stay his cure.** Await his royal touch, which will cure them. — **Convinces.** Defeats.

143. **The great assay of art** = the assay (attack) of great art.

Page 106. 149. **Solicits.** Moves or stirs.

150. **Strangely-visited.** Attacked by strange diseases. Defoe, in his account of the Great Plague of London, speaks of 'some who had not been visited.'

153. **Stamp.** Coin.

154. **Prayers.** 'A form of prayer to be used at the ceremony of touching for the king's evil was . . . introduced into the Book of Common Prayer as early as 1684.' Scrofula was called 'the king's evil.'

159. **Speak him.** Declare him to be.

167. **Once.** Ever.

Page 107. 170. **A modern ecstasy.** An ordinary excitement. Shakespeare never uses *modern* in its present sense; his meaning is always that of *commonplace* or *trite.*

174. **Nice.** Detailed. In describing a picture full of details, Shakespeare says, 'The painter was so nice.' Cf. also the old proverb, 'More nice than wise.'

176. **Teems.** Brings forth.

177. **Well.** Said of the dead.

183. **Out.** Up in arms. Shakespeare also uses *out* in the sense of *abroad.*

188. **Doff.** Do off. So *don; dup* (=do up, or *op*-en).

Page 108. 192. **Gives out.** Shows.

195. **Latch.** Catch.

196. **Fee-grief.** A grief with a private owner.

202. **Possess them.** Fill them.

210. **O'erfraught.** Overladen. Cog.: Freight. Seneca says *Curæ leves loquuntur, ingentes stupent.*

Page 109. 216. **He has no children.** Macduff's mind goes casting about — thinking how Macbeth could possibly do it. It

has also been supposed that Macduff is meditating a like revenge. The remark may, however, refer to Malcolm.

219. **Swoop** of the hell-kite.

220. **Dispute it.** Strive against your grief.

228. **Whetstone.** Sharpening-stone. Cf. to whet the appetite.

229. **Convert.** Change.

232. **Intermission.** Delay.

Page 110. 235. **Manly.** For *manlily*. Adjectives that end in *ly* are frequently used as adverbs without the additional *ly*.

237. **Our lack is nothing,** etc. All we have to do now is to take our leave.

238. **Ripe for shaking.** A metaphor from a fruit tree.

239. **Put on.** Set to work.

ACT V

SCENE I

Macbeth is in the field; Lady Macbeth is alone, and ill. Prose is employed because the pain and horror have become too intense and too literal and matter-of-fact to be raised into the level of poetry.

Page 111. 9. **Fast.** Sound.

11. **Effects.** Acts.

12. **S' mbery agitation.** Agitation in slumber. *Slumbery* very well illustrates Shakespeare's use of adjectives. English adjectives, not being inflected, can be applied to nouns very loosely; and Shakespeare takes great liberties with them. Thus, *a bloody fire* stands for *a fire in the blood; old woes* for *the woes of old people; the slow offence* for *the offence of slowness*.

Page 112. 21. **Lo.** A broken-down form of *look*.

23. **Close.** In concealment.

32. **Continue in this a quarter of an hour.** This is the practical comment on her boast in II, ii, 67, 'A little water clears us of this deed.'

34. **Yet.** For all this washing.

36. **Satisfy.** Free from all doubt and uncertainty.

45. **The thane of Fife had a wife.** Her mind goes wandering and stumbling about from crime to crime.

Page 113. 56. **Sorely charged.** Heavily burdened.

59. **Dignity of the whole body.** Though all the rest of the body were raised to the highest dignity.

61. **It be well.**

Page 114. 80. **Means of all annoyance.** By which she might

do harm to herself. *Annoyance* (like *smart* = *pain*) had a stronger meaning in Shakespeare's time than it now has.

82. **Mated.** Bewildered, confounded.

SCENE II

3. **Dear causes.** Causes which concern them so closely.

4. **Alarm.** The call to arms.

5. **The mortified man.** The dead man.

6. **Well.** Conveniently.

8. **File.** List.

10. **Unrough.** Beardless.

