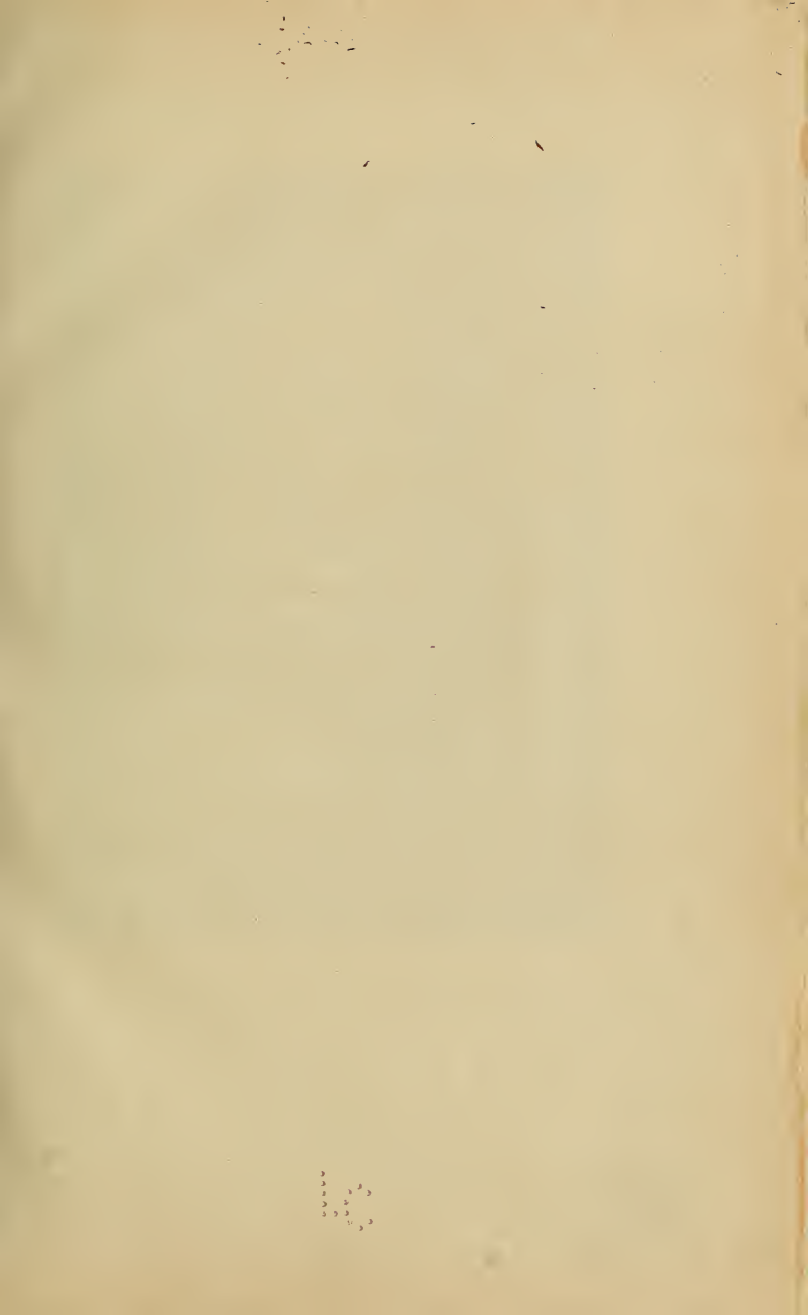


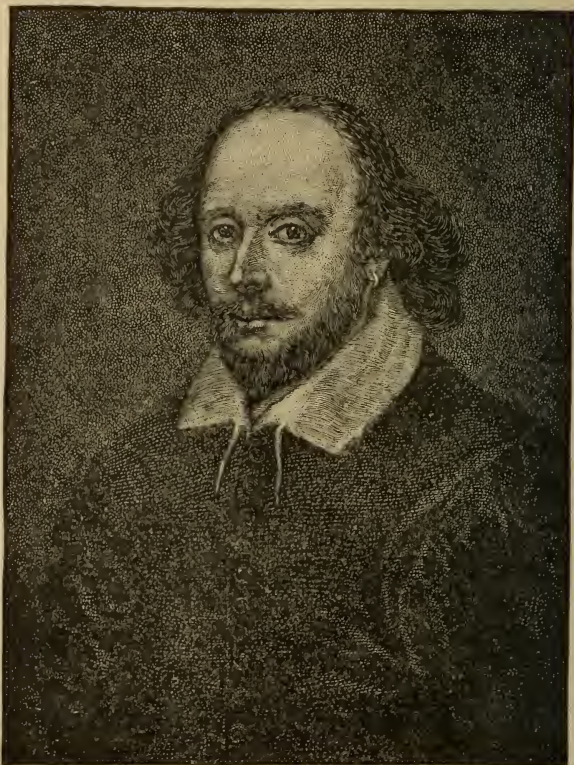
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WILLIAM SHAKESPEARE.

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SHAKESPEARE'S TRAGEDY

OF

MACBETH

EDITED FOR SCHOOL USE

BY

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upon the art, the spirit, the characters, and the movement of the play, which, if properly answered, cannot fail to arouse the critical faculties of the student and to sharpen his powers of observation and appreciation. As far as possible I have arranged the questions so that he shall seem to be making independent discoveries, become eager and enthusiastic in his work, and, in the end, appreciate the problems and characters presented and the art that gave them life.

The student should provide himself with a note-book and should answer fully each question, noting down all insuperable difficulties and all suggested questions. The first half of every recitation should be given to a reading of these answers and a discussion of them, together with the difficulties and suggested questions. I have added at the close of the questions on each act a short list of references to important criticisms. If these are read aloud by the teacher after the questions have all been answered, they will, I can assure any one, be listened to with eager attention. These criticisms are by no means exhaustive, nor the best that might be selected from the great mass of Shakespearean criticism; they are, however, the best to be found in the limited list of books usually accessible in schools.

I desire to thank first of all Mr. John Foster Kirk for permitting me to use a selection from his scholarly essay on *Macbeth*, and Dr. H. H. Furness who threw open his great treasure-house, *The New Variorum Shakespeare*, for me to choose what I would. Thanks are also due Messrs. Harper & Brothers for permitting the use of Dr. Rolfe's

text, which I have changed but little; to Ginn & Co. for quotations from Hudson's edition; to D. C. Heath & Co. for the use of their admirable Arden Shakespeare, and to Dr. Sprague, whose scholarly work, published by Silver, Burdett & Company, has been a constant help.

FRED LEWIS PATTEE.

June, 1897.

PREFACE.

BEFORE adding this new leaf to the Vallombrosa of Shakespeare editions I wish, not to apologize, but to explain. First of all, the book has been prepared for actual class-room use,—for that vast circle of youthful students who, for the next few years, as our college entrance requirements are now arranged, will make with *Macbeth* their first real acquaintance with Shakespeare, and for those college classes that can take the time to make a thorough study of an English classic. No attempt has been made to add to the accumulations of Shakespearean scholarship, nor to digest and collate the erudition of other editors and critics; but the aim has been pedagogical almost solely. I have tried constantly to stimulate the curiosity and the critical faculties of the student, and to point the way for him rather than to carry him bodily along.

It has been a theory which has dominated my teaching of the English classics, and which has furnished the plan for this present book, that to obtain the best results from the study of any masterpiece of literature one must take three distinct steps. First, he should read the work through, at one sitting if possible, to get the story and to be able to look at it as a unit; second, he should read it at least once again, so carefully that he

will understand each word and line of the text; and third, he should go over it yet again, studying its parts critically and comparatively.

It is for the second of these steps that the footnotes have been added. It is often hard for the teacher who has read widely, and who has an intimate acquaintance with some of Shakespeare's works, to realize the meager equipment of the average student when he is called upon to study a masterpiece of Elizabethan literature. Shakespeare's language is full of dark places to one who knows little save the spoken vocabulary of every-day life. Many lines and even passages of the author are well-nigh unintelligible even to the most experienced editors; manifestly, then, unless care is taken, the average student will conclude that the work is another lifeless grinding of something hard to understand, and therefore devoid of anything that will bring entertainment or pleasure.

In my notes, which, for convenience of reference, have been placed under the text, I have endeavored to make clear those things upon which the young student is almost sure to stumble. I have done nothing with philological study; I have explained very few of the historical and general allusions; I have commented not at all. My one endeavor has been to enable the student to grasp the bare meaning of the text. It should be the teacher's constant care to see that no word or line is passed over until its meaning is as clear as possible. There should be constant and conscientious drill in the vocalization of the lines. Hudson, for instance, punctuates one passage as follows:

“Blood hath been shed ere now: i’ the olden time
Ere humane statute purged the gentle weal,
Ay, and since too, murders have been perform’d
Too terrible for the ear.”

How shall this be read? The student who can vocalize this passage correctly understands the meaning conveyed. Reading, then, is one of the supreme tests.

After the student has become familiar with the story, and after he understands fully the meaning of all the lines, it is time for the third step, — the critical study of the work. All that has been done has been but preparatory for this end; yet strangely enough many pupils never get to the third stage at all. They are made to study the unusual words historically and philologically; they are set to tracing the origin of each episode in the plot, and to accounting for all the raw materials used in its construction. For a short time they are able to descant learnedly on all allusions to historical, geographical, or curious lore.

No better way could be devised for making the ordinary student loathe the study, and renounce Shakespeare and all his works. It is like getting at the poetry and romance of the skylark and the nightingale by dissecting the dead bodies of the birds. If the student can learn to feel the thrill, the passion, the frenzy of *Lear*; if he can come to appreciate the marvelous contrasts, the fine discriminations, the subtle characterizations of *Macbeth*; if he can learn to throw back the almost impalpable veil with which art conceals art, why should we require him to burrow in the dust heaps of Holinshed, or to lose the glow of his enthusiasm in the perfunctory pursuit of

archaisms and antiquities? These things will be in place later on, when the student has oriented himself and has determined to make an exhaustive study of his author; but for the beginner "the letter killeth, but the spirit giveth life."

Another fault that I have endeavored to avoid is that of over-annotation. The tragedy of *Macbeth* has been studied so exhaustively, and so many critics of the highest rank have reviewed it, that it would be possible to quote brilliant expositions and critical studies of almost every line. The temptation to say too much, to quote too much, and thus do the student's work for him, is almost irresistible, and too many editors of school editions have yielded to it. The pupil who has at hand a ready-made set of observations and elucidations for every step of his work, is unable to do anything original. He is filled with the opinions and discoveries of others until he is water-logged and powerless. "To sit as a passive bucket," says Carlyle, "and be pumped into whether you consent or not, can in the long run be exhilarating to no creature."

After all, the chief apparatus of any critic is the bare text. No one is in a position to say the last word concerning anything Shakespearean. The most that can be done is to express an opinion, fortifying it as strongly as possible, and the student has as much right to his own opinion, provided he can defend it thoughtfully, as has the profoundest scholar.

It has been my aim constantly to stimulate the student to independent effort. To this end, under the head of Studies, I have arranged a series of suggestive questions

INTRODUCTION.

“THERE is a brief mention in the *Life of Macaulay* of a discussion among some members of the Literary Club as to the relative ranks of Shakespeare’s four great tragedies—*Lear*, *Othello*, *Macbeth*, and *Hamlet*. This is the order in which they were ranked by Macaulay. The other speakers, however, agreed in assigning the highest place to *Macbeth*, a preference which Macaulay attributed to the powerful impression produced by Mrs. Siddons in her famous personification of Lady Macbeth. But many persons who never saw Mrs. Siddons, and who perhaps formed their judgment merely from reading the play, have taken the same view; and it is one in which all readers might concur if they confined their attention to the dramatic construction of the work, and looked at it simply as the production of a consummate playwright. In this respect it is undoubtedly the author’s masterpiece. It may be called a typical Elizabethan drama, in the same sense in which the *Ædipus Tyrannus* has been called a typical Greek drama; bearing the same analogy, though not the same resemblance, to that which *King Lear* bears to the *Ædipus Coloneus*. It is distinguished by the concentration and rapid movement of the action, by the logical development of the plot from the initiatory situation to the inevitable conclusion, and by the absence of subordinate complications and of everything par-

taking of the nature of digression, episode, or commentary. It is the shortest of the great tragedies, with the fewest changes of scene, the smallest number of important characters, and the most concise speeches. Alike in soliloquy and in dialogue, the utterance is constantly connected with or suggestive of some external movement or perception, so that here, at least, the performers should find little difficulty in suiting the action to the word, the word to the action. Finally, the 'effects' are in the highest degree 'telling,' full of strong contrasts and swift alternations, such as hold an audience in a state of breathless suspense, or startle it as with a sudden crash:

"These peculiarities, coupled with some incidental defects in the literary workmanship, have suggested a theory that the play was written in haste, for a particular occasion. That it was struck off, so to speak, at a white heat is highly probable; but the subject was one which imposed a purely dramatic treatment, and did not lend itself to that expansive and discursive elaboration with which Shakespeare is wont to pour forth his profoundest thoughts, his subtlest observations, his most bewitching fancies, and his sweetest flow of verse, in passages which we study and are enthralled by in the closet, but which the modern stage so often finds it necessary to mutilate or excise. . . .

"One might have expected that *Macbeth* would prove the most popular of Shakespeare's tragedies, both with actors and with audiences, and especially in these later times, when there is a complete divorce between the drama and literature properly so called; when plays are not only written exclusively for representation, but have no vitality

apart from that. Such has not, however, been the case. Except on rare occasions *Macbeth*, despite its apparent supremacy as an acting play, has less attraction than *Lear*, *Othello*, and above all, *Hamlet*. Nor is the reason far to seek. Of the two elements which Aristotle's definition requires in tragedy, it has but one. It works by terror alone, and does not touch the springs of pity. It has no bursts and swells of pathos, no outpours of tenderness, no sweet dews of hapless love. Lacking these, it lacks charm. The characters on whom the interest is concentrated are not the innocent sufferers, but the guilty workers of woe, and, if not outcasts from our sympathy in the woe they hereby bring upon themselves, they are far from making any demands upon our affection. *Macbeth* stands alone among Shakespeare's great productions as a picture of crime and retribution unrelieved by any softer features, — like some awful Alpine peak, girdled with glaciers, abysses, and seething mists, with no glimpses of green vales or flower-bespangled pastures." — JOHN FOSTER KIRK in *The Atlantic Monthly*.

AUTHORITIES.

THE following list of authorities on *Macbeth* seems to me to be the minimum one that any well-ordered school library should contain. There are, of course, a vast number of other books upon the subject, many of them of extreme value, but, as it is not possible to aim at anything like completeness in such a library, I have chosen only a few of the best helps to actual class-room work. For a more complete list, see Furness.

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THE TRAGEDY
OF
MACBETH.



MACBETH.



PERSONS REPRESENTED.

DUNCAN, King of Scotland.	Boy, son to Macduff.
MALCOLM, } his sons.	An English Doctor.
DONALBAIN, }	A Scotch Doctor.
MACBETH, } generals of his army.	A Sergeant.
BANQUO, }	A Porter.
MACDUFF, }	An Old Man.
LENNOX, }	LADY MACBETH.
ROSS, }	LADY MACDUFF.
MENTEITH, } noblemen of Scotland.	Gentlewoman attending on Lady
ANGUS, }	Macbeth.
CAITHNESS, }	HECATE.
FLEANCE, son to Banquo.	Three Witches.
SIWARD, Earl of Northumberland,	Apparitions.
general of the English forces.	Lords, Gentlemen, Officers, Sol-
Young SIWARD, his son.	diers, Murderers, Attendants,
SEYTON, an officer attending on	and Messengers.
Macbeth.	

SCENE: *Scotland; England.*

ACT I.

SCENE I. — *A Desert Place.*

Thunder and lightning. Enter three Witches.

First Witch. When shall we three meet again
In thunder, lightning, and in rain?

Second Witch. When the hurly-burly's¹ done,
When the battle's lost and won.

ACT I., SCENE I. —¹ *Hurly-burly* = uproar, tumult. Referring to the battle then in progress.

Third Witch. That will be ere the set of sun. 5

First Witch. Where the place?

Second Witch. Upon the heath.

Third Witch. There to meet with Macbeth.

First Witch. I come, Graymalkin!²

Second Witch. Paddock³ calls.

Third Witch. Anon.⁴

All. Fair is foul, and foul is fair: 10

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 Sergeant.

Duncan. What bloody man is that? He can report,
As seemeth by his plight, of the revolt
The newest state.¹

Malcolm. This is the sergeant
Who like a good and hardy soldier fought
'Gainst my captivity. — Hail, brave friend! 5
Say to the king the knowledge of the broil
As thou didst leave it.

Sergeant. 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 that² 10
The multiplying villanies of nature
Do swarm upon him — from the western isles
Of kerns³ and gallowglasses⁴ is supplied;

² *Graymalkin* = gray cat.

³ *Paddock* = toad.

⁴ *Anon* = presently. Witches were supposed to be attended by familiar spirits in the form of certain animals, whose orders they were bound to obey.

SCENE II. —¹ *The newest state* = the latest news.

² *For to that* = for to that very end.

³ *Kerns* = light-armed Irish infantry.

⁴ *Gallowglasses* = heavy-armed Irish soldiers.

And Fortune, on his damned quarrel smiling,
 Show'd like a rebel's trull: but all's too weak; 15
 For brave Macbeth — well he deserves that name —
 Disdaining Fortune, with his brandish'd steel,
 Which smok'd with bloody execution,
 Like valour's minion⁵ carv'd out his passage
 Till he fac'd the slave; 20
 And⁶ ne'er shook hands,⁷ nor bade farewell to him,
 Till he unseam'd him from the nave to the chaps,⁸
 And fix'd his head upon our battlements.

Duncan. O valiant cousin!⁹ worthy gentleman!

Sergeant. As whence¹⁰ the sun gins his reflection 25
 Shipwrecking storms and direful thunders break,
 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, 30
 But the Norweyan lord,¹¹ surveying vantage,
 With furbish'd arms and new supplies of men
 Began a fresh assault.

Duncan. Dismay'd not this
 Our captains, Macbeth and Banquo?

Sergeant. Yes; 35
 As sparrows eagles, or the hare the lion.
 If I say sooth,¹² I must report they were
 As cannons overcharg'd with double cracks, so they
 Doubly redoubled strokes upon the foe:

⁵ *Minion* = favorite.

⁶ *And.* The folios have "which."

⁷ *Shook hands.* The signal for parting.

⁸ *From the nave to the chaps* = from the navel to the chin.

⁹ *Cousin.* Duncan and Macbeth were first cousins.

¹⁰ *As whence the sun, etc.* Just as storms often come out of the east where the warm, bright sun arises, so, even at this joyous time of victory, a great danger came.

¹¹ Having overcome a domestic insurrection, Macbeth is on the same day forced to meet an invading foreign army.

¹² *Sooth* = true.

Except¹³ they meant to bathe in reeking wounds,
 Or memorize another Golgotha, 40
 I cannot tell —

But I am faint, my gashes cry for help.

Duncan. So well thy words become thee as thy wounds;
 They smack of honour both.— Go get him surgeons.

[*Exit Sergeant, attended.*]

Who comes here?

Enter Ross.

Malcolm. The worthy thane¹⁴ of Ross. 45

Lennox. What a haste looks through his eyes! So should
 he look

That seems to speak things strange.

Ross. God save the king!

Duncan. Whence cam'st thou, worthy thane?

Ross. From Fife, great king;

Where the Norway banners flout the sky
 And fan our people cold. Norway himself, 50
 With terrible numbers,

Assisted by that most disloyal traitor,
 The thane of Cawdor, began a dismal conflict;
 Till that Bellona's bridegroom,¹⁵ lapp'd in proof,¹⁶
 Confronted him with self-comparisons¹⁷ 55

Point against point rebellious, arm 'gainst arm,
 Curbing his lavish spirit: and, to conclude,
 The victory fell on us.

Duncan. Great happiness!

¹³ *Except* = unless.

¹⁴ *Thane* = "An Anglo-Saxon nobleman inferior in rank to an earl or alderman." — *Bosworth*, quoted by *Furness*.

¹⁵ *Bellona's bridegroom* = Macbeth. Bellona was the Roman goddess of war.

¹⁶ *Lapp'd in proof* = cased in armor.

¹⁷ *Confronted him with self-comparisons, etc.* Confronted him with a valor that was the counterpart of his own, his sword matched with the rebel's sword, etc.

Ross. That¹⁸ now
 Sweno, the Norways' king, craves composition;¹⁹
 Nor would we deign him burial of his men 60
 Till he disbursed at Saint Colme's Inch²⁰
 Ten thousand dollars to our general use.

Duncan. No more that thane of Cawdor shall deceive
 Our bosom interest: go pronounce his present death,
 And with his former title greet Macbeth. 65

Ross. I'll see it done.

Duncan. What he hath lost noble Macbeth hath won.

[*Exeunt.*]

SCENE III. — *A Heath.*

Thunder. Enter the three Witches.

First Witch. Where hast thou been, sister?

Second Witch. Killing swine.

Third Witch. Sister, where thou?

First Witch. A sailor's wife had chestnuts in her lap,
 And munch'd, and munch'd, and munch'd. 'Give me,'
 quoth I: 5

'Aroint thee, witch!' the rump-fed ronyon¹ 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,²

I'll do, I'll do, and I'll do.³ 10

Second Witch. I'll give thee a wind.

First Witch. Thou'rt kind.

Third Witch. And I another.

¹⁸ *That* = so that.

¹⁹ *Composition* = terms of peace.

²⁰ *Saint Colme's Inch* = the island Incheomb in the Firth of Forth near Edinburgh.

、 SCENE III. — ¹ *Ronyon* = a mangy person. A term of abuse.

² *And, like a rat without a tail.* It was believed that witches could assume the form of any animal they wished, but in every case the tail would be missing.

³ *I'll do* = I'll gnaw a hole in the bottom of the ship and spring a leak.

First Witch. I myself have all the other,
 And the very points they blow, 15
 All the quarters that they know
 I' the shipman's card.
 I'll drain him dry as hay:
 Sleep shall neither night nor day
 Hang upon his pent-house lid; 20
 He shall live a man forbid:
 Weary se'nnights nine times nine
 Shall he dwindle, peak,⁴ and pine:
 Though his bark cannot be lost,
 Yet it shall be tempest-tost. 25
 Look what I have.

Second Witch. Show me, show me.

First Witch. Here I have a pilot's thumb,
 Wrack'd as homeward he did come. [Drum within.

Third Witch. A drum, a drum! 30
 Macbeth doth come.

All. The weird sisters, hand in hand,
 Posters⁵ of the sea and land,
 Thus do go about, about:
 Thrice to thine, and thrice to mine, 35
 And thrice again, to make up nine.
 Peace! the charm's wound up.

Enter MACBETH and BANQUO.

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

Banquo. How far is 't call'd to Forres? — What are these
 So wither'd and so wild in their attire, 40
 That look not like the 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

⁴ *Peak* = grow sharp-featured.

⁵ *Posters* = swift travelers.

Upon her skinny lips : you should be women, 45
 And yet your beards forbid me to interpret
 That you are so.

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

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

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

Third Witch. All hail, Macbeth, that shalt be king here-
 after ! 50

Banquo. Good sir, why do you start, and seem to fear
 Things that do sound so fair ? — I' the name of truth,
 Are ye fantastical,⁶ or that indeed
 Which outwardly ye show ? My noble partner
 You greet with present grace and great prediction 55
 Of noble having and of royal hope,
 That he seems rapt 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 60
 Your favours nor your hate.

First Witch. Hail !

Second Witch. Hail !

Third Witch. Hail !

First Witch. Lesser than Macbeth, and greater. 65

Second Witch. Not so happy, yet much happier.

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

First Witch. Banquo and Macbeth, all hail !

Macbeth. Stay, you imperfect speakers, tell me more : 70
 By Sinel's⁷ death I know I am thane of Glamis ;
 But how of Cawdor ? the thane of Cawdor lives,
 A prosperous gentleman ; and to be king

⁶ *Fantastical* = creatures of the imagination.

⁷ *Sinel*, Macbeth's father.

Stands not within the prospect of belief,
 No more than to be Cawdor. Say from whence 75
 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.*]

Banquo. The earth hath bubbles as the water has,
 And these are of them. Whither are they vanish'd? 80

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

Banquo. Were such things here as we do speak about?
 Or have we eaten on the insane root
 That takes the reason prisoner? 85

Macbeth. Your children shall be kings.

Banquo. You shall be king.

Macbeth. And thane of Cawdor too: went it not so?

Banquo. To the selfsame tune and words. Who's here?

Enter Ross and Angus.

Ross. The king hath happily receiv'd, Macbeth,
 The news of thy success; and when he reads 90
 Thy personal venture in the rebels' fight,
 His wonders and his praises do contend
 Which should be thine or his:⁸ silenc'd with that,⁹
 In viewing o'er 'the rest o' the selfsame day,
 He finds thee in the stout Norweyan ranks, 95
 Nothing afeard of what thyself didst make,
 Strange images of death. As thick as hail
 Came post with post, and every one did bear
 Thy praises in his kingdom's great defence,
 And pour'd them down before him.

Angus. We are sent 100

⁸ *His wonders, etc.* He is in doubt as to what he should give to Macbeth as praise and what he should withhold to himself as wonder.

⁹ *Silenc'd with that.* The problem is too hard and he is reduced to silence.

To give thee from our royal master thanks ;
 Only to herald thee into his sight,
 Not pay thee.

Ross. And for an earnest¹⁰ of a greater honour,
 He bade me, from him, call thee thane of Cawdor : 105
 In which addition, hail, most worthy thane !
 For it is thine.

Banquo. What, can the devil speak true ?

Macbeth. The thane of Cawdor lives : why do you dress me
 In borrow'd robes ?

Angus. Who was the thane lives yet,
 But under heavy judgment bears that life 110
 Which he deserves to lose. Whether he was combin'd
 With those of Norway, or did line the rebel¹¹
 With hidden help and vantage, or that with both
 He labour'd in his country's wrack, I know not ;
 But treasons capital, confess'd and prov'd, 115
 Have overthrown him.

Macbeth. [*Aside*] Glamis, and thane of Cawdor !
 The greatest is behind. — Thanks for your pains. —
 Do you not hope your children shall be kings,
 When those that gave the thane of Cawdor to me
 Promis'd no less to them ?

Banquo. That trusted home 120
 Might yet enkindle you unto the crown,
 Besides the thane of Cawdor. But 't is strange :¹²
 And oftentimes, to win us to our harm,
 The instruments of darkness tell us truths,
 Win us with honest trifles, to betray 's 125
 In deepest consequence. —
 Cousins,¹³ a word, I pray you.

¹⁰ *Earnest* = pledge.

¹¹ *Rebel* = Macdonwald.

¹² *But 't is strange* = But it is a strange piece of business, I confess.

¹³ *Cousins.* They were not necessarily relatives. The word was often used in familiar address, especially among nobles.

Macbeth. [Aside] Two truths are told,
As happy prologues to the swelling act
Of the imperial theme. — I thank you, gentlemen.

