

# MACBETH

By William Shakespeare

Scanned by Richard L. Leed

№ 28 in the series *Shakespeare Scanned*

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## Preface to the Series: *Shakespeare Scanned*

### Purpose

The purpose of this edition of Shakespeare's plays is to identify all of the lines of pentameter verse whose metrical status is noteworthy or problematical. It is intended to be descriptive, not prescriptive: the 'solutions' to metric problems given in the footnotes are suggestions as to how the lines can be interpreted so as to conform to the Elizabethan rules, not instructions as to how a modern reader or actor should pronounce the lines in performance. The series comprises 33 plays—all but those done in collaboration or with prose predominating.

### Scansion

Accentuation and syllabification are marked typographically with boldface and with the grave accent in the case of the ending *-èd* (as in *belovèd*). Deviations in stress pattern from the standards of Modern American English are discussed in footnotes, *e.g.* British vs. American pronunciation, Elizabethan vs. Modern English, *etc.*

In some cases of syncopation (elision) the dropped vowel in normal orthography is enclosed in parentheses in the text, *e.g.*

Whose **ransoms** **did** the **gen(e)ral** **coffers fill**;

In other cases a phonemic transcription specifies the syllabicity of the word or words, with the dropped vowel enclosed in parentheses, *e.g.*

Made **glorious** **summer** **by** this **son** of **York**, /glór(i)yis/

### Metric Analysis

For the most part this study concentrates on so-called iambic pentameter. The rules governing this form of verse are presented at the beginning of each Introduction, along with a classification of other forms of accentual-syllabic verse that occur in the plays. The general principle of analysis in this work is based on the three-way distinction of linguistic *stress*, verse *accent*, and performance *beat*.

### Lists

Lines exhibiting certain metrical features, such as line-initial accent, violations of the Accent Rules, regular stress/accent mismatches (inverted feet), dactylic line-ends, vowel insertion, and syncopation, are collected in the Introduction to each play. A few other features affecting the distribution of syllables in the line, such as contractions, are illustrated and discussed, but examples of them are not listed exhaustively.

## Summary of the Pentameter Rules

P            A            R

A line contains *five accented* syllables; *one and only one unaccented* syllable must occur between every two accented ones, *e.g.*

The **lady doth** protest too **much**, meth**inks**.

S            A            R

A *half-line* normally contains two or three accented syllables, *e.g.*

*Soothsayer*    **Beware** the **Ides** of **March**.

*Caesar*

What **man** is **that**?

R            R

In certain circumstances, words containing an unstressed vowel before a resonant phoneme /r l n m y w/ can be read without that vowel, *e.g.*

The **clam**(o)rous **owl** that **nightly hoots** and **wonders**

## Contents

The introduction to each play contains the following topics. The illustrations and exhaustive lists of examples under each topic are taken from the particular play being introduced.

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The Secondary Accent Rule: Half-lines

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The Resonant Rule: ambiguous syllabicity

Variations on and Violations of the Resonant Rule

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## List of symbols

() parentheses

Do not pronounce:

The **multitud**(i)nous **seas** incarnadine

\_ underline (between words)

Pronounce the end of one word together with the next:

I\_(woul)d **break** a **thousand** **oaths** to **reign** one **year**.

~ tilde

Vowel insertion: pronounce the resonant as a whole syllable:

'Tis **monst~rous**. Iago, **who** began't? (/mánstiris/)

// double slash

Mid-line break between two half-lines, marking a violation of the

Primary Accent Rule, as in this line with two contiguous

unaccented syllables:

His **acts** being **seven** ages.// At **first** the **infant**,

/.../ single slashes enclose phonemic transcription: **glorious** /glóryis/.

èd grave accent

Pronounce the ending *-ed* as a syllable:

The **good** is **oft** interrèd **with** their **bones**.

boldface

Accent slots, mostly filled with stressed syllables:

The **quality** of **mercy** **is** not **strained**.

bold italic

Accent slot, but not the stressed syllable of the word:

*Open* the **tomb**, lay **me** with **Juliet**.

F First Folio edition

Q First Quarto edition

### Phonemic transcription

/j/ as in <i>jeer</i>	/ŋg/ as in <i>sing</i>	/sh/ as in <i>shin</i>	/th/ as in <i>ether</i>
/g/ as in <i>gear</i>	/ch/ as in <i>chin</i>	/zh/ as in <i>azure</i>	/th/ as in <i>either</i>
/æ/ as in <i>bat</i>	/e/ as in <i>bet</i>	/o/ as in <i>bought</i>	/u/ as in <i>book</i>
/a/ as in <i>barn</i>	/ey/ as in <i>bait</i>	/ow/ as in <i>boat</i>	/uw/ as in <i>boot</i>
/ay/ as in <i>bite</i>	/i/ as in <i>bit</i>	/oy/ as in <i>boy</i>	/û/ as in <i>but</i>
/aw/ as in <i>bout</i>	/iy/ as in <i>beet</i>		

## Introduction

### The Primary Accent Rule

A line of *monosyllabic* alternating pentameter verse, commonly known as *iambic* and *trochaic pentameter*, contains *five accented syllables*; *one and only one unaccented syllable* must occur between every two accented ones.

There are a few examples of monosyllabic alternating *tetrameter* verse in Shakespeare's plays, mostly on special occasions such as the witches' incantations in *Macbeth*:

**Round about** the **cauldron go**;  
**In** the **poisoned entrails throw**...

There are a very few examples of *disyllabic* alternating verse (with two and only two unaccented syllables permitted between every two accented ones), as in the last two lines of Ariel's song in the *The Tempest*:

**Where** the **bee** sucks, **there** suck **I**;  
**In** a **cowslip's bell** I **lie**;  
**There** I **couch** when **owls** do **cry**;  
**On** the **bat's** back I do **fly**  
**After summer merrily**.  
**Merrily, merrily, shall** I live **now**,  
**Under the blossom that hangs** on the **bough**.

In *Cymbeline* there is a song in Act IV Scene which contains both tetrameter and trimeter monosyllabic alternating verse:

All **lovers young**, all **lovers must**  
**Consign** to **thee** and **come** to **dust**.  
No **exorcizer harm** thee,  
Nor no **witchcraft charm** thee.  
**Ghost unlaid forbear** thee.  
Nothing **ill** come **near** thee.  
**Quiet consummation have**,  
**And renownèd be** thy **grave**.

The ghost scene in Act IV of *Cymbeline* is in heptameter, e.g.

Hath **my** poor **boy** done **ought** but **well**, whose **face** I **never saw**?  
I **died** whilst **in** the **womb** he **stayed**, attending **nature's law**,

In *The Winter's Tale* this song is in non-alternating tetrameter, where the number of unaccented syllables between accented ones is variable:

When **daffodils** **begin** to **peer**,  
With **heigh**, the **doxy** over the **dale**,  
Why **then** comes **in** the **sweet** o'the **year**,

For the **red** blood **reigns** in the **winter's** **pale**.  
The **white** sheet **bleaching on** the **hedge**,  
With **heigh**, the **sweet** bird, **O** how they **sing**!  
Doth **set** my **pugging tooth** on **edge**,  
For a **quart** of **ales** is a **dish** for a **king**.

These lines near the end of the last scene of *The Taming of the Shrew* are in disyllabic alternating tetrameter:

Vincentio    **'Tis** a good **hearing** when **children** are **toward**.  
Lucentio    **But** a harsh **hearing** when **women** are **froward**.

*The Taming of the Shrew* also contains couplets that rhyme but lack metrical regularity; they are sometimes called *rhymed prose*, sometimes *doggerel verse*:

If this be not that you look for, I have no more to say  
But bid Bianca farewell for ever and a day.

In this book the syllables that occur in accented position are printed in boldface, as illustrated in the preceding examples. Without such typographical help, you can tell whether the even-numbered or odd-numbered syllables are accented by comparing the two possibilities with the words' normal stress in ordinary English. Compare, for example, the following two lines, where the accented position is marked by boldface, and the stressed vowels of ordinary speech are marked with an acute over them:

- (1) Con**frónted** **hím** with **sélf-compárisòns**,...
- (2) **Tóngue** nor **héart** cann**ó**t conc**é**ive nor **ná**me thee!

In example (1) the accented syllables are the even-numbered ones, beginning with the second, and in example (2) the accented syllables are odd-numbered ones. If the accentual pattern were reversed, there would be a mismatch between accent and stress:

- (1') Con**frónted** **hím** **with** **sélf-compárisòns**,...
- (2') **Tóngue** **nor** **héart** **cannó**t **concé**ive **nor** **ná**me **thee**!

Certain stress/accent mismatches are allowable, but only in certain positions in the line; they are discussed in more detail below.

Full lines beginning with an accented syllable, such as example (2), are uncommon in Shakespeare, though half-lines (for which see below) more commonly begin that way. Some scholars and editors consider lines beginning with an accented syllable to be unmetrical.

Very few lines of pentameter in *Macbeth* begin with an accented syllable. Here is a complete list such full lines; some have been the subject

of editorial dispute. (For the meaning of the symbol // in some of these examples, see below under *Secondary Accent Rule*.)

**Tongue** nor **heart** cannot conceive nor **name** thee!...  
**What** a **haste** looks **through** his **eyes**!// So **should** he **look**...  
**No** man's **life** was **to** be **trusted** **with** them....  
**To** be **thus** is **nothing**,// but **to** be **safely** **thus**—...  
**What** I **know**, believe;// and **what** I **can** redress,...  
**Horrr(i)ble** **sight**!// **Now**, I **see**, 'tis **true**;...  
**Throbs** to **know** one **thing**.// **Tell** me, **if** your **art**

A line may begin with one unaccented syllable or none, as illustrated above. As for the end of the line, it most frequently ends with no unaccented syllables, occasionally with one, or very occasionally with two, *e.g.*

My **thought**, whose **murder** **yet** is **but** fantastical,...  
 Of **the** imperial **theme**. —I **thank** you gentlemen...  
 Which **do** but **what** they **should** by **doing** everything...  
 And **take** my **milk** for **gall**, you **murd'**ring **ministers**,...  
 With **them** they **think** on? **Things** without all **remedy**...

Some lines can be read as having only one unaccented syllable at the end if the unaccented vowel (in parentheses) is dropped according to the Resonant Rule (for which see below):

For **ruin's** **wasteful** **entrance**: **there**, the **murd(e)**rers,...  
 The **numbers** **of** our **host** and **make** discov(e)ry...

None of these lines ending in two unaccented syllables are irregular, as they all follow the rule that requires one and only one unaccented syllable *between* every two accented ones.

Some readers consider a line ending in two unaccented syllables to be irregular, and would prefer to interpret a line such as the above as having six accents:

With **them** they **think** on?// **Things** without all **remedy**...

## Accent *vs.* Stress *vs.* Beat

When reading aloud, it is almost never appropriate to pronounce all accented syllables with equal stress. The most important words should get the most stress, just as in ordinary speech. One way of reading this line from *Macbeth* is with these three main *beats*, as underlined:

It **is** too full o'th' milk of human **kindness**

This book doesn't mark beats. Beats aren't part of the metric rule, because there is no rule for beats. The placement of beats depends on the reader's interpretation of the meaning of the passage, and readers may disagree. In the above example, with the beat on *kindness*, the meaning is 'kindness, a good feeling that humans have for each other', but if you put the beat on *human*, then the phrase is equivalent to the word *humankind* 'human nature'.

It **is** too full o'th' milk of human **kindness**

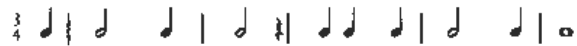
*Stress* is a characteristic of words in ordinary speech: some syllables are more prominent than others, as in the noun *pérmít* *vs.* the verb *pérmít*.

*Accent* is a feature of metrics in poetry. It can be viewed as a kind of empty slot that is ordinarily, but not always, filled by a stressed syllable.

Syllables on which the beat does not fall, whether stressable (as the first syllable of *néver* in the following line) or not (as in the first syllable of *consént*), may be spoken at a faster pace.

To **give** them **seals**, *never* my **soul** **consent**;

George T. Wright, in *Shakespeare's Metrical Art*, illustrates this with musical notation, where the half notes and the whole note at the end represent beats:



To **give** them **seals**, *never* my **soul** **consent**;

Half-lines often begin with rhythmic triplets, as in the second half-line above ('never my'). These triplets ignore the matching of stress with accent in various ways; they are described variously in traditional terminology (*inverted feet*, *trochaic feet*...) and are not considered to be unmetrical.

A stress/accent *mismatch* occurs when the accent slot is occupied by a syllable that is never or rarely stressed in normal speech, as for example the boldfaced word *the* in the following speech from *Macbeth*:

More **needs** she **the** **divine** than **the** **physician**.

Conversely, an unaccented slot may be filled with a word that is



normally stressed. In the following example, the unaccented words *Pour* and *sweet* would both be stressed more than the word *the* in ordinary speech:

Pour **the** sweet **milk** of concord into hell,

Similarly, the contrast between us (real men) and the enemy (Breton bastards) in this passage from *Richard III* requires the main beat of the half-line to fall on unaccented *men*, and the tempo to be slowed down by three contiguous stressed syllables:

If **we** be conquered, **let** men **conquer** **us**,

And **not** these **bastard** **Bretons**...

When an unstressed syllable in a polysyllabic word falls in an accented slot, we print it in *italics* as a warning *not* to put the stress on it, e.g. *never* in this example:

To give them seals, *never* my soul consent;

Listed below are most of the instances of this kind of mismatch in *Macbeth*.

—Mismatch in the first word of the *first* half-line:

Curbing his **lavish** **spir(i)t**: and **to** **conclude**,...

Striding the **blast**, or **heaven's** **cher(u)bins**, **horsed**...

Vaulting ambition, **which** o'erleaps itself...

Letting 'I **dare** not' **wait** upon 'I **would**',...

List'ning their **fear**, I **could** not **say** 'Amen!'...

Craving us **jointly**.// Hie **you** to **horse**. **Adieu**,...

Making the **green** one **red**...

Masking the **business** **from** the **common** **eye**...

Using those **thoughts** which **should** indeed have **died**...

Meeting were **bare** without it...

Blessing upon you!...

Finding it **so** inclined....

Acting in **many** **ways**.// Nay, **had** I **pow'r**, I **should**...

Hanging a **golden** **stamp** about their **necks**,...

Dying or **ere** they **sicken**....

Nothing **afeard** of **what** thyself didst **make**,...

Nothing but **males**. Will **it** not **be** **received**,...

Nothing in **love**. Now **does** he **feel** his **title**...

**Only** to **herald** **thee** into his **sight**,...

**Only** for **them**; and **mine** **eternal** **jewel**...

**Only** it **spoils** the **pleasure** of the **time**....

Nimbly and sweetly recommends itself...  
Soundly invite him), his two chamberlains...  
Scarcely have coveted what was mine own,...  
Saucy and overbold? How did you dare...  
Bounty, persever(e)rance, mercy, lowliness,...  
(Worthy to be a rebel, for to that...  
Worthy Macbeth, we stay upon your leisure....  
Bloody instructions, which, being taught, return...  
Greater than both, by the all-hail hereafter!...  
Whether they live or die....  
Whether it was his wisdom or his fear....  
Whither indeed, before thy here-approach,...  
Rather than so, come, fate, into the list,...  
Oft'ner upon her knees than on her feet,...  
Whispers the o'erfraught heart and bids it break....  
Clamored the livelong night. Some say the earth...  
Nature seems dead, and wicked dreams abuse...  
Augures and understood relations have...  
Threatens his bloody stage. By th' clock 'tis day,...  
Heaven forgive him too!...  
Golden opinions from all sorts of people,...  
Wanton in fullness, seek to hide themselves...  
Treason has done his worst: nor steel nor poison,...  
Duncan comes here to-night....  
Question enrages him. At once, good night....  
Wisdom? To leave his wife, to leave his babes,...  
Loyal and neutral, in a moment? No man....  
Cancel and tear to pieces that great bond...  
Spiteful and wrathful, who, as others do,...  
Gentlemen, rise. His Highness is not well....  
Gentle my lord, sleek o'er your rugged looks;...  
Grapples you to the heart and love of us,...  
Angels are bright still though the brightest fell;...  
Quarrels unjust against the good and loyal,...  
Glamis thou art, and Cawdor, and shalt be...  
'Glamis hath murdered sleep, and therefore Cawdor...  
Malice domestic, foreign levy, nothing...  
Curses not loud but deep, mouth-honor, breath,...

*Buttress*, nor **coign** of **vantage**, **but** this **bird**...  
*Thrifless* ambition, **that** will **ravin up**...  
*Direness*, familiar **to** my **slaught(e)rous thoughts**,...  
*Beauteous* and **swift**, the **minions** of their **race**,...  
*Gracious* my **lord**,...  
*Brandished* by **man** that's of a **woman born**...  
*Malcolm* and *Donalbain*, the **King's** two **sons**,...  
*Carried* to **Colmekill**...  
*Profit* again should **hardly** **draw** me **here**...  
*Painted* upon a **pole**, and **underwrit**...  
*Promised* no **less** to **them**?...  
*Cousins*, a **word**, I **pray** you...  
*Cousins*, I **hope** the **days** are **near** at **hand**...  
*Sweno*, the **Norway's king**, craves **composition**;...  
*Courage*, to **make's** love **known**?...  
*Savagely* **slaughtered**. **To** relate the **manner**...  
*Sirrah*, a **word** with **you**. Attend those **men**...  
*Fleance* his **son**, that **keeps** him **company**,...

—Mismatch in the first word of the *second* half-line:

Their **cruel parricide**, filling their **hearers**...  
*Esteem* him as a **lamb**, being compared...  
 Which **he** deserves to **lose**.// *Whether* he **was** combined...  
 Takes **from** his **high** respect.// *Thither* Macduff is **gone**...  
 Ring **the** **alarum bell**! *Murder* and **treason**!...  
 Ay, **and** since **too**, *murders* have **been** performed...  
 This **tyrant**, **whose** sole **name** *blisters* our **tongues**,...  
 Some **say** he's **mad**; *others*, that **lesser** **hate** him,...  
 What **he** hath **lost** noble Macbeth hath **won**...  
 And **would** not **take** their **part**? *Sinful* Macduff,...  
 And **yet** dark **night** *strangles* the **trav(e)lling lamp**...  
 In **restless** *ecstasy*.// *Duncan* is **in** his **grave**;...  
 Which **should** be **thine** or **his**. *Silenced* with **that**,...  
 Are **to** your **throne** and **state**, *children* and **servants**,...  
 And **yet** I **would** not **sleep**. *Merciful* **powers**,...  
 Who **can** be **wise**, **amazed**, *temp'rate* and **furious**,...  
 Most **royal** **sir**,...// *Fleance* is '**scaped**...  
 Which **was** to **my** belief *witnessed* the **rather**...  
 Lead **our** first **battle**.// *Worthy* Macduff and **we**...

Such mismatches rarely occur twice in a full line:

*Banquo* and **Donalbain!** *Malcolm*, **awake!**...

*Sudden*, malicious, // smacking of **every sin**...

*Seyton*, send **out**. —*Doctor*, the **thanes** fly **from** me,—...

Stress/accent mismatches are rare in other positions within the line:

So **they** doubly redoubled **strokes** upon the **foe**.

There are many more stress/accent mismatches that differ from the above in that they involve monosyllabic words like *the* in this example:

Which **the** eye **fears**, when **it** is **done**, to **see**.

Monosyllabic mismatches are not marked with any typographical device in this edition.

All of the above mismatches constitute a regular feature of Shakespearean metrics discussed in more detail in the following section on the Secondary Accent Rule.

Some apparent mismatches are due to short grammatical words that may occur without any stress at all, such as *upon*, *above*, *before*, *against*:

(As **upon thee**, *Macbeth*, their **speeches shine**),...

Think **upon what** hath **chanced**, and **at** more **time**,...

Point **against point** rebellious, **arm** 'gainst **arm**,...

**After** these **ways**: so, **it** will **make** us **mad**...

**Under** a **hand** accursed!...

Is **fall'n** into the **sear**, the **yellow leaf**,...

Comes **toward Dunsinane**. Arm, **arm**, and **out**!...

Other apparent mismatches may be simply the result of a regular shift in stress to the first syllable of a modifying word or phrase when the following word begins with a stressed syllable, as in Long **Island** *vs.* **Long** Island **Sound**, or **sixteen** *vs.* **sixteen** **years**. Thus *insane*:

Or **have** we **eaten** **on** the **insane** **root**...

An apparent stress/accent mismatch may be due to the fact that Shakespeare's English simply differs from modern English with respect to the position of stress. One stress variant in *Macbeth* reflects the difference between today's British and American English: *indissóluble* *vs.* *indissóluble*, resp. Other variants are characteristic of Elizabethan English or simply occur in Shakespeare's works, such as *óbscúre* and *Dúnsínane*. These apparent stress/accent mismatches are explained in footnotes.

The interplay of beats and accents and stresses is illustrated in the following passage from *Macbeth* Act I Scene . The boldface accents are mine, but the underlined beats are based on a transcription by Helge

Kökeritz in his *Shakespeare's Pronunciation* (whose interpretation of some lines I mildly disagree with):

If it were done when 'tis done, then 'twere well  
 It were done quickly. If th'assassination  
 Could trammel up the consequence, and catch  
 With his surcease success, that but this blow  
 Might be the be-all and the end-all here,  
 But here upon this bank and shoal of time,  
 We'd jump the life to come. But in these cases  
 We still have judgment here, that we but teach  
Bloody instructions, which, being taught, return  
 To plague th'inventor.// This even-handed justice  
Commends th'ingredience of our poisoned chalice  
 To our own lips. He's here in double trust:  
 First, as I am his kinsman and his subject,  
Strong both against the deed; then, as his host,  
Who should against his murd(e)rer shut the door,  
Not bear the knife myself. Besides, this Duncan  
 Hath borne his faculties so meek, hath been  
 So clear in his great office, that his virtues  
 Will plead like angels, trumpet-tongued, against  
 The deep damnation of his taking-off;  
 And pity, like a naked new-born babe,  
Striding the blast, or heaven's cher(u)bins, horsed  
 Upon the sightless couriers of the air,  
 Shall blow the horrid deed in every eye,  
 That tears shall drown the wind. I have no spur  
 To prick the sides of my intent, but only  
Vaulting ambition, which o'erleaps itself  
 And falls on th'other—

## The Secondary Accent Rule: Half-lines

A *half-line* normally contains either two or three accents (one or four exceptionally). There are two parts to the Secondary Accent Rule:

- (1) *A full line consists of two half-lines.*

The invocation of this rule accounts for certain apparent violations of the Primary Accent Rule, *e.g.* the number of accents in two half-lines of three accents each yields six accents rather than the five allowed by the Primary Accent Rule.

All **mortal consequences**// **have pronounced** me **thus**:...

- (2) *The first accent slot in a half-line may be occupied by an unstressed syllable, including an unstressed syllable of a polysyllabic word.*

This rule takes into account the stress/accent mismatches discussed in the preceding section; as stated there, the invocation of this rule in this edition is marked by boldfaced italics only in the case of polysyllabic words.

Vaulting ambition, **which** o'erleaps itself...

Ring **the** alarum bell! Murder and **treason**!...

Such mismatches are not violations of a rule of metrics, but a regular feature of Shakespeare's verse.

In the *broad sense*, most full lines can be said to consist of two half-lines; the point at which the two half-lines meet, the mid-line break, is traditionally called the *caesura*.

The term *half-line* can also be used in a *narrow sense* to refer to lines of printed verse that do not conform to the Primary Accent Rule. The remainder of this section will use the term in this narrow sense.

Many half-lines come in pairs. There are two kinds of paired half-lines: *shared* half-lines and *joined* half-lines. Two *shared* half-lines are spoken by two different speakers and appear in two lines of print, *e.g.*

*Macbeth*      Your **children shall** be **kings**.

*Banquo*

You **shall** be **King**.

Two *joined* half-lines are spoken by one speaker and appear in one line of print, *e.g.*

But **how** of **Cawdor**?// The **Thane** of **Cawdor lives**,...

### Shared half-lines

Shared half-lines usually mesh together so as to be in accord with the Primary Accent Rule, as in the above example, but they often total fewer or more than the standard number of accents, or have contiguous accented or unaccented syllables at their juncture. No one considers such cases to be unmetrical, *e.g.* the following interchange with six accents:

*Macbeth*      **Hath** he **asked** for **me**?

*Lady M.*

**Know** you **not** he **has**?

### Joined half-lines

Unlike shared half-lines, joined half-lines often elicit editorial comment, because at least some of them can be viewed as violations of the Primary Accent Rule or whatever set of rules a particular editor espouses. This edition makes no judgement on whether certain types of shared half-lines are “unmetrical” or not, but simply marks them all with a double slash and lists them all here in the *Introduction*. The reader may interpret the double slash as marking the solution to a metrical problem (*i.e.* the invocation of the Secondary Accent Rule) or as marking simply the existence of a metrical irregularity.

