



XX<sup>th</sup> Century  
Shakespeare

MACBETH

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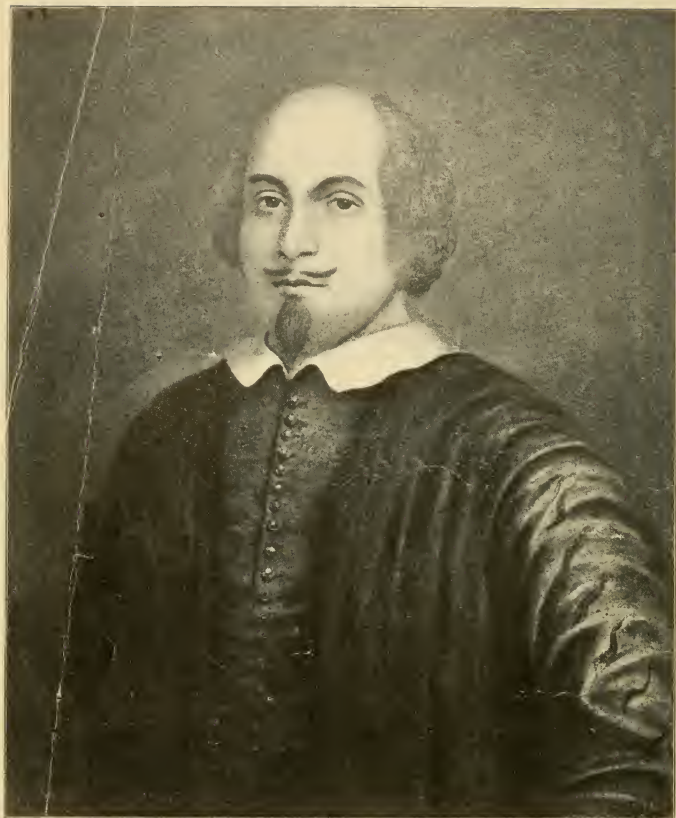












WILLIAM SHAKESPEARE.



XXth CENTURY SHAKESPEARE

# MACBETH

By WILLIAM SHAKESPEARE

Edited with an Introduction and Notes

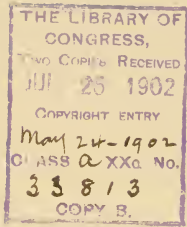
BY CYRUS LAURON HOOPER

Of the North-West Division High School  
Chicago



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## NOTE.

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This edition of "Macbeth" is the third of the XXth Century Shakespeare series; the plan and the purpose are set forth in "Julius Cæsar," the first to appear.

The text is that of the Clarendon Press edition.

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## INTRODUCTION.

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Many things have happened fortunately for the world — things which the same world takes as a matter of course, unworthy of comment. One of these is that Shakespeare was born in an age when the impress of the myths of the ancient world was not wholly effaced from the plastic minds of men. Those ancient people, knowing little, imagined much, ever with the intent of explaining the nature and causes of phenomena; and they bequeathed to their descendants a brood of superstitions that made the night a season of terror, so full was it of malign beings who lay in wait to snare unhappy mortals. Let but a dog howl beneath the window, and a gloom would settle over the features of those who sat in the firelight; they would look into one another's faces, their imaginations peopling the air about the doomed house with the dark powers of the unseen world, for they believed that the howl was a sure sign that one of the family circle would soon be called to wander forth alone into the undiscovered land of Death; and with silent fear they wondered, Which? As late as 1584, Reginald Scot, in his *Discoverie of Witchcraft*, found it necessary to combat the superstitions of his time, so firmly grounded in the popular mind was their influence; and not only in the popular mind, but even in that of scholars; for James I. condemned the book and ordered it burned by the hangman. Even the clergymen, so tenacious a grip had the pagan world upon them, attacked Scot for his disbelief in magic and witchcraft. Doubtless, Shakespeare, when a boy, knew no better than his king and the divines: we can fancy him, when returning at night from some expedition afield, slipping along stealthily by the hedges, or shooting past the dark corners and alleys of Stratford, clutching his amulets and muttering charms, lest a loud footfall might awaken the anger of some warlock, or bring upon him the blighting glance of a witch's evil

eye. Had he not felt these fears he could not have written "Macbeth," the tragedy of that dark age when the powers of darkness lay heavily upon the minds of men.

The master judge of human hearts realized how deep these beliefs were grounded in the popular mind, and appealed so strongly to them that we, too, of this later age, are made believers as we read. We cannot criticise the great drama as Carlyle criticised "Tam O'Shanter," saying it was only a brilliant piece of rhetoric, utterly failing to carry the reader back to the time when warlocks and witches were believed in; we do not pause over the prophecies of the weird women, or even over the apparitions that arise from their flaming cauldron, and say, "This cannot be;" we read and believe; are impressed scarcely less than Shakespeare; scarcely less than Macbeth; and not until we lay down the book, or see the curtain fall, do we realize that we are prosaic moderns, bereft of the tingle of the supernatural.

The English are a northern race: they formerly held strange beliefs concerning the powers that made the world—beliefs anciently born in Germany and about the fiords of Scandinavia. Wodensday, Wednesday, the day of Odin, is our reminder of the greatest of these ancient gods, about whom centers a cycle of giant myths. Seated in his dragon throne-chair, with two ravens, Hugin, thought, and Munin, memory, on his shoulders, he listens to their tales of what they have seen and heard in their daily flight through the world. At his feet lie two hounds, or wolves, who accompany him when he goes to wander over the earth. The ancient peoples, when they heard the wind roaring through countless leagues of forest on the mountain sides, listened breathlessly, for this to them was Odin on his Wild Hunt, riding his eight-footed horse, Sleipnir, by whom coursed the baying hounds. It is difficult for us to fancy the awe inspired by the coming of this god—the wide-open eyes, the muffled heart-beats, the long-held breaths: but to those ancient pagans, the occasion was one of terror; for Odin was the god who carried away the souls of the dead; the baying of his hounds was a sure sign of death, as the howling of a dog was in Shakespeare's time, and is to-day among the superstitious. To this Wild Hunt, too, we owe the oldest of northern riddles: "Who are the two who ride to the Thing? Three eyes have they together, ten feet, and one tail; and thus they travel through the lands."

Of the three eyes, Sleipnir possessed two, and Odin one; for once, wishing to attain knowledge commensurate with his divinity, Odin went on a long journey to the abode of Mimir, who lived by a spring or well, in whose clear deeps were mirrored all things, even the events of the future, and asked for a look into it. But Mimir, guarding his treasure jealously, would permit Odin to look only on condition that the god would give him one of his eyes. With divine courage, Odin plucked out an eye, and with the other looked long and deeply into Mimir's fountain. The old writings say he went away saddened forever; for the future had only destruction for all things, even for the gods themselves.

Odin knew the future: but there was a mysterious Three who did more than know — the Norns, goddesses of Destiny; the three spinners of the web of Fate. Daily they sat under the ever-green, world-shadowing ash tree, Yggdrasil, the symbol of Life, where they sang a tragic song as they spun. Urd, Verdandi, and Skuld, they were called: Urd, old and ominous, living in memory of times gone by, ever looked backward; Verdandi, young and hopeful, gazed ahead; Skuld, veiled and mysterious, holding a rolled scroll in her hand, turned her head away from Urd, and dwelt on days to come: thus they typified past, present, and future. At times they wove a web so great that one sat on a mountain in the far east, and another retreated into the western sea. Sometimes the shuttle, as it shot to and fro, carried a black thread, omen of death. These three determined the lives of gods and men; not from caprice, but rather in obedience to a law higher and mightier than themselves, typified in Orlog, the god of Fate, whose commands no power could recall.

These time-rooted beliefs descended to the tribes that crossed the German Ocean, displaced the Celts, and dwelt on the Isle of Britain; gradually the ancient significance of gods and Norns was lost. The Wild Hunt became Herlathing, from the mythical king, Herla, its leader; the myth of Odin's dogs dwindled into a mere superstition, with little or no connection with the old story; the Norns became the weird women, or witches, whom Holinshed describes as meeting Macbeth and Banquo as they journeyed toward Forres — "three women in strange and wild apparel, resembling creatures of elder world." These beings, having lost their former world-power, now worked mischief upon mortal men, winning them with honest trifles to betray them in deepest consequence.

Such was the history, doubtless, of the weird women whom Shakespeare set upon Macbeth to nourish the seed of infamy within him. Fancy them meeting him on the blasted heath, a man ripe for the cultivation of evil. Would they not rejoice in their demoniac way, like a hunter who finds, after long search, some rare bird or beast to make a victim for his arrow? Macbeth offered them an unusual opportunity, one worth their while. Of royal blood, already cherishing secret designs against the throne, anxious for incitement, he was a prize to those spirits who lay in wait to snare the human soul. The shadow of these wild beliefs of the northland lay over the poet, and he could see deep into the deeper shadow of Macbeth's darker age, and know the power of the prophecy, "All hail, Macbeth, that shalt be king hereafter," on the half-savage, half-Christianized thane; a power that only a great poet, and he living in an age when the ancient beliefs were not yet dead, could wholly understand.

Macbeth, then, had no firm basis of moral conduct. As in the Arthurian legends, where the power of Christ's church contests with the power of Merlin's magic, so in Macbeth's time, did Christian teaching meet pagan belief. Macbeth had heard the command, "Thou shalt not kill;" but he was willing to forget it, to "jump the life to come," when he felt that the weird women's command was, Thou *shalt* kill. What feeble light of morality burned in his soul was quickly snuffed out; no love of the God-given life of the king moved him; he feared no divine displeasure, but only the consequences upon this earth. The ambition stirred by the prophecy of the old pagan divinities held sway for a time over his fear of the wrath to come. To this strong motive for crime was added the urging of his wife, that ambition-warped nature. He could not resist her imputation of vacillation and cowardice; even his natural disinclination to plunge a knife into the flesh of a sleeping, unguarded fellow mortal, could not withstand her fierce encouragement. Banquo's nature could have withstood all; but not Macbeth's. Banquo could have withstood because he was Banquo; Macbeth failed because he was Macbeth. Power without was greater than resistance within. His course of life was irrevocably fixed by the great law of the universe — by Orlog, whose decrees were not to be recalled. Having no power to choose, Macbeth stained his daggers in the blood of his king.



This hard compulsion of burning desires from within and deceitful hopes from without, was the burden of much of Shakespeare's song. His feeling of man's inability to reach the land of heart's desire within the center of life's labyrinth, weighed upon him in his creations of Lear, Hamlet, and Macbeth, as it weighed upon the old Greek dramatists, as it has weighed upon the great poets of all ages. Little matter whether the heart's desire be good or evil: an unrelenting influence from without thwarts the will, and turns the blind feet where they would not go.

As in the other plays in which the hero's destiny is not of his own choosing, in "Macbeth" there is a conflict between inner and outer forces; the inner, ambition and moral cowardice; the outer, the weird women and a strong-willed wife. X

Macbeth's imagination, doubtless, had long played with visions of crown and scepter. The low-born subject has no dreams of royalty; but he who is next the throne is liable to the fiercest desires by day and night. It is a cruel Fate that has placed him, by a trivial accident of birth, one step below the top. The cup of Tantalus is ever before him, with nothing to keep it from him but so frail a thing as a human life. This situation was too strong for Macbeth's morality; in an evil moment he broke the enterprise to his wife: from that instant the seed of evil within him had fertile soil and rain and sunshine. And with the meeting on the blasted heath, the seed sprang into luxuriant life, whose growth Macbeth was powerless to stop.

Yet effort was not lacking, though from an unworthy motive that was deep-rooted in his moral cowardice: casting aside thoughts of God's vengeance, he found the fear of man's vengeance against the taking of the meek king's life too strong an impediment against his o'erleaping ambition. This restraining thought was, as he knew, too base to confide even to his wife, and he attempted to withdraw his resolution on the ground that he would wear his new-won golden opinions in their newest gloss. But the keen-witted woman knew the fear unspoken, in spite of the lie; taunted him with a cowardly shrinking from what he had determined to do, and shamed him back to half-resolution — resolution made complete by a plan to throw guilt upon the grooms, and thus escape what he had feared, the vengeance of man.

Danquo, we say, who could beseech the merciful powers to

restrain him from the unwelcome dreams that came to him in sleep, whose long course of choosing the right instead of the wrong in small matters had given him the power to choose the right in matters of great moment, could have resisted; this, because he was not Macbeth: Macbeth yielded because he was the man he was — ambitious, and without moral strength. Had he had, before his life began, knowledge of the benefit of moral strength, and the power to choose it for himself, doubtless he would have chosen it; but he was at birth what he was, and was compelled to fight out his destiny with what feeble morality lay within him. In the fight he lost; the instruments of darkness, aided by a woman's taunts of cowardice and plans for escape from vengeance, were his destruction.

A peculiarity of Macbeth's crime was the absence of all attempt to excuse his own culpability. He was no common criminal, fanning a flame of resentment against a fancied wrong, euphemizing the name of his crime to soothe a wounded conscience: with a heroic frankness he said,—

*“False face must hide what the false heart doth know.”*

So his deed was a Titan-like stroke at the harmony of Nature; and at once all the powers of Nature began to give the punishment.

With stealthy steps he returns from the chamber of death, fearing the sound of his own footfalls; frightened at the distant cry of an owl, and the ominous foreboding of a cricket; rehearsing his tale of murder, of his inability to pray, and of the voice that cried, “Sleep no more.” Not all the encouragement of Lady Macbeth, who can conceal from him, not from herself, her fears of ultimate madness, not all her assumption of contempt when she returns from smearing the sleeping grooms with blood, saying with blanched face and hoarse voice,—

*“My hands are of your color; but I shame  
To wear a heart so white,”*

can free him from the punishment which Nature has doomed him to, can give him again the “balm of hurt minds” which the murder of Duncan has taken from him. There is one restorative alone — confession and voluntary atonement.

But these are forever impossible. The royal mind is not given to confession; kings do not of free will lower their proud necks to the headsman, Justice; they give, not seek, atonement. And the ambitious Macbeth, thirsting for power, having the weird women's promise of it in its fullness, is of all men the last to sink his hope of royalty into oblivion for a few days of restored tranquillity before an outraged kingdom's stroke of vengeance. The time for yielding has gone. The blood of Duncan has provided its own incentive for more blood; and from this time on, Macbeth needs no taunts of cowardice to drive him on; the fear of evil ahead is greater than the dread of the deed that is done.

If, then, Macbeth was in the grip of the instruments of darkness before his crime, he was even more so afterward. The logical outcome of his deed of blood, was more deeds of blood; so Banquo's gashed body was cast into a ditch in a dark wood, and his wraith wandered for a space to shake its gory head at the king, to remind him that he could no more eat his meal in peace than he could sleep without the nightly affliction of terrible dreams. Macbeth must have realized the blind, unrelenting cruelty of Nature in punishing him for a deed to which he had been driven by circumstances that encompassed him within and without—circumstances that so bound him in as to make disentanglement impossible, and further entanglement inevitable.

Pursuing his determination to find out by the worst means the worst, Macbeth sought the weird women in their cavern, where they brewed a new hell-broth, from which arose new hopes and fears. Strange that the forces that lead us on to destruction, mingle enough promises with their warnings to make us accept them even while we curse them, and curse ourselves for dupes. Even so with Macbeth.

*“Infected be the air whereon they ride;  
And damn'd all those that trust them.”*

It is plain that the guilty king, at this point, felt the fatal hour impending. Banquo's words about the instruments of darkness that win us with honest trifles to betray us in deepest consequence, must have burned in his mind. Yet with a desperation born of the consciousness that turning back was forever impossible, he resolved

that the firstlings of his heart should be the firstlings of his hand, and gave to the sword the unfortunate souls that Macduff held dearest. Here was a battle with Fate indeed, and with the certainty of defeat. But it is the nature of men in the grasp of destiny to keep up the fight, hoping that to them will come the victory never won by mortal. The greatest dramas of the world reveal the sadness of this hopeless struggle.

The final result can be but little longer delayed. Lady Macbeth, fallen into the madness she foresaw when Macbeth told her of the voice that cried, "Sleep no more," wanders from her bed, rubbing her hands and moaning, "Yet here's a spot." Her worn body yields to exhaustion, but her mind, that can yield its activity only to death, lives in the fatal night when she made her hands the color of Macbeth's. "Yet who would have thought the old man to have had so much blood in him?" The troubled life burns on a few more days, flickers, and we hear Seyton, with low voice and bowed head, say, "The queen, my lord, is dead."

A moment's time to curse yesterdays and to-morrows, and Macbeth is brought face to face with the equivocation of the fiends that lie like truth. Birnam wood comes to Dunsinane: Macduff was not born of woman. In the end there is but a moment of yielding: the challenge to Fate is fought to the uttermost. The weird women have entrapped a human being into permitting the development of the worst that lay within him. The moral forces of Nature have inflicted the punishment. The great dramatist has shown us the vital moments in this Titanic experience.

A Titanic experience, truly; fit only for Titans. These two people, Macbeth and his lady, did a deed of transcendent wickedness; and unlike the common run of men, who dabble feebly and fearfully in sin, and shift the blame upon others, they laid the responsibility upon their own hearts. Though driven by the powers of the evil world, and spurred on by his wife, Macbeth cursed no one but himself for yielding to the weird incitement; and had no word of reproach for her who in her ambition for him had led him to scorn Fate, and even to defy the life to come. And Lady Macbeth! After the giant effort of will that led to the death of Duncan had passed, and her woman's nature had asserted itself, she uttered no

word of blame, but kept in silent concealment within her the fear of the worm that dieth not and the fire that is not quenched.

In the witch's kitchen, Mephistopheles explains the strange incantations to the disgusted Faust by saying that the witch must play off some hocus-pocus that the brew she makes may work well on him. So Shakespeare, that the people of his day might understand, gave to the weird women, at times, the character of common witches — consorts of paddock and graymalkin, posters of the blasted heath, brewers of hell-broth. But essentially they were the goddesses of Destiny, that harm the soul rather than the body — the dread Norns that sat under the great ash tree, Yggdrasil, and wove a web in accordance with the eternal law. To such a height do they rise at the utterance of the triple prophecy.

The compromise was a necessary one; for at the poet's time, the Twilight of the Gods had long since passed away, the dawn of Christianity was well advanced, and the myths of the pagan world were but fading memories — memories whose revival was possible only to the greatest poet, and he living in a time when the old beliefs yet lingered. The writing of such another drama is forever impossible.

The final word concerning any tragedy of Shakespeare is a statement of the moral law that reigns throughout the universe. True, the poet did not write to point the moral; neither is any tragic episode in life sent to point a moral: but the moral is notwithstanding there. There are certain deeds that disturb the universal harmony of things; these deeds all things conspire to punish: in Shakespeare, as in life, is the law worked out.



# MACBETH.

## DRAMATIS PERSONÆ.

DUNCAN, king of Scotland.  
MALCOLM, } his sons.  
DONALBAIN, }  
MACBETH, } generals of the king's army.  
BANQUO, }  
MACDUFF, }  
LENNOX, }  
ROSS, } noblemen of Scotland.  
MENTEITH, }  
ANGUS, }  
CAITHNESS, }  
FLEANCE, son of Banquo.  
SIWARD, Earl of Northumberland, general of the English forces.  
YOUNG SIWARD, his son.  
SEYTON, an officer attending on Macbeth.  
Boy, son to Macduff.

An English Doctor.  
A Scotch Doctor.  
A Soldier.  
A Porter.  
An Old Man.  
LADY MACBETH.  
LADY MACDUFF.  
Gentlewoman attending on Lady Macbeth.

HECATE.  
Three Witches.  
Apparitions.

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

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, or in rain?

*Second Witch.* When the hurlyburly's done,  
When the battle's lost and won.

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

*First Witch.* Where the place?

*Second Witch.* Upon the heath.

*Third Witch.* There to meet with Macbeth.

*First Witch.* I come, Graymalkin!

*Second Witch.* Paddock calls.

*Third Witch.* Anon.

10

*All.* Fair is foul, and foul is fair:  
Hover through the fog and filthy air.

[*Exeunt.*]

SCENE II. *A camp near Forres.*

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

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

*Malcolm.* This is the sergeant  
Who like a good and hardy soldier fought  
'Gainst my captivity. Hail, brave friend!  
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 that 10  
The multiplying villainies of nature  
Do swarm upon him — from the western isles  
Of kerns and gallowglasses is supplied;  
And fortune, on his damned quarrel smiling,  
Show'd like a rebel's whore: but all's too weak:  
For brave Macbeth — well he deserves that name —  
Disdaining fortune, with his brandish'd steel,  
Which smoked with bloody execution,



Like valor's minion carved out his passage  
 Till he faced the slave; 20  
 Which ne'er shook hands, nor bade farewell to him,  
 Till he unseam'd him from the nave to the chaps,  
 And fix'd his head upon our battlements.

*Duncan.* O valiant cousin! worthy gentleman!

*Sergeant.* /As whence the sun 'gins his reflection  
 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 valor arm'd  
 Compell'd these skipping kerns to trust their heels, 30  
 But the Norweyan lord, 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;  
 As sparrows eagles, or the hare the lion.  
 If I say sooth, I must report they were  
 As cannons overcharged with double cracks, so they  
 Doubly redoubled strokes upon the foe:  
 Except they meant to bathe in reeking wounds,  
 Or memorize another Golgotha, 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 honor both. Go get him surgeons.

[*Exit Sergeant, attended.*]

Who comes here?

*Enter Ross.*

*Malcolm.* The worthy thane of Ross.

*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 camest thou, worthy thane?

*Ross.* From Fife, great king;

Where the Norwegian 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, lapp'd in proof,

Confronted him with self-comparisons,

Point against point rebellious, arm 'gainst arm,

Curbing his lavish spirit: and, to conclude,

The victory fell on us.

*Duncan.* Great happiness!

*Ross.* That now

Sweno, the Norway's king, craves composition;

Nor would we deign him burial of his men 60

Till he disbursed at Saint Colme's Inch

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.

*Ross.* I'll see it done.

*Duncan.* What he hath lost noble Macbeth hath won.

[*Exeunt.*]

SCENE III. *A heath near Forres.*

*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:

'Aroint thee, witch!' the rump-fed ronyon cries.

Her husband's to Aleppo gone, master o' the Tiger:

But in a sieve I'll thither sail,

And, like a rat without a tail,

I'll do, I'll do, and I'll do.

10

*Second Witch.* I'll give thee a wind.

*First Witch.* Thou'rt kind.

*Third Witch.* And I another.

*First Witch.* I myself have all the other,  
And the very ports they blow,  
All the quarters that they know  
I' the shipman's card.

I will drain him dry as hay:

Sleep shall neither night nor day

Hang upon his pent-house lid;

He shall live a man forbid:

Weary se'nnights nine times nine

Shall he dwindle, peak and pine:

Though his bark cannot be lost,

Yet it shall be tempest-tost.

20

Look what I have.

*Second Witch.* Show me, show me.

*First Witch.* Here I have a pilot's thumb,  
Wreck'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,  
Posters of the sea and land,  
Thus do go about, about:  
Thrice to thine and thrice to mine  
And thrice again, to make up nine.  
Peace! the charm's wound up.

*Enter MACBETH and BANQUO*

*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  
Upon her skinny lips: you should be women,  
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  
hereafter! 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, or that indeed  
Which outwardly ye show? My noble partner  
You greet with present grace and great prediction  
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 favors nor your hate.

*First Witch.* Hail!

*Second Witch.* Hail!

*Third Witch.* Hail!

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

*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's death I know I am thane of Glamis;  
But how of Cawdor? the thane of Cawdor lives,  
A prosperous gentleman; and to be king  
Stands not within the prospect of belief,

No more than to be Cawdor. Say from whence  
 You owe this strange intelligence? or why  
 Upon this blasted heath you stop our way  
 With such prophetic greeting? Speak, I charge you  
[Witches vanish.]

*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?

*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 received, 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: silenced with that,  
 In viewing o'er the rest o' the selfsame day,  
 He finds thee in the stout Norweyan ranks,  
 Nothing afraid 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  
To give thee from our royal master thanks;  
Only to herald thee into his sight,  
Not pay thee.

*Ross.* And for an earnest of a greater honor,  
He bade me, from him, call thee thane of Cawdor:  
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 judgement bears that life 110  
Which he deserves to lose. Whether he was combined  
With those of Norway, or did line the rebel  
With hidden help and vantage, or that with both  
He labor'd in his country's wreck, I know not;  
But treasons capital, confess'd and proved,  
Have overthrown him.

*Macbeth.* [*Aside*] Glamis, and thane of Cawdor!  
The greatest is behind. [*To Ross and Angus.*] Thanks  
for your pains.

[*To Banquo.*] Do you not hope your children shall be  
kings,  
When those that gave the thane of Cawdor to me  
Promised no less to them?

*Banquo.* That trusted home 120  
 Might yet enkindle you unto the crown,  
 Besides the thane of Cawdor. But 'tis strange:  
 And oftentimes, to win us to our harm,  
 The instruments of darkness tell us truths,  
 Win us with honest trifles, to betray's  
 In deepest consequence.  
 Cousins, a word, I pray you.

*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 suggestio  
 Whose horrid image doth unfix my hair  
 And make my seated heart knock at my ribs,  
 Against the use of nature? Present fears  
 Are less than horrible imaginings:  
 My thought, whose murder yet is but fantastical,  
 Shakes so my single state of man that function 140  
 Is smother'd in surmise, and nothing is  
 But what is not.