[Aside] This supernatural soliciting 130
Cannot be ill, cannot be good: if ill,
Why hath it given me earnest of success,
Commencing in a truth? I am thane of Cawdor:
If good, why do I yield to that suggestion¹⁴
Whose horrid image doth unfix my hair 135
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,¹⁵
Shakes so my single state of man that function¹⁶ 140
Is smother'd in surmise,¹⁷ and nothing is
But what is not.¹⁸

Banquo. Look how our partner's rapt.

Macbeth. [Aside] If chance will have me king, why,
chance may crown me,
Without my stir.

Banquo. New honours come upon him,
Like our strange garments, cleave not to their mould 145
But with the aid of use.

Macbeth. [Aside] Come what come may,
Time and the hour runs through the roughest day.

Banquo. Worthy Macbeth, we stay¹⁹ upon your leisure.

¹⁴ *Suggestion* = temptation.

¹⁵ *My thought, etc.* "My thought, though it is only of a murder in imagination or fantasy, so disturbs my feeble manhood of reason," etc. — *Hudson.*

¹⁶ *Function* = real performance.

¹⁷ *Surmise* = imagination, conjecture.

¹⁸ *And nothing is but what is not.* "The visible, tangible, and present are as nothing; the invisible, intangible, and future, everything." — *Sprague.*

¹⁹ *We stay upon your leisure* = we are waiting for you to be at leisure to go with us to the king.

Macbeth. Give me your favour : my dull brain was wrought
 With things forgotten.²⁰ Kind gentlemen, your pains 150
 Are register'd where every day I turn
 The leaf to read them. Let us toward the king. —
 Think upon what hath chanc'd, and at more time,
 The interim²¹ having weigh'd it, let us speak
 Our free hearts each to other.

Banquo. Very gladly. 155

Macbeth. Till then, enough. — Come, friends. [*Exeunt.*]

SCENE IV. — *Forres. The Palace.*

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

Duncan. Is execution done on Cawdor? Are not
 Those in commission yet return'd?

Malcolm. 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,
 Implor'd 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 10
 As 't were a careless trifle.

Duncan. 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 15

²⁰ *My dull brain, etc.* = I was in a "brown study" trying to recall a matter that I could almost remember and yet could not.

²¹ *Interim* = the interval between.

Was heavy on me: thou art so far before
 That swiftest wing of recompense is slow
 To overtake thee. Would thou hadst less deserv'd,
 That the proportion both of thanks and payment
 Might have been mine!¹ only I have left to say, 20
 More is thy due than more than all can pay.

Macbeth. 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; 25
 Which do but what they should, by doing everything
 Safe toward your love and honour.

Duncan. Welcome hither:
 I have begun to plant thee, and will labour
 To make thee full of growing. — Noble Banquo,
 That hast no less deserv'd, nor must be known 30
 No less to have done so, let me infold thee
 And hold thee to my heart.

Banquo. There if I grow,
 The harvest is your own.

Duncan. My plenteous joys,
 Wanton in fulness, seek to hide themselves
 In drops of sorrow. — Sons, kinsmen, thanes, 35
 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;² which honour must
 Not unaccompanied invest him only, 40
 But signs of nobleness, like stars, shall shine
 On all deservers. — From hence to Inverness,
 And bind us further to you.

SCENE IV. —¹ *That the proportion, etc.* That I might have given thee more instead of less than thy deserts.

² The Scottish crown at that time was elective within certain limits. Macbeth, being of the royal line, might hope, with good reason, to be made the Prince of Cumberland, which was then the title of the crown prince.

Macbeth. The rest is labour, which give him tending; 35
 I'll be myself the harbinger⁴ and man [Exit Messenger.
 The hearing of my wife with your apparel is hoarse
 So humbly take my leave. an

Duncan. My worthy it's

Macbeth. [Aside] The Prince of Cumberland here,
 On which I must fall down, or else o'erleap full 40
 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;⁶ yet let that be
 Which the eye fears, when it is done, to see. an

Duncan. True, worthy Banquo: he is full set, 45
 And in his commendations I am fed; sers,
 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. A room in Macbeth's Castle.*

Enter LADY MACBETH, reading a letter.

Lady Macbeth [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 missives¹ 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 deliver² thee, my dearest partner of greatness, that thou mightst not lose the dues of re-*

³ *The rest is labour, etc.* Even our hours of rest we count as labor when they are not used for you.

⁴ *Harbinger* = forerunner.

⁵ *Step*, in the sense of a stepping stone.

⁶ *Wink at* ≠ pretend not to see.

SCENE V. — ¹ *Missives* = messengers.

² *Deliver* = report to.

joicing, 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 promi'd. Yet do I fear thy nature;
It is too full o' the milk of human kindness 15
To catch the nearest way. Thou wouldst be great;
Art not without ambition, but without
The illness³ should attend it: what thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win: thou'dst have, great Glamis,
That which cries, 'Thus thou must do, if thou have it;' 21
And that which rather thou dost fear to do
Than wishest should be undone.⁴ Hie thee hither,
That I may pour my spirits in thine ear,
And chastise with the valour of my tongue 25
All that impedes thee from the golden round
Which fate and metaphysical⁵ aid doth seem
To have thee crown'd withal.

Enter a Messenger.

What is your tidings?

Messenger. The king comes here to-night.

Lady Macbeth. Thou'rt mad to say it:
Is not thy master with him? who, were't so, 30
Would have inform'd for preparation.

Messenger. So please you, it is true: our thane is coming.
One of my fellows had the speed of him,⁶
Who, almost dead for breath, had scarcely more
Than would make up his message.

³ *Illness* = unscrupulousness, evil.

⁴ *Thou'dst have, etc.* "Thou'dst have, great Glamis, that (*i.e.* the crown) which (crown) cries, 'Thus thou must do, if thou have it (*i.e.* me, the crown),' and (thou wouldst have) that (*i.e.* murder) which rather thou dost fear to do, than wishest to be undone (*i.e.* unperformed)." — *Sprague*.

⁵ *Metaphysical* = beyond the physical, supernatural.

⁶ *Had the speed of him* = outstripped him.

Lady Macbeth. Give him tending; 35
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 40
Of direst cruelty! make thick my blood;
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace⁷ between
The effect and it! Come to my woman's breasts, 45
And take my milk for gall, you murdering ministers,
Wherever in your sightless⁸ substances
You wait on nature's mischief! Come, thick night,
And pall⁹ thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes, 50
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!¹⁰
Thy letters have transported me beyond
This ignorant present, and I feel now 55
The future in the instant.¹¹

Macbeth. My dearest love,
Duncan comes here to-night.

Lady Macbeth. And when goes hence?

Macbeth. To-morrow, — as he purposes.

⁷ *Keep peace* = "Keep peace (*i.e.* avert murder) by interposing between purpose and effect." — *Chambers.*

⁸ *Sightless* = invisible.

⁹ *Pall* = to cover up.

¹⁰ *The all-hail hereafter* = the all-hail of the witches, who promised that he should be king hereafter.

¹¹ *Instant* = present moment.

Lady Macbeth.

O, never

Shall sun that morrow see!

Your face, my thane, is as a book where men 60

May read strange matters. To beguile the time,

Look like the time;¹² bear welcome in your eye,

Your hand, your tongue: look like the innocent flower,

But be the serpent under 't. He that's coming

Must be provided for: and you shall put 65

This night's great business into my dispatch;

Which shall to all our nights and days to come

Give solely sovereign sway and masterdom.

Macbeth. We will speak further.

Lady Macbeth.

Only look up clear;

To alter favour ever is to fear:¹³ 70

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.

Duncan. This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.¹

Banquo. This guest of summer,
The temple-haunting martlet,² does approve
By his lov'd mansionry that the heaven's breath 5
Smells woingly here: no juttly, frieze,

¹² *Look like the time* = conceal your thoughts. Make your face appear as if you were in perfect accord with whatever is going on about you.

¹³ *To alter favour, etc.* To change countenance is to be afraid,—it indicates fear.

SCENE VI. — ¹ *The air nimbly, etc.* "The air, by its purity and sweetness, attempers our senses to its own state, and so makes them gentle, or sweetens them into gentleness." — *Hudson.*

² *Martlet* = martin.

Buttress, nor coign of vantage,³ but this bird
 Hath made his pendent bed and procreant cradle :
 Where they most breed and haunt, I have observ'd
 The air is delicate.

Enter LADY MACBETH.

Duncan. See, see, our honour'd hostess! 10
 The love that follows us sometime is our trouble,
 Which still we thank as love.⁴ Herein I teach you
 How you shall bid God 'ield⁵ us for your pains
 And thank us for your trouble.

Lady Macbeth. All our service 15
 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.⁶

Duncan. Where 's the thane of Cawdor? 20
 We cours'd him at the heels, and had a purpose
 To be his purveyor ;⁷ but he rides well,
 And his great love, sharp as his spur, hath holp⁸ him
 To his home before us. Fair and noble hostess,
 We are your guest to-night.

Lady Macbeth. Your servants ever 25
 Have theirs, themselves, and what is theirs, in compt,⁹

³ *Coign of vantage* = "Convenient corner." — *Johnson*.

⁴ *The love that follows us, etc.* Love in seeking to manifest itself may sometimes follow us so persistently as actually to become annoying; and yet if we know that it is truly love, we cannot but thank it. Thus in trying to show our love we have put you to great pains; yet, since you know it is love, you ought to thank God for it and thank us, too, rather than blame us for making you so much trouble.

⁵ *God 'ield* = God yield or reward.

⁶ *We rest your hermits.* "We, as hermits or beadsmen, shall always pray for you." — *Steevens, quoted by Furness*.

⁷ *Purveyor* = one sent ahead to provide for the king's food.

⁸ *Holp* = helped.

⁹ *In compt* = subject to account.

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

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

30

[*Exeunt.*SCENE VII. — *Macbeth's Castle.*

*Hautboys and torches. Enter a Sewer,¹ and divers Servants
with dishes and service, and pass over the stage. Then enter
MACBETH.*

Macbeth. If it were done when 't is done then 't were well
It were done quickly: if the assassination
Could trammel up² the consequence, and catch
With his surcease³ success; that but this blow⁴
Might be the be-all⁵ and the end-all here,
But here,⁶ upon this bank and shoal of time,
We'd jump⁷ the life to come. But in these cases
We still have judgment here; that⁸ we but teach
Bloody instructions, which being taught return
To plague the inventor: this even-handed justice
Commends the 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

5

10

15

SCENE VII. — ¹ *Sewer* = an officer whose duty it was to place the dishes on the table.

² *Trammel up* = to catch or entangle as in a net.

³ *Surcease* = cessation.

⁴ *That but this blow* = so that this blow alone.

⁵ *The be-all* = a thing that is complete; that has no consequences following.

⁶ *But here* = only here, or even here.

⁷ *Jump* = risk.

⁸ *That* = so that.

Hath borne his faculties ⁹ so meek, hath been
 So clear in his great office, that his virtues
 Will plead like angels trumpet-tongu'd against
 The deep damnation of his taking-off; 20
 And pity, like a naked new-born babe,
 Striding the blast, or heaven's cherubin, hors'd
 Upon the sightless couriers of the air,¹⁰
 Shall blow the horrid deed in every eye,
 That tears shall drown the wind.¹¹ I have no spur 25
 To prick the sides of my intent, but only
 Vaulting ambition, which o'erleaps itself
 And falls on the other.¹²

Enter LADY MACBETH.

How now! what news?

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

Macbeth. Hath he ask'd for me?

Lady Macbeth. Know you not he has? 30

Macbeth. 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 would¹³ be worn now in their newest gloss,
 Not cast aside so soon.

Lady Macbeth. Was the hope drunk¹⁴ 35
 Wherein you dress'd yourself? hath it slept since?

⁹ *Faculties* = kingly powers.

¹⁰ *Sightless couriers of the air* = the invisible winds.

¹¹ *Tears shall drown the wind.* Alluding to the fact that the wind often subsides as soon as the shower begins.

¹² *On the other* = on the other side. "Image of a person meaning to vault into his saddle, who, by taking too great a leap, will fall on the other side." — *Malone, quoted by Furness.*

¹³ *Would* = should.

¹⁴ *Was the hope drunk, etc.* "Were you drunk when you formed your bold plan, and are you now just awake from the debauch to be crestfallen, shrinking, mean-spirited?" — *Moberly, quoted by Rolfe.*

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 afraid
 To be the same in thine own act and valour 40
 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? 15

Macbeth. Prithee, peace: 45
 I dare do all that may become a man;
 Who dares do more is none.

Lady Macbeth. What beast 16 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 50
 Be so much more the man. Nor time nor place
 Did then adhere, and yet you would make both: 17
 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: 55
 I would, while it was smiling in my face,
 Have pluck'd my nipple from his boneless gums
 And dash'd the brains out, had I so sworn as you
 Have done to this.

Macbeth. If we should fail?
Lady Macbeth. We fail.
 But screw your courage to the sticking-place, 60
 And we 'll not fail. When Duncan is asleep —

¹⁵ *Like the poor cat, etc.* "The cat would eat fish and would not wet her feet."

¹⁶ *What beast, etc.* "The point is, If it is not the act of a man to do the deed now, was it one to suggest it before?" — *Chambers.*

¹⁷ *Nor time nor place, etc.* "He was then for making a time and a place for the deed; yet, now that they have made themselves to his hand, he is unmanned by them." — *Hudson.*

Whereto the rather shall his day's hard journey
 Soundly invite him — his two chamberlains
 Will I with wine and wassail¹⁸ so convince¹⁹
 That memory, the warder of the brain, 65
 Shall be a fume, and the receipt of reason
 A limbeck²⁰ only : when in swinish sleep
 Their drenchèd natures lie as in a death,
 What cannot you and I perform upon
 The unguarded Duncan ? what not put upon 70
 His spongy²¹ officers, who shall bear the guilt
 Of our great quell ?²²

Macbeth. Bring forth men-children only ;
 For thy undaunted mettle should compose
 Nothing but males. Will it not be receiv'd,
 When we have mark'd with blood those sleepy two 75
 Of his own chamber and us'd their very daggers,
 That they have done 't ?

Lady Macbeth. Who dares receive it other,
 As we shall make our griefs and clamour roar
 Upon his death ?

Macbeth. I am settled, and bend up
 Each corporal agent to this terrible feat. 80
 Away, and mock the time with fairest show :
 False face must hide what the false heart doth know.

[*Exeunt.*

¹⁸ *Wassail* = revelry ; health drinking.

¹⁹ *Convince* = overcome.

²⁰ *Limbeck* = alembic.

²¹ *Spongy*. " Because they soak up so much liquor." — *Hudson*.

²² *Quell* = murder.

ACT II.

SCENE I. — *Court of Macbeth's Castle.*

Enter BANQUO, and FLEANCE *bearing a torch before him.*

Banquo. How goes the night, boy?

Fleance. The moon is down, I have not heard the clock.

Banquo. And she goes down at twelve.

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

Banquo. Hold, take my sword. — There's husbandry¹ in heaven;

Their candles are all out. — Take thee that too. — 5

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? 10

Macbeth. A friend.

Banquo. What, sir, not yet at rest? The king's abed:

He hath been in unusual pleasure, and

Sent forth great largess to your offices.²

This diamond he greets your wife withal, 15

By the name of most kind hostess; and shut up

In measureless content.³

ACT II., SCENE I. —¹ *Husbandry* = economy.

² *Offices* = servants.

³ *Shut up, etc.* In a particularly happy mood; "being wrapped up in unbounded satisfaction."

Macbeth. Being unprepar'd,
Our will became the servant to defect,
Which else should free have wrought.⁴

Banquo. All's well.
I dreamt last night of the three weird sisters: 20
To you they have show'd some truth.

Macbeth. 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.

Banquo. At your kind'st leisure.
Macbeth. If you shall cleave to my consent, when 'tis, 25
It shall make honour for you.⁵

Banquo. So I lose none
In seeking to augment it, but still keep
My bosom franchis'd⁶ and allegiance clear,
I shall be counsell'd.⁷

Macbeth. Good repose the while!
Banquo. Thanks, sir: the like to you! 30
[*Exeunt Banquo and Fleance.*]

Macbeth. 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. 35

⁴ *Being unprepar'd, etc.* "Being unprepared, our entertainment was necessarily defective and we only had it in our power to show the king our willingness to serve him. Had we received sufficient notice of his coming, our zeal should have been more clearly manifested by our acts. 'Which' refers, not to the last antecedent, 'defect,' but to 'will.'" — *Malone, quoted by Furness.*

⁵ *If you shall cleave to my consent, etc.* If you will cleave to me and help me when the witches' prediction shall have come true, and I am king, it will be to your advantage.

⁶ *Franchis'd* = unstained.

⁷ *So I lose none, etc.* Provided I lose no honor while seeking to gain more, and keep myself unstained and free from disloyalty to my king, I will listen to your advice.

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 40
 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:⁸ I see thee still; 45
 And on thy blade and dudgeon⁹ 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 50
 The curtain'd sleep; — witchcraft celebrates
 Pale Hecate's offerings, and wither'd murder,
 Alarum'd¹⁰ by his sentinel the wolf,
 Whose howl 's his watch,¹¹ thus with his stealthy pace,
 With Tarquin's ravishing strides,¹² towards his design 55
 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 whereabouts,
 And take the present horror from the time,
 Which now suits with it.¹³ — Whiles I threat he lives: 60

⁸ *Mine eyes are made the fools, etc.* "If the dagger be unreal, then my eyes are befooled by the other senses, which prove its unreality. But if the dagger is something more than a phantom, then his eyes, by means of which alone he has perceived it, are worth all the other senses put together." — *Delius, quoted by Furness.*

⁹ *Dudgeon* = handle.

¹⁰ *Alarum'd* = summoned.

¹¹ *Watch* = watchword or signal.

¹² *With Tarquin's ravishing strides.* "With the swift, but noiseless, strides with which Tarquin made his way to Lucretia's bed with the object of ravishing her." — *Deighton.*

¹³ *And take the present horror, etc.* "That is, break the universal silence that added such a horror to the night as suited well with the bloody deed he was about to perform." — *Steevens, quoted by Rolfe.*

Words to the heat of deeds too cool breath gives. [*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 Macbeth. 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. He¹ 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.

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

Lady Macbeth. Alack, I am afraid they have awak'd,
 And 't is not done. The attempt and not the deed
 Confounds us.² 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.

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

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

Macbeth. When?

Lady Macbeth. Now.

SCENE II. — ¹ *He* = Macbeth.

² *The attempt and not the deed confounds us.* If we make the attempt
 and fail to consummate it, it will be our sure ruin.

Macbeth.

As I descended?

Lady Macbeth. Ay.

Macbeth. Hark!

Who lies i' the second chamber?

Lady Macbeth.

Donalbain.

Macbeth. This is a sorry sight. [*Looking on his hands.* 20

Lady Macbeth. A foolish thought, to say a sorry sight.

Macbeth. There's one did laugh in 's sleep, and one cried
'Murther!'

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 Macbeth. There are two lodg'd together. 25

Macbeth. 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 Macbeth. Consider it not so deeply. 30

Macbeth. But wherefore could not I pronounce 'Amen?'
I had most need of blessing, and 'Amen'
Stuck in my throat.

Lady Macbeth. These deeds must not be thought
After these ways; so, it will make us mad. 34

Macbeth. Methought I heard a voice cry 'Sleep no more!
Macbeth does murther 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 Macbeth. What do you mean? 40

Macbeth. Still it cried 'Sleep no more!' to all the house:
'Glamis hath murther'd sleep, and therefore Cawdor
Shall sleep no more; Macbeth shall sleep no more.'

Lady Macbeth. Who was it that thus cried? Why, worthy
thane,

You do unbend your noble strength, to think 45
 So brainsickly³ 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.

Macbeth. I'll go no more: 50
 I am afraid to think what I have done;
 Look on 't again I dare not.

Lady Macbeth. 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, 55
 I'll gild the faces of the grooms withal;
 For it must seem their guilt. [*Exit. Knocking within.*]

Macbeth. Whence is that knocking?
 How is 't with me, when every noise appals me?
 What hands are here? Ha! they pluck out mine eyes.
 Will all great Neptune's ocean wash this blood 60
 Clean from my hand? No; this my hand will rather
 The multitudinous seas incarnadine,⁴
 Making the green one red.⁵

Re-enter LADY MACBETH.

Lady Macbeth. My hands are of your colour; but I shame
 To wear a heart so white. [*Knocking within.*] I hear a knocking
 At the south entry: retire we to our chamber. 66
 A little water clears us of this deed:
 How easy is it, then! Your constancy
 Hath left you unattended.⁶ [*Knocking within.*] Hark! more
 knocking.

³ *Brainsickly* = crazily, insanely.

⁴ *Incarnadine* = encrimson.

⁵ *One red* = one uniform red.

⁶ *Your constancy hath left you unattended* = steadiness and self-control are no longer with you.

Get on your nightgown, lest occasion call us
 And show us to be watchers. Be not lost
 So poorly in your thoughts.

70

Macbeth. To know my deed, 't were best not know myself.⁷

[*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 within.*] Knock, knock, knock! Who 's there, i' the name of Beelzebub? Here 's a farmer, that hanged himself on th' expectation of plenty: come in time; have napkins enow¹ about you; here you 'll sweat for 't. [*Knocking within.*] 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 within.*] Knock, knock, knock! Who 's there? Faith, here 's an English tailor come hither, for stealing out of a French hose:² come in, tailor; here you may roast your goose. [*Knocking within.*] 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

⁷ *To know my deed, etc.* "This is said in answer to Lady Macbeth's 'Be not lost so poorly in your thoughts;' and the meaning is, while thinking of what I have done, it were best I should be lost to myself, or should not know myself as the doer of it." — *Hudson.*

SCENE III. — ¹ *Napkins enow* = handkerchiefs enough.

² *Stealing out of a French hose.* "The joke consists in this, that a French hose [pantaloons] being very short and strait, a tailor must be a master of his trade who could steal anything from thence." — *Warburton, quoted by Furness.*

to the everlasting bonfire. — [*Knocking within.*] Anon, anon!
I pray you, remember the porter.³ [*Opens the gate.*]

Enter MACDUFF *and* LENNOX.

Macduff. Was it so late, friend, ere you went to bed, 20
That you do lie so late?

Porter. Faith, sir, we were carousing till the second
cock.⁴

Macduff. Is thy master stirring?

Enter MACBETH.

Our knocking has awak'd him; here he comes.

Lennox. Good morrow, noble sir.

Macbeth. Good morrow, both. 25

Macduff. Is the king stirring, worthy thane?

Macbeth. Not yet.

Macduff. He did command me to call timely on him:
I have almost slipp'd the hour.

Macbeth. I'll bring you to him.

Macduff. I know this is a joyful trouble to you;
But yet 't is one. 30

Macbeth. The labour we delight in physics⁵ pain.
This is the door.

Macduff. I'll make so bold to call,
For 't is my limited⁶ service. [*Exit.*]

Lennox. Goes the king hence to-day?

Macbeth. He does — he did appoint so.

Lennox. The night has been unruly; where we lay, 35
Our chimneys were blown down, and, as they say,
Lamentings heard i' the air, strange screams of death,
And prophesying with accents terrible

³ Remember the porter, i.e. with the usual fee.

⁴ The second cock = between two and three in the morning.

⁵ Physics = cures.

⁶ Limited = appointed.

Of dire combustion and confus'd events
 New hatch'd to the woeful time; the obscure bird ⁷ 40
 Clamour'd the livelong night; some say the earth
 Was feverous ⁸ and did shake.

Macbeth. 'T was a rough night.

Lennox. My young remembrance cannot parallel
 A fellow to it.

Re-enter MACDUFF.

Macduff. O horror, horror, horror! Tongue nor heart 45
 Cannot conceive nor name thee!

Macbeth. }
Lennox. } What's the matter?

Macduff. 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.

Macbeth. What is 't you say? the life? 50

Lennox. Mean you his majesty?

Macduff. 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! — 55
 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! ⁹ — Malcolm! Banquo!
 As from your graves rise up, and walk like sprites, 60
 To countenance this horror. ¹⁰ Ring the bell. [*Bell rings.*

⁷ *Obscure bird* = the owl, because he loves the darkness.

⁸ *Feverous* = feverish, or afflicted with the ague fever.

⁹ *Great doom* = the Judgment day.

¹⁰ *To countenance this horror* = "To put on a likeness of it; to augment or intensify it; an effect which the further horror of men rising up as from the dead, and walking as ghosts, would naturally produce." — *Hudson.*

Enter LADY MACBETH.

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

Macduff. O gentle lady,
'Tis not for you to hear what I can speak: 65
The repetition, in a woman's ear,
Would murder as it fell. —

Enter BANQUO.

O Banquo, Banquo!
Our royal master 's murther'd.

Lady Macbeth. Woe, alas!
What, in our house?

Banquo. Too cruel anywhere.
Dear Duff, I prithee, contradict thyself, 70
And say it is not so.

Re-enter MACBETH and LENNOX.

Macbeth. Had I but died an hour before this chance,
I had liv'd a blessed time; for from this instant
There 's nothing serious in mortality: ¹¹
All is but toys: renown and grace is dead; 75
The wine of life is drawn, and the mere lees
Is left this vault to brag of. ¹²

Enter MALCOLM and DONALBAIN.

Donalbain. What is amiss?

Macbeth. 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. 80

¹¹ *Mortality* = mortal life.

¹² *The mere lees, etc.* = only dregs are left for the vault (*i.e.* the wine-cellar) to boast of.

Macduff. Your royal father's murther'd.

Malcolm.

O, by whom?

Lennox. Those of his chamber, as it seem'd, had done 't.
Their hands and faces were all badg'd¹³ with blood;
So were their daggers, which unwip'd we found
Upon their pillows:

85

Their star'd, and were distracted; no man's life
Was to be trusted with them.

Macbeth. O, yet I do repent me of my fury,
That I did kill them.

Macduff. Wherefore did you so?

Macbeth. Who can be wise, amaz'd, temperate and furi-
ous,

90

Loyal and neutral, in a moment? No man:

The expedition¹⁴ of my violent love

Outrun the pauser, reason. Here lay Duncan,

His silver skin lac'd with his golden blood,

And his gash'd stabs look'd like a breach in nature

95

For ruin's wasteful entrance; there, the murtherers,

Steep'd in the colours of their trade, their daggers

Unmannerly breech'd with gore:¹⁵ who could refrain,

That had a heart to love, and in that heart

Courage to make 's love known?

Lady Macbeth.

Help me hence, ho! 100

Macduff. Look to the lady.

Malcolm. [*Aside to Donalbain*] Why do we hold our
tongues,

That most may claim this argument¹⁶ for ours?

¹³ *Badg'd* = marked as by a badge.

¹⁴ *Expedition* = swiftness.

¹⁵ *Unmannerly breech'd* = covered with blood as with breeches, — sheathed in a case of blood; certainly an unmannerly way to sheathe a dagger.

¹⁶ *Argument* = theme, subject of discourse. The meaning is, Why do we keep silence when this subject is one that concerns us more than any one else?

Donalbain. [*Aside to Malcolm*] What should be spoken
 here, where our fate,
 Hid in an auger-hole,¹⁷ may rush, and seize us?
 Let's away;

105

Our tears are not yet brew'd.

Malcolm. [*Aside to Donalbain*] Nor our strong sorrow
 Upon the foot of motion.

