

SHAKESPEARE'S

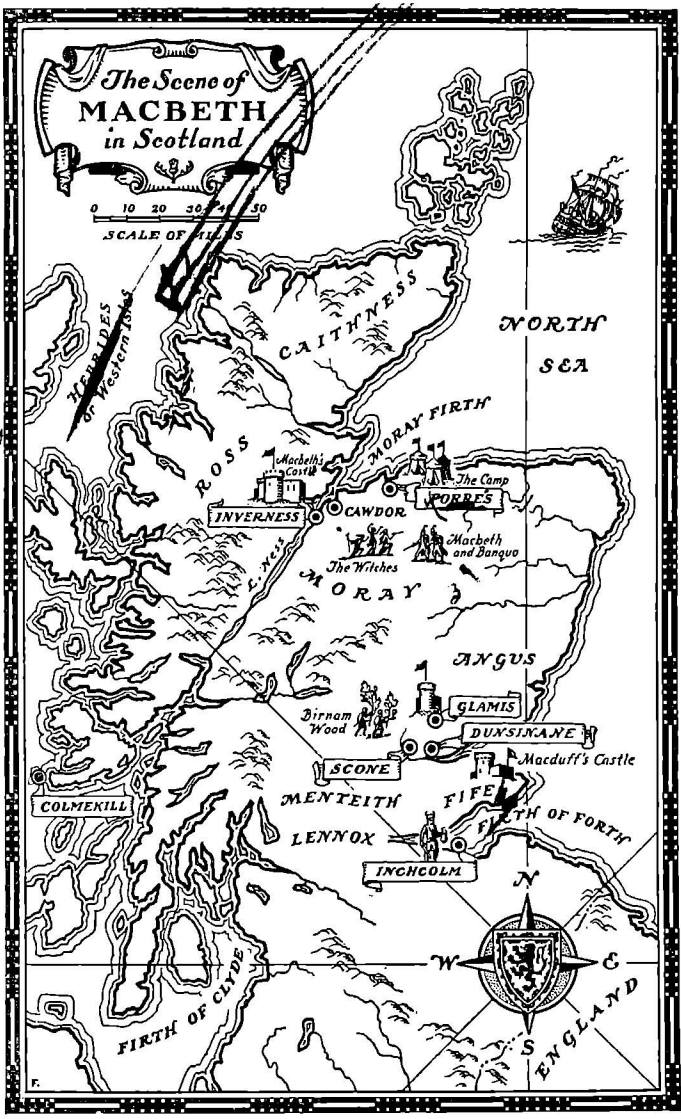
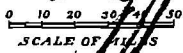
Macbeth



Interlinear Edition

TAYLOR AND SMITH

The Scene of MACBETH in Scotland



FERRIDES
of Western Isles

CAITHNESS

NORTH
SEA

ROSS

MORAY FIRTH

INVERNESS

CAWDOR

The Camp

MORAY

The Witches

Macbeth and Banquo

ANGUS

GLAMIS

DUNSINANE

SCONE

Macduff's Castle

COLMEKILL

MENTEITH

FIRTH OF FORTH

LENNOX

INCHCOLM

FIRTH OF CLYDE

ENGLAND

SHAKESPEARE'S

Macbeth

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GINN AND COMPANY

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Preface

SHAKESPEARE wrote his plays for the enjoyment of his audiences. One of the prime purposes of the teaching of Shakespeare today should be enjoyment on the part of the students.

The obstacles to that enjoyment are well known. Among the chief difficulties has been the fact that in the three hundred years and more since the plays were written the English language has changed. Terms that Shakespeare, like other Elizabethans, used currently are not now understood by students without explanation.

In the past, these explanations have been placed at the back of the book or at the bottom of the page. In either place they could not be consulted without interrupting the reading of the text to an irritating degree. Both the thread of interest in the narrative and the rhythm of the verse were broken time after time, with the most unfortunate results in the loss of the very interest and pleasure that all good teachers desire to promote.

To remove this obstacle, the present editors have placed above such words and expressions as are not readily intelligible to readers of today the corresponding terms of present-day usage. Shakespeare's language, with its harmonies and other beauties, is thus preserved, and his meaning is also made unescapably clear with no loss of time to the student. The enjoyment of

the plays is notably enhanced. Instead of being compelled to devote the greater part of the class hour to discussions of language, the teacher is left free to discuss the interesting and thought-provoking aspects of Shakespeare.

In their introductions and questions, the editors ask the reader to become acquainted with Shakespeare on perhaps a more informal basis than has been customary heretofore. They have selected for emphasis fresh approaches to the subject and live suggestions for study, with the purpose of stimulating initiative in matters of play production, character interpretation, and voluntary studies of contemporary Elizabethan life, all activities demanded in the education of today.

The editors and publishers offer illustrations in the belief that they aid materially in the complete appreciation and understanding of Shakespeare and his age.

By these various methods of simplification, Shakespeare is brought within the range of comprehension and appreciation of the average student and reader without altering what Shakespeare himself said about life and men in the way in which only he could say it.

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Introduction

I. Elizabethan Drama and Elizabethan Life

If the entire North American continent were suddenly to disappear and if our movie films had been shipped to Europe, the people over there would be able to get a fairly good idea of what our life over here is like. In much the same way Elizabethan life may be reconstructed from the Elizabethan drama. Thus the student may, while he is reading poetry, see the England of the age of Queen Elizabeth, a most interesting and remarkable age. After reading Chapman's translation of Homer, written while Shakespeare was writing many of his plays, the poet Keats wrote the lines,

Much have I travelled in the realms of gold
And many goodly states and kingdoms seen.

Certainly there are in Shakespeare too "many goodly states and kingdoms" to be seen.

For England had waked up to find herself during Elizabeth's reign in a most extraordinary period of activity in all lines of action and thought, in her explorations, in her vast schemes of colonization, and in writing great books. By an enormous expenditure of energy the English nation was securing wonderful results. Englishmen were living fast, almost feverishly. The incident is well known about the Puritan who, when his hand was cut off for writing against the religion of his queen, with his remaining hand snatched off his hat and waving it aloft cried, "God save the queen!" Men did not live so long in those days as they do now. Wars, feuds, and private quarrels in which sons found it necessary to avenge the death of their fathers, and, worst of all, the

disease called the plague, visiting London time and again in Shakespeare's lifetime, made human life very brief and uncertain. As if realizing how short life was, men tried to pack much fun and experience into a few years. Men lived fast, and died hard. And this remarkable spirit of the age is reflected on every hand in the literature, especially in the drama of the times. "Of the times"; these are almost the exact words Hamlet uses when he too remarks that the drama reflects the life of the age. He commands Polonius to take good care of the players who have visited his castle, because, he says, "they are the abstracts and brief chronicles of the time." Shakespeare himself evidently realized that his plays and the plays of others were reflecting Elizabethan life.

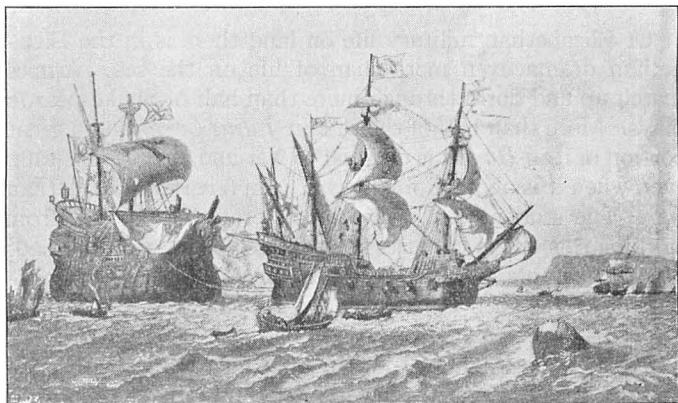
What, then, are some of the more important of the varied sides of Elizabethan life which the student may wish to observe as he reads his Shakespeare?

1. OF LIFE ON THE SEA

No other aspect of Elizabethan life is reflected more often in the Elizabethan drama than England's life on the sea. The expressions about ships in Shakespeare's plays would make a good-sized dictionary of sea terms.¹ Every audience that gathered to see a play contained people who had worked in ships or had some financial interest in one. Sailors, as well as others, were pleased when they heard of heroes and heroines washed ashore lashed to a mast, or rescued from drowning by a kindly sea captain, as in *Twelfth Night* and *The Comedy of Errors*. The Elizabethan audience, perhaps as often as we do today in our movies, delighted in such scenes. *The Tempest* begins with a vivid scene of shipwreck. As the student reads *The Merchant of Venice*, he will notice how Antonio, waiting for his ships to come in, must have appealed far more to some in that audience than he does even to us. In *Twelfth Night* the

¹ No one knows whether Shakespeare ever went to sea or not.

reference to "the new map, with the augmentation [addition] of the Indies" must have been exciting to those who had by their navigations helped to put the Indies on the map. When in *Othello* the heroine jests with Iago as she waits for her husband's ship to come in through the storm, many a man and woman in that audience who had waited likewise must have wondered at the fine nerve of the heroine who could jest



DRAKE'S SHIP, THE *REVENGE*, BRINGING A CAPTURED VESSEL OF THE SPANISH ARMADA INTO AN ENGLISH PORT

under such circumstances. In *The Tempest* when, shipwrecked on an island, the sailors discuss an ideal commonwealth where everyone shall be happy and wealthy, we can be pretty sure that some men in the audience thought of the colony of Virginia. The audience which saw, in *Winter's Tale*, *The Tempest*, and *Pericles*, a baby girl carried overseas and lost, thought perhaps of Virginia Dare, lost on the coast of North Carolina. All in all, these were the days when English ships defended England by defeating the Spanish Armada, when Englishmen were sailing the Spanish main under their semi-pirates and sea captains Drake, Hawkins, and Raleigh, bring-

ing home countless bags of gold. The Elizabethan drama reflects all this. Nothing else appealed so powerfully to the imaginations of that day. And only our life in the air, as seen in the movies, can compare in romantic appeal to the sea scenes on the Elizabethan stage, scenes which reflect Elizabethan life on, perhaps, its most lively and important side.

2. MILITARY LIFE ON LAND

Of Elizabethan military life on land there is in the Elizabethan drama even more than of life on the sea. Armies march up and down through more than half of Shakespeare's plays. More than half of the talk in *Julius Cæsar* and a great portion of it in *Hamlet* is devoted to war and arms. This talk, even when it is about Roman arms, is in terms of Elizabethan war. The student can derive much profit historically from working this out in countless cases, after being given perhaps a good example of it. Whereas Hamlet the elder, when he "smote the sledded Polacks on the ice" fights in the style of the old Norsemen of his day (somewhere before 1066), his son, the younger Hamlet, when fighting to the death with Laertes, uses Elizabethan fencing weapons. Of the thousands of so-called anachronisms in the Elizabethan drama, the student may have heard. Almost all the anachronisms in Shakespeare are due to the dramatist's trying to talk of ancient customs in new terms which the Elizabethan audience would understand, that is to say, in terms of Elizabethan life. The soldier in Jaques's celebrated speech about the "seven ages" who seeks the "bubble reputation Even in the cannon's mouth," sought it, you may be sure, not in the mouth of an instrument of war of the time and place of Orlando and Rosalind, but in the mouth of just such a cannon as set fire to the Globe Theatre during the performance of Shakespeare's *Henry VIII*. Perhaps the finest speech in Shakespeare describing the adventurous life of the Elizabethans on both sea and land is put in the form of a kind of Elizabethan travelogue by Othello as he tells his judges how

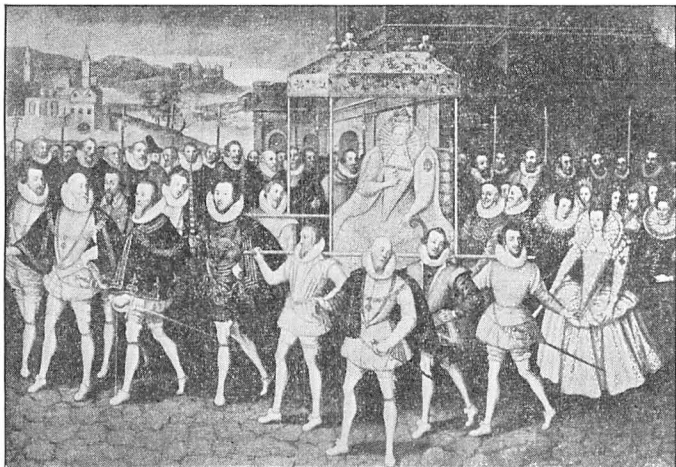
he has won the admiration of Desdemona. Adventurers in the Elizabethan audience had won a wife by some such account of their travels :

Her father lov'd me ; oft invited me ;
Still question'd me the story of my life
From year to year, the battles, sieges, fortunes,
That I have pass'd.
I ran it through, even from my boyish days,
To the very moment that he bade me tell it :
Wherein I spake of most disastrous chances,
Of moving accidents by flood and field,
Of hair-breadth scapes i' th' imminent deadly breach,
Of being taken by the insolent foe
And sold to slavery, of my redemption thence,
And portance in my travels' history :
Wherein of antres vast and deserts idle,
Rough quarries, rocks, and hills whose heads touch heaven,
It was my hint to speak, — such was the process ;
And of the Cannibals that each other eat,
The Anthropophagi, and men whose heads
Do grow beneath their shoulders. This to hear
Would Desdemona seriously incline.

3. COURT LIFE

The student will notice that an extraordinary number of scenes in Shakespeare have as central figures a king and a queen or some other ruling character, with courtiers and ladies in waiting grouped around them. It matters not in what age or in what country such plays are set, the manners and customs and the dialogue through which the plays are presented to us were largely Elizabethan. Through these we learn how Renaissance kings, queens, and their nobles thought, how they behaved, how they dressed, how they talked, and what they talked about. All that is good, all that is bad, about them we learn as nowhere else among the historical documents of that time. Their magnificent virtues and their terrible crimes were strangely blended. As the student reads *Hamlet*, *Macbeth*, *The Merchant of Venice*, and *Julius Cæsar*, he will note how much of the talk among the older

people is about getting power through plots and murder. He will see in the plays, as in Elizabethan life, how eager men and women were to rise in social position to high rank. He will notice how the golden crown seemed to fascinate and bewitch men and women and turn them into unnatural monsters. Among the younger sort at court he will notice, as in *The*



QUEEN ELIZABETH AND HER COURTIERS

From a painting by Marc Gheeraerts, the elder

Merchant of Venice, how much of the talk was about love, how courtiers were eternally jesting about it, singing about it, acting it, debasing it, glorifying it. Love among the younger sort, ambition among the older sort, are both dangerous and often secured only to end in tortures and death, as in *Romeo and Juliet* and in *Macbeth* and in many another play of this period. A colorful life, an intensely exciting life, was this life at a court, made up of as intelligent and brilliant, as cruel and daring, a lot as were ever gathered together on any one spot in any age. And the Elizabethan drama reflects it, practically all of it.

4. COUNTRY LIFE AND NATURE

There is such splendid talk throughout the Elizabethan drama about kings and noblemen that the student may think that little is to be found there about life in the country and simple people. Certain types of movies today give the impression that a large proportion of people now live in palaces and sit at tables loaded down with every kind of costly food. In the Elizabethan drama, too, scenes are laid in marble halls, where people of power live and fight and die in most sensational scenes. But if we look for it intelligently, we shall find plenty of drama in the Elizabethan period which reflects country life just as sympathetically as does our drama of today. Some of Shakespeare's fellow dramatists choose country girls for heroines and London apprentices and farmers for heroes. Even Shakespeare, who is supposed by many to favor the aristocratic classes, is rather the advocate of no class. He depicts country life as sympathetically and truly as any of his time. Shakespeare was a country boy. The early traditions tell about his deer-stealing. And his first plays are full of details which reveal a first-hand familiarity with the woods and with country people and their customs. Puck in *A Midsummer Night's Dream* pulls the chairs out from under the country women as they are about to sit down. One of the Dromios in *The Comedy of Errors* tells about the pig cooking on a spit. Theseus in *A Midsummer Night's Dream* tells about the baying of his hounds in the woods. Jack-o'-lanterns or will-o'-the-wisps float through the woods in this play as Shakespeare himself must have seen them often upon his way home as a country boy at night. If the student is keen he will enjoy meeting many hunters and fishermen in the plays, with much good talk about sports on the hillsides and on the lakes. If the student knows about country life himself, he will notice references aplenty to Shakespeare's boyhood recollections of Elizabethan life in the fields or on the streams. Take the

following, which sounds like his own observation of Elizabethan hunting for birds :

As wild geese that the creeping fowler eye,
Or russet-pated choughs [crows], many in sort,
Rising and cawing at the gun's report,
Sever themselves, and madly sweep the sky.

5. THE SUPERNATURAL

Shakespeare reflects nature, the woods, the fields, the streams, the country sports which most boys in England liked. But, as his familiarity with the fairy people in *A Midsummer Night's Dream* has just shown, his plays reflect also Elizabethan supernaturalism. The titles of three widely read books in Elizabethan England show the nature of Elizabethan interest in supernaturalism, King James's *Demonology*, Scot's *Discoverie of Witchcraft*, and Lavater's *Of Ghosts and Spirits Walking by Night*. Most students notice the popular superstitions which abound in Shakespeare's plays. How much Shakespeare himself believed in this sort of thing no one, of course, knows. He used it, as do our best modern dramatists very often, as interesting material in his plays, and he knew that his audience would like it. The student will see as he reads *Julius Cæsar*, *Hamlet*, *Macbeth*, and *The Merchant of Venice* how these plays reflect the intense and widespread interest in supernaturalism in Elizabethan England. Take the witches and the ghost of Banquo out of *Macbeth*, and what would be left of it? In *Hamlet* almost the entire first act is about the ghost. In *Julius Cæsar* the heavens rain dews of fire and blood before Cæsar's death. After his death the ghost of Cæsar ranges "for revenge," finally driving the swords of the conspirators into their own bosoms. Even in *The Merchant of Venice*, a comedy, the hero, remembering how, as a boy, by shooting one arrow after the arrow he had lost, he found the first, throws what money he has left after what he has lost and thereby wins the money and the girl. Fairies, witches, ghosts, forewarnings, simply abound in

Shakespeare's plays and in the Elizabethan drama generally. But it may be well to remember that Shakespeare creates characters who laugh at all this kind of thing and make all manner of fun of it. Hotspur in *Henry IV* in reply to Glendower, the Welsh ruler, who tells him that when he was born



THE TRIAL OF A SUSPECTED WITCH

Her guilt is determined according to whether she sinks or floats.

After an old print

the Heaven shook with fear, enrages the Welshman by replying, "So it would have done at the same season, if your mother's cat had but kitten'd."¹ And so Shakespeare's plays reflect not only the belief in the supernatural, but the point of view of those who laugh at the supernatural.

¹ Had kittens.

6. RELIGION

The great Elizabethan Lord Francis Bacon says that just as an ape is all the more hideous because it looks so much like a man, so superstition is the more hideous because it looks so much like religion. The Elizabethan drama reflects often the bitter religious disputes going on in England during Shakespeare's lifetime. The Roman Catholic, the Episcopalian (then ruling England), the Puritan, the Jew, the atheist, all pass across the stage in the Elizabethan drama and in Shakespeare. The student will remember Friar Laurence, an attractive character, chief adviser to the lovers in *Romeo and Juliet*. No friar is satirized in Shakespeare's comedies. Shakespeare, unlike many of his contemporaries, was never violent in his attacks on any religion. He never makes a villain of his Episcopal ministers as some of the other dramatists do of the Catholic priests. His abbots and cardinals, such as Wolsey, it is true, are handled just as if they were worldly statesmen; they behave very much as did the secular or temporal earls and barons in the plays. In them we are given the good and the bad. Even the Puritans, who were attacking the players and driving the theatres out of the city to their final location across London Bridge "on the bank-side," were treated by Shakespeare with tolerance. Other Elizabethan dramatists attack the Puritans bitterly. Shakespeare never levels such attacks against them, though he does let Maria poke fun at Malvolio in *Twelfth Night* and say of him that he "is a kind of Puritan." Sir Toby rebukes his intolerance toward revelers by adding, "Dost thou think, because thou art virtuous, there shall be no more cakes and ale?" Shakespeare shows the Jew more tolerantly than did his great predecessor Marlowe, and much more humanly. Marlowe had, while London was enraged against the Jews in about 1590, written a play called *The Jew of Malta*, creating a horrible monster as a Jew. Shakespeare, at a time when London was torturing and executing Lopez, Jewish

physician to Elizabeth, in a frenzy of mob hatred, created a Shylock much more human, though by no means a good man, who asks his English audience, "Hath not a Jew eyes? hath not a Jew hands, . . . fed with the same food . . . as a Christian is?" The student will find almost all sects, all existing religions referred to in Shakespeare if he is interested in following them up.

7. EDUCATION

The schoolboy of today naturally wants to know what education was like in the most brilliant period of English literature. Shakespeare's plays tell him. In two very striking respects the student should find Elizabethan educational life interesting. Our age is one of intense specialization. A man must know how to do one thing well; otherwise he may look in vain for a good job. The Elizabethan age put the emphasis on breadth. Lord Bacon said, "I take all knowledge for my province." The student will notice that Hamlet can do a variety of things better than any man in Denmark. Ophelia says of Hamlet that he is "The courtier's, soldier's, scholar's, eye, tongue, sword." Elizabethan life was also very different from ours in being far more dangerous. In order for a man to live he must know how to fight. All Shakespeare's heroes can fight supremely well. All our heroes in the modern drama are not, as you know, good fighters. The Elizabethan drama reveals this emphasis in Elizabethan ideals on the training of the body. To Elizabethans it was every bit as important as the mind. All Shakespeare's heroes and many who are not heroes are skillful in fencing, trained to perfection in that art, as are Romeo and Hamlet. They can dance; they can, as a rule, ride. Shakespeare's plays and the Elizabethan drama in general simply abound in references to the methods of handling the bow and arrow in England.

Practically every aspect of education is to be found referred to in Shakespeare's plays alone. The characters are expected to understand, in their talk to each other in the comedies or tragedies or histories, references to Greek and

Latin subjects and to Greek and Latin words. Nothing else in Elizabethan education is more different from ours than their love of using exactly the right word. The characters in Shakespeare are constantly tossing words back and forth, just for the love of it. Hence the endless punning in Shakespeare's plays so distasteful to many readers today. Another study of the Elizabethan youth was logic. This is reflected constantly in the drama, especially in the comedies. Many of the jokes consist of saying certain trivial nonsensical things in logical order as if they were important and serious. Perhaps the best of these is Touchstone's, ". . . that drink, being pour'd out of a cup into a glass, by filling the one doth empty the other." The Elizabethan youth who had studied his logic, as almost all of them had, laughed at Touchstone's trifling use of logic. And a remarkable conception of student friendship is given when Hamlet and Horatio are pictured as two college boys, friends at Wittenberg, ideal in their affection for each other. All in all, Shakespeare's plays reflect so many details connected with the education of his day that many prominent authorities now think he was a school teacher before he came to London to try his hand at writing plays.

8. THE LAW COURTS, CRIMINAL TRIALS, AND PUBLIC EXECUTIONS

Shakespeare's plays refer to the law so often and so accurately that many writers have seriously contended that Shakespeare was a lawyer. His plays bring to life innumerable details and whole scenes from the law as administered in those days. Trial scenes in his plays are as frequent as in the movies today. One of Shakespeare's early plays, *The Comedy of Errors*, opens with a trial of an old traveler condemned to death for being found in Ephesus while that city is at war with Syracuse. In the same play the student finds the officers of the law running after a man supposed to be crazy in order to throw him into jail, as was done with the

insane in Elizabethan life. In this play also the crowd files by in great excitement to see a public execution, which Professor Baldwin recently contends was suggested by an actual public hanging taking place about the year when *The Comedy of Errors* was written. In *Twelfth Night* the old sea captain goes through the play trying to escape the officer of the law. At the beginning of *The Tempest* the boatswain is so rude to the passengers that one of them says he hopes he will "lie drowning The washing of ten tides." This is a reference to the way in which sailors were executed in Elizabethan days by being strapped to the piers on the Thames and drowned.

The student is sure to read the most stirring of the law scenes in Shakespeare, the trial of Shylock in *The Merchant of Venice*. This scene, passing by a swift exchange of question and answer back and forth between the prosecution and the defense to a thrilling climax of condemnation, is thought by many to reproduce not only numerous actual details from many general trials in Elizabethan life, but also the trial in particular of the Jew Lopez, who, some think, was unjustly tried, convicted, and condemned to horrible tortures and death just before the play was written.

9. VARIED ASPECTS OF CITY LIFE

As suggested at the outset of this section, the story which the Elizabethan drama tells of Elizabethan life is almost endless. It may be well to close by weaving together some few of the remaining threads which together go to make up the many-colored pattern of Elizabethan city life as it was lived mostly in London, the great city of some one hundred and fifty thousand people. Other Elizabethan dramatists, such as Ben Jonson, are more photographic in their descriptions of city life than is Shakespeare. Shakespeare, however, supplies plenty of such details with which to piece out the complete picture.