*Banquo.* Look how our partner's rapt.

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

*Banquo.* New honors come upon him,  
 Like our strange garments, cleave not to their mould



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 stay upon your leisure.

*Macbeth.* Give me your favor: my dull brain was  
wrought

With things forgotten. 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 chanced, and at more time,

The interim having weigh'd it, let us speak

Our free hearts each to other.

*Banquo.*

Very gladly.

*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,

Implored your highness' pardon and set forth

A deep repentance: [nothing in his life

Became him like the leaving it; he died

As one that had been studied in his death

To throw away the dearest thing he owed  
As 'twere a careless trifle.] 10

*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  
Was heavy on me: thou art so far before  
That swiftest wing of recompense is slow  
To overtake thee. Would thou hadst less deserved,  
That the proportion both of thanks and payment  
Might have been mine! only I have left to say, 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;  
Which do but what they should, by doing every thing  
Safe toward your love and honor.

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

ACT I. SCENE IV.

13

*melaphon*  
*fyg*

*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,  
And you whose places are the nearest, know  
We will establish our estate upon  
Our eldest, Malcolm, whom we name hereafter  
The Prince of Cumberland: which honor must  
Not unaccompanied invest him only;  
But signs of nobleness, like stars, shall shine  
On all deservers. From hence to Inverness,  
And bind us further to you.

40

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

*Duncan.* My worthy Cawdor!

*Macbeth.* [*Aside*] {The Prince of Cumberland! that  
is a step

On which I must fall down, or else o'erleap,}  
For in my way it lies. Stars, hide your fires;  
Let not light see my black and deep desires:  
The eye wink at the hand; yet let that be  
Which the eye fears, when it is done, to see. [*Exit.*

*3 H. all state from*

*Duncan.* True, worthy Banquo; he is full so valiant,  
And in his commendations I am fed;  
It is a banquet to me. Let's after him,

[ Whose care is gone before to bid us welcome :  
 It is a peerless kinsman. ] *[Flourish. Exeunt.]*

SCENE V. *Inverness. Macbeth's castle.*

*Enter* LADY MACBETH, *reading a letter.*

*Lady Macbeth.* ' They met me in the day of success :  
 and I have learned by the perfectest report, they have  
 more in them than mortal knowledge. When I burned  
 in desire to question them further, they made themselves  
 air, into which they vanished. Whiles I stood rapt in  
 the wonder of it, came missives from the king, who all-  
 hailed me " Thane of Cawdor ; " by which title, before,  
 these weird sisters saluted me, and referred me to the  
 coming on of time, with " Hail, king that shalt be ! "   
 This have I thought good to deliver thee, my dearest  
 partner of greatness, that thou mightst not lose the dues  
 of rejoicing, by being ignorant of what greatness is  
 promised thee. Lay it to thy heart, and farewell.'

Glamis thou art, and Cawdor, and shalt be

What thou art promised : yet do I fear thy nature ;

It is too full o' the milk of human kindness

To catch the nearest way : thou wouldst be great ;

Art not without ambition, but without

The illness should attend it : what thou wouldst highly,

That wouldst thou holily ; wouldst not play false, 20

And yet wouldst wrongly win : thou'ldst have, great

Glamis,

That which cries ' Thus thou must do, if thou have it ' ;

And that which rather thou dost fear to do

Than wishest should be undone. Hie thee hither,  
 That I may pour my spirits in thine ear;  
 And chastise with the valor of my tongue  
 All that impedes thee from the golden round  
 Which fate and metaphysical aid doth seem  
 To have thee crown'd withal.

*✓* Enter a Messenger.

What is your tidings?

*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, 31  
 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,  
 Who, almost dead for breath, had scarcely more  
 Than would make up his message.

*Lady Macbeth.* Give him tending;  
 He brings great news. [Exit Messenger.

The raven himself is hoarse  
 That croaks the fatal entrance of Duncan  
 Under my battlements. Come, you spirits  
 That tend on mortal thoughts, unsex me here, 40  
 And fill me from the crown to the toe top-full  
 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 peace between

The effect and it! Come to my woman's breasts,  
 And take my milk for gall, you murdering ministers,  
 Wherever in your sightless substances  
 You wait on nature's mischief! Come, thick night,  
 And pall thee in the dunnest smoke of hell, 50  
 That my keen knife see not the wound it makes,  
 Nor heaven peep through the blanket of the dark,  
 To cry 'Hold, hold!'

*Enter MACBETH.*

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

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

*Lady Macbeth.* And when goes hence?

*Macbeth.* To-morrow, as he purposes.

*Lady Macbeth.* O, never  
 Shall sun that morrow see! 60

Your face, my thane, is as a book where men  
 May read strange matters. To beguile the time,  
 Look like the time; bear welcome in your eye,  
 Your hand, your tongue: look like the innocent flower,  
 But be the serpent under't. He that's coming  
 Must be provided for: and you shall put  
 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 favor ever is to fear: 71  
Leave all the rest to me. [Exit.

SCENE VI. *Before Macbeth's castle.*

*Hautboys and torches.* Enter DUNCAN, MALCOLM, DON-  
ALBAIN, 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.

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

*Enter LADY MACBETH.*

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

*Lady Macbeth.* All our service  
 In every point twice done and then done double  
 Were poor and single business to contend  
 Against those honors 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.

*Duncan.* Where's the thane of Cawdor?  
 We coursed him at the heels, and had a purpose 21  
 To be his purveyor: but he rides well;  
 And his great love, sharp as his spur, hath holp him  
 To his home before us. Fair and noble hostess,  
 We are your guest to-night.

*Lady Macbeth.* Your servants ever  
 Have theirs, themselves, and what is theirs, in compt,  
 To make their audit at your highness' pleasure,  
 Still to return your own.

*Duncan.* Give me your hand;  
 Conduct me to mine host: we love him highly,  
 And shall continue our graces toward him. 30  
 By your leave, hostess. [*Exeunt.*]

SCENE VII. *Macbeth's castle.*

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

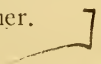
*Macbeth.* [If it were done when 'tis done, then 'twere well

It were done quickly: if the assassination

*Learn*



Could trammel up the consequence, and catch  
With his surcease success; that but this blow  
Might be the be-all and the end-all here,  
But here, upon this bank and shoal of time,  
We'd jump the life to come. But in these cases  
We still have judgement here; that we but teach  
Bloody instructions, which being taught return  
To plague the inventor: this even-handed justice 10  
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  
Hath borne his faculties so meek, hath been  
So clear in his great office, that his virtues  
Will plead like angels trumpet-tongued against  
The deep damnation of his taking-off; 20  
And pity, like a naked new-born babe,  
Striding the blast, or heaven's cherubim, horsed  
Upon the sightless couriers of the air,  
Shall blow the horrid deed in every eye,  
That tears shall drown the wind. I have no spur  
To prick the sides of my intent, but only  
Vaulting ambition, which o'erleaps itself  
And falls on the other.



*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: ]

511 He hath honor'd me of late; and I have bought  
Golden opinions from all sorts of people,  
Which would be worn now in their newest gloss,  
Not cast aside so soon.

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

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

*Lady Macbeth.* What beast was't then  
That made you break this enterprise to me?  
When you durst do it, then you were a man;

And, to be more than what you were, you would 50  
 Be so much more the man. Nor time nor place  
 Did then adhere, and yet you would make both:  
 They have made themselves, and that their fitness now  
 Does unmake you. I have given suck, and know  
 How tender 'tis to love the babe that milks me:  
 I would, while it was smiling in my face,  
 Have pluck'd my nipple from his boneless gums  
 And dash'd the brains 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 —  
 Whereto the rather shall his day's hard journey  
 Soundly invite him — his two chamberlains  
 Will I with wine and wassail so convince  
 That memory, the warder of the brain,  
 Shall be a fume, and the receipt of reason  
 A limbec only: when in swinish sleep  
 Their drenched natures lie as in a death,  
 What cannot you and I perform upon  
 The unguarded Duncan? what not put upon 70  
 His spongy officers, who shall bear the guilt  
 Of our great quell?

*Macbeth.* Bring forth men-children only;  
 For thy undaunted mettle should compose  
 Nothing but males. Will it not be received,  
 When we have mark'd with blood those sleepy two

Of his own chamber and used their very daggers,  
That they have done't?

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

*Macbeth.* *64* I am settled, and bend up *and desire*  
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*

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, 'tis later, sir.

*Banquo.* Hold, take my sword. There's husbandry in  
heaven;

Their candles are all out. Take thee that too.  
A heavy summons lies like lead upon me,  
And yet I would not sleep: merciful powers,  
Restrain in me the cursed thoughts that nature  
Gives way to in repose!

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

Give me my sword.

Who's there?

*Macbeth.* A friend.

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

*Macbeth.* Being unprepared,  
Our will became the servant to defect;  
Which else should free have wrought.

*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,  
It shall make honor for you.

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

*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.  
 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-oppressed 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: I see thee still;  
 And on thy blade and dudgeon gouts of blood,  
 Which was not so before. There's no such thing:  
 It is the bloody business which informs  
 Thus to mine eyes. Now o'er the one half-world  
 Nature seems dead, and wicked dreams abuse 50  
 The curtain'd sleep; witchcraft celebrates  
 Pale Hecate's offerings, and wither'd murder,  
 Alarum'd by his sentinel the wolf,  
 Whose howl's his watch, thus with his stealthy pace,  
 With Tarquin's ravishing strides, towards his design  
 Moves like a ghost. Thou sure and firm-set earth,  
 Hear not my steps, which way they walk, for fear  
 Thy very stones prate of my whereabouts,  
 And take the present horror from the time,  
 Which now suits with it. Whiles I threat he lives: 60  
 Words to the heat of deeds too cool breath gives.

[A bell rings.]

I go, and it is done; the bell invites me.  
 Hear it not, Duncan; for it is a knell  
 That summons thee to heaven or to hell.

[Exit.]

SCENE II. *The same.**Enter* LADY MACBETH.

*Lady 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. He is about it:  
 The doors are open, and the surfeited grooms  
 Do mock their charge with snores: I have drugg'd their  
 possets,

That death and nature do contend about them,  
 Whether they live or die.

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

*Lady Macbeth.* Alack, I am afraid they have awaked,  
 And 'tis not done. The attempt and not the deed 10  
 Confounds us. Hark! I laid their daggers ready;  
 He could not miss 'em. Had he not resembled  
 My father as he slept, I had done't.

*Enter* MACBETH.

My husband!

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

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

*Macbeth.* When?

*Lady Macbeth.* Now.

*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 'Murder!'

That they did wake each other: I stood and heard them:  
But they did say their prayers, and address'd them  
Again to sleep.

*Lady Macbeth.* There are two lodged together.

*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.

*Macb.* [Methought I heard a voice cry 'Sleep no more! Macbeth doth murder sleep,' the innocent sleep, Sleep that knits up the ravell'd sleeve of care, The death of each day's life, sore labor'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 murder'd sleep, and therefore Cawdor Shall sleep no more; Macbeth shall sleep no more.']

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

You do unbend your noble strength, to think So brainsickly of things. Go get some water, And wash this filthy witness from your hand. Why did you bring these daggers from the place? They must lie there: go carry them, and smear The sleepy grooms with blood.

*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: 'tis the eye of childhood That fears a painted devil. If he do bleed, I'll gild the faces of the grooms withal; For it must seem their guilt. [*Exit. Knocking within.*]

*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,  
 Making the green one red.

*Re-enter* LADY MACBETH.

*Lady Macbeth.* My hands are of your color; but I  
 shame  
 To wear a heart so white. ) [*Knocking within.*] I hear a  
 knocking

At the south entry: retire we to our chamber:  
 A little water clears us of this deed:  
 How easy is it, then! Your constancy  
 Hath left you unattended. [*Knocking within.*] Hark!  
 more knocking.  
 Get on your nightgown, lest occasion call us 70  
 And show us to be watchers. Be not lost  
 So poorly in your thoughts.

*Macbeth.* To know my deed, 'twere best not know  
 myself. [*Knocking within.*  
 Wake Duncan with thy knocking! I would thou couldst!  
 [*Exeunt.*

SCENE III. *The same.*

*Knocking within. Enter a Porter.*

*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 the expectation of plenty: come in time; have napkins enow about you; here you'll sweat for't.

[*Knocking within.*] Knock, knock! Who's there, in the 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: 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 to the everlasting bonfire. [*Knocking within.*]

Anon, anon! I pray you, remember the porter. 20

[*Opens the gate.*]

*Enter* MACDUFF and LENNOX.

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

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

*Macduff.* Is thy master stirring?

*Enter* MACBETH.

Our knocking has awaked him; here he comes.

*Lennox.* Good morrow, noble sir.

*Macbeth.* Good morrow, both.

*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; 30  
But yet 'tis one.

*Macbeth.* The labor we delight in physics pain.  
This is the door.

*Macduff.* I'll make so bold to call,  
For 'tis my limited 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,  
Our chimneys were blown down, and, as they say,  
Lamentings heard i' the air, strange screams of death,  
And prophesying with accents terrible  
Of dire combustion and confused events 40

New hatch'd to the woeful time: the obscure bird  
Clamor'd the livelong night: some say, the earth  
Was feverous and did shake.

*Macbeth.* 'Twas a rough night.

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

*Re-enter MACDUFF.*

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



*Enter BANQUO.*

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

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

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

*Re-enter MACBETH and LENNOX.*

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

*Enter MALCOLM and DONALBAIN.*

*Donalbain.* What is amiss?

*Macbeth.* You are, and do not know't:  
The spring, the head, the fountain of your blood 80  
Is stopp'd; the very source of it is stopp'd.

*Macduff.* Your royal father's murder'd.

*Malcolm.* O, by whom?

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

They stared, and were distracted; no man's life  
Was to be trusted with them.

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

*Macduff.* Wherefore did you so? 90

*Macbeth.* Who can be wise, amazed, temperate and  
furious,

Loyal and neutral, in a moment? No man:

The expedition of my violent love

Outrun the pauser reason. Here lay Duncan,

His silver skin laced with his golden blood,

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

For ruin's wasteful entrance: there, the murderers,

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

Unmannerly breech'd with gore: who could refrain,

That had a heart to love, and in that heart 100

Courage to make's love known?

*Lady Macbeth.* Help me hence, ho! *scants*

*Macduff.* Look to the lady.

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

That most may claim this argument for ours?

*Don.* [*Aside to Mal.*] What should be spoken here,  
where our fate

Hid in an auger-hole, may rush, and seize us?

Let's away;

Our tears are not yet brew'd.

*Malcolm.* [*Aside to Don.*] 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,  
That suffer in exposure, let us meet, 110  
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 undivulged pretence I fight  
Of treasonous malice.

*Macduff.*

And so do I.

*All.*

So all.

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

*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 in an office  
Which the false man does easy. I'll to England. 120

*Donalbain.* To Ireland, I; our separated fortune  
Shall keep us both the safer: where we are,  
There's daggers in men's smiles: the near in blood,  
The nearer bloody.

*Malcolm.* This murderous shaft that's shot  
Hath not yet lighted, and our safest way  
Is to avoid the aim. Therefore, to horse;  
And let us not be dainty of leave-taking,  
But shift away: there's warrant in that theft  
Which steals itself when there's no mercy left. [*Exeunt.*]



SCENE IV. *Outside Macbeth's castle.**Enter Ross and an old Man.*

*Old 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  
 Threaten his bloody stage: by the clock 'tis day,  
 And yet dark night strangles the travelling lamp:  
 Is't night's predominance, or the day's shame,  
 That darkness does the face of earth entomb,  
 When living light should kiss it?

*Old Man.* 'Tis unnatural, 10  
 Even like the deed that's done. On Tuesday last,  
 A falcon, towering in her pride of place,  
 Was by a mousing owl hawk'd at and kill'd.

*Ross.* And Duncan's horses — a thing most strange  
 and certain —  
 Beauteous and swift, the minions of their race,  
 Turn'd wild in nature, broke their stalls, flung out,  
 Contending 'gainst obedience, as they would make  
 War with mankind.

*Old Man.* 'Tis said they eat each other.

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

*Enter* MACDUFF.<sup>7</sup>

Here comes the good Macduff. 20  
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?

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

*Ross.* 'Gainst nature still:  
Thriftless ambition, that wilt ravin up  
Thine own life's means! Then 'tis most like  
The sovereignty will fall upon Macbeth. 30

*Macduff.* He is already named, 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?

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

*Ross.* Well, I will thither.

*Macduff.* Well, may you see things well done there;  
adieu!

Lest our old robes sit easier than our new!

Ross. Farewell, father. 39

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

[*Exeunt.*

## ACT III.

SCENE I. *Forres. The palace.*

*Enter BANQUO.*

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

*Macbeth.* Ride you this afternoon?

*Banquo.* Ay, my good lord. 19

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

*Banquo.* As far, my lord, as will fill up the time  
'Twi'x't this and supper: go not my horse the better,  
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  
In England and in Ireland, not confessing) 30  
Their cruel parricide, filling their hearers  
With strange invention: but of that to-morrow,  
When therewithal we shall have cause of state  
Craving us jointly. Hie you to horse: adieu,  
Till you return at night. Goes Fleance with you?

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

*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, we will keep ourself  
Till supper-time alone: while then, God be with you!

[*Excunt all but Macbeth and an Attendant.*]

Sirrah, a word with you: attend those men  
Our pleasure?

*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. Our fears in Banquo  
Stick deep; and in his royalty of nature  
Reigns that which would be fear'd: 'tis much he dares, 50  
And, to that dauntless temper of his mind,  
He hath a wisdom that doth guide his valor  
To act in safety. There is none but he  
Whose being I do fear: and under him  
My Genius is rebuked, as it is said  
Mark Antony's was by Cæsar. He chid the sisters,  
When first they put the name of king upon me,  
And bade them speak to him: then prophet-like  
They hail'd him father to a line of kings:  
Upon my head they placed a fruitless crown, 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 filed my mind;  
For them the gracious Duncan have I murder'd;  
Put rancors in the vessel of my peace  
Only for them; and mine eternal jewel  
Given to the common enemy of man,  
To make them kings, the seed of Banquo kings:

Rather than so, come, fate, into the list,  
And champion me to the utterance! Who's there? 70

*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

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, 79

How you were borne in hand, how cross'd, the instru-  
ments,

Who wrought with them, and all things else that might  
To half a soul and to a notion crazed

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

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  
 All by the name of dogs: the valued file  
 Distinguishes the swift, the slow, the subtle,  
 The housekeeper, the hunter, every one  
 According to the gift which bounteous nature  
 Hath in him closed, 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,  
 Who wear our health but sickly in his life,  
 Which in his death were perfect.

*Second Murderer.* I am one, my liege,  
 Whom the vile blows and buffets of the world  
 Have so incensed 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 distance  
 That every minute of his being thrusts  
 Against my near'st of life: and though I could  
 With barefaced power sweep him from my sight

And bid my will avouch it, yet I must not,  
 For certain friends that are both his and mine, 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,  
 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,  
 The moment on't; for't must be done to-night, 130  
 And something from the palace; always thought  
 That I require a clearness: and with him —  
 To leave no rubs nor botches in the work —  
 Fleance his son, that keeps him company,  
 Whose absence is no less material to me  
 Than is his father's, must embrace the fate  
 Of that dark hour. Resolve yourselves apart:  
 I'll come to you anon.

*Both Murderers.* We are resolved, my lord

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

[*Exeunt Murderers.*]

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



SCENE II. *The palace.**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:  
'Tis safer to be that which we destroy  
Than by destruction dwell in doubtful joy.)*Enter* MACBETH.How now, my lord! why do you keep alone,  
Of sorriest fancies your companions making;  
Using those thoughts which should indeed have died  
With them they think on? Things without all remedy  
Should be without regard: what's done is done.*Macbeth.* We have scotch'd the snake, not kill'd it:  
She'll close and be herself, whilst our poor malice  
Remains in danger of her former tooth.  
But let the frame of things disjoint, both the worlds  
suffer,  
Ere we will eat our meal in fear, and sleep  
In the affliction of these terrible dreams  
That shake us nightly; better be with the dead,  
Whom we, to gain our peace, have sent to peace, 20  
Than on the torture of the mind to lie  
In restless ecstasy. (Duncan is in his grave;

After life's fitful fever he sleeps well;  
Treason has done his worst; nor steel, nor poison,  
Malice domestic, foreign levy, nothing,  
Can touch him further.

*Lady 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 apply to Banquo; 30  
Present him eminence, both with eye and tongue:  
Unsafe the while, that we  
Must lave our honors in these flattering streams  
And make our faces visards to our hearts,  
Disguising what they are.

*Lady Macbeth.* You must leave this.

*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.

*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,  
Till thou applaud the deed. Come, seeling night,  
Scarf up the tender eye of pitiful day,  
And with thy bloody and invisible hand

Cancel and tear to pieces that great bond  
 Which keeps me pale! Light thickens, and the crow 50  
 Makes wing to the rooky wood:  
 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.  
 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.*Sec. Murd.* He needs not our mistrust, since he delivers

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

*First Murderer.* Then stand with us.

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

*Third Murderer.* Hark! I hear horses.*Banquo.* [Within.] Give us a light there, ho!*Second Murderer.* Then 'tis he: the rest

That are within the note of expectation 10  
 Already are i' the court.

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

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.* 'Tis he.

*First Murderer.* Stand to 't.

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

*Second Murderer.* We have lost

Best half of our affair. 21

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

SCENE IV. *Hall in the 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.

*Lords.* Thanks to your majesty.

*Macbeth.* Ourselves will mingle with society  
And play the humble host.

Our hostess keeps her state, but in best time

We will require her welcome.

*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 heart's 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.* 'Tis Banquo's then.

*Macbeth.* 'Tis better thee without than he within. ]  
Is he dispatch'd?

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

*Macb.* Thou art the best o' the cut-throats: yet he's good

That did the like for Fleance: if thou didst it,

Thou art the nonpareil.

*Murderer.* Most royal sir,

Fleance is 'scaped. 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, confined, bound in

To saucy doubts and fears.— But Banquo's safe?

*Murderer.* Ay, my good lord: safe in a ditch he bides,

With twenty trenched gashes on his head.  
The least a death to nature.

*Macbeth.*

Thanks for that.

[*Aside.*] There the grown serpent lies; the worm that's  
fled

Hath nature that in time will venom breed, 30  
No teeth for the present.—Get thee gone: to-morrow  
We'll hear ourselves 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 'tis a-making,  
'Tis given with welcome: to feed were best at home;  
From thence 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 honor  
roof'd, 40

Were the graced person of our Banquo present;  
Who may I rather challenge for unkindness  
~~Than pity for mischance!~~

*Ross.*

His absence, sir,

Lays blame upon his promise. Please't your highness  
To grace us with your royal company.

*Macbeth.* The table's full.

*Lennox.* Here is a place reserved, 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.

*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

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! 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, would well become

A woman's story at a winter's fire,

Authorized by her grandam. Shame itself!

Why do you make such faces? When all's done,

You look but on a stool.

*Macbeth.* Prithce, 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 humane statute purged the gentle weal;

Ay, and since too, murders have been perform'd

Too terrible for the ear: the time has been,

That, when the brains were out, the man would die,

And there an end; but now they rise again, 80

With twenty mortal murders 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 muse at me, my most worthy friends;

I have a strange infirmity, which is nothing

To those that know me. Come, love and health to all;

Then I'll sit down. Give me some wine, fill full.

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.*

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

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

*Lady Macbeth.* Think of this good peers,  
But as a thing of custom: 'tis 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, protest me  
The baby of a girl. Hence, horrible shadow!  
Unreal mockery, hence! [*Ghost vanishes.*]

Why, so: being gone,  
I am a man again. Pray you, sit still.

*Lady Macbeth.* You have displaced the mirth, broke  
the good meeting,  
With most admired 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,  
When mine is blanch'd with fear.

*Ross.* What sights, my lord?

*Lady M.* I pray you, speak not; he grows worse and  
Question enrages him. At once, good night: [worse;  
Stand not upon the order of your going,  
But go at once.

*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;  
Augures and understood relations have  
By maggot-pies and choughs and rooks brought forth  
The secret'st man of blood. What is the night?

*Lady M.* Almost at odds with morning, which is which.

*Macbeth.* How say'st thou, that Macduff denies his  
At our great bidding? [person

*Lady Macbeth.* Did you send to him, sir?

*Macbeth.* I hear it by the way, but I will send: 130  
There's not a one of them but in his house  
I keep a servant fee'd. I will to-morrow,  
And betimes I will, to the weird sisters:  
More shall they speak, for now I am bent to know,  
By the worst means, the worst. For mine own good  
All causes shall give way: I am in blood  
Stepp'd in so far that, should I wade no more,

Returning were as tedious as go o'er:  
 Strange things I have in head that will to hand,  
 Which must be acted ere they may be scann'd. 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. [Exeunt.

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;

And I, the mistress of your charms,

The close contriver of all harms,

Was never call'd to bear my part,

Or show the glory of our art?