Banquo.

Look to the lady:—

[*Lady Macbeth is carried out.*]

And when we have our naked frailties hid,¹⁸
 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.¹⁹

110

Macduff.

And so do I.

All.

So all.

Macbeth. Let's briefly put on manly readiness,²⁰
 And meet i' the hall together.

115

All.

Well contented.

[*Exeunt all but Malcolm and Donalbain.*]

Malcolm. 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.

Donalbain. To Ireland, I: our separated fortune
 Shall keep us both the safer; where we are,

120

¹⁷ *Auger-hole* = a small hole, an unperceived lurking-place.

¹⁸ *Our naked frailties, etc.* "When we have clothed our half-dressed bodies, which may take cold from being exposed to the air."—*Steevens*, quoted by *Furness*.

¹⁹ *Fears and scruples shake us, etc.* = Now the awfulness and the mystery of the deed shake us with fear, and doubts as to what is our duty fill us with scruples. As for me, I rest in a firm trust in God, and, helped by Him, I shall fight against the hidden intentions of treacherous malice.

²⁰ *Put on manly readiness* = dress ourselves.

There's daggers in men's smiles: the near²¹ in blood,
The nearer bloody.

Malcolm. This murtherous shaft that's shot
Hath not yet lighted,²² and our safest way
Is to avoid the aim. Therefore, to horse; 125
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. — *Without the Castle.*

Enter Ross and an old Man.

Old Man. 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 seest, the heavens, as troubled with man's act, 5
Threaten his bloody stage: by the clock 't is day,
And yet dark night strangles the travelling lamp.¹
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 Man. 'T is unnatural, 10
Even like the deed that's done. On Tuesday last,
A falcon, towering in her pride of place,²
Was by a mousing owl hawk'd at and kill'd.

Ross. And Duncan's horses — a thing most strange and
certain —

²¹ *Near* = nearer.

²² *This murtherous shaft, etc.* "Suspecting this murder to be the work of Macbeth, Malcolm thinks that the 'murderous shaft' must pass through himself and his brother to reach its mark." — *Hudson*. "The design to fix the murder upon some innocent person has not yet taken effect." — *Johnson, quoted by Furness*.

SCENE IV. — ¹ *Travelling lamp* = sun.

² *Towering in her pride of place* = soaring at a great height.

Beauteous and swift, the minions of their race, 15
 Turn'd wild in nature, broke their stalls, flung out,
 Contending 'gainst obedience, as they would make
 War with mankind.

Old Man. 'T is said they eat each other.

Ross. They did so, to the amazement of mine eyes
 That look'd upon 't. Here comes the good Macduff. — 20

Enter MACDUFF.

How goes the world, sir, now?

Macduff. Why, see you not?

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

Macduff. Those that Macbeth hath slain.

Ross. Alas, the day!

What good could they pretend?³

Macduff. They were suborn'd:⁴

Malcolm and Donalbain, the king's two sons, 25
 Are stolen away and fled, which puts upon them
 Suspicion of the deed.

Ross. 'Gainst nature still:

Thriftless ambition, that wilt ravin⁵ up
 Thine own life's means! Then 't is most like
 The sovereignty will fall upon Macbeth. 30

Macduff. He is already nam'd, and gone to Scone
 To be invested.

Ross. Where is Duncan's body?

Macduff. Carried to Colme-kill,
 The sacred storehouse of his predecessors
 And guardian of their bones.

Ross. Will you to Scone? 35

Macduff. No, cousin, I'll to Fife.

Ross. Well, I will thither.⁶

³ *Pretend* = expect to receive.

⁴ *Suborn'd* = hired.

⁵ *Ravin* = devour ravenously.

⁶ *Thither* = to Scone.

Macduff. Well, may you see things well done there: adieu!
Lest our old robes sit easier than our new!

Ross. Farewell, father.

Old Man. God's benison go with you, and with those 40
That would make good of bad, and friends of foes!

[*Exeunt.*]

ACT III.

SCENE I. — *Forres. A Room in the Palace.**Enter BANQUO.*

Banquo. Thou hast it now, — king, Cawdor, Glamis, all, —
 As the weird women promis'd, 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 5
 Of many kings. If there come truth from them —
 As upon thee, Macbeth, their speeches shine¹ —
 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. 10

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

Macbeth. Here 's our chief guest.

Lady Macbeth. If he had been forgotten,
 It had been as a gap in our great feast,
 And all-thing unbecoming.

Macbeth. To-night we hold a solemn supper, sir,
 And I'll request your presence.

Banquo. Let your highness 15
 Command upon me, to the which my duties
 Are with a most indissoluble tie
 For ever knit.²

ACT III., SCENE I. —¹ *Shine* = are bright, inasmuch as they have come true.

² *Let your highness command upon me, etc.* = command me as you will; it is my duty to obey.

Macbeth. Ride you this afternoon?

Banquo. Ay, my good lord.

Macbeth. We should have else desir'd your good advice, 20
Which still³ hath been both grave and prosperous,
In this day's council; but we'll take to-morrow.
Is 't far you ride?

Banquo. As far, my lord, as will fill up the time
'Twi'xt this and supper: go not my horse the better,⁴ 25
I must become a borrower of the night
For a dark hour or twain.

Macbeth. Fail not our feast.

Banquo. My lord, I will not.

Macbeth. We hear our bloody cousins are bestow'd 30
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.⁵ Hie you to horse: adieu,
Till you return at night. Goes Fleance with you? 35

Banquo. Ay, my good lord: our time does call upon 's.⁶

Macbeth. 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 40
Till seven at night. To make society
The sweeter welcome, we⁷ will keep ourself
Till supper-time alone: while then,⁸ God be with you!

[*Exeunt all but Macbeth and an Attendant.*

³ *Still* = always.

⁴ *Go not my horse the better*, sc. than usual, or "Banquo is, perhaps, regarding his horse as racing against night, and 'the better' means 'the better of the two.'" — *Abbott*.

⁵ *When therewithal, etc.* When, besides this affair of our bloody cousins, we shall have urgent state business that concerns us both.

⁶ *Our time, etc.* = it is high time for us to be starting.

⁷ *We* = Macbeth.

⁸ *While then* = until then.

Sirrah, a word with you: attend those men

Our pleasure? 45

Attendant. They are, my lord, without the palace gate.

Macbeth. Bring them before us. — [*Exit Attendant.*

To be thus is nothing;

But to be safely thus.⁹ Our fears in Banquo

Stick deep; and in his royalty of nature

Reigns that which would¹⁰ be fear'd: 't is much he dares, 50

And, to¹¹ 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 rebuk'd, as it is said 55

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 plac'd a fruitless crown, 60

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 fil'd¹² my mind;

For them the gracious¹³ Duncan have I murther'd; 65

Put rancours in the vessel of my peace

Only for them; and mine eternal jewel¹⁴

Given to the common enemy of man,

To make them kings, the seed of Banquo kings!

Rather than so, come, fate, into the list, 70

And champion me to the utterance!¹⁵ — Who 's there? —

⁹ *To be thus, etc.* = to be a king is nothing unless one is safely a king.

¹⁰ *Would* = should.

¹¹ *To* = in addition to.

¹² *Fil'd* = defiled.

¹³ *Gracious* = virtuous.

¹⁴ *Mine eternal jewel* = my soul.

¹⁵ *To the utterance* = a l'outrance, a combat to the death.

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?

First Murderer. It was, so please your highness.

Macbeth.

Well then, now

Have you consider'd of my speeches? Know 75

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,¹⁶

How you were borne in hand,¹⁷ how cross'd,¹⁸ the instru-
ments,¹⁹ 80

Who wrought with them, and all things else that might

To half a soul and to a notion craz'd²⁰

Say 'Thus did Banquo.'

First Murderer.

You made it known to us.

Macbeth. I did so, and went further, which is now

Our point of second meeting. Do you find 85

Your patience so predominant in your nature

That you can let this go? Are you so gossell'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?

First Murderer.

We are men, my liege. 90

Macbeth. Ay, in the catalogue ye go for men,

As hounds and greyhounds, mongrels, spaniels, curs,

Shoughs, water-rugs, and demi-wolves, are clept

¹⁶ *Pass'd in probation with you* = have proved it, or discussed it in all its details.

¹⁷ *Borne in hand* = deceived, deluded.

¹⁸ *Cross'd* = thwarted.

¹⁹ *The instruments* = the means he has taken to deceive and thwart you,

²⁰ *To half a soul, etc.* = I made it so clear that even a person without spirit or brains might have understood it.

All by the name of dogs: the valued file²¹
 Distinguishes the swift, the slow, the subtle, 95
 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. 100
 Now if you have a station in the file,
 Not i' the worst rank of manhood, say 't,
 And I will put that business in your bosoms,
 Whose execution takes your enemy off,
 Grapples you to the heart and love of us, 105
 Who wear our health but sickly in his life,
 Which in his death were perfect.²²

Second Murderer. 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.

First Murderer. And I another 110
 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.

Macbeth. Both of you
 Know Banquo was your enemy.

Both Murderers. True, my lord.

Macbeth. So is he mine, and in such bloody distance²³ 115
 That every minute of his being thrusts
 Against my near'st of life: ²⁴ and though I could

²¹ *The valued file.* "The list or schedule wherein their value and peculiar qualities are discriminated and set down." — *Hudson.*

²² *And I will put, etc.* = I will suggest a plan which, if executed, will not only rid you of your enemy, but will gain for you the deepest love of me, your king, who now lives but a sickly and worthless life, but who then would be in every way perfect.

²³ *In such bloody distance.* The figure is taken from hand to hand conflict; they are so near each other that blood is sure to follow every thrust.

²⁴ *My near'st of life* = my vital parts.

With barefac'd power sweep him from my sight
 And bid my will avouch it,²⁵ yet I must not,
 For certain friends that are both his and mine, 120
 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.

Second Murderer. We shall, my lord, 125
 Perform what you command us.

First Murderer. Though our lives —

Macbeth. 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,²⁶
 The moment on 't; for 't must be done to-night. 130
 And something from the palace;²⁷ always thought
 That I require a clearness:²⁸ 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 135
 Than is his father's, must embrace the fate
 Of that dark hour. Resolve yourselves apart:²⁹
 I'll come to you anon.

Both Murderers. We are resolv'd, my lord.

Macbeth. I'll call upon you straight: abide within.

[*Exeunt Murderers.*

²⁵ *And bid my will avouch it* = and bid them to accept it without question simply because it was my will.

²⁶ *Acquaint you with the perfect spy o' the time, etc.* = I will acquaint you with the precise time when you may first espy him, and with the moment when the deed may be best done. See Furness.

²⁷ *And something from the palace* = at some distance from the palace.

²⁸ *Always thought, etc.* = always bear in mind that I am to be kept clear from suspicion.

²⁹ *Resolve yourselves apart* = make up your minds by yourselves.

It is concluded : Banquo, thy soul's flight,
If it find heaven, must find it out to-night. 140
[Exit.

SCENE II. — *The Same. Another Room.*

Enter LADY MACBETH *and a* Servant.

Lady Macbeth. Is Banquo gone from court?

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

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

Servant. Madam, I will. [Exit.

Lady Macbeth. Nought's had, all's spent,
Where our desire is got without content : 5
'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 10
With them they think on ? Things without all remedy
Should be without regard : what's done is done.

Macbeth. We have scotch'd¹ the snake, not kill'd it :
She'll close² and be herself, whilst our poor malice
Remains in danger of her former tooth. 15
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, 20
Than on the torture³ of the mind to lie
In restless ecstasy. Duncan is in his grave ;
After life's fitful fever he sleeps well ;

SCENE II. — ¹ *Scotch'd* = scored, cut. ² *She'll close* = the wound will heal.

³ *On the torture* = on the rack.

Treason has done his worst: nor steel, nor poison,
Malice domestic, foreign levy, nothing, 25
Can touch him further.

Lady Macbeth. Come on;

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

Macbeth. So shall I, love; and so, I pray, be you:
Let your remembrance apply⁴ to Banquo; 30
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 visards to our hearts,
Disguising what they are.⁵

Lady Macbeth. You must leave this. 35

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

Lady Macbeth. But in them nature's copy's not eterne.⁶

Macbeth. There's comfort yet; they are assailable;
Then be thou jocund. Ere the bat hath flown 40
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 Macbeth. What's to be done?

Macbeth. Be innocent of the knowledge, dearest chuck, 45
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 bond⁷
Which keeps me pale! — Light thickens, and the crow 50

⁴ *Apply* = be especially devoted to.

⁵ *Unsafe the while, etc.* "It is a sure sign that our royalty is unsafe when it must descend to flattery and stoop to dissimulation." — *Steevens*, quoted by *Furness*.

⁶ *But in them, etc.* = but yet they are not immortal.

⁷ *Great bond* = Banquo's life.

Makes wing to the rooky wood:⁸
 Good things of day begin to droop and drowse,
 Whiles night's black agents to their preys do rouse.
 Thou marvell'st at my words; but hold thee still:
 Things bad begun make strong themselves by ill. 55
 So, prithee, go with me. [Exeunt.

SCENE III. — *A Park near the Palace.**Enter three Murderers.**First Murderer.* But who did bid thee join with us?*Third Murderer.* Macbeth.*Second Murderer.* He needs not our mistrust, since he delivers

Our offices and what we have to do
 To the direction just.¹

First Murderer. Then stand with us.

The west yet glimmers with some streaks of day: 5
 Now spurs the lated traveller apace
 To gain the timely inn, and near approaches
 The subject of our watch.

Third Murderer. Hark! I hear horses.*Banquo.* [Within] Give us a light there, ho!

Second Murderer. Then 't is he: the rest
 That are within the note of expectation 10
 Already are i' the court.²

First Murderer. His horses go about.³*Third Murderer.* Almost a mile; but he does usually,

⁸ *Rooky wood* = the wood frequented by rooks, or, according to some editors, the damp, misty, reeking wood.

SCENE III.—¹ *Since he delivers our offices, etc.* = since he is perfectly acquainted with what is to be done, and with the part assigned to each of us by Macbeth.

² *The rest, etc.* = All the others who were invited are already present.

³ *Go about, etc.* = Make a circuit of nearly a mile. Travelers usually send their horses by way of the road, while they make a short cut to the castle.

So all men do, from hence to the palace gate
Make it their walk.

Second Murderer. A light, a light!

Enter BANQUO, and FLEANCE with a Torch.

Third Murderer. 'T is he. 15

First Murderer. Stand to 't.⁴

Banquo. It will be rain to-night.

First Murderer. Let it come down.

[*They set upon Banquo.*

Banquo. O, treachery! Fly, good Fleance, fly, fly, fly!
Thou mayst revenge — O slave! [*Dies. Fleance escapes.*

Third Murderer. Who did strike out the light?

First Murderer. Was 't not the way?

Third Murderer. There's but one down; the son is fled.

Second Murderer. We have lost

Best half of our affair. 21

First Murderer. Well, let's away and say how much is
done. [*Exeunt.*

SCENE IV. — *Hall in a Palace.*

*A Banquet prepared. Enter MACBETH, LADY MACBETH,
ROSS, LENNOX, Lords and Attendants.*

Macbeth. You know your own degrees; sit down: at first
And last the hearty welcome.¹

Lords. Thanks to your majesty.

Macbeth. Ourselves will mingle with society
And play the humble host.
Our hostess keeps her state,² but in best time 5
We will require her welcome.

⁴ *Stand to 't* = brace yourself for your task.

SCENE IV. — ¹ *You know your own degrees* = you know, each of you, your rank and the place at the table to which you are entitled. Once for all, a hearty welcome.

² *State* = chair of state.

Lady Macbeth. Pronounce it for me, sir, to all our friends ;
For my heart speaks they are welcome.

First Murderer appears at the door.

Macbeth. See, they encounter thee with their hearts'
thanks. —

Both sides are even: here I'll sit i' the midst. 10
Be large in mirth; anon we'll drink a measure
The table round. — [*Approaching the door*] There's blood
upon thy face.

Murderer. 'T is Banquo's then.

Macbeth. 'T is better thee without than he within.
Is he dispatch'd? 15

Murderer. My lord, his throat is cut; that I did for
him.

Macbeth. 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.

Murderer. Most royal sir,
Fleance is scap'd. 20

Macbeth. [*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, confin'd, bound in
To saucy doubts and fears. — But Banquo's safe? 25

Murderer. Ay, my good lord: safe in a ditch he bides,
With twenty trenched³ gashes on his head,
The least a death to nature.

Macbeth. Thanks for that.
[*Aside*] There the grown serpent lies; the worm⁴ that's fled
Hath nature that in time will venom breed, 30

³ *Trenched* = cut deep as a trench.

⁴ *Worm* = serpent.

No teeth for the present. — Get thee gone: to-morrow
We'll hear ourselves⁵ again. [Exit Murderer.]

Lady Macbeth. 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:⁶ to feed were best at home; 35
From thence⁷ the sauce to meat is ceremony;
Meeting were bare without it.

Macbeth. Sweet remembrancer!
Now good digestion wait on appetite,
And health on both!

Lennox. May 't please your highness sit.

[The Ghost of Banquo enters, and sits in Macbeth's place.]

Macbeth. Here had we now our country's honour roof'd,
Were the grac'd person of our Banquo present; 41
Who may I rather challenge for unkindness
Than pity for mischance!⁸

Ross. His absence, sir,
Lays blame upon his promise. Please 't your highness
To grace us with your royal company. 45

Macbeth. The table's full.

Lennox. Here is a place reserv'd, sir.

Macbeth. Where?

Lennox. Here, my good lord. What is 't that moves your
highness?

Macbeth. Which of you have done this?

Lords. What, my good lord?

Macbeth. Thou canst not say I did it: never shake 50
Thy gory locks at me.

⁵ *We'll hear ourselves* = we'll talk it over.

⁶ *The feast is sold, etc.* "That feast can only be considered as sold, not given, during which the entertainers omit such courtesies as may assure their guests that it is given with welcome." — *Dyce, quoted by Furness.*

⁷ *From thence* = away from home.

⁸ *Who may I rather, etc.* = "I hope I may rather have occasion to accuse him of unkindness in not coming, than to pity him for any misfortune which has prevented his coming." — *Clark and Wright.*

Ross. Gentlemen, rise : his highness is not well.

Lady Macbeth. 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 55
He will again be well. If much you note him,
You shall offend him and extend his passion ;
Feed, and regard him not. — Are you a man ?

Macbeth. Ay, and a bold one, that dare look on that
Which might appal the devil.

Lady Macbeth. O proper stuff !⁹ 60
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,¹⁰ would well become
A woman's story at a winter's fire, 65
Authoriz'd by her grandam. Shame itself !
Why do you make such faces ? When all's done,
You look but on a stool.

Macbeth. Prithee, see there ! behold ! look ! lo ! how say
you ? —
Why, what care I ? If thou canst nod, speak too.— 70
If charnel-houses and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites. [*Ghost vanishes.*]

Lady Macbeth. What, quite unmann'd in folly ?

Macbeth. If I stand here, I saw him.

Lady Macbeth. Fie, for shame !

Macbeth. Blood hath been shed ere now, i' the olden time,
Ere human statute purg'd the gentle weal ; 76
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,

⁹ *O proper stuff* = O absolute nonsense.

¹⁰ *Impostors to true fear* = "These self-generated fears are impostors compared to true fear." — *Hudson.*

And there an end; but now they rise again, 80
 With twenty mortal murders¹¹ on their crowns,
 And push us from our stools. This is more strange
 Than such a murder is.

Lady Macbeth. My worthy lord,
 Your noble friends do lack you.

Macbeth. I do forget. —
 Do not muse¹² at me, my most worthy friends; 85
 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. —
 I drink to the general joy o' the whole table,
 And to our dear friend Banquo, whom we miss; 90
 Would he were here! to all and him we thirst,
 And all to all.

Lords. Our duties, and the pledge.

Re-enter Ghost.

Macbeth. Avaunt! and quit my sight! let the earth hide
 thee!

Thy bones are marrowless, thy blood is cold;
 Thou hast no speculation¹³ in those eyes 95
 Which thou dost glare with.

Lady Macbeth. Think of this, good peers,
 But as a thing of custom: 't is no other;
 Only it spoils the pleasure of the time.

Macbeth. What man dare, I dare:
 Approach thou like the rugged Russian bear, 100
 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,¹⁴ protest me 105

¹¹ *Mortal murders* = deadly wounds.

¹² *Muse* = wonder.

¹³ *Speculation* = intelligence.

¹⁴ *If trembling I inhabit then* = if I remain trembling within doors then.

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 Macbeth. You have displac'd the mirth, broke the
good meeting,

With most admir'd¹⁵ disorder.

Macbeth. Can such things be, 110

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, 115

When mine is blanch'd with fear.¹⁶

Ross. What sights, my lord?

Lady Macbeth. 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.¹⁷

Lennox. Good night; and better health 120

Attend his majesty!

Lady Macbeth. A kind good night to all!

[*Exeunt all but Macbeth and Lady Macbeth.*]

Macbeth. It will have blood, they say; blood will have
blood:

Stones have been known to move and trees to speak;

Augurs¹⁸ and understood relations¹⁹ have

¹⁵ *Admir'd* = wonderful.

¹⁶ *You make me strange, etc.* = you make me a stranger to my usual disposition, *i.e.* I am beside myself with amazement when I think, *etc.* See Furness.

¹⁷ *Stand not, etc.* = go not in the regular order of your rank; get away as quickly as you can.

¹⁸ *Augurs* = soothsayers.

¹⁹ *Understood relations* = "The connection of effects with causes." — Johnson.

By magot-pies²⁰ and choughs²¹ and rooks brought forth 125
The secret'st man of blood. — What is the night?

Lady Macbeth. Almost at odds with morning, which is
which.

Macbeth. How say'st thou,²² that Macduff denies his
person

At our great bidding?

Lady Macbeth. Did you send to him, sir?

Macbeth. I hear it by the way,²³ but I will send:²⁴ 130

There's not a one of them but in his house

I keep a servant fee'd. I will to-morrow,

And betimes²⁵ 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 135

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 seann'd. 140

Lady Macbeth. You lack the season of all natures, sleep.

Macbeth. 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.²⁶ [*Exeunt.*]

²⁰ *Magot-pies* = magpies.

²¹ *Choughs* = jackdaws. Soothsayers, understanding the relations between the occult and the known, have, by means of magpies, jackdaws, and rooks, revealed the guilt of murderers even though they had covered their crime with a perfection of ingenuity.

²² *How say'st thou, etc.* What do you think of the fact that, etc.

²³ *By the way* = in a roundabout way.

²⁴ *But I will send, i.e.* and find out the truth from one of my fee'd servants.

²⁵ *Betimes* = very early.

²⁶ *My strange and self-abuse, etc.* = this awful suffering that I am enduring is all the result of fear, which is always the attendant of the initiate in crime; with more deeds I shall become hardened, and shall not mind these things.

SCENE V. — *A Heath.*

Thunder. Enter the three Witches, meeting HECATE.

First Witch. Why, how now, Hecate! you look angerly.

Hecate. Have I not reason, beldams as you are,
 Saucy and overbold? How did you dare
 To trade and traffic with Macbeth
 In riddles and affairs of death; 5
 And I, the mistress of your charms,
 The close¹ 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 10
 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 15
 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 20
 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: 25
 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 30

SCENE V. — ¹ *Close* = secret.

His hopes 'bove wisdom, grace, and fear:
 And you all know security²
 Is mortals' chiefest enemy.

[*Music and a song within: 'Come away, come away,' etc.*
 Hark! I am call'd; my little spirit, see, 35
 Sits in a foggy cloud, and stays for me. [Exit.]

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

SCENE VI. — *Forres. The Palace.*

Enter LENNOX and another Lord.

Lennox. My former speeches have but hit your thoughts,¹
 Which can interpret farther: only I say
 Things have been strangely borne.² The gracious Duncan
 Was pitied of Macbeth: — marry,³ he was dead;
 And the right-valiant Banquo walk'd too late; 5
 Whom, you may say, if 't please you, Fleance kill'd,
 For Fleance fled: men must not walk too late.
 Who cannot want⁴ the thought, how monstrous
 It was for Malcolm and for Donalbain
 To kill their gracious father? damnèd fact!⁵ 10
 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 15
 To hear the men deny 't. So that, I say,
 He has borne all things well: and I do think
 That had he Duncan's sons under his key —

² *Security* = over-confidence.

SCENE VI. — ¹ *Have but hit your thoughts, etc.* = they were but hints,
 to set you thinking.

² *Borne* = conducted.

³ *Marry*, a mild oath = by Mary; indeed, forsooth.

⁴ *Who cannot want?* = who can want? See Furness.

⁵ *Fact* = deed.

As, an 't please heaven he shall not — they should find
 What 't were to kill a father; so should Fleance. 20
 But, peace! for from broad⁶ 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? ⁷

Lord. The son of Duncan,
 From whom this tyrant holds the due of birth, 25
 Lives in the English court, and is receiv'd
 Of the most pious Edward⁸ 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 30
 To wake Northumberland and warlike Siward;
 That by 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, 35
 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.

Lennox. Sent he to Macduff? ⁹

Lord. He did: and with an absolute 'Sir, not I,' 40
 The cloudy messenger turns me his back,
 And hums, as who should say 'You'll rue the time
 That clogs me with this answer.' ¹⁰

Lennox. And that¹¹ well might
 Advise him to a caution, to hold what distance

⁶ *Broad* = free-spoken.

⁷ *Where he bestows himself* = to what place he has betaken himself.

⁸ *The most pious Edward* = Edward the Confessor, 1043-1066.

⁹ *Sent he to Macduff?* i.e. for aid to carry on war with Malcolm.

¹⁰ *And with an absolute, etc., i.e.* having received for an answer an absolute 'Sir, not I.'

¹¹ *That* = the fact that he has given such an answer.

His wisdom can provide. Some holy angel 45
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 accurs'd!

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.

First Witch. Thrice the brinded cat hath mew'd.

Second Witch. Thrice and once the hedge-pig whin'd.

Third Witch. Harpier¹ cries, — 't is time, 't is time.

First Witch. Round about the cauldron go ;

In the poison'd entrails throw. 5

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 ; 10

Fire burn and cauldron bubble.

Second Witch. Fillet² of a fenny snake,

In the cauldron boil and bake ;

Eye of newt and toe of frog,

Wool of bat and tongue of dog, 15

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 ; 20

Fire burn and cauldron bubble.

Third Witch. Scale of dragon, tooth of wolf,

Witches' mummy, maw and gulf

Of the ravin'd³ salt-sea shark,

Root of hemlock digg'd i' the dark, 25

ACT IV., SCENE I. — ¹ *Harpier* = harpy

³ *Ravin'd* = ravenous.

² *Fillet* = slice.

Liver of blaspheming Jew,
 Gall of goat, and slips of yew
 Sliver'd ⁴ in the moon's eclipse,
 Nose of Turk and Tartar's lips,
 Finger of birth-strangled babe 30
 Ditch-deliver'd by a drab,
 Make the gruel thick and slab:⁵
 Add thereto a tiger's chaudron,⁶
 For the ingredients of our cauldron.

All. Double, double toil and trouble; 35
 Fire burn and cauldron bubble.