There are scenes in the plays where the London appren-

tices, forming roaring mobs, start out on a night of destruction, tearing down disreputable houses of all sorts. We know from the records that on one of these occasions they tore down one of the theatres. Shakespeare doubtless had his own experiences with them in the Globe Theatre. In his *Henry VIII*, which was being acted at the Globe when that theatre was burned down, one of the characters says, "These are the youths that thunder at a playhouse, and fight for bitten apples." Shakespeare shows them with other classes from city and country in *Henry VI* entering London in a rebellion and carrying all before them. It is a mad scene of confusion in which the mob is laughed at for thinking that a communistic scheme is possible, and for killing all men who can read and write. In *Julius Cæsar* you will read of the mob, infuriated by Mark Antony's speech, setting fire to the conspirators' houses, behaving like an Elizabethan mob.

Sometimes in these plays we are taken to Finnsbury Field to hear and see what actually was going on there in Elizabethan life, archers gathering to use their bows and arrows in competition, some people watching trained apes strapped to dogs or horses for racing, others curiously examining three-legged men and other monsters. In Shakespeare's *Tempest*, when Trinculo discovers Caliban, a strange-looking creature, hairy and deformed, on an island, he says that he will take Caliban back and show him in a side show: "If I can recover him, and keep him tame, I will not take too much for him: he shall pay for him that hath him, and that soundly." For the sailors were bringing back Indians from Virginia to London and showing them in fairs. Numerous are the allusions in the plays to the very popular sport of bullbaiting and bearbaiting. It was a terribly cruel sport, as cruel as the cock-fighting popular in certain parts of America today. A sight-seer of those days, a German traveler by the name of Paul Hentzner, says:

Not far from one of these theatres, which are built of wood, lies the Royal Barge close to the river. . . . There is still another place



A BANQUET IN AN ELIZABETHAN MANOR HOUSE

built in the form of a theatre, which serves for the baiting of bears and bulls. They are fastened behind and worried by great English bulldogs.

Shakespeare's Macbeth is thinking of this frightful situation when he says just before his death,

They have tied me to a stake; I cannot fly,
But, bear-like, I must fight the course.

The audience thought of the bear they had seen killed recently by dogs running their "course" at him.

Nothing impresses the student more than the quality of the amusements of Elizabethan life as reflected in the drama. Often these amusements may seem to us today very rough and at times almost silly, unless we remember the things we ourselves are accustomed to laugh at in the movies. Readers of the drama are not aware that many scenes were of interest to the audience in almost exactly the same way in which many features of our present-day circuses, minstrel shows, and state or county fairs are of interest to us. We do not realize that the drama then supplied in part the same pleasure to the audience that people now get at amusement parks. As long as Will Kemp, the comic actor in Shakespeare's company, was with the company (until about 1600), even Shakespeare's plays, which were not written for the low-brow audiences of the Red Bull theatre, show a great deal of this sort of amusement feature in them. Kemp had made himself celebrated by dancing the whole way from London to Norwich and was much of an acrobat, combining this with his acting ability, as Will Rogers once did. The reader will remember how in *The Two Gentlemen of Verona* Launce amuses the audience by his vaudeville stunt, taking off his big shoes, such as clowns now use in the circus (or Charlie Chaplin in the movies), and making them talk, perhaps using ventriloquism.¹ In *The Two Gentlemen of Verona* Kemp (we assume

¹ *The Two Gentlemen of Verona*, II.iii.15-32.

it is Kemp) brings in his trained dog in Act II. It is plainly a circus stunt. Even in Shakespeare's *Winter's Tale* (IV. iv. 347-352) "a dance of Twelve Satyrs" is done by actors who jump "twelve foot and a half by the squire." There is Orlando wrestling in *As You Like It*. There is so much fencing on the Elizabethan stage that it is hard to read a play without finding it. Many of the actors were much in demand, as John and Lionel Barrymore and Douglas Fairbanks were in the movies, because of their skill in fencing, in addition to their acting. Fighting actors and audiences which liked fighting brought about an amusing incident told of a strong man acting in a play at Oxford:¹

At a stage play in Oxford, a Cornish man was brought fourth to wrestle with four Welchmen, one after the other, and when he had put them all to the worst, hee called out aloud, have you any more Welchmen? which a scholler of Jesus College, being himself of the British nation took in great endagine,² insomuch that he leapt upon the stage and threw the players in earnest and said have you any more?

This reveals the amusing side of that rough and vigorous aspect of Elizabethan life. The tragic side of it is revealed in hundreds of examples of frightful violence. And when time and again in the plays of Shakespeare and others we have references to men's heads that are to be cut off and put on spikes, we are able to catch sight of how London Bridge looked with such objects hanging there in the breeze as the merry populace made its way across the Thames River to see the bearbaiting and *the plays themselves*.

¹ *South Atlantic Quarterly*, XXIII (1924), 124, quoting from *Gratiae Ludentes* (1648).

² Indignation.

10. ELIZABETHAN DRAMA REFLECTS THE ELIZABETHAN LIFE

The plays themselves. With them we may end this treatment of Elizabethan life in the drama. The most interesting aspect of Elizabethan life in Elizabethan drama to many students is to be found in that portion of the plays which is often called the *play within the play*. Such plays within plays the student will find in the "tragedy in little" acted within the play of *Hamlet* and the comedy within the comedy put on by Bottom, the weaver, in *A Midsummer Night's Dream*. There are many others scattered through the Elizabethan dramas. A careful study of these plays within the plays will reveal hundreds of references to the way in which a play was then staged, how the people filed into the audience and took their seats, what they said to each other, what remarks they made about the actors, how they ridiculed the actors and broke up the show, how the boy actors drove the professional actors out of London to act in the back country, how many different colored beards there were among the stage properties, how the boys had to change from women's parts to men as they grew up, and a hundred other details as to that part of Elizabethan life which centered in London — either for or against the theatrical amusements. In *Henry IV, Part I*, we even have the opportunity of seeing Prince Hal and Falstaff hastily improvise a little play under our very eyes in much the same way that many of the Elizabethan actors sometimes got up a play on command for some particular occasion. It throws valuable light on the common custom in those days of actors who would leave the actual parts written by Shakespeare and the other Elizabethan dramatists and speak lines of their own when they forgot their parts or deliberately wanted to get funny in a part of the play in which Shakespeare did not wish any fun introduced. Shakespeare and Burbage are supposed to have got rid of Will Kemp because they could not keep him from



DETAIL FROM THE FRIEZE ON THE FOLGER SHAKESPEARE
LIBRARY, WASHINGTON, D. C.

From a photograph by Theodore Horydczak

doing this very thing. Thus Elizabethan drama as it reflects Elizabethan life brings us back to that portion of Elizabethan life which is as interesting as anything else in the days of Elizabeth and James, the Elizabethan drama itself.

II. The Elizabethan Theatre

Even before 1500 an immense number of plays were being given in some one hundred and fifty towns of England by shipwrights, carpenters, butchers, and tradespeople of almost

all sorts.¹ Imagine, then, what London a hundred years later, a great city of about one hundred and fifty thousand people, was like in Shakespeare's day. London was theatre mad. By the time Shakespeare reached there, perhaps about 1586 or 1587, the drama was in full swing. Ten years before, in 1576, the first theatre in England, The Theatre, had been built by James Burbage, father of Richard, the greatest actor during Shakespeare's lifetime of the greatest parts in his plays. In about a year was built The Curtain near The Theatre, running a rival set of actors and plays against it, much as one movie theatre, proving a moneymaker, finds shortly another running in opposition just across the street from it. The Rose was built in 1587, The Swan in 1594, The Fortune in 1600. In 1598 the Burbages tore down The Theatre and reconstructed it into The Globe, which was destroyed in 1613 by a fire caused by the discharge of a cannon used during the performance of Shakespeare's *Henry VIII*.

To understand what these theatres were for the most part like, whose structure excuses many things in Shakespeare's plays which seem rather foolish to us, we must go back a few years previous to the building of this first London theatre and see how plays were presented in London when there were no theatres. A company of actors, perhaps under the protection of some nobleman like the Earl of Leicester, or even of Elizabeth herself, coming to London before 1576, chose some open spot, often surrounded by buildings, many about three stories high, say in the court of an innyard, somewhat like a court on a college campus surrounded on three or four sides by dormitories. In this open space they threw up a scaffold, the platform of which was about three or four feet high. Over the back of it they may have had some covering, as the actors' costumes were expensive. Around this scaffold on three or perhaps four sides gathered the ordinary audience, and in the windows and on the porches of the buildings sat people sheltered, as some of us watch a circus parade from windows on main streets

¹ E. K. Chambers, *The Medieval Stage*, II, 329 ff.

today. These windows and porch seats are the ancestors of our box seats in modern theatres. For when the Burbages and Henslowe were planning their rival theatres, they followed, roughly speaking, the innyard plan. The stage was in the centre of the building and around it were three tiers of box seats, the whole encircled by an octagonal or round building, described by Shakespeare in *Henry V* as "this wooden O."¹

It would seem that not all theatres in Shakespeare's day were alike, but we know fairly well what they were like in a good many particulars. The same Henslowe who built theatres kept careful accounts of what he paid writers for their plays. He left a diary, the most valuable of all documents connected with actors and stage properties. He also left his contract with the builders of The Fortune. Starting with this plan and aided by other evidence, we now know with reasonable certainty such matters as follow.

An open space was enclosed with round or octagonal high walls, such as appear in the illustration given on page xxxi.² Within this roofless structure was a stage partly roofed. This crude illustration shows certain interesting details of the stage.

The stage platform was elevated three or four feet from the ground. The pit, today containing the most expensive seats, was the bare ground around the stage, where the one-penny people *stood* in front of and to the left and right of the stage. If it rained these people got wet. Private theatres, like the Blackfriars, were, on the contrary, roofed.³ The big platform, jutting far forward, consisted of a *front* stage, not roofed, a *middle* and a *back* stage roofed. The front stage had no curtain, nor did the middle stage. The rear stage, which was about half as wide as the middle stage, had a curtain. On a line with this curtain were two doors used as

¹ Act I, Prologue, line 13.

² If the student has the opportunity of visiting the Folger Shakespeare Library in Washington, he will see there a reproduction of a Shakespeare theatre.

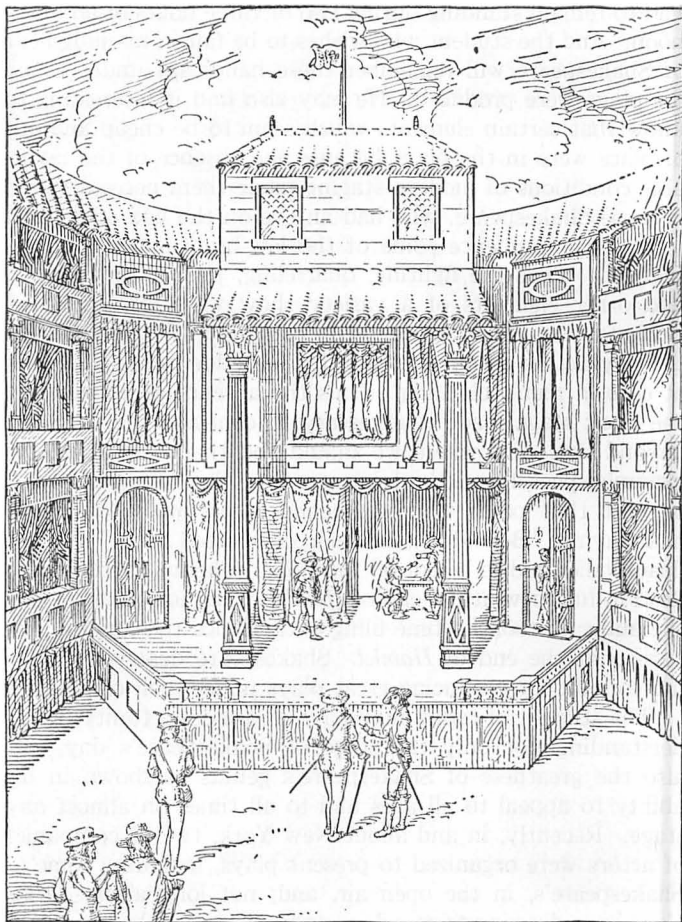
³ E. K. Chambers, *Shakespeare*, I, 77.

entrances and exits. To this back stage went Romeo and Paris looking for Juliet's dead body, and there Romeo killed himself; there, too, Desdemona in her bed was killed by Othello; and there, when Prospero draws the curtain in *The Tempest*, were discovered Ferdinand and Miranda playing chess. Above this rear stage was a balcony, used at times for Juliet to stand in while Romeo climbed up to her, or sometimes for wealthy members of the audience to sit in. Above this was a turret, on the top of which was a flag to attract passers-by. From this turret a trumpeter announced that the play was to begin. Inside the large walls surrounding the stage and the pit were three tiers of galleries (our box seats), well roofed.

There was not much scenery, but some background, on the stage. To the right there might be a table with a mug on it, against which the players could act a tavern scene; to the left something to suggest a forest, a tree perhaps, against which the country part of *As You Like It* could be acted; in the middle background something to suggest a street, against which city scenes could be acted. The back curtain, sometimes drawn, sometimes not, may have been painted in perspective to secure this effect. Sometimes a sign was hung up saying, "This is Rome," or "This is Venice." Sometimes a painted hanging represented the place. Bottom, in *A Midsummer Night's Dream*, tells us about the different colored beards he will choose to wear when acting Pyramus. There were, of course, many properties. Diogenes had a tub to sit in when talking with Alexander the Great, Romeo a wall to leap over when coming to see Juliet, Desdemona a bed to be killed in.

In no one particular, however, was the presentation of a Shakespeare play more different from ours than in the matter of the actors of women's parts. Boys acted all the women's parts. It is difficult to understand how Lady Macbeth, Juliet, and even Cleopatra were presented effectively by boys.

The stage, then, was crude, the scenery simple, and the audience, though sympathetic, inclined sometimes to rest-



A TYPICAL ELIZABETHAN STAGE

lessness and rowdyism, particularly that large part which had to remain standing during two or three hours of an afternoon. And the student who wishes to be fair in his judgment of Shakespeare will remember these handicaps under which his plays were produced. He may also find it interesting to know that certain elements which seem to be cheap and out of place were in the plays because the absence of the favorable conditions of modern staging made them necessary and because Shakespeare, who had an eye on the box office, had to give the audience some of the low-brow material it demanded. Thus the fighting, quarreling, joking, threatening, and other elements of a variety show were introduced at times to keep the audience from breaking up the show. Thus the boy actors account in part for the adventurous heroines at ease in men's clothing. Thus the absence of curtains on the front stage made it necessary to continue the tragedies beyond the point where we should end them today, as, for example, past Hamlet's dying words, "The rest is silence," or past that point where someone enters with Macbeth's head saying, "Behold . . . , Th' usurper's cursed head." For the dead bodies had to be got off the stage. The four actors lying dead in full view at the end of *Hamlet* could not remain while the audience took its time filing out. Hence the funeral procession at the end of *Hamlet*. Shakespeare deserves all the more credit for producing great plays under such conditions.

The student of today may have a rare opportunity of understanding not only the stage of Shakespeare's day, but also the greatness of Shakespeare's genius as shown in his ability to appeal to all ages and to all times on almost any stage. Recently, in and about New York, twelve companies of actors were organized to present plays, including some of Shakespeare's, in the open air, and, not long after, *Julius Cæsar* was drawing tremendous audiences. An observer says, "A few nights later I saw the full-fledged production [of *Julius Cæsar*] in the open air. The entire stage, scenic effects, lights, and dressing tents are carried on a truck. A suitable spot is selected in a large park, the truck pulls up, and the

players get busy. The floor of the truck is opened up on hinges, the curtains hung, and in a very short time a complete little theatre is ready for the evening rush.

"Crowds of people attend these performances. *Julius Cæsar* has drawn as many as 17,000 spectators in one evening. Children are seated in front, and the older people in the rear. Amplifiers carry the actors' softest whisper to the far outskirts. It is an amazing spectacle to watch the absolute quiet that grips the mob while the performance is in progress. . . . A mass of people, perhaps 90 per cent of whom would never have spent money to see a Shakespeare play, are held spellbound for nearly two hours."

III. Macbeth

1. FIRST-NIGHT PERFORMANCE OF *MACBETH*

The student who wishes to enjoy *Macbeth* as he does a play of today should try to imagine himself in the audience which, over three hundred years ago, shouldered its way into the Globe Theatre for a first-night performance about the year 1606. He would find himself standing in a crowd of soldiers and sailors, "water-dogs and water rats," swarming up from the wharves of the Thames River to see a murder play. In the crowd would be the "roaring boys," the apprentices, fresh perhaps from some riot, some of them with the "roaring girls" on their arms, well-to-do citizens and men of fashion, adventurers, navigators, explorers — a noisy, laughing, pushing mob of people. Or, if the play was not in a public theatre, but at Court before the king, he would seat himself among courtiers and maids of honor, ambassadors from France, Spain, Germany, and other nations. And some ambitious men in that audience, you may be sure, would feel a strange thrill of sympathy with Macbeth, because, like him, they had dreamed of wading "through slaughter to a throne."

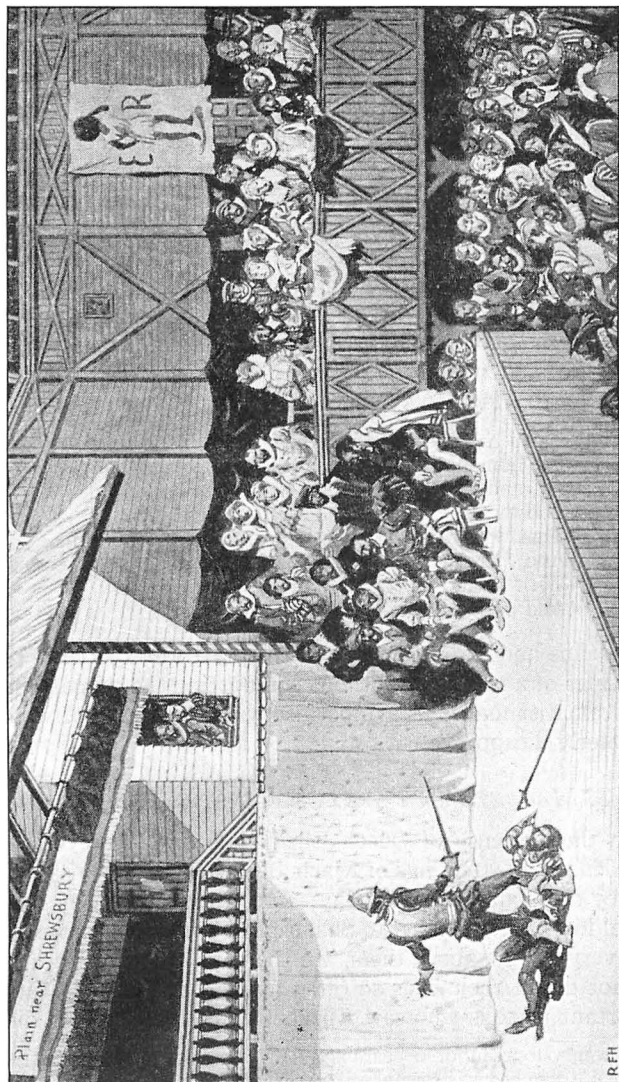
2. MACBETH, A TYRANT HERO

Thinking people today are much interested in the kind of man who runs our public affairs. In Shakespeare's day people were even more interested in their rulers because these rulers had much more control over the lives and property of the subjects. Therefore the audience that gathered to see *Macbeth* came partly to see a great tyrant or dictator come into power and do what he pleased with the lives of the people. For many years English audiences had delighted in seeing tyrants like King Herod in the Bible story rule with violence and die for it.¹ The tyrant was such a popular character that even Bottom, in *A Midsummer Night's Dream*, expects to be either a lover or a tyrant, when the parts in a play are being assigned.

Macbeth is the most significant of the Elizabethan plays whose hero is a tyrant. This is not entirely because it is such a good play, but because it makes it possible for us to see how a tyrant feels, thinks, and behaves. The man of today may be especially interested in observing how an admirable person may, under the influence of a ruling passion, become utterly degraded and degenerate. And the student may have more respect for Shakespeare if he knows that Macbeth is only one among many of Shakespeare's unjust rulers who, even when the play is presented before the king or the queen, are made to pay in full for their crimes.

How could Shakespeare succeed in making a hero out of a man who to us seems a criminal? He did it mainly by making the audience sympathize with his hero-villain, and he succeeded in this by showing, at the beginning of the play, many of his fine qualities. Macbeth himself says, "I have bought Golden opinions from all sorts of people," and other characters in the play express the same idea. If the student thinks of Macbeth as a frightened, effeminate creature, clinging to his wife, as he is represented in some of the old pictures, he will

¹ Plays dealing with such subjects had been acted in about one hundred and fifty towns in England, before 1500, by tradespeople.



A PERFORMANCE OF ONE OF SHAKESPEARE'S PLAYS IN A LONDON THEATRE

conceive an altogether different Macbeth from the one Shakespeare created. But if the student keeps in mind the noble nature of Macbeth, he will feel how tragic it is to see this strong brave man going to pieces in the end. In fact, Shakespeare's dramatic genius is so great that he makes us feel a sort of sympathy and liking for Macbeth even after he has murdered his benefactor and his friend. Until the very end, the audience finds itself swept along with Macbeth as he reproaches Banquo, whom he has murdered, and as he reproaches Fate itself because it makes him suffer for the crimes he has committed. Under the spell of Shakespeare's verse, the student may find himself listening with a thrill of sympathy to Macbeth's lament :

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

Thus, time and again throughout the play, we experience the sufferings of a murderer without committing the crime, while the dramatist makes us sympathize with something of which we utterly disapprove.¹

3. *MACBETH* IN PART A REALISTIC TRAGEDY

To the audience of Queen Elizabeth's day, however, the experience and sufferings of Macbeth did not seem so strange as they do to an audience today. And what to us seems most unreal in *Macbeth* seemed to Shakespeare's audience more like the everyday life about them. In the days of Elizabeth, men did not die in their beds so often as men do today. Of the important persons who saw Elizabeth christened, seven died

¹ Twenty-four hundred years ago Aristotle said that the function of Greek tragedies was to make it possible for the audience to experience in imagination deeds which they could not ethically perform.

violent deaths.¹ There were undoubtedly some soldiers and sailors in the Elizabethan audience who had been tempted to kill, and who had killed, in order to rise to power. Ben Jonson killed two men, one of them an actor by the name of Gabriel Spencer, who was a member of his own company.² The daily deeds of Sir Philip Sidney, the Earl of Essex, or Sir Walter Raleigh read like fantastic dreams of romance to us. King James himself, before whom *Macbeth* was acted, could not have felt that the happenings in *Macbeth* were very unnatural, because his mother, Mary Stuart, had been beheaded, and his father had been murdered. He himself had narrowly escaped with his life from the plot of the Earl of Gowrie. What we now think of as improbable may have seemed rather realistic to many in Shakespeare's audience.

4. *MACBETH* WRITTEN IN PART TO PLEASE KING JAMES

The student of today will probably enjoy *Macbeth* mainly as a piece of literature of artistic beauty and power. But before discussing its merits as a good tragedy, he should notice one thing about *Macbeth* that we should not expect to find in so good a play. Great as it is as literature, it shows signs of having been written, in part, to please the personal fancies of King James.³ The greatness of Shakespeare's genius is in no way better shown than in his ability to write a play partly to please the king (who had been called "the wisest fool in Christendom"), and at the same time to create a work of art as fine as the Parthenon, or a Beethoven sonata, or a Greek statue.⁴

¹ J. M. Berdan, *Early Tudor Poetry*, p. 29.

² The Admiral's Men, a company competing with the Chamberlain's Men, or, as they are sometimes called, Shakespeare's Company.

³ See further E. K. Chambers, *Shakespeare: A Study of Facts and Problems*; Joseph Quincy Adams, *Macbeth*.

⁴ Another play, *The Merry Wives of Windsor*, said to have been written by Shakespeare to please Queen Elizabeth, who wished to see Falstaff in love, is supposed to have suffered very much as a work of art on that very account.