The most common type of joined half-lines has five accents in accordance with the primary rule, but has contiguous unaccented syllables at the juncture of the two half-lines, contrary to the primary rule, *e.g.*

But **how** of **Cawdor**?// The **Thane** of **Cawdor** **lives**,...

The mid-line metrical break coincides with a major syntactical break, often marked with a period or semi-colon. No one considers such lines to be unmetrical.

Below is a complete listing of all the occurrences of the double slash in *Cymbeline* classified by the type of Primary Accent Rule violation. The classification is not airtight, because there is often more than one answer to a metrical question, *e.g.* whether this line has five or six accents:

Put **on** their **in**struments.// **Re**ceive what **cheer** you **may**....

Put **on** their **in**struments.// **Re**ceive what **cheer** you **may**....

*Five accents; contiguous unaccented syllables across the mid-line break:*

The **Thane** of **Cawdor**,// **be**gan a **dismal** **con**flict,...

That **man** may **que**stion?// You **seem** to **under**stand me,...

But **how** of **Cawdor**?// The **Thane** of **Cawdor** **lives**,...

With **things** **for**gotten.// Kind **gentlemen**, your **pains**...

To **overtake** thee.// Would **thou** hadst **less** **deserved**,...

In **drops** of **sorrow**.// Sons, **kinsmen**, **thanes**,...

On **all** deservers.// From **hence** to **Inverness**,...  
 What **thou** art **promised**.// Yet **do** I **fear** thy **nature**...  
 To **plague** th'inventor.// This **even-handed** **justice**...  
 Give **me** the **daggers**.// The **sleeping** and the **dead**...  
 At **the** south **entry**.// **Retire** we **to** our **chamber**...  
 Upon their **pillows**.// They **stared** and **were** **distracted**...  
 And **Duncan's** **horses**// (a **thing** most **strange** and **certain**),...  
 'Twixt **this** and **supper**.// Go **not** my **horse** the **better**,...  
 Craving us **jointly**.// Hie **you** to **horse**. **Adieu**,...  
 In **our** last **conf(e)rence**,// passed **in** probation **with** you,...  
 Your **spir(i)ts** shine **through** you.// Within this **hour** at  
     **most**...  
 'Tis **gi(ve)n** with **welcome**.// To **feed** were **best** at **home**;...  
 To **those** that **know** me.// Come, **love** and **health** to **all**!...  
 Another yet? A **seventh**?// I'll **see** no **more**...  
 But **mine** own **safeties**.// You **may** be **rightly** **just**...  
**Sudden**, malicious,// smacking of every **sin**...  
 Convert to **anger**;// blunt **not** the **heart**, enrage it...  
 Lead **our** first **battle**.// **Worthy** Macduff and **we**...  
 With **hidden** **help** and **vantage**,// or **that** with **both**...  
 It is a **banquet** to me.// Let's **after** **him**,...  
 The **illness** **should** attend it.// What **thou** wouldst **highly**,...  
 Wake **Duncan** with thy **knocking**!// I **would** thou **couldst**...  
 Mark **Ant(o)ny's** **was** by **Caesar**.// He **chid** the **sisters**...  
 Without our **special** **wonder**?// You **make** me **strange**...  
 Accounted **dang(e)rous** **folly**.// Why **then**, **alas**,...  
 For **goodness** **dare** not **check** thee;// wear **thou** thy  
     **wrongs**,...  
 Be **like** our **warr(a)nted** **quarrel**!// Why **are** you **silent**?...  
 The **healing** **benediction**.// With **this** strange **virtue**,...  
 That **were** most **precious** to me.// Did **hea(ve)n** look **on**...  
 Do **breed** unnat(u)ral **troubles**.// Infected **minds**...  
 Was **he** not **born** of **woman**?// The **spir(i)ts** that **know**...  
 Shall **e'er** have **pow(e)r** upon thee.// Then **fly**, false **thanes**,...  
 I **sheathe** again **undeeded**.// There **thou** shouldst **be**:...  
 And **make** us **even** **with** you.// My **Thanes** and **kinsmen**,...  
 Why **should** I, **mother**?// Poor **birds** they **are** not **set** for.



*Five accents; contiguous unaccented syllables on one side of the mid-line break:*

His **spongy officers**,// **who** shall **bear** the **guilt**...

*Five accents; contiguous accented syllables at the mid-line break:*

'Gainst **my** captivity.// **Hail**, brave **friend**!...

Your **hand**, your **tongue**;// **look** like **th'inn(o)cent flower**,...

The **curtained sleep**.// **Witchcraft celebrates**...

**Horr(i)ble sight**!// **Now**, I **see**, 'tis **true**;...

**Under** my **battlements**.// **Come**, you **spirits**...

The **title is affeered**!// **Fare** thee **well**, lord....

Died **every day** she **liv'd**.// **Fare** thee **well**....

Seize **upon Fife**,// **give** to **th'edge o'th' sword**...

*Five accents; only one accent in the half-line:*

(There are no examples in *Macbeth*; this is from *Cymbeline*.)

The **under-hangman** **of** his **kingdom**,// and **hated**...

*Six accents; three accents in each half-line:*

Which **he** deserves to **lose**.// *Whether* he **was** combined...

**To** be **thus** is **nothing**,// but **to** be **safely thus**—...

In **restless ecstasy**.// *Duncan* is **in** his **grave**;...

Takes **from** his **high respect**.// *Thither* *Macduff* is **gone**...

That **trace** him **in** his **line**.// No **boasting like** a **fool**;...

**What** I **know**, believe;// and **what** I **can** redress,...

In **an imperial charge**.// But I shall **crave** your **pardon**....

*Acting* in **many ways**.// Nay, **had** I **pow'r**, I **should**...

To **thy** good **truth** and **honor**.// **Devilish** *Macbeth*...

Put **on** their **instruments**.// Receive what **cheer** you **may**....

All **mortal consequences**// **have** pronounced me **thus**...

And **break** it **to** our **hope**.// I'll not **fight** with **thee**....

**Throbs** to **know** one **thing**.// Tell me, **if** your **art**...

*Six accents; four accents in a half-line:*

Our **bosom interest**.// Go pronounce his **present death**...

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

Or: What **haste** looks **through** his **eyes**! So **should** he **look**...

But **let** the **frame** of **things** **disjoint**,// both **the** worlds  
suffer,...

And **an eternal curse** fall **on** you!// Let me **know**.—...

*Four accents:*

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

This **ign(o)rant** **present**,// and I feel **now**

Smells **wooingly** **here**.// No **jutty**, **frieze**,...

## Introduction to M

The **great** doom's **image**././ **Malcolm!** **Banquo!**...  
May **rush** and **seize** us?././ **Let's** away:...  
Thine **own** life's **means!**././ Then 'tis most **like**...  
For **my** heart **speaks**,././ **they** are **welcome**....  
Most **royal sir**,...././ **Fleance** is 'scaped....  
Of **goodly** **thousands**././ But, **for** all **this**,...  
Did **you** say **all?**././ O **hell-kite!** **All?**...  
Seems **bruted**././ **Let** me **find** him, **Fortune**,...  
**Prepares** for **some** **attempt** of **war**.

*Anomolous:*

Without leave-taking?././ I **pray** you,

## The Resonant Rule: ambiguous syllabicity

In certain circumstances, words containing an unstressed vowel before a resonant phoneme /r l n m y w/ can be read two ways. For example, the word *general* can be pronounced with three syllables (as it is spelled), or with two syllables (sometimes spelt *gen'ral*). When the meter requires three, we will print it as **general**; when the meter requires two, we will print it as **gen(e)ral**, using parentheses rather than apostrophes to mark the dropped vowel, as all apostrophes in this book are the property of Shakespeare and his editors, as in these examples:

And **take** my **milk** for **gall**, you **murd'**ring **ministers**,...  
 Foul **whisp'**rings **are** **abroad**. Unnat(u)ral **deeds**...  
 Who **can** be **wise**, **amazed**, temp'*rate* and **furious**,...  
**Unreal mock'**ry, **hence!**...  
 There **hangs** a vap'rous **drop** profound;...  
 As **justice**, ver(i)ty, **temp'**rance, **stableness**,...  
 The **pow'r** of **man**, for **none** of **woman born**...  
 Acting in **many ways**.// Nay, **had** I **pow'r**, I **should**...  
 Is **ripe** for **shaking**, **and** the **pow'rs** above...  
 The **English pow'r** is **near**, led **on** by **Malcolm**...  
 List'*ning* their **fear**, I **could** not **say** 'Amen!'...  
 Oft'*ner* upon her **knees** than **on** her **feet**,...  
 Are **stol'n** away and **fled**, which **puts** upon them...  
 All **swol'n** and **ulc(e)**rous, **pit(i)**ful **to** the **eye**,...  
 Bestride our **downfall'n birthdom**. **Each** new **morn**...  
 Is **fall'n** into the **sear**, the **yellow leaf**,...

Thus, *murder(ing)/murder(ous)* is to be pronounced with two rather than three syllables whether printed with an apostrophe or with parentheses:

And **take** my **milk** for **gall**, you **murd'**ring **ministers**,...  
 This **murd(e)**rous **shaft** that's **shot**...

Dropping an unstressed vowel is often called *syncopation*; sometimes it is called *slurring*, particularly by people who don't approve.

Syncopation before resonants may cross the word boundary, so that the resonant is pronounced as part of the neighboring word, e.g.

Was **heavy\_on** **me**. Thou **art** so **far** **before**,...  
 /hév(i)yon/

Was **not** that **nobly done**? Ay,(a)nd **wisely too**,...  
 Why, **I** can **buy** me **twenty\_at** **any market**...

That **they** did **wake** each **oth**(e)r\_ I **stood** and **heard** them....  
I'll **be** myself the **harbing**(e)r\_ **and** make **joyful**...

/hárbínjrand/

Was **not** that **nobly done**? Ay,\_(a)nd **wisely too**,...

/áy(i)nd/

Of **his** own **chamb**(e)r\_ and **used** their **very daggers**,...

Yes, **he** is **dead**. How **wilt** thou **do** f(o)r\_a **father**?...

Which **can** interpret **farth**(e)r\_ **Only**, I **say**...

**Consid**(e)r\_it **not** so **deeply**....

Chief **nourish**(e)r\_ **in** life's **feast**....

Do **bett**(e)r\_ **upon** them....

Which **fate** and **metaphysic**(a)**l**\_aid doth **see**...

Shall **never tremble**;\_or **be alive again**...

/trémb(i)lorbáy/

The **love** that **foll**(ow)s\_us **sometime** **is** our **trouble**,...

The **fits** o'th' **seas**(o)n\_ I **dare** not **speak** much **further**,...

Syncopation may occur in disyllabic words. Compare *power* with two syllables and with one:

With **barefaced power sweep** him **from** my **sight**...

The **English pow'r** is **near**, led **on** by **Malcolm**...

The word *power* occurs more often syncopated than not:

**Acting** in **many ways**.// Nay, **had** I **pow'r**, I **should**...

Is **ripe** for **shaking**, **and** the **pow'rs** **above**...

Tell **me**, thou **unknown pow(e)r** —He **knows** thy **thought**:...

Into his **pow(e)r**; and **modest wisdom plucks** me...

For **that** I **saw** the **tyrant's pow(e)r afoot**...

Come, **go** we **to the King**. Our **pow(e)r** is **ready**;...

Shall **e'er** have **pow(e)r upon** thee.'// Then **fly**, false **thanes**,...

Do **we** but **find** the **tyrant's pow(e)r to-night**,...

The **pow'r** of **man**, for **none** of **woman born**...

Similarly *devour* /diváw(i)r/ and *liar* /láy(i)r/:

That **vulture in** you **to devour** so **many**...

**Li(a)r** and **slave**!...

But syncopation is more usual in a sequence of stressed syllable followed by two unstressed syllables. Here is the list of syncopated words in *Macbeth*; it is exhaustive, aside from a very few problematic cases that will be found in footnotes:

**Before /r/:**

Compare *natural* with three and two syllables, *resp.*:

This **supernatural** **soliciting**...

And **keep** the **nat(u)ral** **ruby of** your **cheeks**...

Other examples of syncopation before /r/:

Ten **thousand** **dollars to** our **gen(e)ral** **use**....

As **broad** and **gen(e)ral** **as** the **casing** **air**....

I **drink** to th' **gen(e)ral** **joy** o'th' **who~le** **table**,...

The **gen(e)ral** **cause**, or **is** it a fee-**grief**...

Give **solely** **sov(e)reign** **sway** and **masterdom**....

To **dew** the **sov(e)reign** **flow(e)r** and **drown** the **weeds**....

The **sov(e)reignty** will **fall upon** **Macbeth**....

And **top** of **sov(e)reignty**?...

And **keep** the **nat(u)ral** **ruby of** your **cheeks**...

He **wants** the **nat(u)ral** **touch**; for **the** poor **wren**,...

Foul **whisp'rings** **are** **abroad**. Unnat(u)ral **deeds**...

Do **breed** unnat(u)ral **troubles**// Infected **minds**...

Who **should** **against** his **murd(e)rer** **shut** the **door**,...

**From** the **murd(e)rer's** **gibbet** **throw**...

And **take** my **milk** for **gall**, you **murd'ring** **ministers**,...

This **murd(e)rous** **shaft** that's **shot**...

In **the** **division of** each **sev(e)ral** **crime**,...

**Before** we **reckon** **with** your **sev(e)ral** **loves**...

**Into** the **air**, and **what** seemed **corp(o)ral** **melted**...

Each **corp(o)ral** **agent to** this **terr(i)ble** **feat**...

A **prosp(e)rous** **gentleman**; and **to** be **King**...

There **hangs** a **vap'rous** **drop** **profound**;...

This **murd(e)rous** **shaft** that's **shot**...

The **int(e)rim** **having** **weighed** it, **let** us **speak**...

I'll **be** **myself** the **harbing(e)r\_and** make **joyful**...

This **ign(o)rant** **present**// and **I** feel **now**...

Of **his** own **chamb(e)r\_and** **used** their **very** **daggers**,...

**Consid(e)r\_it** **not** so **deeply**....

Chief **nourish(e)r\_in** life's **feast**....

Which **can** interpret **farth(e)r\_Only**, I **say**...

Was **fev(e)rous** **and** did **shake**....

A **falcon**, **tow(e)ring** **in** her **pride** of **place**,...

In **our** last **conf(e)rence**// passed **in** probation **with** you,...

As **justice**, **ver(i)ty**, **temp'rance**, **stableness**,...  
 Must **lave** our **honors in** these **flatt(e)ring streams**...  
 O, **treach(e)ry!** **Fly**, good **Fleance**, **fly**, fly, fly!...  
**Unreal mock'ry**, **hence!**...  
 The **vict(o)ry** **fell** on **us**....  
 The **fit** is **moment(a)ry**; **upon** a **thought**...  
 May **soon** return to **this** our **suff(e)ring country**...  
 Accounted **dang(e)rous folly**.// Why **then**, **alas**,...  
 Bounty, **persev(e)rance**, **mercy**, **lowliness**,...  
 All **swol'n** and **ulc(e)rous**, **pit(i)ful to** the **eye**,...  
 Direness, **familiar to** my **slaught(e)rous thoughts**,...  
 Those **clam(o)rous harbingers** of **blood** and **death**....  
 Do **bett(e)r upon** them....  
 Who **can** be **wise**, **amazed**, **temp'rate** and **furious**,...  
 As **justice**, **ver(i)ty**, **temp'rance**, **stableness**,...  
 Yes, **he** is **dead**. How **wilt** thou **do** f(o)r\_a **father?**...  
 That **they** did **wake** each **oth(e)r**. I **stood** and **heard** them....  
 I'll **be** myself the **harbing(e)r\_and** make **joyful**...  
   /hárbinjrand/  
 Of **his** own **chamb(e)r\_and** used their **very daggers**,...  
   /chéymbrand/

**Before /l/:**

Compare *travel-* with and without syncopation:  
 Now **spurs** the **lated traveller** **apace**...  
 And **yet** dark **night** **strangles** the **trav(e)lling lamp**....  
 Other examples of syncopation before /l/:  
 An **abs(o)lute trust**—...  
 He **did**; and **with** an **abs(o)lute 'Sir**, not **I**,...  
 I **speak** not **as** in **abs(o)lute fear** of **you**....  
 But **float** **upon** a **wild** and **vi(o)lent sea**...  
 Are **made**, not **marked**; where **vi(o)lent sorrow** **seems**...  
 Who (**as 'tis thought**) by **self** and **vi(o)lent hands**...  
 The **expedition** of my **vi(o)lent love**...  
 From **over-cred(u)lous haste**; but **God** above...  
 A **most** mirac(u)lous **work** in **this** good **King**,...  
 Which **fate** and **metaphysic(a)l\_aid** doth **see**...  
 Unmann(er)ly **breeched** with **gore**. Who **could** refrain...  
 Be **bloody**, **bold**, and **res(o)lute!** **Laugh** to **scorn**...

Let **us** seek **out** some **des(o)late shade**, and **there...**  
 Which **I** have **heav(i)ly borne**, there **ran** a **rumor...**  
 Cleanse **the** stuffed **bosom of** that **per(i)lous stuff...**  
 Thoughts **spec(u)lative** their **unsure hopes relate...**  
 Which **fate** and **metaphysic(a)l\_aid** doth **see...**

/metafizikléyd/

Shall **never tremble;\_or be alive again...**

/trémb(i)lorbíy/

**Before /n/:**

Syncopation in the ending *-ing* /ing/ is a special case: it presupposes the colloquial substitution of /n/ for /ng/, commonly known as ‘dropping your g’s’ and often spelled with an apostrophe in modern printing (*lyin’* for *lying*). This substitution is necessary because a phonologically aberrant form would result from the simple deletion of the unstressed vowel in *lying* /láying/ (/láyng/!), as diphthongs do not occur before /ng/ in English words. Thus:

/láying/ > /láyn/ > /láyn/ (homophonous with *line*)

as in this example from *Cymbeline*:

Thus **in a chapel lying**. Come **off**, come **off**;

/láyn/

Similarly, in this play /práfisàying/ > /práfisàyn/ > /práfisàyn/:

And, **prophesying** with **accents terrible...**

/práfisàyn/

In **doing** it, **pays** itself. Your **Highness’ part...**

/dúwn/

Smells **wooingly here.**// No **jutty, frieze...**

/wúwnliy/

Compare *being* with two syllables and with one:

Whose **being I** do **fear**; and **under him...**

/bíying/

Bloody **instructions, which**, being **taught**, return...

/bíyn/

Instances of syncopation in *being* are numerous in the plays (though the word itself occurs less frequently in *Macbeth* than in some others) and commonplace in spoken English, and so are not footnoted in the text:

In **measureless** content. —Being **unprepared...**

**Unreal mock’ry, hence!** —Why, **so**; being **gone...**

And **thou opposed**, being **of** no **woman born...**

Other examples of syncopation before /n/:

Are **stol'n** away and **fled**, which **puts upon** them...  
 All **swol'n** and **ulc(e)**rous, **pit(i)**ful **to** the **eye**,...  
 Bestride our **downfall'n** **birth**dom. **Each** new **morn**...  
 Is **fall'n** into the **sear**, the **yellow leaf**,...  
 Oft'**ner** upon her **knees** than **on** her **feet**,...  
 List'**ning** their **fear**, I **could** not **say** 'Amen!'...  
 Thy **pers(o)**nal **venture in** the **rebels' fight**,...  
 The **multitud(i)**nous **seas** incarnadine,...  
 Of **treas(o)**nous **malice**...  
 Mark **Ant(o)**ny's **was** by **Caesar**.// He **chid** the **sisters**...  
 Your **patience so predom(i)**nant **in** your **nature**...  
 Present him **em(i)**nence **both** with **eye** and **tongue**:...  
 His **wife**, his **babes**, and **all** unfort(u)nate **souls**...  
 Be **like** our **warr(a)**nted **quarrel**!// Why **are** you **silent**?...  
 The **fits** o'th' **seas(o)**n. I **dare** not **speak** much **further**,...  
 Was **not** that **nobly done**? Ay,\_(a)nd **wisely too**,...  
 /áy(i)nd/

**Before /m/:**

Compare *enemy* with three and two syllables, *resp.*:  
 Gi(ve)n **to** the **common enemy** of **man**...  
 Whose **execution takes** your **en(e)**my **off**,...  
 Other examples of syncopation before /m/:  
 Know, **Banquo was** your **en(e)**my. — **True**, my **lord**...  
 From **thence**, the **sauce** to **meat** is **cer(e)**mony:...  
 All **continent** **imped(i)**ments **would** o'er**bear**...

**Before /w/:**

I **must** become a **borr(o)**wer **of** the **night**...  
 A **good** and **virtuous nature may** recoil...  
 /vúrty(u)wis/  
 In **my voluptuousness**. Your **wives**, your **daughters**,...  
 /valúpty(u)wisnis/  
 He **hath** been **in** unusual **pleasure and**...  
 /anyúzh(u)wil/  
**Almost** a **mile**; but **he** does **usually**,...  
 /yúzh(u)wiliy/

Note that /w/ as well as the vowel may be dropped:



The **love** that **foll**(ow)s\_us **sometime is** our **trouble**,...  
/fǎlzis/

**Before /y/**

The difference between a syncopated and non-syncopated sequence with /y/ is sometimes recognized in modern dictionaries; the *American Heritage Dictionary* recognizes both /réypiyr/ and /réypyir/ for *rapier*, which occurs here in its disyllabic form in *The Tempest*:

Fetch **me** the **hat** and **rapier in** my **cell**...

The OED recognizes both the syncopated and non-syncopated forms of *familiar* (/famílyir/ and /famíliyir/), while the *American Heritage Dictionary* recognizes only the syncopated form, as in this example:

**Direness, familiar to** my **slaught**(e)rous **thoughts**,...

British and American English, as reflected in the OED and AHD, differ as to the degree of assimilation of /ty/ to /ch/, as in *celestial*; this example from *Henry V* shows syncopation before /y/, but tells us nothing about the pronunciation of the resulting /ty/ (/siléstyil/ vs. /siléschil/):

T'envelop **and contain** **celestial spirits**...

Further examples from *Macbeth*:

Lest **our** old **robes** sit **easier than** our **new**!...

/íyz(i)yir/

My **voice** is **in** my **sword**, thou **bloodier villain**...

/blûd(i)yir/

**Upon** the **sightless couriers of** the **air**,...

/kúr(i)yirz/

Nor **would** we **deign** him **burial of** his **men**...

/bûr(i)yil/

Of the **imperial theme**. —I **thank** you **gentlemen**.—...

/impír(i)yil/

In **an imperial charge**.// But **I** shall **crave** your **pardon**...

/impír(i)yil/

Thence **to** be **wrenched** with **an unlineal hand**,...

/lín(i)yil/

Whose **absence is** no **less material to** me...

/matír(i)yil/

Be **bright** and **jovial** (a)**mong** your **guests to-night**...

/jówv(i)yil/

There **is** nor **flying hence** nor **tarrying here**...

/tær(i)ying/

Th'untimely **emptying of** the **happy throne**...  
/ém̥t(i)yíng/  
And **champion me** to **th'utterance!** Who's **there?**...  
/chæmp(i)yín/  
And **guardian of** their **bones**...  
/gárd(i)yín/  
Was **heavy\_on me**. Thou **art** so **far** **before**,...  
/hév̥(i)yón/  
To **give obedience where** 'tis **truly owed**...  
/obíyd(i)yíns/  
As **honor, love, obedience, troops** of **friends**,...  
/obíyd(i)yíns/  
Commends th'ingredience **of** our **poisoned chalice**...  
/th̥ingríyd(i)yíns/  
There's **nothing serious in** mortality:...  
/sír̥(i)yís/  
My **genius is rebuked**, as **it is said**...  
/jíyn(i)yís/  
Returning **were** as **tedious as** go **o'er**...  
/tíyd(i)yís/  
Luxurious, **avaricious, false, deceitful**,...  
/lagzhúr̥(i)yís/  
And **with** some **sweet** oblivious **antidote**...  
/ablív̥(i)yís/  
Industrious **soldiership**...  
/indústr̥(i)yís/  
According **to** the **gift** which **bounteous nature**...  
/báwnt̥(i)yís/  
Beauteous and **swift**, the **minions of** their **race**,...  
/byúwt̥(i)yís/  
Of **sorriest fancies your** companions **making**,...  
/sár̥(i)yíst/  
O **worthiest cousin**,  
/wórt̥h̥(i)yíst/  
Which **shall** possess them **with** the **heaviest sound**...  
/hév̥̥(i)yíst/  
Told **by** an **idiot, full of sound and fury**,...  
/íd̥(i)yít/

Is **the** **initiate** **fear** that **wants** hard **use**;...

/inísh(i)yit/

Why, **I** can **buy** me **twenty**\_at **any** **market**....

/twént(i)yæt/

In Shakespeare's English, as in modern English, suffixes ending -tion were monosyllabic. Therefore the loss of the vowel /i/ before /y/ in the older pronunciation /-t(i)yon/ is not footnoted. However, Shakespeare sometimes resorts to this older pronunciation, mostly at the end of the line, to satisfy the Accent Rule, as indicated by the boldface in this line:

Which **smoked** with **bloody** **execution**,...