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

Enter HECATE.

Hecate. O, well done! I commend your pains;
 And every one shall share i' the gains: 40
 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. [Hecate retires.*

Second Witch. By the pricking of my thumbs,
 Something wicked this way comes. 45
 Open, locks,
 Whoever knocks!

Enter MACBETH.

Macbeth. How now, you secret, black, and midnight hags!
 What is 't you do?

All. A deed without a name.

Macbeth. I conjure you, by that which you profess, 50
 Howe'er you come to know it, answer me:
 Though you untie the winds and let them fight

⁴ *Sliver'd* = cut into slivers.

⁵ *Slab* = sticky.

⁶ *Chaudron* = entrails.

Against the churches; though the yesty waves
 Confound and swallow navigation up;
 Though bladed corn be lodg'd and trees blown down; 55
 Though castles topple on their warders' heads;
 Though palaces and pyramids do slope
 Their heads to their foundations; though the treasure
 Of nature's germens⁷ tumble all together,
 Even till destruction sicken; answer me 60
 To what I ask you.

First Witch. Speak.

Second Witch. Demand.

Third Witch. We'll answer.

First Witch. Say, if thou 'dst rather hear it from our mouths,
 Or from our masters.

Macbeth. Call 'em; let me see 'em.

First Witch. Pour in sow's blood, that hath eaten
 Her nine farrow;⁸ grease that's sweaten⁹ 65
 From the murtherer's gibbet throw
 Into the flame.

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

Thunder. *First Apparition:* *an armed Head.*

Macbeth. Tell me, thou unknown power, —

First Witch. He knows thy thought:
 Hear his speech, but say thou nought. 70

First Apparition. Macbeth! Macbeth! Macbeth! beware
 Macduff;

Beware the thane of Fife. Dismiss me: enough. [*Descends.*]

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

First Witch. He will not be commanded: here's another,
 More potent than the first. 76

⁷ *Germens* = seeds.

⁸ *Farrow* = a litter of pigs.

⁹ *That's sweaten* = that has oozed out and fallen in drops like sweat.

Thunder. Second Apparition: a bloody Child.

Second Apparition. Macbeth! Macbeth! Macbeth!

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

Second Apparition. Be bloody, bold, and resolute; laugh
to scorn

The power of man, for none of woman born 80
Shall harm Macbeth. [Descends.

Macbeth. Then live, Macduff: what need I fear of thee?
But yet I'll make assurance double sure,
And take a bond of fate:¹⁰ thou shalt not live;
That¹¹ I may tell pale-hearted fear it lies, 85
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.

Third Apparition. Be lion-mettled, proud, and take no care
Who chafes, who frets, or where conspirers are: 90
Macbeth shall never vanquish'd be until
Great Birnam wood to high Dunsinane hill
Shall come against him. [Descends.

Macbeth. That will never be:
Who can impress the forest, bid the tree 95
Unfix his earth-bound root? Sweet bodements! good!
Rebellion's head, rise never, till the wood
Of Birnam rise, and our high-plac'd Macbeth

¹⁰ *Take a bond of fate* = bind fate, as by a bond, to keep its promise.
In other words, I will kill Macduff, even though, by the words just uttered,
it seems unnecessary.

¹¹ *That* = in order that.

Shall live the lease of nature, pay his breath
 To time and mortal custom.¹² Yet my heart 100
 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.

Macbeth. I will be satisfied: deny me this,
 And an eternal curse fall on you! Let me know — 105
 Why sinks that cauldron? and what noise is this?

[*Hautboys.*

First Witch. Show!

Second Witch. Show!

Third Witch. Show!

All. Show his eyes, and grieve his heart; 110
 Come like shadows, so depart!

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

Macbeth. 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! 115
 Why do you show me this? — A fourth! — Start, eyes! —
 What, will the line stretch out to 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 120
 That twofold balls and treble sceptres carry:
 Horrible sight! — Now I see 't is true;
 For the blood-bolter'd¹³ Banquo smiles upon me,
 And points at them for his. — [Apparitions vanish.

What, is this so?

¹² *Shall live the lease of nature, etc.* = shall live the allotted time for man, and die a natural death.

¹³ *Blood-bolter'd* = with hair matted together with blood.

First Witch. Ay, sir, all this is so: but why 125
 Stands Macbeth thus amazedly?
 Come, sisters, cheer we up his sprights,
 And show the best of our delights:
 I'll charm the air to give a sound,
 While you perform your antic round, 130
 That this great king may kindly say,
 Our duties did his welcome pay.

[*Music. The Witches dance, and then vanish, with Hecate.*]

Macbeth. Where are they? Gone? Let this pernicious
 hour
 Stand aye accursèd in the calendar!—
 Come in, without there!

Enter LENNOX.

Lennox. What's your grace's will? 135

Macbeth. Saw you the weird sisters?

Lennox. No, my lord.

Macbeth. Came they not by you?

Lennox. No indeed, my lord.

Macbeth. 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

Lennox. 'Tis two or three, my lord, that bring you
 word Macduff is fled to England.

Macbeth. Fled to England!

Lennox. Ay, my good lord.

Macbeth. [*Aside*] Time, thou anticipat'st my dread ex-
 ploits:

The flighty purpose never is o'ertook 145
 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, 150
 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! ¹⁴ — Where are these gentlemen? 155
 Come, bring me where they are. [*Exeunt.*]

SCENE II. — *Fife. A Room in Macduff's Castle.*

Enter LADY MACDUFF, her Son, and Ross.

Lady Macduff. What had he done, to make him fly the
 land?

Ross. You must have patience, madam.

Lady Macduff. He had none;

His flight was madness: when our actions do not,
 Our fears do make us traitors.¹

Ross. You know not

Whether it was his wisdom or his fear. 5

Lady Macduff. 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, 10
 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,² 15

¹⁴ *Sights* = like those seen in the cavern.

SCENE II. — ¹ *When our actions do not, etc.* = we may be innocent of any treasonable act, yet by fleeing through fear, we immediately become traitors in the eyes of the world, that can judge only from appearances.

² *I pray you, school yourself, etc.* = *i.e.* I pray you try to control yourself; but as far as your husband is concerned, he is noble, etc.

He is noble, wise, judicious, and best knows
 The fits o' the season.³ I dare not speak much further;
 But cruel are the times, when we are traitors
 And do not know ourselves;⁴ when we hold rumour
 From what we fear, yet know not what we fear,⁵ 20
 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, 25
 Blessing upon you!

Lady Macduff. 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:⁶
 I take my leave at once. [Exit. 30

Lady Macduff. Sirrah, your father's dead: 30
 And what will you do now? How will you live?

Son. As birds do, mother.

Lady Macduff. What, with worms and flies?

Son. With what I get, I mean; and so do they.

Lady Macduff. Poor bird! thou'dst never fear the net
 nor lime,
 The pitfall nor the gin. 35

Son. Why should I, mother? Poor birds they are not
 set for.⁷

My father is not dead, for all your saying.

Lady Macduff. Yes, he is dead: how wilt thou do for a
 father?

³ *The fits o' the season* = what befits the season, *i.e.* the timely thing to do.

⁴ *And do not know ourselves* = do not know that we are traitors.

⁵ *When we hold rumour, etc.* "Fear makes us credit rumor, yet we know not what to fear, because ignorant when we offend." — *Hudson*.

⁶ *It would be my disgrace, etc.* = I should give way to my feelings and burst into tears.

⁷ *Poor birds, etc.* = they are not set for worthless birds, like me.

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

Lady Macduff. Why, I can buy me twenty at any market. 40

Son. Then you 'll buy 'em to sell again.⁸

Lady Macduff. Thou speak'st with all thy wit, and yet, i' faith,

With wit enough for thee.⁹

Son. Was my father a traitor, mother?

Lady Macduff. Ay, that he was. 45

Son. What is a traitor?

Lady Macduff. Why, one that swears and lies.

Son. And be all traitors that do so?

Lady Macduff. Every one that does so is a traitor, and must be hanged. 50

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

Lady Macduff. Every one.

Son. Who must hang them?

Lady Macduff. Why, the honest men. 54

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

Lady Macduff. Now, God help thee, poor monkey! But how wilt thou do for a father? 59

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.

Lady Macduff. Poor prattler, how thou talk'st!

Enter a Messenger.

Messenger. Bless you, fair dame! I am not to you known, Though in your state of honour I am perfect.¹⁰ 65
I doubt some danger does approach you nearly:

⁸ *To sell again, i.e.* you will not want to keep so many.

⁹ *With wit enough for thee* = yet you have wit enough for one so young.

¹⁰ *I am perfect* = I know perfectly your high character.

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,¹¹ 70
 Which is too nigh your person. Heaven preserve you!
 I dare abide no longer. [Exit.

Lady Macduff. 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 75
 Accounted dangerous folly: why then, alas,
 Do I put up that womanly defence,
 To say I have done no harm? —

Enter Murderers.

What are these faces?

First Murderer. Where is your husband?

Lady Macduff. I hope, in no place so unsanctified 80
 Where such as thou mayst find him.

First Murderer. He's a traitor.

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

First Murderer. What, you egg!
 [Stabbing him.]

Young fry of treachery!

Son. He has kill'd me, mother:

Run away, I pray you! [Dies.]

[Exit *Lady Macduff*, crying 'Murther!']

Exeunt Murderers, following her.

SCENE III. — *England. Before the King's Palace.*

Enter MALCOLM and MACDUFF.

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

¹¹ *To do worse, etc.* = to frighten you more by telling you all the danger near you.

Macduff. Let us rather
 Hold fast the mortal¹ sword, and like good men
 Bestride our down-fallen birthdom.² Each new morn
 New widows howl, new orphans cry, new sorrows 5
 Strike heaven on the face, that it resounds
 As if it felt with Scotland and yell'd out
 Like³ syllable of dolour.

Malcolm. What I believe, I'll wail;
 What know, believe; and what I can, redress,
 As I shall find the time to friend,⁴ I will. 10
 What you have spoke, it may be so perchance.
 This tyrant, whose sole name blisters our tongues,⁵
 Was once thought honest: you have lov'd him well;
 He hath not touch'd you yet. I am young; but some-
 thing
 You may deserve of him through me, and wisdom 15
 To offer up a weak poor innocent lamb
 To appease an angry god.⁶

Macduff. I am not treacherous.

Malcolm. But Macbeth is.
 A good and virtuous nature may recoil
 In an imperial charge.⁷ But I shall crave your pardon;⁸ 20
 That which you are my thoughts cannot transpose;
 Angels are bright still, though the brightest fell;

SCENE III. —¹ *Mortal* = deadly.

² *Bestride our downfallen birthdom* = let us stand over and defend the land of our birth, now fallen and unable to defend itself.

³ *Like* = the same.

⁴ *To friend* = to befriend.

⁵ *Whose sole name, etc.* = the mere pronouncing of whose name blisters the tongue.

⁶ *You may deserve of him, etc.* = you may, perhaps, gain something from him by destroying me, and it would certainly seem to be wisdom in you to sacrifice a powerless creature like me, if by so doing you could gain the good will of an angry king like Macbeth.

⁷ *A good and virtuous nature, etc.* = even a good and virtuous nature may not be able to withstand the temptations brought by royalty.

⁸ *Pardon, i.e.* for his doubts concerning him.

Though all things foul would wear the brows of grace,
Yet grace must still look so.⁹

Macduff. I have lost my hopes.

Malcolm. Perchance even there where I did find my
doubts.¹⁰

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.

Macduff. 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!¹¹— 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.

Malcolm. 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 would¹² 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,

⁹ *Though. all things foul, etc.* = though all things that are foul should try to appear fair and noble, yet would true grace be easily discerned. In other words, "You appear to be noble, and you may be so in reality."

¹⁰ *Perchance even there, etc., i.e.* perchance you mean that you have lost your hopes of ruining me; if so, then my fears were true.

¹¹ *Affeer'd* = established.

¹² *Would, sc.* if I so wished it.

More suffer, and more sundry¹³ ways than ever,
By him that shall succeed.

Macduff. What should he be ?

Malcolm. It is myself I mean ; in whom I know 50
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 compar'd
With my confineless harms.

Macduff. Not in the legions 55
Of horrid hell can come a devil more damn'd
In evils to top Macbeth.

Malcolm. I grant him bloody,
Luxurious,¹⁴ avaricious, false, deceitful,
Sudden,¹⁵ malicious, smacking of every sin
That has a name ; but there 's no bottom, none, 60
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 65
Than such an one to reign.

Macduff. Boundless intemperance
In nature¹⁶ 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 ;¹⁷ you may 70
Convey¹⁸ your pleasures in a spacious plenty,
And yet seem cold, the time you may so hoodwink.
We have willing dames enough ; there cannot be

¹³ *Sundry* = various.

¹⁴ *Luxurious* = lascivious, full of lust.

¹⁵ *Sudden* = passionate, violent in temper.

¹⁶ *In nature* = in its very nature.

¹⁷ *What is yours*, i.e. what would be your right were you king.

¹⁸ *Convey* = indulge secretly.

That vulture in you, to devour so many
 As will to greatness dedicate themselves, 75
 Finding it so inclin'd.

Malcolm. 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; 80
 And my more-having would be as a sauce
 To make me hunger more, that I should forge¹⁹
 Quarrels unjust against the good and loyal,
 Destroying them for wealth.

Macduff. This avarice
 Sticks deeper, grows with more pernicious root 85
 Than summer-seeming lust,²⁰ and it hath been
 The sword of our slain kings: yet do not fear;
 Scotland hath foisons²¹ to fill up your will,
 Of your mere own. All these are portable,²²
 With other graces weigh'd. 90

Malcolm. But I have none: the king-becoming graces,
 As justice, verity,²³ temperance, stableness,
 Bounty, perseverance, mercy, lowliness,
 Devotion, patience, courage, fortitude,
 I have no relish of them, but abound 95
 In the division of²⁴ each several crime,
 Acting it in many ways. Nay, had I power, I should
 Pour the sweet milk of concord into hell,
 Uprouar the universal peace, confound
 All unity on earth.

¹⁹ *Forge* = fabricate.

²⁰ *Summer-seeming lust* = lust which is like summer, since it burns fiercely for a time, but, unlike avarice, is only for a season.

²¹ *Foisons* = plenty.

²² *Portable* = bearable. We can bear this if you have other graces.

²³ *Verity* = truthfulness.

²⁴ *The division of* = every form of.

Macduff. O Scotland, Scotland! 100

Malcolm. If such a one be fit to govern, speak :
I am as I have spoken.

Macduff. Fit to govern !
No, not to live. — O nation miserable !
With an untitled tyrant bloody-scepter'd
When shalt thou see thy wholesome days again, 105
Since that the truest issue of thy throne
By his own interdiction stands accurs'd,
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, 110
Died every day she liv'd. — Fare thee well !
These evils thou repeat'st upon thyself
Have banish'd me from Scotland. — O my breast,
Thy hope ends here !

Malcolm. Macduff, this noble passion,
Child of integrity, hath from my soul 115
Wip'd the black scruples, reconcil'd 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 :²⁵ but God above 120
Deal between thee and me ! for even now
I put myself to thy direction, and
Unspeak mine own detraction,²⁶ here abjure
The taints and blames I laid upon myself,
For strangers to my nature. I am yet 125
Unknown to woman, never was forsworn,
Scarcely have coveted what was mine own,
At no time broke my faith, would not betray

²⁵ *Modest wisdom, etc.* = I am suspicious of my own powers, I have not an over-confidence in my own ability to discern a man's motives, and so with strangers I am often over careful.

²⁶ *Unspeak mine own detraction* = take back all that I have said against my own character.

The devil to his fellow, and delight
 No less in truth than life: my first false speaking 130
 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. 135
 Now we'll together, and the chance of goodness
 Be like our warranted quarrel! Why are you silent?

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

Enter a Doctor.

Malcolm. Well, more anon. — Comes the king forth, I pray
 you? 140

Doctor. Ay, sir; there are a crew of wretched souls
 That stay his cure: their malady convinces
 The great assay of art;²⁷ but at his touch,
 Such sanctity hath heaven given his hand,
 They presently amend.

Malcolm. I thank you, doctor. [*Exit Doctor.* 145

Macduff. What 's the disease he means?

Malcolm. '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, 150
 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 155

²⁷ *Their malady, etc.* = the utmost skill of physicians is powerless to cure their diseases.

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.

Macduff. See, who comes here ?

Malcolm. My countryman ; but yet I know him not. 160

Macduff. My ever-gentle cousin, welcome hither.

Malcolm. I know him now. Good God, betimes remove
 The means that makes us strangers !²⁸

Ross. Sir, amen.

Macduff. Stands Scotland where it did ?

Ross. Alas, poor country !
 Almost afraid to know itself.²⁹ It cannot 165

Be call'd our mother, but our grave ; where nothing,

But who knows nothing, is once seen to smile ;³⁰

Where sighs and groans and shrieks that rent the air

Are made, not mark'd ;³¹ where violent sorrow seems

A modern ecstasy : the dead man's knell

170

Is there scarce ask'd for who ; and good men's lives

Expire before the flowers in their caps,

Dying or ere they sicken.

Macduff. O, relation³²

Too nice,³³ and yet too true !

Malcolm. What 's the newest grief ?

Ross. That of an hour's age doth hiss the speaker ;³⁴ 175
 Each minute teems a new one.

²⁸ *Betimes remove the means* = speedily remove the causes.

²⁹ *To know itself* = to acknowledge its own identity.

³⁰ *Where nothing* = no one smiles save those who know nothing.

³¹ *Not mark'd* = no one heeds them.

³² *Relation* = narrative.

³³ *Too nice* = too elaborate.

³⁴ *That of an hour's age, etc.* = tragedies come so thick and fast that one which happened only an hour ago is hissed as stale news.

Macduff. How does my wife?

Ross. Why, well.

Macduff. And all my children?

Ross. Well too.

Macduff. The tyrant has not batter'd at their peace?

Ross. No; they were well at peace when I did leave
'em.

Macduff. Be not a niggard of your speech: how goes 't? 180

Ross. When I came hither to transport the tidings,
Which I have heavily borne, there ran a rumour
Of many worthy fellows that were out;³⁵
Which was to my belief witness'd the rather,
For that I saw the tyrant's power a-foot. 185
Now is the time of help; your eye in Scotland
Would create soldiers, make our women fight,
To doff³⁶ their dire distresses.

Malcolm. Be 't their comfort
We are coming thither: gracious England hath
Lent us good Siward and ten thousand men; 190
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 latch³⁷ them.

Macduff. What concern they? 195
The general cause? or is it a fee-grief³⁸
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.

³⁵ *Out, i.e.* in revolt.

³⁶ *Doff* = do off, lay aside.

³⁷ *Latch* = catch.

³⁸ *A fee-grief* = a grief of which one person has sole possession.

Macduff. If it be mine,
Keep it not from me, quickly let me have it. 200

Ross. Let not your ears despise my tongue for ever,
Which shall possess them with the heaviest sound
That ever yet they heard.

Macduff. Hum! I guess at it.

Ross. Your castle is surpris'd; your wife and babes
Savagely slaughter'd: to relate the manner, 205
Were, on the quarry³⁹ of these murther'd deer,
To add the death of you.

Malcolm. Merciful heaven! —
What, man! ne'er pull your hat upon your brows;
Give sorrow words: the grief that does not speak
Whispers the o'er-fraught heart, and bids it break. 210

Macduff. My children too?

Ross. Wife, children, servants, all
That could be found.

Macduff. And I must be from thence! —⁴⁰
My wife kill'd too?

Ross. I have said.

Malcolm. Be comforted:
Let's make us medicines of our great revenge,
To cure this deadly grief. 215

Macduff. 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?

Malcolm. Dispute it⁴¹ like a man.

Macduff. I shall do so; 220
But I must also feel it as a man:
I cannot but remember such things were,

³⁹ *Quarry* = a heap of dead game. Should I tell you the manner of their death it would surely bring death to you also.

⁴⁰ *And I must be from thence* = and I away from home at the time!

⁴¹ *Dispute it* = contend with your grief.

That were most precious to me. — Did heaven look on,
 And would not take their part? Sinful Macduff,
 They were all struck for thee! nought that I am, 225
 Not for their own demerits, but for mine,
 Fell slaughter on their souls. Heaven rest them now!

Malcolm. Be this the whetstone of your sword: let grief
 Convert⁴² to anger; blunt not the heart, enrage it.

Macduff. O, I could play the woman with mine eyes, 230
 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!

Malcolm. This tune goes manly.⁴³ 235
 Come, go we to the king: our power is ready;
 Our lack is nothing but our leave.⁴⁴ Macbeth
 Is ripe for shaking, and the powers above
 Put on their instruments.⁴⁵ Receive what cheer you may;
 The night is long that never finds the day. 240

[*Exeunt.*]

⁴² *Convert* = turn.

⁴³ *This tune goes manly* = you are talking like a man now.

⁴⁴ *Our lack is nothing but our leave* = the only thing there remains now to be done is to take leave of the king.

⁴⁵ *Put on their instruments.* "Encourage, thrust forward us, their instruments, against the tyrant." — *Steevens, quoted by Furness.*

ACT V.

SCENE I. — *Dunsinane. A Room in the Castle.*

Enter a Doctor of Physic and a Waiting Gentlewoman.

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

Gentlewoman. Since his majesty went into the field, I have seen her rise from her bed, throw her nightgown 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. 7

Doctor. 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? 11

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

Doctor. You may to me, and 't is most meet you should.

Gentlewoman. Neither to you nor to any one, having no witness to confirm my speech. 15

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.

Doctor. How came she by that light?

Gentlewoman. Why, it stood by her: she has light by her continually; 't is her command. 20

Doctor. You see, her eyes are open.

Gentlewoman. Ay, but their sense is shut.

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

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

Lady Macbeth. Yet here 's a spot.

Doctor. Hark! she speaks: I will set down what comes from her, to satisfy my remembrance the more strongly.¹ 30

Lady Macbeth. 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? 36

Doctor. Do you mark that?

Lady Macbeth. 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. 41

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

Gentlewoman. She has spoke what she should not, I am sure of that: heaven knows what she has known. 45

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

Doctor. What a sigh is there! The heart is sorely charged. 50

Gentlewoman. I would not have such a heart in my bosom for the dignity of the whole body.²

Doctor. Well, well, well, —

Gentlewoman. Pray God it be, sir.

Doctor. This disease is beyond my practice: yet I have

ACT V., SCENE I. —¹ *I will set down.* So that he may have exact data when he considers the case with a view to treatment.

² *For the dignity of the whole body* = I would not have such a heart even if with it I might have all the rest of my body perfect.

known those which have walked in their sleep who have died holily in their beds. 57

Lady Macbeth. 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. 60

Doctor. Even so?

Lady Macbeth. 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. 65

Doctor. Will she go now to bed? 65

Gentlewoman. Directly.

Doctor. 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. — 70

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,³ and amaz'd my sight. I think, but dare not speak.

Gentlewoman. Good night, good doctor. 75

[*Exeunt.*

SCENE II. — *The Country near Dunsinane.*

Drum and colours. Enter MENTEITH, CAITHNESS, ANGUS, LENNOX, and Soldiers.

Menteith. 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.¹ 5

³ *Mated* = confounded, astonished.

SCENE II. — ¹ *Would to the bleeding, etc.* = would excite to bloody deeds and to the grim alarm of war even the dead. *Mortified man* may mean one literally dead, or one dead to the world in a spiritual sense.

Angus. Near Birnam wood
Shall we well meet them; that way are they coming.

Caithness. Who knows if Donalbain be with his brother?

Lennox. For certain, sir, he is not. I have a file
Of all the gentry: there is Siward's son,
And many unrough² youths, that even now 10
Protest their first of manhood.

Menteith. What does the tyrant?

Caithness. 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 15
Within the belt of rule.

Angus. Now does he feel
His secret murders sticking on his hands;
Now minutely³ revolts upbraid his faith-breach:⁴
Those he commands move only in command,
Nothing in love; now does he feel his title 20
Hang loose about him, like a giant's robe
Upon a dwarfish thief.

Menteith. Who then shall blame
His pester'd senses to recoil⁵ and start,
When all that is within him does condemn
Itself for being there?

Caithness. Well, march we on. 25
To give obedience where 't is truly owed:
Meet we the medicine⁶ of the sickly weal,
And with him pour we in our country's purge
Each drop of us.

Lennox. Or so much as it needs,
To dew the sovereign flower and drown the weeds. 30
Make we our march towards Birnam. [*Exeunt, marching.*]

² *Unrough* = smooth-faced. ³ *Minutely* = occurring every minute.

⁴ *Faith-breach* = his breach of faith in the case of Duncan.

⁵ *To recoil* = for recoiling.

⁶ *Medicine* = physician, referring to Malcolm.

SCENE III. — *Dunsinane. A Room in the Castle.**Enter* MACBETH, Doctor, and Attendants.

Macbeth. 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 pronounc'd me thus: 5
 '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 by¹ and the heart I bear
 Shall never sag with doubt nor shake with fear. 10

Enter a Servant.

The devil damn thee black, thou cream-fac'd loon!²
 Where gott'st thou that goose look?

Servant. There is ten thousand —*Macbeth.* Geese, villain?*Servant.* Soldiers, sir.

Macbeth. Go prick thy face, and over-red thy fear,
 Thou lily-liver'd boy. What soldiers, patch?³ 15
 Death of thy soul! those linen cheeks of thine
 Are counsellors to fear. What soldiers, whey-face?

Servant. The English force, so please you.*Macbeth.* Take thy face hence. — [*Exit Servant.*

Seyton! — I am sick at heart,
 When I behold — Seyton, I say! — This push 20
 Will cheer me ever, or disseat me now.⁴

SCENE III. —¹ *The mind I sway by* = the mind by which I am moved; or, which guides my movements.

² *Loon* = rogue.³ *Patch* = clown.⁴ *This push, etc.* = this conflict will be decisive. It will, if I win, make the rest of my days secure; or it will, if I lose, force me at once from the throne. See Furness.

I have liv'd long enough : my way of life
 Is fallen into the sear, the yellow leaf,
 And that which should accompany old age,
 As honour, love, obedience, troops of friends, 25
 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.

Seyton. What 's your gracious pleasure ?

Macbeth. What news more ? 30

Seyton. All is confirm'd, my lord, which was reported.

Macbeth. I'll fight till from my bones my flesh be hack'd.
 Give me my armour.

Seyton. 'Tis not needed yet.

Macbeth. I'll put it on.

Send out moe⁵ horses, skirr⁶ the country round ; 35
 Hang those that talk of fear. Give me mine armour. —
 How does your patient, doctor ?

Doctor. Not so sick, my lord,
 As she is troubled with thick-coming fancies,
 That keep her from her rest.

Macbeth. Cure her of that. 40
 Canst thou not minister to a mind diseas'd,
 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 ?

Doctor. Therein the patient 45
 Must minister to himself.

Macbeth. Throw physic to the dogs, I'll none of it. —
 Come, put mine armour on ; give me my staff. —

⁵ *Moe* = more.

⁶ *Skirr* = scour.

Seyton, send out — Doctor, the thanes fly from me. —
 Come, sir, dispatch. — If thou couldst, doctor, cast 50
 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, 55
 Would scour these English hence? Hear'st thou of them?