What, then, makes us think that *Macbeth* was written, in part, to please King James, the Scotch king who, a short time before *Macbeth* was written, had become the king of England? We know that Shakespeare had read Holinshed's *Chronicles of England, Scotland and Ireland* in order to learn the history of England, and that he wrote ten plays, all with English kings for heroes. Then, about three years after James VI of Scotland became James I of England, Shakespeare read Holinshed in order to study the character of Macbeth, a king of Scotland, whose removal from the throne made it possible for King James's ancestors to become kings of Scotland. King James, moreover, was immensely interested in witches; he thought witches had kept the sea "tempest-tossed" when he was trying to have his bride, Anne of Denmark, come to him in 1589; and he had severe laws passed against witches in Scotland and in England. Imagine his interest as *Macbeth* opens with the three witches in the center of the stage. Imagine his delight, also, when he sees enter with Macbeth, Banquo, supposed to be King James's ancestor, playing the part of an ideal man against the usurper, Macbeth. He must have been even more interested when in Act IV, scene i, after line 111, he sees his ancestors and himself make "A show of eight Kings, the last with a glass in his hand; Banquo's Ghost following." Edward the Confessor, the English king, is shown curing by "the touch" his people of a disease called the king's evil. This cure James himself practiced. Certainly many an Englishman in that audience was more pleased than James by Shakespeare's very graceful reminder that it was the *English* "Siward, with ten thousand warlike men," who went with Malcolm to regain Scotland for James's ancestors.

5. TWO AUDIENCES

It is true that many persons in the Elizabethan audience got their greatest pleasure from the sensational and exciting scenes in the play, as many do today in a murder movie. They

liked the flash of daggers, the facial expression of the actors, the thrilling escapes, the flow of red blood over the white of bare arms and chests. Such people saw only the vulgar side of the witches, their beards, their skinny lips, the hell broth made of disgusting reptiles and the fingers of strangled babies, and thought of the witches as riding the winds by night on broomsticks. But a few in that same audience saw what the highly intelligent student sees—how Shakespeare, while making his popular appeal to the multitude, gave to this drama features which result in its living for more than three hundred years.

6. FEATURES OF *MACBETH* WHICH APPEAL TO THE AUDIENCE

What are some of the aspects of the play that the student should look for if he is to appreciate it as a work of art, as he would a great cathedral or grand opera? He will be attracted, perhaps, by the atmosphere of gloom sustained throughout the play, not interrupted even in the comic scene in which the drunken porter imagines himself admitting people of all classes to hell. He may find it interesting to notice that, even if he knows how the play ends, he finds himself always looking forward to what will happen next in the swift rush of events. Students who have cultivated an ear for the music of poetry will think the blank verse of the play, especially if read aloud, as beautiful as the music of a great orchestra. If they do not appreciate the music of the verse, they will find the events much less interesting. Even in the movie of today, when the music is cut off in the scenes where it belongs, the picture loses some of its power to hold the attention.

Many readers appreciate Shakespeare's dramatic art most easily by following the development of his characters. If the student can learn to know and to like them, he will be fortunate. By so doing, he will widen and deepen his own intellectual and emotional nature. He will understand better the people he knows and meets every day. He may even understand himself better.

7. MACBETH AND LADY MACBETH

There are, to begin with, Macbeth and Lady Macbeth, murderers. By entering into the experiences of these two tragic criminals, one sees certain sides of human nature not to be seen elsewhere. One may learn, by following their ambitions and sufferings, what the human spirit can and cannot endure. Certainly the student will be interested to observe how two differing types of people go to pieces under the strain of criminal experiences somewhat similar. Macbeth (who cannot really think without seeing actual images, like the dagger and Banquo's ghost) is perhaps more justified in the first murder than Lady Macbeth is. After his first killing he tries to protect himself by proceeding from one murder to another. He gets emotional relief by talking often and freely. In him we can follow, step by step, a noble nature advancing inevitably to his ruin. Lady Macbeth, more direct, more self-restrained, less talkative, less imaginative, says little, but feels deeply. She acts always with rapidity and skill. She does not relieve herself by means of emotional outbursts, nor does she, after the first murder, proceed from crime to crime. Her one murder is for a practical purpose, not for revenge. After that she devotes her energies to helping her husband to get back his self-control and maintain his composure. Finally, when she does go down, it is suddenly. She snaps under the strain. The scene in which the kindly, simple doctor and the gentlewoman see her walking and talking in her sleep casts a light into the recesses of a mind diseased and makes clear the pitiful state of a person who, with all her faults, was in a manner great, possessing indomitable determination and unselfish devotion.

8. OTHER CHARACTERS

The other characters in the play are known to all readers of great books. The good Banquo, balanced in his loyalty against the treasonous Macbeth; the good Macduff, instrument of the gods, whose function it is to avenge Macbeth's murders of

pictures are set in the sayde Fynche, there to be
 seen grauen with the armies of the Danes, as 30

third sayde: All thysle Macbeth that hereafter
 shall be king of Scotland.



Then Banquo, what manner of women 50
 (saith he) are you, that seeme so litle fauourable
 in his place, where contrarily thou in deede shalt
 not reygne at all, but of thee thosse shall be doyne

Ma Coline prince of Cumberlande, as it were
 thereby to appoint him his succesor in the king-

sent, he receyued the inuesture of the kingdome
 accordyng to the accustomed maner.



The bodie of Duncane was firste conveyed
 into Elgine, and there buried in kingly wise,

the sonnes of king Duncane, for feare of the
 liues (whyche they might well knowe by Macbeth)

EXTRACTS FROM HOLINSHED'S CHRONICLES

The upper picture shows the meeting of Macbeth and the witches;
 the lower, Macbeth's coronation

his wife and children and to restore the rightful heir to the throne of Scotland; Siward shedding no tears over the dead body of his son, these and other minor figures give the student his opportunity to learn about various types of humanity as they reveal themselves in intensely critical situations. The student should study with special care the doctor in the sleepwalking scene. He is one of the supreme examples of realism in Shakespeare. Here is a medical man whom medical men of today will admire, simple, gentle, wise, interested in observing his patient, refusing to shock her violently by waking her up suddenly in a strange place, and above all showing in his humble circumstances a much finer reaction to simple goodness and ethics than any other character in the play. The reader's impression of the doctor in this scene will help to prove that Shakespeare does not give all the human virtues to his aristocrats and ranking characters.

9. THE THREE WITCHES

The three witches in *Macbeth* have been at all times the delight and wonder of the English stage. Tens of thousands of pages have been written as to what they mean, and how we should interpret them. The student may, after all, have to fall back upon his own common-sense impressions. A light is thrown upon them by the old illustration here reproduced.¹ It has apparently not been noticed in this connection how the illustrator, even as early as 1577, perhaps thought of these witches as dignified, majestic, terrible fates, one young, another middle-aged, and the third older. This illustration helps to prove that the witches in *Macbeth* are not entirely vulgar creatures, but are, in part, grand and terrible forces. By some they are thought to play a diabolical part in undermining the character of a strong, good man. Others contend that they represent symbolically Macbeth's own evil thoughts as they arise in his mind, somewhat like Milton's treatment of Sin as

¹ See page xli.

she enters the mind of Satan in the second book of *Paradise Lost*. Shakespeare doubtless knew they would have one meaning for the ignorant, and another meaning for the highly intelligent. Certainly they supply the supernatural enveloping action of the play and give to the reactions of Macbeth a certain naturalness. Without the witches, it is difficult to see how Shakespeare could have made his tragic hero appeal so strongly to our imagination.

10. *MACBETH'S* LESSON FOR MANKIND

The student may be agreeably surprised to find that one of the most interesting things about this play is that Macbeth's attitude toward life is so different from that of the main characters of our modern plays. Macbeth thinks that he has free will, and he finally comes to realize that he should be punished when he breaks the laws of man's best nature. He is a superb gambler. He plays, he wins, he loses, and in the end suffers the consequences of his actions without whimpering or in any way attempting to excuse himself. There is no side-stepping of the issues of life in this play. The philosophy is rather simple and true. He that lives by the sword not only does die, but he *should* die, by the sword. Whether or not the student wishes to accept this philosophy, he will find it worth thinking about. And as he reflects upon certain countries in Asia and Europe today, he may conclude that some such law is still operating in the lives of ambitious men.

11. THE FIRST FOLIO AND THE QUARTOS

There are several facts connected with the play *Macbeth* which indicate that, great as the play now is, it would have been even greater if Shakespeare had been alive when the play was printed and had been interested enough in it to supervise its printing.¹ Apparently, like most of the other Eliza-

¹ See the "bad quarto" of *Hamlet* in *The New Hudson Shakespeare*, Ginn and Company, Introduction, page xxvii.

bethan dramatists, he thought of his plays somewhat as a writer of today might think of a scenario he had sent on to Hollywood, not as a work of art, but as something he had written for money only. The company, after buying it, could change and revise as they saw fit.

First, *Macbeth* was not printed until seven years after Shakespeare died, in what is known as the First, or 1623, Folio, a large book containing all of Shakespeare's plays, or at least all that Heminge and Condell, his fellow actors, could buy and get together between 1616, the year of Shakespeare's death, and 1623.¹ In the case of *Hamlet*, on the contrary, there were four quartos printed before the 1623 Folio, all printed before Shakespeare died, one of them some think exactly as Shakespeare wrote it.²

Secondly, practically all scholars think the play bears unmistakable evidence of having been changed after Shakespeare's death by the cutting out of several passages which Shakespeare wrote, and the inserting of some which Shakespeare did not write. For example, some of the editors think there must have been omitted from the text a scene in which the thane of Cawdor's treachery is made known to Macbeth, the general in command over Cawdor, if we are to understand Macbeth's words "Cawdor lives, A prosperous gentleman" (I.iii.72), when others know that Cawdor has thrown away his life, "As 't were a careless trifle" (I.iv.11). Lady Macbeth refers to a meeting in which she and Macbeth had arranged for the murder of Duncan (I.vii.47ff.). Many editors think a scene describing the meeting has been cut out. Of the insertions of passages not written by Shakespeare, scholars point

¹ *Pericles* was not published until 1664 in the Third Folio, though two quartos of it had been published previous to the 1623 Folio.

² A quarto is a small printed edition or copy of only one of Shakespeare's plays, smaller because in printing the play the printer took a standard-sized sheet of paper and folded it twice instead of only once, as in the case of the folios. When the standard sheet was folded only once it made two leaves or four pages; when folded twice it made four leaves or eight pages. The first was a folio, the second a quarto.

to the lines spoken by Hecate (III.v, IV.i.39-43) and by 1 Witch (IV.i.125-132) which have a different meter from that of the lines of the other witches. These speeches are supposed to have been written by Thomas Middleton, a writer of tragedies before 1623, and inserted into Shakespeare's play. Mr. Joseph Quincy Adams, head of the Folger Library at Washington, D.C., omits not only these lines but also all of III.vi in his edition of *Macbeth*.

12. THE METER

If the student is to get pleasure out of the music of Shakespeare's poetry, he must understand some of the simpler types of his meter. The simplest form of Shakespeare's meter or verse form is to be found in his earlier plays. But even in a later play like *Macbeth*, the simpler forms are to be found. The normal, common verse line in Shakespeare's plays is called blank verse, unrhymed *iambic pentameter*. *Penta* means "five." There are five feet to the line. An *iambic* foot consists of two syllables, with the accent on the second.

Šo foul | and fair | a day | I have | not seen.

I.iii.38

A line like "Fair is foul, and | foul is | fair" (I.i.10) is neither blank verse nor *pentameter* nor *iambic*. It is not blank verse because it rhymes with the line that follows: "Hover through the fog and filthy air." It is not *pentameter* because it has fewer than five feet, four only. It is not *iambic* because the stress falls on the first of the two syllables that make up each foot.

Although the normal line in Shakespeare is like the first one given above, made up of ten syllables divided into five feet, there are many irregular lines which are still called *iambic pentameter* blank verse. These help to vary the monotony of absolutely regular lines. For example, the well-known line,

Is this | a dag | ger which | I see | before | me?

II.i.33

has an extra syllable at the end. Sometimes a line has two or three extra syllables.

Perhaps the best line in Shakespeare to remember as perfectly regular *iambic pentameter* blank verse is in *Julius Cæsar*:

Accout | red ás | Ĩ was, | Ĩ plung | eď ín.
I.ii.105

13. WORDS IN *MACBETH* WHICH SEEM TO BE FAMILIAR, BUT ARE NOT

The reader is thrown off his guard particularly by those words which seem very familiar to him, but which, in Shakespeare, *do not mean what they do today*. In three hundred years a word for *virtue* can come to mean *vice*. A very brief list is here given of such words in *Macbeth*, which the student should memorize. A knowledge of them will be of great assistance in reading any play of Shakespeare's.¹

abuse: deceive	dear: grievous, concerning one closely
addition: title	discover: uncover
admiration: wonder	doubt: fear
admire: wonder at	envy: hate
after: afterward	ere: before
against: by the time of	even: exact
an: if	fear: (<i>n.</i>) danger; (<i>v.</i>) frighten
annoy (<i>v.</i> and <i>n.</i>): hurt, sorrow	fearful: fear-inspiring; full of fear
anon: immediately	fell: fierce, cruel
argument: subject matter	from: away from
as: as if	get: beget
awful: full of awe	go to: reproachful exclamation
battle: army	habit: dress
close: secret	happily: haply
conceit: thought	head: armed force
confound: destroy	his: its
confusion: ruin	horrid: horrible
continent: that which contains	ill: bad
contrive: plot	
cousin: any relative	

¹ Almost all these words are sometimes used in the modern sense. The student should always try first the meaning as given in this list.

kind: nature	respect: thought
liberal: free	round: plain, direct ; severe, per- empty
mere: complete	skill: reason
modern: ordinary	still: always
moe: more	success: what follows, even if unsuccessful
mortal: deadly	tell: count
motion: impulse	thorough: through
naught: wicked	to: compared to
nice: precise	toys: trifles
office: duty	unhappy: unlucky
other: others	unkind: unnatural
owe: own	vantage: advantage
post: messenger	virtue: power
practice (or practise) (<i>v.</i> and <i>n.</i>): plot	wit: wisdom
presently: immediately	with: against
proper: one's very own	
remorse: pity	

The Tragedy of Macbeth

DRAMATIS PERSONÆ

DUNCAN, King of Scotland.

MALCOLM,
DONALBAIN, } his sons.

MACBETH,
BANQUO, } generals of the King's army.

MACDUFF,
LENNOX,
ROSS,
MENTEITH,
ANGUS,
CAITHNESS, } noblemen of Scotland.

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 Captain.

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 II

Scene I. A ^{deserted} DESERT¹ PLACE

Thunder and lightning. Enter three WITCHES

1 *Witch.* When shall we three meet again
In thunder, lightning, or in rain?

2 *Witch.* When the hurlyburly's done,
^{uproar's}
When the battle's lost and won.

3 *Witch.* That will be ere the set of sun. 5

1 *Witch.* Where the place?

2 *Witch.* Upon the heath.

3 *Witch.* There to meet with Macbeth.

1 *Witch.* I come, Graymalkin.²

All. Paddock³ calls. — ^{I'm coming now} Anon!
^{Evil and good are alike to us}
Fair is foul, and foul is fair; 10
^{Let us fly}
Hover through the fog and filthy air.

[*Exeunt*]

¹ An uninhabited place whether with trees or without.

² A spirit in the shape of a cat. Every witch had a "familiar," or demon, which she could summon from the unseen world.

³ A spirit in the form of a frog.

Scene II. A CAMP NEAR FORRES

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

Duncan. What ^{bleeding} 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 ^{To prevent} captivity. ^{capture} Hail, brave friend! 5
Say to the king ^{how} thy ^{the} knowledge of the ^{battle} broil ^{was} ^{going}
As thou ^{When} didst leave it.

Captain. 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 ^{that purpose} 10
The multiplying villainies of nature
Do swarm upon him — from the western isles
^{With} Of kerns¹ and gallowglasses² is supplied;
And fortune, on his damned quarrel smiling,³
Show'd like a rebel's whore: but all's too weak; 15
For brave Macbeth — well he deserves that name —
Disdaining fortune, with his brandish'd steel,
Which smok'd with bloody execution, ^{deeds}

¹ Irish light-armed soldiers.

² Irish heavy-armed soldiers.

³ Fortune "smiled" at him only to ruin him. See *Hamlet*: "A man may smile and smile and be a villain."

Like valour's minion carv'd out his passage
 Till he fac'd the slave ; 20
 Which ne'er shook hands, nor bade farewell to him,
 Till he ^{split} unseam'd him from the ^{navel} nave to th' ^{jaws} chops,
 And fix'd his head upon our battlements.
Duncan. O valiant cousin! ^{noble} worthy gentleman!
Captain. As whence the sun 'gins his reflection¹ 25
 Shipwrecking storms and direful thunders,
 So from that spring whence comfort seem'd to come
 Discomfort swells. Mark, king of Scotland, mark :
 No sooner justice had, with valour arm'd,
 Compell'd these skipping kerns to ^{trust to} trust their heels, 30
 But the Norway lord, surveying vantage,
 With ^{soldiers in clean armor} furbish'd arms and new supplies of men,
 Began a fresh assault.
Duncan. Dismay'd not this
 Our captains, Macbeth and Banquo?
Captain. Yes,²
 As sparrows eagles, or the hare the lion. 35
 If I say ^{truth} sooth, I must report they were
 Like ^{overloaded} cannons ^{explosives} overcharg'd with double cracks ;
 So they doubly redoubled strokes upon the foe :
 Except they meant to bathe in reeking wounds,
 Or ^{make famous} memorize another Golgotha,^{3 *} 40

¹ "Red in the morning, sailors take warning."

² Ironical.

³ "The place of a skull," where Christ was crucified, and so the most celebrated of all places associated with death.

I cannot tell —

But I am faint, my gashes cry for help.

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

[Exit CAPTAIN, attended]

Enter ROSS and ANGUS*

Who comes here ?

Malcolm. The worthy thane of Ross.* ^{Earl} 45

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

^{one}
he look

^{About}

That seems to speak things strange.

Ross. God save the king !

Duncan. Whence cam'st thou, worthy thane ?

Ross. From Fife, great king ;

Where the Norwegian banners flout the sky

And fan our people cold.¹ 50

Norway himself, with terrible numbers,

Assisted by that most disloyal traitor,

The thane of Cawdor,* began a ^{battle which looked bad for us} dismal conflict ;

Till that ^{Minerva's} Bellona's ^{favorite} bridegroom,² ^{clad in lested steel} lapp'd in proof,

^{Gave} Confronted him ^{him} with ^{blow} self-comparisons, ^{for} ^{blow} 55

^{Sword} Point against point, rebellious arm 'gainst arm,

^{Taming} ^{overbearing} Curbing his lavish spirit ; and, to conclude,

The victory fell on us.

¹ The flags of the Norwegian army flap insultingly at the sky and cool, or lessen, the courage of our soldiers.

² *Bellona*: goddess of war. Macbeth is called here the husband of the goddess of war.

Duncan. ^{How fortunate!} Great happiness!

Ross. ^{As a result} That now

^{Norwegians'} Sweno, the Norways' king, craves composition ;
 Nor would we deign him burial of his men 60
 Till he disbursed, at Saint* Colme's inch,
 Ten thousand dollars¹ to our general use.

Duncan. No more that thane of Cawdor* shall ^{betray} deceive
 Our bosom ^{confidence} interest. Go pronounce his present death, ^{instant execution}
 And with his former title greet Macbeth. ^{"the thane of Cawdor"} 65

Ross. I'll see it done.

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

[*Exeunt*]

Scene III. A HEATH

Thunder. Enter the three WITCHES

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

2 *Witch.* Killing swine.²

3 *Witch.* Sister, where thou?

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

^{Get} 'Aroint thee, witch!' ^{out} the ^{fat-hipped} rump-fed ^{hussy} ronyon cries. 5

¹ Shakespeare is writing for his audience in Elizabethan terms. There were no "dollars" in Macbeth's day.

² See Matthew 8 : 28-34. When the evil spirits went into the swine, they ran down the hill into the sea. Or it may be a reference to the belief that witches, if denied food, killed the farmers' stock.

Her husband's to Aleppo* gone, master o' the Tiger.¹

But in a sieve² I'll thither sail,

And, like a rat without a tail,³

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

10

2 Witch. I'll give thee a wind.

1 Witch. Thou'rt kind.

3 Witch. And I another.

1 Witch. I myself have all the other ;

And the very points they blow,^{blow to}

All the quarters that they know^{known quarters of the globe}

I' the shipman's card.^{charl}

I'll drain him dry as hay.^{wither him away}

Sleep shall neither night nor day

Hang upon his pent-house lid ;^{eyelids}

He shall live a man forbid :^{curst}

Weary se'nnights nine times nine⁴

Shall he dwindle, peak,^{shriveled up} and pine :

Though his bark cannot be lost,

Yet it shall be tempest-tost.

25

Look what I have.

¹ Picturesque name. A ship called *The Tiger* sailed to Tripolis with a cargo for Aleppo* in 1583.

² Witches could sail in eggshells, sieves, anything, in most tempestuous seas.

³ Animals into whose bodies evil spirits went had no tails.

⁴ Magic* number.

⁵ *peak*: grow thin. Holinshed, describing the means used for destroying King Duff, says that the witches were found "roasting . . . an image of wax at the fier, resembling in each feature the kings person . . . so that as the wax euer melted so did the kings flesh."

2 *Witch.* Show me, show me.

1 *Witch.* Here I have a pilot's thumb,
Wreck'd as homeward he did come.

[*Drum within*]

3 *Witch.* A drum, a drum!

30

Macbeth doth come.

All. The ^{fatal} weird sisters, hand in hand,

Posters of the sea and land,
^{Fast movers}

Thus do go ^{around and around} about, about :

Thrice to thine, and thrice to mine,

35

And thrice again, to make up nine.

^{Hush!} 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 th' inhabitants o' the earth,¹

And yet are on 't? Live you? or are you aught

That man may question?² You seem to understand me,

By each at once her ^{horny} choppy finger laying

Upon her skinny lips: you should be women,

45

And yet your beards forbid me to interpret

That you are so.

¹ These are not just vulgar claptrap witches on broomsticks. They are terrible and sublime. See the illustration from Holinshed's *Chronicles*, where Shakespeare first got his impression of the "weird sisters," p. xli of Introduction.

² Are you creatures who can hear and talk? Banquo answers this question in the sentence following.

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

1 Witch. ^{Good luck} All hail, Macbeth! hail to thee, thane of Glamis*!

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

3 Witch. All hail, Macbeth, that shall 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, ^{figments of our imagination} Are ye fantastical, or that indeed

Which outwardly ye show? My noble partner You greet ^{honor} with present grace and great prediction 55
Of noble having ^{possessions} and of royal hope, ^{hope of kingship}
That he seems rapt withal; to me you speak not. ^{in a dream}
If you can look into the seeds of time, ^{origins of all things}

And say which grain will grow and which will not,
Speak, then, to me, who neither beg nor fear 60
Your favours nor your hate.

1 Witch. Hail!

2 Witch. Hail!

3 Witch. Hail!

1 Witch. Lesser than Macbeth, and greater. 65

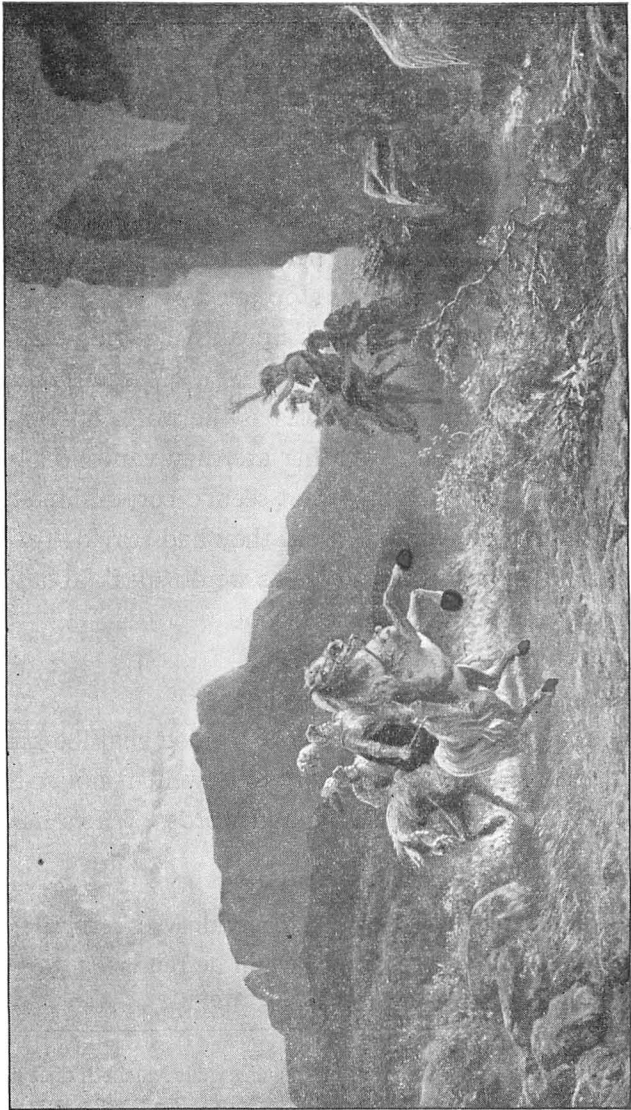
2 Witch. Not so happy, yet much happier. ^{fortunate}

3 Witch. Thou shalt get kings, though thou be none: ^{beget}

So all hail, Macbeth and Banquo!