And, which is worse, all you have done 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

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

[*Music and a song within: 'Come away, come away,'*  
 Hark! I am call'd; my little spirit, see, [&c.  
 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,  
 Which can interpret farther: only I say  
 Things have been strangely borne. The gracious Duncan

Was pitied of Macbeth: marry, he was dead:  
 And the right-valoriant Banquo walk'd too late,  
 Whom, you may say, if't please you, Fleance kill'd,  
 For Fleance fled: men must not walk too late.  
 Who cannot want the thought, how monstrous  
 It was for Malcolm and for Donalbain  
 To kill their gracious father? damned fact! 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 'twould have anger'd any heart alive  
 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 —  
 As, an't please heaven, he shall not — they should find  
 What 'twere to kill a father; so should Fleance. 20  
 But, peace! for from broad words and 'cause he fail'd  
 His presence at the tyrant's feast, I hear  
 Macduff lives in disgrace: sir, can you tell  
 Where he bestows himself?

*Lord.*

The son of Duncan,  
 From whom this tyrant holds the due of birth,  
 Lives in the English court, and is received  
 Of the most pious Edward with such grace  
 That the malevolence of fortune nothing  
 Takes from his high respect: thither Macduff  
 Is gone to pray the holy king, upon his aid 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,  
 Do faithful homage and receive free honors :  
 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

*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.'

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

*Lord.* I'll send my prayers with him.  
[*Exeunt.*

#### ACT IV.

SCENE I. *A cavern. In the middle, a boiling cauldron.*  
*Thunder. Enter the three Witches.*

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

*Second Witch.* Thrice and once the hedge-pig whined,

*Third Witch.* Harpier cries, ' 'Tis time, 'tis time.'

*First Witch.* Round about the cauldron go;  
In the poison'd entrails throw.

Toad, that under cold stone  
Days and nights has thirty one  
Swelter'd venom sleeping got,  
Boil thou first i' the charmed pot.

*All.* Double, double toil and trouble;  
Fire burn and cauldron bubble. 10

*Second Witch.* Fillet of a fenny snake,  
In the cauldron boil and bake;  
Eye of newt and toe of frog,  
Wool of bat and tongue of dog,  
Adder's fork and blind-worm's sting,  
Lizard's leg and howlet's wing,  
For a charm of powerful trouble,  
Like a hell-broth boil and bubble.

*All.* Double, double toil and trouble;  
Fire burn and cauldron bubble. 20

*Third Witch.* Scale of dragon, tooth of wolf,  
Witches' mummy, maw and gulf  
Of the ravin'd salt-sea shark,  
Root of hemlock digg'd i' the dark,  
Liver of blaspheming Jew,  
Gall of goat, and slips of yew  
Sliver'd in the moon's eclipse,  
Nose of Turk and Tartar's lips,  
Finger of birth-strangled babe  
Ditch-deliver'd by a drab, 30

Make the gruel thick and slab :  
 Add thereto a tiger's chaudron,  
 For the ingredients of our cauldron.

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

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

*Enter HECATE to the other three Witches.*

*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,' &c. Hecate retires.*]

*Second Witch.* By the pricking of my thumbs,  
 Something wicked this way comes.

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  
 Against the churches ; though the yesty waves  
 Confound and swallow navigation up ;



Though bladed corn be lodged and trees blown down ;  
 Though castles topple on their warders' heads ;  
 Though palaces and pyramids do slope  
 Their heads to their foundations ; though the treasure  
 Of nature's germens tumble all together,  
 Even till destruction sicken ; answer me 60  
 To what I ask you.

*First Witch.* Speak.

*Second Witch.* Demand.

*Third Witch.* We'll answer.

*First W.* 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 eäten  
 Her nine farrow ; grease that's sweaten  
 From the murderer's gibbet throw  
 Into the flame.

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

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

*Macbeth.* Tell me, thou unknown power,—

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

*First App.* 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. [other,

*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 79  
 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: thou shalt not live;  
 That I may tell pale-hearted fear it lies,  
 And sleep in spite of thunder.

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

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

*All.* Listen, but speak not to't.

*Third App.* Be lion-mettled, proud, and take no care  
 Who chafes, who frets, or where conspirers are:

Macbeth shall never vanquish'd be until 91  
 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  
 Unfix his earth-bound root? Sweet bodements! good!  
 Rebellion's head, rise never, till the wood  
 Of Birnam rise, and our high-placed Macbeth  
 Shall live the lease of nature, pay his breath  
 To time and mortal custom. Yet my heart  
 Throbs to know one thing: tell me, if your art 100  
 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.  
 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;  
 Come like shadows, so depart! 110  
*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 eye-balls. And thy hair,  
 Thou other gold-bound brow, is like the first,

A third is like the former. Filthy hags!  
 Why do you show me this? A fourth! Start, eyes!  
 What, will the line stretch out 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  
 That two-fold balls and treble sceptres carry: 120  
 Horrible sight! Now I see 'tis true;  
 For the blood-bolter'd Banquo smiles upon me,  
 And points at them for his. [*Apparitions vanish.*]

What, is this so?

*First Witch.* Ay, sir, all this is so: but why  
 Stands Macbeth thus amazedly?  
 Come, sisters, cheer we up his sprites,  
 And show the best of our delights:  
 I'll charm the air to give a sound,  
 While you perform your antic round,  
 That this great king may kindly say, 130  
 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 accursed in the calendar!  
 Come in, without there!

*Enter LENNOX.*

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

*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? 139

*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 anticipatest my dread  
exploits:

The flighty purpose never is o'ertook  
Unless the deed go with it: from this moment  
The very firstlings of my heart shall be  
The firstlings of my hand. And even now,  
To crown my thoughts with acts, be it thought and done:  
The castle of Macduff I will surprise;  
Seize upon Fife; give to the edge o' the sword 150  
His wife, his babes, and all unfortunate souls  
That trace him in his line. No boasting like a fool;  
This deed I'll do before this purpose cool.  
But no more sights!—Where are these gentlemen?  
Come, bring me where they are. [*Exeunt.*]

SCENE II. *Fife. Macduff's castle.*

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

*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.

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

*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,  
He is noble, wise, judicious, and best knows  
The fits o' the season. I dare not speak much further ;  
But cruel are the times, when we are traitors  
And do not know ourselves; when we hold rumor  
From what we fear, yet know not what we fear, 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  
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 :

I take my leave at once. [*Exit.*

*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 M.* Poor bird! thou 'ldst never fear the net nor  
lime,

The pitfall nor the gin.

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

My father is not dead, for all your saying.

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

*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.

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

With wit enough for thee.

*Son.* Was my father a traitor, mother?

*Lady Macduff.* Ay, that he was.

*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.

*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 honor I am perfect.

I doubt some danger does approach you nearly:

If you will take a homely man's advice,

Be not found here; hence, with your little ones.

To fright you thus, methinks I am too savage;

To do worse to you were fell cruelty, 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  
 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 So  
 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 'Murder!'*  
*Excunt 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.

*Macduff.* Let us rather  
 Hold fast the mortal sword, and like good men  
 Bstride our down-fall'n birthdom: each new morn



But mine own safeties. You may be rightly just, 30  
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. 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 40  
Is added to her wounds: I think withal  
There would be hands uplifted in my right;  
And here from gracious England have I offer  
Of goodly thousands: but for all this,  
When I shall tread upon the tyrant's head,  
Or wear it on my sword, yet my poor country  
Shall have more vices than it had before,  
More suffer and more sundry ways than ever,  
By him that shall succeed.

*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 compared

With my confineless harms.

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

*Malcolm.* I grant him bloody,  
Luxurious, avaricious, false, deceitful,  
Sudden, 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  
Than such an one to reign.

*Macduff.* Boundless intemperance  
In nature is a tyranny; it hath been  
The untimely emptying of the happy throne  
And fall of many kings. But fear not yet  
To take upon you what is yours: you may 70  
Convey your pleasures in a spacious plenty,  
And yet seem cold, the time you may so hoodwink:  
We have willing dames enough; there cannot be  
That vulture in you, to devour so many  
As will to greatness dedicate themselves,  
Finding it so inclined.

*Malcolm.* With this there grows  
In my most ill-composed 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 forge  
 Quarrels unjust against the good and loyal,  
 Destroying them for wealth.

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

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

*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,

Since that the truest issue of thy throne  
 By his own interdiction stands accursed,  
 And does blaspheme his breed? Thy royal father  
 Was a most sainted king: the queen that bore thee,  
 Oftener upon her knees than on her feet, 110  
 Died every day she lived. Fare thee well!  
 These evils thou repeat'st upon thyself  
 Have banish'd me from Scotland. O my breast,  
 Thy hope ends here!

*Malcolm.* Macduff, this noble passion,  
 Child of integrity, hath from my soul  
 Wiped the black scruples, reconciled my thoughts  
 To thy good truth and honor. Devilish Macbeth  
 By many of these trains hath sought to win me  
 Into his power, and modest wisdom plucks me  
 From over-credulous haste: but God above 120  
 Deal between thee and me! for even now  
 I put myself to thy direction, and  
 Unspeak mine own detraction, here abjure  
 The taints and blames I laid upon myself,  
 For strangers to my nature. I am yet  
 Unknown to woman, never was forsworn,  
 Scarcely have coveted what was mine own,  
 At no time broke my faith, would not betray  
 The devil to his fellow, and delight  
 No less in truth than life: my first false speaking 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.  
 Now we'll together; and the chance of goodness  
 Be like our warranted quarrel! Why are you silent?

*Macduff.* Such welcomie and unwelcome things at  
 once

'Tis 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; but at his touch,  
 Such sanctity hath heaven given his hand,  
 They presently amend.

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

*Macduff.* What's the disease he means?

*Malcolm.* 'Tis 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 'tis spoken,  
 To the succeeding royalty he leaves  
 The healing benediction. With this strange virtue,

He hath a heavenly gift of prophecy,  
 And sundry blessings hang about his throne  
 That speak him full of grace.

*Enter Ross.*

*Macduff.* See, who comes here?

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

*Macduff.* My ever-gentle cousin, welcome hither. 161

*Malcolm.* I know him now. Good God, betimes re-  
 move

The means that makes us strangers!

*Ross.* Sir, amen.

*Macduff.* Stands Scotland where it did?

*Ross.* Alas, poor country!

Almost afraid to know itself. It cannot  
 Be call'd our mother, but our grave; where nothing,  
 But who knows nothing, is once seen to smile;  
 Where sighs and groans and shrieks that rend the air  
 Are made, not mark'd; where violent sorrow seems  
 A modern ecstasy: the dead man's knell 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 relation

Too nice, and yet too true!

*Malcolm.* What's the newest grief?

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

*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 rumor  
Of many worthy fellows that were out;  
Which was to my belief witness'd the rather,  
For that I saw the tyrant's power a-foot:  
Now is the time of help; your eye in Scotland  
Would create soldiers, make our women fight,  
To doff their dire distresses.

*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 latch them.

*Macduff.* What concern they?  
The general cause? or is it a fee-grief  
Due to some single breast?

*Ross.* No mind that's honest

But in it shares some woe; though the main part  
Pertains to you alone.

*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 surprised; your wife and babes  
Savagely slaughter'd: to relate the manner,  
Were, on the quarry of these murder'd deer,  
To add the death of you.

*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!  
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.

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

*Malcolm.* Be this the whetstone of your sword: let  
grief

Convert to anger; blunt not the heart, enrage it. 229

*Macduff.* O, I could play the woman with mine eyes,  
And braggart with my tongue! But, gentle heavens,  
Cut short all intermission; front to front  
Bring thou this fiend of Scotland and myself;  
Within my sword's length set him; if he 'scape,  
Heaven forgive him too!

*Malcolm.* This tune goes manly.

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

[*Exeunt.*]

## ACT V.

SCENE I. *Dunsinane. Ante-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. 8

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

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

*Doctor.* You may to me, and 'tis most meet you should.

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

*Enter LADY MACBETH, with a taper.*

Lo you, here she comes! This is her very guise; and, upon my life, fast asleep. Observe her; stand close. 20

*Doctor.* How came she by that light?

*Gentlewoman.* Why, it stood by her: she has light by her continually; 'tis her command.

*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 continue in this a quarter of an hour. 30

*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.

*Lady Macbeth.* Out, damned spot! out, I say!— One: two: why, then 'tis 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? 40

*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.

*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.

*Lady Macbeth.* Here's the smell of the blood still: all

the perfumes of Arabia will not sweeten this little hand.  
Oh, oh, oh! 52

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

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

*Doctor.* Well, well, well,—

*Gentlewoman.* Pray God it be, sir.

*Doctor.* This disease is beyond my practice: yet I have known those which have walked in their sleep who have died holily in their beds. 61

*Lady Macbeth.* Wash your hands, put on your night-gown; look not so pale.— I tell you yet again, Banquo's buried; he cannot come out on's grave.

*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.

*Doctor.* Will she go now to bed?

*Gentlewoman.* Directly. 70

*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.

God, God forgive us all! Look after her;

[Remove from her the means of all annoyance,]

And still keep eyes upon her. So, good night:

My mind she has mated, and amazed my sight.  
I think, but dare not speak.

*Gentlewoman.* Good night, good doctor.

[*Exeunt.*]

SCENE II. *The country near Dunsinane.*

*Drums and Colors. Enter MENTEITH, CAITHNESS, ANGUS, LENNOX, and Soldiers.*

*Menteith.* The English power is near, led on by Malcolm,

His uncle Siward and the good Macduff:  
Revenge burn in them; for their dear causes  
Would to the bleeding and the grim alarm  
Excite the mortified man.

*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 unrough 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  
Within the belt of rule.

*Angus.* Now does he feel

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

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

*Caithness.* Well, march we on,  
 To give obedience where 'tis truly owed:  
 Meet we the medicine 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.*]

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 pronounced me thus:  
 'Fear not, Macbeth; no man that's born of woman  
 Shall e'er have power upon thee.' Then fly, false thanes,  
 And mingle with the English epicures:



The mind I sway by and the heart I bear  
 Shall never sag with doubt nor shake with fear. 10

*Enter a Servant.*

The devil damn thee black, thou cream-faced loon!  
 Where got'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?  
 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.

[I have lived long enough: 'my way of life  
 Is fall'n into the sear, the yellow leaf;  
 And that which should accompany old age,  
 As honor, love, obedience, troops of friends,  
 I must not look to have; but, in their stead,  
 Curses, not loud but deep, mouth-honor, 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 armor.

*Seyton.* 'Tis not needed yet.

*Macbeth.* I'll put it on.

Send out moe horses; skirr the country round;  
Hang those that talk of fear. Give me mine armor.  
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.

[*Learn* Canst thou not minister to a mind diseased, 40  
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? **I**

*Doctor.* Therein the patient  
Must minister to himself.

*Macbeth.* Throw physic to the dogs, I'll none of it.  
Come, put mine armor on; give me my staff.  
*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,  
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. 60

*Doctor.* [*Aside.*] Were I from Dunsinane away and  
clear,

Profit again should hardly draw me here. [*Exeunt.*]

SCENE IV. *Country near Birnam wood.*

*Drum and colors.* Enter MALCOLM, old SIWARD and his  
Son, MACDUFF, MENTEITH, CAITHNESS, ANGUS, LEN-  
NOX, 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  
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 tyrant  
Keeps still in Dunsinane, and will endure  
Our setting down before 't.

*Malcolm.* 'Tis his main hope: 10  
 For where there is advantage to be given,  
 Both more and less 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  
 Industrious soldiership.

*Sizward.* 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: 20  
 Towards which advance the war. [*Excunt marching.*]

SCENE V. *Dunsinane. Within the castle.*

*Enter MACBETH, SEYTON, and Soldiers, with  
 drum and colors.*

*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 forced with those that should be ours,  
 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.*]

*Macbeth.* I have almost forgot 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 treatise rouse and stir  
 As life were in't: I have supp'd full with horrors;  
 Direness, familiar to my slaughterous thoughts,  
 Cannot once start me.

*Re-enter SEYTON.*

Wherefore was that cry?

*Seyton.* The queen, my lord, is dead.

*Macbeth.* She should have died hereafter;

There would have been a time for such a word.

To-morrow, and to-morrow, and to-morrow,

Creeps in this petty pace from day to day 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

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 comest 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,

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

*Macbeth.* Liar and slave!

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

*Macbeth.* If thou speak'st false,  
Upon the next tree shalt thou hang alive  
Till famine cling thee: if thy speech be sooth, 40  
I care not if thou dost for me as much.  
I pull in resolution and begin  
To doubt the equivocation of the fiend  
That lies like truth; 'Fear not, till Birnam wood  
Do come to Dunsinane:' and now a wood  
Comes toward Dunsinane. Arm, arm, and out!  
If this which he avouches does appear,  
There is nor flying hence nor tarrying here.  
I 'gin to be 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 colors. 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. You, worthy uncle,

Shall with my cousin, your right-noble son,  
Lead our first battle: worthy Macduff and we  
Shall take upon's what else remains to do,  
According to our order.

*Siward.* Fare you well.

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

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

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 Siv.* What is thy name?

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

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

Than any is in hell.

*Macbeth.* My name's Macbeth.

*Young Siv.* The devil himself could not pronounce a  
title

More hateful to mine ear.

*Macbeth.* No, nor more fearful.

*Young Siw.* 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,  
My wife and children's ghosts will haunt me still.

I cannot strike at wretched kerns, whose arms  
Are hired to bear their staves: either thou, Macbeth,  
Or else my sword with an unbatter'd edge

I sheathe again undeeded. There thou shouldst be; 20  
By this great clatter, one of greatest note

Seems bruided. 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 ren-  
der'd:

The tyrant's people on both sides do fight;

The noble thanes do bravely in the war;

The day almost itself professes yours,

And little is to do.

*Malcolm.*

We have met with foes



That strike beside us.

*Seward.*

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, the gashes  
Do better upon them.

*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 charged  
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 labor:  
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 served  
Tell thee, Macduff was from his mother's womb  
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 believed,  
 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,  
 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 baited with the rabble's curse.  
 Though Birnam wood be come to Dunsinane, 30  
 And thou opposed, 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 colors, MALCOLM, old SIWARD, ROSS, the other Thanes, and Soldiers.*

*Malcolm.* I would the friends we miss were safe arrived.

*Siward.* Some must go off: 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 lived 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.

*Sizward.* Then he is dead?

*Ross.* Ay, and brought off the field: your cause of  
 sorrow

Must not be measured by his worth, for then  
 It hath no end.

*Sizward.* Had he his hurts before?

*Ross.* Ay, on the front.

*Sizward.* 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.

*Sizward.* He's worth no more:  
 They say he parted well and paid his score:  
 And so God be with him! Here comes newer comfort.

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

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

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

*Malcolm.* We shall not spend a large expense of time

Before we reckon with your several loves, 61  
And make us even with you. My thanes and kinsmen,  
Henceforth be earls, the first that ever Scotland  
In such an honor named. What's more to do,  
Which would be planted newly with the time,  
As calling home our exiled friends abroad  
That fled the snares of watchful tyranny;  
Producing forth the cruel ministers  
Of this dead butcher and his fiend-like queen,  
Who, as 'tis 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.

[*Flourish. Exeunt.*]

## NOTES AND QUESTIONS.

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### ACT I.

#### *Scene I.*

*Suggestion of Scene.* A moorland of unspeakable desolation, near Forres, Scotland. The declining sun is obscured by thick clouds. There is but light enough to reveal the stretches of wet heather and a pool of dark water, with a clump of whins at its edge. The cross lightning splits the sky, and the thunder follows, peal on peal. Into this tumult of nature come three weird women, "in strange and wild apparell, resembling creatures of elder world." They come mysteriously from the air, as if born from the fury of the elements; they hold hands, and circle about in a strange dance, adding their unearthly, monotonous cries to the loud voices of the sky. Between volleys of thunder we hear them speak their short, abrupt lines. No sooner is the word "Macbeth" pronounced than the long-drawn cry of a cat is heard across the moorland; the first witch waves her hand, and cries, "I come, Graymalkin." The frogs call in their quavering voices from the distant bogs; "Paddock calls," says the second witch, thus signifying, like her sister, her connection with the invisible world. Again they circle, and utter in concert their ominous couplet; a peal of thunder follows, and the weird women are gone.

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1. How should "again" be pronounced? Most actors make a mistake in the very first line.
2. "Or" might be changed to *and*; why?
3. The line contains an example of onomatopœia; explain.
4. Why does the line awaken interest?
5. Show that the line indicates the swiftness with which the play is to progress.
6. How should "heath" be pronounced?
8. "Graymalkin," a gray cat.
9. "Paddock," a toad.

*Questions on the Scene.* 1. Why is Macbeth mentioned in the scene? 2. Sometimes there is an interruption in line 7. After "with" the first witch says, "Whom," in a long-drawn tone; and the second witch replies, "Macbeth." Why is this done? 3. The play was evidently written rapidly, under strong inspiration; and it is likely

that some other hand than Shakespeare's wrote some of it. One critic (Scymour) says, "The witches seem to be introduced for no other purpose than to tell us they are to meet again; and as I cannot discover any advantage resulting from such anticipation, but on the contrary, think it injurious, I conclude the scene is not genuine." Prove this to be a wrong judgment. 4. Why has the scene so much dramatic force? Give several particulars. 5. The weird women in Sir Henry Irving's presentation of the play are men; is this good or bad taste? 6. Sometimes the weird women are dressed in short, ragged skirts, carry crooked sticks from the forest as staves, and are, in short, repulsive old hags; should they be so represented? 7. Should their movements be quick or slow, angular or graceful? By what movements can they give the air of mystery and of the supernatural? 8. Notice as the play progresses, that the word "witch" appears in the stage directions, but only once or twice in the lines; here is a confusion that must be explained, if possible. What power have weird women that witches have not? (See Introduction.) 9. Coleridge says, "The true reason for the first appearance of the witches is to strike the keynote of the whole drama." What is the keynote? 10. What characteristic of the weird women is shown in the last two lines? What do these lines mean? 11. Why are witches usually represented as associated with such creatures as cats and toads? 12. What is the meter of this scene? Why is it not blank verse like the main body of the play?

### *Scene II.*

*Suggestion of Scene.* A military camp near Forres. In the foreground at the left is the king's tent; before its entrance two spears are stuck into the ground, and at one side stands a rude chair. About the rest of the stage, the soldiers are seated on the ground in little groups, playing games. Others stand, talking earnestly together. They are clad in ancient Highland costume—the bonnet, the belted plaid, perhaps a short coat, the sporran, and stockings reaching above the calf of the leg, leaving the knee bare. An officer wearing a shirt of ring mail, and carrying a battle-ax over his shoulder, stands near the king's tent. A soldier, fully armed, paces to and fro on guard. The quiet of the scene is suddenly broken by the blare of a trumpet. The soldiers spring to their feet, seize their arms—battle-axes, spears, claymores, dirks, and small, round targets covered with bull's hide and studded with heavy nails. Loud words of command are heard; the soldiers form lines, as if expecting attack. The king, his sons Malcolm and Donalbain, accompanied by Lennox and others, come hurriedly out of the tent. Over his Highland costume the king wears a long robe; his gray hair hangs down over his shoulders. The alarm seems causeless,

for there enter only four men, of Duncan's army, carrying a wounded sargeant, whom Malcolm at once recognizes, and who raises himself on his elbow, and with difficulty addresses his king.

1. It has been remarked that the word "bloody" appears more frequently in this play than in any other of Shakespeare's.

3. The third line is divided between Duncan and Malcolm; scan it, giving three syllables to "sargeant."

5. Scan. Do you prefer to consider a short syllable lacking or to make two syllables of "Hail"?

6. Show that "broil" has changed somewhat in meaning since Shakespeare's time.

7. Pope inserted "long" after "doubtful"; why?

9. "Choke" formerly had the sense of *drown*. The "spent swimmers" are two who are swimming a race; as they near the goal, they seize one another, each striving to retard his rival; and thus they endanger their lives.

10. The sense may be made clearer by supplying *end*, after "that."

13. "Of," with. "Kerns" were light-armed troops, carrying darts and daggers; they are described as "the very drosse and scum of the country, a generation of villaines not worthy to live." "Gallowglasses" were heavy-armed troops, clad in mail, and carrying battle-axes and swords.

14. "Quarrel" has been much discussed. Perhaps it means the "harvest of spoil" (Strutt) which the rebel was reaping in the battle.

15. "Show'd," appeared. "All's," all was.

18. Scan.

19. "Minion," darling. Notice the force of "carved out his passage."

21. Shaking hands is a ceremony of parting. The meaning is, Macbeth did not leave him until, etc.

22. "Nave," navel; "chaps," jaws, or the flesh on the jaws. There is probably a mistake here, as the upward stroke described is hardly possible. "Nape" has been suggested for "nave."

24. Duncan's and Macbeth's mothers were sisters.

25-28. The meaning is,—As unwelcome storms sometimes come from the east, the same direction whence the welcome sunrise appears, so from victory came defeat.

30. Would "skipping" as suitably describe the motion of "gallowglasses"?

31. "Surveying vantage," perceiving his advantage.

34. "Captains;" Shakespeare probably wrote it *capitaynes*. Scan.

36. "Sooth," truth.

37. There is prolepsis (anticipation) in this line. The cannon were not charged with "cracks," but with that which made the

"cracks." Another example of the figure is,—He married a wife. Of course, she was not a wife until he married her.

38. Explain the force of the line. It has been conjectured that this scene is not all Shakespeare's. Compare the line with Act IV, Scene I, line 82. What does the comparison indicate?