11. **Protest.** Proclaim or display. — **Their first.** The beginning.

Page 115. 15. **Buckle.** Confine. — **Distemper'd.** Disordered. A stronger word than *intemperate*.

18. **Minutely revolts.** Desertions occurring every minute. The only instance of this adjective. — **Upbraid.** Throw up or cast up to him.

19. **In command.** Because they are commanded.

23. **Pester'd.** Harassed. — **To recoil.** For recoiling.

27. **Medicine.** Physician. — **Weal.** Common weal or commonwealth.

28. **In our country's purge.** To purge our country.

29. **Each drop.** Every drop of blood we have.

30. **Dew.** Bedew. — **Sovereign flower.** The true king.

SCENE III

1. **All** the thanes.

Page 116. 5. **All mortal consequences.** All sequences and effects that pertain to mortals.

8. **English epicures.** A natural reproach from a Scotchman.

9. **Sway by.** Rule the realm by.

10. **Sag.** Flag.

14. **Over-red.** Cover with red by drawing blood from your face by means of pricking.

15. **Patch.** Clown.

17. **Whey-face.** There is no limit to Shakespeare's power of 'calling names.'

20. **Push.** Attack.

21. **Dis-seat.** Shakespeare, who played with the English language, and recombined its elements at his own sweet will, has also: disbench, discommend, disedge (the appetite), dispurse (=to pay), disquantity (=diminish), and others.

22. **I have liv'd long enough.** The great murderer now pronounces sentence of death upon himself.
23. **Sear.** The state of searness; also spelled *sere.*
Page 117. 28. **Deny.** Refuse.
35. **Skirr.** Scour. An onomatopoetic and expressive word, which is still used in provincial English.
43. **Oblivious.** Causing oblivion.
Page 118. 50. **Come, sir, despatch.** Addressed to the armorer who is making him ready.
54. **Pull 't off.** Spoken to the armorer, who had put a piece of the armor on wrong.
58. **It.** Some part of the armor not yet fixed.
59. **Bane.** Ruin.
61. **Were I.** Even the doctor wants to desert him.

Scene IV

2. **That.** When. — **Chambers.** Probably an allusion to the murder of Duncan in his own rooms (I, vii, 76), and of Lady Macduff in her own house. — **Nothing.** Used adverbially.
Page 119. 5. **Shadow.** Conceal.
6. **Discovery.** Scouting.
8. **But.** But that.
9. **Endure.** Hold out or suffer without opposition.
10. **Setting down.** Sitting down — a siege. — **Main.** Chief.
12. **More and less.** Great and small. — **Given him the revolt.** Revolted from him.
14. **Let our just censures.** Let us not be in a hurry to estimate the quality of his forces; let our opinion (*censure*), in order to be just, await (*attend*) the event (*true*), which will acquaint us with the real truth. Let us first beat our enemies, and then judge them.
16. **Industrious soldiership.** Let us work hard as soldiers.
19. **Relate.** Give utterance to hopes that are uncertain.
20. **Strokes.** The subject of *must arbitrate.* — **Arbitrate.** Decide.

Scene V

Page 120. 4. **The ague.** A very common disease in Shakespeare's time, when the drainage of both town and country was very imperfect.
5. **Forc'd.** Reënforced.
10. **Cool'd.** Grown chill. (*Chill* and *cool* are cognates.)
11. **Fell of hair.** The skin of my head with its hair.
12. **Dismal treatise.** A horrible tale. — **Rouse.** Rise. *Rouse, rise, raise,* and *rear* are all forms of the same word.

13. **With.** Connected with *supp'd.*

18. **There would have been a time.** Macbeth's mind is so filled with his own misery and his thoughts of battle that he cannot even take in the significance of his wife's death. — **Word.** Saying. To-wit, 'The queen is dead.'

19. **To-morrow.** Having to put off his grief, he thinks how life consists of *to-morrows;* and his crime has struck out of his own existence all meaning and motive.

20. **Petty pace.** Short step from one day to the next.

23. **Dusty death.** Death and dust.