1 Witch. Banquo and Macbeth, all hail!

Macbeth. Stay, you imperfect speakers, tell me more: 70



From a painting by G. von Hafften

“ALL HAIL, MACBETH! HAIL TO THEE, THANE OF GLAMIS!”

By Sinel's¹* death I know I am thane of Glamis*;
 But how of Cawdor*? the thane of Cawdor lives,
 A prosperous² gentleman; and to be king
 Stands not within the prospect of belief
 No more than to be Cawdor.* Say from whence 75
 You owe this strange intelligence? or why
 Upon this blasted heath you stop our way
 With such prophetic greeting? Speak, I charge you.

[WITCHES *vanish*]

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

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

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

Macbeth. Your children shall be kings.

Banquo. You shall be king.

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

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

Enter ROSS and ANGUS

Ross. The king hath happily receiv'd, Macbeth,
 The news of thy success: and, when he reads ^{the report of}
 Thy personal venture in the rebels' fight, 90

¹ Macbeth's father.

² The audience gets a thrill out of knowing what Macbeth does not, that Cawdor* is a traitor. See I.ii.52-53.

^{surprises}
 His wonders and his praises do contend
 Which should be thine or his: silenc'd with that,¹
^{these contending emotions}
 In viewing o'er the rest o' the selfsame day,
 He finds thee in the stout Norwegian ranks, 95
 Nothing afraid of what thyself didst make,
^{Horrible forms} ^{As fast as one could count them}
 Strange images of death.² As thick as tale
^{messenger after messenger}
 Came post with post; and every one did bear
^{for}
 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;
^{conduct}
 Only to herald thee into his sight,
 Not pay thee.

^{pledge}
Ross. And, for an earnest of a greater honour,
 He bade me, from him, call thee thane of Cawdor*; 105
^{title}
 In which addition, hail, most worthy thane!
 For it is thine.

Banquo. [*Aside*] What, can the devil speak true?

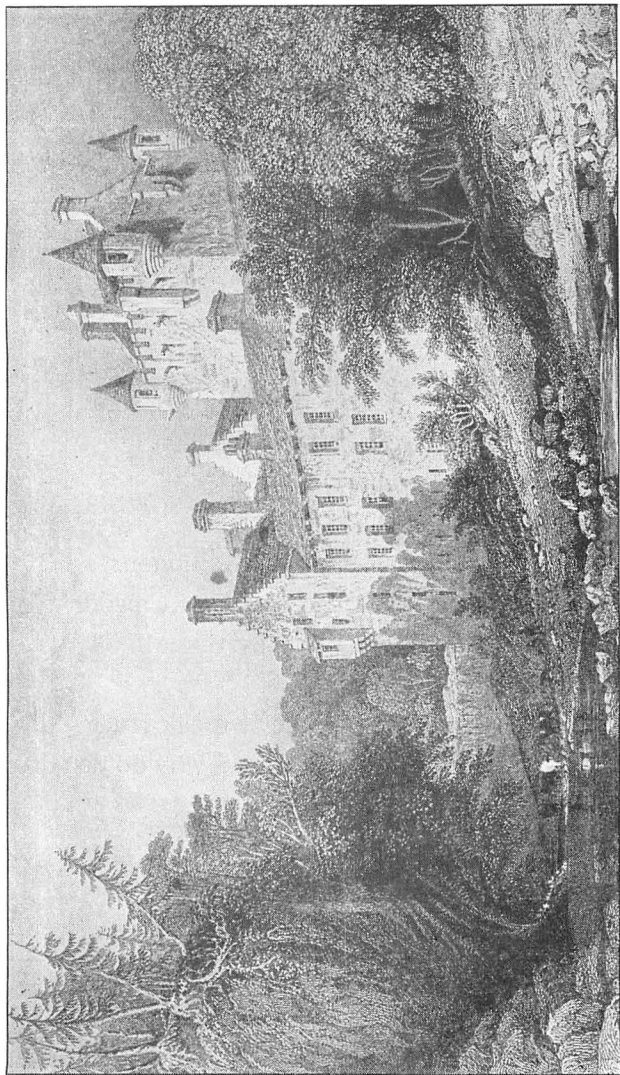
Macbeth. The thane of Cawdor* lives: why do you dress
 me

In borrow'd robes?

Angus. Who was the thane lives yet;
^{death} ^{sentence}
 But under heavy judgment bears that life 110

¹ He is so deeply moved to do two things at once, wonder at your victory or praise you for it, that he does neither, and is silent.

² Macbeth killed men in strange ways. See I.ii.22 for the exact way in which he killed the rebel Macdonwald.* His dead body must have made indeed a ghastly image "of death."



CAWDOR CASTLE IN THE FIFTEENTH CENTURY
From an old engraving

Which he deserves to lose. Whether he was combin'd
 With those of Norway, or did line the rebel
 With hidden help and vantage, or that with both
 He labour'd in his country's wreck, I know not ;
 But treasons capital,¹ confess'd and prov'd, 115
 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
 Promis'd 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 125
 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.² — I thank you, gentlemen. —

¹ Compare "capital punishment" (punishment by death).

² Notice the number of figures of speech in Shakespeare referring to the stage, to dramas. Shakespeare was a producer, an actor, a playwright. This refers to a play like *Henry V*, with prologue, acts, and the theme of kingship.

[*Aside*] This supernatural ^{prompting}soliciting 130

Cannot be ill; cannot be good: if ill,
 Why hath it given me earnest of ^{evidence}success, ^{succeeding events}
 Commencing in a truth? I am thane of Cawdor*:
 If good, why do I yield to that ^{temptation}suggestion
 Whose horrid image doth unfix my hair 135

And make my seated heart knock at my ribs,
 Against the use of nature? ^{Real horrors}Present fears
 Are less than horrible ^{imaginary horrors}imaginings.

My thought, whose murder yet is but ^{Imaginary}fantastical,
^{Stirs up}Shakes so my single state¹ of man that ^{my initiative}function 140
 Is smother'd in surmise, and nothing is
 But what is not. ^{the unreal}

Banquo. Look, how our partner's ^{in a trance}rapt.

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

Banquo. New honours come upon him,
 Like our strange garments, ^{new}cleave not to their ^{fit}mould ^{not} 145
 But with the aid of use. ^{Until they are often worn}

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

Banquo. ^{Noble}Worthy Macbeth, we ^{are ready to go whenever you are}stay upon your lei-
 sure.

¹ Elizabethans conceived of the body of each individual as a kingdom in which reason was sovereign ruler over the passions. "Microcosm," they called it.

Macbeth. Give me your favour: my dull brain was
perplexed
 wrought

With things forgotten. Kind gentlemen, your pains 150
 Are register'd where every day I turn

The leaf to read them.¹ Let us toward the king.

Think upon what hath chanc'd; and, in a leisure hour

Time having tested the prophecies
 The interim having weigh'd it, let us speak

Without reserve
 Our free hearts each to other.

Banquo.

Very gladly.

155

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

Scene IV. FORRES.* THE PALACE

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

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

Malcolm.

My liege,

They are not yet come back. But I have spoke

With one that saw him die; who did report

That very frankly he confess'd his treasons,

Implor'd your highness' pardon, and set forth

A deep repentance: nothing in his life

Became him like the leaving it; he died

As one that had been studied in his death²

¹ I shall always keep fresh in mind what you have done for me.

² Shakespeare's villains die nobly. The Elizabethans saw so much of death that they met it with fortitude. Sir Walter Raleigh died jesting

To throw away the dearest thing he ^{owned}ow'd, 10
As 'twere a careless trifle.

Duncan. There's no art
To find the mind's construction in the face :
He was a gentleman on whom I built
An absolute trust..

Enter MACBETH, BANQUO, ROSS, and ANGUS*

O ^{noblest}worthiest cousin!

The sin of my ingratitude even now 15
Was heavy on me. Thou art so far before,
That swiftest wing of recompense is slow
To overtake thee. Would thou hadst less deserv'd,
That the proportion both of thanks and payment
Might have been mine! Only I have left to say, 20
More is thy due than more than all can pay.

Macbeth. The service and the loyalty I owe,
In doing it, pays itself. Your highness' part
Is to receive our duties; and our duties
Are to your throne and state children and servants; 25
Which do but what they should, by doing every
thing
Safe ^{To make safe}toward your love and honour.

Duncan. Welcome hither :
I have begun to ^{raise you to power}plant thee, and will labour
To make thee full of growing. Noble Banquo,
That hast no less deserv'd, nor must be known 30

No less to have done so, let me infold thee
And hold thee to my heart.

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

Duncan. My plenteous joys,
^{Uncontrolled}
Wanton in fulness, seek to hide themselves
In drops of sorrow. ^{my} Sons, ^{lears} kinsmen, thanes, (35
And you whose places ^{who} are ^{closest} to ^{me} me, know,
We will establish our estate upon
Our eldest, Malcolm, whom we name hereafter
The Prince of Cumberland¹*; which honour must
Not unaccompanied² invest him only, 40
But signs of nobleness, like stars, shall shine **S**
On all deservers. From hence to Inverness,
And bind us further to you.³

Macbeth. ^{Repose} The rest is labour, ^{unpleasant} which is not us'd for you.
I'll be myself the harbinger, and make joyful 45
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; 50

¹ Like the Prince of Wales in England, heir to the throne.

² His new rank must be accompanied by ceremonies and entertainments.

³ Put me under even greater obligation by being my host.

Let not light see my black and deep desires ;
Let the eye not see what the hand does secret be done
 The eye wink at the hand ; yet let that be

Which the eye fears, when it is done, to see. [Exit]

Duncan. True, worthy Banquo ; he is full so valiant,
as brave as you say he is

And in his commendations I am fed ; 55
your praise of him satisfied

It is a banquet to me. Let's after him,
Your praise of Macbeth

Whose care is gone before to bid us welcome.
Who considerably

It is a peerless kinsman. [Flourish. Exeunt]

Scene V. INVERNESS. MACBETH'S CASTLE

Enter LADY MACBETH, alone, with a letter

Lady Macbeth. [Reads] The witches They met me in the day of success ;
 and I have learn'd by the perfect'st¹ prophecy report, they have more in
 them than mortal knowledge. When I burn'd in desire to ques-
 tion them further, they made themselves air, into which they
 vanish'd. Whiles I stood rapt in the wonder of it, came missives
lost from the King, who all-hail'd me 'Thane of Cawdor*'; by which
fales title, before, these weird sisters saluted me, and referr'd 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 promis'd thee. Keep it Lay it to
a secret thy heart, and farewell. 12

Glamis* thou art, and Cawdor,* certainly shall and shalt be

What thou art promis'd. Yet² do I fear thy nature ;

¹ The witches' prophecy has proved perfectly true so far.

² This is known as the Elizabethan "strong yet." Very emphatic.



MRS. SIDDONS AS LADY MACBETH

From an old engraving

It is too full o' the milk of human kindness 15
seize quickest
 To catch the nearest way : thou wouldst be great ;
 Art not without ambition, but without
cruelty desires! intensely
 The illness should attend it : what thou wouldst highly
[get]
 That wouldst thou holily ; wouldst not play false,
 And yet wouldst wrongly win : thou 'ldst have, great
 Glamis,* 20
Murder
 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,
force of my words
 And chastise with the valour of my tongue 25
crowd
 All that impedes thee from the golden round
supernatural power
 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.¹

Lady Macbeth.

Thou'rt mad to say it :

Is not thy master with him? who, were 't so, 30
informed me in time for
 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,

¹ A tense scene. How many noblemen in the audience had been thrilled and dumbfounded by the sudden news that Elizabeth in her Progresses was coming to spend the night at their castle!

Who, almost dead for breath, had scarcely ^{more breath} more
Than would make up his message.

Lady Macbeth.

Give him tending; 35

He brings great news.¹

[*Exit MESSENGER*]

The raven² himself is hoarse

That croaks the fatal entrance of Duncan
^{foretells}
Under my battlements. Come, you spirits
^{evil powers}
That tend on mortal thoughts, unsex me here;
^{murderous}
And fill me from the crown to the toe top-full 40
Of direst cruelty! make thick my blood;³
Stop up th' ^{all} access and ^{entrances} passage to ^{to} remorse,
^{pity} ⁱⁿ ^{me}
That no ^{natural} compunctious ^{moral} visitings of ^{impulses} nature
Shake my ^{cruel} fell purpose, nor keep peace between⁴
^{murder and my murderous intent}
The effect and it! Come to my woman's breasts, 45
And take my milk for gall,⁵ you ^{spirits that tend on murderous thoughts} murd'ring ministers,
^{invisible essences}
Wherever in your sightless substances
^{our human crimes}
You wait on nature's mischief! Come, thick night,
^{screen} ^{blackest}
And pall thee in the dunnest smoke⁶ of hell,
That my keen knife see not the wound ^{it} makes, 50

¹ Notice how Macbeth treats the messenger who brings bad news in V.v.35.

² Even the early naturalistic writers thought that the raven was a sign of coming death. See Alexander Wilson, *American Ornithology* (1876), Vol. III, pp. 146 f. Wilson cites this passage from *Macbeth*.

³ She wants to thicken her blood so that she will be less sensitive to mercy.

⁴ Do not keep peace between my intention to kill and the murder itself, which will be the "effect" of the intention; in other words, do not keep me from carrying out my intention to have him murdered.

⁵ Gall is associated even today with bitter hatred and malice.

⁶ Compare "smoke screen" of today.

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 ignorant¹ present, and I feel now 55
The future in the instant.^{present}

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!²
Your face, my thane, is as a book where men 60
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 for³ and you shall put 65
This night's great business into my dispatch,
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.

¹ Ignorant of the future.

² Powerful thought, wonderful poetry. This is a good example of "Nemesis" in tragedy, a sense of impending fate.

³ Ironical.



Topical Press

GLAMIS CASTLE AS IT LOOKS TODAY

Parts of this building are said to have been built in the eleventh century

Macbeth. We will speak further.

Lady Macbeth. ^{change countenance} Only look up clear ; ^{Innocent}
 To alter favour ever is to fear. ^{reveal your fear} 70
 Leave all the rest to me. [Exeunt]

Scene VI. BEFORE MACBETH'S CASTLE

^{Flutes} Hautboys and torches. Enter DUNCAN, MALCOLM, DONALBAIN,
 BANQUO, LENNOX, MACDUFF, ROSS,* ANGUS, and Attendants

Duncan. This castle hath a pleasant seat ; the air
^{Stimulatingly} Nimble and sweetly recommends itself
 Unto our gentle senses.

Banquo. This guest of summer,
 The temple-haunting martlet, does approve, ^{prove}
 By his lov'd mansionry, that the heaven's breath ^{nest} 5
 Smells wooingly here : no jutting, frieze,
 Buttress, nor coign of vantage, but this bird ^{advantageous corner}
 Hath made his pendent bed and procreant cradle : ^{breeding place}
 Where they most breed and haunt, I have observ'd
 The air is delicate.

Enter LADY MACBETH

Duncan. See, see, our honour'd hostess! 10
 The love that follows us sometime is our trouble,
 Which still we thank as love.¹ Herein I teach you

¹ Lines 10-12. The king tells Lady Macbeth that it is his great friendship for Macbeth which makes him pay this visit to his castle with his attendants and cause her all the trouble of entertaining them. "You will be glad, however, to see by my coming here how much I love 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 15
 Were poor and single business to contend

Against those honours deep and broad wherewith
 Your majesty loads our house: for those of old,
 And the late dignities heap'd up to them,

We rest your hermits.

Duncan. Where's the thane of Cawdor*? 20

We cours'd him at the heels, and had a purpose

To be his purveyor: but he rides well,

And his great love, sharp as his spur, hath help'd¹ him

To his home before us. Fair and noble hostess,

We are your guest to-night.

Lady Macbeth.

Your servants ever 25

Have theirs, themselves, and what is theirs, in compt,

To make their audit at your highness' pleasure,

Still to return your own.

Duncan.

Give me your hand;

Conduct me to mine host: we love him highly,

And shall continue our graces towards him. 30

By your leave, hostess.²

[*Exeunt*]

he says, "and be thankful for it." Queen Elizabeth's nobles were sometimes almost bankrupt after she had paid them a visit.

¹ "Help" was in Old English a strong verb.

² It was the custom in such cases to kiss the lady's cheek.

Scene VII. MACBETH'S CASTLE

Fiuses *Butler*
Haulboys and torches. Enter a Sewer, and divers Servants with
table furnishings
dishes and service, over the stage. Then enter MACBETH

Macbeth. If it were done when 'tis done, then 'twere well
 It were done quickly: if th' assassination

Could trammel up the consequence, and catch
collect as in a net all results of the murder
 its stopping the succeeding events
 With his surcease success, that but this blow

Might be the be-all and the end-all here,
in this present life

But here, upon this bank and shoal of time,
only

We'd jump the life to come. But in these cases
risk

We still have judgment here, that we but teach
Others how to kill

Bloody instructions, which, being taught, return
first killer

To plague th' inventor: ¹⁰ this even-handed justice
contents

Comments th' ingredients of our poison'd chalice
He has two reasons for trusting me

To our own lips. He's here in double trust:

First, as I am his kinsman and his subject,
murder secondly

Strong both against the deed; then, as his host,
 Who should against his murderer shut the door,

15 Not bear the knife myself. Besides, this Duncan
royal powers

Hath borne his faculties so meek, hath been
sinless

So clear in his great office, that his virtues
 Will plead like angels, trumpet-tongu'd, against

¹ Almost an exact repetition in different words of "trammel up
 the consequence" immediately preceding and of line 5 immediately
 following.
² Lines 8-10. If I murder Duncan, I am simply teaching someone in
 turn to murder me.

The deep ^{most} damnation ^{damnable} of his ^{crime} taking-off; 20
 And pity, like a naked new-born babe
 Striding the ^{Riding} blast, ^{the} or ^{winds} heaven's cherubin hors'd
 Upon the ^{invisible} sightless ^{ministers} couriers of the air,¹
 Shall blow the horrid deed in every eye,
 That tears shall drown the wind. I have no spur 25
 To prick the sides of my ^{intention to kill} intent, but only ^{except}
 Vaulting ambition, which o'erleaps itself
 And falls on th' ^{other side} other.

Enter LADY MACBETH

How now! what news?

Lady Macbeth. He has almost supp'd: why have you
left the chamber? 29

Macbeth. Hath he ask'd for me?

Lady Macbeth. Know you not he has?

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

Lady Macbeth. Was the hope drunk 35
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so ^{sick} green and pale
At what it did so ^{boldly} freely? From this time
^{Pale} Such I account thy love. Art thou afeard

¹ But see *King Lear* III.i.8, the winds "with *eyeless* rage."

To be the same in thine own act and valour 40
 As thou art in desire? Wouldst thou have that
 Which thou esteem'st the ornament of life,
 And live a coward in thine own esteem,
 Letting 'I dare not' wait upon 'I would,'
 Like the poor cat i' the adage?¹

Macbeth. Prithee, peace: 45

I dare do all that may become a man;
 Who dares do more is none.

Lady Macbeth. What beast² 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. ^{Neither} Nor time nor place
 Did then adhere, and yet you would make both:³
 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;⁴ 55
 I would, while it was smiling in my face,
 Have pluck'd my nipple from his boneless gums,
 And dash'd the brains out, had I so sworn as you
 Have done to this.

Macbeth. If we should fail?

¹ "The cat would eate fyshe, but she wyll not weate her feete."

² Emphatic. "Beast" contrasts sharply with "man," line 46.

³ Apparently Macbeth and Lady Macbeth had planned the murder before the play opens or, as some think, in a scene cut out of our version. *Macbeth* is a very short play.

⁴ She has had a child and loved it.

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 ^{make drunk} ^{attendants} ^{sooner} ¹ so convince,
 That memory, the warder of the brain, 65
 Shall be a fume, and the receipt of reason
 A limbeck only :² when in swinish sleep
 Their drenched natures lie as in a death,
 What cannot you and I perform upon
 Th' unguarded Duncan? what not put upon 70
 His spongy officers, who shall bear the guilt
 Of our great quell? ^{kill}

Macbeth.

Bring forth men-children only ;

For thy undaunted mettle should compose ^{make}
 Nothing but males. Will it not be receiv'd, ^{believed}
 When we have mark'd with blood those sleepy two 75
 Of his own chamber and us'd their very daggers, ^{own}
 That they have done 't?

*Lady Macbeth.*Who dares ^{believe} receive it other,

¹ "Wassail" is Middle English *wæs hæil*, "Be healthy," words used by one friend to another as they drank wine together.

² Memory was supposed to be at the base of the skull, reason at the top. When the fumes of wine rose from the stomach to the head, they were supposed first to put the memory to sleep. The top of the skull, or the receptacle of reason, then became like the top of a still in which whisky is made today, the last place to which the fumes rise before discharging into liquid form.

^{Because} As we shall make our griefs and clamour roar
 Upon his death?

Macbeth. ^{determined} I am settled, and bend up
 Each corporal ^{physical} ^{faculty} 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. INVERNESS. COURT OF MACBETH'S CASTLE

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

Banquo. ^{What time is it} 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 that¹ too. 5

A heavy summons lies like lead upon me,
^{drowsiness}

And yet I would not sleep. Merciful powers,

Restrain in me the cursed thoughts² that nature
^{suspicious}

Gives way to ^{now that I have time to think} in repose!

Enter MACBETH, *and a Servant with a torch*

Give me my sword.³

Who's there? 10

Macbeth. A friend.

¹ Anything — a dagger, his purse.

² Banquo distrusts Macbeth.

³ He expects foul play.

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, 15
 By the name of most kind hostess; and shut up
 In measureless ^{joy} content.

Macbeth. Being unprepar'd,
^{good will tried to remedy our lack of preparation}
 Our will became the servant to defect;
 Which else should ^{generously} 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;
^{find a suitable hour}
 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. ^{agree to stick to me when that hour comes}
 If you shall cleave to my consent, when 'tis,
 It shall make honour for you.

Banquo. ^{Provided} So I lose none 26

In seeking to augment it, but still keep
^{conscience free}
 My bosom franchis'd, and allegiance clear,
^{glad to have your advice}
 I shall be counsell'd.

Macbeth. Good repose the while!
^{meantime}

Banquo. Thanks, sir: the like to you! 30

[*Exeunt* BANQUO and FLEANCE]

Macbeth. Go bid thy mistress, when my drink is ready,



EDMUND KEAN IN THE RÔLE OF MACBETH
From an engraving of a painting by A. E. Chalon

She strike upon the bell. Get thee to bed.

[Exit Servant]

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still. 35

Art thou not, fatal vision, sensible¹
To feeling ^{touch} as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee ^{definite} yet, in form as palpable 40
As this which ~~now~~ I draw.

Thou mar'shall'st me the way that I was going ;
And such an instrument I was to use.
I am fool enough to think I see what I can't touch
Mine eyes are made the fools o' the other senses,
Or else worth all the rest : I see thee still ; 45
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 ^{deceive} 50
The curtain'd sleep ; witchcraft celebrates
Pale Hecate's*² offerings ; and wither'd³ murder,
Alarum'd by his sentinel, the wolf,

¹ Something I can touch and see.

² The witches perform ceremonies and offer sacrifice to their goddess, Hecate.*

³ "Wither'd" because associated here with the witches, who cause the murderer to commit his crime.

Whose howl's his watch,^{signal} ¹ thus with his stealthy pace,²
 With Tarquin's* ravishing strides,³ towards his design 55
 Moves like a ghost. Thou sure and firm-set earth,
 Hear not my steps,^{stealthy steps} which way they walk, for fear
 Thy very stones prate of my whereabouts,^{tell}
 And take the present horror from the time,^{horrid silence}
 Which now suits with it. Whiles I threat, he lives: 60
 Words to the heat of deeds too cold breath gives.⁴

[A bell rings]

I go, and it is done; the bell invites me.^{summons}

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. ^{Wine} That which hath made them drunk hath
 made me bold;

What hath ^{put them to sleep} quench'd them hath given me fire. Hark!

^{Hush}
 Peace!

It was the owl that shriek'd, the fatal bellman,⁵

¹ Like the crowing of the cock thrice during the night.

² Description of the way the actor is to walk, stealthily and quietly.

³ Had Shakespeare seen an actor thus play Tarquin in Thomas Heywood's play *The Rape of Lucrece*, between 1603 and 1606? Shakespeare's early poem has the same name.

⁴ Actor's improvisation, because followed immediately by another rhyme tag. Such rhymes enabled actors to retire to the exit with a flourish.

⁵ He announced deaths.

Which gives the stern'st good-night. He is about it :
 The doors are open ; and the surfeited grooms ^{drunken} 5
 Do mock their charge with snores : I have drugg'd their
^{duly}
^{drinks} possets,
^{So that}
 That death and nature do contend about them,
 Whether they live or die.

Enter MACBETH alone

Macbeth. Who's there? what, ho!

Lady Macbeth. Alack, I am afraid they have awak'd,
 And 'tis not done. Th' attempt and not the deed ^{without} ^{success} 10
^{Destroys}
 Confounds us. Hark! I laid their daggers ready ;
 He could not miss 'em. Had he not resembled
 My father as he slept, I¹ had done 't.² My husband!