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

Macbeth. Bring it after me. —
 I will not be afraid of death and bane
 Till Birnam forest come to Dunsinane. [*Exit.* 60

Doctor. Were I from Dunsinane away and clear,
 Profit again should hardly draw me here. [*Exit.*

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.

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

Menteith. We doubt it nothing.

Siward. What wood is this before us?

Menteith. The wood of Birnam.

Malcolm. Let every soldier hew him down a bough,
 And bear 't before him; thereby shall we shadow 5
 The numbers of our host, and make discovery
 Err in report of us.

Soldiers. It shall be done.

Siward. We learn no other but the confident
 Keeps still in Dunsinane, and will endure
 Our setting down before 't.¹

SCENE IV. —¹ *Setting down before 't = besieging it.*

Malcolm. 'T is his main hope ; 10
 For where there is advantage to be given,
 Both more and less ² have given him the revolt,
 And none serve with him but constrained things
 Whose hearts are absent too.

Macduff. Let our just censures
 Attend the true event, and put we on 15
 Industrious soldiership.³

Siward. 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 ;⁴ 20
 Towards which advance the war. [*Exeunt, marching.*]

SCENE V. — *Dunsinane. Within the Castle.*

Enter MACBETH, SEYTON, and Soldiers, with drum and
colours.

Macbeth. Hang out our banners on the outward 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 ¹ with those that should be ours, 5
 We might have met them dareful, beard to beard,
 And beat them backward home. [*A cry of women within.*]
 What is that noise ?

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

² *More and less* = great and small.

³ *Let our just censures, etc.* "Let our just decisions on the defection of Macbeth's followers attend upon the actual result of the battle, and let us meantime be industrious soldiers ; that is, let us not be negligent through security." — *Elwin, quoted by Rolfe.*

⁴ *Thoughts speculative, etc.* "The old war-horse means, There's no use talking about it, and eating the air of expectation ; nothing but plain old-fashioned fighting will decide the matter." — *Hudson.*

SCENE V. — ¹ *Forc'd* = reinforced.

Macbeth. I have almost forgotten the taste of fears :
 The time has been, my senses would have cool'd 10
 To hear a night-shriek, and my fell of hair
 Would at a dismal treatise² 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 ? 15

Seyton. The queen, my lord, is dead.

Macbeth. She should³ 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 20
 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 25
 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.

Messenger. Gracious my lord, 30
 I should report that which I say I saw,
 But know not how to do it.

Macbeth. Well, say, sir.

Messenger. As I did stand my watch upon the hill,

² *Treatise* = tale.

³ *Should* = would. She would have died sometime. There must inevitably have come a time for such a message.

I look'd toward Birnam, and anon, methought,
The wood began to move.

Macbeth. Liar and slave! 35

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

Macbeth. If thou speak'st false,
Upon the next tree shalt thou hang alive
Till famine cling⁴ thee; if thy speech be sooth,⁵ 40
I care not if thou dost for me as much. —
I pull in⁶ 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 45
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 aweary of the sun,
And wish the estate o' the world were now undone. — 50
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.*

*Drum and colours. Enter MALCOLM, old SIWARD, MACDUFF,
and their Army, with boughs.*

Malcolm. Now near enough: your leavy screens throw
down,
And show like those you are.¹ — You, worthy uncle,
Shall with my cousin, your right-noble son,
Lead our first battle;² worthy Macduff and we

⁴ *Cling thee* = dry thee up.

⁵ *Sooth* = true.

⁶ *Pull in* = rein in. Figure taken from horsemanship.

SCENE VI. — ¹ *And show like those you are* = reveal what you really are.

² *First battle* = the van of the army.

Shall take upon 's what else remains to do, 5
According to our order.

Siward. Fare you well.

Do we but find the tyrant's power to-night,
Let us be beaten, if we cannot fight.

Macduff. Make all our trumpets speak; give them all
breath,
Those clamorous harbingers of blood and death. [*Exeunt.* 10

SCENE VII. — *Another Part of the Field.*

Alarums. Enter MACBETH.

Macbeth. 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.

Young Siward. What is thy name?

Macbeth. Thou 'lt be afraid to hear it. 5

Young Siward. No; though thou call'st thyself a hotter
name

Than any is in hell.

Macbeth. My name's Macbeth.

Young Siward. The devil himself could not pronounce a
title

More hateful to mine ear.

Macbeth. No, nor more fearful. 9

Young Siward. Thou liest, abhorred tyrant; with my sword
I'll prove the lie thou speak'st.

[*They fight, and young Siward is slain.*

Macbeth. 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.

Macduff. That way the noise is. — Tyrant, show thy face!
 If thou be'st slain and with no stroke of mine, 15
 My wife and children's ghosts will haunt me still.
 I cannot strike at wretched kerns, whose arms
 Are hir'd to bear their staves: either thou, Macbeth,
 Or else my sword with an unbatter'd edge
 I sheathe again undeeded. There thou shouldst be; 20
 By this great clatter, one of greatest note
 Seems bruided.¹ Let me find him, fortune!
 And more I beg not. [*Exit. Alarums.*]

Enter MALCOLM and old SIWARD.

Siward. This way, my lord. The castle's gently render'd:²
 The tyrant's people on both sides do fight; 25
 The noble thanes do bravely in the war;
 The day almost itself professes yours,
 And little is to do.

Malcolm. We have met with foes
 That strike beside us.³

Siward. Enter, sir, the castle.

[*Exeunt. Alarum.*]

SCENE VIII. — *Another Part of the Field.*

Enter MACBETH.

Macbeth. Why should I play the Roman fool, and die
 On mine own sword? whiles I see lives,¹ the gashes
 Do better upon them.

SCENE VII. — ¹ *Bruided* = noised abroad.

² *Gently render'd* = easily won.

³ *Strike beside us* = do not try to hit us; make a mere pretense of fighting.

SCENE VIII. — ¹ *Lives* = living men.

Enter MACDUFF.

Macduff. Turn, hell-hound, turn!

Macbeth. Of all men else I have avoided thee :
But get thee back ; my soul is too much charg'd 5
With blood of thine already.

Macduff. I have no words ;
My voice is in my sword, thou bloodier villain
Than terms can give thee out! [*They fight.*]

Macbeth. Thou lovest labour.
As easy mayst thou the intrenchant air
With thy keen sword impress as make me bleed : 10
Let fall thy blade on vulnerable crests ;
I bear a charmed life, which must not yield
To one of woman born.

Macduff. Despair thy charm,
And let the angel whom thou still hast serv'd
Tell thee, Macduff was from his mother's womb 15
Untimely ripp'd.

Macbeth. Accursed be that tongue that tells me so,
For it hath cow'd my better part of man!
And be these juggling fiends no more believ'd,
That palter with us in a double sense ; 20
That keep the word of promise to our ear,
And break it to our hope. — I'll not fight with thee.

Macduff. Then yield thee, coward,
And live to be the show and gaze o' the time :
We'll have thee, as our rarer monsters are, 25
Painted upon a pole, and underwrit,
'Here may you see the tyrant.'

Macbeth. I will not yield,
To kiss the ground before young Malcolm's feet,
And to be baited² with the rabble's curse.

² *Baited* = worried, tormented.

Though Birnam wood be come to Dunsinane, 30
 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.*

Malcolm. I would the friends we miss were safe arriv'd. 35

Siward. Some must go off ;³ and yet, by these I see,
 So great a day as this is cheaply bought.

Malcolm. Macduff is missing, and your noble son.

Ross. Your son, my lord, has paid a soldier's debt :
 He only liv'd but till he was a man ; 40
 The which no sooner had his prowess confirm'd
 In the unshrinking station where he fought,
 But like a man he died.⁴

Siward. Then he is dead?

Ross. Ay, and brought off the field : your cause of sorrow
 Must not be measur'd by his worth, for then 45
 It hath no end.

Siward. Had he his hurts before ?

Ross. Ay, on the front.

Siward. 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.

Malcolm. He's worth more sorrow, 50
 And that I'll spend for him.

Siward. He's worth no more :

³ *Go off* = die.

⁴ *No sooner had his prowess confirm'd, etc.* = no sooner had his prowess in this fight proved his manhood, than he died at his post like a man.

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.

Macduff. Hail, king ! for so thou art. Behold, where stands
The usurper's cursed head ; the time is free. 55
I see thee compass'd with thy kingdom's pearl,⁵
That speak my salutation in their minds ;
Whose voices I desire aloud with mine :
Hail, King of Scotland !

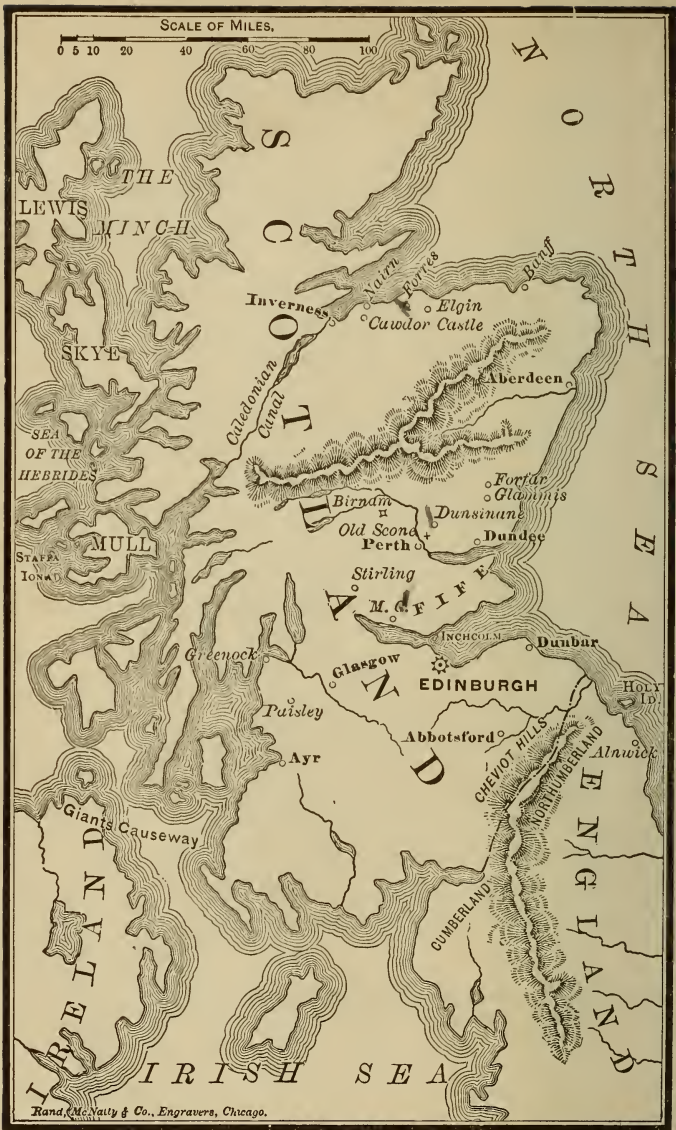
All. Hail, King of Scotland ! [*Flourish.*

Malcolm. We shall not spend a large expense of time 60
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 nam'd. What's more to do,
Which would be planted newly with the time, — 65
As calling home our exil'd friends abroad
That fled the snares of watchful tyranny,
Producing forth⁶ the cruel ministers
Of this dead butcher and his fiend-like queen,
Who, as 't is thought, by self and violent hands 70
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. 75

[*Flourish.* *Exeunt.*

⁵ *Pearl* = thy nobles, which are thy greatest treasure.

⁶ *Producing forth* = hunting out.



MAP OF SCOTLAND, SHOWING THE SCENE OF THE TRAGEDY OF MACBETH.

STUDIES.

PROVIDE yourself with a note book, and carefully answer every question. Do not answer with monosyllables; give a reason for every opinion, and fortify your position if possible by quotations from the text. If questions occur to you during your study, note them down to be propounded at the first opportunity. Some part of every recitation period should be set apart for the discussion of the exercises written on the preceding day.

ACT I.

SCENE I.

1. The Folios have "or" instead of "and" in line 2. Which is better? What difference does it make in the meaning?
2. How would you accent the line as it now stands? How, if the Folio reading were retained?
3. What is the weather at each appearance of the witches throughout the play? Why is this so?
4. What do you infer as to the time of the battle?
5. Is there anything in this scene to imply that these creatures could read the future?
6. Are the witches on the heath now?
7. Should the audience hear the mewing of graymalkin and the call of paddock?
8. In line 7 why do they not say *Macbeth and Banquo*?
9. Explain the meaning of line 9. What light does it throw upon the character of the speakers?
10. What does the word "hover" suggest?
11. With what sort of motion should the witches come upon the stage?
12. What has been the one thing that has brought the witches together?

13. What are we to infer, from the nature of this opening note, as to the general character of the whole drama?
14. What has been accomplished by the scene? (100 words.)

SCENE II.

1. How do we know that a battle is in progress?
2. What is there to show that Malcolm had been in the early part of the battle?
3. How happens it that he is not with the army now?
4. In Scotland, during the eleventh century, what was expected of a king in time of war?
5. Who in a kingdom would naturally be most concerned about a revolution?
6. Why is King Duncan not suppressing the revolt in person?
7. What may be inferred from the fact that the king is in "a camp near Forres"?
8. One noted critic has declared of this scene, that "Shakespeare's good sense would hardly have tolerated the absurdity of sending a severely wounded soldier to carry the news of the victory." Where is it mentioned that he was sent?
9. Why was the wounded sergeant so far from his army?
10. Would you call the meeting between him and the king accidental?
11. Is the figure in line 8 true to nature? Explain it.
12. Is there anything impossible about the stroke that slew Macdonwald? Do we know that it was done with a sword?
13. What brought forth the exclamation in line 24,—admiration for Macbeth or joy at danger removed?
14. Point out instances in the sergeant's speech of what might be called bombast.
15. Make a note of the different comparisons used by him during his part.
16. Would a soldier brought suddenly before his king, and made to tell great news, be likely to talk as did the sergeant? Defend your answer.
17. What is there significant in the fact that this man, severely wounded and weak from loss of blood, is so enthusiastic over his commander?

18. What characteristic of both battles recalls the heroic age?
19. What is the attitude of the loyal army of Scotland toward Macbeth?
20. What is meant by "The Norwegian lord, surveying vantage"?
21. What was the sergeant about to say when stopped by faintness?
22. How long after the first battle did the second take place? (I, iii, 94.)
23. What was the condition of affairs at the front when the sergeant left the field?
24. Who was the real messenger to the king?
25. At what point in the battle was he sent away with his news?
26. What was there probably in his appearance when he entered to occasion surprise?
27. Why did the king not recognize him at first?
28. Does "him," in line 55, refer to the King of Norway or to Cawdor? (What would "rebellious" in the next line imply? What would I, iii, 72 and 112 suggest?)
29. In either case did Macbeth slay his opponent? Give reasons for your answer.
30. Have we any ground of conjecture in this scene as to the age of Duncan or of his sons?
31. What traits of character are shown by the king in lines 63-65?
32. Tell briefly the state of affairs in Scotland at the close of scene ii. (200 words.)
33. What estimates would you make of Duncan, Malcolm, and Macbeth at this point in the drama? (200 words.)
34. Sum up the kingly qualities of Duncan thus far revealed, and the unkingly ones.
35. What contrast between Duncan and Macbeth?

SCENE III.

1. Why have these witches come together at this time?
2. Why was it necessary to show the audience what they had been doing since last they met?
3. How long since the last meeting?
4. Judging from this scene alone, how much power have they?

5. What comment would you make on the terrible anger of the first witch?

6. How should line 10 be inflected?

7. The first folio had "ports" in line 15; Pope changed it to "points." Which do you prefer? Give reasons.

8. For how many days was the sailor doomed to suffer?

9. What do you infer from line 24 as to the limits of the witches' power?

10. In the light of this, is it probable that the first witch caused the pilot's death?

11. Has she had *time* to wreck the pilot and to secure his thumb as a trophy?

12. Which is apparently the most active of the three? Which, the least?

13. Is there a climax in the deeds mentioned?

14. If they singly and alone can do such deeds, what may we infer as to the deed that requires their concerted action?

15. Do lines 28, 29 have any covert reference to Macbeth? Explain how they might have been intended to be symbolic.

16. The word "thus" gives what hint to the actors? How should the dance be executed?

17. May we infer that Macbeth and Banquo were at the head of their army? Why?

18. We have not yet seen Macbeth; what kind of man do we expect to see?

19. How does the audience regard him at this point?

20. What did Macbeth probably mean by the words of line 38?

21. Has his speech any added significance in the light of I, i, 10?

22. Do you believe with Professor Dowden that a connection has already been made by their spells between the souls of the witches and that of Macbeth?

23. Whom does Banquo ask concerning the distance to Forres, Macbeth or the witches?

24. If Macbeth, what must we infer as to the proximity of the witches when Banquo first catches sight of them?

25. If the witches, how do you explain his sudden change of manner after asking the question?

26. What characteristic of the witches first impresses Banquo? What is his first thought as to their nature?

27. What facts does a closer inspection reveal? What does he finally conclude as to their nature?

28. They lay their fingers on their lips for what reason?

29. Had they never opened their lips concerning him, how might it have affected Banquo's after life?

30. Is Banquo too much startled and excited to study closely the beings before him? What about Macbeth?

31. Why do they not put their fingers to their lips when Macbeth questions them?

32. What effect is produced on the audience at this point by the fact that they know of Macbeth's appointment to the Thaneship, while he knows nothing of it?

33. Why should Macbeth "start and seem to fear"?

34. Would the prediction itself account for it?

35. What do you infer as to the violence of Macbeth's starting?

36. If a fortune teller should declare to you that you were sometime to occupy the highest position in the land, would you be likely to "start and seem to fear"?

37. Macbeth was "rapt," yet how do we know that he was much impressed by Banquo's behavior toward the witches? (III, i, 56.)

38. Was he too much "rapt" to heed the witches' predictions concerning Banquo? Cite proof.

39. What was perhaps passing through his mind while he stood "rapt"?

40. "Present grace," "noble having," "royal hope," refer respectively to what?

41. Explain the paradoxes in lines 65, 66.

42. What significance in the change of order in lines 68, 69?

43. When does Macbeth arouse himself to question the witches further?

44. Do you detect any note of eagerness in his demands? If so, how do you account for it?

45. Do you think that Macbeth was honest when he said "to be king stands not within the prospect of belief"? Tell why.

46. Contrast the behavior of Macbeth and Banquo after the witches vanish.

47. Do you note with Coleridge any peculiar fitness in the words "as breath into the wind"? In what climate would such a figure alone be possible?

48. Note how Macbeth treats Banquo's doubts expressed in lines 83-85, and how he answers his questions. What explanation?

49. Hudson, changing "which" to "what," interprets lines 92, 93: "His wonders and his praises are so earnest and enthusiastic, that they seem to be debating or raising the question, whether what is his ought not to be thine, — whether you ought not to be in his place." What is there to criticise in this interpretation?

50. If this be the meaning, what effect would it naturally have upon Macbeth?

51. The original has in line 97 "as thick as tale." How can it be defended? Which do you prefer? Why?

52. Angus says, "We are sent." What mention has been made thus far of him?

53. "And for an earnest of a greater honour." What did it prove to be? What might Macbeth suspect it to be? Yet see lines 127-142.

54. Comment on Banquo's sudden ejaculation: "What, can the devil speak true?"

55. What do we know at this point about the Thane of Cawdor?

56. Why does Macbeth in line 73 declare the thane to be "a prosperous gentleman," and again in line 109 exclaim so emphatically against "borrowed robes"? What two explanations?

57. Do the words of Angus make Cawdor out to have been a secret enemy or a bold, open rebel?

58. If it be answered that Macbeth knew nothing of Cawdor's treachery, how would it affect the answer to I, ii, Question 28?

59. Tell to whom each of the speeches in lines 116-120 is addressed.

60. What is meant by "the greatest is behind"? Why behind?

61. In what tone of voice were the words "Do you not hope," etc. spoken? How should they be inflected?

62. How is Banquo's character shown in his reply?

63. What indication that he had read Macbeth's thoughts?

64. Tell how his words may be taken as the moral of the whole tragedy.

65. "Swelling act" — why? "Imperial theme" — why? Explain the sentence.

66. "Soliciting." Why does he use this word? Where has there been any supernatural *soliciting*?

67. Why did Macbeth stop to say, "I thank you, gentlemen"?
68. "Why hath it given me earnest of success?" How had Banquo answered the question? What explanation of his total disregard of Banquo's advice?
69. What was the "suggestion"?
70. What glimpses does the soliloquy give as to Macbeth's temperament?
71. Why "murder" after the prediction of the witches, the knowledge that he is in the line of the succession, and the report that the king is greatly pleased with him?
72. Coleridge says, "Every word of his soliloquy shows the early birth-date of his guilt." Tell how.
73. What was Banquo's explanation of Macbeth's "rapt" state? Do you think he was honest in this explanation? Defend your answer.
74. Can you explain lines 149, 150 as being other than a direct falsehood?
75. What was the necessity of it?
76. Are victorious generals usually superstitious? Cite instances.
77. What remark would you make concerning the superstition of the Scotch?
78. Contrast the superstition of Macbeth with that of Banquo.
79. In scene ii we got an external view of Macbeth. With what conclusion? In this scene we get a view into his soul. With what results? Sum up Macbeth's character as it appears now. (200 words.)
80. Contrast Macbeth's character with that of Banquo.

SCENE IV.

1. Who were "those in commission"?
2. Mention some of the more prominent traits in the character of Cawdor.
3. "There's no art," etc., lines 11, 12,—is it true? What element of Duncan's character does the speech reveal?
4. What kind of kings trust absolutely?
5. How does Duncan unconsciously prove that his estimate of himself was a true one?

6. Was Macbeth's face a hard one to read? Defend your answer.
7. The exclamation, "O worthiest cousin," after the words just spoken by the king, is one of the great art strokes of the play. Explain how.
8. Explain the element of irony here introduced by the fact that the audience know Macbeth's real position.
9. Was the king telling the strict truth in line 21? What did he withhold that he might have given?
10. What comment would you make on Macbeth's reply?
11. What hints might Macbeth receive from lines 21, 28, 29?
12. Banquo "that hast no less deserv'd" receives what reward?
13. Why does Duncan not "infold" Macbeth?
14. Why are all the honors heaped upon him?
15. How does Banquo receive the situation?
16. Interpret, "Seek to hide themselves in drops of sorrow."
17. Why does Duncan *at this point* announce the successor to his throne?
18. Any inference here as to Malcolm's age?
19. As far as we know, what "kinsmen" were present?
20. How was the announcement a crisis in Macbeth's life?
21. Do you think that Duncan invited himself to Macbeth's castle, or did he come by other invitation?
22. What irony in Macbeth's reply?
23. The announcement, coming as it does at Macbeth's bitterest moment, has what effect upon him? Are we surprised at the awful words of his aside? Why?
24. Why does he make such haste to be gone?
25. To what does the king attribute this haste?
26. Lines 54, 55 imply what unreported conversation?
27. How do they throw light on the characters of Duncan and Banquo?
28. Point out the irony in the king's last words.
29. Find in this scene as many evidences as you can of Duncan's childlike simplicity; of Macbeth's hypocrisy; of Banquo's nobility of character.
30. Compare Macbeth with the first thane of Cawdor.
31. What has been accomplished by the scene?
32. Is there anything in this scene to lead one to think that, after all, Duncan had some suspicions as to Macbeth's true character?

SCENE V.

1. How much time has elapsed since the last scene? Study carefully.

2. Is the whole letter given or only a fragment? Give reasons.

3. Is Lady Macbeth reading it for the first time?

4. "I have learned," etc. When has there been a time when he could make his inquiries?

5. What comment is to be made on the fact that he loses no time in finding out all possible concerning the witches?

6. How many times has Macbeth "stood rapt"? What trait in his character does this reveal?

7. Does he believe the prophecy of the witches?

8. When was the letter written? Had he had his interview with the king?

9. Upon what point does the letter lay greatest stress?

10. What gives the characterization of Macbeth, in lines 13-28, a peculiar value?

11. Do they voice your impression of Macbeth gained from scenes ii, iii, and iv? Tell all points of difference.

12. Coleridge declares that in characterizing her husband, Lady Macbeth reveals her own character as well. Tell how.

13. What in her characterization explains why Macbeth fell so easy a victim to the witches?

14. Sum up in your own words the main traits of Macbeth's character as revealed by his wife.

15. At the very moment that these words were being spoken, how was Macbeth proving that they were true?

16. What comment on the words, "Thou 'rt mad to say it"?

17. How do the two following lines serve to cover her confusion?

18. Who is "our thane"? What is meant by "had the speed of him"?

19. Were the messengers sent by Macbeth? Why send messengers when he was riding as fast as possible himself? And why such extreme haste on the part of the messengers? Why, on the part of Macbeth?

20. "Give him tending"—spoken to whom? Of whom?

21. "He brings great news"—who does? Point out the irony in the words.

22. How might the word "himself" in line 36 suggest that the messenger was hoarse from his great exertion? Why the raven?

23. What comment on the fact that Lady Macbeth's mind is made up on the instant?

24. "Battlements"—why this warlike allusion? Banquo, in the next scene, is reminded, when he sees the castle, of a temple.

25. Does Lady Macbeth's awful prayer reveal a nature utterly diabolic, or a feminine nature suspicious as to the limits of its powers? Comment fully.

26. Why "*my keen knife*"? Why not *our*?

27. "Nor heaven peep through the blanket of the dark." Explain fully the figure.

28. Is the meeting between Lord and Lady Macbeth what might be expected between a wife and her husband just home from a hard-fought and dangerous campaign? How do you explain it?

29. Mrs. Siddons used to pronounce the word "hereafter" with most telling effect. How should the five lines be inflected?

30. "Letters"—what is implied by the plural?

31. Why does Macbeth with his very first words tell of Duncan's intended visit?

32. "And when goes hence?" Is this asked for mere information, or to test Macbeth by watching his face as he answered; or is it given in a tone insinuating that "We'll see that he doesn't go at all"? How would the inflection differ in the three cases?

33. "To-morrow—as he purposes"—why the break? Some have maintained that he caught himself in a lie, and his natural honesty checked it automatically (see II, iii, 34); others think that he was checked by the look on his wife's face; some that the words "as he purposes" were given with a sarcastic smile (see line 60). What is your opinion? Defend your answer.

34. The fact that at this first meeting, after a separation that had been fraught with extreme danger, they talk of nothing save this one subject, throws what light upon their characters?

35. At this point, how much of the murder has Lady Macbeth determined to do? What is to be Macbeth's part?

36. Do you think that she deceived herself as to her strength?

37. "We will speak further" implies what in Macbeth? How should it be inflected?

38. Sum up Lady Macbeth's character as revealed by this scene. (200 words.)

SCENE VI.