40. "Memorize," make memorable. "Golgotha," the place of the skull. See Mark, xv. 22.

41. Why a short line?

43. "So," as, as we would say.

45. "Thane," a title ranking immediately below that of earl.

46. What figure in the line?

47. Ross kneels as he says, "God save the king."

49. "Flout," mock. The idea is not clear. Perhaps it means,—The Norwegian banners, having been taken by our troops, flap about in the wind, as if mocking the sky, and seem to cool the ardor of our people after their victory. The objection to the explanation is that the banners of a conquered army would not mock anything. If the sentence were in the past tense, it would mean,—The Norwegian banners seemed to mock even the sky, and struck fear into the hearts of our men. In this case the sense would be more apparent.

53. To whom was the conflict "dismal"? Why?

54. Bellona was the Roman goddess of war. Who is meant by her "bridegroom"? "Lapp'd in proof," clad in armor.

55. The line probably means,—faced him as an equal in arms and strength.

56. The line probably means that the two men were armed alike, weapon for weapon.

57. What is the sense of "lavish"?

58. "That," in the sense of so that.

59. "Composition," terms of peace.

61. "Saint Colme's Inch," an island in the Firth of Forth. The modern name is Inchcolm.

62. The line contains an anachronism. The dollar (*Thaler*) was first coined in Bohemia, in the Valley (*Thal*) of St. Joachim, about 1518.

64. "Bosom," close, confidential. "Present," immediate.

66, 67. The scene ends with a rime; why?

*Questions on the Scene.* 1. What that is necessary to the story does the scene set forth? 2. Is it a scene of action or of narration? 3. Is it strong from a dramatic standpoint? 4. Does it tax the powers of the actors? 5. What does the scene reveal concerning the character of Macbeth? 6. Is anything to be inferred positively concerning the character of Duncan from the fact that he was not in the battle? 7. It is conjectured that after Shakespeare sold his interest in the Globe Theater, and with it his manuscripts, some other writer changed them in parts. "Macbeth" probably suffered more in this way than any other play; and the present scene is



said to be one of those that have been changed. One reason is that parts of it are bombastic. Point out these parts. Another reason is the defective meter. Point out these defects. Another reason is that lines 52 and 53 contradict lines 72, 73, and 112, in Scene III. Explain. A final reason is that Shakespeare would not have committed the absurdity of sending a wounded soldier to carry the news of battle. 8. On the whole, is the scene a good one from a dramatic and a poetic standpoint?

*Scene III.*

*Suggestion of Scene.* The same as that of Scene I. The storm is over, and the obscured sun has sunk low towards his setting. As the three sisters engage in their weird conversation, the sound of a drum is heard near by on the moorland, and the loud voices of officers giving commands. A line of soldiers passes across the stage for a few minutes, when Macbeth and Banquo, clad in helmets and mail, and carrying battle-axes, enter, walking beside their troops. As they reach the center of the stage, the clouds part, and the sun shines in one blaze of parting glory. Macbeth pauses to observe, and Banquo stops near him. The soldiers pass on; the two generals remain behind. Macbeth takes off his helmet, shakes the rain drops from it, strikes his shirt of mail to relieve its netted links of the water: then, turning to the front, looks up at the sky, and utters his first line,—

“*So foul and fair a day I have not scen.*”

Weary of the long march, Banquo asks how far it is to Forres, but suddenly perceiving the weird women, puts his hand on his companion's shoulder, directs his attention to them, and asks, “What are these, *etc.*?” Macbeth has now met the strange creatures whose fatal influence over him has already begun.

2. Witches were supposed to have a great aversion to swine, and frequently killed them by their magic art in return for insults from their owners.

6. “*Aroint.*” Many conjectures, some of them wide of the mark, doubtless, have been made concerning this word. Nares says, “A word of aversion to a witch or infernal spirit. . . . A lady well acquainted with the dialect of Cheshire informed me that it is still in use there. For example, if a cow press too close to the maid who is milking her, she will give the animal a push, saying at the same time, ‘*Roint thee!*’ by which she means, Stand off. To this the cow is so well used that even the word is sufficient, the cow being in this instance more learned than the commentators on Sh.” “Rump-fed,” probably fed on the best parts of the beef; luxurious. “Ronyon,” a disrespectful term for a woman.

7. In a book of Shakespeare's time is an account of a ship called the Tiger going on a voyage to Aleppo.

9, 10. It was a common belief that a witch could turn herself into any animal, but she would lack the tail. The witch in the play threatens to turn herself into a rat and gnaw through the sides of the ship, a thing that the common rat is said not to do.

14. "Other," others.

17. "Shipman's card," the card on which the points of the compass are marked.

20. A "pent-house" is a sloping roof or shed over a door or a window. The "pent-house lid" is the eyelid.

21. "Forbid," cursed.

22. "Se'nnights," seven nights, weeks.

23. Witches caused people to "dwindle" by melting waxen images of them before the fire.

32. In the folios the word "weyward" appeared instead of "weird;" but Theobald, on consulting Holinshed, from whom Shakespeare took most of the material of the play, found that the three women were called "the *Weird* Sisters, that is, as ye would say, the Goddesses of *Destiny*." He concluded, therefore, that the copyists had made a mistake. These strange creatures were doubtless the same as the Scandinavian Norns, or Fates. The word *weird* comes from the Anglo-Saxon *wyrd*, fate. The Norns were said to sit under the great ash called Yggdrasil, the Tree of Life, near the Urdar fountain, where they wove the web of Fate. Their names were Urd (the past), Verdandi (the present), and Skuld (the future). It was said their purpose was to warn the gods of evil to come. The following is from Henderson's translation of the *Völuspá*:—

*"Thence come the maids,  
Who much do know;  
Three from the hall  
Beneath the tree;  
One they named WAS,  
And BEING next,  
The third SHALL BE."*

Evidently here were three god-like beings, full of power and mystery; very unlike the vulgar witches who killed swine and worked mischief upon an unoffending sailor. Shakespeare seems to have mingled the qualities of the two.

33. "Posters," couriers.

38. "Foul and fair;" note the antithesis. The whole play is a war between good and evil.

43. "That man may question," that man may ask questions of, speak to. That is, are you flesh and blood, or mere spirits?

44. "Choppy," the same as chappy.

53. "Fantastical," imaginary.

54. "Show," appear.

55, 56. A double construction; rearranged it stands thus,— present grace of noble having and great prediction of royal hope.

57. Toward the end of the seventeenth century Sir William Davenant rewrote "Macbeth," and endeavored to improve it. Thus, "That he seems rapt withal," he changed to, "With which he seems surpriz'd." Was the change an improvement? Give reason.

60, 61. Another double construction; rearrange.

65, 66, 67. More antitheses; the play is full of them. Have they not the effect to heighten the mystery?

69. This line is a repetition of the preceding. What is the effect of it? Why is the order changed?

70. What is the sense of "imperfect"?

71. "Sinel" was Macbeth's father.

72, 73. Compare the statement made in Scene II, 52 and 53. Is there a contradiction?

77. What word in the line is especially picturesque?

80. Why is "vanish'd" a better word here than any other, as *disappeared*?

81. "Corporal," corporeal. What is the emphatic word?

82. Macbeth is thinking of the breath on a frosty day.

84. "Insane root," probably henbane.

92, 93. "His wonders *etc.*" The meaning is that there is a contention in the king's mind: he wishes to praise Macbeth, but his wonder at Macbeth's deed is so great that he is speechless.

97. What were the "strange images of death" that Macbeth made? In some editions the word "tale" appears instead of "hail." "Tale" means counting; it has an interesting etymology. Milton uses it in this sense in his "L'Allegro:"—

*"And every shepherd tell his tale  
Under the hawthorne in the dale."*

100. What is the emphatic word?

104. "Earnest," promise; money given at the conclusion of a bargain as assurance of good faith.

106. "Addition," title. There is reason to believe that Shakespeare intended Ross to put upon Macbeth a robe as significant of his new title. In this case Macbeth speaks literally in lines 108 and 109.

112. "Line," support.

113. See Scene II, lines 52 and 53; and this scene, lines 72 and 73. The comparison will show supposed evidence that some other writer rewrote some of the play after Shakespeare sold his interest in the theater and went back to Stratford.

113. "Vantage," advantage, opportunity.

120. "Trusted home," trusted wholly.

121. What word in the line has the most meaning?

124. Who are the "instruments of darkness"?
125. What are the "honest trifles"?
126. For "in deepest consequence," Davenant wrote, "in things of high concern." Show that "consequence" has more meaning than "concern."
- 127-129. The meaning is,—Two prophecies, which lead to the greatest one, that I shall be king, have been told. Shakespeare here uses a figure taken from his own profession; explain.
130. "Soliciting," incitement of ambition. Macbeth seems to know that the weird women are tempting him.
131. Are "ill" and "good" used in the sense of untruthful and truthful, or of wicked and righteous?
132. "Earnest," promise.
134. "Suggestion," temptation. What is the temptation?
135. "Unfix my hair," make it stand on end.
136. "Seated," firmly fixed.
137. "Use," custom.
- 137-142. The meaning is,—The fear that one feels at the moment of doing a crime is actually less than that he feels when he imagines himself doing the crime. My mind is now so wrought up over the murder that is as yet only in my imagination, that all my faculties are violently disturbed, that I lose the power of action, and that I see nothing but the horrible picture that is before my eyes.
145. "Strange," new.
147. The meaning is that time will bring the matter to a conclusion, however much Macbeth may be puzzled about it at present.
148. "Stay," wait.
149. "Favor," pardon.
- 149, 150. For "my dull brain *etc.*," Davenant wrote, "I was reflecting upon past transactions." There could scarcely be a better proof that it is folly to tamper with Shakespeare's lines.
153. To whom does Macbeth speak here?
154. There is personification in the line; explain.  
Shakespeare took most of the play from Holinshed's Chronicle. By studying the following quotation the pupil will see how the poet put dramatic life into the story:—

"It fortun'd as Makbeth and Banquho iourn'd towards Fores, where the king then laie, they went sporting by the waie together without other companie, sauc onelie themselues, passing thorough the woods and fields, when suddenlie in the middest of a laund, there met them three women in strange and wild apparell, resembling creatures of elder world, whome when they attentiuellie beheld, woondering much at the sight, the first of them spake and said; All haile Makbeth, thane of Glamis (for he had latelie entered into that dignitie and office by the death of his father Sinell.) The second of them said; Haile Makbeth thane of Cawder. But the third said; All haile Makbeth that heereafter shalt be king of Scotland.

“ Then Banquo; What manner of women (saith he) are you, that seeme so little favourable vnto me, whereas to my fellow heere, besides high offices, ye assigne also the kingdome, appointing fourth nothing for me at all? Yes (saith the first of them) we promise greater benefits vnto thee, than vnto him, for he shall reigne in deed, but with an vnluckie end: neither shall he leaue anie issue behind him to succeed in his place, where contrarilie thou in deed shalt not reigne at all, but of thee those shall be borne which shall gouern the Scottish kingdome by long order of continuall descent. Hercwith the foresaid women vanished immediatlie out of their sight. This was reputed at the first but some vaine fantastical illusion by Mackbeth and Banquo, insomuch that Banquo would call Mackbeth in iest, king of Scotland; and Mackbeth againe would call him in sport likewise, the father of manie kings. But afterward the common opinion was, that these women were either the weird sisters, that is (as ye would say) the goddesses of destinie, or else some nymphs or feiries, indued with knowledge of prophesie by their necromantical science, bicause euerie thing came to passe as they had spoken.”

*Questions on the Scene.* 1. Account for the great importance of the scene. 2. What does it gain from being preceded by a scene in which little happens? 3. Inasmuch as we are here made pretty well acquainted with the weird women, might the first scene be dispensed with? 4. For what reason did the weird women intend to do so much mischief to the “ master o’ the Tiger ”? 5. Does this show that they were workers of good or of evil? 6. The first witch has a “ pilot’s thumb ” to conjure with: would the thumb of a man of some other occupation, as a baker or a farmer, have done as well? 7. What feeling does the sound of the drum awaken in the audience? 8. Explain fully the action of the weird women as they repeat the lines beginning with line 32. 9. What is the significance of the fact that Macbeth’s first speech contains an expression that the weird women used in the first scene? 10. Does this speech refer to the weather or to the battle, or both? 11. What hints of the action of the weird women in Banquo’s first speech? 12. Explain, in the same speech, Banquo’s sudden change from the second to the third person. 13. With what tone and manner does Macbeth address the weird women (line 47)? 14. As each witch speaks in turn, she points her long arm at Macbeth, and for a moment all three stand so. Show that this heightens the effect. 15. Where may an effective pause be made in line 50? 16. In line 51, Banquo asks Macbeth why he “ starts ” at so pleasant a prophecy; why *did* he start? 17. Would it not be good “ stage business ” for Banquo to touch one of the weird women as he asks whether they are “ fantastical ”? 18. What words of Banquo throw light on the manner in which the weird women should be represented? 19. In lines 62 to 67 the long arms go out to Banquo. What gestures

accompany the next two lines? 20. Was Macbeth truthful in saying that it did not stand "within the prospect of belief" for him to be king? Did he have any reason for being untruthful about the matter? 21. Are the weird women implanting an evil intent in Macbeth's mind, or are they working on such an intent that is already there? Do they provide the inner as well as the outer influence that leads him on to his destruction? 22. Why did the poet select this particular scene in which to inflame Macbeth with ambition for the crown? 23. What are Macbeth's attitude and tone as he says, "Would they had stay'd" (line 82)? 24. What other speeches require much the same tone? 25. Show the difference between the effect of the prophecies upon Macbeth and upon Banquo. 26. Where in the scene is a distinct warning given to Macbeth to beware the weird women? 27. Show where in the scene Macbeth hopes to get the crown without the commission of a crime. 28. Is there anything to show whether Macbeth was a man of strong or of weak imagination? 29. Fancy Macbeth's action as he speaks line 149. 30. What difference does the scene reveal between the character of Macbeth and that of Banquo? 31. Is Macbeth a "free moral agent" in this scene? Can he overcome the temptation to get the crown by fair means or foul? or is he in the grip of inner and outer forces from which he cannot escape? 32. Pick out the most effective words, phrases, and figures in the scene. 33. Compare the figure in lines 58 and 59 with that in Scene II, lines 25 and 28 inclusive. Which is the better? Why? 34. Compare the scene with the quotation from Holinshed, given at the end of the notes, and consider why the former is superior to the latter.

#### *Scene IV.*

*Suggestion of Scene.* A cold and somewhat bare room in the castle at Forres. The rough stone walls are blackened with the smoke which rises from a reared in the middle of the room. Near at hand sits the king in a great state chair, wearing robe and crown; about him, clad in their ancient Highland costumes, are his sons and other attendants.

2-11. Stevens says that the description of the death of the Thane of Cawdor corresponds exactly with that of the Earl of Essex, the dearest friend of Southampton, Shakespeare's patron.

9. "Studied" is a stage term; explain.

10. "Owed," owned.

17. Insert *too* after "is."

18-20. The king means that he wishes he had the means to give Macbeth a sufficient portion of payment for his services.

21. The line means that more is due Macbeth than all the king's entire possessions would pay.

22, 23. Macbeth means that he gets enough reward in the mere doing of services for the king.

24, 25. Another double construction; rearrange.

26, 27. The meaning probably is,— which are doing but their expected duty when they do everything that is loyal to you.

34. "Wanton," unrestrained.

35. "Drops of sorrow;" what are these?

39. Scotland was not always a hereditary kingdom. The following quotation from Holinshed explains:—

"But shortly after that it chanced that king Duncane, hauing two sonnes by his wife which was the daughter of Siward earle of Northumberland, he made the elder of them called Malcolme prince of Cumberland, as it were thereby to appoint him his successor in the kingdome, immediatlie after his decease. Mackbeth sore troubled herewith, for that he saw by this means his hope sore hindered (where, by the old lawes of the realme, the ordinance was, that if he that should succeed were not of able age to take the charge vpon himselfe, he that was next of bloud vnto him should be admitted) he began to take counsell how he might vsurpe the kingdome by force, hauing a just quarrel so to doo (as he tooke the matter) for that Duncane did what in him lay to defraud him of all maner of title and claime, which he might in time to come, pretend vnto the crowne."

42. After "hence," *we go* is understood.

44. A polite but hypocritical speech, such as Macbeth has used before. He means that although he is going home to rest after the battle, yet it would be uneasy rest if he should not use it for his king.

45. "Harbinger," an official who went ahead of the king to provide lodging. He was accompanied by an officer called the purveyor, whose duty it was to buy food for the royal party. See Scene VI of this act, line 22.

48, 50. See note, and quotation from Holinshed, line 39.

50. Does the word "stars" indicate that this scene occurs at night?

52. Supply *let* at the beginning of the line.

58. "It" is a mark of affection.

*Questions on the Scene.* 1. What necessary step of the story appears in the scene? 2. In what way is the curiosity of the audience bound over to a later scene? 3. Compare the scene and the two preceding it with respect to dramatic force. 4. Describe the greeting of the king and the two generals, Macbeth and Banquo. 5. What is the difference in the manner of the two men toward the king? 6. What significance is there in the fact that Banquo ex-

presses himself more simply than Macbeth? 7. What is there in the scene to indicate that Duncan was or was not a good judge of character? 8. As Duncan pronounces lines 38 and 39, Malcolm kneels and removes his bonnet; why? 9. How is Duncan engaged when Macbeth speaks the soliloquy begun in line 48? 10. What, on the whole, is your impression of Duncan? 11. Why did Shakespeare select this particular scene in which to announce Malcolm's future succession? 12. Where in the scene does Banquo seem to be giving, though perhaps unintentionally, some aid to Macbeth? 13. What is the best passage of poetry in the scene?

### *Scene V.*

*Suggestion of Scene.* A great room in Macbeth's castle at Inverness. At the center in the rear is a great door in the thick, massive walls, opening into a hall that runs from left to right. After coming from this hallway and advancing a few paces, one must descend two steps to the main level of the room. To the right and rear, opening on the higher level of the room, is a small door leading to a passage; and farther forward, on the same side, is a larger door leading to Lady Macbeth's bed chamber. On the left, near the front, is a large door, approached by two steps. Over it hangs an antique lantern of iron work. High above is a small barred window. A stone bench, with a high back, and arms, stands near the front; to the left of it, and a trifle forward, is a small table of massive stone. Save for these things, the room is empty; the walls are bare, and the whole place has an air of danger and desolation. Lady Macbeth, clad in a long belted robe, and a mantle fastened at the breast with a golden brooch, her hair concealed in a close-fitting linen cap, is discovered sitting on the stone bench, reading a letter. (This stage setting is used by Madame Modjeska, and will be used in several scenes of the play.)

1. See question 21 in *Questions on the Scene*, after Scene III.

16. "The milk of human kindness." This phrase has been the subject of much discussion. FURNESS quotes Bodenstedt, who says, "We are astonished to learn this of Macbeth, for throughout the drama we find no trace of this 'milk of human kindness.' We must presume that the lady has too high an opinion of her husband." Professor Moulton has a different theory about the word "kindness." As he points out, the original meaning of the word was "natural, nature;" and in Elizabeth's time the word still had this meaning. He thinks, therefore, that "humankind-ness" would express the meaning better. Macbeth is not tender-hearted, but he shrinks from what is not natural; he can slay men in battle, but to plunge a knife into his sleeping king is a deed from which his whole nature would recoil.



19. "Illness," evil. Supply *that* after "illness." "Wouldst highly," wouldst wish greatly.
- 20, 21. Notice the antitheses of Macbeth's nature, of which this is an example.
25. What is the emphatic word.
26. Scan.
27. "The golden round," the crown.
28. "Metaphysical," supernatural.
34. "Had the speed of him," outstripped him.
38. Scan, giving "entrance" three syllables.
40. "Mortal," murderous.
43. Scan. "Remorse," relenting.
44. "Compunctious visitings of nature, *etc.*," no natural scruples shake my resolve, nor prevent my carrying out what I have determined to do.
48. "Sightless," invisible.
49. "Wait on nature's mischief," lie in wait to aid the wicked in their evil designs.
50. "Pall," wrap.
52. Explain "blanket of the dark."
56. "This ignorant present," an allusion to the fact that we are usually ignorant of what will happen in the future.
57. "Instant," present.
59. Be careful in the reading of this line.
62. "Beguile the time," deceive observers.
63. "Look like the time," be merry, as one should when entertaining a king.
- 64, 65. Another antithesis.

*Questions on the Scene.* 1. Show why the play now increases in intensity. 2. What difficulty confronts the plotters? 3. As Ellen Terry reads the letter, she pauses after the words, "they made themselves air, into which they vanished," looks up, and repeats the sentence in surprise. Is there not a more striking passage to be repeated thus? 4. What gesture accompanies the words, "Thus must thou do, *etc.*," in line 22? 5. In line 30, Modjeska pronounces the words, "Thou'rt mad to say it," very fiercely, cutting off the last word guardedly, and reads the next two lines in the blandest manner possible; explain. 6. What suggests the idea of hoarseness to Lady Macbeth (line 37)? 7. The raven has always been considered a bird of mystery. In Norse mythology the god Odin was said to have two ravens, Hugin and Munin, which flew throughout the world during the day and returned at night to perch on Odin's shoulder, and report what they had seen and heard. Why should these superstitions gather about this bird rather than about some other? 8. With how much show of affection do Macbeth and his lady greet each other? 9. What terms of affection are there in the

scene, and who utters them? 10. Describe fully the tone, manner, expression, and attitude of the two plotters from line 53 to the end of the scene. 11. Describe in detail Lady Macbeth's analysis of her husband's character. 12. What effect does the unexpected opportunity have on her? On him? 13. Do you detect any signs of indecision in him? 14. Do you regard her as cruel and blood-thirsty? 15. In the last two lines in the scene, does Lady Macbeth mean to say that Macbeth must not betray his thoughts by his looks, or does she show her fear that he is weakening? 16. Is Lady Macbeth ambitious for herself or for her husband? 17. Pick out the best figures in the scene. 18. Where is the passion of the scene strongest? 19. Are the same passages the best from a poetical standpoint?

### *Scene VI.*

*Suggestion of Scene.* In the background the massive gate and walls of the castle at Inverness. Before it is a deep moat, spanned by the drawbridge, which has been let down by means of its heavy chains. The sound of hautboys is heard, and several mounted soldiers appear. They halt and await the king, who follows on horseback with his sons and thanes. These dismount and assist the king to descend from his horse. As the soldiers lead the animals away, Duncan talks a moment to Banquo; when Lady Macbeth, not the fierce spirit of the previous scene, but the sweet hostess, appears in the gate to welcome her unsuspecting guest.

1. "Seat," site.

3. "Gentle," calm, reposeful.

4. "Martlet," martin. "Approve," prove.

5. Meaning of "mansionry"?

6. "Jutty," projection.

7. "Coign of vantage," corner advantageous for building.

8. "Procreant cradle," the nest in which the young are hatched.

11-14. The king and his hostess now exchange some very polite speeches. Duncan says that the love his subjects give him is sometimes a trouble to him, for, like less distinguished guests, he prefers simple entertainment; but still he accepts her hospitality, which he foresees will be lavish, as love. Thus he teaches her to bid God "ild" (yield, reward) him for troubling her and thank him for doing so. The words "ild" and "thank" seem to be used in a kindly irony; as if one should say to one's hostess,—I am much to blame for putting you to so much trouble.

16. "Single," weak.

16, 17. "To contend against," to rival, to offset.

20. "Hermits" prayed for their benefactors.

22. See note, Scene IV, line 45 of this act.

25-28. Another polite speech. Lady Macbeth says that the subjects of the king owe all they have to him; and when they entertain

him or give him anything, they are only returning what belongs to him.

*Questions on the Scene.* 1. There are two theories as to this scene: one that it is reposeful in its effect—a quiet between two storms; the other that it is reposeful so far as the setting and the action of the characters is concerned, but very intense in its effect. Give the reason for the latter theory. 2. Would not a different effect be required if the king were a different kind of man? 3. Do you want the king killed? Be careful to distinguish between your pity for him and your desire to feel a strong dramatic effect. 4. As the king says, "By your leave, hostess," Ellen Terry accepts his offered hand, and expresses by look and action her surprise and delight at his majesty's courtesy. 5. Shakespeare has been accused of euphuism; at the same time, he has many passages that are so densely packed with metaphors that they are not easy to understand. With these facts in mind, pass judgment on Banquo's first speech in this scene, and also on Lady Macbeth's. Compare them both with lines 25 to 28 inclusive in Scene II.

#### *Scene VII.*

*Suggestion of Scene.* The same as Scene V. The room is but dimly lighted by a feeble flame in the antique lantern over the big door at the left. Through the wide portal at the back one sees attendants passing through the hall; some carry torches, others play on hautboys; others, servants from the kitchen, carry great dishes loaded with viands, and flasks filled with wine. From the distant banquet hall come shouts of revelry, loud bursts of drunken laughter, and hoarse voices bawling snatches of songs. Suddenly heavy doors shut with a loud bang and the squeak of rusty hinges; the noise of the feast is shut out; the silence of death falls upon the room; the lamp flickers fitfully. In the door at the rear, Macbeth appears. He advances to the door at the left, which opens into a hall leading to the king's apartments. There he lingers doubtfully a moment, then turns back to the middle of the stage, where he speaks.