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

Lady Macbeth. I heard the owl scream and the crickets
 cry. 15

Did not you¹ speak?

Macbeth. When?

Lady Macbeth. Now.

Macbeth. As I descended?³

Lady Macbeth. Ay.

¹ Emphatic.

² Feminine touch. Cited by critics to prove that Lady Macbeth is not entirely inhuman.

³ Was the Elizabethan stage so constructed that the audience could see or hear Macbeth coming downstairs?

Macbeth. Hark!

Who lies i' the second chamber?

Lady Macbeth. Donalbain. 19

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

✓ *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 lodg'd together. 25

Macbeth. One cried 'God bless us!' and 'Amen' the
other,

^{As if} As they had seen me with these ^{executioner's} 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. ✓ ^{if so} These deeds must not be thought
After these ways : so, it will make us mad.¹ 34

Macbeth. Methought I heard a voice cry 'Sleep no more!
Macbeth does murder sleep,' — the innocent sleep,
Sleep that knits up the ravell'd ^{langle} sleeve of care,

¹ Notice the emotional strain under which Lady Macbeth is laboring. She snaps under it, as we see in the sleepwalking scene.

The death of each day's life, sore labour's bath,
 Balm of hurt minds, great nature's ^{main} second course,
 Chief nourisher in life's feast, —

Lady Macbeth. What do you mean? 40

Macbeth. ^{Eternally} 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 Macbeth. Who was it that thus cried? Why,
 worthy thane,

You do unbend¹ your noble strength, to think 45
 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 think² what I have done;
 Look² 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, 55
 I'll gild³ the faces of the grooms withal;
 For it must seem their guilt.⁴ [Exit. Knocking within]

¹ Like unstringing a bow.

² Emphasize.

³ Redden. Gold was redder in color in 1606 than ordinary gold jewelry is now.

⁴ Pun on "gild."

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 entire} one red.*Re-enter* LADY MACBETH

Lady Macbeth. My hands are of your colour, but I shame
To wear a heart so white. [*Knocking within*] I hear a
knocking 65

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 ^{deserted} ^{you} unattended. [*Knocking within*] Hark! more
knocking.

Get on your ^{dressing gown} night-gown, lest occasion call us, 70

And show us to be ^{up} watchers. Be not lost

So ^{wretchedly} poorly in your thought.

Macbeth. To know my deed, 'twere best not know
myself.¹ [*Knocking within*]

Wake Duncan with thy knocking! I would thou couldst!²[*Exeunt*]

¹ If being conscious means I must think of my crime, then it were better for me to continue "lost in thought."

² Macbeth is genuine in his repentance here.

Scene III. THE SAME

Enter a Porter. Knocking within ¹

Porter. Here's a knocking indeed! If a man were porter of hell-gate, he should have old turning the key. [*Knocking*] Knock, knock, knock! Who's there, i' the name of Beelzebub*? Here's a farmer, that hang'd himself on the expectation² of plenty. Come in time; have napkins enough about you; here you'll sweat for 't. [*Knocking*] 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,³ who committed treason enough for God's sake, yet could not equivocate to heaven. O, come in, equivocator. [*Knocking*] Knock, knock, knock! Who's there? Faith, here's an English tailor⁴ come hither for stealing out of a French hose. Come in, tailor; here you may roast your goose. [*Knocking*] Knock, knock; never at quiet! What are you? But this place is too cold for hell. I'll devil-porter it no further: I had thought to have let in some of all professions, that go the primrose

¹ A wonderful scene in which the porter imagines himself to be the keeper of the gate of hell, as in the old miracle plays, talking to different types of Englishmen as they enter hell. A scene which lends itself easily to acting.

² Even now the farmer who held last year's wheat or cotton crop for rising prices this year is threatened with financial ruin if the prospects are for a bumper crop this fall.

³ Henry Garnet, the Jesuit in the Gunpowder Plot trial, 1606, made a statement which could be interpreted in two entirely different ways.

⁴ Tailors had the reputation of stealing cloth from their customers.

way to the everlasting bonfire. [*Knocking*] ^{Coming now} Anon, anon!
 I pray you, remember the porter. ^{tip} [*Opens the gate*]

Enter MACDUFF and LENNOX

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

Porter. Faith, sir, we were carousing till the second cock. ^{three} ^{o'clock} 1

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

Porter. That it did, sir, i' the very throat on me: but
 I requited him for his lie; and, I think, being too strong
 for him, though he ^{tripped} took up my legs sometime, yet I
^{managed to throw him off} made a shift to cast him. 27

Enter MACBETH

Macduff. Is thy master stirring?
 Our knocking has awak'd 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 ^{early} timely on him:
 I have almost slipp'd the hour.

Macbeth. I'll bring you to him.

Macduff. I know this is a joyful trouble to you;
 But yet 'tis ^{troublesome} one. 35

¹ The cock was supposed to crow three times during the night, at twelve o'clock, at three, and at six.

Macbeth. The labour we delight in ^{cures} physics pain.

This is the door.

Macduff. I'll make so bold to call,

For 'tis my limited ^{special duty} service.

[*Exit*]

Lennox. Goes the king hence to-day?

Macbeth. He does; — he did
appoint so.

Lennox. The night has been unruly: where we
^{slept} lay, 40

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 ^{destruction} combustion and ^{devastating results} confus'd events

New hatch'd to th' woeful time, the obscure ^{owl} bird 45

^{Hooted} Clamour'd the livelong night: some say, the earth

Was feverous and did shake.

Macbeth. 'Twas a rough night.¹

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!

Macbeth. }
Lennox. }

What's the matter? 51

¹ Imagine Macbeth's feeling as he says this.

Macduff. ^{Destruction} Confusion now hath made his masterpiece!
 Most sacrilegious murder hath broke ope
 The Lord's ^{king's} anointed temple, and stole thence
 The life o' the building.

Macbeth. What is 't you say? the life? 55

Lennox. Mean you his majesty?

Macduff. Approach the chamber, and destroy your sight
 With a new Gorgon.* Do not bid me speak;
 See, and then speak yourselves.

[*Exeunt* MACBETH and LENNOX]

Awake, awake!

Ring the alarum-bell. Murder and treason! 60

Banquo and Donalbain! Malcolm! awake!

Shake off this downy sleep, death's counterfeit,

And look on death itself! up, up, and see

The great ^{Judgment Day's picture} doom's image! Malcolm! Banquo!

As ^{on} ^{Judgment} ^{Day} from your graves rise up, and walk like ^{ghosis} sprites 65

To countenance this horror. Ring the bell. [*Bell rings*]

Enter LADY MACBETH

Lady Macbeth. ^{trouble} What's the business,

That such a hideous trumpet calls to ^{conference} parley

The sleepers of the house? speak, speak!

Macduff. O gentle lady,

'Tis not for you to hear what I can speak: 70

^{Merely} ^{to} ^{tell} ^{it} ^{to} ^a ^{woman}
 The repetition, in a woman's ear,

^{kill her in the telling}
 Would murder as it fell.

Enter BANQUO

O Banquo, Banquo,

Our royal master's murder'd!

Lady Macbeth.

Woe, alas!

What, in our house?

Banquo.

Too cruel anywhere.

Dear Duff, I prithee, contradict thyself,

75

And say it is not so.

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

Macbeth. Had I but died an hour before this chance,^{accident}
 I had liv'd a blessed time; for, from this instant,
 There's nothing serious in mortality:^{man's life}
 All is but toys; renown and grace is dead;^{trivialities} ^{virtue} 80
 The wine of life is drawn, and the mere lees^{dregs}
 Is left this vault to brag of.^{firmament}

Enter MALCOLM and DONALBAIN

Donalbain. What is amiss?

Macbeth.

You are, and do not know't:

The spring, the head, the fountain of your blood

Is stopp'd, the very source of it is stopp'd.

85

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 badg'd with blood;^{smear'd}

So were their daggers, which unwip'd we found
 Upon their pillows : 90
 They star'd, and were distracted ; no man's life
 Was to be trusted with them.

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

Macduff. Wherefore did you so? 94

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

Loyal and neutral, in a moment? No man :
 The expedition of my violent love
Outran haste my slower brain
 Outran the pauser, reason. Here lay Duncan,
 His silver skin lac'd with his golden blood ;
 And his gash'd stabs look'd like a breach in nature 100
 For ruin's wasteful entrance ; there, the murderers,
 Steep'd in the colours of their trade, their daggers
 Unmannerly breech'd with gore : who could refrain,
 That had a heart to love, and in that heart
 Courage to make 's love known?

Lady Macbeth. Help me hence, ho! 105

Macduff. Look to the lady.

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

That most may claim the right to talk about this subject this argument for ours?

Donalbain. [*Aside to MALCOLM*] What should be spoken
 here, where our fate,

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

Let's away. 110

No time for tears here
Our tears are not yet brew'd.

Malcolm. [*Aside to DONALBAIN*] Nor our strong sorrow
Ready to turn into action
Upon the foot of motion.

Banquo. Look to the lady ;¹

[*LADY MACBETH is carried out*]
bodies

And when we have our naked frailties hid,
That suffer in exposure, let us meet
And question this most bloody piece of work, 115
To know it further. Fears and scruples shake us :
doubts
In the great hand of God I stand, and thence
Against the hidden undivulg'd purpose pretence I fight
Of treasonous malice.²

Macduff. And so do I.

All. So all.

Macbeth. Let's briefly put on manly our clothes readiness, 120
And meet i' the hall together.

All. We gladly agree to it
Well contented.

[*Exeunt all but MALCOLM and DONALBAIN*]

Malcolm. What will you do? Let's not consort with
them :

To show an unfelt sorrow is an office a duty
Which the false man does easy. I'll to England.

Donalbain. To Ireland I ; our separated fortune 125
are now
Shall keep us both the safer : where we are,

¹ Repetition of Macduff's speech in line 106? Is the text bad here?

² I shall fight to bring to light the now undiscovered treasonous and malicious murderer of Duncan.

There's daggers in men's smiles: the ^{nearer} near in blood,
The nearer bloody.¹

Malcolm. This murderous shaft that's shot
Hath not yet lighted; and our safest way
Is to avoid the aim. Therefore, to horse; 130
And let us not be dainty of leave-taking,
^{formal about saying good-by}
But shift away: there's warrant in that theft
^{sleal}
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 ^{made trivial} trifl'd ^{experiences} former knowings.

Ross. Ah, good father,
Thou see'st the heavens, ^{as if} as troubl'd with man's act, 5
Threatens his ^{all} bloody ^{the} stage: by th' clock 'tis day,
And yet dark night strangles the travelling lamp. ^{sun}
Is 't night's ^{overboldness} 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

¹ The closer kin we are to King Duncan, the more certain we are to be *suspected of his murder*, or, some think, *to be murdered*. In Shakespeare's plays brother often conspires against brother in his lust for power.

Even like the deed that's done. On Tuesday last,
 A falcon, tow'ring in her pride of place,
 Was by a mousing owl hawk'd at and kill'd.¹

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, flung² out,
 Contending 'gainst obedience, as they would make
 War with mankind.

Old Man. 'Tis said they eat³ each other.

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

Enter MACDUFF

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?

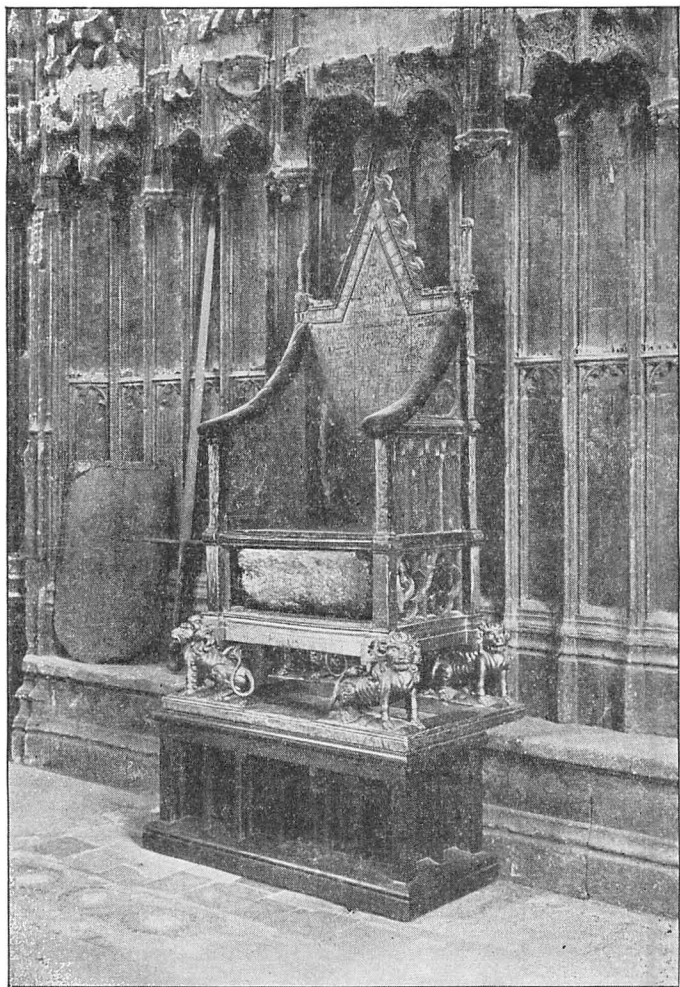
Macduff. They were suborn'd⁴:

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

¹ The falcon would naturally kill the owl. That nature should run *backward* when kings die is a commonplace in elegies.

² Perhaps, "kicked."

³ Holinshed, "did eat their own flesh."



Valentine

CORONATION CHAIR IN WESTMINSTER ABBEY

The stone enclosed in this chair is supposed to have been brought from Scone, where Scottish kings were crowned

Ross. 'Gainst nature still!
 Thriftless ambition, that will ^{ravenously eat} ravin up
 Thine own life's means! ^{source} Then 'tis most like
 The sovereignty will fall upon Macbeth. 30

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

Ross. Where is Duncan's body?

Macduff. Carried to Colmekill,¹
 The sacred storehouse of his predecessors,
 And guardian of their bones.

Ross. Will you to Scone*? 35

Macduff. No, cousin, I'll to Fife.²

Ross. Well, I will thither.^{to Scone}

Macduff. Well, may you see things well³ done there, —
 adieu! —

Lest our old robes sit easier than our new!
^{government}

Ross. Farewell, father.

Old Man. God's benison go with you; and with those
 That would make good of bad, and friends of foes! 41

[*Exeunt*]

¹ See "Saint* Colme."

² Macduff's castle.

³ Ironical. Macduff suspects Macbeth.

Act III

Scene I. FORRES.* THE PALACE

Enter BANQUO

Banquo. Thou hast it now : king, Cawdor,* Glamis,* all,
As the weird women promis'd, and, I fear,
Thou play'dst most foully for 't : yet it was said
It should not stand in thy posterity,
But that myself should be the root and father 5
Of many kings. If there come truth from them,
As upon thee, Macbeth, their speeches 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

Series of bugle calls

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^{altogether}-thing unbecoming.

Macbeth. To-night we hold a solemn^{formal} supper, sir,

And I'll request your presence.

Banquo. Let your highness 15
 Command upon me ; to the ^{my king} which my duties
 Are with a most indissoluble tie
 For ever knit.

Macbeth. Ride you this afternoon ?¹

Banquo. Ay, my good lord.

Macbeth. We should have else desir'd your good advice,
 Which still hath been both grave and ^{always} ^{helpful} prosperous, 21
 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
 'Twixt this and supper : go not my horse the ^{faster than usual} better, 25
 I must become a borrower of the night
 For a dark hour² 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 ^{ingenious lies} invention : but of that to-morrow,
 When therewithal we shall have cause of state
^{Demanding} Craving us jointly. Hie you to horse ; adieu,
 Till you return at night. Goes Fleance³ with you ? 35

¹ The first of three very clever and sinister questions. *Macbeth* is from one point of view a fine detective or mystery story.

² Important since Macbeth plans to murder Banquo in the dark.

³ Most important of the three questions if Macbeth is to defeat the witches' prophecy that Banquo is to "get [beget] kings."

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!

[*Exeunt all but MACBETH and an ATTENDANT*]

Sirrah, a word with you: attend those men

Our pleasure?

45

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

Macbeth. Bring them before us.

[*Exit ATTENDANT*]

To be thus is nothing,¹

But to be safely thus. Our fears in Banquo

Stick deep; and in his royalty of nature

49

Reigns that which would be fear'd. 'Tis much he dares;

And, to that dauntless temper of his mind,

He hath a wisdom that doth guide his valour

To act in safety. There is none but he

Whose being I do fear; and, under him,

My Genius² is rebuk'd, as, it is said,

55

Mark Antony's* was by Cæsar. He chid the sisters,

¹ This monologue is a remarkable instance of Shakespeare's ability as an artist to keep his audience in sympathy with a murderer.

² A beneficent guardian spirit supposed to accompany each man from birth to death and to help him defend himself against evil spirits which were attempting always to destroy his soul.

When first they put the name of king upon me,
 And bade them speak to him ;¹ then prophet-like
 They hail'd him father to a line of kings :
 Upon my head they plac'd a fruitless crown, 60
 And put a barren sceptre in my gripe,
 Thence to be wrench'd with an unlineal hand,²
 No son of mine succeeding. If 't be so,
 For Banquo's issue have I fil'd my mind ;^{defiled}
 For them the gracious Duncan have I murder'd ; 65
 Put rancours in the vessel of my peace^{bitters}
 Only for them ; and mine eternal jewel^{soul}
 Given to the common enemy of man,^{Sold to Satan}
 To make them kings, the seed of Banquo kings !
 Rather than so, come, fate, into the list,³ 70
 And champion me to th' utterance^{deadly combat} — Who's there ?

Re-enter ATTENDANT, with two MURDERERS

Now go to th' door, and stay there till we call. —

[*Exit ATTENDANT*]

Was it not yesterday we spoke together ?

1 Murderer. It was, so please your highness.

¹ Emphatic.

² By somebody not related to me.

³ The barriers, or enclosures, within which the nobles fought their battles in the tournaments before Queen Elizabeth. Sometimes called "lists."

⁴ Technical term in chivalric battles, meaning "to the limit," "to death." If the student has read Scott's *Ivanhoe*, he will recall that Ivanhoe challenges Brian de Bois Guilbert to fight to the *death*, "at outrance" by touching his shield with the *point* of his spear instead of with the butt.

Macbeth.

Well then, now

Have you consider'd of my speeches? Know 75

That it was he, in the times past, which held you

So under fortune; which you thought had been

Our innocent self: this I made good to you

In our last conference, pass'd in probation with you,

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

which he ruined you

ments,

80

Who wrought with them, and all things else that might

To half a soul and to a notion craz'd

Say, 'Thus did Banquo.'

1 Murderer.

You made it known to us.

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

Our point of second meeting. Do you find 85

Your patience so predominant in your nature

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

To pray for this good man and for his issue,

Whose heavy hand hath bow'd you to the grave

And beggar'd yours for ever?

*1 Murderer.*We are men,¹ 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 cleft

All by the name of dogs: the valued file

Distinguishes the swift, the slow, the subtle, 95

¹ Very emphatic.

The housekeeper, the ^{watchdog} hunter, every one
 According to the gift which bounteous nature
 Hath in him ^{enclosed} clos'd ; whereby he does receive
 Particular addition, from the bill
 That writes them all alike ; and so of men. 100
 Now, if you¹ have a station in the file,
 Not i' the worst ^{lowest} rank of manhood, say 't ;
 And I will put that business in your bosoms,
 Whose execution takes your enemy off,
 Grapples you to the heart and love of us, 105
 Who wear our health but sickly in his life,
 Which in his death were perfect.

2 Murderer.

I am one, my liege,

Whom the vile blows and buffets of the world
 Hath so incens'd, that I am reckless what
 I do to spite the world.

1 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 116

¹ Very emphatic.

Against my near'st of life; and though I could
 With barefac'd power sweep him from my sight
 And bid my will avouch it, yet I must not,
 For certain friends that are both his and mine,
 Whose loves I may not drop, but wail his fall
 Who I myself struck down; and thence it is,
 That I to your assistance do make love,
 Masking the business from the common eye
 For sundry weighty reasons.

2 Murderer. We shall, my lord, 125

Perform what you command us.

1 Murderer. Though our lives¹—

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.²
 The moment on 't; for 't must be done to-night,
 And something from the palace; always thought
 That I require a clearness: and with him—
 To leave no rubs nor botches in the work—
 Fleance his son, that keeps him company,
 Whose absence is no less material to me
 Than is his father's, must embrace the fate

¹ Masterful dramatic technique. As Macbeth sees that the murderer is ready to kill, he breaks in without permitting him to finish his sentence — as in life.

² Perhaps "with the third murderer, who will give you more exact information about Banquo's whereabouts." See page 63, III.iii.1.

Of that dark hour. ^{Come to your decision} Resolve yourselves apart ;
 I'll come to you ^{in a minute} anon.

Both Murderers. ^{have decided already} We are resolv'd, my lord.

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

[*Exeunt* MURDERERS]

^{That's settled} 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 ^{am waiting} attend his leisure
 For a few words.

Servant. Madam, I will. [*Exit*]

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

Macbeth. We have scotch'd¹ the snake, not kill'd it :
 She'll ^{join} close and be herself, whilst our ^{attempt to kill} poor malice
^{Leaves us} Remains in danger of her former tooth. 15
 But let the frame of things disjoint, both the worlds suffer,
 Ere we will eat our meal in fear, and sleep
 In the affliction of these terrible dreams
 That shake us nightly : better be with the dead,
 Whom we, to gain our peace, have sent to peace, 20
 Than on the torture of the mind to lie
 In restless ^{frenzy} ecstasy. Duncan is in his grave ;
 After life's ^{intermittent} fitful² fever he sleeps well ;
 Treason has done his worst : nor steel, nor poison,
^{National insurrections} Malice domestic, ^{troops} foreign levy, nothing, 25
 Can touch him further.

Lady Macbeth. ^{Be of good cheer} 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 :
^{Be} Let your ^{sure} remembrance ^{to} apply to Banquo ; 30
^{Show} Present him ^{high regard} eminence, both with eye and tongue :³
 Unsafe ^{as} the while, that we ^{long} as
 Must ^{debase} lave our honours in these flattering streams,

¹ Possibly means simply cut in two. Amazing psychology, and yet entirely natural. Macbeth is enraged at Duncan after he has murdered him because he did not succeed in killing his sons also. He pities himself and contrasts the fever of being alive with the peace and calm of death. Shakespeare cannot let us get too far away from his hero, and hence keeps us partly in sympathy with him.

² "Fitful" perhaps means fever accompanied by fits, convulsive.

³ Lady Macbeth does not know of the plan to murder Banquo.

And make our faces vizards to our hearts,
Disguising what they are.¹

Lady Macbeth.

You must leave this. ^{stop worrying} 35

Macbeth. O, full of scorpions is my mind, dear wife!

Thou know'st that Banquo and his Fleance lives.

Lady Macbeth. But in them nature's copy's not eterne.²

Macbeth. There's comfort yet; they are assailable;

Then be thou jocund: ere the bat hath flown ^{joyful} 40

His cloister'd flight; ere to black Hecate's* summons

The shard-borne beetle with his drowsy hums

Hath rung night's yawning³ peal, there shall be done

A deed of dreadful note.⁴

Lady Macbeth.

What's to be done?

Macbeth. Be innocent of the knowledge, dearest chuck,

Till thou applaud the deed. Come, seeling⁵ night, 46

Scarf up the tender eye of pitiful day,

And with thy bloody and invisible hand

Cancel and tear to pieces that great bond ^{contract of the witches with Banquo}

Which keeps me pale! Light thickens, and the crow 50

¹ Lines 32-35. Meantime we are in a dangerous situation and must protect ourselves by stooping to flatter people we intend to kill, and must conceal our evil intentions under smiling faces.

² Each tree, each animal, each man, was thought of as existing *perfect* in the mind of God eternally before being created imperfectly here on earth to live for a short time only. The idea in the mind of God was called a "pattern." *Nature*, the instrument of a contemplative God, produced the "copies" of the "pattern."

³ Transferred epithet: belongs to "night."

⁴ A deed celebrated for its dreadfulness.

⁵ When falcons were being tamed, their eyelids were sewed together or "seeded." "Scarf up," line 47, repeats and extends this figure of speech.

Makes wing to th'^{his} roosting^{place} 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.¹ 55
 So, prithee, go with me. [Exeunt]

Scene III. A PARK NEAR THE PALACE

Enter three MURDERERS

1 Murderer. But who did bid thee join with us?

3 Murderer. Macbeth.

2 Murderer. ^{We can trust this stranger} He² needs not our mistrust ; since he delivers ^{tells}
 Our offices, and what we have to do,
^{Exactly as Macbeth told us he would}
 To the direction just.

1 Murderer. Then stand with us.

The west yet glimmers³ with some streaks of day : 5

Now spurs the lated traveller apace

To gain the ^{the inn before supper} timely inn ; and near approaches

The subject of our watch.