Page 121. 28. **Nothing.** Macbeth, who has supped full of horrors, and has utterly lost his taste for human life, is like a deaf, old, joyless man looking on a number of young people dancing.

37. **Three mile.** The right old English phrase. *Year, winter, night, foot, stone,* and other measurements of time and space have rightly no plural ending.

40. **Cling.** Shrivel up. The word is still used as a provincial word in the north of England. — **Sooth.** True.

47. **Avouches.** Warrants.

50. **Estate.** State. They are two forms of the same word.

Page 122. 51. **Wrack.** Ruin. Shakespeare never spells it *wreck.*

52. **Harness.** Armor. *Harness* was the dress or the armor for both man and horse.

Scene VI

4. **Battle.** Division.

Scene VII

2. **Course.** Round. Bear-baiting was a common amusement in Shakespeare's time. The bear was tied to a stake and baited by dogs. Each onset of the dogs was called a course. The only other passage where this term is used by Shakespeare is in *King Lear* (III, vii, 52), where old Gloster says, 'I am tied to the stake, and must stand the course.'

Page 123. 18. **Staves.** Spears or lances. — **Thou.** A nominative without a verb. The excitement of the passage makes the grammar lame.

Page 124. 20. **Undeeded.** With nothing done.

21. **Clatter.** Noise.

22. **Bruited.** Announced.

24. **Gently.** Without resistance. — **Render'd.** Surrendered.

27. **Itself professes.** Professes itself.

29. **Beside. Along with us, or on our side (see line 25).**

Scene VIII

1. **The Roman fool.** Cato of Utica, who died by his own hand.
4. **Of all men else.** Cf. the modern, but illogical, phrase, *of all others*.

Page 125. 8. **Give thee out.** Express or describe.
9. **Intrenchant.** Not to cut.
14. **Angel.** The bad angel.
18. **Man.** Manhood. Shakespeare often uses the abstract for the concrete, and the concrete for the abstract.
20. **Palter.** Equivocate and shift.
24. **Gaze.** Gazing-stock.
26. **Painted upon a pole.** Painted on a canvas hung upon a pole.
31. **Oppos'd.** Standing against me in battle.
32. **The last.** The extremity.

Page 126. 36. **Go off.** Die or depart; a euphemism. — **These.** The dead bodies.
40. **Only . . . but.** A pleonasm.
41. **The which.** The fact that he was a man.
42. **Unshrinking.** From which he did not shrink.
46. **Before.** In front.
47. **God's soldier be he!** Let him then be considered as a soldier who has enlisted in the service of God!

Page 127. 52. **Parted.** Departed. — **Score.** Reckoning. Cf. *All's Well* (IV, iii, 253): 'He never pays the score.'
56. **Thy kingdom's pearl.** The best men, the élite.
60. **Spend . . . expense.** A cognate accusative. Cf. run a race; die the death, etc.
61. **Several loves.** Individual affection and support.
68. **Producing forth.** A pleonasm, as the *forth* = *pro*.
72. **Grace.** God.
74. **One.** Probably pronounced as spelled. In other passages Shakespeare makes it rhyme with *bone*, *alone*, and *thrown*.

QUESTIONS AND TOPICS FOR STUDY

By Cornelia R. Beare
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READING REFERENCES

Coleridge. *Lectures and Notes on Shakespeare.*
Dowden. *Shakspere Primer.*
Dowden. *Shakspere's Mind and Art.*
Furness. *Macbeth. Variorum Ed.*
Gervinus. *Shakespeare's Commentaries.*
Hazlitt. *Characters of Shakespeare.*
Hudson. *Shakespeare — His Life, Art, and Characters.*
Jameson. *Shakespeare's Women.*
Snider. *Shakespeare's Commentaries — Tragedies.*

PRELIMINARY STUDY

I. Sources of the play.
II. Classification of the plays as to date of production.
  A. By external evidence.
    1. Mention by other writers of known date.
    2. Entry at Stationers' Hall.
  B. Partly by internal evidence.
    1. Reference to events of known date (in the play itself).
    2. Reference to other writers of known date (in the play itself).
  C. Wholly by internal evidence.
    1. Nature of plot.
    2. Structure.
      (1) Use of rhyme.
      (2) Use of run-on lines.
      (3) Use of feminine endings.
      (4) Use of light and weak endings.