Similarly with a few other final syllables no longer syllabic:

Like **valor**'s **minion** carved **out** his **passage**...

In all, there are four such occurrences in *Macbeth*:

As **whence** the **sun** 'gins **his** **reflection**...

Would **have** **informed** for **preparation**....

## Variations on and Violations of the Resonant Rule

The Resonant Rule is a statistical matter rather than a hard-and-fast rule. Most often, syncopations take place *before* resonants ( in *Macbeth*). Less often, syncopations take place *after* resonants when a non-resonant follows; such occurrences we will call *variations* on the Resonant Rule ( in *Macbeth*). Least often, syncopation takes place when there is *no resonant* on either side of the dropped vowel; such cases will be noted as *violations* of the Resonant Rule ( in *Macbeth*).

### After /r/:

Each **corp**(o)ral agent **to** this **terr**(i)ble feat...  
 In **the** affliction **of** these **terr**(i)ble dreams...  
 With **terr**(i)ble **numbers**,...  
 Too **terr**(i)ble **for** the **ear**. ...  
 The **baby of** a **girl**. Hence, **horr**(i)ble shadow!...  
**Horr**(i)ble **sight!**// **Now**, I **see**, 'tis **true**;...  
 Striding the **blast**, or **heaven's cher**(u)bins, **horsed**...  
 As **justice**, **ver**(i)ty, **temp**'rance, **stabl**eness,...

### After /l/:

To **the** last **syll**(a)ble **of** recorded **time**,...

### After /n/:

Your **hand**, your **tongue**// **look** like **th'inn**(o)cent **flower**,...  
**Macbeth** does **murder sleep**'—the **inn**(o)cent **sleep**,...  
 Our **inn**(o)cent **self**. This **I** made **good** to **you**...  
 Be **inn**(o)cent **of** the **knowledge**, **dearest chuck**,...  
 To **offer up** a **weak**, poor, **inn**(o)cent **lamb**...  
 Canst **thou** not **min**(i)ster to a **mind** diseased,...  
 Must **min**(i)ster **to** himself...

### After /m/:

For 'tis my **lim**(i)ted **service**....  
 I **have** a **strange infirm**(i)ty, **which** is **nothing**...

### After /w/:

There are no examples in *Macbeth*. This is from *Cymbeline*:  
 Groan **so** in **perpetu**(i)ty **than** be **cured**...  
 /pirpityúw(i)tiy/

### After /y/:

There are no examples in *Macbeth*. This is from *Cymbeline*:  
 That **he enchants** **societies into** **him**;...  
 /sasáy(i)tiyz/

Here are the examples in *Macbeth* of syncopation with no resonants

on either side of the dropped vowel:

/v\_sh/ With **Tarquin's rav(i)shing strides**,...  
/z\_b/ And **with** thy **bloody and** invis(i)ble **hand**...  
/z\_t/ Himself best **knows**, but **strangely-vis(i)ted people**,...  
/s\_f/ **Merc(i)ful hea(ve)n!**...  
/f\_t/ We **learn** no **other but** the **conf(i)dent tyrant**...  
/t\_f/ Scarf **up** the **tender eye** of **pit(i)ful day**,...  
All **swol'n** and **ulc(e)rous**, **pit(i)ful to** the **eye**,...  
Excite the **mort(i)fied man**....  
/j\_s/ Your **Maj(e)sty loads** our **house**. For **those** of **old**,  
/d\_b/ Is **often laud(a)ble**, **to** do **good** sometime...

## Vowel insertion: ~

The converse of syncopation is the *insertion* of a vowel rather than the dropping of a vowel. For example, the word *your*, usually pronounced as the monosyllable /yúwr/, may be pronounced as a disyllable by inserting a vowel between the resonants /w/ and /r/, making it sound like the word *ever*: /yúwir/. The point of insertion is marked with a tilde. Compare the monosyllabic with the disyllabic pronunciation of *our*, a variation recognized by some dictionaries as American *vs.* British English:

Lest **our** old **robes** sit **easier** **than** our **new**!

/áwr/

And **shall** continue **ou~r** **graces** **t(o)wards** him.

/áwir/

Sometimes editors will mark the disyllabic pronunciation of a word like *tired* with the conventional grave accent: -èd. This might imply an extra vowel after the resonant /r/ (/táyrid/). However, invocation of syllabic ambiguity, *i.e.* vowel insertion *before* resonant, is more in conformity with Shakespeare's practice and with modern pronunciation (/táyird/), particularly in British English, where disyllabic pronunciation is the norm, /r/ before consonant being rendered in the OED transcription with the vowel schwa (ta əd).

In certain phonological contexts an exaggerated version of this inserted vowel is a feature of some substandard dialects in modern English, *e.g.* /fílim/ instead of /fílm/ for *film*, or /æginis/ instead of /ægnis/ for *Agnes*. Therefore, the modern performer has to avoid it, either by ignoring the insertion or by lengthening the preceding syllable somewhat, *e.g.* /æægnis/.

Here are all the occurrences of insertion in *Macbeth*, some of them disputed by one editor or another:

That **croaks** the **fatal** **ent~rance** of **Duncan**...

/éntirins/

Let **your** **rememb~rance** **apply** to **Banquo**;...

/rimémbirins/

Who **cannot** **want** the **thought** how **monst~rous**...

/mánstiris/

I **drink** to th' **gen(e)ral** **joy** o'th' **who~le** **table**,...

/hówil/

Till **he** **disbursèd**, **at** Saint **Col~me's** **Inch**,...

/kálimz/

## Introduction to M

The word *prayer* /prér/ ‘invocation’ (not *prayer* /préyir/ ‘one who prays’) is normally monosyllabic, but has an inserted vowel in these lines:

But **they** did **say** their **pray~ers** **and** **addressed** them...

/préirz/

Put **on** with **holy** **pray~ers**; **and** ’tis **spoken**,...

/préirz/

## Spelling/speaking discrepancies

There are a number of instances where printed editions of the plays do not consistently reflect the correct number of syllables to be pronounced. Such cases include the past tense ending *-ed*, standard contractions, and certain words.

The *past tense ending -ed* is usually pronounced as in modern English, but sometimes Shakespeare takes advantage of an old-fashioned pronunciation by allowing it to be pronounced as a separate syllable. We will follow the usual editorial device of printing such occurrences with a grave accent:

And **Fortune**, **on** his **damnèd** **quarrel** **smiling**,...  
 To **kill** their **gracious** **father**? **Damnèd** **fact**,...  
 Th'**usurper**'s **cursèd** **head**. The **time** is **free**....  
**Restrain** in **me** the **cursèd** **thoughts** that **nature**...  
 Stand **aye** **accursèd** **in** the **calendar**!...  
**Accursèd** **be** that **tongue** that **tells** me **so**,...  
 Till **he** **disbursèd**, **at** Saint **Col~me**'s **Inch**,...  
 Their **drenchèd** **natures** **lie**, as **in** a **death**,...  
**Proceeding** **from** the **heat**-**oppressèd** **brain**?...  
 With **twenty** **trenchèd** **gashes** **on** his **head**,...  
 And **none** serve **with** him **but** **constrainèd** **things**...  
 Thou **liest**, **abhorrèd** **tyrant**! **With** my **sword**...  
 I **bear** a **charmèd** **life**, which **must** not **yield**...

*Standard contractions* include the familiar ones such as *I'm* for *I am*. When such contractions are required by the meter but are not so printed in the text, they are marked here with parentheses and an underline connecting the words:

By **Sinel**'s **death** I **know** I\_(a)m **Thane** of **Glamis**,...

Elizabethan contractions differ from modern ones in certain respects. For example, *on the* is sometimes printed as one word: *o'th'*, e.g.

That **look** not **like** th'**inhabitants** o'th'**earth**...

The parentheses and underline are used when the meter requires such a contraction but is not so printed, such as this contraction for *of the*:

Th'**untimely** **emptying** o(f)\_th(e) **happy** **throne**...

Similarly,

The **doors** are **open**, **a(nd)**\_th(e) **surfeited** **grooms**...



The superlative suffix *-est* is sometimes contracted thus:

The **secret'st man** of **blood**. What **is** the **night**?

but other times the reader must supply the contraction (example from *Cymbeline*):

Mark **it**: the **eld(e)st** of **them** at **three** years **old**,...

The dropping of the vowel of *to* is marked by an apostrophe in the printed version:

T'**appease** an **angry god**...

The reader must supply the contraction in some cases, including the *to* in *towards*: Make **we** our **march** t(o)wards **Birnam**...

*Certain words* are sometimes printed in their contracted form, such as *e'en* for *even*, *e'er* for *ever*, *ta'en* for *taken*, etc.

Which **ne'er** shook **hands** nor **bade** farewell to **him**...

More often they are printed in full, so the reader is left to pronounce them in their contracted form whenever the meter requires. Many such words have *v* between vowels; e.g. *de(vi)l*, *se(ve)n*, *e(v)en*, *e(v)er*, *hea(ve)n*, *gi(ve)n*, *ha(vi)ng*, *off'e)m*, etc.

Compare disyllabic and monosyllabic *heaven(s)*:

That **summons thee** to **heaven**, **or** to **hell**...

Nor **hea(ve)n** peep **through** the **blanket of** the **dark**...

The other occurrences from *Macbeth* are:

Nor **hea(ve)n** peep **through** the **blanket of** the **dark**...

Thou **seest** the **hea(ve)ns**, as **troubled with** man's **act**,...

If **it** find **hea(ve)n**, must **find** it **out** to-**night**...

(As, **an't** please **hea(ve)n**, he **shall** not), **they** should **find**...

Which **is** too **nigh** your **person**. **Hea(ve)n** preserve you!...

He **hath** a **hea(ve)nly** **gift** of **prophecy**,...

**Merc(i)ful hea(ve)n!**...

That **were** most **precious** to me.// Did **hea(ve)n** look **on**...

Fell **slaughter on** their **souls**. **Hea(ve)n** rest them **now!**...

What! **can** the **De(vi)l** speak **true?**...

Which **might** appal the **de(vi)l**...

Of **horrid hell** can **come** a **de(vi)l** more **damned**...

The **de(vi)l** himself could **not** pronounce a **title**...

The **sin** of **my ingratitude** e(v)en **now**...

E(v)en **like** the **deed** that's **done**. On **Tuesday last**...

E(v)en **to** the **disposition** **that** I **owe**,...

E(v)en **till** **destruction** **sicken**, **answer me**...

Perchance e(v)en **there** where **I** did **find** my **doubts**...  
 Till **se(ve)n** at **night**; to **make** society...  
 Why **hath** it **gi(ve)n** me **earnest of success**,...  
 What **hath** quenched **them** **hath gi(ve)n** me **fire**. Hark! **Peace!**  
 Gi(ve)n **to** the **common enemy** of **man**...  
 'Tis **gi(ve)n** with **welcome**.// To **feed** were **best** at **home**;...  
 Such **sanctity** **hath** **heaven gi(ve)n** his **hand**,...  
 Both **more** and **less** have **gi(ve)n** him **the revolt**,...  
 In **e(v)ils** to **top** **Macbeth**...  
 Ho(ve)r **through** the **fog** and **filthy air**...  
 The **ra(v)en** himself is **hoarse**...

The word is usually spelt *spirit*, but sometimes pronounced as a monosyllable: *spir(i)t* or, as some editors print it, *sprite*, *sp'rit*.

Curbing his **lavish spir(i)t**: and **to conclude**,...  
 Your **spir(i)ts** shine **through** you...  
 Thou **art** too **like** the **spir(i)t** of **Banquo**. **Down!**...  
 Was **he** not **born** of **woman**?// The **spir(i)ts** that **know**...

Contracted words with *th* in the middle are sometimes printed as contractions (e.g. *eth'r*), sometimes not. In the Folio edition of *The Tempest* the word *whether* is spelt *where* in the following line, indicating a monosyllabic pronunciation as required by the meter:

*Prospero* A **heartly welcome**.  
*Alonso* Whe(the)r **thou** be(e)st **he** or **no**.

Words so affected are *either*, *neither*, *whither*, *thither*, *hither*, *whether*, *rather*, and, more rarely, *mother*, *father*, and *brother*. There is only one example in *Macbeth*:

Are **hired** to **bear** their **staves**. Ei(the)r **thou**, **Macbeth**,...

Dropping the vowel of *it* is sometimes indicated in the original editions, and sometimes left to the reader to do:

How **far** is't **called** to **Forres**? **What** are **these**?...  
 To **crown** my **thoughts** with **acts**, be\_(i)t **thought** and **done**:  
 Various prefixes such as *a-* and *be-* can be dropped or abbreviated:  
 But **peace!** for **from** broad **words**, and 'cause he **failed**...  
 I 'gin to **be** **awearry** of the **sun**,  
 His **hopes** 'bove **wisdom**, **grace**, and **fear**:...  
 The **Thane** of **Cawdor**, (be)gan a **dismal conflict**,...

# MACBETH

## Act I

### Scene 1

*Thunder and lightening. Enter three W*

1. *Witch* When **shall** we **meet** again<sup>1</sup>  
In **thunder**, **lightning**, **or** in **rain**?
2. *Witch* **When** the **hurlyburly's** **done**,  
**When** the **battle's** **lost** and **won**.  
That **will** be **ere** the **set** of **sun**.
1. *Witch* **Where** the **place**?
2. *Witch* **Upon** the **heath**.
3. *Witch* **The~re** to meet **with** Macbeth.
1. *Witch* I **come**, Graymalkin!
2. *Witch* **Paddock** **calls**.
3. *Witch* **Anon**!
- All* **Fair** is **foul**, and **foul** is **fair**.  
Ho(ve)r **through** the **fog** and **filthy** **air**.

*Exeunt.*

---

<sup>1</sup>The witches' meter is mostly tetrameter, but it varies quite a bit.

## Scene 2

Enter K D , M , D , L ,  
meeting a bleeding C .

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

*Malcolm* This **is** the **sergeant**<sup>2</sup>  
Who **like** a **good** and **hardy** **soldier** **fought**  
'Gainst **my** **captivity**.// **Hail**, brave **friend**!  
Say **to** the **King** the **knowledge** of the **broil**  
As **thou** didst **leave** it.

*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**  
The **multiplying** **villainies** of **nature**  
Do **swarm** upon him) **from** the **Western Isles**  
Of **kerns** and **gallowglasses** **is** supplied;  
And **Fortune**, on his **damnèd** **quarrel** **smiling**,  
Showed **like** a **rebel's** **whore**. but **all's** too **weak**:  
For **brave** Macbeth (well **he** **deserves** that **name**),  
Disdaining **Fortune**, **with** his **brandished** **steel**,  
Which **smoked** with **bloody** **execution**,  
Like **valor's** **minion** carved out his **passage**  
**Till** he **faced** the **slave**;<sup>3</sup>  
Which **ne'er** shook **hands** nor **bade** farewell to **him**  
Till **he** **unseamed** him **from** the **nave** to\_th' **chops**  
And **fixed** his **head** upon our **battlements**.

*King* O **valiant** **cousin**! **worthy** **gentleman**!  
*Captain* As **whence** the **sun** 'gins **his** **reflection**  
Shipwrecking **storms** and **direful** **thunders** **break**,  
So **from** that **spring** whence **comfort** **seemed** to **come**  
Discomfort **swells**. Mark, **King** of **Scotland**, **mark**.

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<sup>2</sup>This shared line conforms to the Secondary Accent Rule, but some editors make *sergeant* trisyllabic to total five accents in conformity with the Primary Accent Rule:

The **newest state**. —This **is** the **sergeant**

<sup>3</sup>Most editors believe something is missing from this line.

No sooner **justice had**, with **valor armed**,  
 Compelled these **skipping kerns** to **trust** their **heels**  
 But **the** Norwegian **lord**, surveying **vantage**,  
 With **furberished arms** and **new supplies** of **men**,  
 Began a **fresh** assault.

*King* Dismayed not **this**  
 Our **cap[i]tains**, Macbeth and **Banquo**?

*Captain* Yes,<sup>4</sup>  
 As **sparrows eagles**, or the **hare** the **lion**.  
 If I say **sooth**, I **must** report they **were**  
 As **cannons overcharged** with **double cracks**,  
 So **they** doubly redoubled **strokes upon** the **foe**.<sup>5</sup>  
 Except they **meant** to **bathe** in **reeking wounds**,  
 Or **memorize** another **Golgotha**,  
 I **cannot tell**—  
 But I am **faint**; my **gashes cry** for **help**.  
*King* So **well** thy **words** become thee as thy **wounds**,  
 They **smack** of **honor both**. Go **get** him **surgeons**.

*Exit Captain, attended.*

*Enter R and A .*

**Who** comes **here**?

*Malcolm* The **worthy Thane** of **Ross**.

*Lennox* **What** a **haste** looks **through** his **eyes**!// So **should** he **look**<sup>6</sup>  
 That **seems** to **speak** things **strange**.

*Ross* God **save** the **King**!

---

<sup>4</sup>*Captain* in Shakespeare is spelt without the middle syllable (though sometimes with it in Early Modern English), but it is trisyllabic here and elsewhere in Shakespeare. Some editors lineate the passage differently, considering *yes* to be extrametrical:

*King* Dismayed not **this** our **captains**,// Macbeth and **Banquo**?

*Captain* Yes—as **sparrows eagles**, or the **hare** the **lion**.

The captain's speech is printed as prose in the Folio edition.

<sup>5</sup>Six accents—a violation of the Accent Rule. The line has been subjected to various editorial emendations, *e.g.*

As **cann(o)ns** o'ercharg'd with **double cracks**, so **they**  
 Doubly redoubled **strokes upon** the **foe**.

<sup>6</sup>The first half-line has too many accents. As one editor points out, the line would be perfectly regular without the article before *haste*:

What **haste** looks **through** his **eyes**! So **should** he **look**

*King* Whence **cam'st** thou, **worthy Thane**?  
*Ross* From **Fife**, great **King**,  
 Where **the** Norwegian **banners flout** the **sky**  
 And **fan** our **people cold**. Norway himself,  
 With **terr(i)ble numbers**,<sup>7</sup>  
 Assisted **by** that **most disloyal traitor**  
 The **Thane** of Cawdor, (be)gan a **dismal conflict**,  
 Till **that** Bellona's **bridegroom**, **lapped** in **proof**,  
 Confronted **him** with **self-comparisons**,  
 Point **against point** rebellious, **arm 'gainst arm**,  
 Curbing his **lavish spir(i)t**: and **to conclude**,  
 The **vict(o)ry fell** on **us**.  
*King* Great **happiness**!  
*Ross* That **now**  
 Sweno, the **Norway's king**, craves **composition**;  
 Nor **would** we **deign** him **burial of his men**<sup>8</sup>  
 Till **he** disbursèd, at Saint Col~me's **Inch**,  
 Ten **thousand dollars to** our **gen(e)ral use**.  
*King* No **more** that **Thane** of Cawdor **shall deceive**  
 Our **bosom interest**.// **Go** pronounce his **present death**  
 And **with** his **former title greet** Macbeth.  
*Ross* I'll **see** it **done**.  
*King* What **he** hath **lost noble** Macbeth hath **won**.

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<sup>7</sup>The dropped vowel in *terr(i)ble* comes after rather than before the resonant, a variation of the Resonant Rule.

<sup>8</sup>Syncopation before /y/, in accordance with the Resonant Rule: /bûr(i)yil/.

## Scene 3

*Thunder. Enter the three W*

1. *Witch* Where hast thou been, sister?  
 2. *Witch* Killing swine.  
 3. *Witch* Sister, where thou?  
 1. *Witch* A **sailor's wife** had **chestnuts in** her **lap**  
 And **mounched** and **mounched** and **mounched**.  
 'Give **me**,' quoth **I**.  
 'Aroint thee, **witch!**' the **rump-fed ronyon cries**.  
 Her **husband's to Aleppo gone**, master o'th' **Tiger**:  
     But **in** a **sieve** I'll **thither sail**  
     And **like** a **rat** without a **tail**,  
     **I'll do, I'll do, and I'll do**.  
 2. *Witch* **I'll give thee a wind**.  
 1. *Witch* Th'art **kind**.  
 3. *Witch* And **I another**.  
 1. *Witch* **I myself** have **all** the **other**,  
 And the **very ports** they **blow**,  
 All the **quarters that** they **know**  
 I'th' **shipman's card**.  
 I'll **drain** him **dry** as **hay**.  
**Sleep** shall **neither night** nor **day**  
**Hang upon** his **penthouse lid**.  
**He** shall **live** a **man forbid**.  
**Weary sev'nights, nine times nine**,  
**Shall he dwindle, peak, and pine**.  
**Though** his **bark** cannot be **lost**,  
**Yet it shall be tempest-tost**.  
**Look** what **I** have.  
 2. *Witch* **Show** me, **show** me.  
 1. *Witch* **Here I have a pilot's thumb**,  
**Wracked** as **homeward he** did **come**. *Drum within.*  
 3. *Witch* A **drum**, a **drum!**  
     **Macbeth** doth **come**.  
*All* The **weird sisters, hand in hand**,  
**Posters of the sea and land**,  
**Thus do go about, about**,  
**Thrice to thine, and thrice to mine**,



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

*Enter M and B* .

*Mac.* So **foul** and **fair** a **day** I **have** not **seen**.  
*Banquo* How **far** is't **called** to **Forres**? **What** are **these**?  
 So **withered** **and** so **wild** in **their** attire  
 That **look** not **like** th'inhabitants o'th'earth  
 And **yet** are **on't**? Live **you**, or **are** you **ought**  
 That **man** may **question**?// You **seem** to **understand** me,  
 By **each** at **once** her **choppy** **finger** laying  
 Upon her **skinny** **lips**. You **should** be **women**,  
 And **yet** your **beards** **forbid** me **to** interpret  
 That **you** are **so**.  
*Macbeth* Speak, **if** you **can**. What **are** you?  
 1. *Witch* All hail, Macbeth! Hail to thee, Thane of Glamis!  
 2. *Witch* All hail, Macbeth! Hail to thee, Thane of Cawdor!  
 3. *Witch* All hail, Macbeth, that shalt be King hereafter!  
*Banquo* Good **sir**, why **do** you **start** and **seem** to **fear**  
 Things **that** do **sound** so **fair**? I'th' **name** of **truth**,  
 Are **ye** fantastical, or **that** indeed  
 Which **outwardly** ye **show**? My **noble** **partner**  
 You **greet** with **present** **grace** and **great** prediction  
 Of **noble** **having** **and** of **royal** **hope**,  
 That **he** seems **rapt** withal. To **me** you **speak** not.  
 If **you** can **look** into the **seeds** of **time**  
 And **say** which **grain** will **grow** and **which** will **not**,  
 Speak **then** to **me**, who **neither** **beg** nor **fear**  
 Your **favors** **nor** your **hate**.  
 1. *Witch* Hail!  
 2. *Witch* Hail!  
 3. *Witch* Hail!  
 1. *Witch* **Lesser** **than** Macbeth, and **greater**.  
 2. *Witch* **Not** so **happy**, **yet** much **happier**.  
 3. *Witch* Thou **shalt** get **kings**, though **thou** be **none**.  
**So** all **hail**, Macbeth and **Banquo**!  
 1. *Witch* **Banquo** **and** Macbeth, all **hail**!  
*Macbeth* Stay, **you** imperfect **speakers**, **tell** me **more**:  
 By **Sinel's** **death** I **know** I\_(a)m **Thane** of **Glamis**,  
 But **how** of **Cawdor**?// The **Thane** of **Cawdor** **lives**,

A **prosp(e)rous gentleman**; and **to** be **King**  
 Stands **not** **within** the **prospect of belief**,  
 No **more** than **to** be **Cawdor**. Say from **whence**  
 You **owe** this **strange intelligence**, or **why**  
**Upon** this **blasted heath** you **stop** our way  
 With **such** **prophetic greeting**. **Speak**, I **charge** you.

*Witches vanish.*

*Banquo* The **earth** hath **bubbles as** the **water has**,  
 And **these** are **of** them. **Whither are** they **vanished**?  
*Macbeth* **Into** the **air**, and **what** seemed **corp(o)ral melted**  
 As **breath** into the **wind**. Would **they** had **stayed**!  
*Banquo* Were **such** things **here** as **we** do **speak about**?  
 Or **have** we **eaten on** the **insane root**<sup>9</sup>  
 That **takes** the **reason prisoner**?  
*Macbeth* Your **children shall** be **kings**.  
*Banquo* You **shall** be **King**.  
*Macbeth* And **Thane** of **Cawdor too**. Went **it** not **so**?  
*Banquo* To\_th' **selfsame tune** and **words**.// Who's **here**?