1. Actors usually speak this line poorly; what is the meaning? what word should be emphasized to bring the meaning out? Notice the force of the repetition of "done" in two different senses. This is one of Shakespeare's favorite modes of expression.

3. "Trammel," entangle; a trammel is a net. What word in the line follows out the metaphor?

4. "Surcease," a legal term meaning the stopping of a suit. It has the sense of cessation. What is the antecedent of "his"?

5, 6. "Here, but here," in this life. In line 6, to what does Macbeth compare life?

7. "We'd jump," we would risk. Thus far in the speech Mac-

both means that if he could commit the murder and by it end all chance of punishment in *this* life, he would not consider the punishment in the life to come.

10. "Even-handed justice," justice that punishes a criminal.

11. "Commends," offers.

17. "Faculties," powers as king.

18. "Clear," guiltless, just, merciful.

21. Notice how well Shakespeare selects the very best figure to make his meaning forcible. What could cause more pity than "a naked new-born babe," exposed to the fury of the elements?

23. "Sightless couriers, *etc.*," the invisible winds.

25. "That tears, *etc.*" The rain, when it falls heavily, slackens the speed of the wind.

25-28. Macbeth means that he has no reason to kill Duncan, but is spurred on only by his ambition, which is like one who attempts to vault into his saddle, but leaps too far and falls on the other side. Rowe, the first editor of the plays, put a dash after "other," to make it appear that Macbeth was interrupted by the entrance of his wife.

34. "Would," should. What two words contain a metaphor here?

35, 36. The metaphor is strangely mixed here — "hope" is compared to a person, inasmuch as it is "drunk," and to a garment, inasmuch as Macbeth has dressed himself in it. However, Shakespeare often combines figures in this way, and does it effectively. "May we not coin the expression, *double metaphor*, to offset the disparaging expression, 'mixed metaphor'?" (See note in "Hamlet" of this series, Act III, Scene I, line 59.) Consider whether this metaphor is *double* or mixed.

38, 39. "From this time, *etc.*;" I will consider your love as inconstant as your resolve to kill Duncan. One editor (Bailey) suggests that Shakespeare probably wrote "liver" instead of "love;" Lady Macbeth is speaking of courage, which was formerly said to reside in the liver; to talk of love here is to break the train of thought. So much for the curious conjectures of the commentators.

39, 41. "Art thou afeard, *etc.*;" are you afraid to do the thing you wish to do?

43-45. "Wouldst thou have, *etc.*" The meaning seems doubtful. "The ornament of life" is usually understood to mean the crown. With this understanding of the expression, Johnson suggested that "and" (line 43) be changed to *or*; in which case the meaning is clear. However, may not "the ornament of life" mean the "golden opinions" which Macbeth wishes to wear "in their newest gloss"?

The "adage" mentioned is given in Heywood's Proverbs. "The cat would eate fishe, and would not wet her feete." There is a form of the same proverb in Low Latin: "Catus amat pisces, sed non vult tingere plantas." CLARK and WRIGHT.

47. "Beast" should receive the emphasis; why?

52. "Adhere," usually interpreted *cohere*. Capell says, "It is not the *coherence* of *time* with *place*; but the *adherence* of these two with the murder of the king."

54. "Unmake" receives the emphasis to contrast with "make," two lines above. Another antithesis.

59. With what emphasis should "We fail" be read? Mrs. Jame-son says, "Mrs. Siddons adopted successively three different intona-tions in giving the words *we fail*. At first as a quick, contemptuous interrogation. Afterward with the note of admiration, and with an accent of indignant astonishment, laying the emphasis on '*we*.' Lastly, she fixed on what I am convinced is the true reading — we fail, with the simple period, modulating her voice to a deep, low resolute tone, which settled the issue at once — as though she had said, 'If we fail, why then we fail, and all is over.' This is con-sistent with the dark fatalism of the character, and the sense of the line following — and the effect was sublime, almost awful."

60. The figure is probably taken from the tightening of the thumb screw of a musical instrument, as a violin.

64. "Wassail," drinking, revelry. "Convince," overcome.

65. Memory was supposed, in Shakespeare's time, to be situated in the cerebellum, the lowest part of the brain; hence the suitability of the figure. Notice that the figure is a natural one for a person who dwelt in a castle.

66. "Receipt," receptacle.

67. "Limbec," a corruption of *alembic*, the part of a still into which the steam rises; hence "fume."

68. Explain "drenched."

70. "Put upon," attribute to, blame with.

71. Explain "spongy."

72. "Quell," murder.

74. "Received," believed.

77. "Other," otherwise. Modjeska has a wonderfully effective way of reading this word; her voice rises on the first syllable and falls on the second, the effect being one of perfect encouragement and assurance.

79. "'Bend up' is of course suggested by the stringing of a bow." CLARK and WRIGHT.

80. "Corporal," pertaining to the body.

81. "Mock," deceive.

*Questions on the Scene.* 1. In a previous scene Macbeth has been incited by the weird women; what further incitement has he in this scene? 2. Give Macbeth's reasons for not wanting to kill the king. 3. He gives a different reason to his wife; why does he do so? 4. In line 31 he shows that he has weakened; has he shown this before? 5. By what two powerful reasons does Lady Macbeth persuade him to commit the murder? 6. What is Macbeth's manner

during his first speech? 7. As Sir Henry Irving reads the clause, "We'd jump the life to come," he throws up his arm as if warding off a blow. Why? 8. With what manner does Lady Macbeth enter? 9. What expression is on Macbeth's face when he sees her? 10. In line 35 and what follows, is Lady Macbeth fiercely, or mildly and coolly scornful? 11. Modjeska reads the sentence beginning in line 47 with fierce scorn; does this indicate whether her previous speech should or should not be so read? Keep in mind the force of contrast. 12. Lady Macbeth said she would kill her own child if she had sworn to do it; would she? If so, with what looks and tones should she read the lines? If not, how should she read them? 13. How does the tone of the speech beginning in line 59 differ from Lady Macbeth's preceding speech? Would it not be suitable for her to come near Macbeth and show him some sign of affection, as putting her hand on his shoulder? 14. Contrast Macbeth's manner in the beginning of the speech with that in the end. 15. Decide upon the personal appearance of the two. Are they blonde or brunette? Has Macbeth a burly form, or is he cast in an ordinary mold? Is Lady Macbeth a slender, delicate woman, or a large, brutal woman? 16. What effect has the contrast between the two upon the dramatic force of the scene? 17. Are the speeches, in the main, spoken in loud or in soft tones? 18. Has Macbeth a moral character? Has Lady Macbeth? 19. What motive has Macbeth for wanting to kill Duncan? What motive has Lady Macbeth? Are not they contrasts in the matter of selfishness? 20. Which one of them wavers between good and evil? Show a contrast here. 21. Do lines 46 and 47 show Macbeth to be moral or immoral? 22. How does Lady Macbeth overthrow his argument here? 23. Show the difficulty of speaking this speech (lines 47-58). Must not the actor's manner, in a part of the speech, indicate exactly what the words do not mean? 24. What is there in the scene to indicate who first suggested killing the king? 25. This suggestion is not made in the play; when must it have been made? 26. If the *other* person had first suggested it, would not the name of the play have been different? 27. What is your feeling for Duncan during the speech beginning in line 59? 28. Has Lady Macbeth any malice toward him? 29. Where in the scene is stated the moral lesson that the play inevitably teaches, though perhaps without the intention of the poet? 30. In what respect does Lady Macbeth resemble the mother of all mankind? 31. In this connection, how does Macbeth differ from the father of all mankind? 32. Is the scene remarkable from a poetical standpoint? Why? 32. Count the figures.

*Questions on the Act.* 1. What one of the five divisions of the story does the act set forth? 2. Modjeska begins the second act with Scene V of this act, and continues it into the next, ending it at a climax, instead of in Shakespeare's manner — on a fine speech or at the end of a division of the story. As you read on, determine

where the second act, according to Modjeska, should end. 3. Upon whom does the original responsibility of the crime rest? 4. Show the steps by which Macbeth's moral nature is broken up. 5. Under what circumstances was he a bold man, and under what circumstances was he not bold? 6. Show the suitability of the scenes to the nature of the play. 7. Show where the hand of Fate appears in the act. 8. Is it at any time in Macbeth's power, considering his nature and his environment, to resist the strong temptation to crime?

## ACT II.

*Scene I.*

*Suggestion of Scene.* The same as Scenes V and VII of Act I. Banquo and Fleance enter, the latter carrying a torch. The father rests his hand affectionately on the son's shoulder, and as they pause, looks up through the small barred window into the starless night sky.

4. "Husbandry," economy.

5. What is it that Banquo tells Fleance to take?

6. Explain "heavy summons."

7-9. What are the "cursed thoughts" that come to Banquo in his sleep?

14. "Largess," presents. "Offices," the rooms occupied by the servants.

16, 17. "Shut up, *etc.*," a disputed passage, probably meaning that the king is enclosed in content as a diamond is shut up in its case.

17-19. Macbeth means,—We cannot entertain the king as well as we have the will to entertain him, because we were unprepared for his coming.

22. "When we, *etc.*," when I can beg a convenient hour of you.

25. The line means,—If you will be loyal to me "when 'tis"—when the prediction of the weird women comes true.

26. Here is another example of Shakespeare's manner of turning the meaning of a word. What does Macbeth mean by "honor"? What does Banquo mean by the word as implied in "none"? Compare Act I, Scene VII, line 47.

28. "Franchised," free.

There has been much discussion as to Banquo's state of mind in the scene. In the beginning of it, he seems tempted; but here he firmly declares that he will not be false to his allegiance to the king. Some critics take the ground that he is in no way tempted; that Macbeth describes him accurately in the first scene of Act III. This view does not seem tenable, as it is very evident that Banquo is thinking seriously of the prediction of the weird women; it is he who first mentions them in this scene. The solution

of the problem does not seem difficult: Banquo is evidently a man who has, all his life, made the right decision in moral crises; he has never yielded to small temptations. Hence, when he is now confronted with a great temptation, all the moral strength he has gained in his past life rises up in all its power to help him resist. If he had yielded to small temptations, he would not now have the strength to resist a great one.

31. "Drink," the posset, the customary "nightcap" of ancient times; it was made of hot milk and spirits.

Davenant's *improvement* on Shakespeare at this point is as follows:—

*"Go bid your mistress, when she is undressed,  
To strike upon the closet-bell, and I'll go to bed."*

36. "Sensible," "capable of being perceived by the senses."  
CLARK and WRIGHT.

44, 45. The meaning is,—Either my eyes are deceived, or they are capable of apprehending what my other senses cannot apprehend.

46. "Dudgeon," handle. "Gouts," drops.

49. Which half of the world is meant?

51. Explain "curtain'd" in two ways.

52. "Hecate," pronounced in three syllables, but here, and elsewhere in Shakespeare, in two. Hecate was the goddess of witchcraft. Explain the force of "wither'd."

54. "Howl's," howl is. "Watch," watch cry.

55. "Tarquin," an old Roman criminal.

59, 60. The meaning is,—Take away the horror of my present surroundings—the darkness, the silence, and the feeling of guilt that oppresses me; a horror that is suitable to the crime I am about to commit.

61. The line means,—If I stop to consider this deed too long, I shall not do it. Compare "Hamlet," Act IV, Scene IV, from line 39 to the end of the speech.

*Questions on the Scene.* 1. Does the interest of the scene arise from what we may call the psychology of the play, or from the action? 2. Why does the scene begin with a conversation concerning the time of night? 3. Why is the conversation between Macbeth and Banquo particularly suitable to this particular scene? 4. What dramatic quality does the scene gain from the contrast between the characters of Macbeth and Banquo? 5. Why does Banquo ask Fleance to take his sword? Why does he ask for it again? 6. Why does Macbeth want the bell rung? 7. After the servant goes out, Macbeth goes stealthily to the lantern over the great door at the left, blows out the light, and then goes about the room listening at every doorway. Why does this action heighten the dramatic effect?



8. Is the dagger imaginary or real? 9. Should it be represented? That is, should a dagger be suspended so that the audience can see it? 10. Does the seeing of the dagger inspire Macbeth with fear or with confidence? Does Macbeth tremble as he recites the speech, or is his manner resolute? 11. Where does the thought change? 12. Why does the speech end with a rime? 13. Why are all long soliloquies difficult to recite effectively? 14. What is the dramatic effect of the ringing of the bell? 15. Again, do you want the king to be killed? (The student may understand his own mind better here if he will read De Quincey "On Murder Considered as One of the Fine Arts.") 16. Give a careful judgment of the character of Banquo. 17. Is there any significance in the fact that it is Banquo who first mentions the weird women? 18. Show an evidence of hypocrisy in Macbeth's speech beginning in line 21. 19. Does the courage incited in Macbeth by his wife still remain with him? 20. Is it now in Macbeth's power to repent of his resolution and refuse to do the deed? 21. It has been said by some critics that the weird women, though not present in the scene, nevertheless give Macbeth further incitement to commit the crime; explain. 22. Point out the words in the scene that are especially effective, particularly in the dagger speech. 23. One quality of poetry is condensation; show that Shakespeare says much in a few words.

### *Scene II.*

*Suggestion of Scene.* The same scene continues. Lady Macbeth enters through the great door at the rear. She is clad in white; her hair hangs in a flowing mass, and is bound about the forehead with a silver band. Some actors use lightning and thunder in this scene and the preceding, but this matter should not be overdone: some distant, ominous rumbling and a flash or two of fire in the small window high in the wall at the left may be effective, especially in the interval between Macbeth's exit and Lady Macbeth's entrance. As she comes toward the front, telling the effect the drink has had upon her, the hoot of an owl is heard; she starts violently, but soon recovers herself. The scene is quiet, but the most intense excitement prevails.

2. Notice the antithesis.

3. "Bellman." CLARK and WRIGHT quote the following from Webster's *Duchess of Malfi*: —

*"I am the common bellman,  
That usually is sent to condemn'd persons  
The night before they suffer."*

5. "Grooms," servants.

10, 11. "The attempt, etc." The meaning is,—To attempt and

fail would be our ruin, while to succeed in killing the king would put us beyond the reach of punishment.

15. The cry of cricket or of owl was a sign of death.

20. "Sorry," sad.

24. "Address'd," prepared.

25. "Are" should receive the emphasis; why?

37. "Ravell'd," tangled. "Sleave," floss.

38. Notice the antithesis.

39. The "second course" at a feast was doubtless the substantial part.

46. "Brainsickly," madly.

47. Meaning of "witness"?

51, 52. Another antithesis.

55. What is the "painted devil" that Lady Macbeth speaks of?

56. "Gild." Gold was formerly spoken of as red. In this and the next line a pun occurs. Do you think Shakespeare intended to make it? If so, why?

57. The student should read De Quincey's famous essay "On the Knocking on the Gate in 'Macbeth.'"

62. "Multitudinous seas;" notice the effect of the expression from the standpoint of sound. The picture is that of the "seas" (waves) breaking on the beach.

63. A pause is necessary in the reading of this line; where? "Incarnadine," make red.

64. Lady Macbeth is supposed to hear what Macbeth says of the color of his hand; hence her speech.

68. "Constancy," self-possession.

70. "Nightgown," dressing gown.

72. "Poorly," feebly.

73. The line means,—It would be better to be unconscious, or mad, or even dead, than to be conscious of this crime.

*Questions on the Scene.* 1. The scene is continuous with the preceding. Do you know anything concerning the theater of Shakespeare's time that accounts for two scenes being indicated instead of one? 2. In line 2, Lady Macbeth pronounces the two words, "Hark" and "Peace," in a widely different manner, and with a marked pause between; explain. 3. Should the cry of the owl be heard by the audience, or only imagined? If the former, should it seem far away, or near at hand? Is Lady Macbeth only curious about it, or is she startled? 4. Why are the cries of the owl and the cricket particularly effective in the scene? 5. Has the drink made Lady Macbeth bold? 6. What is her manner in line 9? 7. In lines 12 and 13, she says she would have killed Duncan herself if he had not resembled her father. Does this sound like the woman who would have dashed out the brains of her own child to keep her oath? 8. Is Macbeth's cry, "Who's there? What, ho!" loud or soft? Describe its quality. 9. What is his manner as he enters?

10. Sir Henry Irving indicates Macbeth's state of mind for most of his speeches in the scene, by leaning against the wall and groaning. Is this effective? 11. What is the dramatic effect of the very short speeches just after Macbeth's entrance? 12. As Modjeska plays the piece, her manner changes after Macbeth enters; she says, "I heard the owl scream, *etc.*," in a calm, reassuring tone. Sometimes she almost laughs at his fears. Why? Consider whether she is able to maintain this seeming fearlessness as the scene progresses. Where must she struggle hardest to maintain her self-control? Where might she wring her hands with tragic effect? 13. Does Macbeth speak in a loud or a low tone as he complains of not being able to say "Amen"? Is it the same throughout the scene? 14. Explain the dramatic effect of the cry, "Sleep no more!" 15. Does Lady Macbeth take the daggers with a gentle or an ungente hand? 16. Should the knocking be loud and startling or the reverse? 17. Show that the actress, particularly at the end of the scene, has the difficult task of appearing to Macbeth to be in a certain state of mind, while to the audience she must appear to be in quite a different one. 18. Why is the last line particularly dramatic? 19. Show from the scene and from your answers to some of the foregoing questions, a new phase of Lady Macbeth's character. What light does it throw on question 14 of Act I, Scene V? 20. In Act I, Scene VII, Macbeth said he would "jump the life to come." Has he succeeded in doing so? 21. Account for the voice that cried, "Sleep no more!" Is it not suggestive of the dagger episode? 22. One of the physiological effects of fear is a dryness of the mouth that makes speech difficult. Does this alone account for Macbeth's inability to say "Amen"? 23. What is the effect of this contrast between prayer and crime? 24. What connection has the knocking on the gate with the great moral law contained in the play? 25. What condition in Macbeth seems to induce strength in Lady Macbeth? 26. What incident in the scene seems to revivify her strength, when it seems to be in danger of failing? 27. One critic (Flathe) thinks that Lady Macbeth has committed several crimes before the beginning of the play. Is there any evidence? How do you account for her having the strength in evil to do what she did? 28. Is Macbeth's step irretrievable? 29. Does it appear that he is in the grip of forces over which he has no control? 30. Pick out the natural sounds that lend dramatic effect and poetic color to the scene. 31. Note the figures in the scene; count those in lines 35 and 40 inclusive. 32. Account for the high poetic quality of the scene.

### Scene III.

*Suggestion of Scene.* The previous scene continues. The guilty two disappear; the knocking continues. At the small door at the right and back appears the porter, staggering from sleepiness and

drink; he yawns, stretches himself unsteadily, thereby running the risk of dropping the antique lantern he carries in one hand, and the bunch of great keys in the other. He takes a maudlin pleasure in imagining himself the porter of the gate of hell; at every knock from without he bows ironically to an imaginary arrival in that lower dismal region, announces the station of the unfortunate, and hints at the cause of his downfall. At the end, he goes out the great door at the center and rear, and turns to the left, and after a moment he is heard drawing bolts, dragging chains, and turning a key in a great lock. Then there is the tramp of feet and the sound of voices. Macduff and Lennox, followed by the sleepy porter, enter.

2. "Old," an intensive, meaning more than enough, too much.

4. "Beelzebub," the prince of devils.

5. "Expectation of plenty." In times of plenty, prices of farm products are low; hence the farmer's suicide. The expression is one from which the date of the play (1606) is inferred; for it is recorded that in the summer and autumn of 1606 there was a prospect of an unusual crop, and the price of corn (grain) was lower than it became for thirteen years afterward.

6. "Napkins," handkerchiefs. "Enow," enough.

11. "Equivocator." CLARK and WRIGHT have the following note: "Warburton suggested that Shakespeare here had in mind the equivocation with which the Jesuits were charged. In the account of the proceedings at Garnet's trial, published in 1606, we read: 'Fourthly, they were allowed and taught by the Iesuites, to equivo- cate vpon othe, saluation or otherwise, and how then should it be discovered?' Malone founds upon this an argument for placing the composition of the play in the year 1606, when the remembrance of the Gunpowder Plot was fresh in the minds of the people."

14. "French hose." There were two kinds of French hose (knee-breeches), the one full, the other close-fitting. The latter is alluded to, as it would take an unusually skillful tailor to steal anything out of them.

15. "Goose," an iron so called because its handle is like a goose's neck. What is the plural of the word?

18. "Primrose way," the easy and beautiful way. It is a theory of some critics that the porter scene is an interpolation; in this connection, what significance is there in the fact that a similar expression, "the primrose path of dalliance," occurs in "Hamlet" (Act I, Scene III, line 50)?

28. "Timely," early.

29. "Slipp'd the hour," let the hour slip by.

32. The line means,—A labor in which we take delight overbal- ances the pain and weariness connected with that labor.

34. "Limited," appointed.

40. "Combustion," conflagration; a metaphor accompanying "confused events." The idea is that there shall be great tumult and destruction in the kingdom.

41. "New hatch'd, *etc.*," especially prepared to suit the woeful condition of the times. "Obscure bird;" what is it, and why? Scan the line.

46. "Tongue nor heart, *etc.*," a double reversed construction, meaning,—Tongue cannot name thee nor heart conceive thee.

48. "Confusion," destruction.

50. "Anointed," allusion to the old custom of anointing kings in the ceremony of coronation.

54. "Gorgon," Medusa, the sight of whose horrid face and snaky locks turned the beholder into stone.

60. "Great doom's image," the image of that which shall come to us all—Death. CLARK and WRIGHT say, "A sight as terrible as the last judgment."

62. Theobald conjectured that "ring the bell" was a marginal stage direction in the book of the prompter, who at this point was to have the bell rung in obedience to Macduff's command (line 56). What proof does the scansion reveal?

62. "Countenance," "give a suitable accompaniment to." CLARK and WRIGHT.

64. "Trumpet," metaphor for bell; the trumpet was used in war to sound a parley.

75. "Mortality," human life.

76. "Toys," trifles. Why "*is*" for *are*?

77, 78. Macbeth compares the world to a wine vault; who, then, is the "wine," and who the "lees"?

84. "Badged," as if they wore badges of blood.

93. "Expedition," haste.

94. "Reason," in apposition with "pauser."

95. "Golden;" see note on line 56 in the previous scene.

96. Show that the figure in this and the next line is particularly suitable in the mouth of a soldier.

99. "Unmannerly breech'd" has been supposed by some to be a corruption. Johnson suggested "unmanly drench'd." However, "breech'd" means covered, and "unmannerly" means improperly, and though the phrase does not seem strong, it is not necessarily a corruption.

103. "Argument," subject, event.

105. "Auger-hole," metaphor for any small place of concealment. Donalbain means that their deaths may come upon them as suddenly and mysteriously as their father's came to him.

107. "Our tears, *etc.*" The meaning is that our sudden sorrow has not yet begun to afflict us. Malcolm expresses the same or a very similar idea in the speech following; it frequently happens that people do not feel their griefs at once, but only after there has been time to think them over. If the emphasis is put on "our," what is the implication?

109. "Naked frailties," compare with line 61 of this scene; the men are in thin night robes, and but half clad.

112. "Scruples," suspicions.

114. "Pretence," reason. The order of words is unusual; "of treasonous malice," in the next line, should follow "pretence."

116. "Manly readiness," complete armor.

123. "The near in blood," that is, the nearer in relationship.

127. "Dainty," ceremonious.

128. "Shift away," steal away.

128, 129. "There's warrant, *etc.* The idea is,—There is good reason for shifting away when one knows that his life is in danger.