See Dowden's *Shakspere Primer*

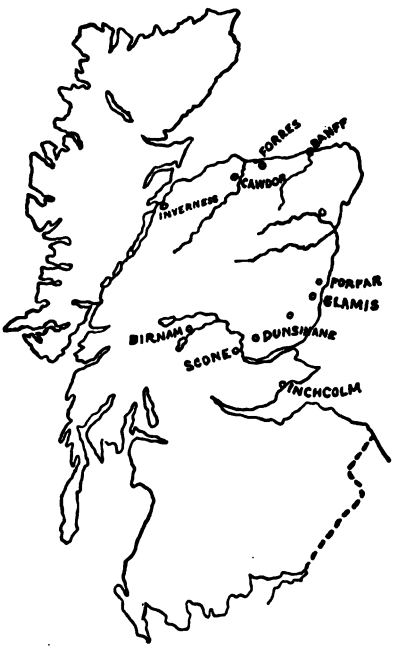
III. Theater of Shakespeare's day.

See Dowden's *Shakspere Primer*

IV. Life and times of Shakespeare.

MAP STUDY

1. Copy the map, enlarging it one quarter.
2. Locate each scene. In your note-book take a page for each place mentioned, write the heading, and record what scenes are



located at the place in question. Quote whatever mention is made of the place, giving act, scene, line, speaker. For example: Forres, I, sc. ii, sc. iv. How far is 't called to Forres? Ban. I, iii, 39.

GENERAL QUOTATION WORK

Head a page in your note-book for each important character. As you come to any passage, spoken by the character or by others,

which seems to you specially significant in relation to the character, quote it, with act, scene, line, speaker, and note the trait which you consider it indicates: as,

DUNCAN
There 's no art to find the mind's construction in the face. I, iv, 11. Simplicity.

Head one page: 'References to Nature.' Under this heading quote all references to external nature, and the occasion of each. These references should be used later as illustrative of the use to which Shakespeare puts external nature.

STUDY OF MACBETH

ACT I

SCENE I

1. What is the function of the opening scene of any drama? Of this drama?
2. What supernatural powers of the witches are made evident here? What impression of their personality do you get?
3. Do you think they wish to meet Macbeth because they know he is evil, or because they desire to make him so? (Answer after reading Scenes ii and iii.)
4. What is the significance of 'Fair is foul, and foul is fair'?

SCENE II

1. What allusion in Scene i is explained here?
2. What is your opinion of Duncan as a king, considering where he is, and what the royal duties were at that time?
3. What impression of Macbeth is here given? How do his soldiers regard him? How does he compare with Duncan? What is added by the double battle?
4. Compare the message of Ross with the report given by the captain. Wherein do they agree?
5. What did the title 'thane' signify? Was it a worthy reward for Macbeth's valor?
6. What anachronisms are found in this scene?

SCENE III

1. What new evidence of supernatural power is given by the witches? What is the significance of 'a rat without a tail'?
2. What metrical device has Shakespeare used to mark off the

scenes of the witches? Notice the numbers used by them, and look up the mystic numbers of old.

3. What do Macbeth's first words echo? The significance of this?

4. Certain critics claim that the witches are but the embodiment of Macbeth's evil thoughts. What is your opinion? What do you judge from the fact that Banquo sees them first? Is he speaking to them or to Macbeth in his first question? Give the reason for your answer.

5. What is the significance of the fact that the witches do not speak till Macbeth addresses them?

6. Why does he 'start and seem to fear' (l. 51)? Why do they 'speak not' to Banquo till he urges them (l. 57)? How do you estimate Banquo from his own words? Note exactly their prophecy to him.

7. Do you think Macbeth has been 'wrapt' during all their speech with Banquo? Is he strictly truthful in his 'Stay, you imperfect speakers —,' etc. (l. 70)? Consider carefully all he says. Why does he wish 'they had stayed' (l. 82)?