*Enter R. and A.*

*Ross* The **King** hath **happily received**, **Macbeth**,  
 The **news of thy success**; and **when** he **reads**  
 Thy **pers(o)nal venture in** the **rebels' fight**,  
 His **wonders and** his **praises do** contend  
 Which **should** be **thine** or **his**. *Silenced* with **that**,  
 In **viewing o'er** the **rest o'th' selfsame day**,  
 He **finds** thee **in** the **stout Norweyan ranks**,  
 Nothing **afeard** of **what thyself** didst **make**,  
 Strange **images of death**. As **thick** as **hail**  
 Came **post** with **post**, and **every one** did **bear**  
 Thy **praises in** his **kingdom's great defense**  
 And **poured** them **down** before him.

*Angus* **We are sent**  
 To **give** thee **from** our **royal master thanks**;

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<sup>9</sup>The initial stress on *insane* is the result of a normal stress shift to the first syllable of a modifier when the following word begins with a stressed syllable, as in Long **I**sland *vs.* Long Island **S**ound, or sixteen *vs.* **s**ixteen **y**ears.

- Only* to **herald thee** into his **sight**,  
Not **pay** thee.
- Ross* And **for** an **earnest of** a **greater honor**,  
He **bade** me, **from** him, **call** thee **Thane** of **Cawdor**;  
In **which** addition, **hail**, most **worthy Thane**,  
For **it is thine**.
- Banquo* What! **can** the **De(vi)l** speak **true**?  
*Macbeth* The **Thane** of **Cawdor lives**; why **do** you **dress** me  
In **borrowed robes**?
- Angus* Who **was** the **Thane**, lives **yet**;  
But **under heavy judgment bears** that **life**  
Which **he deserves** to **lose**.// *Whether* he **was** combined  
With **those** of **Norway**, or did **line** the **rebel**  
With **hidden help** and **vantage**,// or **that** with **both**  
He **labored in** his **country's wrack**, I **know** not;  
But **treasons capital**, confessed and **proved**  
Have **overthrown** him.
- Macbeth (aside)* *Glamis*, and **Thane** of **Cawdor**;  
The **greatest is behind**.  
(*To Ross and Angus*) Thanks **for** your **pains**.—  
(*To Banquo*) Do **you** not **hope** your **children shall** be **kings**,  
When **those** that **gave** the **Thane** of **Cawdor to** me  
**Promised** no **less** to **them**?
- Banquo* That, **trusted home**,  
Might **yet** enkindle **you** unto the **crown**,  
**Besides** the **Thane** of **Cawdor**. But 'tis **strange**:  
And **oftentimes**, to **win** us to our **harm**,  
The **instruments** of **Darkness tell** us **truths**;  
Win **us** with **honest trifles**, to **betray's**  
In **deepest consequence**.—  
Cous**ins**, a **word**, I **pray** you.
- Macbeth (aside)* Two **truths** are **told**,  
As **happy prologues to** the **swelling act**  
Of the **imperial theme**. —I **thank** you **gentlemen**.—<sup>10</sup>  
(*aside*) This **supernatural soliciting**  
Cannot be **ill**; cannot be **good**. If **ill**,

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<sup>10</sup>Syncopation before /y/, in accordance with the Resonant Rule: /impír(i)yil/.

Why **hath** it **gi(ve)n** me **earnest of** success,  
 Commencing **in** a **truth**? I\_(a)m **Thane** of **Cawdor**:  
 If **good**, why **do** I **yield** to **that** suggestion  
 Whose **horrid image doth unfix** my **hair**,  
 And **make** my **seated heart** knock **at** my **ribs**,  
 Against the **use** of **nature**? **Present fears**  
 Are **less** than **horrible imaginings**,  
 My **thought**, whose **murder yet** is **but** fantastical,  
 Shakes **so** my **single state** of **man**, that **function**  
 Is **smothered in** surmise, And **nothing is**,  
 But **what** is **not**.

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

*Macbeth (aside)*

If **chance** will **have** me **King**, why, **chance** may **crown** me,  
 Without my **stir**.

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

*Macbeth (aside)* Come **what** come **may**,  
 Time **and** the **hour** runs **through** the **roughest day**.

*Banquo* **Worthy** Macbeth, we **stay upon** your **leisure**.

*Macbeth* Give **me** your **favor**. **My** dull **brain** was **wrought**  
 With **things** forgotten.// Kind **gentlemen**, your **pains**  
 Are **registered** where **every day** I **turn**  
 The **leaf** to **read** them. **Let** us **t(o)ward** the **King**.

*(aside to Banquo)*

Think **upon what** hath **chanced**, and **at more time**,  
 The **int(e)rim** having **weighed** it, **let** us **speak**  
 Our **free** hearts **each** to **other**.

*Banquo* Very **gladly**.

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

## Scene 4

*Flourish. Enter K , D , L , M , D .*

*King* Is **execution done** on **Cawdor**? **Are** not  
Those **in** **commission** **yet** returned?

*Malcom* 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** confessed his **treasons**,  
**Implored** your **Highness'** **pardon**, and set **forth**  
A **deep** **repentance**. **Nothing** **in** his **life**  
**Became** him **like** the **leaving** it. He **died**  
As **one** that **had** been **studied** **in** his **death**  
To **throw** **away** the **dearest** **thing** he **owed**  
As **'twere** a **careless** **trifle**.

*King* **There's** no **art**  
To **find** the **mind's** **construction** **in** the **face**.  
He **was** a **gentleman** on **whom** I **built**  
An **abs(o)lute** **trust**—

*Enter M , B , R , and A*

O **worthiest** **cousin**,<sup>11</sup>

The **sin** of **my** **ingratitude** e(v)en **now**  
Was **heavy** **on** **me**. Thou **art** so **far** **before**,<sup>12</sup>  
That **swiftest** **wing** of **recompense** is **slow**  
To **overtake** thee.// Would **thou** hadst **less** **deserved**,  
That **the** **proportion** **both** of **thanks** and **payment**  
Might **have** been **mine**! Only I\_(ha)ve **left** to **say**,  
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**<sup>13</sup>  
Is **to** **receive** our **duties**, and our **duties**  
Are **to** your **throne** and **state**, **children** and **servants**,  
Which **do** but **what** they **should** by **doing** **everything**

<sup>11</sup>Syncopation before /y/, in accordance with the Resonant Rule: /wór th(i)yist/.

<sup>12</sup>Syncopation before /y/, in accordance with the Resonant Rule: / hév(i)yon/.

<sup>13</sup>Syncopation before /n/, in accordance with the Resonant Rule, assuming the colloquial replacement of /ng/ with /n/, as in modern colloquial English ('dropping your g's'): /dúwing/ > /dúwin/ > /dúwn/, homophonous with *dune*.

Safe **t(o)ward** your **love** and **honor**.

*King*

**Welcome hither.**

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

*Banquo*

There **if** I **grow**,

The **harvest** is your **own**.

*King*

My **plenteous** **joys**,

Wanton in **fullness**, **seek** to **hide** themselves  
In **drops** of **sorrow**.// Sons, **kinsmen**, **thanes**,  
And **you** whose **places** are the **nearest**, **know**  
We **will** establish **our** estate upon  
Our **eldest**, **Malcolm**, **whom** we **name** hereafter  
The **Prince** of **Cumberland**; which **honor** **must**  
Not **unaccompanied** invest him **only**,  
But **signs** of **nobleness**, like **stars**, shall **shine**  
On **all** deservers.// From **hence** to **Inverness**,  
And **bind** us **further** to you.

*Macbeth*

The **rest** is **labor** **which** is **not** used **for** you.<sup>14</sup>  
I'll **be** myself the **harbing(e)r** **and** make **joyful**  
The **hearing** of my **wife** with **your** approach;  
So, **humbly** take my **leave**.

*King*

My **worthy** **Cawdor**!

*Macbeth (aside)* The **Prince** of **Cumberland**! —that is a **step**  
On **which** I **must** fall **down** or **else** o'erleap,  
For **in** my **way** it **lies**. Stars, **hide** your **fires**!  
Let **not** light **see** my **black** and **deep** desires.  
The **eye** wink **at** the **hand**; yet **let** that **be**  
Which **the** eye **fears**, when **it** is **done**, to **see**.

*King*

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

*Flourish. Exeunt.*

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<sup>14</sup>Or: The **rest** is **labor**// which **is** not **used** for **you**.

## Scene 5

*Inverness. A room in Macbeth's castle.*

*Enter L M , reading a letter.*

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

*Glamis* thou **art**, and *Cawdor*, **and** shalt **be**  
 What **thou** art **promised**.// Yet **do** I **fear** thy **nature**.  
 It **is** too **full** o'th' **milk** of **human** **kindness**  
 To **catch** the **nearest way**. Thou **wouldst** be **great**,  
 Art **not** without **ambition**, **but** without  
 The **illness** **should** attend it.// What **thou** wouldst **highly**,  
 That **wouldst** thou **holily**; wouldst **not** play **false**,  
 And **yet** wouldst **wrongly win**. Thou'dst **have**, great **Glamis**,  
 That **which** cries '**Thus** thou **must** do' **if** thou **have** it;  
 And **that** which **rather** **thou** dost **fear** to **do**  
 Than **wishest** **should** be **undone**. **Hie** thee **hither**,<sup>15</sup>  
 That **I** may **pour** my **spirits** **in** thine **ear**  
 And **chastise** **with** the **valor** of my **tongue**  
 All **that** **impedes** thee **from** the **golden round**  
 Which **fate** and **metaphysic(a)l\_aid** doth **see**  
 To **have** thee **crowned** withal.

*Enter M*

What **is** your **tidings**?

*Messenger* The **King** comes **here** to-**night**.

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<sup>15</sup>Many words with the prefix *un-* are sometimes stressed on the prefix and sometimes on the root. We find both *úndone* and *undóne* in this play.

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

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

*Lady M.* **Give** him **tending**;  
 He **brings** great **news**. *Exit messenger.*  
 The **ra(v)en** himself is **hoarse**  
 That **croaks** the **fatal** **ent~rance** of **Duncan**  
 Under my **battlements**.// **Come**, you **spirits**  
 That **tend** on **mortal** **thoughts**, unsex me **here**,  
 And **fill** me **from** the **crown** to **\_th(e)** **toe** top-**full**  
 Of **direst** **cruelty**. Make **thick** my **blood**;  
 Stop **up** th'**access** and **passage** to **remorse**,<sup>16</sup>  
 That **no** **compunctious** **visitings** of **nature**  
 Shake **my** fell **purpose** **nor** keep **peace** between  
 Th'**effect** and **it**. Come to my **woman's** **breasts**  
 And **take** my **milk** for **gall**, you **murd'ring** **ministers**,  
 Wherever **in** your **sightless** **substances**  
 You **wait** on **nature's** **mischief**. **Come**, thick **night**,  
 And **pall** thee **in** the **dunniest** **smoke** of **hell**,  
 That **my** keen **knife** see **not** the **wound** it **makes**,  
 Nor **hea(ve)n** peep **through** the **blanket** of the **dark**  
 To **cry** 'Hold, **hold**!'  
*Enter M* .  
 Great **Glamis!** **worthy** **Cawdor!**  
 Greater than **both**, by **the** all-**hail** hereafter!  
 Thy **letters** **have** transported **me** beyond  
 This **ign(o)rant** **present**,// and **I** feel **now**<sup>17</sup>  
 The **future** **in** the **instant**.

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

<sup>16</sup>The stress on *access* may fall on either syllable in British English.

<sup>17</sup>Some commentators suggest inserting *even* to conform to the Accent Rule:  
 This **ign(o)rant** **present**, and **I** feel e'en **now**



*Lady M.* And **when** goes **hence**?  
*Macbeth* To-**morrow**, **as** he **purposes**.  
*Lady M.* O, **never**  
 Shall **sun** that **morrow** **see**!  
 Your **face**, my **thane**, is **as** a **book** where **men**  
 May **read** strange **matters**. To **beguile** the **time**,  
 Look **like** the **time**; bear **welcome** **in** your **eye**,  
 Your **hand**, your **tongue**; // look like **th'inn(o)cent**  
     **flower**,<sup>18</sup>  
 But **be** the **serpent** **under**'t. **He** that's **coming**  
 Must **be** provided **for**; and **you** shall **put**  
 This **night's** great **business** **into** my **dispatch**,  
 Which **shall** to **all** our **nights** and **days** to **come**  
 Give **solely** **sov(e)reign** **sway** and **masterdom**.  
*Macbeth* We **will** speak **further**.  
*Lady M.* Only look up **clear**.  
 To **alter** **favor** **ever** **is** to **fear**.  
 Leave **all** the **rest** to **me**. *Exeunt.*

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<sup>18</sup>The dropped vowel in *inn(o)cent* comes after rather than before the resonant, a variation of the Resonant Rule.

## Scene 6

Enter K      D      , L      , M      , D      ,  
                  B      , M      , R      , A      , and Attendants

*King*      This **castle hath** a **pleasant seat**. The **air**  
                  **Nimble** and **sweetly recommends** itself  
                  **Unto** our **gentle senses**.

*Banquo*      This **quest** of **summer**,  
                  The **temple-hunting martlet**, **does** approve  
                  By **his** loved **mansionry** that **th(e\_h)even's breath**  
                  Smells **wooingly here**.// No **jutty, frieze**,<sup>19</sup>  
                  **Buttress**, nor **coign** of **vantage**, **but** this **bird**  
                  Hath **made** his **pendent bed** and **procreat cradle**.  
                  Where **they** most **breed** and **haunt**, I **have** observed  
                  The **air** is **delicate**.

Enter L      M      .

*King*      See, **see**, our **honored hostess!**—  
                  The **love** that **foll(ow)s\_us** **sometime is** our **trouble**,  
                  Which **still** we **thank** as **love**. Herein I **teach** you  
                  How **you** shall **bid** God 'ield us **for** your **pains**  
                  And **thank** us **for** your **trouble**.

*Lady M.*      All our **service**  
                  In **every point** twice **done**, and **then** done **double**,  
                  Were **poor** and **single business** to contend  
                  Against those **honors deep** and **broad** **wherewith**  
                  Your **Maj(e)sty loads** our **house**. For **those** of **old**,<sup>20</sup>  
                  And **the** late **dignities** heaped **up** to **them**,  
                  We **rest** your **hermits**.

*King*      Where's the **Thane** of **Cawdor**?  
                  We **coursed** him at the **heels** and **had** a **purpose**  
                  To **be** his **purveyor**; but **he** rides **well**,  
                  And **his** great **love**, sharp as his **spur**, hath **holp** him

<sup>19</sup>Syncopation before /n/, in accordance with the Resonant Rule, assuming the colloquial replacement of /ng/ with /n/, as in modern colloquial English ('dropping your g's'): /wúwingli/ > /wúwinli/ > /wúwnli/, resulting in a stem that rhymes with *dune*. Some editors suspect a missing word, such as *is*:

Smells **wooingly**. Here **is** no **jutty, frieze**,

<sup>20</sup>Syncopation in *maj(e)sty* violates the Resonant Rule: /j/ and /s/ aren't resonants.

To\_(hi)s **home** before us. **Fair** and **noble hostess**,<sup>21</sup>  
 We **are** your **guest** to-**night**.

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

*King* Give **me** your **hand**.  
 Conduct me **to** mine **host**; we **love** him **highly**.  
 And **shall** continue **ou~r** **graces** **t(o)wards** him.<sup>22</sup>  
 By your leave, hostess. *Exeunt.*

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<sup>21</sup>The contraction of *To his* /túwiz/ may be /túwz/ or /twíz/.

<sup>22</sup>Without disyllabic *our* this line would have only four accents. Some editors think the word *in* is missing:

And **shall** continue **in** our **graces** **t(o)wards** him.

## Scene 7

*Enter a Sewer, and divers Servants. Then enter M*

*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**  
 With **his** surcease **success**, that **but** this **blow**  
 Might **be** the **be-all** and the **end-all** **here**,  
 But **here** upon this **bank** and **shoal** of **time**,  
 We'd **jump** the **life** to **come**. But **in** these **cases**  
 We **still** have **judgment** **here**, that **we** but **teach**  
 Bloody **instructions**, **which**, being **taught**, **return**  
 To **plague** th'inventor.// This **even-handed** **justice**  
 Commends th'ingredience **of** our **poisoned** **chalice**<sup>23</sup>  
 To **our** own **lips**. He's **here** in **double** **trust**:  
 First, **as** I **am** his **kinsman** and his **subject**,  
 Strong **both** against the **deed**; then, **as** his **host**,  
 Who **should** against his **murd(e)rer** **shut** the **door**,  
 Not **bear** the **knife** myself. Besides, this **Duncan**  
 Hath **borne** his **faculties** so **meek**, hath **been**  
 So **clear** in **his** great **office**, that his **virtues**  
 Will **plead** like **angels**, **trumpet-tongued**, against  
 The **deep** damnation **of** his **taking-off**;  
 And **pity**, like a **naked** **new-born** **babe**,  
 Striding the **blast**, or **heaven's** **cher(u)bins**, **horsed**<sup>24</sup>  
 Upon the **sightless** **couriers** **of** the **air**,<sup>25</sup>  
 Shall **blow** the **horrid** **deed** in **every** **eye**,  
 That **tears** shall **drown** the **wind**. I **have** no **spur**  
 To **prick** the **sides** of **my** **intent**, but **only**  
 Vaulting **ambition**, **which** o'erleaps itself  
 And **falls** on **th'other**—

*Enter L M*

How **now**? What **news**?

*Lady M.* He\_(ha)s **almost** **supped**. Why **have** you **left** the **chamber**?

<sup>23</sup>Syncopation before /y/, in accordance with the Resonant Rule: /ingríyd(i)yins/.

<sup>24</sup>The dropped vowel in *cher(u)bins* comes after rather than before the resonant, a variation of the Resonant Rule.

<sup>25</sup>Syncopation before /y/, in accordance with the Resonant Rule: /kúr(i)yirz/.

*Macbeth* **Hath** he **asked** for **me**?  
*Lady M.* **Know** you **not** he **has**?  
*Macbeth* We **will** **proceed** no **further** **in** this **business**.  
 He\_(ha)th **honored** **me** of **late**, and **I** have **bought**  
**Golden** **opinions** **from** all **sorts** of **people**,  
 Which **would** be **worn** now **in** their **newest** **gloss**,  
 Not **cast** **aside** so **soon**.  
*Lady M.* Was **the** hope **drunk**  
 Where**in** you **dressed** yourself? Hath **it** slept **since**?  
 And **wakes** it **now** to **look** so **green** and **pale**  
 At **what** it **did** so **freely**? **From** this **time**  
 Such **I** **account** thy **love**. Art **thou** **afeard**  
 To **be** the **same** in **thine** own **act** and **valor**  
 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'th'adage?  
*Macbeth* **Prithee**, **peace**!  
 I **dare** do **all** that **may** become a **man**;  
 Who **dares** do **more** is **none**.  
*Lady M.* What **beast** was't **then**  
 That **made** you **break** this **enterprise** to **me**?  
 When **you** durst **do** it, **then** you **were** a **man**;  
 And **to** be **more** than **what** you **were**, you **would**  
 Be **so** much **more** the **man**. Nor **time** nor **place**  
 Did **then** **adhere**, and **yet** you **would** make **both**.  
 They\_(ha)ve **made** themselves, and **that** their **fitness** **now**  
 Does **unmake** **you**. I\_(ha)ve **given** **suck**, and **know**<sup>26</sup>  
 How **tender** 'tis to **love** the **babe** that **milks** me:  
 I **would**, while **it** was **smiling** **in** my **face**,  
 Have **plucked** my **nipple** **from** his **boneless** **gums**  
 And **dashed** the **brains** **out**, had **I** so **sworn**  
 As **you** have **done** to **this**.  
*Macbeth* If **we** should **fail**?

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<sup>26</sup>Many words with the prefix *un-* are sometimes stressed on the prefix and sometimes on the root.

*Lady M.* We **fail**?<sup>27</sup>

But **screw** your **courage** to the **sticking place**  
 And **we'll** not **fail**. When **Duncan** is **asleep**  
 (Where**to** the **rather** **shall** his **day's** hard **journey**  
 Sound**ly** **invite** him), **his** two **chamberlains**  
 Will **I** with **wine** and **wassail** **so** **convince**  
 That **memory**, the **warder** **of** the **brain**,  
 Shall **be** a **fume**, and **the** **receipt** **of** **reason**  
 A **limbeck** **only**. When in **swinish** **sleep**  
 Their **drenchèd** **natures** **lie**, as **in** a **death**,  
 What **cannot** **you** and **I** **perform** **upon**  
 Th'**unguarded** **Duncan**? **what** not **put** **upon**  
 His **spongy** **officers**,// **who** shall **bear** the **guilt**  
 Of **our** great **quell**?

*Macbeth* Bring **forth** men-**children** **only**;  
 For **thy** **undaunted** **mettle** **should** **compose**  
**Nothing** but **males**. Will **it** not **be** **received**,  
 When **we** have **marked** with **blood** those **sleepy** **two**  
 Of **his** own **chamb(e)r** and **used** their **very** **daggers**,  
 That **they** have **done't**?

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

*Macbeth* I\_(a)m **settled**, and **bend** **up**  
 Each **corp(o)ral** **agent** **to** this **terr(i)ble** **feat**.<sup>28</sup>  
**Away**, and **mock** the **time** with **fairest** **show**;  
 False **face** must **hide** what **the** false **heart** doth **know**.

*Exeunt.*

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<sup>27</sup>Editors disagree here on lineation and punctuation. Another version:  
 And **dashed** the **brains** out,// had **I** so **sworn** as **you**  
 Have **done** to **this**.

*Macbeth* If **we** should **fail**?

*Lady M.* We **fail**?

<sup>28</sup>The dropped vowel in *terr(i)ble* comes after rather than before the resonant, a variation of the Resonant Rule.

## Act II

### Scene 1

*Enter B* , and *F* , with a torch before him.

*Banquo* How **goes** the **night**, boy?

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

*Banquo* And **she** goes **down** at **twelve**.

*Fleance* I **take't**, 'tis **later**, **sir**.

*Banquo* Hold, **take** my **sword**. There's **husbandry** in **heaven**;  
Their **candles** **are** all **out**. Take **thee** that **too**.

A **heavy** **summons** **lies** like **lead** upon me,  
And **yet** I **would** not **sleep**. *Merciful* **powers**,  
**Restrain** in **me** the **cursèd** **thoughts** that **nature**  
Gives **way** to **in** repose.

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

Give **me** my **sword**!

Who's there?

*Macbeth* A friend.

*Banquo* What, **sir**, not **yet** at **rest**? The **King's** **abed**.

He **hath** been **in** unusual **pleasure** **and**<sup>29</sup>

Sent **forth** great **largess** **to** your **offices**.

This **diamond** he **greet**s your **wife** withal

By\_**th**(e) **name** of **most** kind **hostess**, **and** shut up

In **measureless** content.

*Macbeth* Being **unprepared**,

Our **will** **became** the **servant** **to** defect,

Which **else** should **free** have **wrought**.

*Banquo* All's **well**.

I **dreamt** last **night** of **the** three **weird** **sisters**.

To **you** they\_**(ha)**ve **showed** some **truth**.

*Macbeth* I **think** not **of** them.

Yet **when** we **can** entreat an **hour** to **serve**,

We\_**(woul)**d **spend** it **in** some **words** upon that **business**,

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<sup>29</sup>Syncopation before /w/, in accordance with the Resonant Rule:  
/anyúwzh(u)wil/.

If **you** would **grant** the **time**.  
*Banquo* At **your** kind'st **leisure**.  
*Macbeth* If **you** shall **cleave** to **my** **consent**, when 'tis,  
 It **shall** make **honor** **for** you.  
*Banquo* So I lose **none**  
 In **seeking to** **augment** it, **but** still **keep**  
 My **bosom** **franchised** **and** **allegiance** **clear**,  
 I **shall** be **counselled**.  
*Macbeth* **Good** **repose** the **while**.  
*Banquo* Thanks, **sir**. The **like** to **you**.  
*Exeunt Banquo and Fleance.*  
*Macbeth* Go **bid** thy **mistress**, **when** my **drink** is **ready**,  
 She **strike** upon the **bell**. Get **thee** to **bed**. *Exit Servant.*  
 Is **this** a **dagger** **which** I **see** before me,  
 The **handle** **t(o)ward** my **hand**? Come, **let** me **clutch** thee!  
 I **have** thee **not**, and **yet** I **see** thee **still**.  
 Art **thou** not, **fatal** **vision**, **sensible**  
 To **feeling** **as** to **sight**? or art thou **but**  
 A **dagger** **of** the **mind**, a **false** creation  
 Proceeding **from** the **heat-oppressed** **brain**?  
 I **see** thee **yet**, in **form** as **palpable**  
 As **this** which **now** I **draw**.  
 Thou **marshall'st** **me** the **way** that I was **going**,  
 And **such** an **instrument** I was to **use**.  
 Mine **eyes** are **made** the **fools** o'th'other **senses**,  
 Or **else** worth **all** the **rest**. I **see** thee **still**,  
 And **on** thy **blade** and **dudgeon** **gouts** of **blood**,  
 Which **was** not **so** before. There's **no** such **thing**.  
 It is the **bloody** **business** **which** **informs**  
 Thus to mine **eyes**. Now o'er the **one** half-world  
*Nature* seems **dead**, and **wicked** **dreams** **abuse**  
 The **curtained** **sleep**.// **Witchcraft** **celebrates**<sup>30</sup>  
 Pale **Hecate's** **offerings**: and **withered** **murder**,  
**Alarumed** **by** his **sentinel**, the **wolf**,  
 Whose **howl's** his **watch**, thus **with** his **stealthy** **pace**,

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<sup>30</sup>Some editors avoid the contiguous accented syllables at the mid-line break by inserting *now* or change *sleep* to *sleeper*.