*Questions on the Scene.* 1. Does it not appear that there was a turning point in the previous scene? 2. Show how the new theme of the play is well begun in the present scene. 3. Schiller, in his translation of "Macbeth," changed the porter scene entirely; his porter is a moralist rather than a drunken comedian. Why did Schiller make so radical a change? In other words, should there be a comedy scene between such tragic scenes? (The question is important, since the porter's part is, by some, considered an interpolation. Compare the first part of the first scene of the fifth act of "Hamlet" and Scene III of Act III of "Julius Cæsar.") 4. Show that the actor who takes the part of Macbeth has a particularly difficult part to play as he enters. 5. Should Macduff and Lennox speak in loud or low tones? Is there any thing in the lines to show whether, before they discover the death of the king, the spirit of mystery, of impending disaster, broods over their conversation? 6. With what manner does Macbeth say, "This is the door," and, "He does: he did appoint so"? 7. What is the dramatic effect of Lennox's speech that follows (line 36)? 8. Fancy Macbeth's looks and furtive trembling as he hears Macduff's returning footsteps. 9. Is Macduff's exclamation, "O horror, horror, horror," given in a loud, startling tone, or in a voice low and hoarse from excess of emotion? In other words, does the horror of the situation break suddenly, or does it come gradually, reaching a climax in the ringing of the bell and in the entrance of Lady Macbeth? 10. Spencer, in his "Philosophy of Style," lays down the principle that in moments of extreme emotion people are apt to speak in the most simple and direct words. With this in mind, consider whether it would be better for Macduff to say, "The king has been murdered," rather than "Confusion now, *etc.*" (line 48). Can you see any reason for Shakespeare's preference for the more roundabout expression? Has climax anything to do with it? 11. What is the dramatic effect of the ringing of the bell? 12. Show that the entrance of Lady Macbeth makes the situation more intense. 13. Why is the entrance of Banquo suitable exactly at this time? 14. Is the situation easier or more difficult for Macbeth after he has returned from seeing the dead king? 15. Is the entrance of the two sons more or less dramatic in effect than that of Lady Macbeth and Banquo? 16. What word does Lennox emphasize in line 83? Why? Would not a sidelong glance of the eye help here? Explain. 17. In Mod-

jeska's presentation of the play, Macduff, in pronouncing the speech, "Wherefore did you so?" (line 90) raised his sword high above Macbeth's head. Why? 18. What event prepares for the end of the scene? 19. Do the "aside" speeches of Malcolm and Donalbain indicate anything as to Macbeth's reaping the benefit of his bloody deed? 20. Garrick, in his presentation of the play, changed Banquo's speech beginning in line 109, so that it might not be necessary to have the guests of the house appear in night robes. Was this good taste? 21. The scene is usually cut near the end. Where? Why? 22. What speeches near the end indicate who is suspected? 23. Is Macbeth a successful dissembler? Consider carefully the speeches beginning in lines 73, 79, 91; note the elaborate phraseology; what does this indicate? 24. In this connection, compare "Hamlet," Act III, Scene II, line 217 (this series), in which the Queen says, "The lady doth protest too much, methinks." What suggests the reference? 25. Is Lady Macbeth a good dissembler? How many words in her comment on the murder? Is there any significance in the fact that they are few? 26. It has been said that she grieves merely because the murder has been committed in her house. Is this true? 27. Much has been said concerning Lady Macbeth's faint. Was it real or feigned? Consider whether she had passed through enough to cause her to faint; also whether she had any reason to seem to faint. 28. Modjeska, all through her Macbeth's speech beginning in line 91, seemed to try to attract his attention; she gave him furtive glances and made nervous little gestures, but all to no purpose. Finally came the words, "Help me hence, ho!" Macbeth at once looked toward her with the rest; she gave him a meaning look, and fell fainting into the arms of two of her waiting women. Explain her purpose. Can you determine what was her view of the faint? 29. Was it strength or weakness in the character of Macbeth that he ignored his wife in her fainting fit? 30. Consider, in this scene and the previous one, what spurs on Lady Macbeth to use all her strength, and what allows her woman's nature to reassert itself? 31. Is it now in the power of Macbeth to return to a blameless life? Is he still in the grip of "the instruments of darkness"? 32. What influences, within and without, have brought him to his present condition. 33. Show from Banquo's speech beginning in line 109, whether he is weak or strong, good or bad? 34. What does the scene indicate concerning the character of Duncan's two sons? 35. What are the best lines from a poetical point of view? 36. What speeches did Shakespeare make somewhat strained and artificial, and why did he make them so?

#### *Scene IV.*

*Suggestion of Scene.* In his book, "Shakespeare the Boy," Dr. Rolfe says, "It is not likely that he (Shakespeare) was ever in Scotland, and when he described the castle of Macbeth the pic-

ture in his mind's eye was doubtless Warwick or Kenilworth and more likely the former than the latter, for

“ ‘ *This castle has a pleasant seat,* ’ etc.”

The quotation is from Scene VI of Act I; but we prefer to use the suggestion here rather than there, because it is more suitable here that the castle should be seen at a distance: in the former scene, Lady Macbeth meets the king, and she would not be likely to advance farther than the outer gate. Then, instead of Macbeth's stronghold at Inverness, fancy Warwick Castle, which, doubtless, Shakespeare saw many times when a boy. It stands by the Avon. At present a stone bridge spans the grass-grown hollow that was once the moat; but formerly there was no passage to the castle except the draw-bridge, over which one passed to the barbican, a great square structure, with heavy battlemented towers, in which there are narrow slits of windows. Behind the barbican are the outer walls, and behind these, higher walls and higher towers; one called Cæsar's Tower, from the old tradition that Cæsar built it; another Guy's Tower, from the renowned Guy of Warwick. On each side of the barbican a few large trees relieve the coldness of the heavy masonry. Over all is the gloom of a day of ominous darkness.

4. Explain “trifled.”

6. “Stage,” another figure from Shakespeare's profession.

7. Explain “travelling lamp.”

8, 9. “Predominance,” an astrological term, meaning the superior influence of a planet. The idea is,—Is it still dark because the deed done in the night has established the reign of night and of deeds of darkness, or because day is ashamed to look upon what has been done?

12. “Place,” a term of falconry, meaning the height or “pitch” to which the falcon rises before swooping down on its prey.

13. “Mousing owl;” the owl usually catches nothing but defenseless creatures, such as mice and rabbits.

15. “Minions,” darlings.

16. “Nature,” disposition.

24. “Pretend,” intend, design. The meaning seems to be,—What reason could they have?

28. “Ravin,” plunder.

31. “Scone,” a town in Scotland, near Perth. It is supposed to have been the capital of the ancient Picts. Here the kings were crowned, sitting in a chair in the seat of which was inclosed a stone said to have been the pillow of Jacob when he dreamed of “the angels of God ascending and descending.” (See Genesis xxviii. 10-15.) Edward I carried the stone to Westminster Abbey, where it forms the seat of the chair upon which the kings of England have been crowned from his day to this.

33. “Colme-kill,” one of the western isles, now called *Icolm-*



*kill.* It has an interesting history, having been a home of the Druids until Christianity was introduced. Here the kings of Scotland were buried, Macbeth being the last.

38. This line is an omen of the future. Explain.

40. "Benison," blessing.

40, 41. The Old Man endeavors to offset Macduff's speech. Explain.

*Questions on the Scene.* 1. Considering that the preceding scene may be likened to a storm, how would you carry out the figure in describing this scene? 2. In what way or ways does the scene help the story along? 3. How has the poet contrived to throw the influence of the spiritual and a fear as to the future over the scene? 4. Would a Young Man be as effective a character in the scene as the Old Man?

*Questions on the Act.* 1. Consider again the steps of the story set forth in the first act, and now the one set forth in this. 2. Where is the strongest climax in the scene? 3. Discuss again the turning point in the play. 4. What scenes or portions of scenes are intense, and what are not? 5. What is the purpose of those that are not? 6. Determine where in this act Modjeska ends her first act in order to end it at a strong climax, according to the requirement of the modern drama. 7. Consider, throughout both acts, the circumstances under which Lady Macbeth's courage is strongest. 8. The prophecies of the weird women are now fulfilled. What joy may Macbeth expect from their fulfillment? 9. May Banquo be counted on as a friend to Macbeth in the future? 10. Could any scene in the act be spared?

### ACT III.

#### *Scene I.*

*Suggestion of Scene.* The Throne Room of the castle. The walls are wainscoted to the height of a man's head; above, the bare stone appears. At the rear, on a dais, are two royal chairs, and high over them is a canopy. On either side, against the wall, are the arms of Scotland. At the left is a table, on which are an inkhorn and quills, together with some parchment and a large open book. By the table is a high-backed, rude chair. Banquo is discovered standing with clasped hands, looking upon the throne, meditating. His words are interrupted by the sound of trumpets, after which Macbeth and his queen, in crowns and robes, enter, followed by the court. The royal pair seat themselves on the throne, and the attendants range themselves on either side.

4. "Stand," remain.

"*Scnnet*," a set of notes on a trumpet.

7. "Shine;" why is the word well selected?

12. Macbeth finds the "gap" strangely filled in a later scene; it is significant of what is to come. Davenant puts it,—

*"It had been want of musick in our feast,"*

and thus robs the line of its significance.

13. "All-thing," in every way.

14. "Solemn," ceremonious.

16. Supply *command* after "which."

17. Scan. "Indissoluble" is accented on the second syllable.

21. "Still," always; "grave," important, valuable.

25. "Go not, *etc.*," if my horse does not go better than usual, or, perhaps, better (faster) than the night comes on.

26. Explain the figure.

28. Banquo does not fail, as you will see in a subsequent scene.

29. "Bestow'd," hidden.

32. What was this "invention?"

33. "Cause," "a subject of debate." CLARK and WRIGHT.

34. "Craving," demanding.

36. "Our time, *etc.*," it is time for us to go.

38. "Commend," give, intrust.

42. Why does Macbeth say "ourseif"?

43. "While," until.

44. "Sirrah," a word used when speaking to inferiors.

47, 48. The sentence is important, as it contains the idea that governs Macbeth's conduct for the future.

49. "Royalty of nature," royal nature.

50. "Would," should.

51. "To," "in addition to." CLARK and WRIGHT.

55, 56. The allusion is to a passage in Plutarch's "Antonius," which is as follows:—

"Antonius was ever inferior unto Cæsar (Octavius), . . . which grieved him much. With Antonius there was a soothsayer or astronomer of Egypt, that could cast a figure, and judge of men's nativities, to tell them what should happen unto them. He, either to please Cleopatra, or else that he found it so by his art, told Antonius plainly, that his fortune (which of it self was excellent good, and very great) was altogether blemished and obscured by Cæsar's fortune: and therefore he counseled him utterly to leave his company, and to get him as far from him as he could. For thy demon, said he (that is to say, the good angel and spirit that keepeth thee), is afraid of his: and being courageous and high when he is alone, becometh fearful and timorous when he cometh near unto the other."

62. "With," by.

63. There is a tradition that a son of Macbeth was killed with him in his last fight with Malcolm.

64. "Filed," defiled.

66. "Rancors," the strongest word in the language to indicate hatred, malice. Macbeth means that his deed has stirred up so much enmity against him that he can have no peace. "Vessel." CLARK and WRIGHT suggest that the word is an allusion to St. Paul's words in Romans ix. 22, 23: "What if God, willing to show his wrath, and to make his power known, endured with much long-suffering the vessels of wrath fitted to destruction: and that he might make known the riches of his glory on the vessels of mercy, which he had afore prepared unto glory"——.

67. "Eternal jewel," soul.

68. "Common enemy of man," the devil.

70, 71. The figure is drawn from chivalry; Macbeth pictures himself fighting Fate as one knight fights another in a tournament. "Champion me," fight with me. "To the utterance," to the uttermost, the end; from the French, "*Combatre à oultrance*."

76. Who is "he"?

78. "Made good," proved.

79. "Pass'd in probation," spent in proving.

80. "Borne in hand," deceived by false hopes. "Cross'd," defeated, beaten. "Instruments," means.

82. "Half a soul," a man with only half an ordinary man's spirit. "Notion," mind.

87. "Gospell'd," instructed in the Gospels, religious.

90. What is the emphatic word in the First Murderer's reply, and what is the significance of the emphasis?

93. "Shoughs," shocks, shockdogs—dogs with bushy hair. "Water-rugs," water-dogs. "Demi-wolves," crosses between dogs and wolves. "Clept," called.

94. "File," list, muster roll, rank; used as "catalogue" is used in line 91.

96. "Housekeeper," house-dog.

99. "Addition," title. "Bill," list.

100. "That writes, *etc.*," that contains the names of those that have no special distinction—mere curs.

106. Notice the antithesis of two words in this line.

111. "Tugg'd with fortune;" as if he had wrestled with fortune and had fared ill.

115. "Bloody distance," a fencing term, meaning the distance at which two combatants must stand in order to thrust.

117. "Near'st of life," my very life.

119. "Bid my will avouch it," say I did it because my royal will willed it. The word of the king was law.

120. "For," because of.

129. "Perfect spy o' the time;" a difficult expression, meaning, probably, the exact time that Banquo will come by. It has been conjectured that the "spy" is the "third murderer" in Scene III.

The student will readily see an objection to this explanation.

131. "Something," somewhat, some distance.

131, 132. "Always thought, *etc.*," let it always be thought that I require freedom from suspicion; that is, *you* must not reveal my connection with the affair.

133. "Rubs;" a figure from the game of bowls; when the ball struck something that threw it from its course, there was said to be "a rub."

136, 137. "Must embrace, *etc.*" Davenant has it, "Must embrace the same fate." Why is Shakespeare's way the better?

137. "Resolve," come to a conclusion.

138. Scan the line, and you will find that it contains six feet; such a line is called an Alexandrine.

139. "Straight," straightway, immediately.

140, 141. What is the significance of the rime?

*Questions on the Scene.* 1. What new purpose now fills the mind of Macbeth? 2. What is the cause of it? 3. Is the scene in itself dramatic? 4. To what does it owe its intensity? 5. As Modjeska's Macbeth read the speech beginning in line 29, her hand stole softly out of her robe, rested on his arm as it lay on the arm of the chair, and gave it a gentle pressure; what was the purpose of this? 6. The last sentence in this speech, "Goes Fleance with you?" as well as the question in line 23, is read in the most casual manner; why? 7. Banquo's speech, "My lord, I will not," is full of significance, for Banquo does appear at the feast, but as a ghost streaked with bloody wounds. Should the actor strive to impart an ominous significance to the speech? 8. It is a good exercise to make a paraphrase of Macbeth's long soliloquy beginning in line 47. 9. Macbeth, as we see from his first speech to the murderers, has had a previous conversation with them; why did not the poet let us hear that conversation too? 10. What mental picture do you make of the murderers—their dress, their manner? 11. By what means does Macbeth flatter them into attempting the murder of Banquo? 12. Why does he not commit the murder himself? 13. Has Banquo a true conception of the character of Macbeth? 14. If so, why does he express so much loyalty to Macbeth in his speech beginning in line 15? 15. Does it accord with his speech in Act II, Scene III, lines 109–115? 16. Does this lower your opinion of Banquo? 17. Has Macbeth a true conception of Banquo? 18. In a former scene Macbeth has said he would "jump the life to come;" has he succeeded in doing so? 19. Is it in Macbeth's power to retrace the steps he has taken and live henceforth a virtuous life? 20. Show whether his moral character continues to degenerate.

## Scene II.

*Suggestion of Scene.* The same as the preceding. After Macbeth goes away, a servant enters, bearing the queen's robe of state; he stops, and bows as she enters.

3. "Attend," await.

4-7. What is the significance of the rimes?

9. "Sorriest," saddest.

10. "Using," entertaining, cherishing.

13. "Scotch'd," cut, hacked.

14. "Close," heal, grow together.

14, 15. Explain the figure.

16. "Frame of things," the universe, the solar system. "Both the worlds," "the terrestrial and celestial." CLARK and WRIGHT. Could the expression mean this world and the next? "Suffer," perish.

20. Again, one word used in two senses. Explain. A critic has substituted "place" for the second "peace;" is the change a good one?

21. "The 'torture of the mind' is compared to the rack; hence the use of the preposition 'on.'" CLARK and WRIGHT.

22. "Ecstasy," madness.

23. "Fitful," intermittent.

25. "Malice domestic," treason; "foreign levy," an invasion from abroad.

30. Scan, giving "remembrance" four syllables. "Apply," pay special attention to.

31. "Present him eminence," pay him the highest honor.

32. The line is imperfect; probably the editors or the printers of the original edition are to blame.

32, 33. The meaning is,—We are unsafe so long as we are compelled to maintain our throne by flattering Banquo,

34. "Visards," visors. Explain the figure.

35. "Leave this," cease thinking after this manner.

38. "Natures copy's not eterne;" CLARK and WRIGHT say, "The deed by which man holds life of Nature gives no right to perpetual tenure," and they offer line 49 as a proof that Shakespeare intended a use of legal terms. However, the usual interpretation, that "nature's copy," the human form, is not "eterne," eternal, seems better when it is considered that "are" may be the emphatic word in the next line. Macbeth knows that his wife means Banquo and Fleance will die, but he assumes to think she means that they can be murdered. This turn is quite the Shakespearean manner. See Act I, Scene VII, lines 46, 47.

41. "Cloister'd;" the bat, in the early evening, flies in the darkest places, as cloisters. "Hecate;" see Act II, Scene I, line 52.

42. "Shard-borne;" the "shard" is the hard case of the beetle's wing that stands upright when it flies.

43. Why "yawning"?

44. "Note," importance.

45. "Chuck," an old term of endearment.

46. "Seeling;" when falconry was a popular sport, it was the custom to "seel" the eyes of the hawks, that is, to sew the lids together, until the birds were tamed.

47. Explain the figure.

49. "Bond," a legal document; primarily, anything that binds.

51. CLARK and WRIGHT interpret "rooky wood" to mean "the misty, gloomy wood." The usual interpretation, however, is the wood in which the rooks roost.

52. "Droop and drowse," relax and become drowsy.

55. The line is significant of Macbeth's future action. Explain.

*Questions on the Scene.* 1. Show that the scene, though not one full of action, is, like others in the play, intense in its effect. 2. Hiecke says of the scene, "Of all the deeply tragic passages of this drama, this is the deepest. *Unintentionally and unconsciously*, there breathes from Macbeth's soul an echo of that happier time when the mutual esteem of a heroic pair was accompanied by the delicate attentions of first love. . . . This love, *grown cold*, was *murdered* in the murder of the King, and the tenderness in this scene is naught but a dirge, rising unconsciously from the soul, over the sentiments of an earlier time." On the other hand, Gervinus says the marriage of Macbeth and his lady was one of esteem rather than love. Discuss the question. 3. The scene expresses Macbeth's motive for further crime; what is it? 4. Contrast Lady Macbeth's mental condition, as shown in the speech beginning in line 4, with that in the murder scene. 5. The first four lines of this speech, it has been conjectured, rightly belong to Macbeth, who, on his entrance, mutters the words before seeing his wife. Is this right? 6. Why does Lady Macbeth change her train of thought when Macbeth enters? 7. It is said that Miss Helen Faucet, when playing the part of Lady Macbeth, was accustomed to shudder at Macbeth's mention of "terrible dreams" (line 18). Consider, as the play progresses, whether such dreams ever came to her. 8. During much of this scene Modjeska is accustomed to stand with her hands on the shoulder of the actor who plays Macbeth, his arm being about her; as he pronounces line 45, her head sinks upon his shoulder, and she utters a sob of infinite despair. This action expresses perfectly the tone of the scene. 9. Lady Macbeth endured the horror of the murder; what is it she cannot endure? 10. Why does Macbeth not tell his wife what is to be done, and why does he not ask her advice and help? 11. Is it to his credit that he does not? 12. When Macbeth knows that the prophecies of

the weird women concerning himself have come true, and that the one concerning Banquo is as likely to do so, why does he attempt what would seem impossible, namely, the murder of Banquo and Fleance? See Scene I, lines 70 and 71, of this act. 13. Count the figures in Macbeth's speeches, and determine what ones are best from the standpoints of force, clearness, and beauty. 14. Make a paraphrase of one of the speeches, and note whether you can say all that Shakespeare says, and in as few words. This exercise will give a conception of the meaning of the term, "poetical condensation." 15. Is it not clear that Shakespeare intended Macbeth to be a poet?

### Scene III.

*Suggestion of Scene.* A lonely road in the forest. In the last "streaks of day" the mass of trees in the background appears dark and impenetrable, while in the foreground and the left is a road, which, in the center of the stage, turns toward the right and rear, and becomes lost in the gloom of the wood. As the two murderers skulk behind the trees, the third comes stealthily in from the left; and a moment later Banquo and Fleance, the latter carrying a torch, come down the forest road at the right.

1, 2. See note on Scene I, line 129, of this act.

2-4. To whom is this speech addressed? Is the antecedent of "he" Macbeth or the third murderer? What is the emphatic word in the first line of the speech? "Offices," duties. "Direction just," the directions exactly as they were given us.

6. "Lated," belated.

7. Explain "timely."

10. "Note of expectation," the list of invited guests.

Davenant thus changes the speeches of the murderers after the entrance of Banquo and Fleance:—

1. MUR. *Banquo, thou little thinkest what bloody feast  
Is now preparing for thee.*

2. MUR. *Nor to what shades the darkness of this night  
Shall lead thy wandering spirit.*

Compare this with the other quotations from Davenant's version. Compare it with Shakespeare's original. Does it not sound more like a great German poet than Shakespeare?

*Questions on the Scene.* 1. Is it necessary to the dramatic effect of the play that the audience should see Banquo murdered? (Come back to this question after reading the next scene.) 2. Find all possible reasons for and against Macbeth being the third murderer. (The next scene must be considered.) 3. In line 11 it

is stated that Banquo has sent his horses to the palace in a round-about way; if Shakespeare had written for the modern stage, this would not have been necessary. Explain. 4. What action accompanies the speech, "Let it come down," in line 16? 5. The scene begins with fearsome whispers; rises suddenly to a pitch of fury, and suddenly descends into the silence of darkness and death. Explain. 6. What is the merit of the scene as to dramatic force when compared with the scene in which Duncan is murdered?

#### *Scene IV.*

*Suggestion of Scene.* The scene is usually set thus:—In the rear the double-chaired throne. At right and left two long tables, one extending from near the throne, diagonally to the left and front of the stage; the other extending from near the throne, diagonally to the right and front of the stage. At the latter table, near the front, is the chair in which the ghost is supposed to appear.

For a reason that will appear as the scene progresses, the following suggestion may be an improvement:—At the right and front of the stage stands the double-chaired throne, facing the left. A little farther back, occupying a large portion of the stage, is a long table set with bowls and dishes; here and there an ancient lamp flickers feebly. About the table are the chairs of the guests, and at each end a large chair with high back. At the left of the stage, near the end of the table, a fire burns on an open hearth. As the fire is lower than the level of the table, the top of the latter is in shadow, and particularly the opposite end is wrapt in a gloom that is emphasized by the feeble flames of the antique lamps. Shadows dance upon the stone walls, and help provide the weirdness so necessary to the scene. Several servants are in attendance. The royal procession enters; the king leads the queen to the throne, but himself remains among his guests.

1. "Degrees," ranks; at a state dinner the guests are placed at table with reference to rank.

1, 2. "At first and last," once for all.

5. "Keeps her state," keeps her seat on the throne.

6. "Require," ask.

*Stage Direction.* The murderer appears at a door near the front, on the left; and Macbeth, as he walks about the table talking to his guests and directing the servants with hand and eye, can speak with him a moment without attracting too much attention. But in his fear he forgets, and remains too long.

11. "Large," free. What word in the line may indicate that Macbeth has just caught sight of the murderer?

14. The meaning is,—It is better for Banquo's blood to be on thy skin than in his.



19. "Nonpareil," unequalled.
23. "Casing," encasing, enclosing.
24. Explain the synonyms in the line. Why would not *one* of these words do?
25. "Observe the preposition 'to' is used as if the word 'prisoner' had preceded." CLARK and WRIGHT.
26. What word in the line is especially effective?
27. "Trenched," cut.
28. "Nature," life.
29. What is "the worm"?
30. Explain "venom."
32. "We'll hear, *etc.*," we'll speak together again.
- 33, 35. The idea is,—If you do not urge your guests to eat and enjoy themselves, they will have no more pleasure than at an inn, where entertainment must be paid for.
36. "From thence," away from home. What three emphatic words in the line?
37. "Bare," empty, not full of pleasure.
- Stage Direction.* Macbeth's place is at the right end of the table. Let it be supposed that Lennox, who sits to the right of the middle of the table, with his back to the audience, rises and asks Macbeth to sit. Macbeth is standing to the left of Lennox, in such a position that Lennox hides from him the royal chair, in which the ghost is supposed to sit. The conversation then proceeds. When does Macbeth catch sight of the ghost?
40. Explain "roof'd."
41. "Graced," gracious.
- 42, 43. Notice the hypocrisy of Macbeth. He says,—I shall tell Banquo that he remained away because he did not want to come rather than because he was prevented by accident.
55. "Upon a thought," as quick as thought.
60. "O proper stuff!" "mere or absolute nonsense, rubbish."
- CLARK and WRIGHT.
61. Explain "painting."
62. Explain "air-drawn."
63. "Flaw," a gust of wind; here, of passion.
64. "Imposters to true fear;" the idea is that Macbeth has no true reason for fear, but only a *reason* that is an imposter.
66. "Authorized," sanctioned. Scan, accenting this word on the second syllable.
71. "Charnel-house," a house, usually built against the church, into which were thrown the bones dug up when new graves were prepared.
73. "Maw," stomach. The idea is that if the dead come back after they have been buried, they will be eaten by kites, and will have no other tombs.
76. "Humane statute, *etc.*," ere humane laws made murder a

crime, and made the "weal" (state) gentle. "Gentle weal" in an example of prolepsis.

81. "Mortal murders," deadly wounds. Why did Macbeth say "twenty" rather than some other number?

85. "Muse," wonder at.

92. "All to all," all blessings to all.

95. "Speculation," intelligence.

101. "Arm'd," that is, in a thick hide. "Hyrcan;" Hyrcania was a country south of the Caspian Sea, where there were supposed to be tigers of unusual ferocity.

105. "If trembling, *etc.*" This passage has been much discussed. It probably means,—If I then remain at home, consider me, *etc.* "Baby of a girl," it has been conjectured, may mean a doll.

107. "Mockery," false appearance, vision.

110. "Admired," wonderful.

111. "Overcome," come over, overshadow.

112-116. "You make, *etc.*" The meaning is in dispute, but it probably is,—You make me a stranger to my courageous disposition (that is, make me think that I no longer possess it), when you are not frightened with what makes my cheek pale with fear. "Owe," as elsewhere, means own.

119. The line means,—Do not depart in the usual ceremonious manner, the highest in rank going first, and so forth. This would be a waste of time.