3 Murderer. Hark ! I hear horses.

¹ Are lines 54–55 the actor's improvisation? If so, this is the same actor who improvised the poor rhyme tag commented on in footnote 4, page 37. And as in that case there is no need because we have just preceding it another rhyme tag.

² This third murderer.

³ The murderer is unnaturally appreciative of the scenery, but in the absence of stage properties on some Elizabethan stages, whoever was on the stage at the time had to supply the deficiency.

Banquo. [*Within*] Give us a light there, ho!

2 Murderer. Then 'tis he: the rest
That are within the note of expectation 10
Already are i' the court.

1 Murderer. His horses go about.

3 Murderer. Almost a mile: but he does usually,
So all men do, from hence to th' palace gate
Make it their walk.¹

Enter BANQUO, and FLEANCE with a torch

2 Murderer. A light, a light!

3 Murderer. 'Tis he.

1 Murderer. Stand to 't. 15

Banquo. It will be rain to-night.

1 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]*

3 Murderer. Who did strike out the light?

1 Murderer. Was 't not the way?

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

2 Murderer. We have
lost

Best half of our affair. 21

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

[Exeunt]

¹ Shakespeare's company probably had no horse at this show.

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 ^{to}
And last the hearty welcome.

Lords. Thanks to your majesty.

Macbeth. Ourself will mingle with society,
And play the humble host.
Our hostess keeps her state,^{remains} ^{seated} but in best time ^{good} 5
We will require her welcome.^{beg}

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

[*First MURDERER appears at the door*]
^{meet}

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

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

Murderer. 'Tis Banquo's then.

Macbeth. 'Tis better thee ^{outside you} without than he ^{inside him} within.

Is he dispatch'd? 15

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

Macbeth. Thou art the best o' the cut-throats ; yet he's
good

¹ Throne.

That did the like for Fleance: if thou didst it,
 Thou art the nonpareil.
hast no equal

Murderer.

Most royal sir,

Fleance is scap'd.

20

Macbeth. 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:¹

But now I am cabin'd, cribb'd, confin'd, bound in

To saucy doubts and fears. But Banquo's safe? 25

Murderer. Ay, my good lord; safe in a ditch he bides,
deep

With twenty trenched gashes on his head,

The least a death to nature.

Macbeth.

Thanks for that.

There the grown serpent lies; the worm that's fled

Hath nature that in time will venom breed, 30

No teeth for th' present. Get thee gone: to-morrow

We'll hear your story 't, ourself, again.

[Exit MURDERER]

Lady Macbeth.

My royal lord,

You do not give the cheer: the feast is sold
toast commercialized

¹ This indicates that Shakespeare thought of the earth as round. Mr. Stoll says Shakespeare did not know that the sun did not really rise and set. The air could not envelop or "encase" a flat world. The popular handbooks widely known in Elizabethan days as *Mirroures* or *Speculums* have diagrams showing a man walking around the world and coming back to the same spot from which he started. All educated men knew and used such books. Magellan had sailed around the world about one hundred years before Shakespeare died. See also *Hamlet*. III.ii.142, "'Tellus' orb'd ground," meaning the round earth.

That is not often vouch'd,^{pledged}¹ while 'tis a-making,
 'Tis given with welcome: to feed ^{just to eat} were best at home; 35
 From thence the sauce to meat is ceremony;
 Meeting were bare without it.²

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

Macbeth. Sweet remembrancer!

Now, good digestion wait on appetite,
 And health on both!³

Lennox. May 't please your highness sit.

Macbeth. Here had we now our country's honour ^{great men all under one roof} roof'd,
 Were the ^{eminent} grac'd person of our Banquo present; 41
 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. 45

Macbeth. The table 's full!

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

Macbeth. Where?

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

Macbeth. Which of you have done this?

Lords. What, my good lord?

¹ The custom of drinking to another's health is called "pledging."

² In one's own home it is all right to eat without ceremonies. At a formal banquet, such things are necessary.

³ The most physiological toast in English literature.

Macbeth. ^{Banquo, thou} 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 ^{in a second} thought 55

He will again be well : if much you note him,
You shall offend him, and extend his passion :
Feed, and regard him not. [*Aside to MACBETH*] Are you a
man ?

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

Lady Macbeth. [*Aside to MACBETH*] O ^{fine} proper stuff ! 60
This is the very painting of your fear :

This is the air-drawn dagger which, you said,
Led you to Duncan.¹ O, these ^{gusts} flaws and starts,
^{Impostors compared} Impostors to true fear, would well become

A woman's story at a winter's fire, 65
Authoriz'd by her grandam. Shame itself !

Why do you make such faces ? When all's ^{said and done} done.

You look but on a stool.

Macbeth. Prithee, see there ! behold ! look ! lo ! how say
you ?

Why, what care I ? If thou canst nod, speak too. 70

¹ Compare her bitter irony throughout this scene in her attempt to brace her husband up with her tender solicitude for his health as soon as the guests depart.

If ^{mortuary chapels} charnel-houses and our graves must send
 Those that we bury back, our monuments
 Shall be the maws of kites.¹ [Ghost *vanishes*]

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

Macbeth. If I stand here, I saw him!

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

Macbeth. Blood hath been shed ere now, i' the olden
 time, 75

Ere humane statute ^{social laws cleansed the commonwealth of crimes} purg'd the gentle weal;²
 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 ^{deadly gashes} murders on their ^{heads} crowns,³
 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 ^{marvel} muse at me, my most worthy friends; 85

¹ Lines 71-73. If people we bury indoors and out of doors rise to reproach us for killing them, we had better let the vultures eat them, in which case they could not rise in their own forms.

² This entire monologue represents better than any other passage in the play Shakespeare's marvelous capacity for keeping us in sympathy with a criminal without leading us, as do some modern dramas, to approve of crime. Macbeth is actually reproaching fate for making him suffer the consequences of his actions.

³ "Jack fell down and broke his *crown*."

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.¹

Re-enter the Ghost

I drink to th' general joy o' the whole table,
 And to our dear friend Banquo, whom we miss ; 90
 Would he were here! to all and him ^{let us now drink} we thirst,
 And all to all.

Lords. Our duties, and the pledge.

Macbeth. ^{Vanish} Avaunt! and quit my sight! let the earth hide
 thee!

Thy bones are marrowless, thy blood is cold ;
 Thou hast no speculation ^{sight} in those eyes 95
 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^{scaly} 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 ;

¹ Why does Macbeth say this?

² The rhinoceros has folds of thick skin which look like plated armor.

If trembling I ^{stay indoors} inhabit¹ then, ^{proclaim} protest me 105

The ^A baby ^{doll} of a girl.² Hence, horrible shadow!

Unreal mockery, hence! [Ghost *vanishes*]

Why, so: ^{all right} being gone,

I am a man again. Pray you, sit still.

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

With most ^{amazing} admir'd disorder.

Macbeth. Can such things be, 110

And overcome us like a summer's cloud,

Without our ^{wonder} special wonder? You make me strange

Even to the ^{al} disposition that I owe, ^{my} ^{own} ^{make-up}

When now I think you can behold such sights,

And keep the natural ruby of your cheeks, 115

When mine is blanch'd with fear.

Ross. What sights, my lord?

Lady Macbeth. I pray you, speak not; he grows worse and
worse;

Question enrages him. At once, good night:

Stand not upon the ^{your} order of ^{social} your going. ^{rank} ⁱⁿ ^{leaving}

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*]

¹ Possibly this means "clothe myself in trembling."

² This may mean the sickly baby of a mother who is too young.

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

Stones have been known to move and trees to speak;

Foretellings Augures and properly interpreted stories understood relations¹ have

By magpies magot-pies and jackdaws choughs and crows rooks brought forth to light 125

The secret'st man of blood. What is the night?
murderer time is it

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

Macbeth. What do you say to this How say'st thou, that Macduff denies his person
At our great bidding?

Lady Macbeth. Did you send to him, sir?²

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 spy servant fee'd. I will to-morrow,

And early 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 135

All causes shall give way: I am in blood

Stepp'd in so far that, should I wade no more,

Returning were as tedious as go o'er:

Strange things I have in head that will to hand, must be put into operation

Which detected must be acted ere they may be scann'd. 140

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

¹ Perhaps this refers to a proper understanding by oracles of the relation between happenings and their secret causes. All these birds can be taught to talk.

² Notice how gentle Lady Macbeth is when alone here with her great partner in crime.

Macbeth. Come, we'll to sleep. My strange and self-abuse
 Is the ^{uninitialed} initiate fear that wants ^{much practice} hard use :

We are yet but young in deed.

[*Exeunt*]

Scene V. A HEATH

Thunder. Enter the three WITCHES, meeting HECATE*

1 Witch. Why, how now, Hecate! you look angrily.

Hecate. Have I not reason, ^{hags} beldams as you are,
^{insolent} Saucy and overbold? How did you dare
 To trade and traffic with Macbeth
 In riddles and affairs of death; 5
 And I, the mistress of your charms,
 The close ^{secret} contriver of all harms,
 Was never call'd to bear my part,
 Or show the glory of our art?
 And, which is worse, all you have done 10
 Hath been but for a wayward son,
 Spiteful and wrathful; who, as others do,
 Loves for his own ends, not for you.
 But make amends now: get you gone,
 And at the pit of Acheron* 15
 Meet me i' the morning: thither he
 Will come to know his destiny:
 Your vessels and your spells provide,
 Your charms, and every thing beside.
 I am for th' 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 ^{enchanted} profound ;
 I'll catch it ere it come to ground : 25
 And that distill'd by magic sleights ^{tricks}
 Shall raise such artificial sprites
 As by the strength of their illusion
 Shall draw him on to his confusion : ^{destruction}
 He shall spurn fate, scorn death, and bear 30
 His hopes 'bove wisdom, grace, and fear ;
 And you all know security ^{a false sense of safety}
 Is mortals' chiefest enemy.

[*Music, and a Song*]

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

[*Sing within: 'Come away, come away,' etc.*]

1 *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, ^{agreed with}
 Which can interpret farther : only, I say
 Things have been strangely borne. The gracious Duncan ^{going oddly}
 Was pitied of Macbeth : marry, he was dead : ^{by Jove} ^{virtuous}
 And the right-valiant Banquo walk'd too late ; 5

Whom, you may say, if 't please you, Fleance kill'd,
 For Fleance fled: men must not walk too late.
 Who ^{Who} cannot ^{can} want ^{help} the ^{thinking} thought, how monstrous
 It was for Malcolm and for Donalbain
 To kill their gracious father? ^{crime} 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 't would have anger'd any heart alive 15
 To hear the men deny 't. So that, I say,
^{Macbeth} He has borne all things well:¹ and I do think
 That, had he Duncan's sons under his key —
 As, and '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, ^{blunt talk} 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 ^{is now} himself?

Lord. The son of Duncan,
 From whom this tyrant holds the due of birth, 25
 Lives in the English court; and is receiv'd
 Of the most ^{Edward,} ^{the} ^{Confessor} pious Edward* with such grace
 That the malevolence of fortune nothing
 Takes from his high ^{rank} respect. Thither Macduff

¹ Bitter irony.

Is gone to pray the holy king, upon his aid 30
 To wake Northumberland and warlike Siward*;
 That by the help of these, with Him^{God} 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,^{murderers} 35
 Do faithful homage and receive free honours;^{virtuous}
 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^{unhappy} messenger turns me his back,
 And hums, as^{as if he} who should say, 'You'll rue the time
 That clogs me with this answer.'^{refusal} 1

Lennox. And that well might
 Advise him to a caution, to hold what distance^{keep as far away from Macbeth as}
 His wisdom can provide. Some holy angel 45
 Fly to the court of England and unfold
 His message ere he come; that a swift blessing
 May soon return to this our suffering country
 Under a hand accurs'd!

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

¹ Messengers hastened back with good news. As they were sometimes punished by their masters when they brought back bad news, they returned slowly. Hence "clogs me." A clog dancer moves more slowly than a dancer without clogs.

Act IV

Scene I. A CAVERN. IN THE MIDDLE, A BOILING CAULDRON

Thunder. Enter the three WITCHES

1 Witch. Thrice the ^{brindled} cat hath mew'd.

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

3 Witch. Harpier¹ cries; 'tis time, 'tis time.

1 Witch. Round about the cauldron go;

In the poison'd entrails throw. 5

Toad, that under cold stone

Days and nights has thirty-one

Swelter'd venom sleeping got,

Boil thou first i' the charmed pot.

All. Double,² double toil and trouble; 10

Fire burn and cauldron bubble.

2 Witch. Fillet of a ^{marshy} fenny snake,

In the cauldron boil and bake;

¹ Two syllables for proper meter. Harpier is the name of one of the "familiaris," or attendant spirits, of the witches. See Harpy.*

² Twofold.

- Eye of newt and toe of frog,
 Wool of bat and tongue of dog, 15
 Adder's fork and blind-worm's sting,
 Lizard's leg and howlet's wing,
 For a charm of powerful trouble,
 Like a hell-broth boil and bubble.
All. Double, double toil and trouble ; 20
 Fire burn and cauldron bubble.
3 Witch. Scale of dragon, tooth of wolf,
 Witches' mummy, maw and gulf^{stomach}
 Of the ravin'd^{ravenous} salt-sea shark ;
 Root of hemlock digg'd i' the dark, 25
 Liver of blaspheming Jew,
 Gall of goat, and slips of yew
 Sliver'd^{Sliced} in the moon's eclipse,
 Nose of Turk and Tartar's lips,
 Finger of birth-strangled babe 30
 Ditch-deliver'd by a drab,^{harlot}
 Make the gruel thick and slab :^{congealed}
 Add thereto a tiger's chaudron,^{entrails}
 For th' ingredients of our cauldron.
All. Double, double toil and trouble ; 35
 Fire burn and cauldron bubble.
2 Witch. Cool it with a baboon's blood,
 Then the charm is firm and good.

¹ Perhaps "gorged," "stuffed."

Enter HECATE to the other three WITCHES*

Hecate. O, well done! I commend your pains;
 And every one shall share i' th' gains: 40
 And now about the cauldron sing,
 Like elves and fairies in a ring,
 Enchanting all that you put in.

[*Music, and a Song, 'Black spirits,' etc.*]

[*Exit HECATE*]

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

Enter MACBETH

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

All. A deed without a name.

Macbeth. I conjure you, by that ^{your} which ^{gift} you ^{of} 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 ^{foamy} yesty waves
 Confound ^{Destroy} and swallow navigation up;
 Though ^{young} bladed corn be lodg'd, and trees ^{levelled} blown down; 55
 Though castles topple on their warders' heads;

¹ Nothing could better reveal Macbeth's state of mind and desperation than his calling "the weird sisters" "hags."

Though palaces and pyramids do ^{lopple}slope
 Their heads to their foundations; though the ^{origins}treasure
 Of nature's germens ^{all natural life be mashed to pieces}tumble all together,
 Even till destruction ^{be saliated}sicken; answer me 60
 To what I ask you.

1 *Witch.* Speak.

2 *Witch.* ^{Ask}Demand.

3 *Witch.* We'll answer.

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

Macbeth. Call 'em, let me see 'em.¹

1 *Witch.* Pour in sow's blood, that hath eaten
 Her nine ^{pigs}farrow;² grease that's ^{swealed}sweaten 65
 From the murderer's gibbet throw
 Into the flame.

All. ^{ye spirits of all rank}Come, high or low;
 Thyself and ^{duly}office ^{duly}deftly show!

Thunder. First APPARITION, *an armed Head*³

Macbeth. Tell me, thou unknown power, —

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

1 *Apparition.* Macbeth! Macbeth! Macbeth! beware
 Macduff;

¹ When a ghost comes voluntarily, as in *Hamlet*, one may speak to it. Macbeth in desperation and curiosity compels the spirits to come.

² Hogs, cats, goats, do eat their young sometimes.

³ Prophecy of Macduff bringing in Macbeth's head, V.viii.54.

Beware the thane of Fife. — Dismiss me : enough.

[*Descends*]

Macbeth. Whate'er thou art, for thy good caution,
thanks ;

Thou hast harp'd ^{confirmed} my fear aright : but one word
more, —

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

Thunder. Second APPARITION, a bloody Child¹

2 Apparition. Macbeth! Macbeth! Macbeth!

Macbeth. Had I three² ears, I'd hear thee.

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

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

Macbeth. Then live, Macduff : what need I fear of thee ?

But yet I'll make assurance double sure,

And take a bond of fate :³ thou shalt not live ;

That I may tell pale-hearted fear it lies, 85

And sleep in spite of thunder.

¹ "Macduff was from his mother's womb Untimely ripp'd," V.viii.15.

² You call to me "Macbeth" three times, as if I had three ears. His insolence to the Fates shows that he is highly excited.

³ A bond is attached to a mortgage and both are signed by the borrower in order to give double security to the lender of money. See line 83.

Thunder. Third APPARITION, a Child crowned, with a
tree in his hand¹

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

All. Listen, but speak not to 't.

3 Apparition. Be lion-mettl'd, proud; and take no care
Who chafes, who frets, or where conspirers are: 91
Macbeth shall never vanquish'd be until
Great Birnam* wood to high Dunsinane* hill
Shall come against him. [Descends]

Macbeth. That will never be:
Who can ^{press into service} impress the forest; bid the tree 95
Unfix his earth-bound root? Sweet bodements! ^{prophecies} good!
Rebellion's head, rise never till the wood
Of Birnam* rise, and our high-plac'd Macbeth
Shall live the lease of nature, pay his breath
To time² and mortal ^{human} custom. Yet my heart 100
Throbs to know one thing: tell me, if your art
Can tell so much: shall Banquo's issue ever
Reign in this kingdom?

All. Seek to know no more.

¹ Malcolm's army advances on Macbeth's castle camouflaged with branches of trees. V.iv.4.

² The Elizabethans thought of the "time" a man might live in the Biblical sense, "three-score years and ten." So here, all men must render up their lives (breath) at the end of that time.

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

[*Hautboys*]

1 *Witch.* Show!

2 *Witch.* Show!

3 *Witch.* Show!

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

*A show of eight*¹ *Kings, the last with a glass*² *in his hand;*
BANQUO'S Ghost following

Macbeth. Thou art too like the spirit of Banquo; down!
head
 Thy crown does sear mine eyeballs. And thy hair,
 Thou other gold-bound brow, is like the first:
 A third is like the former. Filthy hags! 115
 Why do you show me this? A fourth! Burst from your sockets Start, eyes!
thunderclaps at Judgment Day
 What, will the line stretch out to th' crack of doom?
 Another yet! A seventh! I'll see no more:
crystal globe
 And yet the eighth appears, who bears a glass
 Which shows me many more; and some I see 120
 That twofold balls and treble sceptres³ carry:

¹ The eighth king was James VI of Scotland (James I of England). He and the seven other kings are supposed by some historians to be descendants of Banquo. See lines 123-124.

² A crystal ball in which may be read the future, or perhaps simply a mirror.

³ Symbolic of the king of England ruling over England, Ireland, and Scotland, or over Great Britain, Ireland, and France.



"HORRIBLE SIGHT! NOW I SEE 'TIS TRUE ;
FOR THE BLOOD-BOLTER'D BANQUO SMILES UPON ME,
AND POINTS AT THEM FOR HIS."

After a painting by Sir Joshua Reynolds

Horrible sight! Now I see 'tis true ;
For the ^{bloody-haired} blood-bolter'd Banquo smiles upon me,
And points at them for his. What, is this so?

1 Witch. Ay, sir, all this is so ; but why 125
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 ; 130

That this great king may kindly say
Our duties did his welcome pay.

[*Music. The WITCHES dance, and vanish with HECATE**]

Macbeth. Where are they? Gone? Let this pernicious hour
Stand ^{forever} aye accursed in the calendar!
Come in, without there!

Enter LENNOX

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

Macbeth. Saw you the weird sisters?

Lennox. No, my lord.

Macbeth. Came they not by you?

Lennox. No, indeed, my lord.

Macbeth. Infected be the air whereon they ride,
And damn'd all those that trust them! I did hear
The galloping of horse: who was 't came by? 140

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

Macbeth. Fled to England!

Lennox. Ay, my good lord.

Macbeth. [*Aside*] Time, thou ^{dost prevent} anticipat'st my dread ex-
ploits:

The flighty ^{swift} purpose never is ^{carried out} o'ertook 45

Unless the deed go with it: from this moment

The very ^{promptings} firstlings of my heart shall be

The ^{first acts} firstlings of my hand. And even now,

To crown my thoughts with acts, be it thought and done:

The castle of Macduff I will surprise ; 150
 Seize upon Fife ; give to the edge o' the sword
 His wife, his babes, and all unfortunate souls
 That trace him in his line. ^{follow} No boasting like a fool ; ^{ancestral line}
 This deed I'll do before this purpose cool :
 But no more sights.¹ ^{witches' apparitions} Where are these gentlemen? 155
 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 appear to be traitors •} make us traitors.

Ross. You know not

Whether it was his wisdom or his fear. 5

Lady Macduff. Wisdom! to leave his wife, to leave his
 babes,

His mansion, and his titles² in a place
 From whence himself does fly! He loves us not ;
 He wants the natural touch : ^{instinct to protect his young} for the poor wren,

¹ "No boasting . . . But no more sights" is so wretchedly poor as poetry that we think of it as an actor's improvising.

² Property to which he has good titles.

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 ^{cousin} coz,
 I pray you, ^{control} school yourself : but, for your husband, 15
 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 ^{we are} hold rumour
 From what we fear, yet know not what we fear, 20
 But float upon a wild and violent sea
 Each way and move.¹ 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 ^{little kinsman} cousin, 25
 Blessing upon you !

Lady Macduff. Father'd he is, and yet he's fatherless.

Ross. I am so much a fool, should I stay longer,
 It would be my ^I disgrace and ^{should} your ^{weep} discomf^{and}ort : ^{embarrass} you
 I take my leave at once. [Exit]

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

Son. As birds do, mother.

¹ The passage may be corrupt. Possibly it means moving violently back and forth like a feather on a wave, getting nowhere.

Lady Macduff. What, with worms and flies?

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

Lady Macduff. Poor bird! thou 'dst never fear the net nor
lime,
birdglue

The pitfall nor the gin. 35
trap

Son. Why should I, mother? Poor birds they are not
set for. Little birds like me

My father is not dead, for all your saying.

Lady Macduff. 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.

Son. Then you'll buy 'em to sell again. 41

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

With wit enough for thee.

Son. Was my father a traitor, mother?

Lady Macduff. Ay, that he was. 45

Son. What is a traitor?

Lady Macduff. Why, one that swears and lies. makes an oath to his king and breaks it

Son. And be all traitors that do so?

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

Son. And must they all be hang'd that swear and lie?

Lady Macduff. Every one.

Son. Who must hang them?

Lady Macduff. Why, the honest men. 54

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

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

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

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

Enter a MESSENGER

Messenger. Bless you, fair dame ! I am not to you known,
 Though in your state of honour I ^{of} am perfect. ^{know exactly} 65
 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 ^{deadly} 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 75
 Accounted dangerous folly : why then, alas,
 Do I put up that womanly defence,
 To say I have done no harm ? — What are these ^{strange faces} faces ?

Enter MURDERERS

1 Murderer. Where is your husband?

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

1 Murderer. He's a traitor.

Son. Thou liest, thou shag-ear'd villain! ^{hairy}

1 Murderer. [Stabbing him] What, you egg!
Young fry^{egg}¹ of treachery!

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

[Exit LADY MACDUFF, crying 'Murder!']

Exeunt MURDERERS, following her]

*Malcolm
is in the
place*

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,
Bestride^{Defend}² our down-fall'n birthdom. Each new morn
New widows howl, new orphans cry, new sorrows 5
Strike heaven^{heaven} on the face, that it resounds
As if it felt with Scotland, and yell'd out
Like syllable of dolour. ^{A like cry} ^{grief}

¹ Compare "small fry," used of children today.

² Stand over, as one would a friend down in battle.

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

Macduff. I am not treacherous.

Malcolm. But Macbeth is.
 A good and virtuous nature may recoil 19
 In an imperial charge.¹ But I shall crave your pardon ;
 That which you are, my thoughts cannot transpose :
 Angels are bright still, though the brightest fell :
 Though all things foul would wear the brows of grace,
 Yet grace must still look so.

Macduff. I have lost my hopes.

Malcolm. Perchance even there where I did find my
 doubts.² 25
 Why in that rawness left you wife and child,
 Those precious motives, those strong knots of love,
 Without leave-taking ? I pray you,

¹ Firearms figure, — *recoil* means "kick," and *imperial charge* means "an extra heavy load of explosives."

² Just because I suspect you as to the following matters.

Let not my jealousies be your dishonours,
 But mine own safeties :¹ 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 35
 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 ^{must} hands uplifted in my right ;
 And here from ^{generous} gracious England have I offer
 Of goodly thousands : but, for all this,
 When I shall tread upon the tyrant's head, 45
 Or wear it, on my sword, yet my poor country
 Shall have more vices than it had before ;
 More suffer, and ^{in more numerous} more sundry ways than ever,
 By him that shall ^{next be king} succeed.

