# macbeth

By William Shakespeare

Scanned by Richard L. Leed

№ 28 in the series *Shakespeare Scanned*

Revised July 2011

### Purpose

**Preface to the Series:**

***Shakespeare Scanned***

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 **ran**soms **did** the **gen**(e)ral **coff**ers **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 **glor**ious **sum**mer **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.

2

### 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 **la**dy **doth** pro**test** too **much**, me**thinks**.

S A R

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

*Soothsayer* Be**ware** 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 **nightl**y **hoots** and **won**ders

### 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.

The Primary Accent Rule Accent *vs*. Stress *vs*. Beat

The Secondary Accent Rule: Half-lines Shared half-lines

Joined half-lines

The Resonant Rule: ambiguous syllabicity Variations on and Violations of the Resonant Rule Vowel insertion: ~

Spelling/speaking discrepancies

3

( ) parentheses

**List of symbols**

Do not pronounce:

The **mul**ti**tud**(i)nous **seas** in**car**na**dine**

\_ underline (between words)

Pronounce the end of one word together with the next: I\_(woul)d **break** a **thou**sand **oaths** to **reign** one **year**.

~ tilde

Vowel insertion: pronounce the resonant as a whole syllable: ’Tis **monst**~r**ous**. I**a**go, **who** be**gan’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 **sev**en **a**ges.// At **first** the **in**fant,

/…/ single slashes enclose phonemic transcription: **glor**ious /glóryis/. èd grave accent

Pronounce the ending *-ed* as a syllable:

The **good** is **oft** in**terr**èd **with** their **bones**.

boldface

Accent slots, mostly filled with stressed syllables: The **qual**i**ty** of **merc**y **is** not **strained**.

bold italic

Accent slot, but not the stressed syllable of the word: Op***en*** the **tomb**, lay **me** with **Ju**li**et**.

F First Folio edition Q First Quarto edition

### Phonemic transcription

/j/ as in *jeer* /ng/ as in *sing* /sh/ as in *shin* /th/ as in *ether*

*/g/* as in *gear* /ch/ as in *chin* /zh/ as in *azure* /*th*/ as in *either*

/æ/ as in *bat* /e/ as in *bet* /o/ as in *bought* /u/ as in *book*

/a/ as in *barn* /ey/ as in *bait* /ow/ as in *boat* /uw/ as in *boot*

/ay/ as in *bite* /i/ as in *bit* /oy/ as in *boy* /û/ as in *but*

/aw/ as in *bout* /iy/ as in *beet*

4

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

**Round** a**bout** the **caul**dron **go**; **In** the **pois**oned **en**trails **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 **cow**slip’s **bell** I **lie**;

**There** I **couch** when **owls** do **cry**; **On** the **bat’s** back **I** do **fly**

**Aft**er **sum**mer **mer**ri**ly**.

**Mer**rily, **mer**rily, **shall** I live **now**,

**Un**der the **bloss**om 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 **lov**ers **young**, all **lov**ers **must**

Con**sign** to **thee** and **come** to **dust**.

No **ex**or**ci**zer **harm** thee,

**Nor** no **witch**craft **charm** thee.

**Ghost** un**laid** for**bear** thee.

**Noth**ing **ill** come **near** thee.

**Qui**et **con**sum**ma**tion **have**, **And** re**now**nèd **be** thy **grave**.

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

Hath **my** poor **boy** done **aught** but **well**, whose **face** I **nev**er **saw**? I **died** whilst **in** the **womb** he **stayed**, at**tend**ing **na**ture’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 **daff**o**dils** be**gin** to **peer**,

With **heigh**, the **dox**y **o**ver the **dale**, Why **then** comes **in** the **sweet** o’the **year**,

5

Introduction to M

For the **red** blood **reigns** in the **wint**er’s **pale**.

The **white** sheet **bleach**ing **on** the **hedge**,

With **heigh**, the **sweet** bird, **O** how they **sing**!

Doth **set** my **pugg**ing **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 **hear**ing when **child**ren are **tow**ard.

*Lucentio* **But** a harsh **hear**ing when **wom**en are **frow**ard.

*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**frónt**ed **hím** with **sélf**-com**pá**ri**sòns**,…
2. **Tóngue** nor **héart** can**nót** con**céive** nor **náme** 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**frónt**ed** hím **with** sélf-**com**pá**ri**sòns,…

(2') Tóngue **nor** héart **can**nót **con**céive **nor** náme **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

6

Introduction to M

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

**Tongue** nor **heart** can**not** con**ceive** nor **name** thee!…

**What** a **haste** looks **through** his **eyes**!// So **should** he **look**… **No** man’s **life** was **to** be **trust**ed **with** them.…

**To** be **thus** is **noth**ing,// but **to** be **safe**ly **thus**—… **What** I **know**, be**lieve**;// and **what** I **can** re**dress**,… **Horr**(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 unac- cented syllables, occasionally with one, or very occasionally with two, *e.g.*

My **thought**, whose **mur**der **yet** is **but** fan**tas**tical,… Of **the** im**per**ial **theme**. —I **thank** you **gen**tlemen.…

Which **do** but **what** they **should** by **do**ing **ev**erything… And **take** my **milk** for **gall**, you **murd**’ring **min**isters,… With **them** they **think** on? **Things** with**out** all **rem**edy…

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 **ru**in’s **waste**ful **en**trance: **there**, the **murd**(e)rers,… The **num**bers **of** our **host** and **mak**e dis**cov**(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** with**out** all **rem**e**dy**…

7

Introduction to M

### 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 **hu**man **kind**ness

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’.

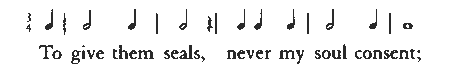
It **is** too **full** o’th’ **milk** of **hu**man **kind**ness

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

*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**, ne***ver*** my **soul** con**sent**;

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:

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** di**vine** than **the** phy**sic**ian.

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

8

Introduction to M

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 **con**cord **in**to **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 **con**quered, **let** men **con**quer **us**, And **not** these **bas**tard **Bret**ons…

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. nev***er*** in this example:

To **give** them **seals**, ne***ver*** my **soul** con**sent**;

Listed below are most of the instances of this kind of mismatch in

*Macbeth.*

—Mismatch in the first word of the *first* half-line: Curb***ing*** his **lav**ish **spir(i)t**: and **to** con**clude**,…

Strid***ing*** the **blast**, or **heav**en’s **cher**(u)bins, **horsed**… Vault***ing*** am**bi**tion, **which** o’er**leaps** it**self**…

Lett***ing*** ‘I **dare** not’ **wait** u**pon** ‘I **would**’,… List’***ning*** their **fear**, I **could** not **say** ‘A**men**!’… Crav***ing*** us **joint**ly.// Hie **you** to **horse**. A**dieu**,… Mak***ing*** the **green** one **red**.…

Mask***ing*** the **busi**ness **from** the **com**mon **eye**…

Us***ing*** those **thoughts** which **should** in**deed** have **died**… Meet***ing*** were **bare** with**out** it.…

Bless***ing*** u**pon** you!… Find***ing*** it **so** in**clined.**…

Act***ing*** in **man**y **ways**.// Nay, **had** I **pow’r**, I **should**… Hang***ing*** a **gold**en **stamp** a**bout** their **necks,**…

Dy***ing*** or **ere** they **sick**en.…

Noth***ing*** a**feard** of **what** thy**self** didst **make**,… Noth***ing*** but **males**. Will **it** not **be** re**ceived**,… Noth***ing*** in **love**. Now **does** he **feel** his **ti**tle… On***ly*** to **her**ald **thee** in**to** his **sight**,…

On***ly*** for **them**; and **mine** e**ter**nal j**ew**el… On***ly*** it **spoils** the **pleas**ure **of** the **time**.…

9

Introduction to M

Nim***bly*** and **sweet**ly **re**com**mends** it**self**… Sound***ly*** in**vite** him), **his** two **cham**ber**lains**… Scarce***ly*** have **cov**e**ted** what **was** mine **own**,… Sauc***y*** and **o**ver**bold**? How **did** you **dare**… Boun***ty***, per**sev**(e)rance, **mer**cy, **low**li**ness**,… (Wor***thy*** to **be** a **re**bel, **for** to **that**…

Wor***thy*** Mac**beth**, we **stay** u**pon** your **lei**sure.… Blood***y*** in**struc**tions, **which**, being **taught**, re**turn**… Great***er*** than **both**, by **the** all-**hail** here**aft**er!… Whe***ther*** they **live** or **die**.…

Whe***ther*** it **was** his **wis**dom **or** his **fear**.… Whi***ther*** in**deed**, be**fore** thy **here**-ap**proach**,… Ra***ther*** than **so**, come, **fate**, in**to** the **list**,… Oft’***ner*** u**pon** her **knees** than **on** her **feet,**…

Whis***pers*** the **o’er**fraught **heart** and **bids** it **break.**… Clam***ored*** the **live**long **night**. Some **say** the **earth**… Na***ture*** seems **dead**, and **wick**ed **dreams** a**buse**… Au***gures*** and **un**der**stood** re**la**tions **have**…

Threat***ens*** his **blood**y **stage**. By th’ **clock** ’tis **day**,… Hea***ven*** for**give** him **too**!…

Gold***en*** o**pin**ions **from** all **sorts** of **peop**le,… Wan***ton*** in **full**ness, **seek** to **hide** them**selves**… Trea***son*** has **done** his **worst**: nor **steel** nor **pois**on,… Dun***can*** comes **here** to-**night**.…

Ques***tion*** en**ra**ges **him**. At **once**, good **night**.… Wis***dom***? To **leave** his **wife**, to **leave** his **babes**,… Loy***al*** and **neu**tral, **in** a **mom**ent? **No** man.… Can***cel*** and **tear** to **piec**es **that** great **bond**… Spite***ful*** and **wrath**ful, **who**, as **oth**ers **do**,… Gen***tle***men, **rise**. His **High**ness **is** not **well**.… Gen***tle*** my **lord**, sleek **o’er** your **rug**ged **looks**;… Grap***ples*** you **to** the **heart** and **love** of **us**,… An***gels*** are **bright** still **though** the **bright**est **fell**;… Quar***rels*** un**just** a**gainst** the **good** and **loy**al,… Gla***mis*** thou **art**, and **Caw**dor, **and** shalt **be**…

‘Gla***mis*** hath **murd**ered **sleep**, and **there**fore **Caw**dor… Ma***lice*** do**mest**ic, **for**eign **lev**y, **noth**ing…

Curs***es*** not **loud** but **deep**, mouth-**hon**or, **breath,**…

10

Introduction to M

But***tress***, nor **coign** of **van**tage, **but** this **bird**… Thrift***less*** am**bi**tion, **that** will **rav**in **up**…

Dire***ness***, fa**mil**iar **to** my **slaught**(e)rous **thoughts**,… Beau***teous*** and **swift**, the **min**ions **of** their **race**,… Gra***cious*** my **lord**,…

Bran***dished*** by **man** that’s **of** a **wom**an **born**.… Mal***colm*** and **Don**al**bain**, the **King’s** two **sons**,… Car***ried*** to **Colme**kill…

Pro***fit*** a**gain** should **hard**ly **draw** me **here**.… Paint***ed*** u**pon** a **pole**, and **un**der**writ**… Pro***mised*** no **less** to **them**?…

Cous***ins***, a **word**, I **pray** you.…

Cous***ins***, I **hope** the **days** are **near** at **hand**… Swe***no***, the **Nor**way’s **king**, craves **com**po**si**tion;… Cou***rage***, to **make’s** love **known**?…

Sav***age***ly **slaugh**tered. **To** re**late** the **man**ner… Sirr***ah***, a **word** with **you**. At**tend** those **men**… Fle***ance*** his **son**, that **keeps** him **com**pa**ny**,…

—Mismatch in the first word of the *second* half-line: Their **cru**el **par**ri**cide**, fill***ing*** their **hear**ers… E**steem** him **as** a **lamb**, be***ing*** com**pared**…

Which **he** de**serves** to **lose**.// Whe***ther*** he **was** com**bined**… Takes **from** his **high** re**spect**.// Thi***ther*** Mac**duff** is **gone**… Ring **the** a**lar**um **bell**! Mur***der*** and **treas**on!…

Ay, **and** since **too**, mur***ders*** have **been** per**formed**… This **ty**rant, **whose** sole **name** blis***ters*** our **tongues**,… Some **say** he’s **mad**; o***thers***, that **les**ser **hate** him,… What **he** hath **lost** no***ble*** Mac**beth** hath **won**.…

And **would** not **take** their **part**? Sin***ful*** Mac**duff**,… And **yet** dark **night** stran***gles*** the **trav**(e)lling **lamp**.… In **rest**less **ec**sta**sy**.// Dun***can*** is **in** his **grave**;… Which **should** be **thine** or **his**. Si***lenced*** with **that**,…

Are **to** your **throne** and **state**, child***ren*** and **ser**vants,… And **yet** I **would** not **sleep**. Mer***ci***ful **pow**ers,…

Who **can** be **wise**, a**mazed**, temp***’rate*** and **fur**ious,… Most **roy**al **sir**,…// Fle***ance*** is ’**scaped**…

Which **was** to **my** be**lief** wit***nessed*** the **rath**er… Lead **our** first **bat**tle.// Wor***thy*** Mac**duff** and **we**…

11

Introduction to M

Such mismatches rarely occur twice in a full line: Ban***quo*** and **Don**al**bain**! Mal***colm***, a**wake**!… Sud***den***, ma**lic**ious,// smack***ing*** of **ev**ery **sin**…

Sey***ton***, send **out**. —Doc***tor***, the **thanes** fly **from** me,—… Stress/accent mismatches are rare in other positions within the line:

So **they** doub***ly*** re**doub**led **strokes** u**pon** 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 Shake- spearean 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 **up**on **thee**, Mac**beth**, their **speech**es **shine**),*…* Think **up**on **what** hath **chanced**, and **at** more **time**,… Point **a**gainst **point** re**bell**ious, **arm** ’gainst **arm**,… Af**ter** these **ways**: so, **it** will **make** us **mad**.…

Un**der** a **hand** ac**cursed**!…

Is **fall’n** in**to** the **sear**, the **yel**low **leaf**,…

Comes **tow**ard **Dun**si**nane.** 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 **Is**land *vs.* **Long** Island **Sound**, or six**teen** *vs.* **six**teen **years**. Thus *insane*:

Or **have** we **eat**en **on** the **in**sane **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 variants in *Macbeth* reflects the difference between today’s British and American English: *indíssóluble* 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

12

Introduction to M

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 **quick**ly. **If** th’as**sas**si**na**tion

Could **tram**mel **up** the **con**se**quence**, and **catch** With **his** sur**cease** suc**cess**, that **but** this **blow** Might **be** the **be**-all **and** the **end**-all **here**,

But **here** u**pon** this **bank** and **shoal** of **time**, We’d **jump** the **life** to **come**. But **in** these **ca**ses We **still** have **judg**ment **here**, that **we** but **teach** Blood***y*** in**struc**tions, **which**, being **taught**, re**turn**

To **plague** th’in**ven**tor.// This **ev**en-**hand**ed **just**ice Com**mends** th’in**gre**dience **of** our **poi**soned **chal**ice To **our** own **lips**. He’s **here** in **doub**le **trust**:

First, **as** I **am** his **kins**man **and** his **sub**ject, Strong **both** a**gainst** the **deed**; then, **as** his **host**,

Who **should** a**gainst** his **murd**(e)rer **shut** the **door**, Not **bear** the **knife** my**self**. Be**sides**, this **Dun**can Hath **borne** his **fac**ul**ties** so **meek**, hath **been**

So **clear** in **his** great **off**ice, **that** his **vir**tues

Will **plead** like **ang**els, **trump**et-**tongued**, a**gainst** The **deep** dam**na**tion **of** his **tak**ing-**off**;

And **pit**y, **like** a **na**ked **new**-born **babe**,

Strid***ing*** the **blast**, or **heav**en’s **cher**(u)bins, **horsed**

U**pon** the **sight**less **cour**iers **of** the **air**, Shall **blow** the **hor**rid **deed** in **ev**ery **eye**,

That **tears** shall **drown** the **wind**. I **have** no **spur** To **prick** the **sides** of **my** in**tent**, but **on**ly Vault***ing*** am**bi**tion, **which** o’er**leaps** it**self**

And **falls** on **th’oth**er—

13

Introduction to M

### 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 **mor**tal **con**se**quen**ces// **have** pro**nounced** me **thus**:…

1. *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.

Vault***ing*** am**bi**tion, **which** o’er**leaps** it**self**… Ring **the** a**lar**um **bell**! Mur***der*** and **treas**on!…

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 c**hild**ren **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 **Caw**dor?// The **Thane** of **Caw**dor **lives**,…

14

Introduction to M

### 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 com- ment, 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 **Caw**dor?// The **Thane** of **Caw**dor **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 i**n**stru**ments**.// Re**ceive** what **cheer** you **may**.…

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

The **Thane** of **Caw**dor,// be**gan** a **dis**mal **con**flict,…

That **man** may **quest**ion?// You **seem** to **un**der**stand** me,… But **how** of **Caw**dor?// The **Thane** of **Caw**dor **lives**,… With **things** for**got**ten.// Kind **gen**tle**men**, your **pains**… To **ov**er**take** thee.// Would **thou** hadst **less** de**served**,…

In **drops** of **sor**row.// Sons, **kins**men, **thanes**,…

15

Introduction to M

On **all** de**serv**ers.// From **hence** to **In**ver**ness**,…

What **thou** art **pro**mised.// Yet **do** I **fear** thy **na**ture.… To **plague** th’in**ven**tor.// This **ev**en-**hand**ed **just**ice… Give **me** the **dag**gers,// The **sleep**ing **and** the **dead**… At **the** south **en**try.// Re**tire** we **to** our **cham**ber.…

U**pon** their **pil**lows.// They **stared** and **were** di**stract**ed.… And **Dun**can’s **hors**es// (a **thing** most **strange** and **cer**tain),… ’Twixt **this** and **sup**per.// Go **not** my **horse** the **bet**ter,… Crav***ing*** us **joint**ly.// Hie **you** to **horse**. A**dieu**,…

In **our** last **conf**(e)rence,// passed **in** pro**ba**tion **with** you,… Your **spir(i)ts** shine **through** you.// With**in** this **hour** at

##### most…

’Tis **gi(ve)n** with **wel**come.// To **feed** were **best** at **home**;… To **those** that **know** me.// Come, **love** and **health** to **all**!… A**noth**er **yet**? A **sev**enth?// I’ll **see** no **more**.…

But **mine** own **safe**ties.// You **may** be **right**ly **just**… Sud***den***, ma**lic**ious,// smack***ing*** of **ev**ery **sin**… Con**vert** to **ang**er;// blunt **not** the **heart**, en**rage** it.… Lead **our** first **bat**tle.// Wor***thy*** Mac**duff** and **we**…

With **hid**den **help** and **van**tage,// or **that** with **both**… It **is** a **ban**quet **to** me.// Let’s **aft**er **him**,…

The **ill**ness **should** at**tend** it.// What **thou** wouldst **high**ly,… Wake **Dun**can **with** thy **knock**ing!// I **would** thou **couldst**.… Mark **Ant**(o)ny’s **was** by **Caes**ar.// He **chid** the **sis**ters… With**out** our **spec**ial **won**der?// You **make** me **strange**… Ac**count**ed **dang**(e)rous **fol**ly.// Why **then**, a**las**,…

For **good**ness **dare** not **check** thee;// wear **thou** thy

**wrongs**,…

Be **like** our **warr**(a)nted **quar**rel!// Why **are** you **sil**ent?… The **heal**ing **ben**e**dic**tion.// With **this** strange **vir**tue,… That **were** most **prec**ious **to** me.// Did **hea(ve)n** look **on**… Do **breed** un**nat**(u)ral **troub**les.// In**fect**ed **minds**…

Was **he** not **born** of **wom**an?// The **spir(i)ts** that **know**… Shall **e’er** have **pow(e)r** u**pon** thee.’// Then **fly**, false **thanes**,… I **sheathe** a**gain** un**deed**ed.// There **thou** shouldst **be**:…

And **make** us **ev**en **with** you.// My **Thanes** and **kins**men,… Why **should** I, **moth**er?// Poor **birds** they **are** not **set** for.