123. "Stones, *etc.*" Two explanations are given of this: one that Shakespeare probably knew of some story of the stones above the grave of a murdered man moving, and so revealing the fact of murder; the other that the Druids had certain stones that would move when touched by the innocent, but which could not be budged by the guilty. "Trees, *etc.*," probably an allusion to the story of Polydorus, Virgil's *Æneid*, III, 22-68.

124-126. Here is an allusion to the old Roman religion; the augurs discovered the future and revealed secrets by the flight of birds. See Introduction to "Julius Cæsar," of this series. "Maggot-pics," magpies.

126. "What is the night?" what time of night is it?

127. "At odds;" the idea is that night and morning are contesting as to which is supreme.

128, 129. Macbeth asks his wife what she thinks of Macduff's refusing to come to the banquet.

130. "By the way," indirectly.

133. "Betimes," early.

134. "Bent," determined.

136. "All causes;" perhaps all causes or rights of other people.

139. "That will to hand," that will soon be done.

140. "Scann'd," examined closely. Macbeth says he must do the deeds before he has time to think them over; otherwise he will not do them,

142. "Abuse," deception; alluding to his seeing the "air drawn" ghost.

143. "Initiate fear, *etc.*," the fear that accompanies the beginning of any course of guilty deeds.

144. "In deed," that is, in the commission of deeds.

Here are the meager materials (from Holinshed) from which the mighty imagination of the poet made this scene and the preceding one:—

"For the pricke of conscience (as it chanceth euer in tyrants, and such as atteine to anie estate by vnrighteous means) caused him euer to feare, least he should be serued of the same cup as he had ministered to his predecessor. The woords also of the three weird sisters, would not out of his mind, which as they promised him the kingdome, so likewise did they promise it at the same time vnto the posteritie of Banquho. He willed therefore the same Banquho with his sonne named Fleance, to come to a supper that he had prepared for them, which was in deed, as he had deuised, present death at the hands of certeine murderers, whom he had hired to execute that deed, appointing them to meete with the same Banquho and his sonne without the palace, as they returned to their lodgings, and there to slea them, so that he would not haue his house slandered, but that in time to come he might cleare himself, if anie thing were laid to his charge vpon anie suspicion that might arise.

"It chanced yet by the benefit of the darke night, that though the father were slaine, the sonne yet by the helpe of almightie God reseruing him to better fortune, escaped that danger: and afterward hauing some inkeling (by the admonition of some friends which he had in the court) how his life was sought no less than his fathers, who was slaine not by chancemedlie (as by the handling of the matter Makbeth woould haue had it to appeare) but euen upon a prepensd devise; wherevpon to avoid further perill he fled into Wales."

*Questions on the Scene.* 1. Why do the events of the scene help the story along? 2. Should the scene begin with hilarity, or in an ominous silence? 3. How should the guests and the queen conduct themselves when the king is talking with the murderer? 4. In the speech beginning in line 9, Macbeth suddenly lowers his voice; where and why? 5. What emotion should Macbeth express when he learns that Banquo is dead? 6. What when he learns that Fleance has escaped? 7. What is the murderer's manner when he tells of Fleance's escape? 8. Why is Macbeth still in fear; that is, why does his "fit" come again? 9. In the speech beginning in line 32, does the queen speak in a kindly manner or reprovingly? 10. In what speech does Macbeth first see the ghost? 11. How do you account for the fact that no one sees the ghost but

Macbeth? 12. What words in the text indicate the action of the ghost? 13. Should Macbeth speak to the ghost in a loud tone or a hoarse whisper? Which would better express the utter terror he feels? 14. After Ross has bid the guests rise, Lady Macbeth rises and descends from the throne, quaking with fear, but explaining to the guests in the sweetest of tones. At a certain place she lowers her tone and speaks fiercely; where and why? 15. Mrs. Siddons thus describes the action of Lady Macbeth at this point: "What imagination can conceive her tremors lest at every succeeding moment Macbeth, in his distraction, may confirm those suspicions, but ill-concealed under the loyal looks and cordial manners of their facile courtiers, when, with smothered terror, yet domineering indignation, she exclaims, upon his agitation at the ghost of Banquo, 'Are you a man?' Dying with fear, yet assuming the utmost composure, she returns to her stately canopy, and with trembling nerves, having tottered up the steps to her throne, that bad eminence, she entertains her wondering guests with frightful smiles, with over-acted attention, and with fitful graciousness; painfully, yet incessantly, laboring to divert their attention from her husband. Whilst writhing thus under her internal agonies, her restless and terrifying glances towards Macbeth, in spite of her efforts to suppress them, have thrown the whole table into amazement; and the murderer then suddenly breaks up the assembly by the confession of his horrors." It has been said that "Macbeth" is too great a play to be acted; does this quotation seem to put the acting of Lady Macbeth's part beyond the power of any actress? 16. How do Macbeth and Lady Macbeth act when the ghost departs? 17. At its second appearance the ghost sometimes holds a goblet, like Macbeth and the guests; what is the point to this? 18. At this reappearance, Macbeth drops his goblet, or dashes it to the floor, and addresses the ghost; are his tone and his manner the same as before? 19. What finally drives Lady Macbeth to dismiss the guests? 20. If the scene thus far may be compared to a storm, to what may the rest of the scene be compared? 21. If the scene may be compared to a musical composition, where is the final climax, and where the coda? 22. Modjeska plays admirably the part after the departure of the guests:—As Macbeth sinks exhausted into a chair, Modjeska totters toward the throne, unclasping, as she goes, her royal robe, which falls to the floor. Reaching the throne, she puts her crown slowly down on the dais, looking at it the while as if to say, What a world of sorrow you have brought upon us. Divested of her insignia of royalty, she sinks into a chair, and remains for a time in the silence of exhaustion, when both she and her husband begin to turn slowly toward each other. When their eyes meet, they start guiltily, and the conversation follows in low tones of guilt and despair. 23. What mental state of Macbeth causes the ghost to appear? 24. Account for the disappearance of the ghost.

25. Why does it appear a second time? 26. Account for its second disappearance. 27. In Shakespeare's time the part of the ghost was always played; but Kemble conceived the idea that it was not artistic to present it to the eyes of the audience, so he glared at an empty stool; what was his reason? Other actors have followed him, even down to Sir Henry Irving and Madame Modjeska. Are they right? 28. Campbell says,—“But we are not Macbeth's guests. We are no more a part of their company than we are a part of the scenes or the scene-shifters. We are the poet's guests, invited to see Macbeth: to see what he sees, and to feel what he feels, caring comparatively nothing about the guests.” What light does this throw on the subject? 29. Thomas Kean presented the ghost: it stalked in rapidly, its head and neck streaked with bloody wounds, and sat down suddenly in the full glare of the light. Was this effective? 30. Consider our *Suggestion of Scene*: The end of the table at which the ghost sits, in Macbeth's chair, is in the deep shadow thrown by the open fire; the ghost appears there, covered with a thin gauze through which his wounds appear but faintly; in the semi-darkness he is at first hardly to be distinguished from the living people about him. Would this manner of arranging the matter be free from objections? 31. Considering the fact that Shakespeare always strove for *effect* rather than consistency, is the presentation of the ghost defensible or not? 32. Some critics have said that the ghost that entered the second time was Duncan's, rather than Banquo's; is this correct? 33. Before the murder of Duncan, and after, Lady Macbeth directed her husband's actions; after the departure of the guests in this scene, she offers no advice: why? 34. At the end of this scene, Lady Macbeth might have reproached Macbeth; why did she not? 35. After the murder of Duncan, Lady Macbeth leads her husband away; the reverse happens here; why? 36. Reconsider the first question at the end of Scene III of this act. 37. Consider the scene from a poetic standpoint: do the most figures appear where the feeling is the highest? 38. How does Shakespeare bind over the interest to a subsequent scene?

#### *Scene V.*

*Suggestion of Scene.* The same as the first scene of the play. The time, let us suppose, is night; and the moonshine streams through the dark fog that rises from the heath. At the end of the scene, Hecate mounts into the air, and vanishes. The witches, too, vanish thus, but in another direction.

1. “Hecate,” see note, Act II, Scene I, line 52. “Angerly,” angrily.

7. “Close,” secret.

15. “Acheron,” a river in Greece; Shakespeare, however, means

some pool in Scotland. Poets of his time were likely to use classical allusions carelessly.

24. "Profound," probably having deep, or hidden powers.
26. "Sleights," arts, tricks.
29. "Confusion," destruction.
32. "Security," carelessness.

*Questions on the Scene.* 1. Consider carefully whether this scene is necessary to the story or to the dramatic effect. 2. If the three weird women were the goddesses of destiny of Norse mythology, what is gained by making them the servants of Hecate? 3. Shakespeare has been criticised for associating Hecate, a goddess of classical mythology, with the witches; is the criticism just? 4. In line 13 Hecate says Macbeth loves "for his own ends," and not for the witches; has he ever pretended to do otherwise? 5. Compare this scene with the former witch scenes, and determine whether they sound alike. 6. Many critics doubt the authenticity of the scene; what reasons can you find?

#### *Scene VI.*

*Suggestion of Scene.* Suppose the scene to be within the castle gate, which is seen in the center and rear—a massive piece of masonry. A wide passage leads through the tower of which it is a part; at the farther end is seen the iron grating that protects the castle from sudden attack; through it are seen the road and the grass plot beyond. By the gate stands a soldier on guard, keenly observing Lennox and a lord conversing in low tones in the foreground.

1, 2. "Hit," agreed with. The idea is that Lennox did not say all he thought, but the lord could guess what was meant.

3. "Borne," conducted.

4. "Marry," an oath, formerly "Mary." See "Julius Cæsar" of this series, Act I, Scene II, line 231.

8. "Want," lack, be without. There is a confusion here; "not" should be omitted in the interpretation. Scan the line.

10. Scan. "Fact," evil deed.

11. "Straight," immediately.

13. "Thralls," slaves.

19. "An't," and if it.

21. "Broad," plain-spoken.

24. "Bestows," hides.

25. "Holds the right of birth," keeps the crown, the birthright.

27. "Pious Edward," Edward the Confessor.

30. "Upon," with.

35. The "from" seems to be misplaced; rearrange the line.

36. "Free honors," honors of free men.

38. "Exasperate," exasperated.

39. What is the antecedent of "he"?

40. Who said, "Sir, not I"?

41. "Cloudy," sullen, according to CLARK and WRIGHT. However, the word seems to mean mysterious, riddling, as the rest of the speech shows. "Me" is an ethical dative; compare "pluck'd me ope his doublet," "Julius Cæsar," Act I, Scene II, line 264.

43. "Clogs," thwarts.

44. "Advise him to a caution," warn him to be cautious.

*Questions on the Scene.* 1. Why does the scene help the story along? 2. Point out the ironical parts of the scene. 3. The scene reveals Macbeth's reason for killing Duncan's grooms; what was it? 4. In Lennox's first speech find an evidence of what he will do to antagonize Macbeth? 5. Show what part religion plays in the scene. 6. How is the interest held over to future scenes?

*Questions on the Act.* 1. The act reveals Macbeth's inner punishment, and suggests the outer punishment that is to come; explain. 2. Where is the climax of the act? 3. If Macbeth were inclined to undo the evil he has done, could he do it now? 4. Has anything occurred to shake his belief in the power of the weird women to foretell the future? 5. Has anything occurred that might suggest to him Banquo's warning,—

*"And oftentimes, to win us to our harm,  
The instruments of darkness tells us truths,  
Win us with honest trifles, to betray's  
In deepest consequence"?*

6. Is there anything in the scene that foreshadows the end of the play? 7. In the murder scene, Lady Macbeth says that if they think too much of their guilty deed, they will go mad; from the nature of the two, which one is more likely to end in madness? 8. In what way has she changed since the night of the murder? 9. Again, under what circumstances is she strong? 10. Could any scenes be omitted from the acting of the play, without perceptible loss of dramatic effect?

## ACT IV.

### *Scene I.*

*Suggestion of Scene.* A cavern in the solid rock, whose strata are revealed in rough layers in walls and roof. From the crevices glistening drops of water creep, hang a moment, then trickle down or fall upon the wet floor, splashing themselves into spray. At the right stands a great cauldron, from beneath which green and blue flames dart upward, and seem to lick up the foam that overflows from the "hell-broth" boiling and bubbling within. A faint, uncanny light is thrown about the rocky chamber, the walls of which recede toward the rear and disappear in impenetrable blackness. Suddenly the three weird women appear, as if through the solid earth above,

while a peal of thunder comes crashing down from the upper world. They pause about the cauldron, utter their short speeches, then begin their incantations, the first witch first, standing behind the cauldron and facing the audience. As she speaks, she takes, one by one, the hellish ingredients from a pouch, and drops them into the brew, from which a blue, yellow, or green flame spurts fiercely up. When she has finished, the three circle about the cauldron, stirring it with their long staves, and reciting the couplet in concert. Then the second witch has her turn, facing the audience like the first; then the third; the second again, and the charmed liquor is done. Macbeth enters from the left—enters boldly, and defiantly makes his demand. As the weird three reply, they point their long fingers at him, and renew, for a brief moment, their incantations, after which the three apparitions, announced by peals of thunder, rise in their turn out of the cauldron, utter their deceptive speeches, and vanish. When Macbeth demands further knowledge of his unhappy future, the cauldron suddenly sinks, a ghostly light appears in the background, and “eight kings, the last with a glass in his hand, Banquo’s ghost following,” appear one by one, slowly filing past. This done, Macbeth suddenly finds himself alone, and distressed at heart.

1. “Brinded,” brindled. What has the “cat” to do with the case?

2. To this line Davenant adds,—

*“Shutting his eyes against the wind.”*

Is the addition an improvement?

FURNESS quotes Krauth:—

“The urchin, or hedge-hog, is nocturnal in its habits, weird in its movements; plants wither where it works, for it cuts off their roots. Fairies of one class were supposed to assume its form. ‘Urchin’ came to mean ‘fairy’ without reference to the hedge-hog shape; hence, because fairies are little and mischievous, it came to be applied to a child.”

6. Scan, lengthening “cold” into two syllables.

8. “Swelter’d venom,” poison engendered by sweating.

9. Scan.

16. “Fork,” forked tongue.

17. “Howlet’s,” owl’s.

19. Explain the significance of “hell-broth.”

23. “Mummy;” mummies were formerly used as medicine.

“Maw,” stomach. “Gulf,” stomach; allied to gulp.

24. “Ravin’d,” gorged.

28. “Sliver’d,” peeled off. The noun is sliver.

32. “Slab,” slimy.

33. “Chaudron,” entrails.



43. "Black spirits, *etc.*;" the song is taken from Middleton's "Witch," and is as follows:—

*"Black spirits and white,  
Blue spirits and gray,  
Mingle, mingle, mingle,  
You that mingle may."*

44. "Pricking;" any pain in the body was a "sign" of something. Even now, the itching of the nose or burning of the ear is a "sign."

46, 47. What is the effect of the short lines?

50. "Conjure;" does the word mean to pray earnestly or to work by magic? "That which you profess,"—witchcraft.

53. "Yesty," yeasty, frothy.

55. "Bladed corn," "corn in the blade, before it is in the ear."

CLARK and WRIGHT. "Lodged," laid, blown down.

57. "Slope," bend.

59. "Germans," germs.

65. "Farrow," litter.

68. "Deftly," fitly.

74. Explain "harp'd."

82. What resemblance has this line to line 38, in Act I, Scene II?

82, 83. What does Macbeth mean by saying he will "take a bond of fate"?

87, 88. "The round and top of sovereignty" is the crown.

90. How should "are" be pronounced?

92. "Birnam," a hill near Dunkeld, and twelve miles from Dunsinnan hill. On the latter is a ruin which, according to tradition, was Macbeth's castle.

94. "Impress," press into service as soldiers are taken by a press-gang.

95. "Bodements," prophecies.

98. "Lease of nature," the time allotted by nature—three-score and ten.

*Stage direction.* "Glass," a magic mirror, in which the future was reflected.

112. The Stuart kings are said to have been descended from Banquo. CLARK and WRIGHT observe,— "Mary Stuart is left out of the show." Why?

116. "The crack of doom," "the thunder peal announcing the Last Judgement." CLARK and WRIGHT.

120. "The 'two-fold balls' here mentioned probably refer to the double coronation of James, at Scone and Westminster. The three scepters of course symbolize the three kingdoms, England, Scotland, and Ireland."

122. "Blood-bolter'd," covered with clotted blood.  
 129. "Antic," antique.  
 133. Scan.  
 143. "Anticipatest," preventest.  
 144. "Flighty," fleeting. What is the meaning of this and the next line?  
 146. "Firstlings," first-born desires.  
 152. "Trace," follow.  
 153. See note on lines 139 and 140, Act III, Scene IV.

*Questions on the Scene.* 1. Show that the scene gives Macbeth new hope. 2. Point out all the details by which the scene is made weird. 3. What words and phrases in the witch parts indicate that mischief is being prepared? 4. In the acting of the play the part of Hecate is omitted; why? 5. In line 40 what "gains" are meant? What reason for the use of the word is there other than the necessity of a rime? 6. Does this speech of Hecate sound like the speeches of the witches? 7. In what manner does Macbeth address the weird women? 8. Show that their answer is a skillful one. 9. Considering the character of the beings whom Macbeth is addressing, what significance is there in what he says about "churches" (line 53)? 10. What person in the play does each of the apparitions represent? (The evidence is found in their appearance and their speeches.) 11. Why do the first and the second apparition address Macbeth three times? 12. Explain the significance of "harp'd" in line 74. 13. What hope does Macbeth gain from the apparitions? 14. Is it now in his power to return to a life of innocence? 15. Notice that the weird women command Macbeth not to speak to the apparitions; does he obey? 16. Why does Macbeth's heart throb "to know one thing" (line 111)? 17. Why do the weird women cause the cauldron to sink? 18. Does the "show of eight kings" pass before Macbeth speaks to them, or as he speaks? 19. In this speech does Macbeth show any fear of the weird women? 20. What is there in the speech to indicate Banquo's ghost's appearance at the banquet? 21. Ordinary witches were supposed to harm only the body; what more can these weird women harm? 22. Notice that in this scene and in the second witch scene in Act I, the three women use the ordinary incantations of witchcraft when they are alone, but on Macbeth's entrance their words have an elevation, a lofty tone that was not noticeable before; why is this? 23. Does the speech of the first witch beginning in line 125 sound like the rest? What conclusion do you draw? 24. In line 139 Macbeth curses all those that trust in witches; why then does *he* do so? 25. What resolution does Macbeth make at the close of the scene? 26. By "sights" (line 155) does Macbeth mean witches and apparitions, or ghosts, such as Banquo's? 27. Why has the scene so much force?

## Scene II.

*Suggestion of Scene.* A rough-walled room in an ancient castle. At the left a great bed, by which is a chair. In the middle of the room is a table with several chairs about it; upon the latter are thrown carelessly some articles of clothing—a woman's robes and a child's tartans. Lady Macduff, weeping and wringing her hands, sits by the table; her little son stands by her, trying in his childish way to give her comfort, while Ross stands near at hand, speaking and trying to control his emotion.

4. The sentence will be plainer if *seem* be inserted after "us."

7. "Titles," possessions.

9. "Wants the natural touch," lacks the natural feeling.

12. The line means,— Macduff is ruled entirely by his fear, and not at all by his love.

15. "For," as for.

17. "Fits o' the season," dangers of the time.

18, 19. The meaning is,— when we are considered traitors, but do not know why.

19, 20. The meaning probably is,— when we believe rumors of danger because we are afraid, although we have done nothing on account of which we should be afraid.

22. "Each way and move;" the expression is not well understood, and is probably corrupt.

25. Whom does Ross address as "pretty cousin"?

28, 29. Ross fears that he will give way to unmanly tears.

30. "Sirrah," a term used to inferiors; also a term of affection to children.

34. "Lime," birdlime, a sticky substance which was smeared on the branches of trees: as the birds roosted on the branches, the lime hardened and held them prisoners.

35. "Gin," snare.

36. What word receives the emphasis?

47. "Swears and lies," "swears allegiance and perjures himself. The boy . . . uses 'liars' and 'swearers' in the ordinary sense." CLARK and WRIGHT.

56. "Enow," enough, was used with plural nouns; enough with singular.

58. "Monkey," a term of affection.

65. The line means,— though I know your rank.

66. "Doubt," suspect, fear.

67. "Homely," humble.

70. The line means,— It would be fiendish cruelty not to tell you of the danger that approaches.

75. "Sometime," sometimes.

80. What "place" does Lady Macduff mean?

82. Explain "shag-hair'd," "Egg;" is this word used in the

sense of insignificance, or in the sense that Macbeth uses "worm" in Act III, Scene IV, line 29?

83. "Fry;" in which of the two senses is this word used?

*Questions on the Scene.* 1. Is the murder of Lady Macduff and her son a necessary step in the story? 2. Schiller omitted the scene from his translation; can you conjecture the reason? 3. Determine why a portion of the scene is comedy. Compare it in this respect with another scene of the play. 4. What is there in the scene that makes Macbeth's crime seem doubly atrocious? 5. How does the scene compare in literary merit with the rest of the play?

### Scene III.

*Suggestion of Scene.* The palace of Edward the Confessor stood in Westminster, where the Parliament buildings now stand. One portion of this palace was the old House of Lords, in the cellar of which was placed the gunpowder in the famous plot of Guy Fawkes. This room had long before been the kitchen of King Edward. The building was pulled down in 1823.

The scene is before the great door of the palace. Two soldiers stand on guard. Malcolm and Macduff are seen descending the steps. They pause near the front of the stage, and the scene begins.

3. "Mortal," deadly.

4. "Bestride, etc.;" the figure is taken from battle; a soldier in defending a wounded comrade would stand astride the prostrate form. So Macduff fancies himself standing over the personified form of his country.

5. Find a degenerate word in the line.

8. "Syllable," word, cry.

10. "To friend," friendly.

12. "Sole name," mere name.

14. "He hath not touch'd you yet;" what does Malcolm mean to imply by this?

14, 15. Explain carefully. After "wisdom" supply *it is*.

16. Who is the "innocent lamb"?

17. Who is the "angry god"?

19. "Recoil," that is, from goodness; become bad.

20. "Imperial charge," command from a king.

21. The line means,—If you are a good man, my suspecting you cannot make you bad.

22, 24. The thought is,—Though some good men have become bad, they still appear good; and though all bad men might appear to be good, yet the good men could not seem to be any better than they were before. Malcolm is, of course, hinting that Macduff has allowed Macbeth to persuade him to come as a spy, and perhaps to decoy him (Malcolm) back into Scotland.

- 24, 25. Explain Malcolm's turn upon Macduff's speech.
26. "Rawness," haste.
- 29, 30. "Jealousies," suspicions. Malcolm means,— Don't think that my suspicions are due to anything dishonorable I have heard of you; I am cautious merely out of regard to my own safety.
34. "Alfeer'd," confirmed.
- 51, 52. "Grafted," "open'd;" the figure is taken from the cultivation of fruit trees. Explain.
55. "Confineless," boundless.
57. "Top," surpass.
59. "Sudden," violent.
64. "Continent," restraining.
67. "In nature;" FURNESS quotes Delius: "This belongs to 'tyranny;' such organic intemperance is compared with the political tyranny of Macbeth."
71. "Convey," perhaps a misprint for "enjoy."
72. "The time, *etc.*," so may you deceive all.
77. "Ill-composed affection," disposition composed of evil.
78. "Stanchless," not to be stanch'd, insatiable.
80. "His," that one's.
82. "Forge," devise, trump up.
86. "Summer-seeming," befitting the summer.
88. "Foisons," plenty.
89. "Portable," bearable.
90. "With other, *etc.*," when weighed against by other graces.
93. Scan, changing the accent of "perseverance."
95. "Relish," flavor.
99. "Uproar," a verb, meaning disturb.
100. "Unity," peace.
104. "Untitled," not having a legal title.
105. "Wholesome," healthful.
108. "BlaspHEME," slander.
111. "Died every day she lived." "Every day of her life was a preparation for death; alluding probably to 1 Cor. xv. 31, 'I die daily.'" CLARK and WRIGHT.
116. "Scruples," suspicions.
118. "Trains," tricks, devices, such as sending spies.
- 119, 120. "Modest wisdom, *etc.*," caution prevents me from being hasty to believe in the words of messengers from Scotland.
123. "Unspeak my own detraction," retract all the evil I said against myself.
125. "For," in the sense of as.
126. "Forsworn," perjured.
135. "At a point," prepared.
- 136, 137. "The chance, *etc.*;" the meaning probably is,— May the outcome ("chance") of our good cause be as favorable as our quarrel is justifiable.