Macduff. What should he be ?²

¹ Let not my suspicions be understood as insults to you ; they are means of safeguarding my life.

² The following dialogue is a wonderful exposition of the qualities of what Elizabethan England considered a bad king.

Malcolm. It is myself I mean ; in whom I know 50
 All the particulars of vice so grafted,
 That, when they shall be open'd, black Macbeth
 Will seem as pure as snow ; and the poor state
 Esteem him as a lamb, being compar'd
 With my confineless harms. limitless faults

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

Malcolm. I grant him bloody,
Sensual Luxurious, avaricious, false, deceitful,
Quick to anger 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. desires Better Macbeth 65
 Than such an one to reign.

Macduff. Boundless intemperance
usurpation In nature is a tyranny ; it hath been
 Th' 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
Secretly indulge 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, 75
Finding it so inclin'd.

Malcolm. With this there grows,
In my most ill-compos'd affection such
A stanchless avarice that, were I king,
I should cut off the nobles for their lands,
Desire his jewels and this other's house : 80
And my more-having would be as a sauce
To make me hunger more, that I should forge
Quarrels unjust against the good and loyal,
Destroying them for wealth.

Macduff. This avarice
Sticks deeper, grows with more pernicious root 85
Than summer-seeming¹ 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,²
I have no relish of them ; but abound 95
In the division of each several crime,

¹ Perhaps means that lust is associated with youth, avarice with age.

² Shakespeare lists twelve virtues of the ideal Renaissance ruler.

Acting it many ways. Nay, had I power, I should
 Pour the sweet milk of concord ^{amity} into hell,
 Uproar the universal peace, confound ^{destroy}
 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, 105

Since that the truest issue of thy throne
 By his own interdiction stands accurs'd,
 And does ^{dishonor} blaspheme his ^{parents} breed? Thy royal father
 Was a most sainted king: the queen that bore thee,
 Oftener upon her knees than on her feet, 110

^{Mortified herself} Died every day she liv'd. Fare thee well!

These evils thou repeat'st upon thyself ^{tellest}
 Hath banish'd me from Scotland. O my breast,
 Thy hope ends here!

Malcolm. Macduff, this noble passion,

Child of integrity, hath from my soul 115

Wip'd the black ^{suspitions} scruples, reconcil'd my thoughts
 To thy good truth and honour. Devilish Macbeth

¹ Pious persons were sometimes accustomed to subject themselves each day to physical pain. This was called "mortifying" oneself, or reducing oneself almost to death.

By many of these trains hath sought to win me
 Into his power ; and modest wisdom ^{restrains} 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 ^{slander}
 The taints and blames I laid upon myself,
^{As} For strangers to my nature. I am yet 125
 Unknown to woman, never was forsworn,
 Scarcely have coveted what was mine own,
 At no time broke my faith, would not betray
 The devil¹ to his fellow, and delight ^{fellow devil}
 No less in truth than life : my first false speaking 130
 Was this upon myself. What I am truly,
 Is thine and my poor country's to command ;
 Whither, indeed, before thy here-approach,
 Old Siward,* with ten thousand warlike men,
 Already at a point, was setting forth : 135
 Now we'll together ; and the chance of goodness ^{may the chance of success}
 Be like our warranted quarrel ! Why are you silent ? ^{as good as our good cause}

Macduff. Such welcome and unwelcome things at once
 'Tis hard to reconcile.

Enter a DOCTOR

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

¹ I would not break faith with anyone, not even with a devil, if I had made an agreement with him.

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

Malcolm. I thank you, doctor. 145

[Exit DOCTOR]

Macduff. What's the disease he means?

Malcolm. 'Tis call'd the evil: ^{king's 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, ^{afflicted} 150
 All swoln and ulcerous, pitiful to the eye,
 The mere despair of surgery, he cures,
 Hanging a golden stamp about their necks, ^{coin}
 Put on with holy prayers: and 'tis spoken, ^{said}
 To the succeeding royalty he leaves ^{power} 155
 The healing benediction.¹ 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. ^{A Scotchman} ^{recognize} 160

¹ King James of England, before whom the play was acted, believed he had this power.

Macduff. My ever-gentle cousin, welcome hither.

Malcolm. I know him now. Good God, ^{quickly} betimes remove
condition in Scotland
 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 165
 Be call'd our mother, but our grave: where ^{no one} nothing,
 But who knows nothing, is once seen to smile;¹
 Where sighs and groans and shrieks that rend the air,
 Are made, ^{but not noticed} not mark'd; where violent sorrow seems
An everyday excitement
 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. ^{narration} O, relation
accurate
 Too nice, and yet too true!

Malcolm. What's the newest grief?

Ross. That of an hour's age doth ^{is} ^{old} ^{news} hiss the speaker; 175
brings forth
 Each minute teems a new one..

Macduff. How does my wife?

Ross. Why,² well.

Macduff. And all my children?

Ross. Well too.

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

¹ "Where ignorance is bliss."

² Long pause. Ross speaks his next two lines with noticeable slowness.

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

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

Ross. When I came hither to transport the tidings 181

Which I have heavily borne, there ran a rumour

Of many worthy fellows that were out ;

Which was to my belief witness'd the rather,

For that I saw the tyrant's power a-foot : 185

Now is the time of help ; your eye in Scotland

Would create soldiers, make our women fight,

To doff¹ 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^{catch} them.

Macduff.

Macduff. What concern they ?

The general cause ? or is it a fee-grief^{grief belonging to one man} 196

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.

¹ Condensed from *do off*, meaning "put off," as *don* from *do on*, meaning "put on."

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

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

Macduff. Hum! I guess at it.

Ross. Your castle is surpris'd; your wife and babes
Savagely slaughter'd: to relate the manner, 205
Were, on the ^{heap} 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 to} ^{overburdened} ^{down over your eyes}
Whispers the o'er-fraught heart and bids it break.¹ 210

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,²
To cure this deadly grief. 215

¹ Don't pull your hat down over your eyes in silent sorrow. Let your grief out in words. Grief without the relief of expression suggests a heart overburdened, compels it to break.

² Byron, "There is the vitality of poison in our despair."

Macduff. ^{Macbeth} He has no children.¹ — All my pretty ones?
 Did you say all? O hell-kite! ^{hawk} All?
 What, all my pretty chickens and their ^{mother} dam
 At one fell swoop?

Malcolm. ^{Battle against your sorrow} 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! ^{wicked} naught that I am, 225
 Not for their own demerits, but for mine,
 Fell slaughter on their souls. Heaven rest them now!

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

^{Turn} Convert to anger; blunt not the heart, enrage it.

Macduff. O, I could play the woman with mine eyes, 230
 And braggart with my tongue! But, gentle heavens,
 Cut short ^{the intervening hours} 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 ^{as well as me} too!

¹ Perhaps said of Malcolm. See *King John*, where Constance refuses to be comforted for the death of her son, Arthur, saying, "He talks to me who never had a son." But this may refer to Macbeth, with the suggestion that if Macbeth had children, he could not have been so cruel.

Malcolm.

This tune goes manly. 235

Come, go we to the king; our power is ready;

Our lack is nothing but our leave. Macbeth

Is ripe for shaking, and the powers above

Put on their instruments. Receive what cheer you
may:

The night is long that never finds the day. [Exeunt]

Act V

Scene I. DUNSINANE. ANTE-ROOM IN THE CASTLE*

Enter a DOCTOR of Physic and a WAITING-GENTLEWOMAN

*Doctor.*¹ I have two nights watch'd with you, but can perceive no truth in your report. When was it she last walk'd?

Gentlewoman. Since his majesty went into the field, I have seen her rise from her bed, throw her ^{story} night-gown upon her, unlock her closet, take forth paper, fold it, write upon 't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep. 8

Doctor. A great perturbation in nature, to receive at once the benefit of sleep, and do the effects of watching! In this slumbry agitation, besides her walking and other actual performances, what, at any time, have you heard her say? 13

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

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

¹ This scene throws a flood of light on Shakespeare's observation of the torture of a human being subject to mental disturbances. It is also of great importance as indicating the Elizabethan doctor's desire to observe accurately and sympathetically his patient.

Gentlewoman. Neither to you nor any one; having no witness to confirm my speech. 17

Enter LADY MACBETH, with a taper

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

Doctor. How came she by that light? 20

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 are shut. 24

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

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

Lady Macbeth. Yet here's a spot. 30

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

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?² 38

¹ This calls to mind the accuracy of the modern physician.

² This brief prose speech makes live again the magnificent poetical treatment of the murder of Duncan, II.ii.



**“WHAT IS IT SHE DOES NOW? LOOK, HOW SHE RUBS
HER HANDS”**

From a painting by William Kaulbach

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.¹ 43

Doctor. ^{Away, away with you} Go to, go to; you have known what you should not. 45

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.² Oh, oh, oh! 50

Doctor. What a sigh is there! The heart is sorely charg'd.^{burdened}

Gentlewoman. ^{rank} I would not have such a heart in my bosom ^{of} ^a ^{queen} for the dignity of the whole body.

Doctor. Well, well, well, —

Gentlewoman. Pray God it be, sir. 55

Doctor. This disease is beyond my practice: yet I have known those which have walk'd in their sleep who have died holily in their beds. 58

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 ^{of his} 's grave.

¹ Probably Lady Macbeth is thinking here of the scene in which Macbeth was so terrified by the ghost of Banquo at the banquet that he betrayed his guilt.

² She had said at the time of the murder, "A little water clears us of this deed," II.ii.67.

Doctor. Even so? 62

Lady Macbeth. To bed, to bed; there's knocking at the gate: come, come, come, come, give me your hand:¹ what's done cannot be undone:² to bed, to bed, to bed.

[*Exit*]

Doctor. Will she go now to bed? 66

Gentlewoman. Directly.

Doctor. Foul ^{Evil rumors}whisperings are abroad: unnatural deeds
Do breed unnatural troubles: infected minds
To their deaf pillows will discharge their secrets: 70
More needs she the divine than the physician.
God, God forgive us all!³ Look after her;
Remove from her the means ^{all means of committing suicide}of all annoyance.
And still ^{always}keep eyes upon her. So, good night:
My mind she has mated, and amaz'd my sight: 75
I think, but dare not speak.

Gentlewoman.

Good night, good doctor.⁴

[*Exeunt*]

¹ Lady Macbeth after the murder of Duncan is always very gentle to Macbeth. In the crises she had exercised self-control when he could not. This finally resulted in her mental breakdown.

² She is always a fatalist with tremendous will power.

³ Shakespeare, unlike modern dramatists, never condemns his characters. He does not pass judgment on them.

None does offend, none, I say, none.

King Lear

⁴ It is unfair for modern critics to say that Shakespeare saw nobility only in his aristocrats. The doctor and the gentlewoman are much superior ethically to the average noble in this play.

*Scene II. THE COUNTRY NEAR DUNSINANE**

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

Menteith. The English power is near, led on by Malcolm,
His uncle Siward,* and the good Macduff :
Revenues burn in them; for their dear causes^{personal injuries}
Would to the bleeding and the grim alarm
Excite the mortified man.^a^{dead}¹

Angus. Near Birnam* wood 5
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^{list}
Of all the gentry: there is Siward's* son,
And many unrough youths, that even now^{beardless} 10
^{Proclaim} 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^{swollen}^{kingdom} 15
Within the belt of rule.

Angus. Now does he feel
His secret murders sticking on his hands;
Now minutely revolts upbraid his faith-breach;
^{every minute}

¹ Perhaps, just any man weakened by inflicting physical suffering upon himself.

Those he commands move only in command,
 Nothing in love : now does he feel his title 20
 Hang loose about him, like a giant's robe
 Upon a dwarfish thief.

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

Caithness. Well, march we on, 25
 To give obedience where 'tis truly ow'd :
 Meet we the medicine of the sickly ^{commonweal} weal ;
 And with him pour we ^{into} in our country's ^{physic} 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, *the* DOCTOR, *and* Attendants

Macbeth. Bring me no more reports ; let them fly all :
 Till Birnam* wood remove to Dunsinane¹*
 I cannot taint with fear. What's the boy Malcolm ?
 Was he not born of woman ? The spirits that know
 All mortal ^{human} consequences² have pronounc'd me thus : 5

¹ Macbeth relies upon the prophecy of the witches, IV.i. 97-100.

² *All mortal consequences* means " what finally happens to each of us."

'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-fac'd¹ 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?^{fool} 15
 Death of thy soul! those linen cheeks of thine
 Are counsellors to fear. What soldiers, whey-face?

Servant. The English force, so please you.

Macbeth. Take thy face hence.

[*Exit SERVANT*]

Seyton! — I am sick at heart,
 When I behold — Seyton, I say! — This push^{batle} 20
 Will cheer me ever, or disseat^{unseat} me now.

I have liv'd long enough: my way of life
 Is fall'n into the sear, the yellow leaf;^{withered}
 And that which should accompany old age,
 As honour, love, obedience, troops of friends, 25
 I must not look to have; but, in their stead,

¹ White with fright.

² Quarto reading, "disease."

Curses, not loud but deep, mouth-honour, breath,
Which the poor¹ heart would fain deny, and dare not.
Seyton!

29

Enter SEYTON

Seyton. What's your gracious pleasure?

Macbeth. What news more?

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

Macbeth. I'll fight, till from my bones my flesh be
hack'd.

Give me my armour.²

Seyton. 'Tis not needed yet.

Macbeth. I'll put it on.

Send out ^{more} moe horses, skirr the country round; 35

Hang those that talk of fear. Give me mine armour.

How does your patient, doctor?

Doctor. Not so sick, my lord,

As she is troubled with thick-coming ^{hallucinations} fancies,

That keep her from her rest.

Macbeth. Cure her of that.

Canst thou not minister to a mind diseas'd, 40

Pluck from the memory a rooted sorrow,

^{Rub} Raze³ out the written troubles of the brain,

And with some sweet oblivious⁴ antidote

¹ Shakespeare even at this point has dramatic sympathy for Macbeth. Macbeth here actually *pities his subjects*.

² Note the nervous irritation of Macbeth, arming for battle. Nothing suits him.

³ As in "raze" a city in time of war — level it to the ground.

⁴ Making one forget.

Cleanse the stuff'd bosom of that perilous stuff
Which weighs upon the heart?

Doctor. Therein the patient 45
Must minister to himself.

Macbeth. Throw physic to the dogs, I'll none of it.
Come, put mine armour on; give me my staff.
Seyton, send out. Doctor, the thanes fly from me.
Come, sir, dispatch. If thou couldst, doctor, cast 50
The water of my land, find her disease,
And purge it to a sound and pristine health,
I would applaud thee to the very echo,
That should applaud again. Pull 't off, I say.
What rhubarb, senna, or what purgative drug, 55
Would scour these English hence? Hear'st thou of them?

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

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

Doctor. [*Aside*] Were I from Dunsinane away and clear,
Profit again should hardly draw me here.¹ [*Exeunt*]

¹ This speech is not in keeping with the doctor's character. Some smart aleck acting the part may have extemporized here, may not have followed Hamlet's advice to his actors, "And let those that play your clowns speak no more than is set down for them."



**"CANST THOU NOT MINISTER TO A MIND DISEAS'D,
PLUCK FROM THE MEMORY A ROOTED SORROW?"**

From a painting by William Kaulbach

Scene IV. COUNTRY NEAR BIRNAM* WOOD

Drum and colours. Enter MALCOLM, old SIWARD and his Son, MACDUFF, MENTEITH, CAITHNESS, ANGUS, LENNOX, ROSS,* and SOLDIERS, marching*

Malcolm. Cousins, I hope the days are near at hand
When a man's own house
 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 conceal 5
 The numbers of our host, and make discovery spies
 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 wait
always
 Our sitting down before 't.
laying siege

Malcolm. 'Tis his main hope: 10
opportunity
 For, where there is advantage to be given,
nobles commons
 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 good judgments
Be tested by results
 Attend the true event, and put we on 15
 Industrious soldiership.

Siward. The time approaches
decisiveness
 That will with due decision make us know

What we shall say we have and what we owe.
 Thoughts speculative their unsure hopes relate,
 But certain issue strokes must arbitrate;
 Towards which¹ advance the war. [Exit, marching]

Scene V. DUNSINANE.* THE CASTLE

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

Macbeth. Hang out our banners on the outward walls;
 The cry is still, 'They come.' Our castle's strength
 Will laugh a siege to scorn; here let them lie
 Till famine and the ague eat them up.
 Were they not forc'd 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
 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.

¹ The battle which will decide definitely the issue between Macbeth and Malcolm.

² The Ghost tells Hamlet that his terrible story will cause "each particular hair to stand an end."

Re-enter SEYTON

Wherefore was that cry? 15

Seyton. The queen, my lord, is dead.

Macbeth. She should have died hereafter;

There would have been a time for such a word.¹ -

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 player²

That struts and frets his hour upon the stage 25

And then is heard no more. It is a tale

Told by an idiot, full of sound and fury,

Signifying nothing.

Enter a MESSENGER

Thou com'st to use thy tongue; thy story quickly.

Messenger. Gracious my lord, 30

I should report that which I say I saw,

But know not how to do 't.

Macbeth.

Well, say, sir.

¹ Lines 17, 18 mean that if Lady Macbeth had died in times of peace he could have had time to mourn her death. After line 18 the tenor of this speech is that nothing makes any difference, not even the death of Lady Macbeth. Macbeth is entirely tired of life.

² Shakespeare as an actor himself knew the ups and downs of an actor's life.

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! 35

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

Macbeth. If thou speak'st false,
Upon the next tree shall thou hang alive,
Till famine ^{shrivel} cling thee : if thy speech be sooth, ^{true} 40
I care not if thou dost ^{hangst} for me ^{me} as much.
I pull in ^{faller} ¹ resolution, and begin
To doubt th' ^{double meaning} equivocation of the fiend
That lies like truth : 'Fear not, till Birnam* wood
Do come to Dunsinane*'; and now a wood 45
Comes toward Dunsinane. Arm, arm, and out !
If this which he ^{swears} avouches does appear,
There is nor flying hence nor tarrying here.
I 'gin to be a-weary of the sun,
And wish th' estate o' the world were now ^{structure of the universe} ^{going to pieces} undone. 50
Ring the alarum-bell! Blow, wind! come, ^{storm} wrack!
At least we'll die with harness on our back. [*Exeunt*]

¹ "Pull in" suggests possibly a figure of speech from horseback riding, to draw in the reins so as to check the horse in his speed.

Scene VI. DUNSINANE. BEFORE THE CASTLE*

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

Malcolm. Now near enough ; your leavy screens throw
down,

And show like those you are. You, worthy uncle,
Shall, with my cousin, your right noble son,
Lead our first battle : worthy Macduff and we
Shall take upon ^{us} what else remains to do, 5
According to our order.

Siward. Fare you well.

^{If} Do we but find the tyrant's power to-night,
Let us be beaten, if we cannot fight.¹

Macduff. Make all our trumpets speak ; give them all
^{voices} breath, 9

Those clamorous harbingers of blood and death. [*Exeunt*]
[*Alarums continued*]

Scene VII. ANOTHER PART OF THE FIELD

Enter MACBETH

Macbeth. They have tied me to a stake ; I cannot fly,
But, bear-like,² I must fight the course. What's he
That was not born of woman ? Such a one
Am I to fear, or none. 4

¹ This rhyme tag is so much poorer than the one immediately following that it looks as if the actor improvised it.

² Some of the Elizabethan theatres were built round, like the bear-baiting rings near London.

Enter young SIWARD

Young Siward. What is thy name?

Macbeth. Thou'lt be afraid to hear it.

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

Than any is in hell.

Macbeth. My name's Macbeth.

Young Siward. The devil himself could not pronounce a
^{name}
title

More hateful to mine ear.

Macbeth. No, nor more fearful.

Young Siward. Thou liest, abhorred tyrant; with my
sword 10

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. ^{Over there} That way the noise is. Tyrant, show thy face!

If thou be'st slain, and with no stroke of mine, 15

My wife and children's ghosts will haunt me still. ^{forever}

I cannot strike at wretched kerns, whose arms ^{Irish}

Are hir'd to bear their staves: either thou, Macbeth, ^{I kill you}

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 ^{reputation} note
 Seems ^{bayed} bruted. 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 ^{timidly surrendered} gently render'd:
 The tyrant's people on both sides do fight; 25
 The noble thanes do bravely in the war;
 The day almost ^{shows itself to be} itself professes yours,
 And little is to do. ^{remains}

Malcolm. We have met with foes
 That strike ^{and purposely miss} beside us.

Siward. Enter, sir, the castle. 29
 [Exeunt. Alarum]

Scene VIII. ANOTHER PART OF THE FIELD

Enter MACBETH

Macbeth. Why should I play the Roman fool,¹ and die
 On mine own sword? whiles I see ^{living men} lives, the gashes
 Do better upon them. ^{commit} ^{suicide}

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 ^{weighed down} charg'd 5
 With blood of thine already.

¹ See *Julius Cæsar*, V.v.50, where Brutus dies on his own sword.

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

Macbeth. Thou lovest labour :
As easy mayst thou the ^{invulnerable} 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 ^{spirit} angel whom thou ^{always} still hast serv'd
Tell thee, Macduff was from his mother's womb 15
Untimely ripp'd.

Macbeth. Accursed be that tongue that tells me so,
For it hath cow'd my better part of man !
And be these juggling fiends no more believ'd,
That ^{play} 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 crowd} the time ;
We'll have thee, as our rarer monsters¹ are, 25
Painted upon a ^{placard} pole, and underwrit,
'Here may you see the tyrant.'

¹ A reference to the custom then as now of advertising rare and deformed animals and men in side shows or circus parades by painting them on canvas.

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 oppos'd, being of no woman born,
 Yet I will try the last: before my body
 I throw my warlike shield: lay on, Macduff;
 And damn'd be him that first cries, 'Hold, enough!'

[*Exeunt, fighting. Alarums*]

*Retreat. Flourish. Enter with drum and colours, MALCOLM,
 old SIWARD,* ROSS,* the other Thanes, and Soldiers*

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

Siward. Some must go off; and yet, by these I see, 36
 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: 40
 He only liv'd but till he was a man;
 The which no sooner had his prowess confirm'd
 In the unshrinking¹ station where he fought,
 But like a man he died.

Siward. Then he is dead?

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

¹ Transferred epithet. The line means in the station where he fought unshrinkingly.

Siward. Had he his hurts before?

Ross. Ay, on the front.

Siward. Why then, God's soldier be he!

Had I as many sons as I have hairs,
I would not wish them to a fairer death:
And so his knell is knoll'd.

Malcolm. He's worth more sorrow, 50

And that I'll spend for him.

Siward. He's worth no more:

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

Th' usurper's cursed head: the time is free. 55

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 60

Before we reckon with your several loves,

And make us even with you. My thanes and kinsmen,

Henceforth be earls, the first that ever Scotland

In such an honour nam'd. What's more to do,

Which would be planted newly with the time, 65

As calling home our exil'd friends abroad

That fled the snares of watchful tyranny ;
Producing forth the cruel ministers
Of this dead butcher and his fiend-like queen,
Who, as 'tis thought, by self ^{her own} and violent hands 70
Took off her life ; this, and what needful else
That calls upon us, by the grace of Grace ^{God},
We will perform in measure, time, and place :
So, thanks to all at once and to each one,
Whom we invite to see us crown'd at Scone.* 75

[*Flourish. Exeunt*]

Questions

The purpose of the introductory material, of the interlinear glosses, of the interpretative footnotes, and of the Glossary is to clear away all difficulties of language, history, and stagecraft, and thus enable the reader in the shortest possible time, with the least amount of trouble, and in the fullest and clearest sense, to know exactly what Shakespeare meant by what he wrote.

There remain the two needs, first, of finding out how accurately and thoroughly the reading has been done; and secondly, of interpreting important or subtle points of plot and characterization, of encouraging lively discussion, and of sharing enthusiasms. To these two ends the following questions have been prepared.

A. The Objective Tests may be put to two uses. If assigned in advance to find out the correct answers, the tests will lead to a fairly comprehensive and interesting review of the play. If given as tests or examinations, they will definitely reveal how much information has been absorbed from the reading.

One form of satisfactory test can be made up of ten, fifteen, or twenty questions from each of the four objective tests, namely, the True-False, Multiple-Choice, Identification, or Matching, and Short-Answer. Another good test can be composed of ten questions from each of the four groups combined with any desired number of questions from the Thought Questions and Discussion Hints.

B. The Thought Questions and Discussion Hints present significant details or suggestive points for further discussion and interpretation. Most of the questions are within the range of a good high-school class, although some are of a more subtle and difficult nature and should be taken up only with an unusually alert group.

Enough of both Objective Tests and Thought Questions have been provided to allow wide variation and free choice as to which shall be used and how.

A few of the Discussion Hints could be profitably used as subjects for oral reports or written themes. These have been marked with an asterisk.