With **Tarquin's rav(i)shing strides**, t(o)wards **his design**<sup>31</sup>  
 Moves **like a ghost**. Thou **sure** and **firm-set earth**,  
 Hear **not** my **steps** which **way** they **walk**, for **fear**  
 Thy **very stones** prate **of** my **whereabout**  
 And **take** the **present horror from** the **time**,  
 Which **now** suits **with** it. **Whiles I threat**, he **lives**;  
 Words **to** the **heat of deeds** too **cold** breath **gives**.

*A bell rings.*

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

*Exit.*

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<sup>31</sup>The dropped vowel in *rav(i)shing* is a violation of the Resonant Rule, as neither /v/ nor /sh/ is a resonant.

## Scene 2

*Enter L M .*

*Lady M.* That **which** hath **made** them **drunk** hath **made** me **bold**;  
 What **hath** quenched **them** hath **gi(ve)n** me **fire**. Hark!  
**Peace!**  
 It **was** the **owl** that **shrieked**, the **fatal bellman**  
 Which **gives** the **stern'st** good-**night**. He **is** about it.  
 The **doors** are **open**, **a(nd)\_th(e)** surfeited **grooms**<sup>32</sup>  
 Do **mock** their **charge** with **snores**. I\_(ha)ve **drugged** their  
**possets**,  
 That **death** and **nature** **do** contend **about** them  
 Whether they **live** or **die**.

*Macbeth* (Within) Who's **there?** What, **ho?**

*Lady M.* **Alack**, I **am** afraid they **have** **awaked**,  
 And 'tis not **done!** Th'**attempt**, and **not** the **deed**,  
 Confounds us. **Hark!** I **laid** their **daggers** **ready**;  
 He **could** not **miss** 'em. **Had** he **not** resembled  
 My **father** as he **slept**, I\_(ha)d **done't**.

*Enter M .*My **husband!**

*Macbeth* I\_(ha)ve **done** the **deed**. Didst **thou** not **hear** a **noise?**

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

*Macbeth* When?

*Lady M.* **Now**.

*Macbeth* As **I** descended?

*Lady M.* **Ay**.

*Macbeth* **Hark!**

Who **lies** i'th' **second chamber?**

*Lady M.* **Donalbain**.

*Macbeth* This **is** a **sorry sight**.

*Lady M.* 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 **oth(e)r**.\_I **stood** and **heard** them.

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<sup>32</sup>The reduction of *and the* to *a'th'* is parallel to the more familiar reduction of *in the* to *i'th'*. Also possible:

The **doors** are **op(e)n**,\_and **the** surfeited **grooms**

But **they** did **say** their **pray~ers** and **addressed** them<sup>33</sup>  
**Again** to **sleep**.

*Lady M.* There **are** two **lodged** together.

*Macbeth* One **cried** ‘God **bless** us!’ and ‘**Amen!**’ the **other**,  
 As **they** had **seen** me **with** these **hangman’s hands**.  
 List’**ning** their **fear**, I **could** not **say** ‘**Amen!**’  
 When **they** did **say** ‘God **bless** us!’

*Lady M.* Consid(e)r\_it **not** so **deeply**.

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

*Lady M.* Those **deeds** must **not** be **thought**  
**After** these **ways**: so, **it** will **make** us **mad**.

*Macbeth* Methought I **heard** a **voice** cry ‘**Sleep** no **more!**’  
 Macbeth does **murder sleep**’—the **inn(o)cent sleep**,<sup>34</sup>  
 Sleep **that** knits **up** the **ravelled sleave** of **care**,  
 The **death** of **each** day’s **life**, sore **labor’s bath**,  
 Balm **of** hurt **minds**, great **nature’s second course**,  
 Chief **nourish(e)r\_in** life’s **feast**.

*Lady M.* What **do** you **mean**?<sup>35</sup>

*Macbeth* Still **it** cried ‘**Sleep** no **more!**’ to **all** the **house**;  
 ‘**Glamis** hath **murdered sleep**, and **therefore Cawdor**  
 Shall **sleep** no **more**, Macbeth shall **sleep** no **more.**’

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

*Macbeth* I’ll **go** no **more**.

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<sup>33</sup>The word *prayer* /prér/ ‘invocation’ (not *prayer* /préyir/ ‘one who prays’) is normally monosyllabic, but has an inserted vowel in this line (/préirz/).

<sup>34</sup>The dropped vowel in *inn(o)cent* comes after rather than before the resonant, a variation of the Resonant Rule.

<sup>35</sup>Instead of **nourish(e)r\_in** this might be read **nour(i)sher in**, as the word *nourish* occurs as the monosyllable *nour(i)sh* elsewhere in Shakespeare.

I **am afraid** to **think** what I have **done**;  
Look **on't** again I **dare** not.

*Lady M.* Infirm of purpose!  
Give **me** the **daggers**,// The **sleeping and** the **dead**  
Are **but** as **pictures**. 'Tis the **eye** of **childhood**  
That **fears** a **painted de(vi)l**. If **he** do **bleed**,  
I'll **gild** the **faces of** the **grooms** withal,  
For **it** must **seem** their **guilt**. *Exit. Knocking within.*

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

*Enter L M .*

*Lady M.* My **hands** are **of** your **color**, **but** I **shame**  
To **wear** a **heart** so **white**. (*Knock.*) I **hear** a **knocking**  
At **the** south **entry**.// **Retire** we **to** our **chamber**.  
A little **water** **clears** us **of** this **deed**.  
How **easy** **is** it **then**! Your **constancy**  
Hath **left** you **unattended**. (*Knock.*) **Hark!** more **knocking**.  
Get **on** your **nightgown**, **lest** occasion **call** us  
And **show** us **to** be **watchers**. **Be** not **lost**  
So **poorly** **in** your **thoughts**.

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

## Scene 3

*Enter a P . Knocking within.*

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

*Enter M and L .*

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

*Porter* Faith, sir, we were carousing till the second cock; and drink, sir, is a great provoker of three things.

*Macduff* What three things does drink especially provoke?

*Porter* Marry, sir, nose-painting, sleep, and urine. Lechery, sir, it provokes, and unprovokes: it provokes the desire, but it takes away the performance. Therefore much drink may be said to be an equivocator with lechery: it makes him, and it mars him; it sets him on, and it takes him off; it persuades him, and disheartens him; makes him stand to, and not stand to; in conclusion, equivocates him in a sleep, and, giving him the lie, leaves him.

*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 took up my legs sometime, yet I made a shift to cast him.



**Tongue** nor **heart** cannot conceive nor **name** thee!  
*Macbeth and Lennox* **What's** the **matter**?<sup>39</sup>  
*Macduff* Confusion **now** hath **made** his **masterpiece**:  
Most **sacrilegious** **murder** hath broke **ope**  
The **Lord's** **anointed** **temple** and stole **thence**  
The **life** o'th' **building**!  
*Macbeth* What **is't** you **say**? the **life**?  
*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**!  
*Banquo* and **Donalbain**! **Malcolm**, awake!  
Shake **off** this **downy sleep**, death's **counterfeit**,  
And **look** on **death** itself. Up, **up**, and **see**  
The **great** doom's **image**.// **Malcolm**! **Banquo**!  
As **from** your **graves** rise **up** and **walk** like **sprites**  
To **countenance** this **horror**. **Ring** the **bell**! *Bell rings.*  
*Enter L M .*  
*Lady M.* **What's** the **business**,  
That **such** a **hideous** **trumpet** **calls** to **parley**  
The **sleepers** of the **house**? **Speak**, **speak**!  
*Macduff* O **gentle** lady,  
'Tis **not** for **you** to **hear** what **I** can **speak**:  
The **repetition** in a **woman's** **ear**  
Would **murder** as it **fell**.  
*Enter B .*  
O **Banquo**, **Banquo**,  
Our **royal** **master's** **murdered**!  
*Lady M.* **Woe**, alas!  
What! in our **house**?  
*Banquo* Too **cruel** **anywhere**.  
Dear **Duff**, I **prithee**, **contradict** thyself  
And **say** it **is** not **so**.  
*Enter M and L .*

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<sup>39</sup>Some editors call this phrase an extrametrical interjection, not part of the verse.

*Macbeth* Had **I** but **died** an **hour** before this **chance**,  
I\_(ha)d **lived** a **blessèd time**; for **from** this **instant**  
There's **nothing serious in** mortality:<sup>40</sup>  
All **is** but **toys**. **Renown** and **grace** is **dead**,  
The **wine** of **life** is **drawn**, and **the** mere **lees**  
Is **left** this **vault** to **brag** of.

*Enter M and D*

*Donal.* What **is** amiss?

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

*Macduff* Your **royal father's murdered.**

*Malcolm* O, by whom?

*Lennox* Those **of** his **chamber**, as it **seemed**, had **done't**.  
 Their **hands** and **faces** **were** all **badged** with **blood**;  
 So **were** their **daggers**, **which** **unwiped** we **found**  
**Upon** their **pillows**.// They **stared** and **were** **distracted**.  
**No** man's **life** was **to** be **trusted** **with** them.

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

*Macduff*                         **Wherefore did you so?**

*Macbeth* Who **can** be **wise**, **amazed**, temp'rate and **furious**,  
Loyal and **neutral**, in a **moment**? **No** man.  
The **expedition** of my **vi(o)lent love**<sup>41</sup>  
Outrun the **pauser**, **reason**. **Here** lay **Duncan**,  
His **silver skin** laced **with** his **golden blood**;  
And **his** gashed **stabs** looked **like** a **breach** in **nature**  
For **ruin's** **wasteful** **entrance**: **there**, the **murderers**,  
Steeped **in** the **colors** of their **trade**, their **daggers**  
Unmann(er)ly **breeched** with **gore**. Who **could** **refrain**<sup>42</sup>

<sup>40</sup> Syncopation before /y/, in accordance with the Resonant Rule: /sír(i)yis/.

<sup>41</sup>The original contraction of *the (Th) expedition* is maintained by some editors; it does not violate the Accent Rule, but an unaccented syllable is more usual at the beginning of a line, as in the expanded form above:

Th'expedition of my vi(o)lent love

<sup>42</sup>The resonant /r/ is to be dropped in *Unmann(er)ly*, because otherwise an unpronounceable consonant cluster /nrl/ would result.



That **had** a **heart** to **love**, and **in** that **heart**  
 Courage, to **make's** love **known**?

*Lady M.* Help me **hence**, ho!

*Macduff* Look **to** the **lady**.

*Malcolm* Why **do** we **hold** our **tongues**, that **most** may **claim**  
 This **argument** for **ours**?

*Donal. (to Malcolm)* What **should** be **spoken**  
 Here, **where** our **fate**, hid **in** an **auger hole**,  
 May **rush** and **seize** us?// **Let's** away:  
 Our **tears** are **not** yet **brewed**.

*Malcolm (to Donalbain)* Nor **our** strong **sorrow**  
**Upon** the **foot** of **motion**.

*Banquo* Look **to** the **lady**. *She is carried out.*  
 And **when** we **have** our **naked frailties hid**,  
 That **suffer in** exposure, **let** us **meet**  
 And **question this** most **bloody piece** of **work**,  
 To **know** it **further**. **Fears** and **scruples shake** us.  
 In **the** great **hand** of **God** I **stand**, and **thence**  
**Against** the **undivulged** pretense I **fight**  
 Of **treas(o)nous malice**.

*Macduff* And **so** do I.

*All* So **all**.

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

*All* Well contented. *Exeunt.*

*Malcolm* What **will** you **do**? Let's **not** consort with **them**.  
 To **show** an **unfelt sorrow** is an **office**  
 Which **the** false **man** does **easy**. I'll to **England**.

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

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

## Scene 4

*Without the castle.*

*Enter R with an O M .*

*Old Man*    **Three**score and **ten** I **can** remember **well**;  
 Within the **volume** of which **time** I\_(ha)ve **seen**  
 Hours **dreadful** and things **strange**, but **this** sore **night**  
 Hath **trifled** former **knowings**.

Ross    Ha, good father,  
Thou **seest** the hea(ve)**ns**, as **troubled with** man's act,  
Threatens his bloody stage. By th' clock 'tis day,  
And yet dark night strangles the trav(e)lling lamp.  
Is't night's predominance, or the day's shame,  
That darkness does the face of earth entomb  
When living light should kiss it?

*Old Man*    ’Tis unnatural,  
E(v)en like the deed that’s done. On Tuesday last  
A falcon, tow(e)ring in her pride of place,  
Was by a mousing owl hawked at and killed.

Ross      And **Duncan's horses**// (a **thing** most **strange** and **certain**),  
               Beauteous and **swift**, the **minions of** their **race**,<sup>43</sup>  
               Turned **wild** in **nature**, **broke** their **stalls**, flung **out**,  
               Contending 'gainst obedience, as **they\_(woul)d**  
               Make **war** with **mankind**.

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

Ross      They **did** so, **to\_th'** amazement **of** mine **eyes**  
              That **looked** upon't.

Enter M

Here **comes** the **good** Mac**duff**.

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** Mac**beth** hath **slain**.

Ross    Alas the day,

What **good** could **they** pretend?

*Macduff* They **were** sub**orned**.

Malcolm and Donalbain, the King's two sons,

<sup>43</sup>Syncopation before /y/, in accordance with the Resonant Rule: /byúwt(i)yis/.

Are **stol'n** away and **fled**, which **puts** upon them  
Suspicion **of** the **deed**.

Ross 'Gainst **nature** **still**.

Thrift**less** ambition, **that** will **ravin** up  
Thine **own** life's **means**!// Then '**tis** most **like**  
The **sov**(e)reignty will **fall** upon Mac**beth**.

Macduff He **is** already **named**, and **gone** to **Scone**  
To **be** invested.

Ross **Where** is **Duncan's** **body**?

Macduff **Carried** to **Colmekill**,  
The **sacred** **storehouse** **of** his **predecessors**  
And **guardian** **of** their **bones**.<sup>44</sup>

Ross Will **you** to **Scone**?

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

Ross Well, **I** will **thither**.

Macduff Well, **may** you **see** things **well** done **there**. Adieu,  
Lest **our** old **robes** sit **easier** **than** our **new**!<sup>45</sup>

Ross Farewell, father.

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

*Exeunt.*

<sup>44</sup>Syncopation before /y/, in accordance with the Resonant Rule: /gárd(i)yin/.

<sup>45</sup>Syncopation before /y/, in accordance with the Resonant Rule: /íyz(i)yir/.

## Act III

### Scene 1

*Enter B*

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

*Enter M as King, L M ,  
L , R , Lords, and Attendants.*

*Macbeth* Here's **our** chief **guest**.

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

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

*Banquo* **Let** your **Highness**  
**Command** upon me, to the **which** my **duties**  
Are **with** a **most** **indissoluble** **tie**<sup>46</sup>  
Forever **knit**.

*Macbeth* Ride **you** this **afternoon**?

*Banquo* Ay, **my** good **lord**.

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

*Banquo* As **far**, my **lord**, as **will** fill **up** the **time**  
'Twixt **this** and **supper**.// Go **not** my **horse** the **better**,

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<sup>46</sup>Stress on the second syllable of *indissoluble* is permissible in British English.

I **must** become a **borr(o)wer** of the **night**  
 For a dark **hour** or **twain**.  
*Macbeth* Fail **not** our **feast**.  
*Banquo* My **lord**, I **will** not.  
*Macbeth* We **hear** our **bloody** **cousins** **are** **bestowed**  
 In **England** **and** in **Ireland**, **not** **confessing**  
 Their **cruel** **parricide**, **filling** their **hearers**  
 With **strange** **invention**. **But** of **that** to-morrow,  
 When **therewithal** we **shall** have **cause** of **state**  
**Craving** us **jointly**.// Hie **you** to **horse**. **Adieu**,  
 Till **you** **return** at **night**. Goes **Fleance** **with** you?  
*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**  
 Till **se(ve)n** at **night**; to **make** **society**  
 The **sweeter** **welcome**, **we** will **keep** **ourself**  
 Till **supper** **time** **alone**. While **then**, **God** **be** (with) you!<sup>47</sup>  
*Exeunt all except Macbeth and a Servant.*  
 Sirrah, a **word** with **you**. **Attend** those **men**  
 Our **pleasure**?  
*Servant* They **are**, my **lord**, without the **palace** **gate**.  
*Macbeth* Bring **them** **before** us. *Exit Servant.*  
**To** be **thus** is **nothing**,// but **to** be **safely** **thus**—  
 Our **fears** in **Banquo**  
 Stick **deep**, and **in** his **royalty** of **nature**  
 Reigns **that** which **would** be **feared**. 'Tis **much** he **dares**;  
 And **to** that **dauntless** **temper** of his **mind**  
 He **hath** a **wisdom** **that** doth **guide** his **valor**  
 To **act** in **safety**. **There** is **none** but **he**  
 Whose **being** I do **fear**; and **under** **him**  
 My **genius** **is** **rebuked**, as **it** is **said**<sup>48</sup>  
 Mark **Ant(o)ny's** **was** by **Caesar**.// He **chid** the **sisters**

<sup>47</sup>The reduction of *God be with you* ends up as *Goodbye*. These next few lines have been emended in various ways by various editors.

<sup>48</sup>Syncopation before /y/, in accordance with the Resonant Rule: /jɪyn(i)yis/.

When **first** they **put** the **name** of **King** upon me,  
 And **bade** them **speak** to **him**. then, **prophet-like**,  
 They **hailed** him **father** to a **line** of **kings**.  
 Upon my **head** they **placed** a **fruitless crown**  
 And **put** a **barren scepter** in my **gripe**,  
 Thence **to** be **wrenched** with an **unlineal hand**,<sup>49</sup>  
 No **son** of **mine** succeeding. **If't** be **so**,  
 For **Banquo's** **issue** **have** I **filed** my **mind**;  
 For **them** the **gracious Duncan** **have** I **murdered**;  
 Put **rancors** in the **vessel** of my **peace**  
 Only for **them**; and **mine** **eternal jewel**  
 Gi(ve)n **to** the **common enemy** of **man**  
 To **make** them **kings**—the **seed** of **Banquo kings**.  
 Rather than **so**, come, **fate**, into the **list**,  
 And **champion me** to **th'utterance**! Who's **there**?<sup>50</sup>  
                   Enter S                   and two M                   .  
 Now **go** to \_th(e) **door** and **stay** there **till** we **call**.

*Exit Servant.*

Was **it** not **yesterday** we **spoke** together?  
*Murderers* It **was**, so **please** your **Highness**.  
*Macbeth*   Well then, **now**  
 Have **you** considered of my **speeches**? **Know**  
 That **it** was **he**, in **the** times **past**, which **held** you  
 So **under fortune**, **which** you **thought** had **been**  
 Our **inn(o)cent self**. This **I** made **good** to **you**<sup>51</sup>  
 In **our** last **conf(e)rence**,// passed in probation **with** you,  
 How **you** were **borne** in **hand**, how **crossed**; the  
                   **instruments**;  
 Who **wrought** with **them**; and **all** things **else** that **might**  
 Say '**Thus** did **Banquo**.'

1. *Murderer*   You **made** it **known** to **us**.  
*Macbeth*   I **did** so; **and** went **further**, **which** is **now**<sup>52</sup>

<sup>49</sup>Syncopation before /y/, in accordance with the Resonant Rule: /lín(i)yil/.

<sup>50</sup>Syncopation before /y/, in accordance with the Resonant Rule: /chæmp(i)yin/.

<sup>51</sup>The dropped vowel in *inn(o)cent* comes after rather than before the resonant, a variation of the Resonant Rule.

<sup>52</sup>One editor (Brooke) prints this speech and the next one of Macbeth's as prose.

Our **point** of **second meeting**. Do you **find**  
 Your **patience so predom(i)nant in** your **nature**  
 That **you** can **let this go**? Are **you** so **gospelled**  
 To **pray** for **this** good **man** and **for** his **issue**,  
 Whose **heavy hand** hath **bowed** you **to** the **grave**  
 And **beggared yours** for **ever**?

1. *Murderer* **We are men, my liege.**

*Macbeth* Ay, **in the catalogue** ye **go** for **men**,  
 As **hounds** and **greyhounds**, **mongrels**, **spaniels**, **curs**,  
 Shoughs, **water-rugs**, and **demi-wolves** are **clept**  
 All **by the name** of **dogs**. The **valued file**  
 Distinguishes the **swift**, the **slow**, the **subtle**,  
 The **housekeeper**, the **hunter**, **every one**  
 According **to the gift** which **bounteous nature**<sup>53</sup>  
 Hath **in him closed**, whereby he **does receive**  
 Particular addition, **from the bill**  
 That **writes** them **all alike**; and **so of men**.  
 Now, **if you have a station in the file**,  
 Not **i'th'** worst **rank** of **manhood**, **say't**;<sup>54</sup>  
 And **I will put that business in** your **bosoms**  
 Whose **execution takes** your **en(e)my off**,  
 Grapples you **to the heart** and **love of us**,  
 Who **wear** our **health** but **sickly in** his **life**,  
 Which **in his death** were **perfect**.

2. *Murderer* **I am one, my liege,**

Whom **the vile blows** and **buffets of the world**  
 Have **so incensed**, that **I am reckless what**  
**I do to spite the world**.

1. *Murderer* And **I another**,  
 So **weary with** disasters, **tugged** with **fortune**,  
 That **I would set my life on any chance**  
 To **mend it or be rid on't**.

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<sup>53</sup>Syncopation before /y/, in accordance with the Resonant Rule: /báwnt(i)yis/.

<sup>54</sup>Various emendations have been suggested to regularize this short line:

**Not i'th' worser rank** of **manhood**, **say't**;  
 And **not in the worst rank** of **manhood**, **say't**;

- Macbeth* **Both of you**  
 Know, **Banquo was** your **en(e)my**.
- Murderers* **True, my lord.**
- Macbeth* So **is** he **mine**, and **in** such **bloody distance**  
 That **every minute of** his **being thrusts**  
**Against** my **near'st** of **life**; and **though I could**  
 With **barefaced power sweep** him **from** my **sight**  
 And **bid** my **will avouch** it, **yet I must** not,  
 For **certain friends** that **are** both **his** and **mine**,  
 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,  
 Perform what **you** command us.
1. *Murderer* **Though** our **lives—**
- Macbeth* Your **spir(i)ts** shine **through** you.// Within this **hour** at  
**most**  
 I **will** advise you **where** to **plant** yourselves,  
 Acquaint you **with** the **perfect spy** o'th' **time**  
 The **moment on't**, for't **must** be **done** to-**night**  
 And **something from** the **palace**; always **thought**  
 That **I require** a **clearness**; and **with him**  
 (To **leave** no **rubs** nor **botches in** the **work**),  
 Fleance his **son**, that **keeps** him **company**,  
 Whose **absence is** no **less** material **to** me<sup>55</sup>  
 Than **is** his **father's**, **must** embrace the **fate**  
 Of **that dark hour**. Resolve yourselves **apart**;  
 I'll **come** to **you anon**.
- Murderers* We **are** resolved, my lord.
- Macbeth* I'll **call** upon you **straight**. Abide within. *Exeunt Murderers.*  
 It **is** concluded. **Banquo**, thy soul's **flight**,  
 If it find **hea(ve)n**, must **find** it **out** to-**night**. *Exeunt.*

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<sup>55</sup>Syncopation before /y/, in accordance with the Resonant Rule: /matír(i)yil/.



## Scene 2

*Enter Macbeth's L and a S .*

*Lady M.* Is **Banquo gone** from **court**?

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

*Lady M.* Say **to** the **King** I **would** attend his **leisure**  
For **a few words**.

*Servant* **Madam**, I **will**.

*Exit.*

*Lady M.* Naught's **had**, all's **spent**,  
Where **our** desire is **got** without content.  
'Tis **safer to** be **that** which **we** destroy  
Than **by** destruction **dwell** in **doubtful joy**.

*Enter M .*

How **now**, my **lord**? Why **do** you **keep** alone,  
Of **sorriest fancies your** companions **making**,<sup>56</sup>  
**Using** those **thoughts** which **should** indeed have **died**  
With **them** they **think** on? **Things** without all **remedy**  
Should **be** without regard. What's **done** is **done**.  
*Macbeth* We\_ha)ve **scorched** the **snake**, not **killed** it.  
She'll **close** and **be** herself, whilst **our** poor **malice**  
Remains in **danger of** her **former tooth**.  
But **let** the **frame of things** disjoint, // both **the** worlds **suffer**,  
Ere **we** will **eat** our **meal** in **fear**, and **sleep**  
In **the** affliction of these **terr(i)ble dreams**<sup>57</sup>  
That **shake** us **nightly**. **Better be** with\_th(e) **dead**,  
Whom **we**, to **gain** our **peace**, have **sent** to **peace**,  
Than **on** the **torture of** the **mind** to **lie**  
In **restless ecstasy**. // **Duncan** is **in** his **grave**;  
After life's **fitful fever** he sleeps **well**.  
**Treason** has **done** his **worst**: nor **steel** nor **poison**,  
**Malice** domestic, **foreign levy**, **nothing**  
Can **touch** him **further**.