16

Introduction to M

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

His **spong**y **off**icers,// **who** shall **bear** the **guilt**…

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

’Gainst **my** cap**ti**vi**ty**.// **Hail**, brave **friend**!…

Your **hand**, your **tongue**;// **look** like **th’inn**(o)cent **flow**er,… The **cur**tained **sleep**.// **Witch**craft **ce**le**brates**…

**Horr**(i)ble **sight**!// **Now**, I **see**, ’tis **true**;… Un**der** my **bat**tle**ments**.// **Come**, you **spi**rits… The **ti**tle **is** af**feered**!// **Fare** thee **well**, lord.… Died **ev**ery **day** she **liv’d**.// **Fare** thee **well**.… Seize **up**on **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 **un**der-**hang**man **of** his **king**dom,// and **ha**ted…

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

Which **he** de**serves** to **lose**.// Whe***ther*** he **was** com**bined**…

**To** be **thus** is **noth**ing,// but **to** be **safe**ly **thus**—… In **rest**less **ec**sta**sy**.// Dun***can*** is **in** his **grave**;…

Takes **from** his **high** re**spect**.// Thi***ther*** Mac**duff** is **gone**… That **trace** him **in** his **line**.// No **boast**ing **like** a **fool**;… **What** I **know**, be**lieve**;// and **what** I **can** re**dress**,…

In **an** im**per**ial **charge**.// But **I** shall **crave** your **par**don.… Act***ing*** in **man**y **ways**.// Nay, **had** I **pow’r**, I **should**… To **thy** good **truth** and **hon**or.// **Dev**il**ish** Mac**beth**…

Put **on** their i**n**stru**ments**.// Re**ceive** what **cheer** you **may**.… All **mor**tal **con**se**quen**ces// **have** pro**nounced** 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 **bo**som **int**erest.// **Go** pro**nounce** his **pre**sent **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** dis**joint**,// both **the** worlds

**suf**fer,…

And **an** e**ter**nal **curse** fall **on** you!// **Let** me **know**.—…

*Four accents:*

To\_th’ **self**same **tune** and **words**.// Who’s **here**?… This **ig**n(o)rant **pres**ent,// and **I** feel **now**

Smells **wooing**ly **here**.// No **jut**ty, **frieze**,…

17

Introduction to M

The **great** doom’s **im**age.// **Mal**colm! **Ban**quo!… May **rush** and **seize** us?// **Let’s** a**way**:…

Thine **own** life’s **means**!// Then ’**tis** most **like**… For **my** heart **speaks,// they** are **wel**come.… Most **roy**al **sir**,…// Fle***ance*** is ’**scaped**.…

Of **good**ly **thou**sands.// But, **for** all **this**,… Did **you** say **all**?// O **hell**-kite! **All**?…

Seems **bruit**ed.// **Let** me **find** him, **For**tune,… Pre**pares** for **some** a**ttempt** of **war**.

*Anomolous:*

With**out** leave-**ta**king?// I **pray** you,

18

Introduction to M

### 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 **ge**ne**ral**; 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 **min**isters,… Foul **whis**p’rings **are** a**broad**. Un**nat**(u)ral **deeds**… Who **can** be **wise**, a**mazed**, temp***’rate*** and **fur**ious,… **Un**real **mock**’ry, **hence**!…

There **hangs** a **va**p’rous **drop** pro**found**;…

As **just**ice, **ver**(i)ty, **temp**’rance, **sta**ble**ness,**… The **pow’r** of **man**, for **none** of **wom**an **born**…

Act***ing*** in **man**y **ways**.// Nay, **had** I **pow’r**, I **should**… Is **ripe** for **shak**ing, **and** the **pow’rs** a**bove**…

The **Eng**lish **pow’r** is **near**, led **on** by **Mal**colm… List’***ning*** their **fear**, I **could** not **say** ‘A**men**!’… Oft’***ner*** u**pon** her **knees** than **on** her **feet,**…

Are **stol’n** a**way** and **fled**, which **puts** u**pon** them… All **swol’n** and **ulc**(e)rous, **pit**(i)ful **to** the **eye**,… Be**stride** our **down**fall’n **birth**dom. **Each** new **morn**… Is **fall’n** in**to** the **sear**, the **yel**low **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 **min**isters,… 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 **heav**y\_on **me.** Thou **art** so **far** be**fore**,…

/hév(i)yon/

Was **not** that **nob**ly **done**? Ay,\_(a)nd **wise**ly **too**,… Why, **I** can **buy** me **twen**ty\_at **an**y **mark**et.…

19

Introduction to M

That **they** did **wake** each **oth**(e)r.\_I **stood** and **heard** them.… I’ll **be** my**self** the **har**bing(e)**r\_and** make **joy**ful…

/hárbinjrand/

Was **not** that **nob**ly **done**? Ay,\_(a)nd **wise**ly **too**,…

/áy(i)nd/

Of **his** own **chamb**(e)r\_and **used** their **ver**y **dag**gers,… Yes, **he** is **dead**. How **wilt** thou **do** f(o)r\_a **fath**er?… Which **can** in**ter**pret **far**th(e)r.\_On***ly,*** I **say**… Con**sid**(e)r\_it **not** so **deep**ly.…

Chief **nour**ish(e)**r\_in** life’s **feast**.… Do **bett**(e)r\_u**pon** them.…

Which **fate** and **met**a**phys**ic(a)**l\_aid** doth **see**… Shall **nev**er **trem**ble;\_or **be** a**live** a**gain**…

/trémb(i)lorbíy/

The **love** that **foll**(ow)s\_us **some**time **is** our **troub**le,… The **fits** o’th’ **seas**(o)n.\_I **dare** not **speak** much **fur**ther,…

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

With **bare**faced **pow**er **sweep** him **from** my **sight**… The **Eng**lish **pow’r** is **near**, led **on** by **Mal**colm…

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

Act***ing*** in **man**y **ways**.// Nay, **had** I **pow’r**, I **should**… Is **ripe** for **shak**ing, **and** the **pow’rs** a**bove**…

Tell **me**, thou **un**known **pow(e)r** —He **knows** thy **thought**:… In**to** his **pow(e)r**; and **mod**est **wis**dom **plucks** me…

For **that** I **saw** the **ty**rant’s **pow(e)r** a**foot**.…

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

Shall **e’er** have **pow(e)r** u**pon** thee.’// Then **fly**, false **thanes**,… Do **we** but **find** the **ty**rant’s **pow(e)r** to-**night**,…

The **pow’r** of **man**, for **none** of **wom**an **born**… Similarly *devour* /diváw(i)r/ and *liar* /láy(i)r):

That **vul**ture **in** you **to** de**vour** so **man**y… **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:

20

Introduction to M

##### Before /r/:

Compare *natural* with three and two syllables, *resp.*: This **su**per**na**tur**al** so**li**cit**ing**…

And **keep** the **nat**(u)ral **ru**by **of** your **cheeks**… Other examples of syncopation before /r/:

Ten **thou**sand **dol**lars **to** our **gen**(e)ral **use**.… As **broad** and **gen**(e)ral **as** the **cas**ing **air**.…

I **drink** to th’ **gen**(e)ral **joy** o’th’ **who**~le **ta**ble,… The **gen**(e)ral **cause**, or **is** it **a** fee-**grief…**

Give **sole**ly **sov**(e)reign **sway** and **mas**ter**dom**.…

To **dew** the **sov**(e)reign **flow(e)r** and **drown** the **weeds.**… The **sov**(e)reign**ty** will **fall** u**pon** Mac**beth**.…

And **top** of **sov**(e)reign**ty**?…

And **keep** the **nat**(u)ral **ru**by **of** your **cheeks**…

He **wants** the **nat**(u)ral **touch**; for **the** poor **wren**,… Foul **whis**p’rings **are** a**broad**. Un**nat**(u)ral **deeds**… Do **breed** un**nat**(u)ral **troub**les.// In**fect**ed **minds**… Who **should** a**gainst** his **murd**(e)rer **shut** the **door**,… **From** the **murd**(e)rer’s **gib**bet **throw**…

And **take** my **milk** for **gall**, you **murd**’ring **min**isters,… This **murd**(e)rous **shaft** that’s **shot**…

In **the** di**vis**ion **of** each **sev**(e)ral **crime,**… Be**fore** we **reck**on **with** your **sev**(e)ral **loves**…

In**to** the **air**, and **what** seemed **corp**(o)ral **mel**ted… Each **corp**(o)ral **a**gent **to** this **terr**(i)ble **feat**.…

A **prosp**(e)rous **gen**tle**man**; and **to** be **King**… There **hangs** a **va**p’rous **drop** pro**found**;… This **murd**(e)rous **shaft** that’s **shot**…

The **int**(e)rim **hav**ing **weighed** it, **let** us **speak**… I’ll **be** my**self** the **har**bing(e)**r\_and** make **joy**ful**…** This **ig**n(o)rant **pres**ent,// and **I** feel **now**…

Of **his** own **chamb**(e)r\_and **used** their **ver**y **dag**gers,… Con**sid**(e)r\_it **not** so **deep**ly.…

Chief **nour**ish(e)**r\_in** life’s **feast**.…

Which **can** in**ter**pret **far**th(e)r.\_On***ly,*** I **say**… Was **fev**(e)rous **and** did **shake**.…

A **fal**con, **tow(e)r**ing **in** her **pride** of **place**,…

In **our** last **conf**(e)rence,// passed **in** pro**ba**tion **with** you,…

21

Introduction to M

As **just**ice, **ver**(i)ty, **temp**’rance, **sta**ble**ness,**…

Must **lave** our **hon**ors **in** these **flatt**(e)ring **streams**… O, **treach**(e)ry! **Fly**, good **Fle**ance, **fly**, fly, **fly**!… **Un**real **mock**’ry, **hence**!…

The **vict**(o)ry **fell** on **us.**…

The **fit** is **mom**ent(a)**ry**; u**pon** a **thought**…

May **soon** re**turn** to **this** our **suff**(e)ring **coun**try… Ac**count**ed **dang**(e)rous **fol**ly.// Why **then**, a**las**,… Boun***ty***, per**sev**(e)rance, **mer**cy, **low**li**ness**,…

All **swol’n** and **ulc**(e)rous, **pit**(i)ful **to** the **eye**,… Dire***ness***, fa**mil**iar **to** my **slaught**(e)rous **thoughts**,… Those **clam**(o)rous **har**bin**gers** of **blood** and **death**.… Do **bett**(e)r\_u**pon** them.…

Who **can** be **wise**, a**mazed**, temp***’rate*** and **fur**ious,… As **just**ice, **ver**(i)ty, **temp**’rance, **sta**ble**ness,**…

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

That **they** did **wake** each **oth**(e)r.\_I **stood** and **heard** them.… I’ll **be** my**self** the **har**bing(e)**r\_and** make **joy**ful…

/hárbinjrand/

Of **his** own **chamb**(e)r\_and **used** their **ver**y **dag**gers,…

/chéymbrand/

##### Before /l/:

Compare *travel-* with and without syncopation: Now **spurs** the **lat**ed **trav**el**ler** a**pace**…

And **yet** dark **night** stran***gles*** 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** u**pon** a **wild** and **vi**(o)lent **sea**…

Are **made**, not **marked**; where **vi**(o)lent **sorr**ow **seems**… Who (**as** ’tis **thought**) by **self** and **vi**(o)lent **hands**…

The **ex**pe**di**tion **of** my **vi**(o)lent **love**…

From **ov**er-**cred**(u)lous **haste**; but **God** a**bove**… A **most** mi**rac**(u)lous **work** in **this** good **King,**… Which **fate** and **met**a**phys**ic(a)**l\_aid** doth **see**…

Un**mann**(er)ly **breeched** with **gore**. Who **could** re**frain**… Be **blood**y, **bold**, and **res**(o)lute! **Laugh** to **scorn**…

22

Introduction to M

Let **us** seek **out** some **des**(o)late **shade**, and **there**… Which **I** have **heav**(i)ly **borne**, there **ran** a **ru**mor… Cleanse **the** stuffed **bos**om **of** that **per**(i)lous **stuff**… Thoughts **spec**(u)la**tive** their **un**sure **hopes** re**late,**… Which **fate** and **met**a**phys**ic(a)**l\_aid** doth **see**…

/metafízikléyd/

Shall **nev**er **trem**ble;\_or **be** a**live** a**gain**…

/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/ > /láyin/ > /láyn/ (homophonous with *line*) as in this example from *Cymbeline*:

Thus **in** a **chap**el **lying**. Come **off**, come **off**;

/láyn/

Similarly, in this play /práfisàying/ > /práfisàyin/ > /práfisàyn/: And, **pro**phe**sying** with **ac**cents **ter**ri**ble**…

/práfisàyn/

In **doing** it, **pays** it**self**. Your **High**ness’ **part**…

/dúwn/

Smells **wooing**ly **here**.// No **jut**ty, **frieze**,…

/wúwnliy/

Compare *being* with two syllables and with one: Whose **be**ing **I** do **fear**; and **un**der **him**…

/bíying/

Blood***y*** in**struc**tions, **which**, being **taught**, re**turn**…

/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 **mea**sure**less** con**tent**. ——Being **un**pre**pared**,… **Un**real **mock**’ry, **hence**! ——Why, **so**; being **gone**,… And **thou** op**posed**, being **of** no **wom**an **born**,…

23

Introduction to M

Other examples of syncopation before /n/:

Are **stol’n** a**way** and **fled**, which **puts** u**pon** them… All **swol’n** and **ulc**(e)rous, **pit**(i)ful **to** the **eye**,… Be**stride** our **down**fall’n **birth**dom. **Each** new **morn**… Is **fall’n** in**to** the **sear**, the **yel**low **leaf**,…

Oft’***ner*** u**pon** her **knees** than **on** her **feet,**… List’***ning*** their **fear**, I **could** not **say** ‘A**men**!’… Thy **pers**(o)nal **ven**ture **in** the **re**bels’ **fight**,… The **mul**ti**tud**(i)nous **seas** in**car**na**dine**,…

Of **treas**(o)nous **ma**lice.…

Mark **Ant**(o)ny’s **was** by **Caes**ar.// He **chid** the **sis**ters… Your **pa**tience **so** pre**dom**(i)nant **in** your **na**ture… Pre**sent** him **em**(i)nence **both** with **eye** and **tongue**:… His **wife**, his **babes**, and **all** un**for**t(u)nate **souls**…

Be **like** our **warr(a)n**ted **quar**rel!// Why **are** you **sil**ent?… The **fits** o’th’ **seas**(o)n.\_I **dare** not **speak** much **fur**ther,… Was **not** that **nob**ly **done**? Ay,\_(a)nd **wise**ly **too**,…

/áy(i)nd/

##### Before /m/:

Compare *enemy* with three and two syllables, *resp*.: Gi(ve)n **to** the **com**mon **en**e**my** of **man**… Whose **ex**e**cu**tion **takes** your **en**(e)my **off**,…

Other examples of syncopation before /m/:

Know, **Ban**quo **was** your **en**(e)my. ——**True**, my **lord**.… From **thence**, the **sauce** to **meat** is **cer**(e)mo**ny**:…

All **con**ti**nent** im**ped**(i)ments **would** o’er**bear**…

##### Before /w/:

I **must** be**come** a **borr**(o)wer **of** the **night**… A **good** and **vir**tuous **na**ture **may** re**coil**…

/vûrty(u)wis/

In **my** vo**lup**tuous**ness**. Your **wives**, your **daught**ers,…

/valúpty(u)wisnis/

He **hath** been **in** un**us**ual **pleas**ure **and**…

/anyúzh(u)wil/ Al**most** a **mile**; but **he** does **us**ual**ly**,…

/yúzh(u)wiliy/

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

24

Introduction to M

The **love** that **foll**(ow)s\_us **some**time **is** our **troub**le,…

/fálzis/

##### 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 /réypiyir/ and /réypyir/ for *rapier*. which occurs here in its disyllabic form in *The Tempest*:

Fetch **me** the **hat** and **ra**pier **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:

Dire***ness***, fa**mil**iar **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’en**vel**op **and** con**tain** ce**les**tial **spir**its.… Further examples from *Macbeth:*

Lest **our** old **robes** sit **eas**ier **than** our **new**!…

/íyz(i)yir/

My **voice** is **in** my **sword**, thou **blood**ier **vill**ain…

/blûd(i)yir/ U**pon** the **sight**less **cour**iers **of** the **air**,…

/kúr(i)yirz/

Nor **would** we **deign** him **bur**ial **of** his **men**…

/bûr(i)yil/

Of **the** im**per**ial **theme**. —I **thank** you **gen**tlemen.—…

/impír(i)yil/

In **an** im**per**ial **charge**.// But **I** shall **crave** your **par**don.…

/impír(i)yil/

Thence **to** be **wrenched** with **an** un**lin**eal **hand**,…

/lín(i)yil/ Whose **ab**sence **is** no **less** ma**ter**ial **to** me…

/matír(i)yil/

Be **bright** and **jov**ial (a)**mong** your **guests** to-**night**.…

/jówv(i)yil/

There **is** nor **fly**ing **hence** nor **tarr**ying **here**.…

/tær(i)ying/

25

Introduction to M

Th’un**time**ly **emp**tying **of** the **hap**py **throne**…

/émt(i)ying/

And **champ**ion **me** to **th’ut**te**rance**! Who’s **there**?…

/chæmp(i)yin/

And **guard**ian **of** their **bones**.…

/gárd(i)yin/

Was **heav**y\_on **me.** Thou **art** so **far** be**fore**,…

/hév(i)yon/

To **give** o**bed**ience **where** ’tis **tru**ly **owed**.…

/obíyd(i)yins/

As **hon**or, **love**, o**bed**ience, **troops** of **friends**,…

/obíyd(i)yins/

Com**mends** th’in**gre**dience **of** our **poi**soned **chal**ice*…*

/*th*ingríyd(i)yins/

There’s **noth**ing s**er**ious **in** mor**ta**li**ty**:…

/sír(i)yis/

My **gen**ius **is** re**buked**, as **it** is **said**…

/jíyn(i)yis/

Re**turn**ing **were** as **te**dious **as** go **o’er**.…

/tíyd(i)yis/

Lu**xu**rious, **av**a**ric**ious, **false**, de**ceit**ful,…

/lagzhúr(i)yis/

And **with** some **sweet** ob**liv**ious **an**ti**dote**…

/ablív(i)yis/ In**dus**trious **sol**dier**ship**.*…*

/indûstr(i)yis/

Ac**cord**ing **to** the **gift** which **bount**eous **na**ture…

/báwnt(i)yis/ Beau***teous*** and **swift**, the **min**ions **of** their **race**,…

/byúwt(i)yis/

Of **sor**riest **fan**cies **your** com**pan**ions **mak**ing,…

/sár(i)yist/

O **worth**iest **cous**in,

/wór*th*(i)yist/

Which **shall** pos**sess** them **with** the **heav**iest **sound***…*

/hév(i)yist/ Told **by** an **id**iot, **full** of **sound** and **fu**ry,…

/íd(i)yit/

26

Introduction to M

Is **the** i**ni**tiate **fear** that **wants** hard **use**;…

/inísh(i)yit/

Why, **I** can **buy** me **twen**ty\_at **an**y **mark**et.…

/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 **blood**y **ex**e**cu**ti**on**,… Similarly with a few other final syllables no longer syllabic:

Like **val**or’s **mi**ni**on** carved **out** his **pas**sage… In all, there are four such occurrences in *Macbeth*:

As **whence** the **sun** ’gins **his** re**flec**ti**on**… Would **have** in**formed** for **pre**pa**ra**ti**on**.…

27

Introduction to M

### 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 **a**gent **to** this **terr**(i)ble **feat**.… In **the** af**flic**tion **of** these **terr**(i)ble **dreams**… With **terr**(i)ble **num**bers,…

Too **terr**(i)ble **for** the **ear**. …

The **ba**by **of** a **girl**. Hence, **horr**(i)ble **shad**ow!… **Horr**(i)ble **sight**!// **Now**, I **see**, ’tis **true**;…

Strid***ing*** the **blast**, or **heav**en’s **cher**(u)bins, **horsed**… As **just**ice, **ver**(i)ty, **temp**’rance, **sta**ble**ness,**…

##### After /l/:

To **the** last **syll**(a)ble **of** re**cord**ed **time,**… **After /n/:**

Your **hand**, your **tongue**;// **look** like **th’inn**(o)cent **flow**er,… Mac**beth** does **murd**er **sleep**’—the **inn**(o)cent **sleep**,…

Our **inn**(o)cent **self**. This **I** made **good** to **you**… Be **inn**(o)cent **of** the **know**ledge, **dear**est **chuck**,… To **off**er **up** a **weak**, poor, **inn**(o)cent **lamb**… Canst **thou** not **min**(i)ster **to** a **mind** di**seased,**… Must **min**(i)ster **to** him**self**.…

##### After /m/:

For ’**tis** my **lim**(i)ted **ser**vice.…

I **have** a **strange** in**firm**(i)ty, **which** is **noth**ing… **After /w/:**

There are no examples in *Macbeth*. This is from *Cymbeline*: Groan **so** in **per**pe**tu**(i)ty **than** be **cured**…

/pirpityúw(i)tiy/

##### After /y/:

There are no examples in *Macbeth*. This is from *Cymbeline*: That **he enchants** so**cie**ties **in**to **him**;…

/sasáy(i)tiyz/

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

28

Introduction to M

on either side of the dropped vowel:

/v\_sh/ With **Tar**quin’s **rav**(i)shing **strides**,…

/z\_b/ And **with** thy **blood**y **and** in**vi**s(i)ble **hand**…

/z\_t/ Him**self** best **knows**, but **strange**ly-**vis**(i)ted **peo**ple,…

/s\_f/ **Merc**(i)ful **hea(ve)n**!…

/f\_t/ We **learn** no **oth**er **but** the **conf**(i)dent **ty**rant…

/t\_f/ Scarf **up** the **ten**der **eye** of **pit**(i)ful **day**,…

All **swol’n** and **ulc**(e)rous, **pit**(i)ful **to** the **eye**,… Ex**cite** the **mort**(i)fied **man**.…

/j\_s/ Your **Maj**(e)sty **loads** our **house**. For **those** of **old**,

/d\_b/ Is **oft**en **laud**(a)ble, **to** do **good** some**time**…

29

Introduction to M

### 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 *ewer*: /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 **eas**ier **than** our **new**!

/áwr/

And **shall** con**tin**ue **ou**~r **gra**ces **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ǩd).