A. Objective Tests

I. TRUE-FALSE TEST

Write the numbers 1 to 34 on a sheet of paper. Write T after the number of each statement which is true, and F after the number of each one which is false. The score will be the number attempted minus twice the number wrong.

1. Banquo was loyal to King Duncan.
2. Macduff had nothing to do with avenging Duncan.
3. Fleance escaped because Macbeth wished it.
4. Lady Macbeth was indifferent about her husband's success.
5. Macbeth and Banquo were unsuccessful military leaders.
6. A messenger tried to warn Lady Macduff immediately before she was murdered.
7. Duncan failed to reward Macbeth.
8. In the banquet scene Lady Macbeth revealed to the guests her husband's guilt.
9. Macbeth was wildly excited when the ghost of Banquo rose.
10. Macbeth in secret deeply loved Banquo.
11. Lady Macbeth killed herself because she discovered her husband no longer cared for her.
12. It was lucky for Macbeth that Macduff escaped being murdered.

-
13. Macbeth was killed by Fleance.
 14. Lady Macbeth knew beforehand of each of Macbeth's murders.
 15. Malcolm agreed to return to Scotland from England with Macduff without argument.
 16. Macbeth loved his children.
 17. Fleance was Macduff's favorite son.
 18. Macduff expressed satisfaction when Macbeth was crowned.
 19. Lady Macbeth would have killed Duncan herself if he had not looked like her father.
 20. Macbeth said he hated Banquo.
 21. Banquo lacked affection for his son.
 22. The witches' prophecies were never ambiguous.
 23. Macbeth was superstitious.
 24. Lady Macbeth did not see Banquo's ghost.
 25. Ross was Malcolm's uncle.
 26. Siward was an Englishman.
 27. The witches told Macbeth that no man born of woman could kill him.
 28. Macbeth was at one time admired by all kinds of people.
 29. Macbeth succeeded in killing Duncan after two previous attempts.
 30. Duncan trusted the thane of Cawdor.
 31. Macbeth never agreed with Lady Macbeth that it was well to kill Duncan.
 32. Macduff was not interested in the welfare of Scotland.
 33. Macbeth easily persuaded Banquo to assist him in murdering Duncan.
 34. Macbeth's reason always controlled his impulses.

II. MULTIPLE-CHOICE TEST

Write the numbers 1 to 30 on a sheet of paper. After each number write the letter which precedes the correct statement in each group. The score will be the number right; or, corrected to compensate for guessing, the number right minus one third of the number wrong.

1. Macbeth killed Duncan because
 - a. Duncan had refused to advance him.
 - b. the witches suggested it.
 - c. Macbeth wished to free his nation from a tyrant.
 - d. Macbeth wanted the crown.
2. Lady Macbeth urged Macbeth to kill Duncan because
 - a. Duncan had advanced Banquo over Macbeth.
 - b. Duncan had killed her father.
 - c. she was ambitious for her husband.
 - d. Duncan had scorned her love.
3. Macbeth surrounded himself with
 - a. the former friends of Duncan.
 - b. his wife's relatives.
 - c. hired soldiers.
 - d. priests.
4. Macduff was
 - a. tricky.
 - b. outspoken.
 - c. nervous.
 - d. timid.
5. Macduff killed Macbeth
 - a. because the witches told him to do so.
 - b. because he wished to avenge some of Macbeth's murders.
 - c. because Macbeth "cornered" him in the battle.
 - d. because he himself wanted to be king.
6. At the end of the play
 - a. Fleance reappears in the scene.
 - b. Malcolm is acclaimed king.
 - c. Siward's son revives.
 - d. Donalbain rejoins Malcolm.

-
7. The witches told Banquo
- he would be king.
 - his children would be kings.
 - to beware of Macbeth.
 - to be ruthless.
8. The Porter was slow about opening the gate to Macduff because
- he was afraid of him.
 - he was sleepy after being drunk.
 - Macbeth told him not to let Macduff in.
 - Macduff did not knock loudly.
9. The witches exert their greatest influence upon
- Banquo.
 - Macbeth.
 - Lady Macbeth.
 - Duncan.
10. Banquo's ghost was seen by
- Lady Macbeth.
 - Macbeth.
 - all the guests.
 - a few of the guests.
11. Lady Macbeth talking in her sleep refers most frequently to the details connected with
- the murder of Banquo.
 - the murder of Duncan.
 - the murder of Macduff's wife.
 - the murder of Macduff's children.
12. After Duncan was murdered Scotland
- rebelled against Macbeth.
 - took it tamely.
 - suspected Malcolm.
 - suspected Banquo.
13. Banquo kept quiet
- because he hoped to gain.
 - because he was not certain of Macbeth's guilt.
 - because Macbeth told him to do so.
 - because he himself had assisted Macbeth in the murder.

14. Macbeth said he had killed Duncan's servants because
- they attacked him.
 - it was obvious that they had murdered Duncan.
 - they were robbing Duncan's dead body.
 - they insulted Lady Macbeth.
15. Macbeth and Lady Macbeth remained loyal to each other because
- they feared each other.
 - there is honor among thieves.
 - they respected each other.
 - they loved each other.
16. Macduff went to England
- to escape from Macbeth.
 - to secure a good king for Scotland.
 - to betray Malcolm.
 - to revenge himself on Macbeth for the murder of his wife and children.
17. Ross was a follower of
- a. Duncan. b. Banquo. c. Macbeth. d. Macduff.
18. *Macbeth*, the play, deals with the time of
- Alfred the Great.
 - William the Conqueror.
 - Elizabeth.
 - King James.
19. Macduff said to Malcolm that the worst of all traits of a bad king is
- a. avariciousness. b. tyranny. c. sensuality. d. stupidity.
20. Lady Macduff reproached Macduff for leaving Scotland because
- he no longer loved her.
 - he was seeking his own safety.
 - he wanted a rest.
 - he should have foreseen the danger to his wife and child.

21. When Birnam wood began moving, Macbeth accused the witches of
- deliberately deceiving him.
 - lying ignorantly.
 - telling the truth without knowing it.
 - telling the truth because they were obliged to.
22. The murder for which Macbeth suffered greatest remorse of conscience was
- Duncan's.
 - Banquo's.
 - Lady Macduff's.
 - Macduff's children.
23. Macbeth was crowned at
- Dunsinane.
 - London.
 - Edinburgh.
 - Scone.
24. Representatives of the Scotch people talking about King Macbeth seemed to
- reverence him.
 - love him.
 - admire him.
 - fear him.
25. Macbeth wanted the two murderers to kill Fleance as well as Banquo because
- he disliked Fleance.
 - he desired to punish Banquo.
 - he wanted to satisfy his thirst for blood.
 - he wished to be sure of retaining the crown for his family.
26. Macduff found Macbeth because
- a messenger came to tell him where he was.
 - Macbeth called to Macduff.
 - he heard a great noise in that part of the battlefield where Macbeth was.
 - everyone was running toward him.
27. By killing off his enemies Macbeth
- weakened his position as king.
 - strengthened himself politically.
 - pleased his fancy.
 - avenged his wrongs.

28. The one person in this play who commits suicide is
 a. Macbeth. c. Lady Macbeth.
 b. "the thane of Cawdor." d. Ross.
29. Donalbain was
 a. Macbeth's nephew. c. Banquo's son.
 b. Duncan's son. d. Macduff's son.
30. The Doctor watching Lady Macbeth walking in her sleep said that
 a. her disease was beyond his practice.
 b. he would give her some medicine.
 c. all she needed was rest.
 d. she was insane.

III. IDENTIFICATION, OR MATCHING, TEST

Write the numbers 1 to 21, representing the words in the first column, on a sheet of paper. After each number write the number of the identifying word or phrase in column two. Sometimes two answers will be needed. The columns do not match exactly. The score will be the number right.

COLUMN I

- Banquo |
 1 Malcolm
 Lady Macduff
 Ross
 12 Donalbain
 Old man
 Porter
 Scone
 Third murderer
 7 Hecate
 A Sergeant
 Cawdor
 Edward the Confessor

COLUMN II

- | 1. An English general.
 2. Banquo's only son.
 3. An aggressive masculine woman.
 4. Lets us know first that Macbeth is suspected of Duncan's murder.
 5. King of England.
 6. A Scotch nobleman.
 7. Director of the three witches.
 8. Where Macbeth was killed.
 9. Keeps gate of Macbeth's castle.
 10. Private officer to Macbeth.
 11. Killed fighting against Macbeth.
 12. Younger son of Duncan.
 13. A Scotch general.

<i>Dunsinane</i>	14. Where Macbeth was crowned.
<i>Siward</i>	15. Duncan's older son.
2 <i>Fleance</i>	16. Attendant on Lady Macbeth.
11 <i>Young Siward</i>	17. Name of Macbeth's castle.
<i>The Doctor</i>	18. A motherly domestic woman.
<i>Forres</i>	19. Duncan's palace.
<i>Lady Macbeth</i>	20. Macduff's home.
<i>Inverness</i>	21. A soldier who brings news of Macbeth's victories.
<i>Fife</i>	
<i>Seyton</i>	

IV. SHORT-ANSWER TEST

Write the numbers 1 to 27 on a sheet of paper. After each number write the answer in as few words as possible. The score will be the number of correct answers.

1. Does the play open in sunshine or in lightning?
2. Why did Lady Macbeth reprove Macbeth?
3. Are Macbeth and Banquo of equal rank at the opening of the play?
4. What did the three witches say to Macbeth?
5. What was the effect of the witches on Macbeth? on Banquo?
6. What armies have Macbeth and Banquo recently conquered when they are introduced on the stage?
7. What are hautboys?
8. Was Duncan killed in daytime or at night?
9. Was Banquo killed in daytime or at night?
10. Did Lady Macbeth die in the daytime or at night?
11. Was Banquo struck in the body or in the head by his murderers?
12. How was Macduff's son killed?
13. Did Macbeth say with what weapons he killed Duncan's grooms?

14. What causes had Macduff for killing Macbeth?
15. What became of Fleance? of Donalbain?
16. Why did Macbeth say his wife "should have died hereafter"?
17. To whom did Banquo's ghost appear?
18. Which one of the witches can prophesy?
19. Who becomes king of Scotland at the end of the play?
20. How many people did Macbeth murder and have murdered?
21. How many escaped his attempts to have them murdered?
22. Did the witches warn Macbeth?
23. Whom did Macbeth hate more deeply, Banquo or Macduff?
24. Why did Macduff refuse Macbeth's invitation to see him crowned?
25. Who was most superstitious, Macbeth or Banquo or Lady Macbeth?
26. Did Banquo's ghost sit or stand at the table?
27. Why does Siward not grieve over his son's death?

B. Thought Questions and Discussion Hints

I. BY ACTS

ACT I

1. Does Lady Macbeth mean to point out strong or weak characteristics in her husband in scene v, lines 18-28?
2. Describe in detail Macbeth's attitude toward the witches.
3. What grounds did Macbeth have for believing the witches' prophecy?
4. Did Shakespeare present them as vulgar creatures or as dignified supernatural beings?

5. Why could Macbeth and Banquo not be friends?
6. What is the effect of the witches on Macbeth in each scene in which they appear?
7. Does Macbeth "think in images" or think abstractly?
8. Does Macbeth speak more figuratively than Lady Macbeth throughout this act?
9. Does Shakespeare's revelation of Macbeth's character in his talk with Banquo and with Lady Macbeth in this act secure our sympathy or our disgust?
10. How do the storm and the witches contribute to the effect of the tragedy?
11. What indications are there in this act that Macbeth does not realize the nature of his own soul as well as his wife realizes it?

ACT II

1. Does this act open on the same night as that on which Act I ended?
2. What is Banquo afraid of in scene i?
3. What details have impressed themselves on Macbeth during and immediately after the murder of Duncan?
4. What details of the murder impress Lady Macbeth?
5. Why does Macbeth regret having killed Duncan?
6. In scene ii does our interest lie mainly in revelation of character or in unfolding of plot?
7. Could Lady Macbeth understand Macbeth's torture of mind?
8. In which character are you most interested in scene ii?
9. What induces Lady Macbeth to go into Duncan's chamber?
10. Contrast the attitude of Macbeth and Lady Macbeth to the murder before and after it was committed.

11. Give your reasons for thinking scene iii the most interesting scene in the play, first, from the point of view of plot, and secondly, from the point of view of character.

ACT III

1. Does your interest in plot and character increase throughout this act?
2. How does our interest in Banquo in scene i help to excite in us a fresh interest in the plot?
3. What is the difference between the state of mind of Macbeth as he plans his second murder and his state of mind as he plans his first?
4. Do Macbeth and his wife in scene ii seem to be getting the pleasure from kingly power which they anticipated?
5. Is it possible to know with certainty who the third murderer is?
6. If you were an actor why would you perhaps select scene iv for showing your talents? Give as many reasons as possible.
7. In scene iv contrast Lady Macbeth's treatment of Macbeth in public with that in private.
8. Why is Lady Macbeth harsh to Macbeth in public?
9. What is the effect of Macbeth's behavior on his guests at the banquet?
10. If scene v, in which Hecate and the witches appear, were omitted could the play go on?
11. Lennox and the Lord in scene vi let us know what the attitude of Macbeth's subjects is to him. What is it?
12. Scene vi contains the most powerful use of dramatic irony in the play. Point out the details.
13. What is the exact meaning of "men must not walk too late"?
14. What effect upon the unity of the play has Lennox's talk about England?

ACT IV

1. Are the witch scenes staged as far forward as possible or on the little back stage behind the curtains?
2. Can you find an element in Macbeth's speeches in scene i which shows him to be even more desperate than before?
3. In scene i what appeals primarily to the eye? How does the scene throw our interest in the plot forward?
4. How particularly does the refusal of the witches to reveal *all* future events to Macbeth contribute to our interest in the plot?
5. What is the best evidence in scene i that Macbeth is about to go completely to pieces?
6. Give two reasons why Macbeth wished to kill not only Macduff but his entire family.
7. Does Lady Macduff's talk with Ross and her son foreshadow her approaching murder?
8. Does our uncertainty as to the murder contribute more to the character interest or to the plot interest at this point?
9. Is Macduff's son too precocious? Is it natural for a child to say more clever things in a *short time* on the stage than in life?
10. What purpose is served by the messenger's warning to Lady Macduff?
11. Does scene iii delay the plot interest too much?
12. What specific details are developed in the long dialogue between Malcolm and Macduff as to a bad king and as to a good king?
13. Why would Shakespeare's audience be tremendously more interested in good and bad rulers than we are?
14. What is revealed to Macduff in the course of the dialogue which brings our interest sharply back to the plot?

ACT V

1. What details in the sleepwalking scene would interest a modern physician?
2. What is there about Lady Macbeth's reactions to her crime which show that she is not entirely abnormal and degenerate?
3. On which of the three great murders is her mind dwelling most painfully?
4. Does anyone in this play impress you as being so naturally kind as the Doctor?
5. How does Shakespeare continue to interest us in Macbeth in scene iii?
6. What is there about Macbeth's state of mind which gives a great actor a splendid opportunity for acting in scene iii?
7. Is the interest from scene iv to the end of the play mainly in character or in plot?
8. Why is it entirely unfair to say that Macbeth's speech beginning with line 17 in scene v and ending with the statement that life signifies nothing is Shakespeare's own attitude to life? Is the speech a compliment to Lady Macbeth or not?
9. Does the revelation that the witches cannot be relied upon come to Macbeth gradually or suddenly?
10. What effect does this revelation have on Macbeth's spirit?
11. Does Macbeth die a coward's death?
12. Does the play close on the theme of interest in individuals or on the theme of the national good of Scotland?
13. Why did the absence of a forward curtain prevent Shakespeare from ending his plays immediately after the death of his heroes?
14. Do you leave this play with a greater or a less respect for

the depth, range, and keenness of the suffering which the human spirit can endure or the heights to which it can rise?

II. GENERAL

NOTE. The questions marked with an asterisk are good subjects for oral reports or written themes.

- *1. Why would Shakespeare's audience be much more interested in the matter of bloody murders in *Macbeth* than would an audience of today?
- *2. What scenes in *Macbeth* which seem to us wildly remote and romantic, seemed realistic to Shakespeare's audience?
3. What plays besides *Macbeth* did Shakespeare get from Holinshed?
- *4. How did Shakespeare change the customs and psychology of the Scots of the eleventh century in such a way as to make the Elizabethans understand them?
5. What is meant by the Stationers' Register?
6. Was *Macbeth* published before Shakespeare died?
7. Were any of Shakespeare's plays published before he died?
8. Were any of his plays popular during his lifetime?
- *9. Is there any question in *Macbeth* as in *Julius Cæsar* as to who is the real hero?
10. Does your interest fall off after the end of Act II?
- *11. Comment on the importance of the women in this tragedy and in *Julius Cæsar*.
- *12. Does Shakespeare in the plays with which you are familiar ever make his women inferior in intellect or daring to his men?
13. Does the fact that boys acted the rôles of Shakespeare's women have anything to do with the dashing and daring parts they play? Cite instances.
- *14. Do you naturally like *Macbeth* or do you like it because you think it would show bad taste not to like it?

15. State in detail with candor *why* you do or do not like it.
- *16. Does Shakespeare condemn Macbeth for his crimes?
- *17. Does Shakespeare attempt to pass moral judgment on his characters as dramatists often do today?
18. Do you recall that anyone in the play does or says anything which persons in a similar situation could not do or say?
19. Why is the scene on "the blasted heath" easy to stage?
20. How does Macbeth's uncertain state of mind hold both our interest in character and our interest in plot?
21. Did Macbeth make any mistakes of judgment?
- *22. Analyze and define in detail all of Macbeth's reasons for not wishing to commit his first murder.
- *23. Were these reasons practical or spiritual? Compare them with the reasons which made Brutus hesitate before killing Cæsar.
24. Does Macbeth impress you as a brave man in the highest sense of the term?
25. How does the quality of Lady Macbeth's courage differ from that of her husband?
26. Of the two characters, which has a tendency to relieve himself or herself most often in talk and in action?
27. Does the answer to question 26 throw any light on why Lady Macbeth becomes insane?
28. Do you think if Macbeth had succeeded in killing Fleance, he would have felt thereafter entirely safe, as he says?
29. Does Shakespeare seem to speak disrespectfully of his own profession in the lines "a poor player that struts and frets his hour upon the stage"?
30. What does "fret" mean in the above quotation?
31. Whose speeches are expressed in more exquisite poetry, those of Banquo or those of Macduff?

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32. Why did the people of Scotland endure so much from Macbeth before rebelling against him?
 33. Does either Lady Macbeth or Lady Macduff seem to be in any sense suppressed by her husband?
 - *34. Which was the most wicked person, Lady Macbeth, Macbeth, or the murderers?
 35. Was Shakespeare interested in the answer to question 34?
 - *36. Were there any people in the Elizabethan audience who might be helped by the play of *Macbeth*? If so, why and how?
 37. What was Banquo's real motive in not joining with Macbeth against Duncan?
 38. Is there any possible excuse for Macbeth's behavior throughout the play?
 - *39. Is there a point of view in *Macbeth* possibly of great value to us today in regard to criminal tendencies in our own natures?
 - *40. Indicate the various types of material in the play and the different ways in which Shakespeare handled them in order to appeal to various kinds of people in his audience from the lowest servant to King James himself.

Glossary of Names

KEY TO PRONUNCIATION

ā as in <i>āle</i>	ē as in <i>ēve</i>	ō as in <i>ōld</i>	ū as in <i>cūbe</i>
â as in <i>châotic</i>	ê as in <i>êvent</i>	ô as in <i>ôbey</i>	û as in <i>ûnite</i>
ă as in <i>ădd</i>	ě as in <i>ěnd</i>	ô as in <i>ôrb</i>	û as in <i>ûrn</i>
ǣ as in <i>ǣccount</i>	ē as in <i>makē</i>	ǒ as in <i>ǒdd</i>	ǔ as in <i>ǔp</i>
ä as in <i>ärm</i>	ī as in <i>īce</i>	ōō as in <i>fōod</i>	ǚ as in <i>circǚs</i>
à as in <i>sofà</i>	ï as in <i>ill</i>		

Acheron (ăk'ēr ōn) : a river in Hades. In III.v.15 used of some gloomy pond near Macbeth's home.

Aleppo (ălep'ō) : a city in Turkey. Here came caravans overland. Here came ships from Italy to trade with the caravans. In the instant of stabbing himself Othello says he killed a Turk there for striking an Italian. So far as is known, no Scotch ship with the name of *Tiger* here mentioned went to Aleppo, but in 1583 an English ship called the *Tiger* did. Some persons in Shakespeare's audience perhaps thought of this.

Antony : a Roman general ; with Octavius Cæsar (later the Emperor Augustus Cæsar) and Lepidus he formed the Second Triumvirate (government by three persons).

Beelzebub (bē ěl'zē būb) : a very important and powerful devil.

Birnam : a place adjoining the town of Dunkeld, a few miles from the town of Perth, the scene of one of Scott's novels. One or two trees still survive from the woods growing there perhaps in Shakespeare's time.

Cawdor (kô'dēr) : the thane of Cawdor had a castle something over a dozen miles from Macbeth's castle at Inverness. An *earl* of Cawdor now lives there.

Cumberland : in Macbeth's time under the Scottish control.

Dunsinane (dŭn sĭ nān', except in IV.i.93, where it is dŭn sĭn'an) : hills about twelve miles from Birnam and visible from it.

Edward the Confessor : king of England from 1042 to 1066. An exceedingly pious and gentle king, who built Westminster Abbey and was made a saint. He was next to the last of the Saxon kings.

Upon his death in 1066, Harold, last of the Saxons, came to the throne, ruled ably for a few months, and was killed at the battle of Hastings, 1066, fighting against William of Normandy, William the Conqueror of England.

epicures: from Epicurus, a Greek philosopher, who taught that pleasure is the only good and the end of all morality. An *epicure* is one who displays a too nice fastidiousness in his tastes and enjoyment, as an *epicure* of foods. The Scotch commonly charged the English with gluttony.

Forres (fõr'rës): a town on the shore of Moray Firth, about twenty miles from the castle at Inverness. The ruins of a castle which once belonged to the earls of Moray are still there. It is in the region of the Scottish moors.

Glamis (glãm'is): a village about twenty-five miles from Perth. A castle is there now, portions of which may date back perhaps to Macbeth's time.

Golgotha (gõl'gõ thá): place of skulls, where Jesus was crucified, Calvary.

Gorgon (gõr'gãñ): in classical mythology, one of the three sisters, with snaky hair and of terrible aspect, whose look turned the beholder to stone.

Harpy: in Greek mythology a foul, loathsome creature with the face of a maiden and the body, wings, and claws of a bird. Its face was always pale with hunger.

Hecate (hëk'ât in Shakespeare; hëk'á tê commonly): in classical mythology, a goddess who is often referred to as the queen of ghosts and witches, being regarded as a deity of night and the lower world. Because of her identification with Diana, the moon goddess, she is sometimes called pale, and because of her identification with Proserpine and Cybele she is called black. Witches were said to make sacrifices to her. Hence the references to "Hecate's offerings" (offerings made to Hecate) in II.i.52.

Hyrcan tiger (hûr'kãñ): Hyrcania was a country southeast of the Caspian Sea. Roman writers alluded to that country as the native place of the fiercest tigers, as we now refer to Royal Bengal tigers.

Macdonwald: an Irish rebel leader.

magic numbers: in the Bible a certain sacredness seems to attach to particular numbers, 7, 12, 40, etc. The Church condemned the magical use of numbers, which had descended from Babylonian sources.

Neptune: in Roman mythology, the god who reigned over the kingdom of the sea and over all waters. He was the brother of Pluto, god of the underworld, or Hades, and of Jupiter, god of the earth.

Ross: there was no earl of Ross in Macbeth's day other than Macbeth himself, who was thane of Ross.

Saint Colme (kōlm) (or Saint Columba): an Irish priest. He built a monastery on the inch (island) of Iona about 563 A.D. From this island education spread to many places beyond the British Isles.

Scone (skōon; skōn): a very old town within easy walking distance of the town of Perth. In the abbey there the kings of Scotland from early times were crowned. The Stone of Scone was the seat on which the kings sat while being crowned, and it is said in old stories to have been the stone on which Jacob (Genesis xxviii, 11-12) pillowed his head while dreaming of the stairs ascending into heaven. It was brought to England in 1296 by Edward I. It is now in Westminster Abbey, and is used in the coronation of British sovereigns.

Sinel (sīn'ēl): father of Macbeth, from whom he inherited his Glamis estate.

Siward (sē'ērd; sē'wērd): Earl of Northumberland within a few years previous to the coming of William the Conqueror to England. According to Holinshed, he was Duncan's wife's father, but Shakespeare apparently thinks of him as Duncan's wife's brother, as he calls him Malcolm's uncle in V.ii.2. Young Siward, his son.

Tarquin (tār'kwīn): the last Roman king, driven from Rome for ravishing Lucrece.