1. What contrast between this scene and the last?
2. Duncan is charmed by the gentle sweetness of the surroundings of Macbeth's castle, and Banquo notices that it is covered with the marks of peace and beauty. What glimpses of character?
3. Do you think that Banquo, who knew much of Macbeth's state of mind, was honest here, or was he simply humoring the king's mood?
4. Do the audience know into what Duncan is going? Comment on the irony of this scene. (100 words.)
5. Pope read "masonry" for "mansionry" in line 5. Your opinion.
6. Why does Macbeth not appear to welcome the king?
7. What of Lady Macbeth's greeting?
8. "By your leave, hostess." What is required of the actor?
9. What is your estimate now of Duncan? (200 words.)
10. Has he grown in your estimation or not?
11. Do you find yourself taking a breathless and heart-beating interest in his fate? Why?
12. Has the character of Macbeth lost or gained since you first heard of him?
13. Which had you rather see king, Macbeth or Duncan? Why?

SCENE VII.

1. How long between this scene and the preceding? (I, v, 29, 57; vii, stage directions, 62.) Do you infer that Duncan saw Macbeth after scene iv?
2. Write in your own words, after a careful study, the first twelve lines of Macbeth's soliloquy.
3. How would it affect the sense to place a period, as some editors have done, at the end of the first line, and remove the punctuation after "quickly"?
4. What is the antecedent of "his" in line 4?
5. Tell how these twelve lines throw a flood of light upon our study of Macbeth's inner life.

6. Do the words, "He's here in double trust," etc. arise from a real struggle with conscience, or is Macbeth deceiving himself, and giving this as a flimsy excuse after he has convinced himself that he dares not do the deed? Defend your answer.

7. Did the fact that Duncan had been a generous and lovable king appeal to him as a reason why he should not kill him?

8. "I have no spur," etc. implies as its logical ending "and therefore I will not do it." What forces him to this conclusion, — fear of results? "Compunctious visitings of nature"? Fear of losing what he had already gained? "Milk of human kindness"? Discuss fully.

9. Do you think that Macbeth was at any time at the banquet? How could he be absent without suffering from grave suspicions after the murder had been committed? How could he excuse himself? (See line 29.) Yet we see the materials for the banquet just before Macbeth enters, and after his soliloquy, which consumes only a few minutes, the queen declares that Duncan has almost supped. Explain.

10. "Hath he asked for me?" Why this question? Show how it exposes Macbeth's weakness.

11. How is Lady Macbeth's reply a contrast?

12. Is Macbeth honest in the excuses of the next five lines? What has led him to this conclusion?

13. Show how Lady Macbeth sees quite through her husband's excuses.

14. "Dress'd" — why past tense?

15. "Was the hope drunk?" Show how peculiarly appropriate is this figure. Explain it in connection with the words "slept," "wakes," "green and pale."

16. In the light of V, i, 33, what did she consider to be the most stinging part of this speech? How would it be an especial sting to a man of Macbeth's temperament?

17. Explain why the word "beast," in line 47, is a well-chosen one.

18. What do you infer from line 48? Does it relieve somewhat the blackness of Lady Macbeth's character? How?

19. What had been Macbeth's conduct at that former discussion of the question?

20. Some critics maintain that the scene here alluded to must originally have been a part of the play, and that it has been lost.

As this rests on simple conjecture, what is your opinion? In what part of Act I could it have been inserted? Was it before or after the battles? Is such a scene needed?

21. "Sworn" — comment on this.

22. How do you account for the change in Macbeth since this early discussion of the murder?

23. "If we should fail" — how was Macbeth about to finish this sentence when interrupted?

24. What note do you detect in the words? How should they be inflected?

25. "We fail," — how should this be inflected? "We fail"! "We fail?" "We fail?" "We fail," or otherwise? Discuss fully.

26. How is Lady Macbeth's practical nature shown in the plan which she unfolds?

27. What is to be her part in the execution of this plan? What Macbeth's?

28. Do you detect any note of bravado in Lady Macbeth's words? Is she cool and calculating, or passionate and carried beyond herself by the excitement of the moment?

29. What change in Macbeth when a practical plan and a chance for action are presented to him?

30. With what note does the act end?

31. Explain how Act I might be entitled, "The Temptation."

32. Make a careful analysis of the time covered by this act.

REFERENCES FOR ACT I.

[The references are, as far as possible, to works easily accessible to the students of any school.]

A map of the section of Scotland covered by the play will be found on page 92. Extracts from Holinshed are to be found in Furness and in most school editions of Macbeth.

SCENE I.

Coleridge, 370. Hudson, 15-20. Deighton, 77. Morley, quoted by Sprague, 45. Dowden, 218; quoted by Rolfe, 39.

9. Rolfe, 31.

11. Deighton, 78.

SCENE II.

Deighton, xii. Arden, 90. Ransome, 79.
64. Johnson, quoted by Furness, 20.

SCENE III.

Arden, 94.
38-88. Dowden, 222; quoted by Rolfe, 40.
51-88. Coleridge, 371; quoted by Rolfe, 160.
73. Arden, 97.
123. Flathe, quoted by Rolfe, 165.
130-142. Bucknill, quoted by Furness, 40
134. Hunter, quoted by Furness, 39.
138. Arden, 99.
142. Hudson, 61.

SCENE IV.

Ransome, 82-87. Corson, *Handbook of Shakespeare*, 244. Rolfe,
26. Sprague, 34.
14. Clarendon, 89. Hudson, 63.
27. Coleridge, 374; quoted by Rolfe, 167, and Furness, 47.

SCENE V.

Arden, 101. Ransome, 84-88. Hazlitt, quoted by Sprague, 30.
4. Knowles, quoted by Rolfe, 168.
15. Bodenstedt and Ulrici, quoted by Rolfe, 169, Furness, 51.
21-23. Coleridge, 75; quoted by Furness, 53.
29-38. Hunter, quoted by Furness, 54.
30. Clarendon, 93.
36. Deighton, 98.
38. Lowell, *Literary Essays*, iii, 44.
52. Steevens, quoted by Sprague, 28.
58. Hudson, 31.
70. Hudson, 70.

SCENE VI.

Ransome, 88, 89. Forsyth, quoted by Furness, 61. Reynolds,
quoted by Furness, 62, and by Rolfe, 172. Horn and Knowles,
quoted by Rolfe, 173. Lowell, *Literary Essays*, iii, 45.
13. Furness, 67.

SCENE VII.

Arden, 105. Ransome, 89-92.

1, 2. Furness, 441; quoted partially by Rolfe, 176.

28. Clarendon, 99.

28-82. Hudson, 33-38.

35. Fletcher, quoted by Rolfe, 26.

39. Bailey, quoted by Furness, 76.

46. Johnson, quoted by Furness, 77.

59. Jameson, 378; quoted by Furness, 80, Rolfe, 179, Arden, 106.

72. Elwin, quoted by Furness, 82.



ACT II.

SCENE I.

1. How much time has probably elapsed since the events of the last scene?

2. What has taken place during the interval?

3. What has Macbeth been doing?

4. Why are Banquo and his son in the court of the castle at such a late hour?

5. Explain how Banquo's first question is a very natural one.

6. What signs, at this point, of the tempest alluded to in II, iii, 35?

7. "Take thee that too." What was alluded to? Dagger? Belt? Helmet? Armor? Something that impeded his progress in the dark?

8. Why should he give this and his sword over to Fleance? Because he felt perfectly secure in the house of his friend? "From horror at the particular use his dreams have prompted him to make of them"? To deceive himself with the thought that, notwithstanding Macbeth's treason, he is himself innocent? On account of the "heavy summons"? Because he was very tired, having worn them all the evening? Could it be explained in the light of the words, "There's husbandry in heaven," etc.? Discuss fully.

9. "A heavy summons" — to what? Why did he not wish to sleep?

10. What was his attitude at the words "Merciful powers"?
11. "Cursed thoughts" — of what? Were they dreams or simply the uncontrollable train of images that coursed through his mind while his body was at rest?
12. Was this a real prayer, or was it simply an exclamation?
13. What has wrought Banquo to such a pitch?
14. What has he seen that would tend to arouse his suspicions of Macbeth?
15. Does he suspect Macbeth, or is he fighting with himself the same battle that has been engaging Macbeth?
16. Explain fully how lines 1-64 might be called an introduction to the Act, and might be divided into three parts: 1. Preparation; 2. Contrast; 3. State of Macbeth. What lines would fall under each division?
17. Why did Banquo suddenly call for his sword? Who did he think it was? Whoever it might have been, how could there have been danger to Banquo? From what did he apprehend danger?
18. Comment on the words "Who's there."
19. Why did not Banquo have a servant to carry his torch instead of making his son do it?
20. Why was Macbeth in the court at this time?
21. Do you infer that he expected to meet Banquo?
22. "What, sir, not yet at rest" — easy and natural? An exclamation that slipped out before he could check himself? Comment upon it in the light of the lines that follow.
23. "Unusual pleasure," "measureless content" — what picture of the king do these words present?
24. Do you infer that Banquo gave the ring earlier than he had intended?
25. "Duncan's trust," says one commentator, "doubles the guilt of murder." Tell how.
26. What excuse does Macbeth make for not being present during the evening?
27. What is the antecedent of "which," line 19?
28. "All's well" — meaning what? Is Banquo honest?
29. Has there been anything in the conversation that would in any way make it natural for him to speak of the weird sisters and their prophecy?

30. Why does Banquo at this point allude to them? Answer carefully.

31. What light does line 20 throw upon lines 8 and 9?

32. "I think not of them" — comment.

33. "We would spend it." Is this the kingly "we" meaning "I" used in anticipation, or does it simply mean "you and I"?

34. Are Macbeth's words used to ward off suspicion, or are they a bid for aid?

35. Do you think that Banquo suspects Macbeth's real position after hearing lines 25 and 26?

36. Make a study of Banquo's character as revealed by his reply.

37. "The like to you." Do you detect any sarcasm?

38. Where do you infer that Banquo and Fleance go?

39. Was this an important message, or was it given simply to get rid of the servant? Give reasons for your answer.

40. "Get thee to bed." Did he probably go to bed?

41. Where is Macbeth during the soliloquy that follows?

42. "Is this a dagger?" Which word should receive the emphasis? Explain how the meaning is affected by the emphasis.

43. In what tone should the words be spoken? Terror? Startled inquiry? Animation? Curiosity? Foreboding?

44. Why was it necessary to introduce into the drama this episode of the dagger?

45. Does Macbeth recognize it as a hallucination, or does he believe it to be a real dagger sent to lead him to his work?

46. What does this fact reveal as to Macbeth's mental condition?

47. Should the dagger be represented as lying on a table, as one commentator has suggested, or fixed in the air, seemingly supported by nothing? Should it be visible to the audience?

48. Why does the dagger seem to disappear as soon as he notices the "gouts of blood" upon it? What word in the next line explains it?

49. Which is the better reading, "the one-half world" or "the one half-world"?

50. Where is Lady Macbeth during this soliloquy? Would the servant be likely to "go to bed before seeing her and delivering his message"?

51. Show how nature reflects the deed that is to be done.

52. Where was Lady Macbeth when she rang the bell?

53. Show how dangerous it was to ring a bell as the signal for the murder.

54. Show how Macbeth, excited as he was, perceived the awkwardness of the signal.

55. Why did Lady Macbeth not simply set the hour for the deed without adding thereto a signal?

56. Do you think, with Seymour, that the bell was not rung by her, but that it was the clock striking? (V, i, 31.)

SCENE II.

1. Many editors make no change of scene at this point, in spite of the fact that one is made by the folio. Which do you prefer? Give reasons.

2. Why was it necessary to bring Lady Macbeth upon the stage at this point?

3. Do her opening words mean that she was obliged to nerve herself to the deed with wine, or do they mean that the wine, since her errand with it had been successful, and since it had made the guards drunk and therefore harmless, had given her new courage?

4. Explain how the interpretation of this point is a critical factor in the estimation of her character. (200 words.)

5. Why does the voice of the owl startle her? Can the audience hear it?

6. "The doors are open"—why plural? What doors? Who opened them? Why mention the fact of the "snores" in such close connection?

7. What do you understand by the stage direction, "*Within*"?

8. Why does Macbeth, while still "within," and loud enough so that Lady Macbeth, who is without, can hear, call, "Who's there? what, ho!"?

9. How would the attempt without the deed confound them?

10. What noise causes Lady Macbeth to say "Hark"? A peal of thunder, as given on the modern stage? A fancied noise due to her overwrought nerves? The dull thud of Macbeth's dagger as it falls on the king? The owl again? The snores of the guards? Their prayers? The crickets? Answer carefully.

11. Comment on the awkwardness of a plan in the execution of which she must pass near the chambers of at least two men, and

enter another chamber where three were presumably asleep, purloin the daggers, lay them ready, look into the king's face, and then use, as a sort of headquarters for the murder, a part of the castle common to all its inhabitants?

12. "Had he not resembled my father." Tell how this is another prominent factor in the discussion of her character.

13. How does this throw light ON I, v, 71?

14. Would it make more impression on the audience if they could actually see the deathblow given? Why?

15. What means does Shakespeare take to make them feel the murder?

16. "My husband!" — in what tone should it be uttered? Show how thoroughly feminine is the exclamation.

17. Describe Macbeth as you imagine he appeared at this moment.

18. Was there any light in the court or were they in total darkness? (V, i, 20; yet II, ii, 20.)

19. In what tone was the following dialogue spoken?

20. "Didst thou not hear a noise?" What had Macbeth really heard?

21. Why was it so easy for them to hear owls and crickets that live in the open air?

22. "As I descended" — implies what?

23. "Hark!" What did he hear? What do you infer from the question that follows?

24. "Second chamber" — where, probably, was Duncan? Give your ideas as to how the chambers were arranged.

25. Draw a plan of Macbeth's castle. (II, i, stage directions; ii, 5, 16, 18, 25, 66; iii, 116.)

26. "There's one did laugh" — why? Dreams of his night's revel? Drunken foolishness? Nervous premonitions to which he was powerless to respond?

27. "One cried 'Murder!'" How might this have been one motive for Macbeth's slaughter of the guards in the morning?

28. "There are two lodged together." Who are meant? Malcolm and Donalbain? Yet, II, ii, 19. The guards? yet why mention them again in this way? Was it a grim joke, as much as to say that they were huddled the one upon the other in drunken sprawl like lodged grain?

29. Would line 26 imply that it was the guards or the king's sons?

30. Why does Macbeth dwell upon the trivial circumstance of his not being able to say amen? Why could he not? Fear? Conscience? The parched throat of the murderer?

31. "So, it will make us mad." What do you infer from this as to the condition of Macbeth at this moment?

32. How do you explain the voice that Macbeth thought he heard?

33. Editors have differed as to how much the voice said, some contending that it was only the seven words after "cry," and others that it was that included in lines 35-40. Your opinion.

34. How would you interpret lines 35, 36? As if punctuated "Sleep no more. Macbeth, does murder sleep?" or by making "Macbeth" the subject of "does"? Discuss fully.

35. Why did the voice dwell upon his titles?

36. What change in Lady Macbeth since her entrance before the murder? What has caused it?

37. Point out the practical common sense of her suggestions.

38. "This filthy witness," "these daggers" — what action on her part is hinted at?

39. The fact that she now for the first time discovers the daggers implies what?

40. Has Macbeth ever confessed fear before? What does he now fear, and why is he afraid?

41. We know that the guards were partially aroused by the murder, and that Donalbain was sleeping in the second chamber, and that a noise had been heard in that direction since Macbeth had descended. What characteristic of Lady Macbeth is revealed by her being willing to go back alone into the chamber of death with the bloody daggers, and smear the faces of the grooms with blood?

42. Why "the *faces* of the grooms"?

43. Coleridge remarks that the tragedy contains not a single pun, — what of the play on words in lines 56, 57? Was it intended or accidental?

44. What effect has the sudden knocking at the gate upon the audience? What upon Macbeth? How do you account for this effect?

45. May the word "whence" have a peculiar significance here? With what might Macbeth have associated the knocking?

46. Why does he look at once to his hands?

47. Comment on the fact that he lingers and soliloquizes rather than acts.

48. How should line 63 be read?

49. "A heart so white"—typical of what? Where has Lady Macbeth used this same argument before to arouse Macbeth?

50. Did she hear the first knocking?

51. Did she have any difficulty in accounting for the knocking, and locating it? Contrast her behavior with that of Macbeth.

52. Comment upon her cool common sense after hearing the knocking.

53. Show how the knocking comes at shorter and shorter intervals, and comment on the fact.

54. "Be not lost so poorly in your thoughts." What glimpse does this show us of Macbeth?

55. What is the matter with him,—fear? conscience? remorse? undefined terror?

56. Point out how the murder was very clumsily planned. The stupor of the guards would be interpreted in what way? Would the fact that they were dead drunk shield them, or lay them more open to suspicion? Who would naturally be king even though Duncan were murdered? See also II, i, Question 51, and ii, Questions 11 and 41. (200 words.)

57. Show how fortune has thus far favored Macbeth.

SCENE III.

1. How do you account for this silly babble by the drunken porter after the intense scene preceding?

2. Many critics would cut it out as added, by another hand than Shakespeare's, to please the multitude. Would you? Why?

3. What words in the soliloquy are intensely Shakespearean?

4. Do you infer that a porter was generally kept at the gate all night, or that it was the porter's duty to arise in the early morning, when those within the castle might be expected to be stirring?

5. How do you account for the late carousal of the servants? (II, 14.)

6. "Remember the porter," — explain what he meant.

7. What may we infer as to the time of night when the murder was committed? (V, i, 31.) Has there been any pause in the action since the opening of the act? If so, where? Yet it was somewhat after midnight when Banquo retired, and now it is early morning. (II, iii, 27, 28.) (In a line omitted with others for obvious reasons from most editions, Macduff says, "I believe drink gave thee the lie last night," as if it were now morning.) Explain.

8. What change in Macbeth during the few moments since last we saw him? What has caused it?

9. "I'll bring you to him" — what action required?

10. Why does Macbeth check himself after the words "He does"?

11. Show how the storm must have been a sudden mountain tempest.

12. Judging from the play thus far, to what use does Shakespeare put external nature? Quote examples.

13. "Where we lay." Was it in the castle? Why?

14. Show how Lennox was a typical superstitious Scotchman.

15. "New hatch'd to the woeful time," — and yet he knows of no particular evil deed as yet. Explain.

16. Macbeth, after the announcement of the murder, immediately rushes to the chamber. How do you reconcile this action with his words in II, ii, 50-52?

17. How would a woman aroused at dead of night by the alarm bell and the awful cry of murder be expected to act? Does Lady Macbeth fulfill the requirements?

18. "What, in our house?" Comment on this.

19. How is Banquo's answer a rebuke?

20. In the light of II, ii, 73, 74, are Macbeth's words, "Had I but died," etc., honest, or are they the words of a consummate actor? (He had already killed the grooms.)

21. Study carefully his words from the time he enters after the murder to the end of the scene. What percentage of the lines contain figurative language? Are figures of speech natural under such circumstances?

22. Compare Macbeth's announcement of the murder, lines 78-80, with Macduff's following.

23. "O, by whom"? Is this the exclamation you would expect from Malcolm? Do you detect in it any traces of personal fear?

24. Do you think that Lennox honestly believed that the grooms were the murderers? Do you consider "as it seem'd" ironical?

25. "O, yet I do repent," etc. Who at this moment knew that he had killed the guards? Comment on the tact of Macbeth in lines 87, 88.

26. Why did he kill the grooms?

27. Did Macduff's question arise from surprise, suspicion, or curiosity?

28. Comment on the "elaborate, refined, and cold-blooded hypocrisy" of Macbeth in lines 89-100.

29. Was Lady Macbeth's cry, "Help me hence, ho!" a real appeal for help, or did she use it as a pretext for getting out of the room?

30. Was her swoon real or feigned, or was it no swoon at all? (200 words.)

31. How did Macbeth evidently regard it?

32. Contrast the conduct of Macbeth in this scene with his conduct in the scene preceding.

33. "And when we have," etc. — a completion of what thought?

34. Had they met to question the "bloody piece of work," and had each told all that he knew of the deed, what evidence might have been collected against Macbeth?

35. Do lines 113, 114 imply that Banquo's suspicions are aroused? Explain.

36. Why does Malcolm, who is now legally king, flee in haste to England?

37. What estimate have you previously made of his character?

38. How was the flight of the two princes an extremely fortunate thing for Macbeth?

39. What other instances show that fortune was on the side of Macbeth?

40. Point out four instances in the play that show that Macbeth acted on the impulse of the moment or not at all.

41. Study carefully all the words spoken by Lennox during the scene. What of his age? What is there in the scene to give us glimpses of his character?

42. Comment on Macduff's behavior.

43. At what point in the act was the nervous tension on Lady Macbeth the greatest?

SCENE IV.

1. How much time between this scene and the preceding? (Lines 3 and 6.)

2. Why is the old man introduced into the play? Does he tell anything that Ross does not know?

3. What do you infer from the fact that Ross was not one of the circle that gathered in the castle at the ringing of the alarm bell?

4. How may lines 5 and 6 be taken as the key to Shakespeare's treatment of external nature? (200 words.)

5. Is the unnatural darkness caused by the storm or by an eclipse of the sun?

6. How may the prodigy of the falcon and the owl be interpreted? How, the prodigy of the horses eating one another?

7. "The good Macduff." Comment.

8. How do you account for his ambiguous and evasive answer?

9. From the tone of Ross's words, do you think he has suspicions of Macbeth?

10. "Most like" — why?

11. Why was Ross, who evidently under Duncan held a high position (I, ii, 64, 65), not present when Macbeth was named?

12. "Nam'd" — by whom?

13. How, in the light of your answer to Question 1, could Macbeth be already named and on his way to Scone, and Duncan's body be already carried to Colmekill?

14. Why would Macduff not go to the coronation?

15. What do you infer from the fact that Ross concluded to go?

16. Make a study of Ross from the glimpses we have had of him thus far. (I, ii, 48; iii, 89; iv, 14; II, iv, 1, etc.)

17. What has been accomplished by the scene?

REFERENCES FOR ACT II.

SCENE I.

Coleridge, 76. Flathe, quoted by Sprague, 37, and Rolfe, 182. Capell, quoted by Furness, 84.

5. Sprague, 90.

9. Steevens, quoted by Furness, 85. Hudson, 78.
 24. Knowles and Roffe, quoted by Rolfe, 184, 185.
 33. Deighton, xxxiv. Seymour, quoted by Furness, 89.

SCENE II.

Coleridge, 77. Ransome, 94. White, quoted by Furness, 96.
 Deighton, 110. Rolfe, 188.

1. Sprague, 96.
 8. Knight, quoted by Furness, 97.
 13. Hudson, 37. Warburton, quoted by Furness, 98.
 16. Hunter, quoted by Furness, 99.
 18. Clarke, quoted by Furness, 100.
 36. Hudson, 30. Hunter, quoted by Furness, 102.
 56. Rolfe, 192.
 57. De Quincey, "On the knocking at the Gate in Macbeth,"
 quoted by Furness, 437; abstract given by Rolfe, 192.
 74. Rowe, quoted by Furness, 109.

SCENE III.

Hales, *Essays and Notes on Shakespeare*, 1892 ed., 23, 273; admirably summed up by Deighton, xviii. Rolfe, 195.

20. Ransome, 95.
 21. Malone, quoted by Furness, 114.
 35. Hudson, 31, 88.
 100. Rolfe, 29, 200.
 107. Sprague, 108. Hudson, 92.

SCENE IV.

Arden, 113. Rolfe, 202.



ACT III.

SCENE I.

1. Is there anything to indicate the interval of time between this act and the last? (III, i, 29, 30.)
 2. The opening soliloquy leaves no doubt about Banquo's opinion of Macbeth, — what was it?

3. In reading lines 6-10 what words should be emphasized?
4. Does the soliloquy reveal any weak places in Banquo's nature?
5. Would you call these the "cursed thoughts" of II, i, 8?
6. Show as fully as you can that Banquo was impressed by the prophecy of the witches almost as much as was Macbeth.
7. Why "Hush! no more"? Same reason as in II, i, 8? Because the words were treasonable, and should not enter even his thoughts? Because he hears Macbeth approaching? Discuss fully.
8. Why, in all probability, was Banquo at the palace? Was he there to attend the "solemn supper"? To lend his voice to the council? To pay his respects to the new king?
9. Do you tremble for his safety as you did for Duncan's when he entered the castle?
10. "A solemn supper" was a supper given to solemnize a particular occasion, — in this case what?
11. Does it seem to you that the invitation to Banquo was a sort of afterthought on the part of the king and queen?
12. In the light of Banquo's opening soliloquy, comment upon his vow to Macbeth of unalterable fealty, lines 16, 17.
13. "Ride you this afternoon?" — why asked? What other questions asked later for the same reason?
14. Did Banquo keep his promise?
15. Point out the cold-blooded hypocrisy of Macbeth's words in lines 29-32. What thoughts are perhaps in Banquo's mind?
16. What was Macbeth's excuse for wishing to be alone for the rest of the afternoon? What in reality did he intend to do?
17. As revealed by Macbeth in his soliloquy, what sort of man is Banquo? Does your estimate of him agree with Macbeth's?
18. Do you agree with him that he had a "wisdom that guided him to act in safety"?
19. What is Macbeth's chief objection to Banquo, — envy? Fear of him as a possible rival? Mistrust since he knew of the witches' prediction? The witches' words concerning his being father of many kings? Jealousy?
20. If we interpret "he," in IV, iii, 216, to mean Macbeth, then he had no son to take the throne after him. What is implied in lines 60-70?
21. Why is he so stirred at the thought of his successor if he has no sons?

22. What had Macbeth said to the murderers on the day before?

23. In the light of this, comment on Macbeth's gracious words to Banquo on the day before.

24. How do you account for the words "Well then, now," line 74? Embarrassment? Hesitation in view of the fact that he has a very delicate task to perform? Collecting his thoughts?

25. Do you think that there was any foundation of truth in Macbeth's charges against Banquo? Might the men have been justly punished for some crime or offence? Might they not have been victims of Macbeth's cruelty, made to believe that Banquo was the cause of their troubles? What is your opinion?

26. Point out how Macbeth uses the same argument to incite them to murder that Lady Macbeth had previously used to him.

27. Do you think that the men were professional murderers, men ruined by Banquo's influence, and therefore desperate? or adventurers ready for anything that promised reward?

28. The fact that Macbeth was obliged to use a skillfully devised argument to win them, proves what?

29. Why "was" in line 114?

30. Note carefully the words spoken by each of the murderers, and from them note the differences in their natures.

31. Explain how the words "so is he mine," etc. are the climax of Macbeth's argument, — a sort of finesse.

32. Fletcher calls Macbeth a "Cold-blooded, cowardly, and treacherous assassin." Show how each of these adjectives applies.

33. Who is the most active agent in the murder?

34. What need of slaying Fleance?

35. "I'll come to you anon," — for what purpose?

36. Comment on Macbeth's appeal to the murderers, noting what he first appeals to and the successive steps. Why take two successive days for the appeal?

SCENE II.

1. Were the servant's words, line 2, any news to Lady Macbeth?
2. What do you infer from her opening words as to the subject about which she wishes to consult the king?
3. Would you give, as some critics have done, lines 4-7 to

Macbeth? Why should any one be led to think that they belonged to him rather than to her?

4. How do these words modify your previous estimate of Lady Macbeth?

5. How should the words "Nought's had, all's spent," be spoken?

6. Note the instant change in Lady Macbeth upon the appearance of the king. How do you account for it?

7. Has he kept alone? Has she?

8. Is she judging him by herself, or does she know of what she speaks?

9. "What's done is done." Note other instances of her fatalistic view of life. Has Macbeth shown any tendency toward fatalism? Cite quotations.