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 **fa**tal **en**t~r**ance** of **Dun**can…

/éntirins/

Let **your** re**mem**b~r**ance** ap**ply** to **Ban**quo;…

/rimémbirins/

Who **can**not **want** the **thought** how **mon**st~r**ous**…

/mánstiris/ I **drink** to th’ **gen**(e)ral **joy** o’th’ **who**~le **ta**ble,…

/hówil/ Till **he** dis**burs**èd, **at** Saint **Co**l~me’s **Inch**,…

/kálimz/

30

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** ad**dressed** them…

/préirz/

Put **on** with **ho**ly **pray**~ers; **and** ’tis **spok**en,…

/préirz/

31

Introduction to M

### 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 pro- nounced. 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 pronun- ciation 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 **For**tune, **on** his **dam**nèd **quar**rel **smil**ing,… To **kill** their **grac**ious **fath**er? **Damn**èd **fact**,… Th’u**surp**er’s **curs**èd **head**. The **time** is **free**.… Re**strain** in **me** the **cur**sèd **thoughts** that **na**ture… Stand **aye** ac**curs**èd **in** the **cal**en**dar**!…

Ac**curs**èd **be** that **tongue** that **tells** me **so,**… Till **he** dis**burs**èd, **at** Saint **Co**l~me’s **Inch**,… Their **drench**èd **na**tures **lie**, as **in** a **death**,… Pro**ceed**ing **from** the **heat**-op**press**èd **brain**?… With t**went**y **trench**èd **gash**es **on** his **head**,…

And **none** serve **with** him **but** con**strain**èd **things**… Thou **liest**, a**bhorr**èd **ty**rant! **With** my **sword**…

I **bear** a **charm**èd **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 **Si**nel’s **death** I **know** I\_(a)m **Thane** of **Gla**mis,… 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’in**ha**bi**tants** 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’un**time**ly **emp**ty**ing** o(f)\_th(e) **hap**py **throne**… Similarly,

The **doors** are **op**en, **a(nd)\_th(e)** sur**feit**ed **grooms**…

32

Introduction to M

The superlative suffix *-est* is sometimes contracted thus: The **se**cret’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’ap**pease** an **ang**ry **god**.…

The reader must supply the contraction in some cases, including the *to* in

*towards*: Make **we** our **march** t(o)wards **Birn**am.…

*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** fare**well** 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, o(f ’e)m,* etc.

Compare disyllabic and monosyllabic *heaven(s)*: That **sum**mons **thee** to **heav**en, **or** to **hell**.…

Nor **hea(ve)n** peep **through** the **blank**et **of** the **dark**… The other occurrences from *Macbeth* are:

Nor **hea(ve)n** peep **through** the **blank**et **of** the **dark**… Thou **seest** the **hea(ve)ns**, as **troub**led **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 **per**son. **Hea(ve)n** pre**serve** you!… He **hath** a **hea(ve)n**ly **gift** of **proph**e**cy**,…

**Merc**(i)ful **hea(ve)n**!…

That **were** most **prec**ious **to** me.// Did **hea(ve)n** look **on**… Fell **slaugh**ter **on** their **souls**. Hea(ve)n **rest** them **now**!… What! **can** the **De(vi)l** speak **true**?…

Which **might** ap**pal** the **de(vi)l**.…

Of **hor**rid **hell** can **come** a **de(vi)l** more **damned**… The **de(vi)l** him**self** could **not** pro**nounce** a **ti**tle… The **sin** of **my** in**gra**ti**tude** e(v)en **now**…

E(v)en **like** the **deed** that’s **done**. On **Tues**day **last**… E(v)en **to** the **dis**po**si**tion **that** I **owe**,…

E(v)en **till** de**struc**tion **sick**en, **an**swer **me**…

33

Introduction to M

Per**chance** e(v)en **there** where **I** did **find** my **doubts**.… Till **se(ve)n** at **night**; to **make** so**ci**e**ty**…

Why **hath** it **gi(ve)n** me **ear**nest **of** suc**cess**,…

What **hath** quenched **them** hath **gi(ve)n** me **fire**. Hark! **Peace**!

Gi(ve)n **to** the **com**mon **en**e**my** of **man**…

’Tis **gi(ve)n** with **wel**come.// To **feed** were **best** at **home**;… Such **sanc**ti**ty** hath **heav**en **gi(ve)n** his **hand**,…

Both **more** and **less** have **gi(ve)n** him **the** re**volt,**… In **e(v)ils** to **top** Mac**beth.**…

Ho(ve)r **through** the **fog** and **fil**thy **air**.… The **ra(v)en** him**self** 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.*

Curb***ing*** his **lav**ish **spir(i)t**: and **to** con**clude**,… Your **spir(i)ts** shine **through** you.…

Thou **art** too **like** the **spir(i)t** of **Ban**quo. **Down!**…

Was **he** not **born** of **wom**an?// The **spir(i)ts** that **know**… Contracted words with *th* in the middle are sometimes printed as

contractions (e.g. *eith’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 **heart**y **wel**come.

*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**, Mac**beth,**… 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 **For**res? **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** a**wear**y **of** the **sun**,

His **hopes** ’bove **wis**dom, **grace**, and **fear**:…

The **Thane** of **Caw**dor, (be)**gan** a **dis**mal **con**flict,…

34

# macbeth

35

## Act I

#### Scene 1

*Thunder and lightening. Enter three* W*.*

1. *Witch* When **shall** we **meet** a**gain**1

In **thun**der, **light**ning, **or** in **rain**?

1. *Witch* **When** the **hur**ly**bur**ly’s **done**,

**When** the **bat**tle’s **lost** and **won**.

1. *Witch* That **will** be **ere** the **set** of **sun**.
2. *Witch* **Where** the **place**?
3. *Witch* U**pon** the **heath**.
4. *Witch* **The**~re **to** meet **with** Mac**beth**.
5. *Witch* I **come**, Gray**mal**kin!
6. *Witch* **Pad**dock **calls**.
7. *Witch* A**non**!

*All* **Fair** is **foul**, and **foul** is **fair**.

Ho(ve)r **through** the **fog** and **fil**thy **air**.

*Exeunt.*

1The witches’ meter is mostly tetrameter, but it varies quite a bit.

36

 I 2

#### Scene 2

*Enter* K D*,* M*,* D, L*, meeting a bleeding* C*.*

*King* What **blood**y **man** is **that**? He **can** re**port**, $As **seem**eSth **by** his **plight**, of **the** re**volt $**The **new**est **state**.

*Malcolm* This **is** the **ser**geant2

Who **like** a **good** and **hard**y **sol**dier **fought $**’Gainst **my** cap**ti**vi**ty**.// **Hail**, brave **friend**! $Say **to** the **King** the **know**ledge **of** the **broil $**As **thou** didst **leave** it.

*Captain* Doubt***ful*** it **stood**,

As **two** spent **swim**mers **that** do **cling** to**ge**ther $And **choke** their **art**. The **mer**ci**less** Mac**don**wald $(Wor***thy*** to **be** a **re**bel, **for** to **that**

The **mul**ti**ply**ing **vil**lai**nies** of **na**ture

Do **swarm** u**pon** him) **from** the **West**ern **Isles**

Of **kerns** and **gal**low**glass**es **is** sup**plied**;

**$**And **For**tune, **on** his **dam**nèd **quar**rel **smil**ing, **$**Showed **like** a **re**bel’s **whore**. but **all’s** too **weak**: **$**For **brave** Mac**beth** (well **he** de**serves** that **name**), **$**Dis**dain**ing **For**tune, **with** his **brand**ished **steel**, **$**Which **smoked** with **blood**y **ex**e**cu**ti**on**,

Like **val**or’s **mi**ni**on** carved **out** his **pas**sage $**Till** he **faced** the **slave**;3

Which **ne’er** shook **hands** nor **bade** fare**well** to **him $**Till **he** un**seamed** him **from** the **nave** to\_th’ **chops $**And **fixed** his **head** u**pon** our **bat**tle**ments**.

*King* O **val**iant **cous**in! **worth**y **gen**tle**man**!

*Captain* As **whence** the **sun** ’gins **his** re**flec**ti**on** $Ship**wrack**ing **storms** and **dire**ful **thun**ders **break**,

So **from** that **spring** whence **com**fort **seemed** to **come**

Dis**com**fort **swells**. Mark, **King** of **Scot**land, **mark**.

2This 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 **new**est **state**. ——This **is** the **ser**ge**ant**

3Most editors believe something is missing from this line.

37

I 2 

No **soon**er **jus**tice **had**, with **val**or **armed**, $Com**pelled** these **skip**ping **kerns** to **trust** their **heels** But **the $**Nor**wey**an **lord**, sur**vey**ing **van**tage,

With **fur**bished **arms** and **new** sup**plies** of **men**, $Be**gan** a **fresh** as**sault**.

*King* Dis**mayed** not **this**

Our **cap**[i]**tains**, Mac**beth** and **Ban**quo?

*Captain* **Yes**,4

As **spar**rows **ea**gles, **or** the **hare** the **li**on. $If **I** say **sooth**, I **must** re**por**t they **were**

As **can**nons **o**ver**charged** with d**oub**le **cracks**,

So **they** doub***ly*** re**doub**led **strokes** u**pon** the **foe.**5 $Ex**cept** they **meant** to **bathe** in **reek**ing **wounds**, $Or **me**mo**rize** a**no**ther **Gol**go**tha**,

I **can**not **tell**—

But **I** am **faint**; my **gash**es **cry** for **help**.

*King* So **well** thy **words** be**come** thee **as** thy **wounds**, $They **smack** of **hon**or **both**. Go **get** him **sur**geons.

*Exit Captain, attended.*

*Enter* R *and* A*.*

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

*Malcolm* The **wor**thy **Thane** of **Ross**.

*Lennox* **What** a **haste** looks **through** his **eyes**!// So **should** he **look**6

That **seems** to **speak** things **strange**.

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

4*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* Dis**mayed** not **this** our **cap**tains,// Mac**beth** and **Ban**quo?

*Captain* Yes—as **spar**rows **ea**gles, **or** the **hare** the **li**on. The captain’s speech is printed as prose in the Folio edition.

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

As **cann(o)ns** o’er**charg’d** with **doub**le **cracks**, so **they**

Doub***ly*** re**doub**led **strokes** u**pon** the **foe.**

6The 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**

38

 I 2

*King* Whence **cam’st** thou, **worth**y **Thane**?

*Ross* From **Fife**, great **King**,

Where **the** Nor**wey**an **ban**ners **flout** the **sky $**And **fan** our **peo**ple **cold**. Nor**way** him**self**, With **terr**(i)ble **num**bers,7

As**sist**ed **by** that **most** dis**loy**al **trai**tor

The **Thane** of **Caw**dor, (be)**gan** a **dis**mal **con**flict, $Till **that** Bel**lon**a’s **bride**groom, **lapped** in **proof**, $Con**front**ed **him** with **self**-com**pa**ri**sons**,

Point **a**gainst **point** re**bell**ious, **arm** ’gainst **arm**, $Curb***ing*** his **lav**ish **spir(i)t**: and **to** con**clude**, $The **vict**(o)ry **fell** on **us.**

*King* Great **hap**pi**ness**!

*Ross* That **now**

Swe***no***, the **Nor**way’s **king**, craves **com**po**si**tion; $Nor **would** we **deign** him **bur**ial **of** his **men**8 $Till **he** dis**burs**èd, **at** Saint **Co**l~me’s **Inch**,

Ten **thou**sand **dol**lars **to** our **gen**(e)ral **use**.

*King* No **more** that **Thane** of **Caw**dor **shall** de**ceive**

Our **bo**som **int**erest.// **Go** pro**nounce** his **pre**sent **death**

And **with** his **for**mer **ti**tle **greet** Mac**beth**.

*Ross* I’ll **see** it **done**.

*King* What **he** hath **lost** no***ble*** Mac**beth** hath **won**.

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

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

39

I 3 

#### Scene 3

*Thunder. Enter the three* W*.*

1. *Witch* Where hast thou been, sister?
2. *Witch* Killing swine.
3. *Witch* Sister, where thou?
4. *Witch* A **sail**or’s **wife** had **chest**nuts **in** her **lap**

And **munched** and **munched** and **munched**. ‘Give $**me**,’ quoth **I**.

‘A**roint** thee, **witch**!’ the **rump**-fed **ron**yon **cries**. $Her **hus**band’s **to** A**lep**po **gone**, mas***ter*** o’th’ **Ti**ger:

But **in** a **sieve** I’ll **thith**er **sail $**And **like** a **rat** with**out** a **tail**, $**I’ll** do, **I’ll** do, **and** I’ll **do.**

1. *Witch* **I’ll** give **thee** a **wind**.

*1. Witch* Th’art **kind**.

*3. Witch* And **I** a**noth**er.

1. *Witch* **I** my**self** have **all** the **oth**er,

**And** the **ver**y **ports** they **blow**, $**All** the **quart**ers **that** they **know $**I’th’ **ship**man’s **card**.

I’ll **drain** him **dry** as **hay**.

**Sleep** shall **neith**er **night** nor **day $Hang** u**pon** his **pent**house **lid**.

**He** shall **live** a **man** for**bid**.

**Wear**y **sev**’nights, **nine** times **nine**, $**Shall** he **dwin**dle, **peak**, and **pine**. $**Though** his **bark** can**not** be **lost**, $**Yet** it **shall** be **temp**est-**tost**.

**Look** what **I** have.

1. *Witch* **Show** me, **show** me.

*1. Witch* **Here** I **have** a **pi**lot’s **thumb**,

**Wracked** as **home**ward **he** did **come**. *Drum within.*

*3. Witch* A **drum**, a **drum**! Mac**beth** doth **come**.

*All* The **we**ird **sis**ters, **hand** in **hand**, $**Po**sters **of** the **sea** and **land**, $**Thus** do **go** a**bout**, a**bout**,

**Thrice** to **thine**, and **thrice** to **mine**,

40

 I 3

And **thrice** a**gain**, 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 **For**res? **What** are **these**?

So **with**ered **and** so **wild** in **their** at**tire $**That **look** not **like** th’in**ha**bi**tants** o’th’**earth**

And **yet** are **on’t**? Live **you**, or **are** you **aught**

That **man** may **quest**ion?// You **seem** to **un**der**stand** me, $By **each** at **once** her **chop**py **fing**er **lay**ing

U**pon** her **skin**ny **lips**. You **should** be **wo**men, $And **yet** your **beards** for**bid** me **to** in**ter**pret $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** fan**tas**ti**cal**, or **that** in**deed**

Which **out**ward**ly** ye **show**? My **no**ble **part**ner

You **greet** with p**res**ent **grace** and **great** pre**dic**tion $Of **no**ble **hav**ing **and** of **ro**yal **hope**,

That **he** seems **rapt** with**al**. To **me** you **speak** not. $If **you** can **look** in**to** the **seeds** of **time**

And **say** which **grain** will **grow** and **which** will **not**, $Speak **then** to **me**, who **nei**ther **beg** nor **fear**

Your **fa**vors **nor** your **hate**.

1. *Witch* Hail!
2. *Witch* Hail!
3. *Witch* Hail!
4. *Witch* **Less**er **than** Mac**beth**, and **great**er.
5. *Witch* **Not** so **hap**py, **yet** much **hap**pier.
6. *Witch* Thou **shalt** get **kings**, though **thou** be **none**. $**So** all **hail**, Mac**beth** and **Ban**quo!

*1. Witch* B**an**quo **and** Mac**beth**, all **hail**!

*Macbeth* Stay, **you** im**per**fect **speak**ers, **tell** me **more**:

By **Si**nel’s **death** I **know** I\_(a)m **Thane** of **Gla**mis, $But **how** of **Caw**dor?// The **Thane** of **Caw**dor **lives**,

41

I 3 

A **prosp**(e)rous **gen**tle**man**; and **to** be **King**

Stands **not** with**in** the **pro**spect **of** be**lief**,

No **more** than **to** be **Caw**dor. **Say** from **whence $**You **owe** this **strange** in**tel**li**gence**, or **why $**U**pon** this **blast**ed **heath** you **stop** our **way**

With **such** pro**phe**tic **greet**ing. **Speak**, I **charge** you.

*Witches vanish.*

*Banquo* The **earth** hath **bub**bles **as** the **wa**ter **has**,

And **these** are **of** them. **Whith**er **are** they **van**ished?

*Macbeth* In**to** the **air**, and **what** seemed **corp**(o)ral **mel**ted $As **breath** in**to** the **wind**. Would **they** had **stayed**!

*Banquo* Were **such** things **here** as **we** do **speak** a**bout**?

Or **have** we **eat**en **on** the **in**sane **root**9

That **takes** the **rea**son **pris**oner?

*Macbeth* Your c**hild**ren **shall** be **kings**.

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

*Macbeth* And **Thane** of **Caw**dor **too**. Went **it** not **so**?

*Banquo* To\_th’ **self**same **tune** and **words**.// Who’s **here**?

*Enter* R *and* A*.*

*Ross* The **King** hath **hap**pi**ly** re**ceived**, Mac**beth**, $The **news** of **thy** suc**cess**; and **when** he **reads $**Thy **pers**(o)nal **ven**ture **in** the **re**bels’ **fight**, $His **won**ders **and** his **prais**es **do** con**tend**

Which **should** be **thine** or **his**. Si***lenced*** with **that**, $In **view**ing **o’er** the **rest** o’th’ **self**same **day**,

He **finds** thee **in** the **stout** Nor**wey**an **ranks**, $Noth***ing*** a**feard** of **what** thy**self** didst **make**, $Strange **im**ag**es** of **death**. As **thick** as **hail $**Came **post** with **post**, and **ev**ery **one** did **bear $**Thy **prais**es **in** his **king**dom’s **great** de**fense $**And **poured** them **down** be**fore** him.

*Angus* **We** are **sent**

To **give** thee **from** our **ro**yal **mas**ter **thanks**;

9The 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 **Is**land *vs.* **Long** Island **Sound**, or six**teen** *vs.* **six**teen **years**.

42

 I 3

On***ly*** to **her**ald **thee** in**to** his **sight**, $Not **pay** thee.

*Ross* And **for** an **earn**est **of** a **great**er **ho**nor,

He **bade** me, **from** him, **call** thee **Thane** of **Caw**dor; $In **which** ad**di**tion, **hail**, most **worth**y **Thane**,

For **it** is **thine**.

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

*Macbeth* The **Thane** of **Caw**dor **lives**; why **do** you **dress** me $In **bor**rowed **robes**?

*Angus* Who **was** the **Thane**, lives **yet**; $But **un**der **heav**y j**udg**ment **bears** that **life**

Which **he** de**serves** to **lose**.// Whe***ther*** he **was** com**bined $**With **those** of **Nor**way, **or** did **line** the **re**bel

With **hid**den **help** and **van**tage,// or **that** with **both $**He **la**bored **in** his **count**ry’s **wrack**, I **know** not; $But **treas**ons **ca**pi**tal**, con**fessed** and **proved**

Have **ov**er**thrown** him.

*Macbeth* (*aside*) Gla***mis***, and **Thane** of **Caw**dor; $The **great**est **is** be**hind**.

(*To Ross and Angus*) Thanks **for** your **pains**.—

(*To Banquo*) Do **you** not **hope** your **child**ren **shall** be **kings**, $When **those** that **gave** the **Thane** of **Caw**dor **to** me Pro***mised*** no **less** to **them**?

*Banquo* That, **trust**ed **home**,

Might **yet** en**kin**dle **you** un**to** the **crown**, $Be**sides** the **Thane** of **Caw**dor. **But** ’tis **strange**: $And **oft**en**times**, to **win** us **to** our **harm**,

The **in**stru**ments** of **Dark**ness **tell** us **truths**; $Win **us** with **hon**est **tri**fles, **to** be**tray’s**

In **deep**est **con**se**quence**.— $Cous***ins***, a **word**, I **pray** you.

*Macbeth* (*aside*) Two **truths** are **told**, $As **hap**py **pro**logues **to** the **swel**ling **act**

Of **the** im**per**ial **theme**. —I **thank** you **gen**tlemen.—10

(*aside*) This **su**per**na**tur**al** so**li**cit**ing $**Can**not** be **ill**; can**not** be **good**. If **ill**,

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

43

I 3 

Why **hath** it **gi(ve)n** me **ear**nest **of** suc**cess**, $Com**men**cing **in** a **truth**? I\_(a)m **Thane** of **Caw**dor: $If **good**, why **do** I **yield** to **that** sug**gest**ion

Whose **hor**rid **im**age **doth** un**fix** my **hair**, And $**make** my **seat**ed **heart** knock **at** my **ribs**, A**gainst** the **use** of **na**ture? **Pres**ent **fears**

Are **less** than **hor**ri**ble** i**mag**in**ings**,

My **thought**, whose **mur**der **yet** is **but** fan**tas**tical, $Shakes **so** my **sin**gle **state** of **man**, that **func**tion $Is **smo**thered **in** sur**mise**, And **noth**ing **is**,

But **what** is **not**.

*Banquo* Look **how** our **part**ner’s **rapt**.

*Macbeth* (*aside*)

If **chance** will **have** me **King**, why, **chance** may **crown** me, $With**out** my **stir**.

*Banquo* New **hon**ors **come** u**pon** him,

Like **our** strange **gar**ments, **cleave** not **to** their **mould**, $But **with** the **aid** of **use**.

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

*Banquo* Wor***thy*** Mac**beth**, we **stay** u**pon** your **lei**sure.