*Lady M.* Come **on**.

**Gentle** my **lord**, sleek **o'er** your **rugged looks**;

<sup>56</sup>Syncopation before /y/, in accordance with the Resonant Rule: /sár(i)yist/.

<sup>57</sup>The dropped vowel in *terr(i)ble* comes after rather than before the resonant, a variation of the Resonant Rule.

- Be **bright** and **jovial** (a)**mong** your **guests** to-**night**.<sup>58</sup>  
*Macbeth* So **shall** I, **love**; and **so**, I **pray**, be **you**.  
 Let **your** rememb~rance apply to **Banquo**;  
 Present him **em(i)nence** **both** with **eye** and **tongue**:  
 Unsafe the **while**, that **we**  
 Must **lave** our **honors** in these **flatt(e)ring** **streams**  
 And **make** our **faces** **vizards** to our **hearts**,  
 Disguising **what** they **are**.  
*Lady M.* **You** must **leave** this.  
*Macbeth* O, **full** of **scorpions** **is** my **mind**, dear **wife**!  
 Thou **know'st** that **Banquo**, and his **Fleance**, **lives**.  
*Lady M.* But **in** them **nature's** **copy's** **not** **eterne**.  
*Macbeth* There's **comfort** **yet**; they **are** **assailable**.  
 Then **be** thou **jocund**. **Ere** the **bat** hath **flown**  
 His **cloistered** **flight**, ere **to** black **Hecate's** **summons**  
 The **shard-borne** **beetle** **with** his **drowsy** **hums**  
 Hath **rung** night's **yawning** **peal**, there **shall** be **done**  
 A **deed** of **dreadful** **note**.  
*Lady M.* What's **to** be **done**?  
*Macbeth* Be **inn(o)cent** **of** the **knowledge**, **dearest** **chuck**,<sup>59</sup>  
 Till **thou** **applaud** the **deed**. Come, **seeling** **night**,  
 Scarf **up** the **tender** **eye** of **pit(i)ful** **day**,<sup>60</sup>  
 And **with** thy **bloody** and **invis(i)ble** **hand**<sup>61</sup>  
 Cancel and **tear** to **pieces** that great **bond**  
 Which **keeps** me **pale**. Light **thickens**, and the **crow**  
 Makes **wing** to th' **rooky** **wood**.  
 Good **things** of **day** begin to **droop** and **drowse**,  
 Whiles **night's** black **agents** to their **preys** do **rouse**.  
 Thou **marvell'st** at my **words**, but **hold** thee **still**;  
 Things **bad** begun make **strong** themselves by **ill**.  
 So **prithee** **go** with **me**. *Exeunt.*

<sup>58</sup>Syncopation before /y/, in accordance with the Resonant Rule: /jówv(i)yil/.

<sup>59</sup>The dropped vowel in *inn(o)cent* comes after rather than before the resonant.

<sup>60</sup>The dropped vowel in *pit(i)ful* is a violation of the Resonant Rule, as neither /t/ nor /f/ is a resonant.

<sup>61</sup>The dropped vowel in *invis(i)ble* is a violation of the Resonant Rule, as neither /z/ nor /b/ is a resonant.

## Scene 3

*Enter three M* .

1. *Murd.* But **who** did **bid** thee **join** with **us**?  
 3. *Murd.* *Macbeth.*  
 2. *Murd.* He **needs** not **our** mistrust, since **he** delivers  
 Our **offices** and **what** we **have** to **do**  
 To **the** direction **just**.  
 1. *Murd.* Then **stand** with **us**.  
 The **west** yet **glimmers** **with** some **streaks** of **day**.  
 Now **spurs** the **lated** traveller **apace**  
 To **gain** the **timely** inn, and **near** approaches  
 The **subject** of our **watch**.  
 3. *Murd.* Hark, **I** hear **horses**.  
*Banquo (within)* Give **us** a **light** there, **ho!**  
 2. *Murd.* Then 'tis **he**: the **rest**  
 That **are** within the **note** of expectation  
 Already **are** i'th' **court**.  
 1. *Murd.* His horses **go** about.  
 3. *Murd.* Almost a **mile**; but **he** does **usually**,<sup>62</sup>  
 So **all** men **do**, from **hence** to\_th(e) **palace** **gate**  
 Make **it** their **walk**.  
*Enter B and F , with a torch.*  
 2. *Murd.* A **light**, a **light!**  
 3. *Murd.* 'Tis **he**.  
 1. *Murd.* Stand **to't**.  
*Banquo* It **will** be **rain** to-**night**.  
 1. *Murd.* Let **it** come **down!**  
*Banquo* O, **treach(e)ry!** **Fly**, good **Fleance**, **fly**, fly, **fly!**  
 Thou **mayst** revenge—O **slave!** *Dies. Fleance escapes.*  
 3. *Murd.* Who **did** strike **out** the **light**?  
 1. *Murd.* Was't **not** the **way**?  
 3. *Murd.* There's **but** one **down**: the **son** is **fled**.  
 2. *Murd.* We\_(ha)ve **lost**  
 Best **half** of **our** **affair**.  
 1. *Murd.* Well, **let's** away  
 And **say** how **much** is **done**. *Exeunt.*

<sup>62</sup>Syncopation before /w/, following the Resonant Rule: /yúwzh(u)wiliy/

## Scene 4

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

*Macbeth* You **know** your **own** degrees—sit **down**: At **first**  
And **last**, the **heartly** **welcome**.

*Lords* Thanks **to** your **Majesty**.

*Macbeth* Our**self** will **minge** **with** **society**  
And **play** the **humble** **host**.  
Our **hostess** **keeps** her **state**, but **in** best **time**  
We **will** **require** her **welcome**.

*Lady M.* Pronounce it **for** me, **sir**, to **all** our **friends**,  
For **my** heart **speaks**,// **they** are **welcome**.<sup>63</sup>

*Enter First Murderer, to the door.*

See, **they** encounter **thee** with **their** heart's **thanks**.

Both **sides** are **even**: **here** I'll sit i'th' **midst**.

Be **large** in **mirth**; anon, we'll **drink** a **measure**

The **table** **round**.

*Goes to the door.*

There's **blood** upon thy **face**.

*Murderer* 'Tis **Banquo's** **then**.

*Macbeth* 'Tis **better** **thee** without than **he** within.  
Is **he** **dispatched**?

*Murderer* My **lord**, his **throat** is **cut**:  
That **I** did **for** him.

*Macbeth* Thou **art** the **best** o'th' **cut**-throats.  
Yet **he** is **good** that **did** the **like** for **Fleance**.<sup>64</sup>  
If **thou** didst **it**, thou **art** the **nonpareil**.

*Murderer* Most **royal** **sir**,...// **Fleance** is '**scaped**.

*Macbeth (aside)* Then **comes** my **fit** again. I\_(ha)d **else** been **perfect**;  
Whole **as** the **marble**, **founded** **as** the **rock**,  
As **broad** and **gen(e)ral** **as** the **casing** **air**.  
But **now** I\_(a)m **cabined**, **cribbed**, **confined**, bound **in**  
To **saucy** **doubts** and **fears**. —But **Banquo's** **safe**?

*Murderer* Ay, **my** good **lord**, safe **in** a **ditch** he **bides**,  
With **twenty** **trenchèd** **gashes** **on** his **head**,

<sup>63</sup>The first eight lines of this scene are printed as prose by some editors.

<sup>64</sup>The contraction *he's* is expanded to its full form here. These few lines have been variously lineated by various editors.

The **least** a **death** to **nature**.  
*Macbeth* **Thanks** for **that**.  
*(aside)* There **the** grown **serpent** **lies**; the **worm** that's **fled**  
Hath **nature** **that** in **time** will **venom** **breed**,  
No **teeth** for th' **present**. —**Get** thee **gone**. To-morrow  
We'll **hear** ourselves **again**. *Exit Murderer.*  
*Lady M.* My **royal** **lord**,  
You **do** not **give** the **cheer**. The **feast** is **sold**  
That **is** not **often** **vouched**, while 'tis a-making,  
'Tis **gi(ve)n** with **welcome**.// To **feed** were **best** at **home**;  
From **thence**, the **sauce** to **meat** is **cer(e)mony**:  
Meeting were **bare** without it.  
*Macbeth* **Sweet** remembrancer!  
Now **good** digestion **wait** on **appetite**,  
And **health** on **both**!  
*Lennox* May't **please** your **Highness** **sit**?  
*Macbeth* Here **had** we **now** our **country's** **honor** **roofed**  
Were **the** graced **person** **of** our **Banquo** **present**;  
*Enter the G of Banquo, and sits in Macbeth's place.*  
Who **may** I **rather** **challenge** **for** unkindness  
Than **pity** **for** mischance!  
*Ross* His **absence**, **sir**  
Lays **blame** upon his **promise**. **Please't** your **Highness**  
To **grace** us **with** your **royal** **company**?  
*Macbeth* The **table's** **full**.  
*Lennox* Here **is** a **place** **reserved**, **sir**.  
*Macbeth* Where?  
*Lennox* Here, **my** good **lord**. What **is't** that **moves** your **Highness**?  
*Macbeth* **Which** of **you** have **done** this?  
*Lords* What, **my** good **lord**?  
*Macbeth* Thou **canst** not **say**, I **did** it: **never** **shake**  
Thy **gory** **locks** at **me**.  
*Ross* Gentlemen, **rise**. His **Highness** **is** not **well**.  
*Lady M.* Sit, **worthy** **friends**. My **lord** **is** **often** **thus**,  
And **hath** been **from** his **youth**. Pray **you** keep **seat**.  
The **fit** **is** **moment(a)ry**; upon a **thought**  
He **will** **again** be **well**. If **much** you **note** him,  
You **shall** offend him **and** extend his **passion**.  
Feed, **and** regard him **not**. —Are **you** a **man**?

*Macbeth* Ay, **and** a **bold** one, **that** dare **look** on **that**  
Which **might** appal the **de(vi)l**.

*Lady M.* O **proper stuff!**  
This **is** the **very painting of** your **fear**.  
This **is** the **air**-drawn **dagger, which,** you **said,**  
Led **you** to **Duncan**. O, these **flaws** and **starts**  
(**Impostors to true fear**) would **well** become  
A **woman's story at** a **winter's fire,**  
Authorized **by** her **grandam**. **Shame** itself!<sup>65</sup>  
Why **do** you **make** such **faces?** **When** all's **done,**  
You **look** but **on** a **stool**.

*Macbeth* Prithee, **see** there!  
**Behold!** Look! **Lo!** —How **say** you?  
Why, **what** care **I?** If **thou** canst **nod,** speak **too**.  
If **charnel houses and** our **graves** must **send**  
Those **that** we **bury back,** our **monuments**  
Shall **be** the **maws** of **kites**. *Exit Ghost.*

*Lady M.* What, **quite** unmanned in **folly?**

*Macbeth* If **I** stand **here,** I **saw** him.

*Lady M.* Fie, for **shame!**

*Macbeth* Blood **hath** been **shed** ere **now,** i'th' **olden time,**  
Ere **humane statute purged** the **gentle weal;**  
Ay, **and** since **too,** **murders** have **been performed**  
Too **terr(i)ble for** the **ear**. The **time** has **been,**<sup>66</sup>  
That, **when** the **brains** were **out,** the **man** would **die,**  
And **there** an **end**. But **now** they **rise** again,  
With **twenty mortal murders on** their **crowns,**  
And **push** us **from** our **stools**. This **is** more **strange**  
Than **such** a **murder is**.

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

*Macbeth* I **do** forget.

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<sup>65</sup>The stress on *authorize* could fall on either the 1<sup>st</sup> or 2<sup>nd</sup> syllable in Early Modern English.

<sup>66</sup>The dropped vowel in *terr(i)ble* comes after rather than before the resonant, a variation of the Resonant Rule.

Do **not** muse **at** me, **my** most **worthy friends**.<sup>67</sup>  
 I **have** a **strange** *infirm(i)ty*, **which** is **nothing**.<sup>68</sup>  
 To **those** that **know** me.// Come, **love** and **health** to **all**!  
 Then I'll sit **down**. Give **me** some **wine**, fill **full**.  
 I **drink** to th' **gen(e)ral joy** o'th' **who~le** table,  
 And to our **dear** friend **Banquo**, **whom** we **miss**.  
 Would **he** were **here**!

*Enter G* .

To **all**, and **him**, we **thirst**,

And **all** to **all**.

*Lords* Our **duties**, and the **pledge**.

*Macbeth* **Avaunt!** and **quit** my **sight!** Let **the** earth **hide** thee!  
 Thy **bones** are **marrowless**, thy **blood** is **cold**;  
 Thou **hast** no **speculation** in those **eyes**  
 Which **thou** dost **glare** with!

*Lady M.* **Think** of **this**, good **peers**,  
 But **as** a **thing** of **custom**. 'Tis no **other**.  
**Only** it **spoils** the **pleasure** of the **time**.

*Macbeth* What **man** dare, I dare.  
**Approach** thou **like** the **rugged Russian bear**,  
 The **armed** **rhinoceros**, or th' **Hyrcean tiger**;  
 Take **any shape** but **that**, and **my** firm **nerves**  
 Shall **never tremble**;\_or **be alive** again!<sup>69</sup>  
 And **dare** me to the **desert** with thy **sword**.  
 If **trembling** I **inhabit** **then**, protest me  
 The **baby** of a **girl**. Hence, **horr(i)ble** shadow!<sup>70</sup>  
**Unreal** **mock'ry**, hence! *Exit Ghost.*

Why, **so**; being **gone**,

I **am** a **man** again. —Pray **you** sit **still**.

*Lady M.* You **have** **displaced** the **mirth**, broke **the** good **meeting**  
 With **most** **admired** disorder.

<sup>67</sup>Or: **Do** not **muse** at **me**,// **my** most **worthy friends**:

<sup>68</sup>The dropped vowel in *infirm(i)ty* comes after rather than before the resonant, a variation of the Resonant Rule.

<sup>69</sup>Syncopation before /l/, in accordance with the Resonant Rule: /trémb(i)lorbáy/.

<sup>70</sup>The dropped vowel in *horr(i)ble* comes after rather than before the resonant, a variation of the Resonant Rule.

*Macbeth*Can **such** things **be**,And **overcome** us **like** a **summer's cloud**Without our **special wonder?**// You **make** me **strange**E(v)en **to** the **disposition** **that** I **owe**,When **now** I **think** you **can** behold such **sights**And **keep** the **nat(u)ral ruby** **of** your **cheeks**When **mine** is **blanched** with **fear**.*Ross*What **sights**, my **lord**?*Lady M.*I **pray** you **speak** not: **he** grows **worse** and **worse**;**Question** enrages **him**. At **once**, good **night**.Stand **not** upon the **order** **of** your **going**,But **go** at **once**.*Lennox*Good **night** and **better health**Attend his **Majesty**!*Lady M.*A **kind** good **night** to **all**. *Exeunt Lords.**Macbeth*It **will** have **blood**, they **say**: **blood will** have **blood**.Stones **have** been **known** to **move** and **trees** to **speak**;**Augures** and **understood** relations **have**By **maggot-pies** and **choughs** and **rooks** brought **forth**The **secret'st man** **of blood**. What **is** the **night**?*Lady M.***Almost** at **odds** with **morning**, **which** is **which**.*Macbeth*How **say'st** thou, **that** **Macduff** **denies** his **person**At **our** great **bidding**?*Lady M.***Did** you **send** to\_(h)im, **sir**?*Macbeth*I **heard** it **by** the **way**; but **I** will **send**.There's **not** a **one** **of them** but **in** his **house**I **keep** a **servant** **fee'd**. I **will** to-morrow(And **betimes** I **will**) to\_th(e) **weird sisters**.More **shall** they **speak**, for **now** I\_(a)m **bent** to **know**By **the** worst **means** the **worst**. For **mine** own **good**All **causes** **shall** give **way**. I **am** in **blood**Stepped **in** so **far** that, **should** I **wade** no **more**,Returning **were** as **tedious** as go **o'er**.<sup>71</sup>Strange **things** I **have** in **head**, that **will** to **hand**,Which **must** be **acted** **ere** they **may** be **scanned**.*Lady M.*You **lack** the **season** **of** all **natures**, **sleep**.<sup>71</sup>Syncopation before /y/, in accordance with the Resonant Rule: /tíyd(i)yis/.



*Macbeth* Come, **we'll** to **sleep**. My **strange** and **self-abuse**  
 Is **the** initiate **fear** that **wants** hard **use**;<sup>72</sup>  
 We\_(a)re **yet** but **young** in **deed**.

*Exeunt.*

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<sup>72</sup>Syncopation before /y/, in accordance with the Resonant Rule: /iní sh(i)yit/.

Scene 5<sup>73</sup>*Thunder.**Enter the three Witches, meeting Hecate.*

1 Witch Why, **how** now, **Hecate**? **You** look **angrily**.  
 Hecate Have **I** not **reason**, **beldams** **as** you **are**,  
 Saucy and **overbold**? How **did** you **dare**  
 To **trade** and **traffic** **with** Macbeth  
 In **riddles** **and** **affairs** of **death**;  
 And **I**, the **mistress** of your **charms**,  
 The **close** contriver of all **harms**,  
 Was **never** **called** to **bear** my **part**  
 Or **show** the **glory** of our **art**?  
 And, **which** is **worse**, all **you** have **done**  
 Hath **been** but **for** a **wayward** **son**,  
 Spiteful and **wrathful**, **who**, as **others** **do**,  
 Loves **for** his **own** ends, **not** for **you**.  
 But **make** **amends** now: **get** you **gone**  
 And **at** the **pit** of **Acheron**  
 Meet **me** i'th' **morning**. **Thither** **he**  
 Will **come** to **know** his **destiny**.  
 Your **vessels** **and** your **spells** provide,  
 Your **charms** and **everything** **beside**.  
**I** am **for** the **air**. This **night** I'll **spend**  
**Unto** a **dismal** **and** a **fatal** **end**.  
 Great **business** **must** be **wrought** ere **noon**.  
 Upon the **corner** of the **moon**  
 There **hangs** a **vap'rous** **drop** profound;  
 I'll **catch** it **ere** it **come** to **ground**:  
 And **that**, distilled by **magic** **sleights**,  
 Shall **raise** such **artificial** **sprites**  
 As **by** the **strength** of **their** **illusion**  
 Shall **draw** him **on** to **his** **confusion**.  
 He **shall** spurn **fate**, scorn **death**, and **bear**  
 His **hopes** 'bove **wisdom**, **grace**, and **fear**:  
 And **you** all **know**, **security**  
 Is **mortals'** **chiefest** **enemy**.

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<sup>73</sup>This scene is said to have been written by somebody other than Shakespeare.

*Song within:* 'Come away, come away,' &c.

Hark! **I** am **called**. My **little spirit**, **see**,

Sits **in** a **foggy cloud** and **stays** for **me**.

*Exit.*

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

## Scene 6

*Enter L                      and another L                      .*

*Lennox* My **former speeches have** but **hit** your **thoughts**,  
 Which **can** interpret **farth(e)r**. *Only*, I **say**  
 Things **have** been **strangely borne**. The **gracious Duncan**  
 Was **pitied of Macbeth**. Ma(rr)y, **he** was **dead**.  
 And **the** right **valiant Banquo walked** too **late**;  
 Whom, **you** may **say** (if't **please** you) **Fleance killed**,  
 For **Fleance fled**. Men **must** not **walk** too **late**.  
 Who **cannot want** the **thought** how **monst~rous**  
 It **was** for **Malcolm and** for **Donalbain**  
 To **kill** their **gracious father? Damnèd fact**,  
 How **it** did **grieve Macbeth!** Did **he** not **straight**,  
 In **pious rage**, the **two delinquents tear**,  
 That **were** the **slaves of drink and thralls of sleep?**  
 Was **not** that **nobly done?** Ay,\_(a)nd **wisely too**,  
 For **'twould** have **angered any heart alive**  
 To **hear** the **men deny't**. So **that**, I **say**,  
 He **has** borne **all things well**; and I do **think**  
 That, **had** he **Duncan's sons** under his **key**  
 (As, **an't** please **hea(ve)n**, he **shall** not), **they** should **find**  
 What **'twere** to **kill a father**. So should **Fleance**.  
 But **peace!** for **from** broad **words**, and **'cause** he **failed**  
 His **presence at the tyrant's feast**, I **hear**  
**Macduff** lives **in disgrace**. Sir, **can** you **tell**  
 Where **he** bestows himself?

*Lord*                      The **son of Duncan**,  
 From **whom** this **tyrant holds** the **due of birth**,  
 Lives **in** the **English court**, and **is received**  
 Of **the** most **pious Edward with** such **grace**  
 That **the malevolence of fortune nothing**  
 Takes **from** his **high respect**.// *Thither Macduff is gone*  
 To **pray** the **holy King** upon his **aid**  
 To **wake** Northumberland and **warlike Siward**;  
 That **by** the **help** of **these** (with **Him** above  
 To **ratify** the **work**) we **may** again  
 Give **to** our **tables meat**, sleep **to** our **nights**,  
 Free **from** our **feasts** and **banquets bloody knives**,

Do **faithful homage and receive** free **honors**—  
 All **which** we **pine** for **now**. And **this** report  
 Hath **so** exasperate the **King**, that **he**  
 Prepares for **some attempt** of **war**.<sup>74</sup>

*Lennox* Sent he **to** Macduff?

*Lord* He **did**; and **with** an **abs(o)lute** '**Sir**, not **I**',  
 The **cloudy messenger** turns **me** his **back**  
 And **hums**, as **who** should **say**, 'You'll **rue** the **time**  
 That **clogs** me **with** this **answer**.'

*Lennox* And **that** well **might**  
 Advise him **to** a **caution** **t'hold** what **distance**  
 His **wisdom** **can** provide. Some **holy** **angel**  
 Fly **to** the **court** of **England** **and** **unfold**  
 His **message** **ere** he **come**, that **a** swift **blessing**  
 May **soon** **return** to **this** our **suff(e)ring** **country**  
 Under a **hand** **accursed**!

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

*Exeunt.*

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<sup>74</sup>There are too many accents here, either as a half-line (4) or merged with Lennox's speech as a full line (7).

## Act IV

### Scene 1

*Thunder.*

*Enter the three Witches.*

1. *Witch* **Thrice** the **brinded cat** hath **mewed**.  
2. *Witch* **Thrice** and **once** the **hedge-pig whined**.  
3. *Witch* **Harpier cries**. —'Tis **time**, 'tis **time**!  
1. *Witch* **Round about** the **cauldron go**;  
**In** the **poisoned entrails throw**.  
**Toad**, that **under co~ld stone**  
**Days** and **nights** has **thirty-one**  
**Swelt**'red **venom**, **sleeping got**,  
**Boil** thou **first i'th' charmed pot**.  
*All* **Double, double, toil and trouble**,  
**Fi~re, burn; and cauldron, bubble**.  
2. *Witch* **Fillet of a fenny snake**,  
**In** the **cauldron boil and bake**;  
**Eye of newt**, and **toe of frog**,  
**Wool of bat**, and **tongue of dog**,  
**Adder's fork**, and **blindworm's sting**,  
**Lizard's leg**, and **howlet's wing**—  
**For a charm of pow'rful trouble**  
**Like a hell-broth boil and bubble**.  
*All* **Double, double, toil and trouble**,  
**Fi~re, burn; and cauldron, bubble**.  
3. *Witch* **Scale of dragon, tooth of wolf**,  
**Witches' mummy, maw and gulf**  
**Of the ravined salt-sea shark**,  
**Root of hemlock digged i'th' dark**,  
**Liver of blaspheming Jew**,  
**Gall of goat, and slips of yew**  
**Slivered in the moon's eclipse**,  
**Nose of Turk, and Tartar's lips**,  
**Finger of birth-strangled babe**  
**Ditch-delivered by a drab**  
**Make the gruel thick and slab**.