8. What is the significance of the arrival of Ross and Angus just at this point? What is their message? How do you think Macbeth interprets 'an earnest of a greater honour' (l. 104)? Why?

9. How do Macbeth and Banquo show their respective characters in ll. 118–126?

10. Analyze Macbeth's struggle with himself. Is he ignorant of the dreadful nature of his temptation? Give the reason for your answer. From this speech do you gather that he had any previous thought of obtaining the crown? How far was the crown hereditary? Was there need for murder to win it? Why?

11. 'If chance will have me king' (l. 143): notice how long he keeps this decision. What sort of character would it indicate? Why does Banquo excuse him?

12. From what is given in this scene write a 100-word estimate of Macbeth. Of Banquo.

Scene IV

1. From the first twenty lines, select passages worth quoting. Write them in your quotation note-book with act, scene, line, speaker.

2. Discuss the significance of Duncan's comment on Cawdor, coming as it does just before the entry of Macbeth; remember Macbeth's parley with his evil self. What would be the effect on the audience?

3. How far is Macbeth sincere in ll. 22–27? Give reasons for your answer.

4. Compare the rewards to Macbeth and to Banquo. Account for the difference when Banquo had 'no less deserved' (l. 30).

5. Why does Duncan choose this moment to appoint his successor? Effect on Macbeth? Is Macbeth's decision what you had expected? Has he any excuse? Is he a hypocrite? Is Duncan? Why does Banquo praise him to Duncan (ll. 54–58)?

Scene V

1. State what you think the first part of the letter told Lady Macbeth. What do you learn in the letter of Macbeth's feeling toward her?

2. How does she read his character? Wherein does her reading agree with and differ from yours?

3. What is the dramatic significance of the entrance of a messenger at this point? Note how frequently Shakespeare clinches a resolution by an opportunity.

4. How does Lady Macbeth cover up her slip of the tongue on hearing the news? How does her soliloquy reveal her, — as a strong woman glorying in her fiendish power, or as a naturally womanly woman, seeking diabolical aid for a diabolical deed? Reasons for your answer.

5. What is the significance of her greeting to Macbeth? Why does he ignore it?

6. How might Macbeth's words seem entirely innocent if overheard? What is her advice to him? From what you have seen of him, is it needed? Why? Why does she bid him 'leave all the rest to me' (l. 72)?

Scene VI

1. What is the significance of Duncan's opening words, in the light of the last scene?

2. Why does not Macbeth come to greet them? Account for his discourtesy. Does Duncan perceive it?

3. Explain ll. 11, 12. Notice how all Duncan's words show intended honor toward Macbeth.

Scene VII

1. What state of mind does Macbeth's soliloquy reveal? What is his chief fault? What is keeping him from acting? Why is he here, instead of at the head of his table?

2. How far is his wife's reproach justified? When could the conversation alluded to in ll. 47–54 have taken place?

3. How nearly has Lady Macbeth's prayer for strength been

answered? Discuss the plan she has made. What leads Macbeth to accept it so readily?

Bring forward all the evidence you can find in Act I to show the early date of Macbeth's first thought of murder. What point marks the incentive moment?

What lines may be taken as a motto for this act? Give it a title.

ACT II

Scene I

1. What was the last indication of time in Act I? What indication here?
2. Why cannot Banquo sleep? Why is he fully armed in a friend's house? Why does he so quickly take back his sword on Macbeth's entry?
3. Why does he take this time to give the diamond? What is the significance of his choosing this moment to speak of Duncan's favor?
4. 'I dreamed last night' (l. 20): indicate as clearly as possible the time which has elapsed since Act I, Scene i.
5. Quote passages to show Macbeth's hypocrisy in this scene. Do you think Banquo reads him aright? Reasons for your answer. Estimate Banquo. If he fears evil, why does not he himself guard the king?
6. Discuss Macbeth's soliloquy. Is he insane? What lines may be taken as a motto for Act II? Is he 'wrapt'? Is this the 'fantastical murder' he has spoken of before, or a new fear? What is the effect of this long speech, at this crisis, upon the audience? What demand does it make upon the actor?