*Macbeth* Give **me** your **fa**vor. **My** dull **brain** was **wrought** With $**things** for**got**ten.// Kind **gen**tle**men**, your **pains** Are $**reg**is**tered** where **ev**ery **day** I **turn**

The **leaf** to **read** them. **Let** us **t(o)ward** the **King**. $(*aside to Banquo*)

$Think **up**on **what** hath **chanced**, and **at** more **time**, $The **in**t(e)rim **hav**ing **weighed** it, **let** us **speak**

Our **free** hearts **each** to **oth**er.

*Banquo* **Ve**ry **glad**ly.

*Macbeth* Till **then**, e**nough**. —Come **friends**. *Exeunt.*

44

 I 4

#### Scene 4

*Flourish. Enter* K D, L, M, D.

*King* Is **ex**e**cu**tion **done** on **Caw**dor? **Are** not Those **in** com**mis**sion **yet** re**turned**?

*Malcom* My **liege**,

They **are** not **yet** come **back**. But **I** have **spoke** With **one** that **saw** him **die**; who **did** re**port** That **ver**y **frank**ly **he** con**fessed** his **treas**ons, Im**plored** your **High**ness’ **par**don, **and** set **forth** A **deep** re**pent**ance. **No**thing **in** his **life** Be**came** him **like** the **leav**ing **it.** He **died**

As **one** that **had** been **stud**ied **in** his **death** To **throw** a**way** the **dear**est **thing** he **owed** As ’**twere** a **care**less **tri**fle.

*King* **There’s** no **art**

To **find** the **mind’s** con**struc**tion **in** the **face**. He **was** a **gen**tle**man** on **whom** I **built**

An **abs**(o)lute **trust**—

*Enter* M, B, R, and A

O **worth**iest **cous**in,11

The **sin** of **my** in**gra**ti**tude** e(v)en **now**

Was **heav**y\_on **me.** Thou **art** so **far** be**fore**,12 That **swift**est **wing** of **re**com**pense** is **slow**

To **ov**er**take** thee.// Would **thou** hadst **less** de**served**, That **the** pro**por**tion **both** of **thanks** and **pay**ment Might **have** been **mine**! On**ly** I\_(ha)ve **left** to **say**, More **is** thy **due** than **more** than **all** can **pay**.

*Macbeth* The **ser**vice **and** the **loy**al**ty** I **owe**,

In **doing** it, **pays** it**self**. Your **High**ness’ **part**13

Is **to** re**ceive** our **du**ties, **and** our **du**ties

Are **to** your **throne** and **state**, child***ren*** and **ser**vants, Which **do** but **what** they **should** by **do**ing **ev**erything

11Syncopation before /y/, in accordance with the Resonant Rule: /wór th(i)yist/. 12Syncopation before /y/, in accordance with the Resonant Rule: / hév(i)yon/. 13Syncopation 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*.

45

I 4 

Safe **t(o)ward** your **love** and **hon**or.

*King* **Wel**come **hith**er.

I **have** be**gun** to **plant** thee **and** will **la**bor

To **make** thee **full** of **grow**ing. **No**ble **Ban**quo, That **hast** no **less** de**served** nor **must** be **known** No **less** to **have** done **so**, let **me** en**fold** thee And **hold** thee **to** my **heart**.

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

The **har**vest **is** your **own**.

*King* My **plent**eous **joys**,

Wan***ton*** in **full**ness, **seek** to **hide** them**selves** In **drops** of **sor**row.// Sons, **kins**men, **thanes**, And **you** whose **pla**ces **are** the **near**est, **know** We **will** e**stab**lish **our** e**state** u**pon**

Our **eld**est, **Mal**colm, **whom** we **name** here**aft**er The **Prince** of **Cum**ber**land**; which **hon**or **must** Not **un**ac**com**pa**nied** in**vest** him **on**ly,

But **signs** of **no**ble**ness**, like **stars**, shall **shine** On **all** de**serv**ers.// From **hence** to **In**ver**ness**, And **bind** us **fur**ther **to** you.

*Macbeth* The **rest** is **lab**or **which** is **not** used **for** you.14 I’ll **be** my**self** the **har**bing(e)**r\_and** make **joy**ful The **hear**ing **of** my **wife** with **your** ap**proach**; So, **hum**bly **take** my **leave**.

*King* My **worth**y **Caw**dor!

*Macbeth* (*aside*) The **Prince** of **Cum**ber**land**! —that **is** a **step** On **which** I **must** fall **down** or **else** o’er**leap**, For **in** my **way** it **lies**. Stars, **hide** your **fires**!

Let **not** light **see** my **black** and **deep** de**sires**. The **eye** wink **at** the **hand**; yet **let** that **be** Which **the** eye **fears**, when **it** is **done**, to **see**.

*King* True, **worth**y **Ban**quo: **he** is **full** so **val**iant, And **in** his **com**men**dat**ions **I** am **fed**;

It **is** a **ban**quet **to** me.// Let’s **aft**er **him**, Whose **care** is **gone** be**fore** to **bid** us **wel**come.

It **is** a **peer**less **kins**man. *Flourish. Exeunt.*

14Or: The **rest** is **lab**or// which **is** not **used** for **you**.

46

 I 5

#### 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.’

Gla***mis*** thou **art**, and **Caw**dor, **and** shalt **be**

What **thou** art **pro**mised.// Yet **do** I **fear** thy **na**ture. It **is** too **full** o’th’ **milk** of **hu**man **kind**ness

To **catch** the **near**est **way**. Thou **wouldst** be **great**, Art **not** with**out** am**bi**tion, **but** with**out**

The **ill**ness **should** at**tend** it.// What **thou** wouldst **high**ly, That **wouldst** thou **ho**li**ly**; wouldst **not** play **false**,

And **yet** wouldst **wrong**ly **win**. Thou’dst **have**, great **Gla**mis, That **which** cries ‘**Thus** thou **must** do’ **if** thou **have** it;

And **that** which **rath**er **thou** dost **fear** to **do**

Than **wish**est **should** be **un**done. **Hie** thee **hith**er,15

That **I** may **pour** my **spir**its **in** thine **ear**

And **chas**tise **with** the **val**or **of** my **tongue**

All **that** im**pedes** thee **from** the **gold**en **round** Which **fate** and **met**a**phys**ic(a)**l\_aid** doth **see** To **have** thee **crowned** with**al**.

*Enter* M.

What **is** your **tid**ings?

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

15Many 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.

47

I 5 

*Lady M.* Thou’rt **mad** to **say** it!

Is **not** thy **mas**ter **with** him? **who**, were’t **so**, Would **have** in**formed** for **pre**pa**ra**ti**on**.

*Messenger* So **please** you, **it** is **true**. Our **Thane** is **com**ing.

One **of** my **fel**lows **had** the **speed** of **him**,

Who, **al**most **dead** for **breath**, had **scarce**ly **more**

Than **would** make **up** his **mess**age.

*Lady M.* **Give** him **tend**ing;

He **brings** great **news**. *Exit messenger.*

The **ra(v)en** him**self** is **hoarse**

That **croaks** the **fa**tal **en**t~r**ance** of **Dun**can Un**der** my **bat**tle**ments**.// **Come**, you **spi**rits That **tend** on **mor**tal **thoughts**, un**sex** me **here**, And **fill** me **from** the **crown** to\_th(e) **toe** top-**full** Of **dir**est **cru**el**ty**. Make **thick** my **blood**;

Stop **up** th’ac**cess** and **pass**age **to** re**morse**,16 That **no** com**punc**tious **vi**sit**ings** of **na**ture

Shake **my** fell **pur**pose **nor** keep **peace** be**tween** Th’ef**fect** and **it.** Come **to** my **wom**an’s **breasts**

And **take** my **milk** for **gall**, you **murd**’ring **min**isters, Wher**ev**er **in** your **sight**less **sub**stan**ces**

You **wait** on **na**ture’s **mis**chief. **Come**, thick **night**, And **pall** thee **in** the **dun**nest **smoke** of **hell**,

That **my** keen **knife** see **not** the **wound** it **makes**, Nor **hea(ve)n** peep **through** the **blank**et **of** the **dark** To **cry** ‘Hold, **hold**!’

*Enter* M.

Great **Gla**mis! **worth**y **Caw**dor!

Great***er*** than **both**, by **the** all-**hail** here**aft**er! Thy **lett**ers **have** trans**port**ed **me** be**yond** This **ig**n(o)rant **pres**ent,// and **I** feel **now**17 The **fut**ure **in** the **in**stant.

*Macbeth* My **dear**est **love**,

Dun***can*** comes **here** to-**night**.

16The stress on *access* may fall on either syllable in British English.

17Some commentators suggest inserting *even* to conform to the Accent Rule: This **ig**n(o)rant **pres**ent, **and** I **feel** e’en **now**

48

 I 5

*Lady M.* And **when** goes **hence**?

*Macbeth* To-**morr**ow, **as** he **pur**pos**es**.

*Lady M.* O, **nev**er

Shall **sun** that **mor**row **see**!

Your **face**, my **thane**, is **as** a **book** where **men** May **read** strange **mat**ters. **To** be**guile** the **time**, Look **like** the **time**; bear **wel**come **in** your **eye**,

Your **hand**, your **tongue**;// **look** like **th’inn**(o)cent **flow**er,18

But **be** the **ser**pent **un**der’t. **He** that’s **com**ing Must **be** pro**vid**ed **for**; and **you** shall **put**

This **night’s** great **busi**ness **in**to **my** dis**patch**, Which **shall** to **all** our **nights** and **days** to **come** Give **sole**ly **sov**(e)reign **sway** and **mas**ter**dom**.

*Macbeth* We **will** speak **fur**ther.

*Lady M.* **On**ly **look** up **clear**.

To **al**ter **fav**or **ev**er **is** to **fear**.

Leave **all** the **rest** to **me.** *Exeunt.*

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

49

I 6 

#### Scene 6

*Enter* K D, L, M, D, B, M, R, A, *and Attendants*

*King* This **cas**tle **hath** a **pleas**ant **seat**. The **air** Nim***bly*** and **sweet**ly **re**com**mends** it**self** Un**to** our **gen**tle **sen**ses.

*Banquo* This **quest** of **sum**mer, The **tem**ple-**hunt**ing **mart**let, **does** ap**prove**

By **his** loved **man**sion**ry** that **th(e\_h)eav**en’s **breath** Smells **wooing**ly **here**.// No **jut**ty, **frieze**,19 But***tress***, nor **coign** of **van**tage, **but** this **bird**

Hath **made** his **pen**dent **bed** and **pro**creat **cra**dle. Where **they** most **breed** and **haunt**, I **have** ob**served** The **air** is **de**licate.

*Enter* L M*.*

*King* See, **see**, our **hon**ored **host**ess!— The **love** that **foll**(ow)s\_us **some**time **is** our **troub**le, Which **still** we **thank** as **love**. Here**in** I **teach** you How **you** shall **bid** God ’**ield** us **for** your **pains**

And **thank** us **for** your **troub**le.

*Lady M.* **All** our **ser**vice

In **eve**ry **point** twice **done**, and **then** done **doub**le, Were **poor** and **sing**le **busi**ness **to** con**tend** A**gainst** those **hon**ors **deep** and **broad** where**with**

Your **Maj**(e)sty **loads** our **house**. For **those** of **old**,20

And **the** late **dig**ni**ties** heaped **up** to **them**, We **rest** your **her**mits.

*King* **Where’s** the **Thane** of **Caw**dor?

We **coursed** him **at** the **heels** and **had** a **pur**pose To **be** his **pur**vey**or**; but **he** rides **well**,

And **his** great **love**, sharp **as** his **spur**, hath **holp** him

19Syncopation 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’): /wúwingliy/ > /wúwinliy/ > /wúwnliy/, resulting in a stem that rhymes with *dune*. Some editors suspect a missing word, such as *is*:

Smells **woo**ing**ly.** Here **is** no **jut**ty, **frieze**,

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

50

 I 6

To\_(hi)s **home** be**fore** us. **Fair** and **no**ble **host**ess,21

We **are** your **guest** to-**night**.

*Lady M.* Your **ser**vants **ev**er

Have **theirs**, them**selves**, and **what** is **theirs**, in **compt**, To **make** their **au**dit **at** your **High**ness’ **pleas**ure,

Still **to** re**turn** your **own**.

*King* Give **me** your **hand**.

Con**duct** me **to** mine **host**; we **love** him **high**ly. And **shall** con**tin**ue **ou**~r **gra**ces **t(o)wards** him.22

By your leave, hostess. *Exeunt.*

21The contraction of *To his* /túwiz/ may be /túwz/ or /tw*íz/*.

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

And **shall** con**tin**ue **in** our **gra**ces **t(o)wards** him.

51

I 7 

#### 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 **quick**ly. **If** th’as**sas**si**na**tion

Could **tram**mel **up** the **con**se**quence**, and **catch** With **his** sur**cease** suc**cess**, that **but** this **blow** Might **be** the **be**-all **and** the **end**-all **here**,

But **here** u**pon** this **bank** and **shoal** of **time**, We’d **jump** the **life** to **come**. But **in** these **ca**ses We **still** have **judg**ment **here**, that **we** but **teach** Blood***y*** in**struc**tions, **which**, being **taught**, re**turn**

To **plague** th’in**ven**tor.// This **ev**en-**hand**ed **just**ice Com**mends** th’in**gre**dience **of** our **poi**soned **chal**ice23 To **our** own **lips**. He’s **here** in **doub**le **trust**:

First, **as** I **am** his **kins**man **and** his **sub**ject, Strong **both** a**gainst** the **deed**; then, **as** his **host**,

Who **should** a**gainst** his **murd**(e)rer **shut** the **door**, Not **bear** the **knife** my**self**. Be**sides**, this **Dun**can Hath **borne** his **fac**ul**ties** so **meek**, hath **been**

So **clear** in **his** great **off**ice, **that** his **vir**tues

Will **plead** like **ang**els, **trump**et-**tongued**, a**gainst** The **deep** dam**na**tion **of** his **tak**ing-**off**;

And **pit**y, **like** a **na**ked **new**-born **babe**,

Strid***ing*** the **blast**, or **heav**en’s **cher**(u)bins, **horsed**24

U**pon** the **sight**less **cour**iers **of** the **air**,25

Shall **blow** the **hor**rid **deed** in **ev**ery **eye**,

That **tears** shall **drown** the **wind**. I **have** no **spur** To **prick** the **sides** of **my** in**tent**, but **on**ly Vault***ing*** am**bi**tion, **which** o’er**leaps** it**self**

And **falls** on **th’oth**er—

*Enter* L M*.*

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

*Lady M.* He\_(ha)s **al**most **supped**. Why **have** you **left** the **cham**ber?

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

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

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

52

 I 7

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

*Lady M.* **Know** you **not** he **has**?

*Macbeth* We **will** pro**ceed** no **fur**ther **in** this **busi**ness.

He\_(ha)th **hon**ored **me** of **late**, and **I** have **bought**

Gold***en*** o**pin**ions **from** all **sorts** of **peop**le,

Which **would** be **worn** now **in** their **new**est **gloss**, Not **cast** a**side** so **soon**.

*Lady M.* Was **the** hope **drunk** Where**in** you **dressed** your**self**? Hath **it** slept **since**? And **wakes** it **now** to **look** so **green** and **pale**

At **what** it **did** so **free**ly? **From** this **time** Such **I** ac**count** thy **love**. Art **thou** a**feard** To **be** the **same** in **thine** own **act** and **val**or

As **thou** art **in** de**sire**? Wouldst **thou** have **that** Which **thou** e**steem’st** the **or**na**ment** of **life**, And **live** a **cow**ard **in** thine **own** e**steem**, Lett***ing*** ‘I **dare** not’ **wait** u**pon** ‘I **would**’,

Like **the** poor **cat** i’**th’ad**age?

*Macbeth* **Pri**thee, **peace**!

I **dare** do **all** that **may** be**come** a **man**; Who **dares** do **more** is **none**.

*Lady M.* What **beast** was’t **then**

That **made** you **break** this **en**ter**prise** 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** ad**here**, and **yet** you **would** make **both**.

They\_(ha)ve **made** them**selves**, and **that** their **fit**ness **now** Does **un**make **you**. I\_(ha)ve **giv**en **suck**, and **know**26 How **ten**der ’**tis** to **love** the **babe** that **milks** me:

I **would**, while **it** was **smil**ing **in** my **face**,

Have **plucked** my **nip**ple **from** his **bone**less **gums**

And **dashed** the **bra**ins **out**, had **I** so **sworn**

As **you** have **done** to **this**.

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

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

53

I 7 

*Lady M.* We **fail**?27

But **screw** your **cour**age **to** the **stick**ing **place** And **we’ll** not **fail**. When **Dun**can **is** a**sleep** (Where**to** the **rath**er **shall** his **day’s** hard **jour**ney Sound***ly*** in**vite** him), **his** two **cham**ber**lains**

Will **I** with **wine** and **was**sail **so** con**vince** That **me**mo**ry**, the **war**der **of** the **brain**, Shall **be** a **fume**, and **the** re**ceipt** of **rea**son A **lim**beck **on**ly. **When** in **swin**ish **sleep** Their **drench**èd **na**tures **lie**, as **in** a **death**, What **can**not **you** and **I** per**form** u**pon** Th’un**guard**ed **Dun**can? **what** not **put** u**pon**

His **spong**y **off**icers,// **who** shall **bear** the **guilt**

Of **our** great **quell**?

*Macbeth* Bring **forth** men-**child**ren **on**ly; For **thy** un**daunt**ed **met**tle **should** com**pose** Noth***ing*** but **males**. Will **it** not **be** re**ceived**,

When **we** have **marked** with **blood** those **sleep**y **two** Of **his** own **chamb**(e)r\_and **used** their **ver**y **dag**gers, That **they** have **done’t**?

*Lady M.* Who **dares** re**ceive** it **oth**er, As **we** shall **make** our **griefs** and **clam**or **roar** U**pon** his **death**?

*Macbeth* I\_(a)m **set**tled, **and** bend **up** Each **corp**(o)ral **a**gent **to** this **terr**(i)ble **feat**.28 A**way**, and **mock** the **time** with **fair**est **show**;

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

*Exeunt.*

27Editors 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**?

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

54

## 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 **la**ter, **sir**.

*Banquo* Hold, **take** my **sword**. There’s **hus**band**ry** in **heav**en; Their **can**dles **are** all **out**. Take **thee** that **too**.

A **heav**y **sum**mons **lies** like **lead** u**pon** me, And **yet** I **would** not **sleep**. Mer***ci***ful **pow**ers,

Re**strain** in **me** the **cur**sèd **thoughts** that **na**ture Gives **way** to **in** re**pose**.

*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** a**bed**.

He **hath** been **in** un**us**ual **pleas**ure **and**29 Sent **forth** great **larg**ess **to** your **off**i**ces**. This **di**a**mond** he **greets** your **wife** with**al**

By\_th(e) **name** of **most** kind **host**ess, **and** shut **up**

In **mea**sure**less** con**tent**.

*Macbeth* Being **un**pre**pared**,

Our **will** be**came** the **ser**vant **to** de**fect**, Which **else** should **free** have **wrought**.

*Banquo* All’s **well**.

I **dreamt** last **night** of **the** three **we**ird **sis**ters. To **you** they\_(ha)ve **showed** some **truth**.

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

Yet **when** we **can** en**treat** an **hour** to **serve**, We\_(woul)d **spend** it **in** some **words** u**pon** that **busi**ness,

29Syncopation before /w/, in accordance with the Resonant Rule:

/anyúwzh(u)wil/.

55

II 1 

If **you** would **grant** the **time**.

*Banquo* At **your** kind’st **lei**sure.

*Macbeth* If **you** shall **cleave** to **my** con**sent**, when ’**tis**, It **shall** make **ho**nor **for** you.

*Banquo* So **I** lose **none**

In **seek**ing **to** aug**ment** it, **but** still **keep** My **bos**om **fran**chised **and** al**leg**iance **clear**, I **shall** be **coun**selled.

*Macbeth* **Good** re**pose** the **while**.

*Banquo* Thanks, **sir**. The **like** to **you**.

*Exeunt Banquo and Fleance.*

*Macbeth* Go **bid** thy **mis**tress, **when** my **drink** is **read**y,

She **strike** u**pon** the **bell**. Get **thee** to **bed**. *Exit Servant.*

Is **this** a **dag**ger **which** I **see** be**fore** me,

The **han**dle **t(o)ward** my **hand**? Come, **let** me **clutch** thee! I **have** thee **not**, and **yet** I **see** thee **still**.

Art **thou** not, **fa**tal **vis**ion, **sen**si**ble**

To **feel**ing **as** to **sight**? or **art** thou **but**

A **dag**ger **of** the **mind**, a **false** cre**a**tion Pro**ceed**ing **from** the **heat**-op**press**èd **brain**? I **see** thee **yet**, in **form** as **pal**pa**ble**

As **this** which **now** I **draw**.

Thou **mar**shall’st **me** the **way** that **I** was **go**ing, And **such** an **in**stru**ment** I **was** to **use**.