138. Another antithesis.
142. "Stay his cure," wait to be cured by him. "Convinces," defeats.
143. "The great assay of art," the attempts of the physician's art.
146. "Evil," the king's evil, scrofula. It was believed that King Edward could cure this disease by a touch. James I thought the same magic power had descended to him, and it has been conjectured that this passage in the play was inserted as a compliment to him.
149. "Solicits," entreats.
150. "Strangely-visited," afflicted with strange diseases.
153. "Golden stamp," golden coin.
163. What "means" does Malcolm mean?
164. "Stands Scotland, *etc.*" This sentence is strong because of its suggestiveness. Explain.
165. "Almost afraid to know itself;" perhaps, almost afraid to think upon its condition.
167. "But who knows nothing," mere children. "Once," ever.
169. "Mark'd," observed.
170. "Modern ecstasy," common disease.
172. It was an ancient custom for men to stick flowers in the bands of their hats, where, of course, they soon withered under the glare of the sun.
173. Another antithesis. "Relation," a thing related; a narrative.
174. "Nice," accurate, minute.
- 178, 179. Explain the play upon words in these lines.
183. "Out," that is, in the field; in arms.
184. "Witness'd," proved.
188. "Doff," a contraction of do off, as don is of do on, and dout of do out.
195. "Latch," catch.
196. "Fee-grief." Land is owned in two ways in England, in entail and in fee-simple. Land held in entail must pass down from father to the oldest son, or nearest heir; that held in fee-simple is the possession of one person without regard to his heirs, and may be disposed of at his pleasure. Explain the meaning of "fee-grief."
206. "Quarry," dead game. What comment may be made on "deer"?
210. "O'er-fraught," over-laden.
216. Is Macbeth or Malcolm the antecedent of "he"?
220. "Dispute it," strive against it — your sorrow.
232. "Intermission," delay.
- 234, 235. These words have been highly praised for their force, which arises from the extreme condensation. The meaning is, — If he escapes my sword — so sure am I that he will not — then I am willing to forgive him and to pray God to forgive him.

237. "Our lack, *etc.*," we lack no preliminary to our departure but to bid farewell to the king.

238. "Powers above," probably heavenly powers.

239. "Put on, *etc.*," urge on our forces. The line is an Alexandrine; scan.

*Questions on the Scene.* 1. It has been observed that Shakespeare wrote this scene because he realized that he had not given sufficiently important parts to the actors who play the parts of Malcolm and Macduff. If this be so, the poet ran the risk of breaking the unity of the play. Is the observation just, and is the unity of the play disturbed? 2. It is conjectured that the part of the scene in which Edward the Confessor's power to cure the king's evil is described, was inserted as a compliment to James I, on the occasion of the play being represented at court. Does the digression disturb the unity of the scene? 3. Is the insertion, if it be such, in Shakespeare's manner? 4. Is the account of the murder of Macbeth's family necessary to the story? 5. Is Edward's promise of troops to fight against Macbeth necessary to the story? 6. What is Malcolm's reason for deceiving Macduff as to his own character? 7. Why does Malcolm undeceive him? 8. Is Malcolm's falsehood excusable? 9. Compare Macduff's expressions of grief with his horror at the murder of Duncan (Act II, Scene III). What is the significance of the difference in the length of his speeches? 10. Why does not Ross tell his news at once, instead of deceiving Macduff for a moment? 11. Fancy the manner of the two men as this part of the scene proceeds. 12. What action of Macduff that is indicated in the lines, makes Malcolm fear that the grief is too heavy for him to bear? 13. Find two puns in the lines. Do they disturb the dignity of the scene? 14. What evidences are there that the end of the play is approaching?

## ACT V.

### *Scene I.*

*Suggestion of Scene.* Modjeska uses for this scene the same stage setting used in the murder of Duncan, and we follow her in this, ignoring, for the sake of effect, the fact that the murder was committed at Inverness rather than Dunsinane. The gaunt, bare room is obscured in the gloom of night. At the right the doctor and the gentlewoman talk in low tones until, in the great door at the back, the white-robed figure of the unhappy queen appears, when they move back into the deeper shadows. Lady Macbeth carries a taper, which illumines her face, making it the one bright object in the surrounding darkness. Her hair hangs loosely over her shoulders and down her back. Her eyes are open, but they have the steady, vacant stare of one who is asleep. Her face is ghastly white, drawn in lines of remorse and deadly fear. She pauses

before she descends the two steps that lead down to the main level of the room, and seems to listen; true to the habit of persons in great terror, she holds her breath until she can hold it no longer, then expels it with force, and one knows that her heart is beating with the quickness of madness. All the while she rubs the hand that holds the candle, as if she would remove something from it. Slowly advancing, her heavy breathing continuing and her breast heaving, she approaches the stone table, sets the light upon it, stoops, and seems to dip up water from an "air-drawn" basin, and lave her hands. Then a groan of despair is heard, and there come, in a low, remorseful tone, the words, "Yet here's a spot."

5. "Nightgown," dressing gown.

7. Of what is Lady Macbeth thinking when she writes?

10. "Effects," acts; "watching," waking.

25. "Their sense is shut;" explain.

46. "Go to, go to," equivalent to our come, come; an exclamation of scorn.

50. "Smell." FURNESS quotes Verplanck, who says that there is but one other scene in all dramatic literature in which the sense of smell is used "as a means of impressing the imagination with terror, pity, or any of the deeper emotions." This is found "in the Agamemnon of Æschylus, where the captive prophetess, Cassandra, wrapt in visionary inspiration, scents first the smell of blood, and then the vapors of the tomb breathing from the palace of Atrides, as ominous of his approaching murder."

53, 54. "Sorely charged," heavily burdened.

56. "Dignity," royal rank.

57, 58. Another turn on a word.

72, 73. "Infected minds, etc.;" explain.

74. "Divine," priest.

76. "Means of all annoyance," "all means by which she might do herself harm." CLARK and WRIGHT.

78. "Mated," a figure from the game of chess; beaten.

*Questions on the Scene.* 1. In this scene Lady Macbeth receives the reward of her crime, and disappears from our sight. What is there as to her condition that makes the scene appeal all the more powerfully to our sympathy? 2. What speech of hers, in the scene in which Duncan is murdered, makes madness seem to be her just and logical punishment? 3. Modjeska's acting of this scene is perfect. Consider her tone when she says, "Out, damned spot." Is it loud or soft, fast or slow? Of what part of the murder scene is Lady Macbeth thinking? 4. At the words, "One: two:" Modjeska's voice rings out like the clear strokes of a bell. Of what is the queen thinking? 5. One editor says that the words, "Hell is murky!" are pronounced scornfully, as if Lady Macbeth were repeating Macbeth's words, meaning to reprove him for uttering them. Is this right? 6. In what manner should "Fie, my lord,



fie! etc.," be pronounced? 7. Modjeska utters each of the speeches in the most effective manner, giving it the proper tone, speed, and modulation to indicate what is passing in the queen's mind; sometimes emitting a pitiful moan, and, between speeches, such sighings and mutterings as trouble people in guilty dreams; sometimes she seems to swallow, as sleeping people do. Consider each of the short speeches, and determine how they should be read, and what is passing in the queen's mind. 8. What words near the end should be read with extreme speed and in great, but suppressed excitement? 9. Picture her movements as she leaves the stage. 10. Account for the extreme dramatic force of the scene, considering that it is very quiet. 11. Who seems to have suffered the most — Lady Macbeth or Macbeth himself? 12. Lady Macbeth does not seem to have confided her coming madness to Macbeth, while he has confessed his sorrow to her; what does this show as to the relative strength of the two characters? 13. Is there anything in the scene to show whether she was ambitious for herself or for her husband? 14. Is there in the scene any slight evidence of her affection for him? 15. Now that we have seen Lady Macbeth for the last time, consider whether she was a coarse, unfeeling woman, or one of a refined and delicate nature. 16. Reconsider her personal appearance. 17. Why is the scene written in prose form? 18. Is the scene strong poetically?

*Scene II.*

*Suggestion of Scene.* The open country, heather-grown and hilly. The Scottish soldiers, clad in their native war costumes (see *Suggestion of Scene*, Act I, Scene II) throng about their officers, and rend the air with their shouts when they learn that the English power is near. At the end of the scene, they hastily form ranks, and move forward at a swinging pace, singing as they go.

3. "Dear causes," causes dear to each. What was Malcolm's? Macduff's?

5. "Mortified;" the word is defined in two ways,—dead, and ascetic. Explain the latter word.

8. "File," list.

10. "Unrough youths," youths with no beards.

11. "Protest," display. What is "their first of manhood"?

15. "Distemper'd," disorganized, uncontrolled. Explain this line and the next. Why is the speech particularly suitable to a soldier?

17. What figure in "murders"?

18. "Minutely," every minute.

19. Here again we find the same word used in two senses. Explain.

23. "Pester'd," troubled, harassed; "recoil," give way, become afraid.

27. Who is the "medicine"? "Weal," state.

30. Explain "sovereign flower" and "weeds."

*Questions on the Scene.* 1. Is the scene necessary in the representation of the play? 2. What is the dramatic effect of the mention of Birnam wood in lines 5 and 31? 3. Is the scene written in Shakespeare's manner?

*Scene III.*

*Suggestion of Scene.* As this act goes very rapidly, the frequent change of scene indicated in the stage directions is impracticable. Besides this, the matter of expense deters modern managers from making elaborate settings for so many scenes. Scenes III, V, VI, VII, and VIII (if they are all played) are, therefore, all counted as one, and this is usually represented as a terrace of Macbeth's castle — a broad space, with a tower rising at the right and rear, from which extends a battlemented wall to the extreme left. Beyond this may be seen the distant hills.

1. "Them," the thanes.
3. "Taint;" in the passive sense.
5. "Mortal consequences," all things that will happen to mortal men.
8. "English epicures;" the Scotch accused their English cousins of too great a fondness for good eating and drinking; the English could not return the accusation against the people who lived on the barren hills and moors of Scotland.
9. "Sway by," guide myself by.
10. "Sag," droop.
11. "Loon," a worthless fellow.
14. What figure in "fear"?
15. "Lily-liver'd;" cowards were supposed to have white livers. "Patch," fool, alluding to the patched garments worn by the court jester.
17. "Counsellors to fear," "suggest fear in the minds of those who behold them." CLARK and WRIGHT.
20. "Push," assault.
21. The line is corrupt. In some editions "disseat" is "dis-ease;" in another, "cheer" is "chair."
22. Johnson conjectured that the *w* of "way" was an *m* inverted; he thus changed the line to correspond with the figure in the next line.
23. "Sere," dry, withered.
- 27, 28. Explain these lines carefully. "Deny," refuse.
35. "Moe," more; "skirr," scour.
42. "Raze out," obliterate. Macbeth compares his brain to a scholar's tablet.
43. "Oblivious," causing forgetfulness.

44. Again the use of the same word in two ways.  
 47. "Physic," medicine.  
 55. "Senna," a plant used as a medicine.  
 59. "Bane," destruction.

*Questions on the Scene.* 1. Is the scene important because of the light it throws on Macbeth's mental state, or because of the events it pictures? 2. Describe Macbeth's looks and manner as he enters. 3. Would it not be suitable for a few streaks of gray to be seen in his hair? 4. Is Macbeth as full of confidence as he asserts himself to be? 5. Show that his anger at the servant's fear is a reflex of his own mental condition. 6. Explain the weariness of life which Macbeth expresses in the speech beginning in line 19. 7. What "thick-coming fancies" are meant in line 38? 8. How is Macbeth affected by the speech in which this expression occurs? 9. What evidences of extreme agitation are found in the speech beginning in line 47? 10. Does Macbeth believe what he says as he leaves the stage? 11. What is the dramatic effect of the doctor's speech at the end of the scene? 12. What line in the scene is most frequently quoted? 13. Find the best passages of poetry in the scene. 14. How do these passages compare with other fine passages elsewhere in the play? 15. Select the most effective figures. 16. What evidences are there that the end of the play is approaching?

#### *Scene IV.*

*Suggestion of Scene.* The open country. A wooded hill in the right distance. The soldiers appear at the left, and march diagonally toward the right, shouting and singing. At Malcolm's command to hew down boughs to carry before them, they pause, cry out a loyal reply and march onward.

2. "Chambers," sleeping rooms; of course Malcolm alludes to his father's murder.

5. "Shadow," conceal.

6. "Discovery," "reconnoitering, the report of scouts." CLARK and WRIGHT.

9. "Endure," stand.

10. "Setting down," siege.

11, 12. The meaning of these two lines is not clear; perhaps it is,—When there is opportunity to desert, both great and small have done so.

13. "Constrained," forced.

14, 15. "Let our, *etc.*," let us know the outcome of the fight before we pass final judgment on the loyalty of Macbeth's soldiers.

18. The line seems to mean,—what rights we shall have, and what allegiance we shall owe to a just king.

19, 20. The meaning is,—It is useless to speculate about the result; only the battle will decide the matter.

*Questions on the Scene.* 1. What necessary event of the story does the scene contain? 2. Is it necessary for the scene to be played? 3. Is the scene written in Shakespeare's best manner? 4. Does the obscurity of expression aid the effect? 5. Suppose that at the end of the scene, the soldiers, having procured branches from the trees, wave them in the air and shout as the curtain falls. Would the effect be good?

### Scene V.

*Suggestion of Scene.* The same as Scene III. Macbeth rushes in, shouting out his orders; within the tower is heard, for a moment, the preparation for battle; then silence, and "a cry of women."

5. "Forced," reinforced.

10. "Cooled;" the chilling of the body is one of the physiological effects of fear, but it seems strange to say the "senses" become cool. It is conjectured that the line is corrupt.

11. "Fell of hair," scalp.

12. "Treatise," story.

15. "Start," startle.

18. Macbeth probably means that Lady Macbeth has died too early; perhaps he hopes that even yet there may have been happiness for her; besides, in his present straits, he needs her sorely. Another interpretation is that Macbeth, wholly disappointed in life, says indifferently,—Well, if she had not died now, she would have died hereafter; life is a failure anyway, so what matters it? Which is the better interpretation?

40. "Cling," wither; "sooth," truth.

42. "Pull in," rein in, as one does a horse.

47. "Avouches," asserts.

50. "Estate," settled order, stability. In his own foreseen destruction, Macbeth wishes the destruction of the world.

52. "Harness," armor.

*Questions on the Scene.* 1. Explain the reason of the great dramatic force of the scene. 2. What is Macbeth's manner as he enters? Is he in the violence of despair, or is he defiant and confident? 3. What is the dramatic effect of the "cry of women"? 4. What is Macbeth's state of mind when he hears the cry? 5. Explain the mental processes by which he attained this mental condition? 6. When he says, "I have *supp'd* full with horrors" (line 13), is he not thinking of a particular scene in the play? 7. An editor suggests that instead of Seyton announcing the queen's death,

a servant should enter and whisper in Macbeth's ear. Would this improve the effect? 8. Explain the pathos of Macbeth's situation when he hears of his wife's death and comments upon it. 9. Is the soliloquy one of a man who has found life a success? 10. Why is it suitable to the dramatic effect that she died first? 11. Who is responsible for Macbeth's life being a failure? 12. Show that the general tone of that part of the scene between lines 7 and 29 is different from that of the rest of the scene. 13. In what attitude does the messenger deliver his message? 14. What is his manner? 15. What is the dramatic effect of line 34? 16. To what scene does it carry the audience back? 17. What action accompanies the exclamation, "Liar and slave" (line 35)? 18. Describe Macbeth's manner as he begins his next speech. 19. At a certain place in this speech, it would be suitable for Macbeth to go to the battlements, shade his eyes with his hand, and look away into the distance; where and why? 20. Describe the changes in his manner throughout the speech. 21. What is the dramatic effect of the ringing of the "alarum-bell"? 22. Does Macbeth's clinging to life indicate fear of the life to come? 23. The scene is remarkable for its poetical as well as its dramatic effect. Consider the speech beginning in line 17. Count the figures. Write out the speech in your own words, and determine whether you can express so much in so few words. 24. Lines 47-50 have been pronounced weak. Do you think so? Would the speech be stronger without them? 25. What figure is taken from Shakespeare's own profession?

#### *Scene VI.*

*Suggestion of Scene.* Before the castle — according to the stage direction. However, if the scene is played at all, the setting is the terrace of the castle, the same as in the case of several other scenes of the act.

2. "Show," appear.

4. "Battle," division of the army.

10. "Harbingers," see note on Act I, Scene IV, line 45.

*Questions on the Scene.* 1. What have the "leafy screens" to do with the story? 2. Is the acting of this scene necessary?

#### *Scene VII.*

*Suggestion of Scene.* The terrace of the castle.

1, 2. Shakespeare's plays have frequent allusions to bear-baiting, a fact that is due to the popularity of the sport in his time, but partly, no doubt, to the nearness of the Bear Gardens to his theater in Southwerk. The play must have been interrupted frequently by the growls of the bear that was tied to a stake, and the bark-

ing of the dogs that were set upon him in relays or "courses" until he was dead.

17. "Kerns," see Act I, Scene II, line 13.

20. "Undeuded," without having accomplished a deed. "There" should receive a strong emphasis; why?

22. "Bruited," noised, announced.

24. "Gently render'd," surrendered without a hard struggle.

29. "That strike beside us," "i. e., deliberately miss us." CLARK and WRIGHT.

*Questions on the Scene.* 1. What that is essential to the story is in the scene? 2. What is the dramatic purpose of Macbeth's slaying of young Siward? 3. To what hope is Macbeth clinging? 4. What is Macduff's feeling toward Macbeth? 5. How will this feeling heighten the effect when the two finally meet? 6. What does line 25 show of Macbeth's ability as a ruler?

### Scene VIII.

*Suggestion of Scene.* The terrace of the castle. Macbeth rushes in holding his sword by the point, hilt down, and is about to fall upon it, when he changes his mind and concludes to fight further. On all sides are heard the shouts of victory.

1. "Roman fool;" it was an ancient Roman custom to kill one's self at the time of defeat.

2. "Lives," living persons.

5. "Charged," burdened.

8. "Than terms, *etc.*," than words can express.

9. "Intrenchant," not to be cut.

11. "Crests," helmets.

13. "Despair," "despair of." CLARK and WRIGHT.

14. "Angel," the guardian angel; in this case an evil one, of course. "Still," ever.

18. "Better part of man," better part of manhood — courage.

20. "Palter," equivocate.

24. "Gaze," thing to be gazed at.

26. "Painted upon a pole;" that is, upon a "cloth suspended on a pole, as in front of a wild-beast show." CLARK and WRIGHT.

29. "Baited;" another allusion to "bear-baiting."

32, 33. "Before my body, *etc.*" This sentence is supposed by one editor to be an interpolation. Can you see any reasons for the supposition?

36. "Go off," die.

39. "Has paid, *etc.*," has died.

42. "Unshrinking station," the station, or place, from which he would not shrink, or retreat.

56. "Pearl" means whom?

61. "Reckon with, *etc.*," reward you for your loyalty.

*Questions on the Scene.* 1. The play is now brought to an end; what events satisfy the demands of dramatic justice? 2. Show that the manner of Macbeth's death was suitable to the manner of his life. 3. In the beginning of the scene, what is the dramatic effect of Macbeth's apparent intention to kill himself? 4. What is the dramatic effect of the entrance of Macduff? 5. What is the manner of the two men as they confront each other? 6. As they fight the first time, which one seems to have the advantage? 7. Macduff readily understands Macbeth's statement, "I bear a charmed life;" in their day, knights who were about to fight in a tournament were compelled to take oath that they did not use charmed weapons, which were supposed to have great efficacy. So Macduff understands the full import of the situation. With what voice and manner, then, does he pronounce the speech beginning in line 13? 8. Macbeth's last hope is taken away by this speech; whom does he blame for his unhappy lot? Why? 9. What motive constrains him to fight in spite of certain death? 10. Compare old Siward's expressions of grief at the death of his son with Macduff's at the news of his wife's and children's death; in what way are they alike? Which had the more severe grief? Why? 11. Macduff enters with Macbeth's head on a pole, according to the stage directions; what is the action of the people on the stage, and what is the effect on the audience? 12. The last scene is usually cut in the acting; the part that is left out is considered by some critics to have been written by some other hand than Shakespeare's: so the actors and the critics agree. Considering the matter of dramatic effect and that of literary style, determine where the scene should end. 13. What change in a stage direction should be made in order to correspond? 14. Does any such expression as "fiend-like" occur elsewhere in the play as descriptive of Lady Macbeth? What is the deduction?

*Questions on the Act.* 1. Indicate what events in the act bring the play to a logical end. 2. Is the act swift or slow? If both, where? 3. What reason is there for the act being as it is in this respect? 4. What scenes are not absolutely necessary? 5. Would it be well to leave out all that are not absolutely necessary? 6. Would not such omissions be more suitable in this act than in any other?

#### GENERAL QUESTIONS ON THE PLAY.

*Macbeth.* 1. Can the nature of Macbeth's education be conjectured from the play? Was it practical or scholastic? How did he get his training for his royal duties? 2. Was the religious part of his education neglected? 3. Was his education such as would fit him to decide a great moral question? 4. Was his nature such as would enable him to decide such? 5. Tell what influences

aided him to decide the great question of his life? 6. Did Shakespeare intend to show that the possibility of a return to a moral life was or was not always open to him? 7. What would have been the effect on the importance of Macbeth's part in the play if Lady Macbeth had been the first to suggest the crime? Is there any reason to believe that Macbeth was a good man before his great temptation came? 8. Explain the reason of our sympathy for Macbeth, in spite of our disapproval of his deed. 9. What qualities had Macbeth that are not usually associated with a murderous character? 10. It would be interesting to look up the history of the real Macbeth and determine whether Shakespeare has done him justice or injustice.

*Lady Macbeth.* 1. What can be conjectured as to the nature of Lady Macbeth's education? 2. How could her manner of life have trained her to form the resolution to kill the king, and to stick to it so persistently? 3. Is there any reason for believing that she had been guilty of previous crime? 4. What was her motive for urging on Macbeth to commit the crime? Was it selfish or unselfish? 5. In the beginning of the play, we see her filled "with direst cruelty;" in the end of the play, insane from the effect of the "terrible dreams" which shook her and her husband nightly. Shakespeare provided, in one scene, against the step seeming too sudden; explain. Why was insanity the natural outcome of her life as death by the sword was the natural outcome of Macbeth's? 6. Is the character a lovable one? 7. Is the reader inclined to forgive her crime? Why? 8. Does the play reveal any love that Lady Macbeth had for her husband? 9. Shakespeare is often praised because his characters are not puppets — not mere abstractions of vices or virtues; but real people, with a variety of characteristics, one of which is predominant. Lady Macbeth's predominant trait was will exerted for evil; what other qualities had she, especially what womanly qualities? 10. In what ways is she a contrast to Macbeth?

*The Weird Women.* 1. What conclusion have you come to about the two conceptions of these wild creatures? If they are the mysterious goddesses of destiny, why did Shakespeare cause them to use so freely the ritual of common witchcraft? 2. Should their dress and manner be those of witches or those of the higher powers? 3. Do they implant the evil thought in Macbeth's mind, or do they work on what is already there? 4. Is their grip on Macbeth always too strong for him to shake off? 5. Do their scenes ring true? Does it seem that Shakespeare, for the time being, believed in witchcraft? Do you, while reading, believe in witchcraft? 6. What do the weird women symbolize? 7. Can Macbeth blame them for his tragic life and death?

*Banquo.* 1. Make a final judgment as to Banquo's moral character. 2. What dramatic purpose does he serve in the play? 3. In what ways is he a contrast to Macbeth?



*Macduff.* 1. Was Macduff guilty of criminal negligence in leaving his family? 2. Did he sufficiently atone for his fault? 3. What dramatic purpose does he serve in the play? 4. Would you pronounce him, on the whole, a strong man?

*Plot and Theme.* 1. What is the theme of the story? 2. Review the steps of the story set forth by the several acts? 3. Is the play well balanced; that is, are the important scenes sufficiently long and strong, and are the short ones sufficiently contrasted with them in respect to length and strength? 4. Are there any scenes and characters that are unnecessary to the story and the dramatic effect? That is, is the play a perfect unit?

*The Acting.* 1. As it is usually played, there is much sound and fury in the acting, particularly in the part of Macbeth. Is this right or wrong? 2. Is the play too difficult to be acted with strong effect? 3. After the parts of Macbeth and Lady Macbeth, what part is most desirable for the skillful actor? 4. What scene seems to tax the powers of the actors to the greatest degree? 5. Show how the poet has gained effect by contrasting one scene against another? 6. Is it good taste to use comedy in such a play?

*The Moral.* 1. Show that a strong feeling of morality runs throughout the play. 2. Was it Shakespeare's primary purpose to point a moral or adorn a tale? 3. Has the play any further moral than the same events told in the historical manner would have? 4. What is the significance of the fact that although we sympathize with Macbeth and his Lady, we have no desire to emulate them?

*Miscellaneous.* 1. Do you think the play is one that Shakespeare toiled on long and laboriously? 2. Do you think it possible that much of the play was written by some other hand than Shakespeare's? 3. If so, where and how might Shakespeare have revised it, had he chosen to do so? 4. In what ways might he change it to suit the modern stage if he were now alive? 5. The classic drama followed the Unities of Time, Place, and Action. That is, a playwright had to represent such events as could have happened in one day (all preceding events being narrated by messengers and by a chorus); he had to place all the action in one scene; and he might tell but one story, no secondary story being permitted. It was Shakespeare's habit to ignore these restrictions; why? 6. In this play he observed one of these Unities because it suited his purpose to do so; which one? 7. If the play should be rewritten in observance of the Unities, what scene would be acted and what scenes narrated? 8. Would the play gain or lose dramatic force by such revision? 9. What evidences of hasty work are to be found in the play? 10. What does the play gain from being placed back in the dark, barbarous age of Macbeth? 11. How do you account for the fact that the best plays, from a literary and dramatic standpoint, are tragedies? 12. How do you account for the fact that most people usually prefer comedies?





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