Scene II

1. How is suspense secured? How is the tension kept up?
2. 'The attempt and not the deed confounds us' (l. 10): explain.
3. What is Macbeth's condition? Did you expect it? Follow him in your mind from the close of Scene i to now. Tell what you saw, using the historical present.
4. Why has he brought the daggers? How has his deed affected him?
5. Why can Lady Macbeth take the daggers back, when she could not do the deed?
6. Is her reproach justified ('I shame to wear a heart so white,' l. 64)? Where has Macbeth been lost in thought before? Are his last words sincere? Why?

Scene III

1. What dramatic purpose is served by the porter's speech? Why is it in prose? What evidence does it give of the date of the play?
2. 'The second cock' (l. 24): what evidence of the time of the murder?
3. What new character is introduced? What is his office? His nature as seen here?
4. What is the significance of the storm?
5. Where is the strain greatest on Macbeth? Why? Is he usually a talkative man? Is he talkative with Lennox? Why?
6. What does the occasion demand of Lady Macbeth? Does she meet it? Defend your answer.
7. Compare Macduff's and Macbeth's announcements of the murder.
8. Why did Macbeth kill the grooms? Was it wise or foolish? Reasons for your answer.
9. What are the 'fears and scruples' of which Banquo speaks (l. 119)? Has he done his duty? Why?
10. Explain the action of Malcolm and Donalbain. Are they natural? How does this action help Macbeth?

Scene IV

1. What is accomplished by this scene? Why is the Old Man introduced?
2. Does Macduff believe his own answers as to the murder? Reasons for your answer.
3. Sum up Ross's character. Explain the Old Man's farewell to him. Why does he go to Scone when Macbeth does not?
4. How has fate aided Macbeth thus far? How much of his prophecy is now fulfilled? Has he waited for 'Chance to crown him'?

ACT III

Scene I

1. Knowing what he did, what was Banquo's duty? Has he done it? Why? Where before have we seen his thoughts revealed in solitude? What were they? Compare him with Macbeth.
2. What information does Macbeth get from Banquo as to his plans for the remainder of the day? What indication is given (ll. 29–35) of the lapse of time since Act II?
3. 'Our fears in Banquo stick deep' (l. 48). Why? What

'royalty of nature' has he which Macbeth lacks? Do you gather from this and previous scenes that Macbeth has no living children? If he has none, why does he fear Banquo? When did he surrender his 'eternal jewel' (l. 67)? Explain ll. 70, 71.

4. Why has Macbeth hired murderers to do this deed? What has been the subject and purpose of his previous talk with them? How far has he succeeded? What is the character of these men? Show wherein his plan is wise; foolish. Compare with the management of Duncan's murder.

Scene II

1. Lady Macbeth's words (ll. 4–7) give what key to her mental condition? How has she changed since Act II? Is this to be expected? Why?

2. Explain the change in her when Macbeth enters. What is her reproach? When did he previously commit the same fault? What is her philosophy of life as shown in her words to him?

3. What does Macbeth mean in l. 13? What was the nature of 'those terrible dreams' (l. 18)? What was the cry he heard after Duncan's murder? Does he envy Duncan? Note how he harps on sleep and dreams. What significance in this?

4. Why does Lady Macbeth turn from rebuke to coaxing? Why does Macbeth keep her in ignorance of his plan?

5. Show how his words in ll. 50–56 indicate the action of the plot at this point.

Scene III

1. From the familiarity of the third murderer with the plan, the palace, and the habits of Banquo, what inference do you draw as to his identity?

2. Macbeth urged Banquo's death as a personal affair on the part of the murderers. Do you think they took it so? Why?

Scene IV

1. Criticise Macbeth's welcome to his guests. Lady Macbeth's. Why does she 'keep her state'?

2. Criticise a plan which permits an assassin to appear in public before his employer, red with his victim's blood. Explain Macbeth's first words to the murderer; are they reproach, query, or exultation? Give your reasons.