Mine **eyes** are **made** the **fools** o’**th’oth**er **sen**ses, Or **else** worth **all** the **rest**. I **see** thee **still**,

And **on** thy **blade** and **dudg**eon **gouts** of **blood**, Which **was** not **so** be**fore**. There’s **no** such **thing**. It **is** the **blood**y **busi**ness **which** in**forms**

Thus **to** mine **eyes**. Now **o’er** the **one** half-**world** Na***ture*** seems **dead**, and **wick**ed **dreams** a**buse** The **cur**tained **sleep**.// **Witch**craft **ce**le**brates**30 Pale **Hec**ate’s **off**er**ings**: and **with**ered **murd**er, A**lar**umed **by** his **sen**ti**nel**, the **wolf**,

Whose **howl’s** his **watch**, thus **with** his **stealth**y **pace**,

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

56

 II 1

With **Tar**quin’s **rav**(i)shing **strides**, t(o)wards **his** de**sign**31 Moves **like** a **ghost**. Thou **sure** and **firm**-set **earth**,

Hear **not** my **steps** which **way** they **walk**, for **fear**

Thy **ver**y **stones** prate **of** my **where**a**bout**

And **take** the **pres**ent **hor**ror **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** in**vites** me. Hear **it** not, **Dun**can, **for** it **is** a **knell**

That **sum**mons **thee** to **heav**en, **or** to **hell**. *Exit.*

31The dropped vowel in *rav(i)shing* is a violation of the Resonant Rule, as neither

/v/ nor /sh/ is a resonant.

57

II 2 

#### 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 **fa**tal **bell**man Which **gives** the **stern’st** good-**night**. He **is** a**bout** it**.** The **doors** are **op**en, **a(nd)\_th(e)** sur**feit**ed **grooms**32

Do **mock** their **charge** with **snores**. I\_(ha)ve **drugged** their

**pos**sets,

That **death** and **na**ture **do** con**tend** a**bout** them Whe***ther*** they **live** or **die**.

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

*Lady M.* A**lack**, I **am** a**fraid** they **have** a**waked**,

And ’**tis** not **done**! Th’at**tempt**, and **not** the **deed**, Con**founds** us. **Hark**! I **laid** their **dag**gers **read**y; He **could** not **miss** ’em. **Had** he **not** re**sem**bled My **fath**er **as** he **slept**, I\_ (ha)d **done’t**.

*Enter* M.

My **hus**band!

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

*Lady M.* I **heard** the **owl** scream **and** the **crick**ets **cry**.

Did **not** you **speak**?

*Macbeth* When?

*Lady M.* **Now**.

*Macbeth* As **I** de**scend**ed?

*Lady M.* **Ay.**

*Macbeth* **Hark**!

Who **lies** i’th’ **sec**ond **cham**ber?

*Lady M.* **Don**al**bain**.

*Macbeth* This **is** a **sor**ry **sight**.

*Lady M.* A **fool**ish **thought**, to **say** a **sor**ry **sight**.

*Macbeth* There’s **one** did **laugh** in’s **sleep**, and **one** cried ‘**Murd**er!’ That **they** did **wake** each **oth**(e)r.\_I **stood** and **heard** them.

32The 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** sur**feit**ed **grooms**

58

 II 2

But **they** did **say** their **pray~**ers **and** ad**dressed** them33 A**gain** to **sleep**.

*Lady M.* There **are** two **lodged** to**geth**er.

*Macbeth* One **cried** ‘God **bless** us!’ **and** ‘A**men**!’ the **oth**er, As **they** had **seen** me **with** these **hang**man’s **hands**. List’***ning*** their **fear**, I **could** not **say** ‘A**men**!’

When **they** did **say** ‘God **bless** us!’

*Lady M.* Con**sid**(e)r\_it **not** so **deep**ly.

*Macbeth* But **where**fore **could** not **I** pro**nounce** ‘A**men**’?

I **had** most **need** of **bless**ing, **and** ‘A**men**’ Stuck **in** my **throat**.

*Lady M.* Those **deeds** must **not** be **thought**

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

*Macbeth* Me**thought** I **heard** a **voice** cry ‘**Sleep** no **more**!

Mac**beth** does **murd**er **sleep**’—the **inn**(o)cent **sleep**,34

Sleep **that** knits **up** the **rav**elled **sleave** of **care**, The **death** of **each** day’s **life**, sore **lab**or’s **bath**, Balm **of** hurt **minds**, great **na**ture’s **sec**ond **course**, Chief **nour**ish(e)**r\_in** life’s **feast**.

*Lady M.* What **do** you **mean**?35

*Macbeth* Still **it** cried ‘**Sleep** no **more**!’ to **all** the **house**; ‘Gla***mis*** hath **murd**ered **sleep**, and **there**fore **Caw**dor Shall **sleep** no **more**, Mac**beth** shall **sleep** no **more**.’

*Lady M.* Who **was** it **that** thus **cried**? Why, **worth**y **Thane**, You **do** un**bend** your **no**ble **strength** to **think**

So **brain**sick**ly** of **things**. Go **get** some **wat**er And **wash** this **filth**y **wit**ness **from** your **hand**.

Why **did** you **bring** these **dag**gers **from** the **place**? They **must** lie **there**: go **car**ry **them** and **smear** The **sleep**y **grooms** with **blood**.

*Macbeth* I’ll **go** no **more**.

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

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

35Instead of **nour**ish(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.

59

II 2 

I **am** a**fraid** to **think** what **I** have **done**; Look **on’t** a**gain** I **dare** not.

*Lady M.* In**firm** of **pur**pose!

Give **me** the **dag**gers,// The **sleep**ing **and** the **dead**

Are **but** as **pic**tures. ’**Tis** the **eye** of **child**hood That **fears** a **paint**ed **de(vi)l**. If **he** do **bleed**, I’ll **gild** the **fa**ces **of** the **grooms** with**al**,

For **it** must **seem** their **guilt**. *Exit. Knocking within.*

*Macbeth* Whence **is** that **knock**ing?

How **is’t** with **me** when **ev**ery **noise** ap**pals** me? What **hands** are **here**? Ha! **they** pluck **out** mine **eyes**. Will **all** great **Nep**tune’s **o**cean **wash** this **blood** Clean **from** my **hand**? No, **this** my **hand** will **rath**er The **mul**ti**tud**(i)nous **seas** in**car**na**dine**,

Mak***ing*** the **green** one **red**.

*Enter* L M*.*

*Lady M.* My **hands** are **of** your **col**or, **but** I **shame**

To **wear** a **heart** so **white**. (*Knock.*) I **hear** a **knock**ing At **the** south **en**try.// Re**tire** we **to** our **cham**ber.

A **lit**tle **wat**er **clears** us **of** this **deed**. How **eas**y **is** it **then**! Your **con**stan**cy**

Hath **left** you **un**at**tend**ed. (*Knock.*) **Hark**! more **knock**ing. Get **on** your **night**gown, **lest** oc**cas**ion **call** us

And **show** us **to** be **watch**ers. **Be** not **lost**

So **poor**ly **in** your **thoughts**.

*Macbeth* To **know** my **deed**, ’twere **best** not **know** my**self**. *Knock.*

Wake **Dun**can **with** thy **knock**ing!// I **would** thou **couldst**.

*Exeunt.*

60

 II 3

#### 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.

61

II 3 

*Macduff* Is thy master stirring?

*Enter* M*.*

Our **knock**ing **has** a**waked** him: **here** he **comes**.

*Lennox* Good **mor**row, **no**ble **sir**.

*Macbeth* Good **mor**row, **both**.

*Macduff* Is **the** King **stir**ring , **worth**y **Thane**?

*Macbeth* Not **yet**.

*Macduff* He **did** com**mand** me **to** call **time**ly **on** him; $I\_(ha)ve **al**most **slipped** the **hour**.

*Macbeth* I’ll **bring** you **to** him.

*Macduff* I **know** this **is** a **joy**ful **troub**le **to** you; But **yet** ’tis **one**.

*Macbeth* The **la**bor **we** de**light** in **phys**ics **pain**.

This **is** the **door**.

*Macduff* I’ll **make** so **bold** to **call**,

For ’**tis** my **lim**(i)ted **ser**vice.*36 Exit.*

*Lennox* Goes **the** King **hence** to**day**?

*Macbeth* He **does**; he **did** ap**point** so.

*Lennox* The **night** has **been** un**ru**ly. **Where** we **lay**,

Our **chim**neys **were** blown **down**; and, **as** they **say**, $La**ment**ings **heard** i’th’ **air**, strange **screams** of **death**, $And, **pro**phe**sying** with **ac**cents **ter**ri**ble**37

Of **dire** com**bus**tion **and** con**fus**ed e**vents**

New **hatched** to th’ **woe**ful **time**, the **ob**scure **bird***38 $*Clam***ored*** the **live**long **night**. Some **say** the **earth** Was **fev**(e)rous **and** did **shake**.

*Macbeth* ’Twas **a** rough **night**.

*Lennox* My **young** re**mem**brance **can**not **par**al**lel**

A **fel**low **to** it.

*Enter* M*.*

*Macduff* O **hor**ror, **hor**ror, **hor**ror!

36The dropped vowel in *lim(i)ted* comes after rather than before the resonant, a variation of the Resonant Rule.

37Syncopation 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’): /práfisàying/ > /práfisàyin/ > /práfisàyn/.

38The stress on *obscure* may fall on either syllable in Shakespeare.

62

 II 3

**Tongue** nor **heart** can**not** con**ceive** nor **name** thee!

*Macbeth and Lennox* **What’s** the **mat**ter?39

*Macduff* Con**fu**sion **now** hath **made** his **mas**terp**iece**: $Most **sac**ri**leg**ious **mur**der **hath** broke **ope** The $**Lord’s** a**noint**ed **tem**ple **and** stole **thence $**The **life** o’th’ **build**ing!

*Macbeth* What **is’t** you **say**? the **life**?

*Lennox* Mean **you** his **Ma**jes**ty**?

*Macduff* Ap**proach** the **cham**ber **and** de**stroy** your **sight**

With **a** new **Gor**gon. **Do** not **bid** me **speak**.

See, **and** then **speak** your**selves**. *Exeunt Macbeth and Lennox.*

A**wake**, a**wake**!

Ring **the** a**lar**um **bell**! Mur***der*** and **treas**on! $Ban***quo*** and **Don**al**bain**! Mal***colm***, a**wake**!

Shake **off** this **down**y **sleep**, death’s **count**er**feit**, $And **look** on **death** it**self**. Up, **up**, and **see**

The **great** doom’s **im**age.// **Mal**colm! **Ban**quo! As $**from** your **graves** rise **up** and **walk** like **sprites**

To **count**en**ance** this **hor**ror. **Ring** the **bell**!

*Bell rings.*

*Enter* L M*.*

*Lady M.* **What’s** the **busi**ness,

That **such** a **hid**eous **trump**et **calls** to **par**ley $The **sleep**ers **of** the **house**? Speak, **speak**!

*Macdurr* O **gen**tle **la**dy,

’Tis **not** for **you** to **hear** what **I** can **speak**: The $**re**pe**ti**tion **in** a **wom**an’s **ear**

Would **murd**er **as** it **fell**.

*Enter* B*.*

O **Ban**quo, **Ban**quo, $Our **roy**al **mas**ter’s **murd**ered!

*Lady M.* **Woe**, a**las**!

What! **in** our **house**?

*Banquo* Too **cru**el **an**y**where**. $Dear **Duff**, I **pri**thee, **con**tra**dict** thy**self $**And **say** it **is** not **so.**

*Enter* M *and* L*.*

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

63

II 3 

*Macbeth* Had **I** but **died** an **hour** be**fore** this **chance**, $I\_(ha)d **lived** a **bless**èd **time**; for **from** this **in**stant $There’s **noth**ing s**er**ious **in** mor**ta**li**ty**:40

All **is** but **toys**. Re**nown** 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** a**miss**?

*Macbeth* You **are**, and **do** not **know’t**.

The **spring**, the **head**, the **fount**ain **of** your **blood**

Is **stopped**, the **ver**y **source** of **it** is **stopped**.

*Macduff* Your **roy**al **fath**er’s **murd**ered.

*Malcolm* **O**, by **whom**?

*Lennox* Those **of** his **cham**ber, **as** it **seemed**, had **done’t**.

Their **hands** and **fa**ces **were** all **badged** with **blood**; $So **were** their **dag**gers, **which** un**wiped** we **found**

U**pon** their **pil**lows.// They **stared** and **were** di**stract**ed.

**No** man’s **life** was **to** be **trust**ed **with** them.

*Macbeth* O, **yet** I **do** re**pent** me **of** my **fu**ry $That **I** did **kill** them.

*Macduff* **Where**fore **did** you **so**?

*Macbeth* Who **can** be **wise**, a**mazed**, temp***’rate*** and **fur**ious, $Loy***al*** and **neu**tral, **in** a **mom**ent? **No** man.

The **ex**pe**di**tion **of** my **vi**(o)lent **love**41

Out**run** the **paus**er, **reas**on. **Here** lay **Dun**can, $His **sil**ver **skin** laced **with** his **gold**en **blood**;

And **his** gashed **stabs** looked **like** a **breach** in **na**ture $For **ru**in’s **waste**ful **en**trance: **there**, the **murd**erers, $Steeped **in** the **col**ors **of** their **trade**, their **dag**gers

Un**mann**(er)ly **breeched** with **gore**. Who **could** re**frain**42

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

41The 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’ex**pe**di**tion **of** my **vi**(o)lent **love**

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

64

 II 3

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

Cou***rage***, to **make’s** love **known**?

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

*Macduff* Look **to** the **la**dy.

*Malcolm* Why **do** we **hold** our **tongues**, that **most** may **claim**

This **ar**gu**ment** for **ours**?

*Donal.* (*to Malcolm*) What **should** be **spok**en $Here, **where** our **fate**, hid **in** an **aug**er **hole**, May $**rush** and **seize** us?// **Let’s** a**way**:

Our **tears** are **not** yet **brewed**.

*Malcolm* (*to Donalbain*) Nor **our** strong **sor**row U**pon** the **foot** of **mo**tion.

*Banquo* Look **to** the **la**dy. *She is carried out.*

And **when** we **have** our **na**ked **frail**ties **hid**, $That **suf**fer **in** ex**pos**ure, **let** us **meet**

And **quest**ion **this** most **blood**y **piece** of **work**, To $**know** it **fur**ther. **Fears** and **scru**ples **shake** us. In $**the** great **hand** of **God** I **stand**, and **thence** A**gainst** the **un**di**vulged** pre**tense** I **fight**

Of **treas**(o)nous **ma**lice.

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

*All* So **all**.

*Macbeth* Let’s **brief**ly **put** on **man**ly **read**i**ness**

And **meet** i’th’ **hall** to**geth**er.

*All* **Well** con**tent**ed. *Exeunt. Malcolm* What **will** you **do?** Let’s **not** con**sort** with **them**.

To **show** an **un**felt **sor**row **is** an **off**ice

Which **the** false **man** does **eas**y. **I’ll** to **Eng**land.

*Donal.* To **Ire**land **I.** Our **se**pa**rat**ed **for**tune

Shall **keep** us **both** the **saf**er. **Where** we **are** There’s **dag**gers **in** men’s **smiles**; the **near** in **blood**, The n**ear**er $**blood**y.

*Malcolm* This **murd**(e)rous **shaft** that’s **shot**

Hath **not** yet **light**ed, **and** our **saf**est **way $**Is **to** a**void** the **aim**. There**fore**, to **horse**; $And **let** us **not** be **daint**y **of** leave-**tak**ing

But **shift** a**way**. There’s **war**rant **in** that **theft**

Which **steals** it**self** when **there’s** no **mer**cy **left**. *Exeunt.*

65

II 4 

#### Scene 4

*Without the castle.*

*Enter* R *with an* O M*.*

*Old Man* Three**score** and **ten** I **can** re**mem**ber **well**; With**in** the **vol**ume **of** which **time** I\_(ha)ve **seen**

Hours **dread**ful **and** things **strange**, but **this** sore **night**

Hath **tri**fled **form**er **know**ings.

*Ross* **Ha**, good **fath**er,

Thou **seest** the **hea(ve)ns**, as **troub**led **with** man’s **act**, Threat***ens*** his **blood**y **stage**. By th’ **clock** ’tis **day**,

And **yet** dark **night** stran***gles*** the **trav**(e)lling **lamp**. Is’t **night’s** pre**dom**in**ance**, or **the** day’s **shame**, That **dark**ness **does** the **face** of **earth** en**tomb** When **liv**ing **light** should **kiss** it?

*Old Man* ’**Tis** un**nat**ural,

E(v)en **like** the **deed** that’s **done**. On **Tues**day **last**

A **fal**con, **tow(e)r**ing **in** her **pride** of **place**, Was **by** a **mous**ing **owl** hawked **at** and **killed**.

*Ross* And **Dun**can’s **hors**es// (a **thing** most **strange** and **cer**tain), Beau***teous*** and **swift**, the **min**ions **of** their **race**,43

Turned **wild** in **na**ture, **broke** their **stalls**, flung **out**, Con**tend**ing ’**gainst** o**bed**i**ence**, as **they\_(woul)d** Make **war** with **man**kind.

*Old Man* ’Tis **said** they **eat** each **oth**er.

*Ross* They **did** so, **to\_th’** a**maze**ment **of** mine **eyes**

That **looked** u**pon’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 **blood**y **deed**?

*Macduff* Those **that** Mac**beth** hath **slain**.

*Ross* A**las** the **day**,

What **good** could **they** pre**tend**?

*Macduff* They **were** su**borned**.

Mal***colm*** and **Don**al**bain**, the **King’s** two **sons**,

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

66

 II 4

Are **stol’n** a**way** and **fled**, which **puts** u**pon** them Su**spi**cion **of** the **deed**.

*Ross* ’Gainst **na**ture **still**.

Thrift***less*** am**bi**tion, **that** will **rav**in **up**

Thine **own** life’s **means**!// Then ’**tis** most **like**

The **sov**(e)reign**ty** will **fall** u**pon** Mac**beth**.

*Macduff* He **is** al**read**y **named**, and **gone** to **Scone**

To **be** in**vest**ed.

*Ross* **Where** is **Dun**can’s **bod**y?

*Macduff* Car***ried*** to **Colme**kill,

The **sac**red **store**house **of** his **pre**de**cess**ors And **guard**ian **of** their **bones**.44

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

*Macduff* No, **cous**in, **I’ll** to **Fife**.

*Ross* Well, **I** will **thith**er.

*Macduff* Well, **may** you **see** things **well** done **there**. A**dieu**, Lest **our** old **robes** sit **eas**ier **than** our **new**!45

*Ross* Farewell, father.

*Old Man* God’s **be**ni**son** go **with** you, **and** with **those**

That **would** make **good** of **bad**, and **friends** of **foes**.

*Exeunt.*

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

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

67

Act III Scene 1 *Enter* B

*Banquo* Thou **hast** it **now**—King, **Caw**dor, **Glam**is, **all**, $As **the** weird **wom**en **prom**ised; **and** I **fear** Thou **play’dst** most **foul**ly **for’t**. Yet **it** was **said** It **should** not **stand** in **thy** po**ster**i**ty**,

But **that** my**self** should **be** the **root** and **fath**er Of **man**y **kings**. If **there** come **truth** from **them** (As **up**on **thee**, Mac**beth**, their **speech**es **shine**), Why, **by** the **ver**i**ties** on **thee** made **good**,

May **they** not **be** my **or**a**cles** 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** for**got**ten, It **had** been **as** a **gap** in **our** great **feast**,

And **all**-thing **un**be**com**ing.

*Macbeth* To-**night** we **hold** a **sol**emn **sup**per, **sir**, And **I’ll** re**quest** your **pres**ence.

*Banquo* **Let** your **High**ness

Com**mand** u**pon** me, **to** the **which** my **du**ties Are **with** a **most** in**dis**so**lu**ble **tie**46

For**ev**er **knit**.

*Macbeth* Ride **you** this **aft**er**noon**?

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

*Macbeth* We **should** have **else** de**sired** your **good** ad**vice** (Which **still** hath **been** both **grave** and **pro**spe**rous**) In **this** day’s **coun**cil; **but** we’ll **take** to-**mor**row.

Is’t **far** you **ride**?

*Banquo* As **far**, my **lord**, as **will** fill **up** the **time**

’Twixt **this** and **sup**per.// Go **not** my **horse** the **bet**ter,

46Stress on the second syllable of *indissoluble* is permissible in British English.

68

 III 1

I **must** be**come** 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 **blood**y **cous**ins **are** be**stowed** In **Eng**land **and** in **Ire**land, **not** con**fess**ing Their **cru**el **par**ri**cide**, fill***ing*** their **hear**ers

With **strange** in**ven**tion. **But** of **that** to-**mor**row, When **there**with**al** we **shall** have **cause** of **state** Crav***ing*** us **joint**ly.// Hie **you** to **horse**. A**dieu**, Till **you** ret**urn** at **night**. Goes **Fle**ance **with** you?

*Banquo* Ay, **my** good **lord**. Our **time** does **call** u**pon’s**.

*Macbeth* I **wish** your **hors**es **swift** and **sure** of **foot**, And **so** I **do** com**mend** you **to** their **backs**.

Farewell. *Exit Banquo.*

Let **ev**ery **man** be **mas**ter **of** his **time**

Till **se(ve)n** at **night**; to **make** so**ci**e**ty**

The **sweet**er **wel**come, **we** will **keep** our**self**

Till **sup**per **time** a**lone**. While **then**, God **be** (with) you!47

*Exeunt all except Macbeth and a Servant.*

Sirr***ah***, a **word** with **you**. At**tend** those **men**

Our **pleas**ure?

*Servant* They **are**, my **lord**, with**out** the **pal**ace **gate**.