10. Do his opening words show that she has read him aright and has administered the proper advice?

11. "Both the worlds" — explain.

12. "Ere we will eat our meal in fear." Show how this word "fear" is one of the keynotes of the play. Point out as many instances as you can where Macbeth has been troubled by fear.

13. What kind of fear was it?

14. "These terrible dreams that shake us nightly." Do you agree with Hudson, who says, "It is of her state of mind, not of his own, that Macbeth is here thinking," and with Dowden, who declares that she is supported only by her will, which is powerless during sleep?

15. Some actresses impersonating Lady Macbeth give a convulsive shudder when Macbeth pronounces the words "terrible dreams." Rightly?

16. Knowing Macbeth's temperament as you do, would you expect him to be troubled with dreams? (II, ii, 43.)

17. From what source would his dreams, if he had them, be likely to come, — remorse for his deed? memory of the horror of it? fear of detection? Discuss fully.

18. To whom does "better be with the dead" apply, — to her; to him only; to both?

19. Some editors have "place" instead of "peace" in line 20, — your opinion.

20. What prompted Macbeth to the lines beginning, "Duncan

is in his grave"? Remorse? Self-deception? Dejection? A wish to test Lady Macbeth?

21. Does it mean, "I had rather be dead and at peace, as Duncan is, than to be tortured as I am now"? Is he talking "wild wirling words" which he does not mean, or is he calm and sincere? Do you detect any hint at suicide?

22. "Gentle my lord"—point out other cases, if possible, where she has applied soothing or endearing words to her husband.

23. What do you infer from her words and tone as to his mental condition at the time?

24. "Be bright and jovial," etc.,—was this why she had called her husband to her? Had she perhaps some past experience in her mind?

25. He charges her to be especially attentive to Banquo during the banquet, yet he has not the least idea that Banquo will be present. Why then this strict charge?

26. "Unsafe"—why? Explain the rest of the passage.

27. "You must leave this"—what?

28. What were the "scorpions" in his mind? Whisperings of conscience? Remorse? Fear of Banquo? Jealousy? Envy?

29. How do you reconcile the words of lines 30, 31 with those following, where he declares that he is in torture because Banquo lives?

30. Do you think that Lady Macbeth before this had had suspicions that Banquo was a scorpion in the mind of her husband?

31. What do you infer from the fact that he made no attempt to bring charges against Banquo, or to explain to her the reasons of his aversion?

32. Comment on the complete change that comes over Macbeth after he hears the words of his wife, line 38. How do you account for it?

33. "A deed of dreadful note." Does Lady Macbeth suspect what it is to be? Answer carefully.

34. Why does he not tell her of his designs?

35. Comment on the change in Macbeth since the murder of Duncan.

36. What forces are now impelling him? Ambition? Fear? Jealousy? Lady Macbeth? A mania for slaughter? Superstition?

37. What forces impelled him to commit the first murder?

38. Make a list of the terms of endearment thus far used by Macbeth to his wife. Compare with your answer to Question 22. Comment.

39. Why the prayer "Come, seeling night"? Did it spring from the same impulse as did Lady Macbeth's in I, v, 38-52?

40. What was the "bond" that kept him pale? If Banquo, why did he pray for heaven to destroy him, when he had taken every precaution to do it himself?

41. Some editors change "pale" to "paled" (shut up as with palings). Your opinion?

42. "Light thickens," etc. How are the following three lines a sort of text for the whole play?

43. Comment on the treatment of nature here.

44. "Thou marvell'st at my words." What action is implied on the part of Lady Macbeth?

45. "Hold thee still." Contrast this with her command to him before the first murder.

46. How do you account for the fact that they have changed positions since that time?

47. Comment on the Machiavellian motto that is urging Macbeth to action.

48. "Go with me"—where? The word "so" would imply what?

SCENE III.

1. Why does the first line begin with "But"?

2. Study carefully the words of the third murderer in this scene. Whom do you suspect him to be?

3. At what hour was the supper to be? When did Macbeth appear, and when did the supper begin? (III, iv, 127.) What detained him?

4. What may be inferred from the fact that the murderer appeared at the door a moment after Macbeth?

5. Collect all the evidence you can to defend your answer to Question 2.

6. What would seem to disprove your theory? (III, iv, 21.)

7. "The west yet glimmers with some streaks of day." Show how this description of external nature is in perfect accord with the plot of the drama up to this point.

8. ["*Within*"] — meaning what?
9. To whom does Banquo shout?
10. Why did Shakespeare use the device of sending the horses "about, almost a mile"?
11. Draw a plan, as complete as possible, of the grounds about Macbeth's palace, indicating the approaches and the place of assassination.
12. "A light, a light" — spoken for Banquo to hear, or whispered?
13. Why did Banquo call for a light when Fleance was bearing a torch?
14. "Stand to 't" — meaning what?
15. Did the murderers have a light?
16. Do you think the first murderer blundered, or was the original plan faulty?
17. Why was Banquo murdered before the eyes of the audience? How does the horror of the deed compare with the murder of Duncan?
18. Why should the second murderer, who had been induced by Macbeth to murder Banquo for revenge, consider Fleance the "best half of our affair"?
19. Note carefully the words of the two murderers during this scene, and see if they have been true to your estimate of them in III, i, Question 30.
20. Tell how this scene may be called the climax of the drama, all before being cause, and all after being effect.
21. Has Macbeth had any failure before the escape of Fleance? What success has he after this point?

SCENE IV.

1. How much time between the scenes?
2. Do you infer that Banquo, even had he not been interfered with, would have arrived at the banquet much earlier than the time when his ghost was first seen? Explain fully.
3. Why did Macbeth omit the usual ceremonies of seating his guests? Do you detect any rudeness in his words?
4. Why does Lady Macbeth have to be rallied by her husband before performing her part in the welcome? See in this connection III, ii, 28.

5. Does any one but Macbeth see the murderer?
6. Why does Macbeth see him so quickly?
7. Comment on the fact that he looks in at the door with his face *covered with blood*. Has some one blundered? Account for Macbeth's first words with him. How should they be accented?
8. How do you interpret line 14,— "'T is better on your outside than in his body," or "'T is better on thy face than he (Banquo) within the room"?
9. "Whole as the marble." Explain the figure.
10. How might line 24 be quoted to defend the reading "paled" in III, ii, 50?
11. "But Banquo's safe?"—asked as a question or with the falling inflection?
12. What will they probably talk about when they meet to-morrow?
13. Why does Lady Macbeth chide Macbeth?—afraid he will be suspected of something if he stays too long at the door? Has the wait become awkward? Because she is, after all, a careful hostess? Because her husband's face "is as a book," and she can read there that it is time for her to take matters in hand?
14. Make a diagram of the banquet hall, indicating the place of the door, the places of Lord and Lady Macbeth and the lords at the table, and the position of Macbeth while addressing the ghost.
15. Should the ghost be seen by the audience? (300 words.)
16. Was it visible to the lords? To Lady Macbeth? Compare with the ghost in *Hamlet*.
17. Some have maintained that one of the ghosts was Duncan's, — lines 71, 72; yet line 81, — which one? Comment.
18. What action on the part of Macbeth after Lennox speaks the words, "Here, my good lord"?
19. What was the first explanation that flashed itself into his mind after catching sight of the ghost?
20. "Thou canst not say I did it"—which word should receive the emphasis, "say" or "I"?
21. Why did the ghost shake its head after Macbeth uttered the words?
22. Do you think that Lady Macbeth was for a moment at a loss to know what to say, until the words of Ross suggested an explanation, or do you think that the king and queen had

agreed upon this explanation beforehand, to be used in such an emergency?

23. Is it possible that she might have been telling the truth?

24. Comment, in the light of line 36, on the words "feed and regard him not."

25. "Are you a man?"—whispered? Do the others hear? Does she keep her seat?

26. Show how in this crisis she makes use of her old argument.

27. Do the lords hear his answering words?

28. "Why? what care I?"—said to whom? Meaning what?

29. Who nods? Why?

30. Can you give any reason why the ghost should vanish at this particular moment?

31. How much of the following dialogue should be heard by the lords?

32. Tell how lines 75-78 should be read? How would you read if a semicolon were placed after "now" in the first line, and a comma after "weal" in the next? Which do you prefer?

33. "This is more strange than such a murder is"—what did he mean? Why should the murder seem strange to him?

34. "I have a strange infirmity." Do you think that in his paroxysms of horror Macbeth heard his wife's excuse, lines 53, 54, or does this point to a previous understanding, or to the fact that both told the truth? See Question 22.

35. "Would he were here"—comment.

36. "Avaunt! and quit my sight!" Picture the effect of this explosive sentence in the dead silence preceding the drinking of the toast, the lords on their feet with glasses at the lip.

37. Show how Lady Macbeth is at her wits' end, but making a tremendous effort to save the day.

38. Which of Macbeth's two paroxysms was most violent?

39. Why does she not again appeal to his manhood?

40. "Sit still"—what do you infer from this and the lines following?

41. "You can behold such sights"—to whom does the word "you" refer, the lords or Lady Macbeth? What is implied in the question of Ross?

42. Why does Lady Macbeth at this point instantly dismiss the company, or, rather, impel them out of doors?

43. "Better health attend his majesty" — sarcasm?

44. To what do the lords doubtless attribute Macbeth's strange actions and words? What will they think next morning when Banquo's mangled body is found in the ditch?

45. "It will have blood" — what will?

46. Some editors remove the semicolon after "say." Comment.

47. How do you account for the fact that after this terrible display of weakness on her husband's part, a display that perhaps be fatal to their safety, Lady Macbeth has not one word of reproach when they are alone?

48. "At our great bidding" — the coronation or the "solemn supper"?

49. Comment on the fact that even after he has so completely exposed himself before his court, and has seen the ghost of the murdered Banquo, almost the first words Macbeth utters after the lords withdraw are those expressing suspicion and rage at Macduff, who has not heeded the royal invitation.

50. How, then, do you account for III, iii, 9-11?

51. Comment on the fact that Macbeth kept a paid spy in the house of each of his nobles.

52. What would this fact seem to indicate as to the length of time that he had been king?

53. Explain the apparent collapse of Lady Macbeth after the departure of the lords.

54. Why should Macbeth wish to consult again the weird sisters? Why to-morrow and "betimes"?

SCENE V.

1. What reason for introducing this new character, Hecate?

2. Many critics think the scene an addition by another hand than Shakespeare's. What is there in the scene to lead one to distrust it?

3. How does it help matters to explain that the ruin of Macbeth has been brought about by the three sisters acting without authority of the higher powers of evil?

4. "Loves for his own ends, not for you." Would this imply that the witches had supposed that Macbeth was fond of them? Is it implied that Hecate is here opening their eyes to the real

truth of the matter, that they had been wooing him to evil without authority, on the supposition that he was a favorite son? Comment fully on the logic of Hecate's whole speech.

5. "He shall spurn fate," — show how he afterwards does each of the things mentioned.

6. Tell how security (over-confidence) became Macbeth's chief enemy.

7. What has been added to the play by this scene?

SCENE VI.

1. How much time between scenes?

2. Have there been any indications before this that Macbeth's conduct has excited the suspicion of the nobles?

3. "My former speeches" — when spoken? Before or after the banquet?

4. Point out the irony that pervades the whole speech of Lennox.

5. Where have we before suspected him of cleverly concealed irony?

6. Point out the similarity between the conduct of Fleance and that of Malcolm, and also the similarity of results.

7. "In pious rage the two delinquents tear" — what significance in the light of the fact that Lennox was the only eyewitness of the deed?

8. "The slaves of drink and thralls of sleep" — note the sarcasm. Would this be proof positive of their guilt?

9. "And wisely too" — any sarcasm? How was it wise?

10. "To hear the men deny 't." Do you infer that the grooms realized what had been done, and began to deny having done the deed before Macbeth fell upon them?

11. "As; an 't please heaven, he shall not" — spoken aside?

12. "But peace" — why does he check himself? Has he said anything which, if literally interpreted, might be regarded as treasonable? Are his "broad words"?

13. Show how the other lord, whom some have supposed to be Angus or Ross, is not so careful.

14. What allusions in lines 34-36?

15. "Under a hand accursed!" Do you think that Lennox at

first sounds his companion, and having learned his real sentiments, he now expresses himself openly; or was it natural for him to be sarcastic?

16. How long has Macbeth now been king?
17. What has been accomplished by the Act?
18. How much time has been covered by the Act? (III, iv, 130, 132; VI, 40.)

REFERENCES FOR ACT III.

SCENE I.

Ransome, 98-101.

18. Flathe, quoted by Rolfe, 206.

SCENE II.

Coleridge, 77. Arden, 117. Ransome, 101.

3-7. Furness, 150. Rolfe, 210.

38. Fletcher, quoted by Rolfe, 29; Furness, 433.

45. Hiecke, quoted by Rolfe, 212.

51. Mrs. Kemble, quoted by Furness, 159.

52. Dowden, 217.

SCENE III.

Paton, quoted by Furness, 160. Coleridge, 77. Ransome, 102.

11. Horn, quoted by Furness, 161.

SCENE IV.

Arden, 119. Ransome, 103.

14. Hunter, quoted by Furness, 164.

40. Furness, 167-172, 438-441. Rolfe, 216-218. Hudson, 42-43.

SCENE V.

Arden, 124.

SCENE VI.

Ransome, 106-108.

ACT IV.

SCENE I.

1. Do the witches in this scene have each the familiar, or attendant, mentioned in Act I?

2. Make a study of the three witches, as revealed in this scene and in Act I, and determine if they have any persistent personality. Who threw the most dreadful things into the cauldron? Who the least? Compare with I, iii, Question 12.

3. Of all the ingredients thrown into the cauldron, which was the most horrible?

4. The word "cold" in line 6 must be pronounced as a dissyllable. Intentional? What effect does it have?

5. What difference in the character and behavior of the witches when Macbeth is present and when he is absent? Compare Act I.

6. Comment on Macbeth's attitude toward the witches as revealed by his opening words to them.

7. Did his harsh salutation come from fear, detestation, contempt, anger, or bravado?

8. "These witches," says Gervinus, "have no power over the human will." How can this be shown?

9. Do they deal with the past, the present, or the future?

10. Any difference between these witches and those of Act I?

11. "Untie the winds"—what added significance in the light of I, iii, 11-17?

12. Of what night was Macbeth probably thinking? Did he perhaps attribute the weather of that night to the witches? Did Shakespeare intend that we should?

13. The armed head was typical of what? What, the bloody child and the child with the tree in his hand?

14. What determination was evidently born in Macbeth's mind after hearing the words of the first apparition?

15. Comment on the word "fear" three times used by Macbeth within twelve lines.

16. "In spite of thunder"—any significance in this allusion to thunder?

17. Why does he ask with such eagerness if Banquo's issue shall reign, since he had heard them prophesy concerning it once before?

18. Where did this scene take place? Do you think that Macbeth had to go far to meet the witches? (III, v, 15; iv, 132, 133; iv, i, 140, 156.)

19. Do you infer that Lennox is hunting for Macbeth to deliver the message of the horsemen? If so, why does he ask, "What's your grace's will?" instead of delivering his message?

20. Does the cavern vanish with the witches? Does Lennox see it?

21. Why does Macbeth inquire so eagerly concerning the weird sisters?

22. Why does he curse "all those that trust them"? Would he be included?

23. Comment on the fact that Macduff no sooner leaves his home than two or three messengers at race-horse speed go to inform Macbeth.

24. "Fled to England" — what accent? What glimpse of Macbeth do these three words give?

25. "Ay, my good lord." Why the adjective? What thoughts are doubtless in the mind of Lennox?

26. Do you think that Macbeth has been troubled with "flighty purposes" thus far? If so, cite examples.

27. What glimpse of Macbeth do the last thirteen lines of the play reveal?

28. Would he have committed the deed had he waited for his anger to cool? What of kings who order massacres of helpless women and children in a moment of ungovernable rage?

29. "No more sights" — explain. (IV, i, 122.) Some editors read "flights" — referring to what? Your opinion.

SCENE II.

1. How long between scenes? (IV, i, 149.)

2. How happens it that Ross is at Macduff's castle?

3. Have you any reason to think that he was already a fugitive?

4. Why had Macduff left his wife and children in the power of the tyrant?

5. For what, after all, is Lady Macduff most concerned?

6. Criticise the ornithological allusions in lines 9-11.

7. "He is noble, wise, judicious." Is this your estimate of Macduff from what you have thus far seen? Cite passages to defend your answer.

8. "I dare not speak much further;" — why? Does this imply that Ross is already a fugitive?

9. "I'll be here again" — implies that he came for what? Does he know of Lady Macduff's danger?

10. "Father'd he is" — who? How spoken?

11. Why does the scene so affect Ross?

12. Does "pitfall," line 35, seem to be a good word when used in connection with birds.

13. How is this dialogue between the mother and her son a contrast?

14. How does it heighten the tragedy?

15. What effect will it have upon the feelings of the audience towards Macbeth?

16. Does the son seem to you to be drawn from life? What do you infer as to his age?

17. "*Enter a Messenger*" — sent by whom? How does he know of her danger?

18. He is to her a stranger, yet he knows perfectly well her stainless character, wishes to warn her, and prays heaven to preserve her. Give your opinion as to who he was.

19. What do you infer from the fact that the murderers the next moment enter the room?

20. "What are these faces?" — why the word "faces?"

21. Comment on Lady Macduff's words to the murderer and her complaints of her husband earlier in the scene.

22. Would you expect the son's retort after hearing his prattle to his mother concerning the nature of a traitor?

23. What is gained by having the audience see the murder of the child?

24. Why did the murderer call him "young fry of treachery!"?

25. Was it natural for the mother to run away with her child's dying screams in her ears? Why did she?

26. What is lost by cutting out this scene, as is usually done by the modern stage?

27. What is the main purpose of the scene?

SCENE III.

1. What estimate have you formed of Malcolm's character and personality before this scene?

2. Are his opening words what you would expect?

3. What contrast is given?

4. "Each morn new widows howl" — yet as far as we know Macduff really knows of how many murders done by Macbeth? Why the word "howl"?

5. How should line 8 be inflected?

6. Rewrite in your own words the four lines opening with "What I believe I'll wail." Explain what is meant.

7. "It may be so perchance," — why does he doubt Macduff's word? Comment fully. (IV, iii, 40.)

8. "You have lov'd him well; he hath not touch'd you yet;" therefore — fill out this implied conclusion.

9. What irony in line 14? Explain how the audience know more than the actors. What other cases of this?

10. In what tone would Macduff utter the words, "I am not treacherous"?

11. The thought implied in Malcolm's answer is, "True, you are not treacherous, but Macbeth is, therefore" — supply the conclusion that was in Malcolm's mind.

12. Comment on the fact that Malcolm voices grave suspicions with one breath, and begs pardon with the next.

13. The substance of Malcolm's speech is, "I cannot read you; you look innocent, but I am afraid to trust in externals." Comment on this in the light of what we know of his father.

14. "I have lost my hopes" — why? What were they?

15. What was the chief cause of Malcolm's suspicions of Macduff?

16. Was Malcolm's question in line 26 a natural one? What answer to the question could Macduff, if pressed for one, make?

17. What light do lines 31-38 throw upon his character and motives?

18. "Thou," "thee," and "thy," in lines 33 and 34, refer respectively to whom? Explain the meaning.

19. Did Macduff know before this of Edward's offer of "goodly thousands"?

20. Comment on the careless, off-hand way in which Malcolm speaks of himself as sure to win.

21. What effect would this have had on Macduff had he really been a "villain" and a secret agent of Macbeth?

22. Malcolm declares that should he become king he would surpass even Macbeth in cruelty: knowing him as he did, how would such a statement strike Macduff? What is the substance of his answer?

23. Had Macbeth all the faults enumerated in lines 57-59? Cite passages and instances to show how many of these seven adjectives really belonged to him. What other adjectives would you add to the list?

24. Do you think that Macbeth was comparatively pure when we were first introduced to him, and that he had developed these vices in the meantime?

25. Why did Malcolm's avowal of intemperance not alarm Macduff?

26. He does not wholly despair even when Malcolm declares that he has a "stanchless avarice." Why? He is willing to bear this under what conditions?

27. Has Macbeth at any time since we have known him had any of these twelve "king-becoming graces"? Cite illustrations if possible.

28. How many of them had Duncan? Cite passages.

29. Name the antonym of each of these adjectives, and apply as many as possible to Macbeth.

30. Point out that in maligning his own character Malcolm worked toward a climax.

31. Remembering how Macduff is the only man who by the decree of fate can harm Macbeth, point out how lines 102-114 are a kind of crisis.

32. Had Macduff after hearing Malcolm's charges against himself, and believing them, declared that, notwithstanding it all, he would stand by him, what would have been the result? Why?

33. Why should his words have "wip'd the black scruples" from Malcolm's soul? Do you consider them as proof enough of Macduff's honesty?

34. Do you think that Malcolm's ruse for testing the honesty of Macduff was an awkward one? Do you consider it clever?

35. "Devilish Macbeth by many of these trains," etc. What

new light does this throw on Malcolm's extreme caution? On Macbeth's tireless activity?

36. How does it give a little hint as to the time that has elapsed since the murder of Duncan?

37. If Malcolm's estimate of himself in lines 125-132 is true, and we must accept it as the truth, what of your previous estimates of the man? What has led you to misjudge him?

38. Why did not Shakespeare give him a stronger character at first? Compare with his treatment of Macbeth.

39. Which of Malcolm's qualities were evidently inherited?

40. Why was Macduff "silent"? Will it take much argument to make him accept this "welcome" news? What if he does not?

41. Why this episode of the doctor? Does it advance the plot?

42. Contrast the picture of the good King Edward with that of Macbeth.

43. Why did Malcolm not immediately recognize Ross, as did Macduff?

44. What is your opinion of the suggestion by one critic that Ross had perhaps grown old since Malcolm had left Scotland?

45. "I know him now." "The passage is very delightful," says Hudson. Why?

46. Has Macbeth committed murders of which we know nothing, or did Macduff, in lines 4-8, and Ross, in lines 165-173, simply exaggerate the murders of which we know?

47. Why "relation too nice"? Is Ross anything like Polonius in *Hamlet*?

48. Why does Ross not tell Macduff the truth at once?

49. "I have heavily borne" — why?

50. What was doubtless the immediate cause of the revolt in Scotland (line 183) and Ross's desertion?

51. The meaning of lines 184, 185 seems to be that though he had heard only rumor concerning the revolt, the fact that he had seen the tyrant's power afoot seemed to confirm this rumor. Saw it before his desertion or after? Do you gather from this that Macbeth has perhaps taken the field in person? Would you expect him to do so?

52. "I guess at it" — shows that he feared for his family's safety, but went away nevertheless.

53. Comment on Macduff's behavior after hearing the dreadful

news. Do you think he would have turned away from Malcolm as he threatened (line 113) in spite of his later protestations, had it not been for the murder of his family?

54. Show how Malcolm tries to turn the grief and anger of Macduff toward the general good.

55. "He has no children" — who? A natural remark?

56. Comment on the words "hell-kite," "chickens," "swoop."

57. "Like a man." Show how these words have been throughout the play the most potent goad to action, good and bad.

58. Would any other argument, in your opinion, have aroused Macduff from his stupor of grief?

59. Was it the insane massacre of Macduff's family that finally ruined Macbeth? Explain fully.

60. "Macbeth is ripe for shaking." Show how this is the keynote of Act IV. What do you expect in Act V?

61. Of what old proverb are you reminded by the last line?

62. Show how this long scene has retarded the movement of the play.

63. What of the fact that during the greater part of this Act, which is in most dramas the most intense and vital, the title character is but a short time on the stage?

64. What effect in your estimation would this scene have upon an audience?

65. Do you agree with the critic who accounted for the long scene by saying that it was to "supplement the meagre facts given thus far to Malcolm and Macduff"? How do you account for the tedious scene?

REFERENCES FOR ACT IV.

SCENE I.

Weiss, quoted by Sprague, 41. Dowden, quoted by Sprague, 42, and Hudson, 123. Corson, 233-242.

69. Upton, quoted by Furness, 207.

SCENE II.

Arden, 130. Coleridge, 78, quoted by Furness, 226; also, Furness, 218-219.

66. Heath, quoted by Hudson, 133.

SCENE III.

- Ransome, 109–113. Arden, 132. Coleridge, 79. Moulton, 140.
 50. Arden, 133.
 140. Furness, 242.
 116. Hudson, 145. Coleridge, 379; quoted by Furness, 252.



ACT V.

SCENE I.

1. Contrast “the stormy close of the preceding act” with the “placid calm of this chamber.”

2. What is implied by the fact that there is a doctor at the castle? What, by the fact that he is accompanied by a gentlewoman?

3. “Since his majesty went into the field.” Steevens calls this “one of Shakespeare’s oversights. He forgot that he had shut up Macbeth in Dunsinane and surrounded him with besiegers.” He quotes V, v, 2–7. What is your opinion of this criticism?

4. She has not walked for two nights, and she has done her walking since his majesty took the field. Comment on the length of Macbeth’s absence.

5. Why did she not walk before her husband took the field?

6. To the doctor’s question, “When was it she last walked?” she answered, “Since his majesty went into the field,” etc. May we infer that she had walked before he went away? Why is it important to determine this question?

7. “Take forth paper” — signifying what? “A reminiscence of the letter which she received from Macbeth”? An attempt “to get rid of her secret by committing it to paper”?

8. “Perturbation,” “slumberry agitation” — comment on the doctor’s rhetoric. Natural?

9. “You may to me” — why to *me*?

10. Why will the woman not tell what Lady Macbeth has said? Is the reason that she gives the true one?

11. How does the woman know that she is fast asleep, — her eyes are open, and she carries a light?

12. "How came she by that light?" How spoken? Why should he want to know?

13. "It stood by her"—when?

14. Why should she want light by her continually?

15. Note the questions of the doctor. Are they what you would expect?

16. How could she rub her hands and carry the light?

17. "I have known her to continue in this a quarter of an hour"—comment on this in the light of II, ii, 67.

18. "Yet here 's a spot"—spoken how?

19. "I will set down what comes from her." Why? Curiosity? For material for a thorough diagnosis? How could her spoken words be of use in a diagnosis of her disease?

20. "One: two:"—refers to what?

21. "Hell is murky!" Is she uttering her own dread of the future, or echoing some of her husband's words at the time of the murder? If the former, what light does it throw on our study of her character? During this scene, does she utter any words not echoes of the past? If she is echoing her husband, how about I, vii, 7? Should it be punctuated, "Hell is murky? Fie, my lord," etc.?

22. When did she see the blood of Duncan?

23. "Do you mark that?" Why did he ask this? Was the question a professional one?

24. "You mar all with this starting"—a remembrance of what scene?

25. "You have known what you should not"—spoken to whom?

26. "The smell of the blood"—comment on this exquisite art stroke.

27. "This little hand"—why *little* hand? Do you infer, as some have done, that this proves that Lady Macbeth was a small, delicate woman? Might she not have said little hand in contrast with "all the perfumes of Arabia"?