Add thereto a tiger's chaudron  
 For th'ingredience of our cauldron.  
*All* Double, double, toil and trouble,  
 Fi~re, burn; and cauldron, bubble.  
*2. Witch* Cool it with a baboon's blood,  
 Then the charm is firm and good.  
*Enter H* and the other three W .  
*Hecate* O, well done!// I commend your pains,<sup>75</sup>  
 And every one shall share i'th' gains.  
 And now about the cauldron sing  
 Like elves and fairies in a ring,  
 Enchanting all that you put in.  
*Music and a song, 'Black spirits,' &c.*  
*Exeunt Hecate and the three other Witches.*  
*2. Witch* By the pricking of my thumbs,  
 Something wicked this way comes. *Knocking.*  
 Open locks,  
 Whoever knocks!  
*Enter M* .  
*Macbeth* How now, you secret, black, and midnight hags,  
 What is't you do?  
*All* A deed without a name.  
*Macbeth* I conjure you by that which you profess,  
 Howe'er you come to know it, answer me.  
 Though you untie the winds and let them fight  
 Against the churches, though the yesty waves  
 Confound and swallow navigation up,  
 Though bladed corn be lodged and trees blown down,  
 Though castles topple on their warders' heads,  
 Though palaces and pyramids do slope  
 Their heads to their foundations, though the treasure  
 Of nature's germens tumble all together  
 E(v)en till destruction sicken, answer me  
 To what I ask you.  
*1. Witch* Speak.  
*2. Witch* Demand.

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<sup>75</sup>This entire speech is said to be spurious.

3. *Witch* We'll **answer**.
1. *Witch* Say **if** th'\_(h)adst **rather hear** it **from** our **mouths**  
Or **from** our **masters**.
- Macbeth* **Call** 'em. **Let** me **see** 'em.
1. *Witch* **Pour** in **sow's** blood, **that** hath **eaten**  
**Her** nine **farrow**; **grease** that's **sweaten**  
**From** the **murd(e)rer's** **gibbet** **throw**  
**Into** the **flame**.
- All* Come, **high** or **low**.  
Thy**self** and **office** **deftly** **show**!  
*Thunder. First Apparition, an armed head.*
- Macbeth* Tell **me**, thou **unknown** **pow(e)r**—
1. *Witch* He **knows** thy **thought**.<sup>76</sup>  
**Hear** his **speech**, but **say** thou **naught**.
1. *Appar.* **Macbeth, Macbeth, Macbeth**, beware **Macduff**!  
**Beware** the **Thane** of **Fife**! **Dismiss** me.// —**Enough**.  
*He descends.*
- Macbeth* Whate'**er** thou **art**, for **thy** good **caution**, **thanks**:  
Thou\_(ha)st **harped** my **fear** **aright**. But **one** word **more**—
1. *Witch* He **will** not **be** **commanded**. **Here's** **another**,  
More **potent** **than** the **first**.  
*Thunder. Second Apparition, a bloody child.*
2. *Appar.* **Macbeth, Macbeth, Macbeth**—
- Macbeth* Had **I** three **ears**, I'd **hear** thee.
2. *Appar.* Be **bloody, bold**, and **res(o)lute**! **Laugh** to **scorn**  
The **pow'r** of **man**, for **none** of **woman** **born**  
Shall **harm** **Macbeth**.  
*Descends.*
- Macbeth* Then **live**, **Macduff**; what **need** I **fear** of **thee**?  
But **yet** I'll **make** assurance **double** **sure**  
And **take** a **bond** of **fate**. Thou **shalt** not **live**;  
That **I** may **tell** pale-**hearted** **fear** it **lies**  
And **sleep** in **spite** of **thunder**.  
*Thunder. Third Apparition, a child crowned, with a tree in his hand.*
- What is this**

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<sup>76</sup>Many words with the prefix *un-* are sometimes stressed on the prefix and sometimes on the root.



That **ris**es **li**ke the **iss**ue of a **king**  
 And **w**ears upon his **ba**by-**br**ow the **rou**nd  
 And **top** of **sov**(e)reignty?

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

3. *Appar.* Be **lion-mettled, proud, and take no care**  
 Who **chafes**, who **frets**, or **where** conspirers **are!**  
 Macbeth shall **never vanquished be** until  
 Great **Birnam Wood** to **high Dunsinane Hill**<sup>77</sup>  
 Shall **come against** him.

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

*All* **Seek to know no more.**

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

1. *Witch* Show!

2. *Witch* Show!

3. *Witch* Show!

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

*A show of eight Kings, the last with a glass in his hand, and Banquo.*

*Macbeth* Thou **art** too **like** the **spir(i)t** of **Banquo**. **Down!**  
 Thy **crown** does **sear** mine **eyeballs**. **And** thy **hair**,  
 Thou **other gold-bound brow**, is **like** the **first**.  
 A **third** is **like** the **former**. **Filthy hags**,  
 Why **do** you **show** me **this**? A **fourth**? Start, **eyes!**  
 What, **will** the **line** stretch **out** to\_th' **crack** of **doom**?

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<sup>77</sup>*Dunsinane* is usually pronounced with stress on the second syllable, as it is here, though elsewhere Shakespeare puts it on the first.

Another yet? A seventh?// I'll see no more.  
And yet the eighth appears, who bears a glass  
Which shows me many more; and some I see  
That two-fold balls and treble sceptres carry.  
Horrible sight!// Now, I see, 'tis true;<sup>78</sup>  
For the blood-boltered Banquo smiles upon me  
And points at them for his. What? Is this so?

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

*Music. The Witches dance, and vanish.*

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

Enter L

*Lennox*                                      What's your Grace's will?

*Macbeth* Saw **you** the **weird sisters**?

*Lennox* **No, my lord.**

*Macbeth*    Came **they** not **by** you?

*Lennox* **No indeed, my lord.**

*Macbeth* Infected be the air whereon they ride,  
And damned all those that trust them! I did hear  
The galloping of horse. Who was't came by?

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

*Macbeth* **Fled to England?**

*Lennox*    Ay, **my** good **lord**.

*Macbeth* (*aside*) Time, **thou** anticipat'st my **dread** exploits.  
The **flighty** purpose **never** is o'ertook  
Unless the **deed** go **with** it. **From** this **moment**

<sup>78</sup>The dropped vowel in *horr(i)ble* comes after rather than before the resonant, a variation of the Resonant Rule.

The **very firstlings of my heart** shall **be**  
 The **firstlings of my hand**. And **even now**,  
 To **crown my thoughts with acts**, be\_(i)t **thought and done**:  
 The **castle of Macduff I will surprise**,  
 Seize **upon Fife**,// **give to th'edge o'th' sword**  
 His **wife**, his **babes**, and **all unfort(u)nate souls**  
 That **trace him in his line**.// No **boasting like a fool**;  
 This **deed I'll do before this purpose cool**.  
 But **no more sights!** —Where **are** these **gentlemen**?  
 Come, **bring me where they are**. *Exeunt.*

## Scene 2

*Enter Macduff's Wife, her Son, and Ross.*

Wife What **had** he **done** to **make** him **fly** the **land**?

Ross You **must** have **patience**, **madam**.

Wife **He** had **none**.

His **flight** was **madness**. **When** our **actions** **do** not,  
Our **fears** **do** **make** us **traitors**.

Ross **You** know **not**

**Whether** it **was** his **wisdom** **or** his **fear**.

Wife **Wisdom**? To **leave** his **wife**, to **leave** his **babes**,

His **mansion** **and** his **titles** **in** a **place**

From **whence** himself **does** **fly**? He **loves** us **not**;

He **wants** the **nat(u)ral** **touch**; for **the** poor **wren**,

The **most** **diminutive** of **birds**, will **fight**,<sup>79</sup>

Her **young** ones **in** her **nest**, **against** the **owl**.

All **is** the **fear**, and **nothing** **is** the **love**;

As **little** **is** the **wisdom**, **where** the **flight**

So **runs** **against** all **reason**.

Ross **My** **dearest** **coz**,

I **pray** you **school** yourself. But **for** your **husband**,

He\_(i)s **noble**, **wise**, **judicious**, **and** **best** **knows**

The **fits** o'th' **seas(o)n**. I **dare** not **speak** much **further**,

But **cruel** **are** the **times** when **we** are **traitors**

And **do** not **know** ourselves; when **we** hold **rumor**

From **what** we **fear**, yet **know** not **what** we **fear**

But **float** **upon** a **wild** and **vi(o)lent** **sea**

Each **way**, and **move**—I **take** my **leave** of **you**:

Shall **not** be **long** but I'll be **here** **again**.

Things **at** the **worst** will **cease**, or **else** climb **upward**

To **what** they **were** **before**. —My **pretty** **cousin**,

**Blessing** **upon** you!

Wife **Father'd** he **is**, and **yet** he's **fatherless**.

Ross I **am** so **much** a **fool**, should I stay **longer**,

It **would** be **my** **disgrace** and **your** **discomfort**.

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

Wife **Sirrah**, your **father's** **dead**;

<sup>79</sup>*Diminutive* was a variant of *diminutive*.

And **what** will **you** do **now**? How **will** you **live**?  
*Son* As **birds** do, **mother**.  
*Wife* **What**, with **worms** and **flies**?  
*Son* With **what** I **get**, I **mean**; and **so** do **they**.  
*Wife* Poor **bird**! thou'dst **never** **fear** the **net** nor **lime**,  
 The **pitfall** **nor** the **gin**.  
*Son* Why **should** I, **mother**?// Poor **birds** they **are** not **set** for.  
 My **father** **is** not **dead** for **all** your **saying**.  
*Wife* Yes, **he** **is** **dead**. How **wilt** thou **do** f(o)r\_a **father**?  
*Son* Nay, **how** will **you** do **for** a **husband**?  
*Wife* Why, **I** can **buy** me **twenty**\_at **any** **market**.  
*Son* Then you'll buy 'em to sell again.  
*Wife* Thou **speak'st** with **all** thy **wit**; and **yet**, i'**faith**,  
 With **wit** **enough** for **thee**.  
*Son* Was my father a traitor, mother?  
*Wife* Ay, that he was!  
*Son* What is a traitor?  
*Wife* Why, one that swears and lies.  
*Son* And be all traitors that do so?  
*Wife* Every one that does so is a traitor and must be hanged.  
*Son* And must they all be hanged that swear and lie?  
*Wife* Every one.  
*Son* Who must hang them?  
*Wife* Why, the honest men.  
*Son* Then the liars and swearers are fools, for there are liars and  
 swearers enow to beat the honest men and hang up them.  
*Wife* Now God help thee, poor monkey! But how wilt thou do for  
 a father?  
*Son* If he were dead, you'd weep for him. If you would not, it were  
 a good sign that I should quickly have a new father.  
*Wife* Poor prattler, how thou talk'st.  
*Enter a Messenger*  
*Mess.* Bless **you**, fair **dame**! I **am** not **to** you **known**,  
 Though **in** your **state** of **honor** I **am** **perfect**.  
 I **doubt** some **danger** **does** **approach** you **nearly**.  
 If **you** will **take** a **homely** **man's** **advice**,  
 Be **not** found **here**. Hence **with** your **little** **ones**!  
 To **fright** you **thus** methinks I **am** too **savage**;  
 To **do** worse **to** you **were** fell **cruelty**,

Which **is** too **nigh** your **person**. **Hea(ve)n** preserve you!  
 I **dare** abide no **longer**. *Exit.*

*Wife* **Whither** should I fly?  
 I\_(ha)ve **done** no **harm**. But **I** remember **now**  
 I\_(a)m in this **earthly world**, where **to** do **harm**  
 Is **often** **laud(a)ble**, **to** do **good** sometime<sup>80</sup>  
 Accounted **dang(e)rous** **folly**././ Why **then**, alas,  
 Do **I** put **up** that **womanly** defense  
 To **say** I\_(ha)ve **done** no **harm**?

*Enter M*

What **are** these **faces**?

*Murderer* Where **is** your **husband**?

*Wife* I **hope** in **no** place **so** unsanctified  
 Where **such** as **thou** mayst **find** him.

*Murderer* **He's** a **traitor**.

*Son* Thou **li(e)st**, thou **shag**-haired **villain**!

*Murderer* **What**, you **egg**!

*Stabs him.*

Young **fry** of **treachery**!

*Son* He\_(ha)s **killed** me, **mother**.

**Run** away, I **pray** you! *Dies.*

*Exit Lady Macduff, crying 'Murder' and pursued by the Murderers.*

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<sup>80</sup>The dropped vowel in *laud(a)ble* is a violation of the Resonant Rule, as neither /d/ nor /b/ is a resonant.

## Scene 3

*England. A room in the King's palace.*

*Enter M                      and M                      .*

*Malcolm* Let **us** seek **out** some **des(o)late shade**, and **there**  
Weep **our** sad **bosoms empty**.

*Macduff* **Let us rather**  
Hold **fast** the **mortal sword** and, **like** good **men**,  
Bestride our **downfall'n birthdom**. **Each** new **morn**  
New **widows howl**, new **orphans cry**, new **sorrows**  
Strike **heaven on the face**, that **it resounds**  
As if it **felt** with **Scotland and** yelled **out**  
Like **syllable** of **dolor**.

*Malcolm* What **I believe**, I'll **wail**;  
**What I know**, believe; // and **what I can redress**,  
As **I shall find** the **time to friend**, I **will**.  
What **you** have **spoke**, it **may** be **so** perchance.  
This **tyrant**, **whose** sole **name** **blisters** our **tongues**,  
Was **once** thought **honest**; **you** have **loved** him **well**;  
He **hath** not **touched** you **yet**. I\_(a)m **young**; but **something**  
You **may** **deserve** of **him** through **me**, and **wisdom**  
To **offer up** a **weak**, poor, **inn(o)cent lamb**<sup>81</sup>  
T'appease an **angry god**.

*Macduff* I **am** not **treacherous**.

*Malcolm* But Macbeth is.  
A **good** and **virtuous nature** **may** **recoil**<sup>82</sup>  
In **an imperial charge**. // But **I shall crave** your **pardon**.<sup>83</sup>  
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 e(v)en **there** where **I did find** my **doubts**.  
Why **in** that **rawness** **left** you **wife** and **child**,

<sup>81</sup>The dropped vowel in *inn(o)cent* comes after rather than before the resonant, a variation of the Resonant Rule.

<sup>82</sup>Syncopation before /w/, in accordance with the Resonant Rule: /vûrty(u)wis/.

<sup>83</sup>Syncopation before /y/, in accordance with the Resonant Rule: /impír(i)yil/.

Those **precious motives**, **those** strong **knots** of **love**,  
 Without leave-taking?// I **pray** you,<sup>84</sup>  
 Let **not** my **jealousies** be **your** dishonors,  
 But **mine** own **safeties**.// You **may** be **rightly just**  
 Whatever I shall **think**.

*Macduff* Bleed, **bleed**, poor **country**!  
 Great **tyranny**, lay **thou** thy **basis sure**,  
 For **goodness dare** not **check** thee;// wear **thou** thy **wrongs**,  
 The **title is affeered**!// **Fare** thee **well**, lord.  
 I **would** not **be** the **villain that** thou **think'st**  
 For **the** whole **space** that's **in** the **tyrant's grasp**  
 And **the** rich **East** to **boot**.

*Malcolm* Be **not** **offended**.  
 I **speak** not **as** in **abs(o)lute fear** of **you**.  
 I **think** our **country sinks** beneath the **yoke**,  
 It **weeps**, it **bleeds**, and **each** new **day** a **gash**  
 Is **added to** her **wounds**. I **think** withal  
 There **would** be **hands** uplifted **in** my **right**;  
 And **here** from **gracious England** **have** I **offer**  
 Of **goodly thousands**.// But, **for** all **this**,  
 When I shall **tread upon** the **tyrant's head**  
 Or **wear** it **on** my **sword**, yet **my** poor **country**  
 Shall **have** more **vices** **than** it **had** before,  
 More **suffer**, **and** more **sundry ways** than **ever**,  
 By **him** that **shall** **succeed**.

*Macduff* What **should** he **be**?

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

*Macduff* Not **in** the **legions**  
 Of **horrid hell** can **come** a **de(vi)l** more **damned**  
 In **e(v)ils** to **top** Macbeth.

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<sup>84</sup>Some say the irregular meter is evidence for something missing; others say the irregularity reflects Macduff's abrupt reaction to the question; others don't say anything.



- Malcolm* I grant him **bloody**,  
 Luxurious, **avaricious**, **false**, **deceitful**,<sup>85</sup>  
**Sudden**, **malicious**,// **smacking** of **every sin**  
 That **has** a **name**. But **there's** no **bottom**, **none**,  
 In **my voluptuousness**. Your **wives**, your **daughters**,<sup>86</sup>  
 Your **matrons**, **and** your **maids** could **not** fill **up**  
 The **cistern** of my **lust**; and **my desire**  
 All **continent** **imped(i)ments** **would** o'erbear  
 That **did** oppose my **will**. Better Macbeth  
 Than **such** an **one** to **reign**.
- Macduff* Boundless intemperance  
 In nature is a **tyranny**. It **hath** been  
 Th'untimely **emptying** o(f)\_th(e) **happy throne**<sup>87</sup>  
 And **fall** of **many kings**. But **fear** not **yet**  
 To **take** upon you **what** is **yours**. You **may**  
 Convey your **pleasures** in a **spacious plenty**  
 And **yet** seem **cold**—the **time** you **may** so **hoodwink**.  
 We\_(ha)ve **willing dames** enough. There **cannot** be  
 That **vulture** in you to **devour** so **many**<sup>88</sup>  
 As **will** to **greatness** **dedicate** themselves,  
 Finding it **so inclined**.
- Malcolm* With **this** there **grows**  
 In **my** most **ill-composed** **affection** **such**  
 A **staunchless avarice** that, **were** I **King**,  
 I **should** cut **off** the **nobles** for their **lands**,  
 Desire his **jewels**, **and** this **other's** **house**,  
 And **my** more-having **would** be **as** a **sauce**  
 To **make** me **hunger** **more**, that I should **forge**  
**Quarrels** **unjust** **against** the **good** and **loyal**,  
 Destroying **them** for **wealth**.
- Macduff* This **avarice**

<sup>85</sup>Syncopation before /y/, in accordance with the Resonant Rule: /lagzhúr(i)yis/.

<sup>86</sup>Syncopation before /w/, in accordance with the Resonant Rule:  
 /valúpty(u)wisnis/.

<sup>87</sup>Or, with syncopation before /y/ (/émt(i)yíng/):  
 Th'untimely **emptying** of the **happy throne**

<sup>88</sup>Syncopation before /r/: /diváw(i)r

Sticks **deeper**, **grows** with **more** pernicious **root**  
 Than **summer-seeming lust**, and **it** hath **been**  
 The **sword** of **our** slain **kings**. Yet **do** not **fear**.  
 Scotland hath **foisons to fill up** your **will**  
 Of **your** mere **own**. All **these** are **portable**,  
 With **other** **graces** **weighed**.

*Malcolm* But **I** have **none**. The **king-becoming** **graces**,  
 As **justice**, **ver(i)ty**, **temp'rance**, **stableness**,<sup>89</sup>  
 Bounty, **persev(e)rance**, **mercy**, **lowliness**,<sup>90</sup>  
 Devotion, **patience**, **courage**, **fortitude**,  
 I **have** no **relish** of them, **but** **abound**  
 In **the** **division** of each **sev(e)ral** **crime**,  
 Acting in **many** **ways**.// Nay, **had** I **pow'r**, I **should**  
 Pour **the** **sweet** **milk** of **concord** **into** **hell**,  
 Uproar the **universal** **peace**, **confound**  
 All **unity** on **earth**.

*Macduff* O Scotland, Scotland!

*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**ed,  
 When **shalt** thou **see** thy **wholesome** **days** **again**,  
 Since **that** the **truest** **issue** of thy **throne**  
 By **his** own **interdiction** **stands** **accused**  
 And **does** **blaspheme** his **breed**? Thy **royal** **father**  
 Was **a** most **sainted** **king**; the **queen** that **bore** thee,  
 Oft'**ner** upon her **knees** than **on** her **feet**,  
 Died **every** **day** she **liv'd**.// Fare thee **well**.  
 These **evils** **thou** **repeat'st** upon **thyself**  
 Hath **banished** **me** from **Scotland**. O my **breast**,  
 Thy **hope** ends **here**!

*Malcolm* Macduff, this **noble** **passion**,  
 Child of **integrity**, hath **from** my **soul**

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<sup>89</sup>The dropped vowel in *ver(i)ty* comes after rather than before the resonant, a variation of the Resonant Rule.

<sup>90</sup>The older pronunciation of modern *persevéance* was *perséverance*.

Wiped **the** black **scruples**, **reconciled** my **thoughts**  
 To **thy** good **truth** and **honor**.// **Devilish** **Macbeth**  
 By **many** **of** these **trains** hath **sought** to **win** me  
 Into his **pow(e)r**; and **modest** **wisdom** **plucks** me  
 From **over-cred(u)lous** **haste**; but **God** **above**  
 Deal **between** **thee** and **me**, for **even** **now**  
 I **put** **myself** to **thy** **direction**, and  
**Unspeak** mine **own** **detraction**, **here** **abjure**  
 The **taints** and **blames** I **laid** **upon** **myself**  
 For **strangers** **to** my **nature**. I **am** **yet**  
**Unknown** to **woman**, **never** **was** **forsworn**,  
 Scarcely have **coveted** what **was** mine **own**,  
 At **no** time **broke** my **faith**, would **not** **betray**  
 The **devil** **to** his **fellow**, and **delight**  
 No **less** in **truth** than **life**. My **first** **false** **speaking**  
 Was **this** **upon** **myself**. What **I** **am** **truly**,  
 Is **thine** and **my** **poor** **country's** **to** **command**;  
 Whither **indeed**, before thy **here-approach**,  
 Old **Siward** **with** ten **thousand** **warlike** **men**  
 Already **at** a **point** was **setting** **forth**.  
 Now **we'll** **together**; and the **chance** of **goodness**  
 Be **like** our **warr(a)nted** **quarrel**!// Why **are** you **silent**?  
*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?

*Doctor* Ay, **sir**. There **are** a **crew** of **wretched** **souls**  
 That **stay** his **cure**. Their **malady** **convinces**  
 The **great** **assay** of **art**; but **at** his **touch**,  
 Such **sanctity** hath **heaven** **gi(ve)n** his **hand**,  
 They **presently** **amend**.

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

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

*Malcolm* 'Tis **called** the **evil**.

A **most** **mirac(u)lous** **work** in **this** good **King**,  
 Which **often** **since** my **here-remain** in **England**  
 I\_(ha)ve **seen** him **do**: how **he** **solicits** **heaven**

Himself best **knows**, but **strangely-vis(i)ted people**,<sup>91</sup>  
 All **swol'n** and **ulc(e)rous**, **pit(i)ful to the eye**,  
 The **mere** despair of **surgery**, he **cures**,  
 Hanging a **golden stamp** about their **necks**,  
 Put **on** with **holy pray~ers**; and 'tis **spoken**,<sup>92</sup>  
 To **the** succeeding **royalty** he **leaves**  
 The **healing benediction**.// With **this** strange **virtue**,  
 He **hath** a **hea(ve)nly gift** of **prophecy**,  
 And **sundry blessings** **hang** about his **throne**  
 That **speak** him **full** of **grace**.

Enter R .

*Macduff* See, **who** comes **here**.  
*Malcolm* My **countryman**; but **yet** I **know** him **not**.  
*Macduff* My **ever gentle cousin**, **welcome hither**.  
*Malcolm* I **know** him **now**. Good **God** **betimes** **remove**  
 The **means** that **makes** us **strangers**!  
*Ross* **Sir, amen**.  
*Macduff* Stands **Scotland** **where** it **did**?  
*Ross* **Alas, poor country,**  
**Almost afraid to know itself**. It **cannot**  
 Be **called** our **mother** but our **grave**, where **nothing**  
 But **who** knows **nothing is** once **seen** to **smile**;  
 Where **sighs** and **groans**, and **shrieks** that **rent** the **air**,  
 Are **made**, not **marked**; where **vi(o)lent** **sorrow** **seems**  
**A modern ecstasy**; the **dead** man's **knell**  
 Is **there** scarce **asked** for **who**, and **good** men's **lives**  
**Expire** before the **flowers** in their **caps**,  
**Dying** or **ere** they **sicken**.  
*Macduff* **O, relation**  
 Too **nice**, and **yet** too **true**!  
*Malcolm* **What's** the **newest grief**?  
 That **of** an **hour's** **age** doth **hiss** the **speaker**;  
 Each **minute** **teems** a **new** one.

<sup>91</sup>The dropped vowel in *vis(i)ted* is a violation of the Resonant Rule, as neither /z/ nor /t/ is a resonant. Likewise *pit(i)ful* in the next line.

<sup>92</sup>The word *prayer* /prér/ 'invocation' (not *prayer* /préyir/ 'one who prays') is normally monosyllabic, but has an inserted vowel in this line (/préirz/).