*Macbeth* Bring **them** be**fore** us. *Exit Servant.*

**To** be **thus** is **noth**ing,// but **to** be **safe**ly **thus**— Our **fears** in **Banq**uo

Stick **deep**, and **in** his r**oy**al**ty** of **na**ture

Reigns **that** which **would** be **feared**. ’Tis **much** he **dares**; And **to** that **daunt**less **temp**er **of** his **mind**

He **hath** a **wis**dom **that** doth **guide** his **val**or To **act** in **safe**ty. **There** is **none** but **he** Whose **be**ing **I** do **fear**; and **un**der **him**

My **gen**ius **is** re**buked**, as **it** is **said**48

Mark **Ant**(o)ny’s **was** by **Caes**ar.// He **chid** the **sis**ters

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

48Syncopation before /y/, in accordance with the Resonant Rule: /jíyn(i)yis/.

69

III 1 

When **first** they **put** the **name** of **King** u**pon** me, And **bade** them **speak** to **him**. then, **pro**phet-**like**, They **hailed** him **fath**er **to** a **line** of **kings**.

U**pon** my **head** they **placed** a **fruit**less **crown**

And **put** a **bar**ren **scep**ter **in** my **gripe**,

Thence **to** be **wrenched** with **an** un**lin**eal **hand**,49

No **son** of **mine** suc**ceed**ing. **If’t** be **so**, For **Ban**quo’s **is**sue **have** I **filed** my **mind**;

For **them** the **grac**ious **Dun**can **have** I **murd**ered; Put **ran**cors **in** the **ves**sel **of** my **peace**

On***ly*** for **them**; and **mine** e**ter**nal j**ew**el Gi(ve)n **to** the **com**mon **en**e**my** of **man**

To **make** them **kings**—the **seed** of **Ban**quo **kings**. Ra***ther*** than **so**, come, **fate**, in**to** the **list**,

And **champ**ion **me** to **th’ut**te**rance**! Who’s **there**?50

*Enter* S *and two* M*.*

Now **go** to\_th(e) **door** and **stay** there **till** we **call**.

*Exit Servant.*

Was **it** not **yes**ter**day** we **spoke** to**geth**er?

*Murderers* It **was**, so **please** your **High**ness.

*Macbeth* **Well** then, **now**

Have **you** con**sid**ered **of** my **speech**es? **Know** That **it** was **he**, in **the** times **past**, which **held** you So **un**der **for**tune, **which** you **thought** had **been** Our **inn**(o)cent **self**. This **I** made **good** to **you**51

In **our** last **conf**(e)rence,// passed **in** pro**ba**tion **with** you,

How **you** were **borne** in **hand**, how **crossed**; the

**in**struments;

Who **wrought** with **them**; and **all** things **else** that **might**

Say ‘**Thus** did **Ban**quo.’

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

*Macbeth* I **did** so; **and** went **fur**ther, **which** is **now**52

49Syncopation before /y/, in accordance with the Resonant Rule: /lín(i)yil/. 50Syncopation before /y/, in accordance with the Resonant Rule: / chæmp(i)yin/. 51The dropped vowel in *inn(o)cent* comes after rather than before the resonant, a

variation of the Resonant Rule.

52One editor (Brooke) prints this speech and the next one of Macbeth’s as prose.

70

 III 1

Our **point** of **sec**ond **meet**ing. **Do** you **find** Your **pa**tience **so** pre**dom**(i)nant **in** your **na**ture That **you** can **let** this **go?** Are **you** so **gos**pelled To **pray** for **this** good **man** and **for** his **is**sue,

Whose **heav**y **hand** hath **bowed** you **to** the **grave**

And **beg**gared **yours** for **ev**er?

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

*Macbeth* Ay, **in** the **cat**a**logue** ye **go** for **men**,

As **hounds** and **grey**hounds, **mong**rels, **span**iels, **curs**, Shoughs, **wat**er-**rugs**, and **dem**i-**wolves** are **clept**

All **by** the **name** of **dogs**. The **val**ued **file** Di**sting**uish**es** the **swift**, the **slow**, the **subt**le, The **house**keep**er**, the **hunt**er, **eve**ry **one** Ac**cord**ing **to** the **gift** which **bount**eous **na**ture53 Hath **in** him **closed**, where**by** he **does** re**ceive** Par**tic**u**lar** ad**di**tion, **from** the **bill**

That **writes** them **all** a**like**; and **so** of **men.** Now, **if** you **have** a **sta**tion **in** the **file**, Not **i’th’** worst **rank** of **man**hood, **say’t**;54

And **I** will **put** that **busi**ness **in** your **bos**oms Whose **ex**e**cu**tion **takes** your **en**(e)my **off**, Grap***ples*** you **to** the **heart** and **love** of **us**, Who **wear** our **health** but **sick**ly **in** his **life**, Which **in** his **death** were **perf**ect.

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

Whom **the** vile **blows** and **buf**fets **of** the **world**

Have **so** in**censed**, that **I** am **reck**less **what**

I **do** to **spite** the **world**.

1. *Murderer* And **I** a**noth**er,

So **wear**y **with** di**sast**ers, **tugged** with **for**tune, That **I** would **set** my **life** on **an**y **chance**

To **mend** it **or** be **rid** on’t.

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

54Various emendations have been suggested to regularize this short line:

**Not** i’th’ **wors**er **rank** of **man**hood, **say’t**; And **not** in **the** worst **rank** of **man**hood, **say’t**;

71

III 1 

*Macbeth* **Both** of **you**

Know, **Ban**quo **was** your **en**(e)my.

*Murderers* **True**, my **lord**.

*Macbeth* So **is** he **mine**, and **in** such **blood**y **dist**ance That **eve**ry **min**ute **of** his **be**ing **thrusts** A**gainst** my **near’st** of **life**; and **though** I **could**

With **bare**faced **pow**er **sweep** him **from** my **sight**

And **bid** my **will** a**vouch** it, **yet** I **must** not, For **cert**ain **friends** that **are** both **his** and **mine**, Whose **loves** I **may** not **drop**, but **wail** his **fall** Who **I** my**self** struck **down**. And **thence** it **is** That **I** to **your** as**sist**ance **do** make **love**, Mask***ing*** the **busi**ness **from** the **com**mon **eye** For **sun**dry **weight**y **reas**ons.

1. *Murderer* We **shall**, my **lord**, Per**form** what **you** com**mand** us.

*1. Murderer* **Though** our **lives**—

*Macbeth* Your **spir(i)ts** shine **through** you.// With**in** this **hour** at

##### most

I **will** ad**vise** you **where** to **plant** your**selves**, Ac**quaint** you **with** the **perf**ect **spy** o’th’ **time** The **mom**ent **on’t**, for’t **must** be **done** to-**night** And **some**thing **from** the **pal**ace; **al**ways **thought** That **I** re**quire** a **clear**ness; **and** with **him**

(To **leave** no **rubs** nor **botch**es **in** the **work**), Fle***ance*** his **son**, that **keeps** him **com**pa**ny**, Whose **ab**sence **is** no **less** ma**ter**ial **to** me55 Than **is** his **fath**er’s, **must** em**brace** the **fate** Of **that** dark **hour**. Re**solve** your**selve**s a**part**; I’ll **come** to **you** a**non**.

*Murderers* We **are** re**solved**, my **lord**.

*Macbeth* I’ll **call** u**pon** you **straight**. A**bide** with**in**. *Exeunt Murderers.*

It **is** con**clud**ed. **Ban**quo, **thy** soul’s **flight**,

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

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

72

 III 2

#### Scene 2

*Enter Macbeth’s* L *and a* S*.*

*Lady M.* Is **Ban**quo **gone** from **court**?

*Servant* Ay, **mad**am, **but** re**turns** a**gain** to-**night**.

*Lady M.* Say **to** the **King** I **would** at**tend** his **lei**sure For **a** few **words**.

*Servant* Ma**dam**, I **will**. *Exit. Lady M.* Naught’s **had**, all’s **spent**,

Where **our** de**sire** is **got** with**out** con**tent**. ’Tis **saf**er **to** be **that** which **we** de**stroy** Than **by** de**struc**tion **dwell** in **doubt**ful **joy**.

*Enter* M*.*

How **now**, my **lord**? Why **do** you **keep** a**lone**, Of **sor**riest **fan**cies **your** com**pan**ions **mak**ing,56

Us***ing*** those **thoughts** which **should** in**deed** have **died** With **them** they **think** on? **Things** with**out** all **rem**edy Should **be** with**out** re**gard**. What’s **done** is **done**.

*Macbeth* We\_ha)ve **scorched** the **snake**, not **killed** it.

She’ll **close** and **be** her**self**, whilst **our** poor **mal**ice Re**mains** in **dan**ger **of** her **form**er **tooth**.

But **let** the **frame** of **things** dis**joint**,//both **the** worlds **suf**fer, Ere **we** will **eat** our **meal** in **fear**, and **sleep**

In **the** af**flic**tion **of** these **terr**(i)ble **dreams**57

That **shake** us **night**ly. **Bet**ter **be** with\_th(e) **dead**, Whom **we**, to **gain** our **peace**, have **sent** to **peace**, Than **on** the **tort**ure **of** the **mind** to **lie**

In **rest**less **ec**sta**sy**.// Dun***can*** is **in** his **grave**; Af**ter** life’s **fit**ful **fev**er **he** sleeps **well**.

Trea***son*** has **done** his **worst**: nor **steel** nor **pois**on, Ma***lice*** do**mest**ic, **for**eign **lev**y, **noth**ing

Can **touch** him **fur**ther.

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

Gen***tle*** my **lord**, sleek **o’er** your **rug**ged **looks**;

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

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

73

III 2 

Be **bright** and **jov**ial (a)**mong** your **guests** to-**night**.58

*Macbeth* So **shall** I, **love**; and **so**, I **pray**, be **you**.

Let **your** re**mem**b~r**ance** ap**ply** to **Ban**quo;

Pre**sent** him **em**(i)nence **both** with **eye** and **tongue**: Un**safe** the **while**, that **we**

Must **lave** our **hon**ors **in** these **flatt**(e)ring **streams** And **make** our **fa**ces **viz**ards **to** our **hearts**, Dis**guis**ing **what** they **are**.

*Lady M.* **You** must **leave** this.

*Macbeth* O, **full** of **scorp**ions **is** my **mind**, dear **wife**!

Thou **know’st** that **Ban**quo, **and** his **Fle**ance, **lives**.

*Lady M.* But **in** them **na**ture’s **cop**y’s **not** e**terne**.

*Macbeth* There’s **com**fort **yet**; they **are** as**sail**a**ble**.

Then **be** thou **joc**und. **Ere** the **bat** hath **flown**

His **cloist**ered **flight**, ere **to** black **Hec**ate’s **sum**mons The **shard**-borne **bee**tle **with** his **drows**y **hums** Hath **rung** night’s **yawn**ing **peal**, there **shall** be **done** A **deed** of **dread**ful **note**.

*Lady M.* What’s **to** be **done**?

*Macbeth* Be **inn**(o)cent **of** the **know**ledge, **dear**est **chuck**,59 Till **thou** ap**plaud** the **deed**. Come, **seel**ing **night**, Scarf **up** the **ten**der **eye** of **pit**(i)ful **day**,60

And **with** thy **blood**y **and** in**vis**(i)ble **hand**61

Can***cel*** and **tear** to **piec**es **that** great **bond**

Which **keeps** me **pale**. Light **thick**ens, **and** the **crow**

Makes **wing** to th’ **rook**y **wood**.

Good **things** of **day** be**gin** to **droop** and **drowse**, Whiles **night’s** black **a**gents **to** their **preys** do **rouse**. Thou **mar**vell’st **at** my **words**, but **hold** thee **still**; Things **bad** be**gun** make **strong** them**selves** by **ill**.

So **pri**thee **go** with **me.** *Exeunt.*

58Syncopation before /y/, in accordance with the Resonant Rule: /jówv(i)yil/. 59The dropped vowel in *inn(o)cent* comes after rather than before the resonant. 60The dropped vowel in *pit(i)ful* is a violation of the Resonant Rule, as neither /t/

nor /f/ is a resonant.

61The dropped vowel in *invis(i)ble* is a violation of the Resonant Rule, as neither

/z/ nor /b/ is a resonant.

74

 III 3

#### Scene 3

*Enter three* M*.*

*1. Murd.* But **who** did **bid** thee **join** with **us?**

*3. Murd.* Mac**beth**.

*2. Murd.* He **needs** not **our** mis**trust**, since **he** de**liv**ers Our **off**i**ces** and **what** we **have** to **do**

To **the** di**rect**ion **just**.

*1. Murd.* Then **stand** with **us.**

The **west** yet **glim**mers **with** some **streaks** of **day**. Now **spurs** the **lat**ed **trav**el**ler** a**pace**

To **gain** the **time**ly **inn**, and **near** ap**proach**es The **sub**ject **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** with**in** the **note** of **ex**pec**ta**tion Al**read**y **are** i’th’ **court**.

*1. Murd.* His h**ors**es **go** a**bout**.

*3. Murd.* Al**most** a **mile**; but **he** does **us**ual**ly**,62

So **all** men **do**, from **hence** to\_th(e) **pal**ace **gate**

Make **it** their **walk**.

*Enter* B *and* F*, with a torch.*

1. *Murd.* A **light**, a **light**!
2. *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 **Fle**ance, **fly**, fly, **fly**!

Thou **mayst** re**venge**—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** af**fair**.

*1. Murd.* Well, **let’s** a**way**

And **say** how **much** is **done**. *Exeunt.*

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

75

III 4 

#### Scene 4

*Banquet prepared. Enter* M, L M, R, L, *Lords, and Attendants*

*Macbeth* You **know** your **own** de**grees**—sit **down**: At **first**

And **last**, the **heart**y **wel**come.

*Lords* Thanks **to** your **Ma**jesty.

*Macbeth* Our**self** will **ming**le **with** so**ci**e**ty** And **play** the **hum**ble **host**.

Our **host**ess **keeps** her **state**, but **in** best **time**

We **will** re**quire** her **wel**come.

*Lady M.* Pro**nounce** it **for** me, **sir**, to **all** our **friends**, For **my** heart **speaks,// they** are **wel**come.63

*Enter First* M*, to the door.*

See, **they** en**count**er **thee** with **their** heart’s **thanks**. Both **sides** are **ev**en: **here** I’ll **sit** i’th’ **midst**.

Be **large** in **mirth**; a**non**, we’ll **drink** a **mea**sure

The **ta**ble **round**. *Goes to the door.*

There’s **blood** u**pon** thy **face**.

*Murderer* ’Tis **Ban**quo’s **then**.

*Macbeth* ’Tis **bet**ter **thee** with**out** than **he** with**in**.

Is **he** di**spatched**?

*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 **Fle**ance:64

If **thou** didst **it**, thou **art** the **non**pa**reil**.

*Murderer* Most **roy**al **sir**,…// Fle***ance*** is ’**scaped**.

*Macbeth* (*aside*) Then **comes** my **fit** a**gain**. I\_(ha)d **else** been **per**fect; Whole **as** the **mar**ble, **found**ed **as** the **rock**,

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

But **now** I\_(a)m **cab**ined, **cribbed**, con**fined**, bound **in**

To **sauc**y **doubts** and **fears**. —But **Ban**quo’s **safe**?

*Murderer* Ay, **my** good **lord**, safe **in** a **ditch** he **bides**, With t**went**y **trench**èd **gash**es **on** his **head**,

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

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

76

 III 4

The **least** a **death** to **na**ture.

*Macbeth* **Thanks** for **that**.

(*aside*) There **the** grown **serp**ent **lies**; the **worm** that’s **fled**

Hath **na**ture **that** in **time** will **ven**om **breed**,

No **teeth** for th’ **pres**ent. —**Get** thee **gone**. To-**mor**row We’ll **hear** our**selves** a**gain**. *Exit Murderer.*

*Lady M.* My **roy**al **lord**,

You **do** not **give** the **cheer**. The **feast** is **sold**

That **is** not **oft**en **vouched**, while ’**tis** a-**mak**ing,

’Tis **gi(ve)n** with **wel**come.// To **feed** were **best** at **home**; From **thence**, the **sauce** to **meat** is **cer**(e)mo**ny**:

Meet***ing*** were **bare** with**out** it.

*Macbeth* **Sweet** re**mem**brancer!

Now **good** di**gest**ion **wait** on **ap**pe**tite**, And **health** on **both**!

*Lennox* May’t **please** your **High**ness **sit**?

*Macbeth* Here **had** we **now** our **count**ry’s **hon**or **roofed** Were **the** graced **pers**on **of** our **Ban**quo **pres**ent; *Enter the* G *of Banquo, and sits in Macbeth’s place.* Who **may** I **rath**er **chal**lenge **for** un**kind**ness

Than **pit**y **for** mis**chance**!

*Ross* His **ab**sence, **sir**

Lays **blame** u**pon** his **prom**ise. **Please’t** your **High**ness To **grace** us **with** your **roy**al **com**pa**ny**?

*Macbeth* The **ta**ble’s **full**.

*Lennox* Here **is** a **place** re**served**, sir.

*Macbeth* Where?

*Lennox* Here, **my** good **lord**. What **is’t** that **moves** your **High**ness?

*Macbeth* **Which** of **you** have **done** this?

*Lords* What, **my** good **lord**?

*Macbeth* Thou **canst** not **say**, I **did** it: **nev**er **shake**

Thy **gor**y **locks** at **me.**

*Ross* Gen***tle***men, **rise**. His **High**ness **is** not **well**.

*Lady M.* Sit, **worth**y **friends**. My **lord** is **oft**en **thus**,

And **hath** been **from** his **youth**. Pray **you** keep **seat**. The **fit** is **mom**ent(a)**ry**; u**pon** a **thought**

He **will** a**gain** be **well**. If **much** you **note** him, You **shall** of**fend** him **and** ex**tend** his **pas**sion. Feed, **and** re**gard** him **not**. —Are **you** a **man**?

77

III 4 

*Macbeth* Ay, **and** a **bold** one, **that** dare **look** on **that**

Which **might** ap**pal** the **de(vi)l**.

*Lady M.* O **prop**er **stuff**!

This **is** the **ver**y **paint**ing **of** your **fear**.

This **is** the **air**-drawn **dag**ger, **which**, you **said**, Led **you** to **Dun**can. **O**, these **flaws** and **starts** (Im**post**ors **to** true **fear**) would **well** be**come** A **wom**an’s **stor**y **at** a **win**ter’s **fire**, Au**thor**ized **by** her **gran**dam. **Shame** it**self**!65

Why **do** you **make** such **fa**ces? **When** all’s **done**, You **look** but **on** a **stool**.

*Macbeth* **Pri**thee, **see** there!

Be**hold**! Look! **Lo**! —How **say** you?

Why, **what** care **I**? If **thou** canst **nod**, speak

**too**. If c**har**nel **hous**es **and** our **graves** must

**send** Those **that** we **bur**y **back**, our **mon**u**ments**

Shall **be** the **maws** of **kites**. *Exit Ghost. Lady M.* What, **quite** un**manned** in **fol**ly? *Macbeth* If **I** stand **here**, I **saw** him.

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

*Macbeth* Blood **hath** been **shed** ere **now**, i’th’ **old**en **time**, Ere **hum**ane **stat**ute **purged** the **gen**tle **weal**;

Ay, **and** since **too**, mur***ders*** have **been** per**formed** Too **terr**(i)ble **for** the **ear**. The **time** has **been**,66

That, **when** the **brains** were **out**, the **man** would **die**, And **there** an **end.** But **now** they **rise** a**gain**,

With **twen**ty **mor**tal **murd**ers **on** their **crowns**, And **push** us **from** our **stools**. This **is** more **strange** Than **such** a **murd**er **is.**

*Lady M.* My **worth**y **lord**,

Your **no**ble **friends** do **lack** you.

*Macbeth* I **do** for**get**.

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

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

78

 III 4

Do **not** muse **at** me, **my** most **worth**y **friends**:67

I **have** a **strange** in**firm**(i)ty, **which** is **noth**ing68

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 **ta**ble, And **to** our **dear** friend **Ban**quo, **whom** we **miss**. Would **he** were **here**!

*Enter* G*.*

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

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

*Lords* Our **du**ties, **and** the **pledge**.

*Macbeth* A**vaunt**! and **quit** my **sight**! Let **the** earth **hide** thee!

Thy **bones** are **mar**row**less**, thy **blood** is **cold**; Thou **hast** no **spec**u**la**tion **in** those **eyes** Which **thou** dost **glare** with!

*Lady M.* **Think** of **this**, good **peers**, But **as** a **thing** of **cus**tom. ’**Tis** no **oth**er.

On***ly*** it **spoils** the **pleas**ure **of** the **time**.

*Macbeth* What **man** dare, **I** dare.

Ap**proach** thou **like** the **rug**ged **Rus**sian **bear**, The **armed** rhi**no**ce**ros**, or th’ **Hyr**can **tig**er; Take **an**y **shape** but **that**, and **my** firm **nerves** Shall **nev**er **trem**ble;\_or **be** a**live** a**gain**69

And **dare** me **to** the **des**ert **with** thy **sword**. If **tremb**ling **I** in**hab**it **then**, pro**test** me

The **ba**by **of** a **girl**. Hence, **horr**(i)ble **shad**ow!70

**Un**real **mock**’ry, **hence**! *Exit Ghost.*

Why, **so**; being **gone**, I **am** a **man** a**gain**. —Pray **you** sit **still**.