28. How should the "Oh, oh, oh!" be spoken?

29. "Well, well, well"—meaning what? What does the gentleman understand by the words? A touch of nature?

30. "I have known those which have walked in their sleep," etc. Why did he add this? Out of consideration for any in his audiences that might be somnambulists?

31. "Banquo's buried;" etc. — Is she repeating something that she had formerly said to Macbeth at the banquet? Some contend that the word "Duncan" should be used instead. Why? Your opinion?

32. "Even so?" — Why does the doctor ask this question?

33. "Directly" — does the gentlewoman's knowledge of Lady Macbeth's habits imply that she usually ended her sleep-walking with this re-enactment of the terrible knocking scene?

34. If so, would this imply that of all her terrors this was the one that made the most impression?

35. "Foul whisperings" — why "whisperings"? About what? And yet "many worthy fellows" are out.

36. "Means of all annoyance" — meaning what?

37. Comment on the fact that in this brief scene she touches all the key-words of the tragedy, — "blood," "afear'd," "What's done cannot be undone," etc.

38. Is sleep-walking usually one of the accompaniments of remorse?

39. Count all the sentences spoken by Lady Macbeth that contain allusions in any way to Macbeth's three murders. How many connected with the murder of Duncan? Of Banquo? Of Macduff's family? Comment.

40. How long has it been since the murder of Duncan?

41. Why is this most intense scene of the play, and indeed of *all* Shakespeare's plays, written in prose?

42. Try to put the scene into the usual Shakespearean verse-form, making no changes not absolutely necessary.

43. Compare the Lady Macbeth of this scene with the Lady Macbeth of Acts I and II. What has wrought the change? (200 words.)

SCENE II.

1. Have we seen Menteith and Caithness before? Why are they introduced here near the end of the play, and given speaking parts?

2. What force is this? Who do you infer is leader?

3. "The good Macduff" — where has this adjective been applied to him before?

4. Why does Caithness inquire concerning Donalbain?

5. "A file of all the gentry" — meaning what? What do you infer from the fact that on consulting this file Lennox was able to say positively that Donalbain was not with Malcolm's army?

6. Why had Malcolm so largely recruited his army with boys?

7. Do you infer that "Great Dunsinane" was another name for the royal palace? Yet where was the palace?

8. How do the words "Birnam," in line 5, and "Dunsinane," in line 12, prepare the audience for the fulfillment of the witches' prophecy?

9. "Some say he's mad" — do you?

10. Explain the figure in lines 14-16.

11. Where have we seen Angus before?

12. "Minutely revolts" — comment.

13. "Faith-breach" — with whom?

14. "To recoil and start" — an allusion perhaps to what? Any particular occasion, or was recoiling and starting so habitual with him now that all had noted it?

15. What is the object of this scene?

16. What picture does it give us of Macbeth?

SCENE III.

1. When did we see Macbeth last? How much time has elapsed since then?

2. What reports has Macbeth just received?

3. Why is the doctor present?

4. To whom does Macbeth speak the opening lines?

5. "The spirits that know all mortal consequences." Do you think that he had implicit faith in the witches? (V, iv, 8; v, 42, 43.) Comment on the fact that he now boasts openly of their predictions and freely tells the grounds of his confidence.

6. Comment on the irony of the scene. Do the audience share his confidence in the predictions?

7. "False thanes" — alluding to whom? Why "English *epicures*"?

8. What change in Macbeth since last we saw him?

9. Do you infer that he has grown irascible, and that he was constantly in something like the state of mind represented here, or was his rage in this scene an unusual case brought on by the news

of the desertion of his thanes and the approach of the English army?

10. Why should the mere sight of the servant have set him into such a towering rage?

11. What did the servant fear?

12. Enumerate the various expressions used by Macbeth to indicate that the messenger was white from fear. Where else has white been used as typical of fear? Why "black," in line 11?

13. "Take thy face hence," — why "face"?

14. How should lines 19, 20 be read? Does he call Seyton, and receiving no answer, soliloquize for a moment, only to call again for his attendant; or does he say, "Seyton, I'm sick at heart, when I behold —," and then, perceiving that Seyton was not present, interrupt himself to call impatiently for him?

15. "When I behold" — what? Why does he not go on with his first thought after calling the second time for Seyton?

16. Do you think of Macbeth as old? Was he old in Act I? How do you account for this allusion to "old age"?

17. What light does this soliloquy throw upon our study of Macbeth's inner life?

18. Quote instances where Macbeth had himself given "mouth-honour."

19. "And dare not" — why?

20. Is this Seyton's first entrance? "Which was reported" — by whom? How did Seyton know what had been reported? "Confirm'd" — by whom?

21. Do Macbeth's words in line 32 spring from his old-time martial spirit? from desperation? from over-confidence? from madness? from fury of passion?

22. Why will he put on his armor before it is needed?

23. "Skirr the country round" — for what? Why hang those that talk of fear, if he has perfect confidence in the prediction of the witches?

24. Why should he fall into such a panic if he thoroughly believes this prophecy?

25. Do you think that he is himself afraid?

26. What do you infer as to the condition of the servants, from the fact that he calls for the second time for his armor? Do you find any reasons for believing that he had become so irascible and

changeable of late that his servants hesitated in obeying his commands at the first order, thinking perhaps he would countermand them the next moment?

27. Why at this point address the doctor? Do you take it that this is the doctor's first report to Macbeth?

28. Does Macbeth ask the question of lines 40-45 for information? Why did he ask it?

29. "A mind diseas'd." Do you infer that he considered Lady Macbeth insane?

30. Is he thinking alone of his wife when he speaks these lines? Comment fully.

31. Do you infer from line 48 that the attendants had not yet obeyed him concerning the armor? Do you think that he made a violent gesture in the preceding line which drove the armorer away for a moment?

32. "Seyton send out"—for what? Line 35.

33. Does Seyton flee at this point? Does he obey Macbeth's fragmentary command and go out? Yet who were the thanes that flee from him?

34. "Come, sir, dispatch"—spoken to whom?

35. "Pull 't off, I say"—spoken to whom?

36. What, after all, is the most important matter in Macbeth's mind, Lady Macbeth's condition or the scouring of the English hence?

37. "Hear'st thou of them"—a natural touch? Comment.

38. "Bring it after me"—what?

39. Make a study of the doctor as revealed in the first and third scenes of this Act.

40. Contrast the mental condition of Lady Macbeth in scene i with that of Macbeth in this scene.

41. Comment on the condition of Macbeth as here revealed.

42. What contrast between scene ii and scene iii?

SCENE IV.

1. How much time between scenes ii and iii? between iii and iv?

2. How comes it that Menteith, Lennox, etc., are now a part of Malcolm's army?

3. "Chambers will be safe"—an allusion to what? Midnight

murders? Spies? Assassination of women and children in their homes?

4. Why did Malcolm wish his soldiers to carry boughs,—to make his army look larger than it really was? To conceal their numbers? To give uncertainty?

5. "The confident tyrant"—confident in what respect? Since the thanes had been impressed by Macbeth's confident manner, what would you infer as to the frequency of such displays as that in scene iii?

6. Why does Siward express a sort of surprise that Macbeth will endure a siege? Why "endure"? What would he expect him to do?

7. What is accomplished by this short scene?

8. How is it the beginning of the final catastrophe?

9. Comment on the effect of short scenes when rapid action is required.

SCENE V.

1. What interval between scenes?

2. What traces in lines 1-7 of the Macbeth of Act I? Why does Shakespeare try to keep alive even to the end some little sympathy with Macbeth?

3. Do you infer from the clause beginning "Were they not fore'd," etc., that he had despaired of victory? What is the most that he hopes?

4. Why does Seyton go out immediately after answering Macbeth's question?

5. "A night-shriek"—was it night?

6. "The time has been," etc.—when? In his boyhood? Before his career of murder?

7. Do you infer from this that he was naturally tender-hearted? That he was naturally of a sensitive nature? That he was superstitious?

8. Does Macbeth receive Seyton's message as you would expect him to? Why does he not break out into lamentations? Compare with Macduff's conduct on the receipt of similar news.

9. Point out the fatalism of his words.

10. Show how Macbeth has paid the extremest penalty that can come in this life as the reward for a career of crime.

11. How long does it usually take a criminal to reach this condition? Does the answer of this question throw any light on the length of time covered by the play?

12. "Out, out, brief candle"—addressed to what? His own life? Human life in general? To Lady Macbeth in the sense of "Well, your candle of life is out. Let it go"?

13. Point out two other allusions to the stage in this play.

14. During this soliloquy, whom does he have most prominently in mind, Lady Macbeth or himself?

15. Delius, in a note on line 35, declares that "for dramatic purposes Shakespeare has here somewhat shortened the distance of twelve miles between Burnam and Dunsinane." Do you think so? Explain fully.

16. Is the fact that the servant could see for three miles consistent with the supposition that it was night?

17. "I pull in resolution, and begin to doubt"—for the first time?

18. Comment on the words of Macbeth in the light of Banquo's warning, I, iii, 122-126.

19. Do any elements of manhood still survive in Macbeth?

20. Any sympathy on your part for him? Would you expect to have a single spark of sympathy for one who has become such a monster of wickedness?

21. Why does Shakespeare not make us utterly loathe Macbeth?

22. What is the chief thing accomplished by this scene?

SCENE VI.

1. What is the need of this short scene?

2. What signs to show that the end is near? Is there any doubt as to what will be the result? What will it be? Why?

SCENE VII.

1. "I cannot fly"—implying that he would if he could?

2. Comment on the fact that he is still trusting in the prophecy of the witches.

3. Do you infer that young Siward was the foremost man in the English van, or that he was the first who happened to fall in with Macbeth? Comment on his rashness.

4. Do the audience expect Macbeth to be slain by young Siward?

5. For what is Macbeth now fighting? For what was he fighting in Act I?

6. Are you ready for his death? Do you feel that he ought to be tortured and butchered for his fearful crimes, or do you feel that his death is a "horrible necessity," to be done as quickly and as unostentatiously as possible?

7. Was the death of young Siward an artistic necessity? How does it help?

8. Does this deed of arms make Macbeth for the moment more or less hateful to you?

9. Why kill young Siward on the stage? Judging from other murders in this play, was it to add to or detract from the horror of the deed?

10. What effect on the audience from the fact that no sooner does Macbeth, boasting of his invulnerability, leave on one side of the stage, than Macduff, "breathing out threatenings and slaughter," appears on the other?

11. "Will haunt me still" — why "still"? Is he doing this deed simply to lay the ghosts of his murdered family?

12. "By this great clatter" — do you infer that Macbeth is fighting with his old-time fury, or is he attended by a strong escort that would account for the clatter?

13. What has been accomplished by the scene?

SCENE VIII.

1. "Roman fool" — allusion to whom?

2. Cannot Macbeth see how the battle is going as well as can Malcolm and Siward? Why then does he not despair? What can he still hope?

3. When an army is completely overcome, one of what three things must happen to the king in command?

4. Describe the appearance of Macduff as you imagine it when he swooped down upon Macbeth.

5. How does Macbeth receive him? Any trace of fear?

6. "I have avoided thee" — why?

7. "But get thee back" — why does he say this?

8. "My soul is too much charg'd," etc. — a last paroxysm of conscience? Do you trace in it any note of regret?

9. Where else in the play can you find him expressing anything like remorse for his crimes?

10. Does Macbeth speak while they are still fighting, or does the first encounter end as a drawn battle, after which they pause for a moment and speak?

11. Why does Macbeth tell of his fancied invulnerability?

12. After hearing Macduff's answering words, and realizing that he has been duped by the witches, what had Macbeth left to nerve his arm?

13. What is his last incentive?

14. "Yet will I try the last" — anything praiseworthy in such a determination? Is it courage? "A natural physical boldness in the face of danger"? Sheer desperation? "A wild animal clinging to life"? A last glimmering of hope? A mad, senseless fury?

15. Why is he not killed in sight of the audience?

16. Which would please you more — to have him die in battle like a soldier, or captured and hanged as a murderer?

17. "Retreat" — sounded by whom? "*Flourish*" — sounded by whom?

18. Do you infer that only one of Malcolm's men was killed in this battle? Are they counting only officers, perhaps?

19. Contrast the two deaths in the scene.

20. Do you think that the old soldier is concealing beneath brave words the great grief in his heart, or has he been so long a soldier that he can honestly talk in this way?

21. Compare line 55 with I, ii, 23. Comment.

22. Point out the fact that line 59 is the real end of the play, and that the speech of Malcolm was probably added by another hand to please the "groundlings."

23. What facts does the speech add? What weak elements?

24. "His fiend-like queen" — is this the right adjective? Do you think Shakespeare intended to represent her as "fiend-like"? Might this, however, have been Malcolm's estimate of her?

25. Comment on the idea of Lady Macbeth's suicide. Do you think that Shakespeare intended to end in this way?

26. How much time has been covered by the Act? If the action

has not been continuous from the first, where have the breaks been?

27. Comment on the headlong rapidity of the Act. Why should it need to be rapid? (IV, iii, 237-239.)

REFERENCES FOR ACT V.

SCENE I.

Siddons, quoted by Furness, 419. Ransome, 112-114. Moulton, 166. Arden, 137. Hudson, 43, 44.

3. Steevens, quoted by Furness, 254.

20. Bucknill, quoted by Hudson, 148.

32. Clark and Wright, 165. Hudson, 148. Arden, 137.

46. Verplanck, quoted by Furness, 257; Hudson, 149, and Arden, 138.

SCENE III.

Arden, 139.

24. Clarke, quoted by Furness, 270.

50. Clark and Wright, 172.

SCENE IV.

8. Kemble, quoted by Sprague, 28.

SCENE V.

Ransome, 115-117.

15. Hudson, 40.

17. Furness, 281. Hudson, 158.

22. Hunter, quoted by Furness, 283.

24. Birch, quoted by Furness, 284.

28. Coleridge, 380; quoted by Hudson, 159.

52. Dowden, 227; quoted by Hudson, 160.

SCENE VIII.

Deighton, xxxviii.

69. Maginn, quoted by Furness, 427.

For time analysis of the play, see Rolfe, 257.

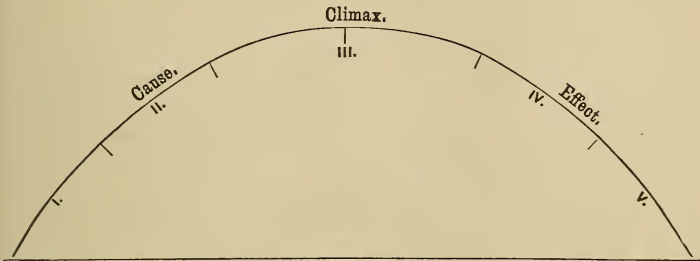
For an admirable summary of Gervinus's contrast between the characters of Hamlet and Macbeth, see Deighton, 190.

For an analysis of the elements in the characters of Lord and Lady Macbeth, see Deighton, 187-193.

GENERAL QUESTIONS.

1. Give to each Act a title. For example, Act I may be entitled "The Temptation."

2. The following diagram represents the general plan of one of Shakespeare's plays. Show how far Macbeth follows this plan. Where is the climax in Macbeth?



3. What three accidents help in the rise of Macbeth? What three in his decline?

4. What two characters in the first part of the play balance two in the last part?

5. The meetings with the witches heralded what in each case?

6. Is each of the crimes punished in the retribution, or only the last?

7. Point out that Macbeth is presented to us at first in his most heroic aspect, and that he gradually declines until the audience consents to his death. In the light of this, comment on the treatment of Duncan, Lady Macbeth, Malcolm, and Macduff.

8. Show that the drama works almost wholly by suggestion; that scenes and characters are thrust forward with little explanation. What effect does this have on the movement of the play?

9. Comment on the gradual decline of sympathy for Macbeth on the part of the audience. As Macbeth goes down, who goes up?

10. What parts of the play are written in prose? Can you deduce any general rule as to the use of prose by Shakespeare?

11. Judging from this play, to what use does Shakespeare put external nature?

12. Name twelve birds mentioned or alluded to in this play. How many are birds of ill omen?

13. Quote all passages in which the owl is mentioned or alluded to. Also the raven.

14. What three apparently supernatural visitations did Macbeth experience? To which did he give the most credit? To which, the least? Comment.

15. What kind of people experience hallucinations?

16. Go through the play and underline, preferably in red ink, the words "blood" and "bloody," which run like a scarlet thread through the entire drama. Underline also the words "fear" and "afraid," words that make the drama one prolonged shudder.

17. The fear that seems to possess Macbeth from the moment of his first murder is a fear of what?

18. Can you account for all of Macbeth's career of crime after the first stroke in the light of this word? Comment.

19. Show how Lord and Lady Macbeth were supplements of each other.

20. Note each of Lady Macbeth's entrances. How many times does she come in alone? Do you infer that she is much alone? What light on her character?

21. Write your estimate of the character of Lady Macbeth. (400 words.)

22. Sum up in the same way the character of Macbeth. (400 words.)

23. Gervinus speaks of the doctor, Seyton, and Ross as "impersonations of fear." Your opinion?

24. Point out that Macduff is a man of few words save when greatly moved.

25. Do you agree that his patriotism was stronger than anything else in his nature? Comment fully.

26. Sum up the character of Banquo. Is he a perfect contrast to Macbeth?

27. The Banquo of history is represented as being an accomplice of Macbeth's. But Banquo was an ancestor of King James, before whom this play was to be enacted. Do you infer that Shakespeare had hard work to conceal the true nature of his Banquo? Cite passages to support your answer.

28. Where else in the play are there evidences that it was designed to please King James?

29. Mention some of the supernatural agencies of the play, like monstrosities, superstitions, apparitions, omens, etc. Comment.

30. Cite passages to prove that both Lord and Lady Macbeth were fatalists.

31. Comment on what would have been the result if Ophelia in *Hamlet* and Lady Macbeth could have changed places?

32. Would it have been possible to have laid the scene of this play elsewhere than in the Highlands of Scotland? Why?

33. How much time has been covered by the action?

34. Make a table showing as far as possible the time which elapses between the scenes and acts of the drama.

35. If Macbeth reigned seventeen years, as the Macbeth of history actually did, between what scenes or acts can this time have elapsed?

36. Indicate by a curved line the rise and fall of interest on the part of the audience from the beginning to the end of the play.

37. What is your curve during Act IV? Does this Act explain why this drama has not been a perfect success as an acting play?

QUOTATIONS FOR MEMORIZING.

“The earth hath bubbles as the water has.”

“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.”

“Present fears
Are less than horrible imaginings.”

“Time and the hour runs through the roughest day.”

“Nothing in his life
Became him like the leaving it.”

“If it were done when ’t is done, then ’t were well
It were done quickly.”

“I dare do all that may become a man ;
Who dares do more is none.”

“But screw your courage to the sticking-place,
And we ’ll not fail.”

“The attempt and not the deed
Confounds us.”

“The innocent sleep,
Sleep that knits up the ravell’d sleeve 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.”

“The labour we delight in physics pain.”

“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 off.”

“Your spirits shine through you.”

“We have scotch’d the snake, not kill’d it.”

“Duncan is in his grave ;
After life’s fitful fever he sleeps well.”

“Things bad begun make strong themselves by ill.”

“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.”

“Now, good digestion wait on appetite
And health on both !”

“And you all know security
Is mortal’s greatest enemy.”

“Can such things be,
And overcome us like a summer's cloud,
Without our special wonder?”

“Stand not upon the order of your going,
But go at once.”

“But yet I'll make assurance double sure,
And take a bond of fate.”

“The flighty purpose never is o'ertook
Unless the deed go with it.”

“Angels are bright still, though the brightest fell.”

“A good and virtuous nature may recoil
In an imperial charge.”

“Boundless intemperance
In nature is a tyranny; it hath been
Th' untimely emptying of the happy throne
And fall of many kings.”

“The king-becoming graces,
As justice, verity, temperance, stableness,
Bounty, perseverance, mercy, lowliness,
Devotion, patience, courage, fortitude.”

“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.”

“The grief that does not speak
Whispers the o'er-fraught heart, and bids it break.”

“Unnatural deeds
Do breed unnatural troubles: infected minds
To their deaf pillows will discharge their secrets.”

“The night is long that never finds the day.”

“I have lived long enough : my way of life
Is fall'n into the sere the yellow leaf.”

“Canst thou not minister to a mind diseas'd,
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?”

“Therein the patient
Must minister to himself.”

“Throw physic to the dogs, I'll none of it.”

“I would applaud thee to the very echo
That should applaud again.”

“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.”

“And be these juggling fiends no more believ'd,
That palter with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope.”

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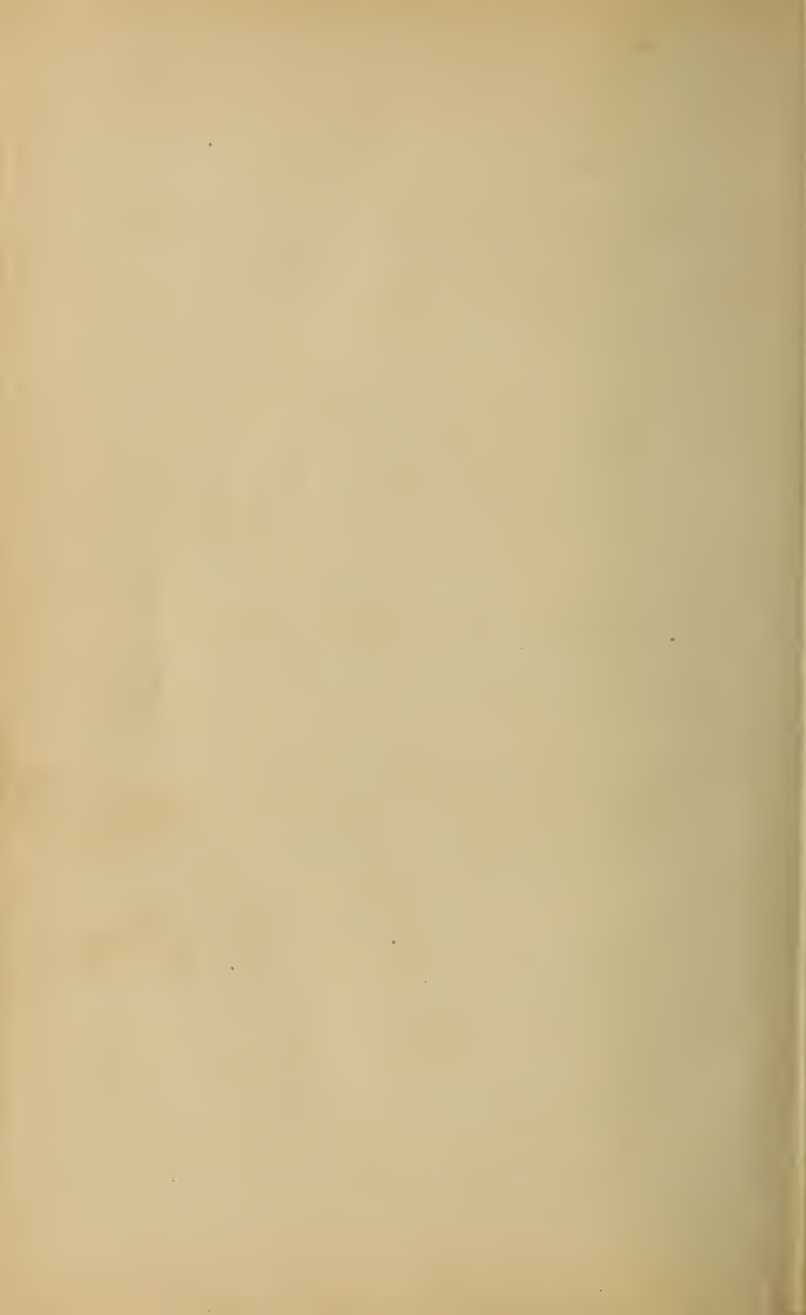
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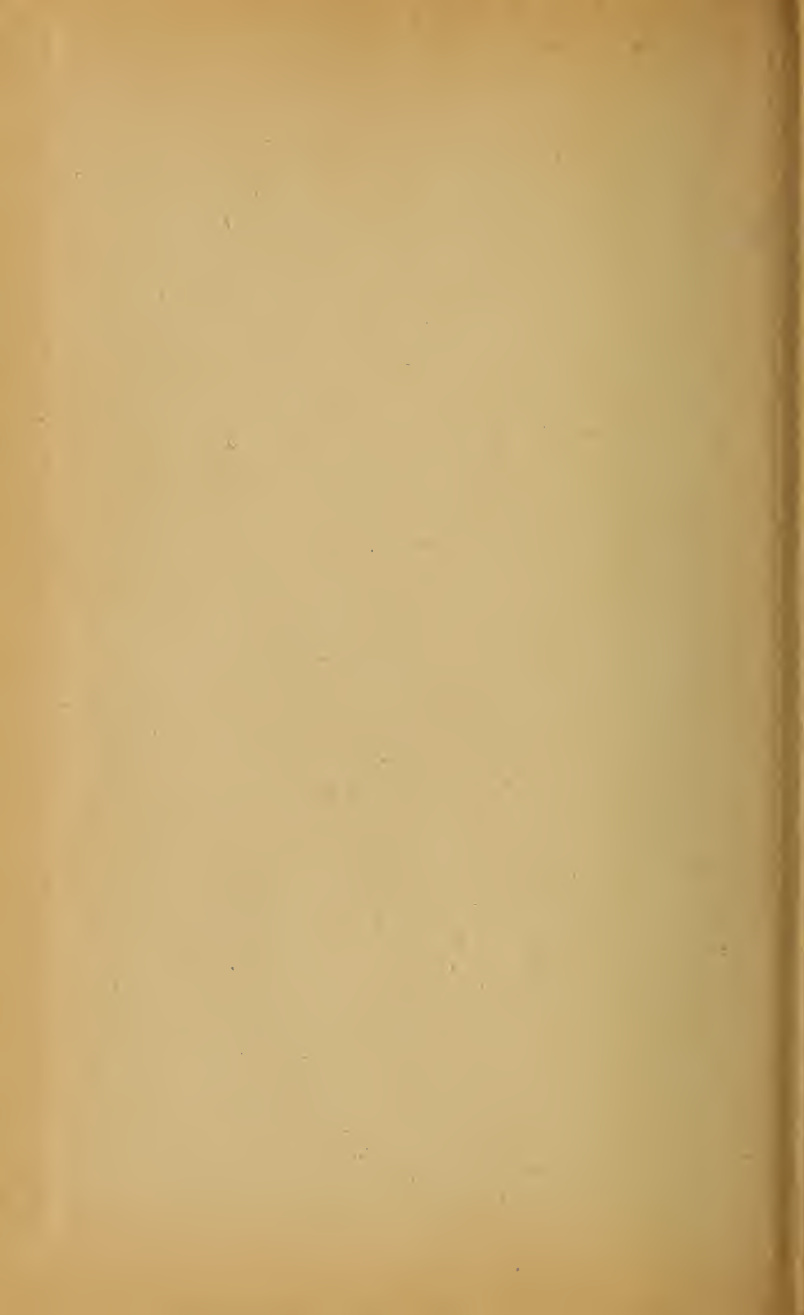
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