3. Why is Macbeth anxious at Fleance's escape?

4. How does Lady Macbeth recall him?

5. Should the guests see Banquo's ghost? The audience? Reasons for your answers. What is demanded of the actor here?

Why does Macbeth so utterly forget himself? Did you expect it? Why?

6. 'Thou canst not say I did it' (l. 50). Who did it? Why does he say this? How much do the courtiers notice? How does Lady Macbeth explain it? Is her method wise? Would it be better to let the guests go?

7. How does she know of the 'air-drawn dagger' (l. 62)? Why does she not see the ghost?

8. How much of their talk do you think is heard by the guests? Why?

9. What, in both cases, summoned the ghost? How does he conduct himself at the second appearance? Why does Lady Macbeth dismiss the guests whom she had but just urged to stay?

10. Comment on Lennox's closing words (l. 120). Where has he been seen before?

11. How does Lady Macbeth act when alone with Macbeth? Did you expect it?

12. Discuss the significance of the fact that Macbeth 'keeps a servant fee'd' in each subject's house (l. 132).

13. What is his reason for seeking the weird sisters, who before sought him?

14. Comment on his last words in this scene.

15. What is accomplished by the scene as a whole?

Scene V

1. What is the meter of this scene? What is the purpose of this change in meter?

2. Compare Hecate with the other witches.

3. In the rest of the play, see how ll. 30–33 are fulfilled. What was said by Banquo at the first meeting with the witches, of such prophecy as theirs?

Scene VI

1. What is the tone of Lennox's remarks? What opportunity has he had for knowing whereof he speaks? Do you think the other nobleman was at the banquet? Why?

2. What evidence of forces ripening against Macbeth appears in this scene?

3. What part has Macduff taken before this? What is your estimate of him? His virtues? His faults?

What has Act III accomplished? Give it a title. Quote lines to serve as a motto. What dramatic moment is marked by it? Is it too long for acting? Too long for the interest to be kept up? Give reasons for your answers.

ACT IV

SCENE I

1. Comment on the meter and rhyme arrangement. On the personality of the three sisters as revealed by their words. On these first two pages as a fit introduction to the scene.
2. What is Macbeth's errand? What tone does he take in speaking with the witches? Why?
3. Cite the three messages given by the apparitions. Wherein do they seem contradictory? How do they fulfil Hecate's plan?
4. Why is Lennox with Macbeth? What is the dramatic value of the information Lennox gives?
5. Why is the murder planned here considered the climax of Macbeth's crimes?

SCENE II

1. What is the dramatic value of the first part of this scene?
2. Are Lady Macbeth's reproaches just?
3. Is Ross himself a fugitive, or a secret messenger?
4. Comment on the character of Lady Macduff; of her son.
5. Comment on the scene, as to whether or not it should be cut out in staging the play.

SCENE III

1. What has been Malcolm's character as before seen? What do his opening words indicate? Compare with Macduff's reply.
2. What traits are seen in Malcolm's second speech? Why does he doubt Macduff's honor?
3. What is the meaning of l. 22?
4. Why does Malcolm paint himself so evil? Does his plan succeed? Answer fully.
5. What is the purpose of dwelling on King Edward's saintly power (ll. 147–159)?
6. Whence has Ross come? From his words on the condition of Scotland, what do you learn of Macbeth's rule (ll. 164–173)? How does this agree with the historical account?
7. Does Ross lie in his answers to Macduff about the latter's family? Does Macduff love his family? Why did he leave them?
8. How does he bear the news? Would Malcolm have borne it thus? Give your reasons.
9. 'He has no children' (l. 216): of whom spoken?
10. What end has been served by the murder of Lady Macduff?

Give the act a title. Quote lines to serve as its motto. What can you say of its dramatic value? What has been accomplished by it?

ACT V

Scenes I and II

1. What previous hint has been given that Lady Macbeth has found the strain too great?
2. Is there any element of pathos in Scene i? Defend your answer.
3. Explain this self-betrayal. Of what is each action significant? Trace the visions she sees, as indicated by her words.
4. What is accomplished by Scene ii? What is shown of Macbeth's condition? What is the significance of the closing words?