*Lady M.* You **have** dis**placed** the **mirth**, broke **the** good **meet**ing With **most** ad**mired** dis**ord**er.

67Or: **Do** not **muse** at **me**,// **my** most **worth**y **friends**:

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

69Syncopation before /l/, in accordance with the Resonant Rule: /trémb(i)lorbíy/.

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

79

III 4 

*Macbeth* Can **such** things **be**,

And **ov**er**come** us **like** a **sum**mer’s **cloud**

With**out** our **spec**ial **won**der?// You **make** me **strange**

E(v)en **to** the **dis**po**si**tion **that** I **owe**,

When **now** I **think** you **can** be**hold** such **sights** And **keep** the **nat**(u)ral **ru**by **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**; Ques***tion*** en**ra**ges **him**. At **once**, good **night**.

Stand **not** u**pon** the **ord**er **of** your **go**ing, But **go** at **once**.

*Lennox* Good **night** and **bet**ter **health**

At**tend** his **Maj**es**ty**!

*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**; Au***gures*** and **un**der**stood** re**la**tions **have**

By **mag**got-**pies** and **choughs** and **rooks** brought **forth**

The **se**cret’st **man** of **blood**. What **is** the **night**? *Lady M.* Al**most** at **odds** with **morn**ing, **which** is **which**. *Macbeth* How **say’st** thou, **that** Mac**duff** de**nies** his **pers**on

At **our** great **bid**ding?

*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 **serv**ant **fee’d**. I **will** to-**mor**row (**And** be**times** I **will**) to\_th(e) **we**ird **sis**ters.

More **shall** they **speak**, for **now** I\_(a)m **bent** to **know** By **the** worst **means** the **worst**. For **mine** own **good** All **caus**es **shall** give **way**. I **am** in **blood**

Stepped **in** so **far** that, **should** I **wade** no **more**, Re**turn**ing **were** as **te**dious **as** go **o’er**.71

Strange **things** I **have** in **head**, that **will** to **hand**, Which **must** be **act**ed **ere** they **may** be **scanned**.

*Lady M.* You **lack** the **seas**on **of** all **na**tures, **sleep**.

71Syncopation before /y/, in accordance with the Resonant Rule: /tíyd(i)yis/.

80

 III 4

*Macbeth* Come, **we’ll** to **sleep**. My **strange** and **self-**a**buse**

Is **the** i**ni**tiate **fear** that **wants** hard **use**;72

We\_(a)re **yet** but **young** in **deed**. *Exeunt.*

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

81

III 5 

Scene 573

*Thunder.*

*Enter the three* W*, meeting* H*.*

*1 Witch* Why, **how** now, **Hec**ate? **You** look **ang**er**ly**.

*Hecate* Have **I** not **rea**son, **bel**dams **as** you **are**, Sauc***y*** and **o**ver**bold**? How **did** you **dare**

To **trade** and **traf**fic **with** Mac**beth** In **rid**dles **and** af**fairs** of **death**;

And **I**, the **mis**tress **of** your **charms**, The **close** con**tri**ver **of** all **harms**, Was **nev**er **called** to **bear** my **part** Or **show** the **glo**ry **of** our **art**?

And, **which** is **worse**, all **you** have **done** Hath **been** but **for** a **way**ward **son**, Spite***ful*** and **wrath**ful, **who**, as **oth**ers **do**, Loves **for** his **own** ends, **not** for **you**.

But **make** a**mends** now: **get** you **gone**

And **at** the **pit** of **Ach**er**on**

Meet **me** i’th’ **morn**ing. **Thith**er **he**

Will **come** to **know** his **des**ti**ny**. Your **ves**sels **and** your **spells** pro**vide**, Your **charms** and **ev**ery**thing** be**side**.

**I** am **for** the **air**. This **night** I’ll **spend**

Un**to** a **dis**mal **and** a **fa**tal **end.**

Great **busi**ness **must** be **wrought** ere **noon**. U**pon** the **corn**er **of** the **moon**

There **hangs** a **va**p’rous **drop** pro**found**; I’ll **catch** it **ere** it **come** to **ground**: And **that**, di**stilled** by **mag**ic **sleights**, Shall **raise** such **art**if**ic**ial **sprites**

As **by** the **strength** of **their** il**lus**ion Shall **draw** him **on** to **his** con**fus**ion.

He **shall** spurn **fate**, scorn **death**, and **bear** His **hopes** ’bove **wis**dom, **grace**, and **fear**: And **you** all **know**, se**cu**ri**ty**

Is **mor**tals’ **chief**est **en**e**my**.

73This scene is said to have been written by somebody other than Shakespeare.

82

 III 5

*Song within:* ‘Come away, come away,’ *&c.*

Hark! **I** am **called**. My **lit**tle **spir**it, **see**,

Sits **in** a **fog**gy **cloud** and **stays** for **me.** *Exit. 1 Witch* Come, **let’s** make **haste**: she’ll **soon** be **back** a**gain**. *Exeunt.*

83

III 6 

#### Scene 6

*Enter* L *and another* L*.*

*Lennox* My **form**er **speech**es **have** but **hit** your **thoughts**, Which **can** in**ter**pret **far**th(e)r.\_On***ly,*** I **say**

Things **have** been **strange**ly **borne**. The **grac**ious **Dun**can Was **pit**ied **of** Mac**beth**. Ma(rr)y, **he** was **dead**.

And **the** right **val**iant **Ban**quo **walked** too **late**; Whom, **you** may **say** (if’t **please** you) **Fle**ance **killed**, For **Fle**ance **fled**. Men **must** not **walk** too **late**.

Who **can**not **want** the **thought** how **mon**st~r**ous**

It **was** for **Mal**colm **and** for **Don**al**bain**

To **kill** their **grac**ious **fath**er? **Damn**èd **fact**, How **it** did **grieve** Mac**beth**! Did **he** not **straight**, In **pi**ous **rage**, the **two** de**linq**uents **tear**,

That **were** the **slaves** of **drink** and **thralls** of **sleep**? Was **not** that **nob**ly **done**? Ay,\_(a)nd **wise**ly **too**, For ’**twould** have **ang**ered **an**y **heart** a**live**

To **hear** the **men** de**ny’t**. So **that**, I **say**,

He **has** borne **all** things **well**; and **I** do **think**

That, **had** he **Dun**can’s **sons** un**der** his **key**

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

What ’**twere** to **kill** a **fath**er. **So** should **Fle**ance.

But **peace**! for **from** broad **words**, and ’**cause** he **failed**

His **pres**ence **at** the **ty**rant’s **feast**, I **hear** Mac**duff** lives **in** dis**grace**. Sir, **can** you **tell** Where **he** be**stows** him**self**?

*Lord* The **son** of **Dun**can,

From **whom** this **ty**rant **holds** the **due** of **birth**, Lives **in** the **Eng**lish **court**, and **is** re**ceived**

Of **the** most **pi**ous **Ed**ward **with** such **grace**

That **the** ma**lev**o**lence** of **for**tune **noth**ing

Takes **from** his **high** re**spect**.// Thi***ther*** Mac**duff** is **gone**

To **pray** the **ho**ly **King** u**pon** his **aid**

To **wake** North**umb**er**land** and **war**like **Siw**ard; That **by** the **help** of **these** (with **Him** a**bove**

To **rat**i**fy** the **work**) we **may** a**gain**

Give **to** our **tab**les **meat**, sleep **to** our **nights**,

Free **from** our **feasts** and **banq**uets **blood**y **knives**,

84

 III 6

Do **faithf**ul **hom**age **and** re**ceive** free **hon**ors— All **which** we **pine** for **now**. And **this** re**port** Hath **so** ex**asp**e**rate** the **King**, that **he**

Pre**pares** for **some** a**ttempt** of **war**.74

*Lennox* **Sent** he **to** Mac**duff**?

*Lord* He **did**; and **with** an **abs**(o)lute ‘**Sir**, not **I**’, The **cloud**y **mes**sen**ger** turns **me** his **back**

And **hums**, as **who** should **say**, ‘You’ll **rue** the **time**

That **clogs** me **with** this **ans**wer.’

*Lennox* And **that** well **might**

Ad**vise** him **to** a **cau**tion **t’hold** what **dis**tance His **wis**dom **can** pro**vide**. Some **ho**ly **an**gel Fly **to** the **court** of E**ng**land **and** un**fold**

His **mes**sage **ere** he **come**, that **a** swift **bless**ing May **soon** re**turn** to **this** our **suff**(e)ring **coun**try Un**der** a **hand** ac**cursed**!

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

*Exeunt.*

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

85

## Act IV

#### Scene 1

*Thunder.*

*Enter the three* W*.*

1. *Witch* **Thrice** the **brind**ed **cat** hath **mewed**.
2. *Witch* **Thrice** and **once** the **hedge**-pig **whined**.
3. *Witch* **Harp**ier **cries**. —’Tis **time**, ’tis **time**!
4. *Witch* **Round** a**bout** the **caul**dron **go**;

**In** the **pois**oned **en**trails **throw**. **Toad**, that **un**der **co**~ld **stone Days** and **nights** has **thir**ty-**one Swel**t’red **ven**om, **sleep**ing **got**, **Boil** thou **first** i’th’ **charm**èd **pot**.

*All* **Doub**le, **doub**le, **toil** and **troub**le, **Fi**~re, **burn**; and **caul**dron, **bub**ble.

1. *Witch* **Fil**let **of** a **fenn**y **snake**,

**In** the **caul**dron **boil** and **bake**; **Eye** of **newt**, and **toe** of **frog**, **Wool** of **bat**, and **tongue** of **dog**,

**Ad**der’s **fork**, and **blind**worm’s **sting**, **Liz**ard’s **leg**, and **how**let’s **wing**— **For** a **charm** of **pow’r**ful **troub**le **Like** a **hell**-broth **boil** and **bub**ble.

*All* **Doub**le, **doub**le, **toil** and **troub**le, **Fi**~re, **burn**; and **caul**dron, **bub**ble.

1. *Witch* **Scale** of **drag**on, **tooth** of **wolf**,

**Witch**es’ **mum**my, **maw** and **gulf Of** the **ra**vined **salt**-sea **shark**,

**Root** of **hem**lock **digged** i’th’ **dark**, **Liv**er **of** blas**phem**ing **Jew**,

**Gall** of **goat**, and **slips** of **yew Sliv**ered **in** the **moon’s** e**clipse**, **Nose** of **Turk**, and **Tart**ar’s **lips**, **Fing**er **of** birth-s**trang**led **babe Ditch**-de**liv**ered **by** a **drab Make** the **gru**el **thick** and **slab**.

86

 IV 1

**Add** there**to** a **ti**ger’s **chau**dron

**For** th’in**gred**ience **of** our **caul**dron.

*All* **Doub**le, **doub**le, **toil** and **troub**le, **Fi**~re, **burn**; and **caul**dron, **bub**ble.

*2. Witch* **Cool** it **with** a **bab**oon’s **blood**,

**Then** the **charm** is **firm** and **good**.

*Enter* H *and the other three* W*.*

*Hecate* **O**, well **done**!// **I** com**mend** your **pains,**75

And **ev**ery **one** shall **share** i’th’ **gains**. And **now** a**bout** the **caul**dron **sing** Like **elves** and **fair**ies **in** a **ring**, En**chant**ing **all** that **you** put **in.**

*Music and a song,* ‘Black spirits,’ *&c. Exeunt Hecate and the three other Witches.*

*2. Witch* **By** the **prick**ing **of** my **thumbs**,

**Some**thing **wick**ed **this** way **comes**. *Knocking.*

**O**pen **locks**, Who**ev**er **knocks**!

*Enter* M.

*Macbeth* How **now**, you **sec**ret, **black**, and **mid**night **hags**, What **is’t** you **do**?

*All* A **deed** with**out** a **name**.

*Macbeth* I **con**jure **you** by **that** which **you** pro**fess**, How**e’er** you **come** to **know** it, **an**swer **me.** Though **you** un**tie** the **winds** and **let** them **fight** A**gainst** the **church**es, **though** the **yes**ty **waves** Con**found** and **swal**low **nav**i**ga**tion **up**,

Though **bla**ded **corn** be **lodged** and **trees** blown **down**, Though **cas**tles **top**ple **on** their **ward**ers’ **heads**, Though **pal**a**ces** and **pyr**a**mids** do **slope**

Their **heads** to **their** foun**da**tions, **though** the **treas**ure Of **na**ture’s **ger**mens **tum**ble **all** to**geth**er

E(v)en **till** de**struc**tion **sick**en, **an**swer **me**

To **what** I **ask** you.

1. *Witch* **Speak**.
2. *Witch* De**mand.**

75This entire speech is said to be spurius.

87

IV 1 

1. *Witch* We’ll **an**swer.

*1. Witch* Say **if** th’\_(h)adst **rath**er **hear** it **from** our **mouths**

Or **from** our **mas**ters.

*Macbeth* **Call** ’em. **Let** me **see** ’em.

*1. Witch* **Pour** in **sow’s** blood, **that** hath **eat**en **Her** nine **far**row; **grease** that’s **sweat**en **From** the **murd**(e)rer’s **gib**bet **throw** In**to** the **flame**.

*All* Come, **high** or **low**. Thy**self** and **off**ice **deft**ly **show**! *Thunder. First Apparition, an armed head.*

*Macbeth* Tell **me**, thou **un**known **pow(e)r**—

*1. Witch* He **knows** thy **thought**:76 **Hear** his **speech**, but **say** thou **naught**.

*1. Appar.* Mac**beth**, Mac**beth**, Mac**beth**, be**ware** Mac**duff**! Be**ware** the **Thane** of **Fife**! Dis**miss** me.// —E**nough**.

*He descends.*

*Macbeth* What**e’er** thou **art**, for **thy** good **cau**tion, **thanks**: Thou\_(ha)st **harped** my **fear** a**right**. But **one** word **more**—

1. *Witch* He **will** not **be** com**mand**ed. **Here’s** a**noth**er, More **po**tent **than** the **first**.

*Thunder. Second Apparition, a bloody child.*

1. *Appar.* Mac**beth**, Mac**beth**, Mac**beth**—

*Macbeth* Had **I** three **ears**, I’d **hear** thee.

1. *Appar.* Be **blood**y, **bold**, and **res**(o)lute! **Laugh** to **scorn**

The **pow’r** of **man**, for **none** of **wom**an **born**

Shall **harm** Mac**beth**. *Descends.*

*Macbeth* Then **live**, Mac**duff**; what **need** I **fear** of **thee**?

But **yet** I’ll **make** as**sur**ance **doub**le **sure**

And **take** a **bond** of **fate**. Thou **shalt** not **live**; That **I** may **tell** pale-**heart**ed **fear** it **lies**

And **sleep** in **spite** of **thund**er.

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

**What** is **this**

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

88

 IV 1

That **ri**ses **like** the **is**sue **of** a **king**

And **wears** u**pon** his **ba**by-**brow** the **round**

And **top** of **sov**(e)reign**ty**?

*All* **Lis**ten, **but** speak **not** to’t.

1. *Appar.* Be **li**on-**met**tled, **proud**, and **take** no **care**

Who **chafes**, who **frets**, or **where** con**spir**ers **are**! Mac**beth** shall **nev**er **van**quished **be** un**til**

Great **Birn**am **Wood** to **high** Dun**sin**ane **Hill**77

Shall **come** a**gainst** him.

*Macbeth* **That** will **nev**er **be**.

Who **can** im**press** the **for**est, **bid** the **tree**

Un**fix** his **earth**-bound **root**? Sweet **bode**ments, **good**! Re**bell**ious **dead**, rise **nev**er, **till** the **Wood**

Of **Birn**am **rise**, and **our** high-**placed** Mac**beth** Shall **live** the **lease** of **na**ture, **pay** his **breath** To **time** and **mor**tal **cus**tom. **Yet** my **heart**

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

Can **tell** so **much**: Shall **Ban**quo’s **is**sue **ev**er Reign **in** this **king**dom?

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

*Macbeth* I **will** be **sat**is**fied**. De**ny** me **this**,

And **an** e**ter**nal **curse** fall **on** you!// **Let** me **know**.—

Why **sinks** that **caul**dron? **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 **shad**ows, **so** de**part**!

*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 **Ban**quo. **Down!** Thy **crown** does **sear** mine **eye**balls. **And** thy **hair**, Thou **oth**er **gold**-bound **brow**, is **like** the **first**.

A **third** is **like** the **for**mer. **Fil**thy **hags**,

Why **do** you **show** me **this**? A **fourth**? Start, **eyes**! What, **will** the **line** stretch **out** to\_th’ **crack** of **doom**?

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

89

IV 1 

A**noth**er **yet**? A **sev**enth?// I’ll **see** no **more**. And **yet** the **eighth** ap**pears**, who **bears** a **glass** Which **shows** me **man**y **more**; and **some** I **see** That **two**-fold **balls** and **treb**le **scep**tres **car**ry. **Horr**(i)ble **sight**!// **Now**, I **see**, ’tis **true**;78

For **the** blood-**bol**tered **Ban**quo **smiles** u**pon** me And **points** at **them** for **his**. What? **Is** this **so?**

*1. Witch* Ay, **sir**, all **this** is **so.** But **why**

Stands ***Mac***beth **thus** a**maz**ed**ly**? Come, **sis**ters, **cheer** we **up** his **sprites** And **show** the **best** of **our** de**lights**.

I’ll **charm** the **air** to **give** a **sound** While **you** per**form** your **an**tic **round**, That **this** great **king** may **kind**ly **say** Our **du**ties **did** his **wel**come **pay**.

*Music. The Witches dance, and vanish.*

*Macbeth* Where **are** they? **Gone**? Let **this** per**nic**ious **hour**

Stand **aye** ac**curs**èd **in** the **cal**en**dar**! Come **in**, with**out** there!

*Enter* L*.*

*Lennox* **What’s** your **Grac**e’s **will**?

*Macbeth* Saw **you** the **we**ird **sis**ters?

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

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

*Lennox* **No** in**deed**, my **lord**.

*Macbeth* In**fect**ed **be** the **air** where**on** they **ride**,

And **damned** all **those** that **trust** them! **I** did **hear**

The **gal**lop**ing** of **horse**. Who **was’t** came **by?**

*Lennox* ’Tis **two** or **three**, my **lord**, that **bring** you **word**

Mac**duff** is **fled** to **Eng**land.

*Macbeth* **Fled** to **Eng**land?

*Lennox* Ay, **my** good **lord**.

*Macbeth* (*aside*) Time, **thou** an**ti**ci**pat’st** my **dread** ex**ploits**.

The **flight**y **pur**pose **nev**er **is** o’er**took**

Un**less** the **deed** go **with** it. **From** this **mom**ent

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

90

 IV 1

The **ver**y **first**lings **of** my **heart** shall **be**

The **first**lings **of** my **hand**. And **ev**en **now**,

To **crown** my **thoughts** with **acts**, be\_(i)t **thought** and **done**: The **cas**tle **of** Mac**duff** I **will** sur**prise**,

Seize **up**on **Fife**,// **give** to **th’edge** o’th’ **sword**

His **wife**, his **babes**, and **all** un**fort**(u)nate **souls**

That **trace** him **in** his **line**.// No **boast**ing **like** a **fool**; This **deed** I’ll **do** be**fore** this **pur**pose **cool**.

But **no** more **sights**! —Where **are** these **gen**tle**men**?

Come, **bring** me **where** they **are**. *Exeunt.*

91

IV 2 

#### Scene 2

*Enter Macduff’s* W*, her* S*, and* R*. Wife* What **had** he **done** to **make** him **fly** the **land**?

*Ross* You **must** have **pa**tience, **mad**am.

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

His **flight** was **mad**ness. **When** our **ac**tions **do** not, Our **fears** do **make** us **trait**ors.

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

Whe***ther*** it **was** his **wis**dom **or** his **fear**.

*Wife* Wis***dom***? To **leave** his **wife**, to **leave** his **babes**, His **man**sion **and** his **ti**tles **in** a **place**

From **whence** him**self** does **fly**? He **loves** us **not**; He **wants** the **nat**(u)ral **touch**; for **the** poor **wren**, The **most** di**min**i**tive** of **birds**, will **fight**,79

Her **young** ones **in** her **nest**, a**gainst** the **owl**. All **is** the **fear**, and **noth**ing **is** the **love**;

As **lit**tle **is** the **wis**dom, **where** the **flight**

So **runs** a**gainst** all **rea**son.

*Ross* My **dear**est **coz**,

I **pray** you **school** your**self.** But **for** your **hus**band, He\_(i)s **no**ble, **wise,** ju**di**cious, **and** best **knows**

The **fits** o’th’ **seas**(o)n.\_I **dare** not **speak** much **fur**ther, But **cru**el **are** the **times** when **we** are **trait**ors

And **do** not **know** our**selves**; when **we** hold **ru**mor From **what** we **fear**, yet **know** not **what** we **fear** But **float** u**pon** 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** a**gain**.

Things **at** the **worst** will **cease**, or **else** climb **up**ward To **what** they **were** be**fore**. —My **pret**ty **cous**in, Bless***ing*** u**pon** you!

*Wife* Fa***ther’d*** he **is**, and **yet** he’s **fath**er**less.**

*Ross* I **am** so **much** a **fool**, should **I** stay **long**er,

It **would** be **my** dis**grace** and **your** dis**com**fort. I **take** my **leave** at **once.**

*Wife* Sir***rah***, your **fath**er’s **dead**;

79*Diminitive* was a variant of *diminutive*.