*Macduff* How **does** my **wife**?  
*Ross* Why, **well**.  
*Macduff* And **all** my **children**?  
*Ross* Well, **too**.  
*Macduff* The **tyrant has** not **battered at** their **peace**?  
*Ross* No, **they** were **well** at **peace** when **I** did **leave** 'em.  
*Macduff* Be **not** a **niggard of** your **speech**. How **goes't**?  
*Ross* When **I** came **hither to** transport the **tidings**  
 Which **I** have **heav(i)ly borne**, there **ran** a **rumor**  
 Of **many worthy fellows that** were **out**,  
 Which **was** to **my belief** *witnessed* the **rather**  
 For **that** I **saw** the **tyrant's pow(e)r** afoot.  
 Now **is** the **time of help**. Your **eye** in **Scotland**  
 Would **create** **soldiers**, **make** our **women fight**<sup>93</sup>  
 To **doff** their **dire** distresses.  
*Malcolm* **Be't** their **comfort**  
 We\_(a)re **coming thither**. **Gracious England hath**  
 Lent **us** good **Siward and** ten **thousand men**,  
 An **older and** a **better soldier none**  
 That **Christendom** gives **out**.  
*Ross* Would **I** could **answer**  
 This **comfort with** the **like**. But **I** have **words**  
 That **would** be **howled out in** the **desert air**,  
 Where **hearing should** not **latch** them.  
*Macduff* **What concern** they,  
 The **gen(e)ral cause**, or **is it a fee-grief**  
 Due **to** some **single breast**?  
*Ross* No **mind** that's **honest**  
 But **in** it **shares** some **woe**, though **the** main **part**  
 Pertains to **you alone**.  
*Macduff* If **it** be **mine**,  
 Keep **it** not **from** me; **quickly let** me **have** it.  
*Ross* Let **not** your **ears** despise my **tongue** forever,  
 Which **shall** possess them **with** the **heaviest sound**<sup>94</sup>  
 That **ever yet** they **heard**.

<sup>93</sup>The stress on *create* may fall on either syllable in Shakespeare.

<sup>94</sup>Syncopation before /y/, in accordance with the Resonant Rule: /hév(i)yist/.

*Macduff* Humh! I **guess** at it.  
*Ross* Your **castle is surprised**, your **wife** and **babes**  
 Savagely **slaughtered**. To **relate** the **manner**  
 Were, **on** the **quarry of** these **murdered deer**,  
 To **add** the **death** of **you**.  
*Malcolm* **Merc(i)ful hea(ve)n!**<sup>95</sup>  
 What, **man!** Ne'er **pull** your **hat** upon your **brows**.  
 Give **sorrow words**. The **grief** that **does** not **speak**  
 Whispers the **o'erfraught heart** and **bids** it **break**.  
*Macduff* My **children too?**  
*Ross* Wife, **children, servants, all**  
 That **could** be **found**.  
*Macduff* And **I** must **be** from **thence?**  
 My **wife** killed **too?**  
*Ross* I have **said**.  
*Malcolm* Be **comforted**.  
 Let's **make** us **med'cines of** our **great revenge**<sup>96</sup>  
 To **cure** this **deadly grief**.  
*Macduff* He **has** no **children**. **All** my **pretty ones?**  
 Did **you** say **all?**// O **hell-kite! All?**  
 What, **all** my **pretty chickens** and their **dam**  
 At **one** fell **swoop?**  
*Malcolm* **Dispute** it **like** a **man**.  
*Macduff* I **shall** do **so**.  
 But **I** must **also feel** it **as** a **man**.  
 I **cannot but remember** **such** thing **were**,  
 That **were** most **precious to** me.// Did **hea(ve)n** look **on**  
 And **would** not **take** their **part?** *Sinful* Macduff,  
 They **were** all **struck** for **thee!** Naught **that** I **am**,  
 Not **for** their **own** demerits **but** for **mine**  
 Fell **slaughter on** their **souls**. Hea(ve)n **rest** them **now!**  
*Malcolm* Be **this** the **whetstone of** your **sword**. Let **grief**  
 Convert to **anger;**// blunt **not** the **heart**, **enrage** it.  
*Macduff* O, **I** could **play** the **woman with** mine **eyes**

<sup>95</sup>The dropped vowel in *merc(i)ful* is a violation of the Resonant Rule, as neither /s/ nor /f/ is a resonant.

<sup>96</sup>Disyllabic *medicine* is more common in England than in America.

And **braggart with** my **tongue**. But, **gentle heavens**,  
 Cut **short** all **intermission**. **Front** to **front**  
 Bring **thou** this **fiend** of **Scotland** **and** myself.  
 Within my **sword's** length **set** him. **If** he **'scape**,  
 Heaven **forgive** him **too**!

*Malcolm*

This **tune** goes **manly**.

Come, **go** we **to** the **King**. Our **pow(e)r** is **ready**;  
 Our **lack** is **nothing** **but** our **leave**. Macbeth  
 Is **ripe** for **shaking**, **and** the **pow'rs** above  
 Put **on** their **instruments**.// Receive what **cheer** you **may**.  
 The **night** is **long** that **never** **finds** the **day**. *Exeunt.*

## Act V

### Scene 1

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

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

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

*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?

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

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

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

*Enter Lady Macbeth, with a taper.*

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

*Doctor* How came she by that light?

*Woman* Why, it stood by her. She has light by her continually. 'Tis her command.

*Doctor* You see, her eyes are open.

*Woman* Ay, but their sense are shut.

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

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

*Lady M.* Yet here's a spot.

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

*Lady M.* 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?



*Doctor* Do you mark that?  
*Lady M.* The Thane of Fife had a wife. Where is she now? What, will these hands ne'er be clean? No more o' that, my lord, no more o' that! You mar all with this starting.  
*Doctor* Go to, go to! You have known what you should not.  
*Woman* She has spoke what she should not, I am sure of that. Heaven knows what she has known.  
*Lady M.* Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!  
*Doctor* What a sigh is there! The heart is sorely charg'd.  
*Woman* I would not have such a heart in my bosom, for the dignity of the whole body.  
*Doctor* Well, well, well.  
*Woman* Pray God it be, sir.  
*Doctor* This disease is beyond my practice. Yet I have known those which have walked in their sleep who have died holily in their beds.  
*Lady M.* Wash your hands, put on your nightgown, look not so pale! I tell you yet again, Banquo's buried. He cannot come out on's grave.  
*Doctor* Even so?  
*Lady M.* To bed, to bed! There's knocking at the gate. Come, come, come, come, give me your hand! What's done cannot be undone. To bed, to bed, to bed! *Exit.*  
*Doctor* Will she go now to bed?  
*Woman* Directly.  
*Doctor* Foul **whisp'rings** **are** abroad. Unnat(u)ral **deeds**  
Do **breed** unnat(u)ral **troubles**.// Infected **minds**  
To **their** deaf **pillows** **will** discharge their **secrets**.  
More **needs** she **the** divine than **the** physician.  
God, **God** forgive us **all**! Look **after** **her**;  
Remove from **her** the **means** of **all** annoyance,  
And **still** keep **eyes** upon her. **So** good **night**,  
My **mind** she\_(ha)s **mated**, **and** **amazed** my **sight**.  
I **think**, but **dare** not **speak**.  
*Woman* Good **night**, good **doctor**. *Exeunt.*

## Scene 2

*Drum and colors.*

*Enter M* , C , A , L , *Soldiers.*

*Menteith* The **English pow'r** is **near**, led **on** by **Malcolm**  
His **uncle Siward**, and the **good Macduff**.  
**Revenge** **burn** in **them**; for **their** dear **causes**  
Would **to** the **bleeding** and the **grim alarm**  
Excite the **mort(i)fied man**.<sup>97</sup>

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

*Caithness* Who **knows** if **Donalbain** be **with** his **brother**?

*Lennox* For **certain, sir**, he\_(i)s **not**. I **have** a **file**  
Of **all** the **gentry**. **There** is **Siward's son**  
And **many unrough youths** that **even now**<sup>98</sup>  
Protest their **first** of **manhood**.

*Menteith*

What does the tyrant?

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 distempered cause  
Within the belt of rule.

*Angus*

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

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

Caithness Well, **march** we on

<sup>97</sup>The dropped vowel in *mort(i)fied* is a violation of the Resonant Rule, as neither /t/ nor /f/ is a resonant.

<sup>98</sup>Many words with the prefix *un-* are sometimes stressed on the prefix and sometimes on the root.

To **give** obedience **where** 'tis **truly owed**.<sup>99</sup>  
 Meet **we** the **med**'cine **of** the **sickly weal**;  
 And **with** him **pour** we **in** our **country's purge**  
 Each **drop** of **us**.

*Lennox*

Or **so** much **as** it **needs**  
 To **dew** the **sov**(e)reign **flow**(e)**r** and **drown** the **weeds**.  
 Make **we** our **march** t(o)wards **Birnam**. *Exeunt, marching.*

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<sup>99</sup>Syncopation before /y/, in accordance with the Resonant Rule: /obiyd(i)yins/.

## Scene 3

*Enter M* , *D* , *and Attendants.*

*Macbeth* Bring **me** no **more** reports. Let **them** fly **all**!  
 Till **Birnam Wood** remove to **Dunsinane**,  
 I **cannot taint** with **fear**. What's **the** boy **Malcolm**?  
 Was **he** not **born** of **woman**?// The **spir(i)ts** that **know**  
 All **mortal consequences**// **have** pronounced me **thus**:  
 'Fear **not**, **Macbeth**. No **man** that's **born** of **woman**  
 Shall **e'er** have **pow(e)r** upon thee.'// Then **fly**, false **thanes**,  
 And **minge** with the **English epicures**.  
 The **mind** I **sway** by, and the **heart** I **bear**,  
 Shall **never sag** with **doubt** nor **shake** with **fear**.

*Enter S* .

The **devil damn** thee **black**, thou **cream-faced loon**!  
 Where **got'st** thou **that** goose **look**?

*Servant* There **is** ten **thousand**—

*Macbeth* **Geese**, vill(ai)n?

*Servant* **Soldiers, sir.**

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

*Servant* The **English force**, so **please** you.

*Macbeth* Take **thy** face **hence**. *Exit Servant.*

**Seyton!** I\_(a)m **sick** at **heart**,  
 When **I** behold//—**Seyton**, I **say!** —This **push**  
 Will **cheer** me **ever**, or **disseat** me **now**.  
 I **have** lived **long enough**. My **way** of **life**  
 Is **fall'n** into the **sear**, the **yellow leaf**,  
 And **that** which **should** accompany old **age**,  
 As **honor**, **love**, **obedience**, **troops** of **friends**,<sup>100</sup>  
 I **must** not **look** to **have**; but, **in** their **stead**,  
 Curses not **loud** but **deep**, mouth-**honor**, **breath**,  
 Which **the** poor **heart** would **fain** deny, and **dare** not.  
**Seyton!**

<sup>100</sup>Syncopation before /y/, in accordance with the Resonant Rule: /obíyd(i)yins/.

*Enter S* .

*Seyton* **What's** your **gracious** **pleasure**?

*Macbeth* **What** news **more**?

*Seyton* All **is** **confirmed**, my **lord**, which **was** **reported**.

*Macbeth* I'll **fight** till **from** my **bones** my **flesh** be **hacked**.  
Give **me** my **armor**.

*Seyton* 'Tis not **needed** **yet**.

*Macbeth* I'll **put** it **on**.  
Send **out** moe **horses**, **skirr** the **country** **round**,  
Hang **those** that **talk** of **fear**. Give **me** mine **armor**.  
How **does** your **patient**, **doctor**?

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

*Macbeth* Cure **her** of **that**!  
Canst **thou** not **min(i)ster** to a **mind** **diseased**,<sup>101</sup>  
Pluck **from** the **memory** a **rooted** **sorrow**,  
Raze **out** the **written** **troubles** of the **brain**,  
And **with** some **sweet** oblivious **antidote**<sup>102</sup>  
Cleanse **the** stuffed **bosom** of that **per(i)lous** **stuff**  
Which **weighs** upon the **heart**?

*Doctor* Therein the **patient**  
Must **min(i)ster** to himself.

*Macbeth* Throw **physic** to the **dogs**; I'll **none** of **it**!  
Come, **put** mine **armor** **on**. Give **me** my **staff**.  
*Seyton*, send **out**. —*Doctor*, the **thanes** fly **from** me,—  
Come, **sir**, **dispatch**. —If **thou** couldst, **doctor**, **cast**  
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**, **cyme**, or **what** purgative **drug**  
Would **scour** these **English** **hence**? Hear'st **thou** of **them**?

*Doctor* Ay, **my** good **lord**. Your **royal** **preparation**

<sup>101</sup>The dropped vowel in *min(i)ster* comes after rather than before the resonant, a variation of the Resonant Rule, here and six lines down.

<sup>102</sup>Syncopation before /y/, in accordance with the Resonant Rule: /ablív(i)yis/.

V 3

Makes **us** hear **something**.

*Macbeth*

**Bring** it after me!

I **will** not **be** **afraid** of **death** and **bane**

Till **Birnam Forest** **come** to **Dunsinane**.

*Exit.*

*Doctor*

Were **I** from **Dunsinane** away and **clear**,

*Profit* again should **hardly** **draw** me **here**.

*Exeunt.*

## Scene 4

*Drum and colors.*

Enter M \_\_\_\_\_, old S \_\_\_\_\_ and his S \_\_\_\_\_, M \_\_\_\_\_, C \_\_\_\_\_,  
A \_\_\_\_\_, L \_\_\_\_\_, R \_\_\_\_\_, and Soldiers, marching.

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

Menteith \_\_\_\_\_ We **doubt** it **nothing**.

Siward What **wood** is **this** before us?

Menteith \_\_\_\_\_ The **Wood** of **Birnam**.

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

Soldiers \_\_\_\_\_ It **shall** be **done**.

Siward We **learn** no **other** **but** the **conf(i)dent** **tyrant**<sup>103</sup>  
Keeps **still** in **Dunsinane** and **will** endure  
Our **setting** **down** before't.

Malcolm \_\_\_\_\_ 'Tis **his** main **hope**,  
For **where** there **is** advantage **to** be **gone**  
Both **more** and **less** have **gi(ve)n** him **the** revolt,  
And **none** serve **with** him **but** constrained **things**  
Whose **hearts** are **absent** **too**.

MacduffI \_\_\_\_\_ Let **our** just **censures**  
**Attend** the **true** event, and **put** we **on**  
**Industrious** **soldiership**.<sup>104</sup>

Siward \_\_\_\_\_ The **time** approaches  
That **will** with **due** decision **make** us **know**  
What **we** shall **say** we **have** and **what** we **owe**.  
Thoughts **spec(u)lative** their **unsure** **hopes** relate,<sup>105</sup>  
But **certain** **issue** **strokes** must **arbitrate**—  
T(o)wards **which** advance the **war**. *Exeunt, marching.*

<sup>103</sup>The dropped vowel in *conf(i)dent* is a violation of the Resonant Rule, as neither /f/ nor /d/ is a resonant.

<sup>104</sup>Syncopation before /y/, in accordance with the Resonant Rule: /indûstr(i)yis/.

<sup>105</sup>Many words with the prefix *un-* are sometimes stressed on the prefix and sometimes on the root.

## Scene 5

Enter M \_\_\_\_\_, S \_\_\_\_\_, and Soldiers, with drum and colors.

*Macbeth* Hang **out** our **banners on** the **outward walls**.  
 The **cry** is **still**, ‘They **come!**’ Our **castle’s strength**  
 Will **laugh** a **siege** to **scorn**. Here **let** them **lie**  
 Till **famine and** the **ague eat** them **up**.  
 Were **they** not **forced** with **those** that **should** be **ours**,  
 We **might** have **met** them **dareful**, **beard** to **beard**,  
 And **beat** them **backward home**. *A cry within of women.*  
 What **is** that **noise**?

*Seyton* It **is** the **cry** of **women**, **my good lord**.  
*Macbeth* I **have almost** forgot the **taste** of **fears**.  
 The **time** has **been**, my **senses would** have **cooled**  
 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** supped **full** with **horrors**.  
 Direness, familiar to my **slaught(e)rous thoughts**,<sup>106</sup>  
 Cannot once **start** me.

Enter S \_\_\_\_\_.

Wherefore **was** that **cry**?

*Seyton* The **Queen**, my **lord**, is **dead**.  
*Macbeth* She **should** have **died** hereafter:  
 There **would** have **been** a **time** for **such** a **word**.  
 To-morrow, and to-morrow, and to-morrow  
 Creeps in this **petty pace** from **day** to **day**  
 To **the** last **syll(a)ble** of **recorded time**,<sup>107</sup>  
 And **t(o)\_all** our **yesterdays** have **lighted fools**  
 The **way** to **dusty death**. Out, **out**, brief **candle**!  
 Life’s **but** a **walking shadow**, a **poor player**  
 That **struts** and **frets** his **hour** upon the **stage**  
 And **then** is **heard** no **more**. It **is** a **tale**  
 Told **by** an **idiot**, **full** of **sound** and **fury**,<sup>108</sup>

<sup>106</sup>Syncopation before /y/, in accordance with the Resonant Rule: /famil(i)yir/.

<sup>107</sup>The dropped vowel in *syll(a)ble* comes after rather than before the resonant, a variation of the Resonant Rule.

<sup>108</sup>Syncopation before /y/, in accordance with the Resonant Rule: /id(i)yit/.



Signifying **nothing**.

*Enter a Messenger.*

Thou **com'st** to **use** thy **tongue**: thy **story** **quickly**!

*Messenger* **Gracious** my **lord**,

I **should** report that **which** I **say** I **saw**,

But **know** not **how** to **do't**.

*Macbeth* Well, **say**, sir.<sup>109</sup>

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

I **looked** t(o)ward **Birnam**, and **anon**, methought,

The **wood** began to **move**.

*Macbeth* **Li(a)r** and **slave**!

*Messenger* Let **me** endure your **wrath** if't **be** not **so**.

Within this **three** mile **may** you **see** it **coming**.

I **say**, a **moving** **grove**.

*Macbeth* If thou speak'st **false**,

Upon the **next** tree **shalt** thou **hang** **alive**

Till **famine** **cling** thee. If thy **speech** be **sooth**,

I **care** not if thou **dost** for **me** as **much**.

I **pull** in **resolution**, and **begin**

To **doubt** th'equivocation of the **fiend**,

That **lies** like **truth**. 'Fear **not**, till **Birnam** **Wood**

Do **come** to **Dunsinane**!' and **now** a **wood**

Comes **toward** **Dunsinane**. Arm, **arm**, and **out**!

If **this** which **he** avouches **does** appear,

There **is** nor **flying** **hence** nor **tarrying** **here**.<sup>110</sup>

I **'gin** to **be** **awearry** of the **sun**,

And **wish** th'estate o'th' **world** were **now** **undone**.

Ring **the** **alarum** **bell**! Blow **wind**, come **wrack**,

At **least** we'll **die** with **harness** **on** our **back**.

*Exeunt.*

<sup>109</sup> A short half-line. Some editors add *it* to satisfy the Accent Rule:  
But **know** not **how** to **do't**. —Well, **say** it, **sir**.

<sup>110</sup> Syncopation before /y/, in accordance with the Resonant Rule: /tær(i)yi ng/.

## Scene 6

*Drum and colors.**Enter M           , S           , M           , and their army, with boughs.*

*Malcolm* Now **near enough**. Your **leavy screens** throw **down**  
 And **show** like **those** you **are**. You, **worthy uncle**,  
 Shall **with** my **cousin**, **your** right **noble son**,  
 Lead **our** first **battle**.// **Worthy Macduff** and **we**  
 Shall **take upon's** what **else** remains to **do**,  
 According **to** our **order**.

*Siward* **Fare** you **well**.

Do **we** but **find** the **tyrant's pow(e)r** to-**night**,  
 Let **us** be **beaten if** we **cannot fight**.

*Macduff* Make **all** our **trumpets speak**, give **them** all **breath**,  
 Those **clam(o)rous harbingers** of **blood** and **death**.

*Exeunt. Alarums continued.*

## Scene 7

*Enter M* .

*Macbeth* They\_(ha)ve **tied** me **to** a **stake**. I **cannot** **fly**,  
 But **bear**-like **I** must **fight** the **course**. What's **he**  
 That **was** not **born** of **woman**? **Such** a **one**  
 Am **I** to **fear**, or **none**.

*Enter Y* *S* .

*Young S.* What **is** thy **name**?

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

*Young S.* No, **though** thou **call'st** thyself a **hotter** **name**  
 Than **any** **is** in **hell**.

*Macbeth* My **name's** *Macbeth*.

*Young S.* The **de(vi)**l himself could **not** pronounce a **title**  
 More **hateful** **to** mine **ear**.

*Macbeth* No, **nor** more **fearful**.

*Young S.* Thou **li(e)**st, **abhorred** **tyrant**! **With** my **sword**  
 I'll **prove** the **lie** thou **speak'st**.

*They fight, and Young Siward slain.*

*Macbeth* **Thou** wast **born** of **woman**.

But **swords** I **smile** at, **weapons** **laugh** to **scorn**,  
**Brandished** by **man** that's **of** a **woman** **born**. *Exit.*

*Alarums. Enter M* .

*Macduff* That **way** the **noise** is. **Tyrant**, **show** thy **face**!  
 If **thou** be'st **slain** and **with** no **strike** of **mine**,  
 My **wife** and **children's** **ghosts** will **haunt** me **still**.  
 I **cannot** **strike** at **wretched** **kerns**, whose **arms**  
 Are **hired** to **bear** their **staves**. Ei(the)r **thou**, *Macbeth*,  
 Or **else** my **sword** with an **unbattered** **edge**  
 I **sheathe** again **undeeded**.// There **thou** shouldst **be**:  
 By **this** great **clatter** **one** of **greatest** **note**  
 Seems **bruited**.// **Let** me **find** him, **Fortune**,  
 And **more** I **beg** not! *Exit. Alarum.*

*Enter M* *and S* .

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

V 7

*Malcolm* We\_(ha)ve **met** with **foes**

That **strike** **beside** us.

*Siward* **Enter, sir, the castle.**

*Exeunt. Alarum.*

## Scene 8

*Enter M* .

*Macbeth* Why **should** I **play** the **Roman fool** and **die**  
 On **mine** own **sword**? Whiles **I** see **lives**, the **gashes**  
 Do **bett(e)r** upon them.

*Enter M* .

*Macduff* Turn, **hellhound**, **turn**!

*Macbeth* Of **all** men **else** I **have** avoided **thee**.  
 But **get** thee **back**! My **soul** is **too** much **charged**  
 With **blood** of **thine** already.

*Macduff* I **have** no **words**;  
 My **voice** is **in** my **sword**, thou **bloodier villain**<sup>111</sup>  
 Than **terms** can **give** thee **out**! *They fight.*

*Macbeth* Thou **loosest** labor.  
 As **easy** **mayst** thou **the** intrenchant **air**  
 With **thy** keen **sword** impress as **make** me **bleed**.  
 Let **fall** thy **blade** on **vulnerable** **crests**.  
 I **bear** a **charmèd** **life**, which **must** not **yield**  
 To **one** of **woman** **born**.

*Macduff* Despair thy **charm**,  
 And **let** the **angel**, **whom** thou **still** hast **served**,  
 Tell **thee**, *Macduff* was **from** his **mother's** **womb**  
**Untimely** **ripped**.

*Macbeth* Accursèd **be** that **tongue** that **tells** me **so**,  
 For **it** hath **cowed** my **better** **part** of **man**!  
 And **be** these **juggling** **fiends** no **more** believed,  
 That **palter** **with** us **in** a **double** **sense**,  
 That **keep** the **word** of **promise** **to** our **ear**  
 And **break** it **to** our **hope**.// I'll not **fight** with **thee**.<sup>112</sup>

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

<sup>111</sup>Syncopation before /y/, in accordance with the Resonant Rule: /blûd(i)yir/.

<sup>112</sup>Or: And **break** it **to** our **hope**. I'll **not** fight **with** thee.

*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**,  
And **thou** **opposed**, being **of** no **woman** **born**,  
Yet **I** will **try** the **last**. Before my **body**  
I **throw** my **warlike** **shield**. Lay **on**, Macduff,  
And **damned** be **him** that **first** cries '**Hold, enough!**'  
*Exeunt, fighting. Alarums. Reenter, fighting, and Macbeth slain.*



Hail, **King** of **Scotland**!

*All*

Hail, **King** of **Scotland**!

*Flourish.*

*Malcolm*

We **shall** not **spend** a **large** **expense** of **time**  
**Before** we **reckon** **with** your **sev(e)ral** **loves**  
 And **make** us **even** **with** you.// My **Thanes** and **kinsmen**,  
 Hence**forth** be **Earls**, the **first** that **ever** **Scotland**  
 In **such** an **honor** **named**. What's **more** to **do**  
 Which **would** be **planted** **newly** **with** the **time**—  
 As **calling** **home** our **exiled** **friends** **abroad**  
 That **fled** the **snares** of **watchful** **tyranny**,  
 Producing **forth** the **cruel** **ministers**  
 Of **this** dead **butcher** and his **fiend-like** **queen**,  
 Who (as 'tis **thought**) by **self** and **vi(o)lent** **hands**  
 Took **off** her **life**—this, and what **needful** **else**  
 That **calls** **upon** us, by the **grace** of **Grace**  
 We **will** **perform** in **measure**, **time**, and **place**.  
 So **thanks** to **all** at **once** and **to** each **one**,  
 Whom **we** **invite** to **see** us **crowned** at **Scone**.

*Flourish. Exeunt omnes.*



Set in 11 pt Bembo.