Scene III

1. Upon what does Macbeth rely? How is Hecate's plan being fulfilled?
2. How does he treat his attendants? Is he what you had expected him to be?
3. 'This push will cheer me ever, or disseat me now' (l. 20): explain.
4. What element of pathos is there here? What is Macbeth's punishment? How is it shown in his talk with the doctor?

Scenes IV and V

1. What is the dramatic value of Scene iv? Its effect on the audience?
2. What traces of Macbeth's former valor appear in Scene v? Discuss the reason why Shakespeare shows them to us now.
3. Ll. 17–28: what does this speech reveal of the man? What in it, do you think, has made it one of the best known passages from Shakespeare? Why does it appeal so widely?
4. Ll. 42 fol.: note how the prophecy is being fulfilled step by step — 'to lead him on to his confusion.'

Scenes VI and VII

1. What is the value of this succession of short scenes? What is the spirit of Malcolm's troops?
2. Why is Macbeth allowed to be victor over young Siward? What is the significance of this, when all else goes against him?

Scene VIII

1. What is the effect on the audience of this renewal of Macbeth's former bravery? How does he bear himself when he learns

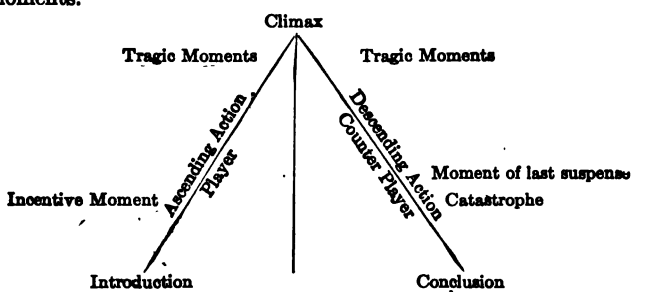
that the 'juggling fiends' have betrayed him altogether? Show how his last words suit his character.

2. Would you have preferred to see his death enacted on the stage? Why?

3. How does Siward take the news of his son's death? Compare with the account of the thane of Cawdor's death. What do you infer as to Shakespeare's idea of a noble death?

4. Why does Macbeth die at Macduff's rather than at Malcolm's hand?

Indicate the moment of last suspense and catastrophe in this act. Make an outline of the action of the entire play, using the following scheme, and giving act scene, and line references for the dramatic moments.



GENERAL TOPICS

THEMES FOR EXPOSITION

1. Character of Macbeth.
2. Character of Lady Macbeth.
3. Character of Banquo.
4. Guilt of Banquo.
5. Malcolm.

THEMES FOR ARGUMENT

1. Macbeth better fitted to be king than Duncan.
2. Macbeth led into sin by his wife.
3. Macbeth the victim of insanity.
4. The punishment of Macbeth's sin as great as the sin itself.
5. Banquo as guilty as Macbeth.
6. External nature a powerful factor in securing dramatic effects.

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One of the most interesting features of the book is the supplementing of the author's critical estimates of the value of the work of the more important American writers with opinions quoted from contemporary sources. Other strong points are the attention given to more recent contributions to American literature and the fact that Southern literature is accorded a consideration commensurate with its interest and value.

The pedagogical merit of the book is indicated by the care which has been given to the production of a teaching apparatus which is at once simple and entirely adequate. At the end of each chapter, two lists of selections are provided for each important author, one for critical study, the other for outside reading. Lists of reading material for the historical background also are given. Study along the lines indicated will lead to a closer correlation of history and literature than is usually secured, and to a more just appreciation of the literature.

The books included in the list at the end of the work constitute an ample and fairly complete library of biography and criticism for students of American literature.

CHARLES W. KENT, M. A., Ph. D., Linden Kent Memorial School of English Literature, UNIVERSITY OF VIRGINIA, writes:

I am sufficiently pleased with Abernethy's American Literature to adopt it for use in my class next session. This I have done after a careful examination of nearly all of the college text-books on American literature now on the market.

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