92

 IV 2

And **what** will **you** do **now**? How **will** you **live**?

*Son* As **birds** do, **moth**er.

*Wife* **What**, with **worms** and **flies**?

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

*Wife* Poor **bird**! thou’dst **nev**er **fear** the **net** nor **lime**, The **pit**fall **nor** the **gin**.

*Son* Why **should** I, **moth**er?// Poor **birds** they **are** not **set** for.

My **fath**er **is** not **dead** for **all** your **say**ing.

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

*Son* Nay, **how** will **you** do **for** a **hus**band?

*Wife* Why, **I** can **buy** me **twen**ty\_at **an**y **mark**et.

*Son* Then you’ll buy ’em to sell again.

*Wife* Thou **speak’st** with **all** thy **wit**; and **yet**, i’**faith**, With **wit** e**nough** 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* M*.*

*Mess.* Bless **you**, fair **dame!** I **am** not **to** you **known,**

Though **in** your **state** of **hon**or **I** am **per**fect.

I **doubt** some **dan**ger **does** ap**proach** you **near**ly. If **you** will **take** a **home**ly **man’s** ad**vice**,

Be **not** found **here**. Hence **with** your **lit**tle **ones**! To **fright** you **thus** me**thinks** I **am** too **sav**age; To **do** worse **to** you **were** fell **cru**el**ty,**

93

IV 2 

Which **is** too **nigh** your **per**son. **Hea(ve)n** pre**serve** you!

I **dare** a**bide** no **long**er. *Exit.*

*Wife* **Whith**er **should** I **fly**?

I\_(ha)ve **done** no **harm**. But **I** re**mem**ber **now** I\_(a)m **in** this **earth**ly **world**, where **to** do **harm** Is **oft**en **laud**(a)ble, **to** do **good** some**time**80 Ac**count**ed **dang**(e)rous **fol**ly.// Why **then**, a**las**, Do **I** put **up** that **wom**an**ly** de**fense**

To **say** I\_(ha)ve **done** no **harm**?

*Enter* M*.*

What **are** these **fa**ces?

*Murderer* Where **is** your **hus**band?

*Wife* I **hope** in **no** place **so** un**sanc**ti**fied** Where **such** as **thou** mayst **find** him.

*Murderer* **He’s** a **trait**or.

*Son* Thou **li(e)st**, thou **shag**-haired **vil**lain!

*Murderer* **What**, you **egg**!

*Stabs him.*

Young **fry** of **treach**er**y**!

*Son* He\_(ha)s **killed** me, **moth**er.

**Run** a**way**, I **pray** you! *Dies.*

*Exit Lady Macduff, crying ‘Murder’ and pursued by the Murderers.*

80The dropped vowel in *laud(a)ble* is a violation of the Resonant Rule, as neither

/d/ nor /b/ is a resonant.

94

 IV 3

#### 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 **bos**oms **emp**ty.

*Macduff* **Let** us **rath**er

Hold **fast** the **mor**tal **sword** and, **like** good **men**, Be**stride** our **down**fall’n **birth**dom. **Each** new **morn** New **wid**ows **howl**, new **orph**ans **cry**, new **sor**rows Strike **heav**en **on** the **face**, that **it** re**sounds**

As **if** it **felt** with **Scot**land **and** yelled **out**

Like **syl**la**ble** of **dol**or.

*Malcolm* What **I** be**lieve**, I’ll **wail**; **What** I **know**, be**lieve**;// and **what** I **can** re**dress**, As **I** shall **find** the **time** to **friend**, I **will**.

What **you** have **spoke**, it **may** be **so** per**chance.** This **ty**rant, **whose** sole **name** blis***ters*** our **tongues**, Was **once** thought **hon**est; **you** have **loved** him **well**;

He **hath** not **touched** you **yet**. I\_(a)m **young**; but **some**thing You **may** de**serve** of **him** through **me**, and **wis**dom

To **off**er **up** a **weak**, poor, **inn**(o)cent **lamb**81

T’ap**pease** an **ang**ry **god**.

*Macduff* I **am** not **treach**e**rous**.

*Malcolm* **But** Mac**beth** is.

A **good** and **vir**tuous **na**ture **may** re**coil**82

In **an** im**per**ial **charge**.// But **I** shall **crave** your **par**don.83 That **which** you **are**, my **thoughts** can**not** trans**pose**: An***gels*** are **bright** still **though** the **bright**est **fell**;

Though **all** things **foul** would **wear** the **brows** of **grace,**

Yet **grace** must **still** look **so**.

*Macduff* **I** have **lost** my **hopes**.

*Malcolm* Per**chance** e(v)en **there** where **I** did **find** my **doubts**.

Why **in** that **raw**ness **left** you **wife** and **child**,

81The dropped vowel in *inn(o)cent* comes after rather than before the resonant, a variation of the Resonant Rule.

82Syncopation before /w/, in accordance with the Resonant Rule: /vûrty(u)wis/.

83Syncopation before /y/, in accordance with the Resonant Rule: /impír(i)yil/.

95

IV 3 

Those **prec**ious **mo**tives, **those** strong **knots** of **love**, With**out** leave-**ta**king?// I **pray** you,84

Let **not** my **jeal**ou**sies** be **your** dis**hon**ors,

But **mine** own **safe**ties.// You **may** be **right**ly **just**

What**ev**er **I** shall **think**.

*Macduff* Bleed, **bleed**, poor **coun**try!

Great **tyr**an**ny**, lay **thou** thy **ba**sis **sure,**

For **good**ness **dare** not **check** thee;// wear **thou** thy **wrongs**, The **ti**tle **is** af**feered**!// **Fare** thee **well**, lord.

I **would** not **be** the **vil**lain **that** thou **think’st** For **the** whole **space** that’s **in** the **ty**rant’s **grasp** And **the** rich **East** to **boot**.

*Malcolm* Be **not** of**fend**ed.

I **speak** not **as** in **abs**(o)lute **fear** of **you**.

I **think** our **coun**try **sinks** be**neath** the **yoke**, It **weeps**, it **bleeds**, and **each** new **day** a **gash** Is **add**ed **to** her **wounds**. I **think** with**al** There **would** be **hands** up**lift**ed **in** my **right**; And **here** from **grac**ious **Eng**land **have** I **off**er Of **good**ly **thou**sands.// But, **for** all **this**, When **I** shall **tread** u**pon** the **ty**rant’s **head**

Or **wear** it **on** my **sword**, yet **my** poor **coun**try Shall **have** more **vi**ces **than** it **had** be**fore**, More **suf**fer, **and** more **sun**dry **ways** than **ev**er, By **him** that **shall** suc**ceed**.

*Macduff* What **should** he **be**?

*Malcolm* It **is** my**self** I **mean**, in **whom** I **know**

All **the** par**ti**cu**lars** of **vice** so **graft**ed

That, **when** they **shall** be **op**ened, **black** Mac**beth** Will **seem** as **pure** as **snow**, and **the** poor **state** E**steem** him **as** a **lamb**, be***ing*** com**pared**

With **my** con**fine**less **harms**.

*Macduff* Not **in** the **le**gions

Of **hor**rid **hell** can **come** a **de(vi)l** more **damned**

In **e(v)ils** to **top** Mac**beth.**

84Some 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.

96

 IV 3

*Malcolm* I **grant** him **blood**y, Lu**xu**rious, **av**a**ric**ious, **false**, de**ceit**ful,85 Sud***den***, ma**lic**ious,// smack***ing*** of **ev**ery **sin**

That **has** a **name**. But **there’s** no **bot**tom, **none**,

In **my** vo**lup**tuous**ness**. Your **wives**, your **daught**ers,86

Your **ma**trons, **and** your **maids** could **not** fill **up**

The **cis**tern **of** my **lust**; and **my** de**sire**

All **con**ti**nent** im**ped**(i)ments **would** o’er**bear** That **did** op**pose** my **will**. Bet**ter** Mac**beth** Than **such** an **one** to **reign**.

*Macduff* Bound**less** in**temp**erance In **na**ture **is** a **tyr**an**ny**. It **hath** been

Th’un**time**ly **emp**ty**ing** o(f)\_th(e) **hap**py **throne**87

And **fall** of **man**y **kings**. But **fear** not **yet** To **take** u**pon** you **what** is **yours**. You **may** Con**vey** your **pleas**ures **in** a s**pac**ious **plen**ty

And **yet** seem **cold**—the **time** you **may** so **hood**wink. We\_(ha)ve **will**ing **dames** e**nough**. There **can**not **be** That **vul**ture **in** you **to** de**vour** so **man**y88

As **will** to **great**ness **ded**i**cate** them**selves,** Find***ing*** it **so** in**clined.**

*Malcolm* With **this** there **grows**

In **my** most **ill**-com**posed** af**fect**ion **such**

A **staunch**less **av**a**rice** that, **were** I **King,**

I **should** cut **off** the **no**bles **for** their **lands,** De**sire** his **jew**els, **and** this **oth**er’s **house**, And **my** more-**hav**ing **would** be **as** a **sauce**

To **make** me **hung**er **more**, that **I** should **forge** Quar***rels*** un**just** a**gainst** the **good** and **loy**al, De**stroy**ing **them** for **wealth**.

*Macduff* This **av**a**rice**

85Syncopation before /y/, in accordance with the Resonant Rule: /lag zhúr(i)yis/.

86Syncopation before /w/, in accordance with the Resonant Rule:

/valúpty(u)wisnis/.

87Or, with syncopation before /y/ (/émt(i)ying/): Th’un**time**ly **emp**tying **of** the **hap**py **throne**

88Syncopation before /r/: /diváw(i)r

97

IV 3 

Sticks **deep**er, **grows** with **more** per**nic**ious **root** Than **sum**mer-**seem**ing **lust**, and **it** hath **been** The **sword** of **our** slain **kings.** Yet **do** not **fear**. Scot**land** hath **foi**sons **to** fill **up** your **will**

Of **your** mere **own**. All **these** are **port**a**ble,**

With **oth**er **gra**ces **weighed.**

*Malcolm* But **I** have **none**. The **king**-be**com**ing **gra**ces, As **just**ice, **ver**(i)ty, **temp**’rance, **sta**ble**ness,**89 Boun***ty***, per**sev**(e)rance, **mer**cy, **low**li**ness**,90 De**vo**tion, **pa**tience, **cour**age, **for**ti**tude,**

I **have** no **rel**ish **of** them, **but** a**bound** In **the** di**vis**ion **of** each **sev**(e)ral **crime,**

Act***ing*** in **man**y **ways**.// Nay, **had** I **pow’r**, I **should**

Pour **the** sweet **milk** of **con**cord **in**to **hell,** Up**roar** the **u**ni**ver**sal **peace**, con**found** All **u**ni**ty** on **earth.**

*Macduff* O **Scot**land, **Scot**land!

*Malcolm* If **such** a **one** be **fit** to **gov**ern, **speak.**

I **am** as **I** have **spok**en.

*Macduff* **Fit** to **gov**ern?

No, **not** to **live**! —O **na**tion **mis**e**rab**le, With **an** un**ti**tled **ty**rant **blood**y-**scept**ered,

When **shalt** thou **see** thy **whole**some **days** a**gain**, Since **that** the **tru**est **iss**ue **of** thy **throne**

By **his** own **in**ter**dict**ion **stands** ac**cused**

And **does** blas**pheme** his **breed**? Thy **roy**al **fath**er Was **a** most **saint**ed **king**; the **queen** that **bore** thee, Oft’***ner*** u**pon** her **knees** than **on** her **feet,**

Died **ev**ery **day** she **liv’d**.// **Fare** thee **well**. These **ev**ils **thou** re**peat’st** u**pon** thy**self**

Hath **ban**ished **me** from **Scot**land. **O** my **breast**, Thy **hope** ends **here**!

*Malcolm* Mac**duff**, this **no**ble **pass**ion, Child **of** in**teg**ri**ty**, hath **from** my **soul**

89The dropped vowel in *ver(i)ty* comes after rather than before the resonant, a variation of the Resonant Rule.

90The older pronunciation of modern *persevérance* was *perséverance*.

98

 IV 3

Wiped **the** black **scru**ples, **rec**on**ciled** my **thoughts** To **thy** good **truth** and **hon**or.// **Dev**il**ish** Mac**beth** By **man**y **of** these **trains** hath **sought** to **win** me In**to** his **pow(e)r**; and **mod**est **wis**dom **plucks** me From **ov**er-**cred**(u)lous **haste**; but **God** a**bove**

Deal **be**tween **thee** and **me**, for **ev**en **now**

I **put** my**self** to **thy** di**rec**tion, **and** Un**speak** mine **own** de**trac**tion, **here** ab**jure** The **taints** and **blames** I **laid** u**pon** my**self** For **strang**ers **to** my **na**ture. **I** am **yet** Un**known** to **wom**an, **nev**er **was** for**sworn**, Scarce***ly*** have **cov**e**ted** what **was** mine **own**,

At **no** time **broke** my **faith**, would **not** be**tray** The **de**vil **to** his **fell**ow, **and** de**light**

No **less** in **truth** than **life**. My **first** false **speak**ing Was **this** u**pon** my**self.** What **I** am **tru**ly,

Is **thine** and **my** poor **coun**try’s **to** com**mand**; Whi***ther*** in**deed**, be**fore** thy **here**-ap**proach**, Old **Si**ward **with** ten **thou**sand **war**like **men** Al**read**y **at** a **point** was **set**ting **forth**.

Now **we’ll** to**geth**er; **and** the **chance** of **good**ness

Be **like** our **warr(a)n**ted **quar**rel!// Why **are** you **sil**ent?

*Macduff* Such **wel**come **and** un**wel**come **things** at **once**

’Tis **hard** to **rec**on**cile.**

*Enter a* D*.*

*Malcolm* Well, **more** a**non**.

Comes **the** King **forth**, I **pray** you?

*Doctor* Ay, **sir**. There **are** a **crew** of **wretch**ed **souls** That **stay** his **cure**. Their **mal**a**dy** con**vinc**es The **great** as**say** of **art**; but **at** his **touch,** Such **sanc**ti**ty** hath **heav**en **gi(ve)n** his **hand**, They **pres**ent**ly** a**mend.**

*Malcolm* I **thank** you, **doc**tor. *Exit Doctor. Macduff* What’s **the** dis**ease** he **means**?

*Malcolm* ’Tis **called** the **ev**il.

A **most** mi**rac**(u)lous **work** in **this** good **King,** Which **oft**en **since** my **here**-re**main** in **Eng**land I\_(ha)ve **seen** him **do**: how **he** so**lic**its **heav**en

99

IV 3 

Him**self** best **knows**, but **strange**ly-**vis**(i)ted **peo**ple,91

All **swol’n** and **ulc**(e)rous, **pit**(i)ful **to** the **eye**, The **mere** de**spair** of **surg**e**ry**, he **cures**, Hang***ing*** a **gold**en **stamp** a**bout** their **necks,** Put **on** with **ho**ly **pray**~ers; **and** ’tis **spok**en,92 To **the** suc**ceed**ing **roy**al**ty** he **leaves**

The **heal**ing **ben**e**dic**tion.// With **this** strange **vir**tue, He **hath** a **hea(ve)n**ly **gift** of **proph**e**cy**,

And **sun**dry **bless**ings **hang** a**bout** his **throne**

That **speak** him **full** of **grace**.

*Enter* R*.*

*Macduff* See, **who** comes **here**.

*Malcolm* My **coun**try**man**; but **yet** I **know** him **not**. *Macduff* My **ev**er **gen**tle **cous**in, **wel**come **hith**er. *Malcolm* I **know** him **now**. Good **God** be**times** re**move**

The **means** that **makes** us **strang**ers!

*Ross* **Sir**, a**men.**

*Macduff* Stands **Scot**land **where** it **did**?

*Ross* A**las**, poor **coun**try,

Al**most** a**fraid** to **know** it**self**. It **can**not

Be **called** our **moth**er **bu**t our **grave**, where **noth**ing But **who** knows **noth**ing **is** once **seen** to **smile**; Where **sighs** and **groans**, and **shrieks** that **rent** the **air**,

Are **made**, not **marked**; where **vi**(o)lent **sorr**ow **seems**

A **mod**ern **ec**sta**sy**; the **dead** man’s **knell**

Is **there** scarce **asked** for **who**, and **good** men’s **lives**

Ex**pire** be**fore** the **flow**ers **in** their **caps,**

Dy***ing*** or **ere** they **sick**en.

*Macdurr* **O**, re**la**tion

Too **nice**, and **yet** too **true**!

*Malcolm* **What’s** the **new**est **grief**?

That **of** an **ho**ur’s **age** doth **hiss** the **speak**er; Each **min**ute **teems** a **new** one.

91The 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.

92The word *prayer* /prér/ ‘invocation’ (not *prayer* /préyir/ ‘one who prays’) is normally monosyllabic, but has an inserted vowel in this line (/préirz/).

100

 IV 3

*Macduff* How **does** my **wife**?

*Ross* Why, **well**.

*Macduff* And **all** my **child**ren?

*Ross* Well, **too.**

*Macduff* The **ty**rant **has** not **bat**tered **at** their **peace**?

*Ross* No, **they** were **well** at **peace** when **I** did **leave** ’em.

*Macduff* Be **not** a **nig**gard **of** your **speech**. How **goes’t**?

*Ross* When **I** came **hith**er **to** tran**sport** the **ti**dings Which **I** have **heav**(i)ly **borne**, there **ran** a **ru**mor Of **man**y **worth**y **fell**ows **that** were **out**,

Which **was** to **my** be**lief** wit***nessed*** the **rath**er For **that** I **saw** the **ty**rant’s **pow(e)r** a**foot**.

Now **is** the **time** of **help**. Your **eye** in **Scot**land Would **cre**ate **sol**diers, **make** our **wom**en **fight**93 To **doff** their **dire** di**stress**es.

*Malcolm* **Be’t** their **com**fort

We\_(a)re **com**ing **thith**er. **Grac**ious **Eng**land **hath**

Lent **us** good **Si**ward **and** ten **thou**sand **men**, An **old**er **and** a **bet**ter **sol**dier **none**

That **Christ**en**dom** gives **out**.

*Ross* Would **I** could **an**swer

This **com**fort **with** the **like**. But **I** have **words** That **would** be **howled** out **in** the **des**ert **air**, Where **hear**ing **should** not **latch** them.

*Macduff* **What** con**cern** they,

The **gen**(e)ral **cause**, or **is** it **a** fee-**grief** Due **to** some **sing**le **breast**?

*Ross* No **mind** that’s **hon**est

But **in** it **shares** some **woe**, though **the** main **part**

Per**tains** to **you** a**lone**.

*Macduff* If **it** be **mine**,

Keep **it** not **from** me; **quick**ly **let** me **have** it.

*Ross* Let **not** your **ears** de**spise** my **tongue** for**ev**er, Which **shall** pos**sess** them **with** the **heav**iest **sound**94 That **ev**er **yet** they **heard**.

93The stress on *create* may fall on either syllable in Shakespeare.

94Syncopation before /y/, in accordance with the Resonant Rule: /hév(i)yist/.

101

IV 3 

*Macduff* Humh! I **guess** at **it**.

*Ross* Your **cas**tle **is** sur**prised**, your **wife** and **babes** Sav***age***ly **slaugh**tered. **To** re**late** the **man**ner Were, **on** the **quar**ry **of** these **murd**ered **deer**, To **add** the **death** of **you.**

*Malcolm* **Merc**(i)ful **hea(ve)n**!95 What, **man**! Ne’er **pull** your **hat** u**pon** your **brows.** Give **sor**row **words**. The **grief** that **does** not **speak** Whis***pers*** the **o’er**fraught **heart** and **bids** it **break.**

*Macduff* My **child**ren **too**?

*Ross* Wife, **child**ren, **serv**ants, **all**

That **could** be **found**.

*Macduff* And **I** must **be** from **thence**?

My **wife** killed **too**?

*Ross* **I** have **said**.

*Malcolm* Be **com**forted.

Let’s **make** us **med**’cines **of** our **great** re**venge**96 To **cure** this **dead**ly **grief**.

*Macduff* He **has** no **child**ren. **All** my **pret**ty **ones**?

Did **you** say **all**?// O **hell**-kite! **All**?

What, **all** my **pret**ty **chick**ens **and** their **dam**

At **one** fell **swoop**?

*Malcolm* Di**spute** it **like** a **man**.

*Macduff* I **shall** do **so**.

But **I** must **al**so **feel** it **as** a **man**.

I **can**not **but** re**mem**ber **such** thing **were**,

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

And **would** not **take** their **part**? Sin***ful*** Mac**duff**, They **were** all **struck** for **thee**! Naught **that** I **am**, Not **for** their **own** de**mer**its **but** for **mine**

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

*Malcolm* Be **this** the **whet**stone **of** your **sword**. Let **grief**

Con**vert** to **ang**er;// blunt **not** the **heart**, en**rage** it.

*Macduff* O, **I** could **play** the **wom**an **with** mine **eyes**

95The dropped vowel in *merc(i)ful* is a violation of the Resonant Rule, as neither /s/ nor /f/ is a resonant.

96Disyllabic *medicine* is more common in England than in America.

102

 IV 3

And **brag**gart **with** my **tongue**. But, **gen**tle **heav**ens, Cut **short** all **in**ter**mis**sion. **Front** to **front**

Bring **thou** this **fiend** of **Scot**land **and** my**self**. With**in** my **sword’s** length **set** him. **If** he **’scape**, Hea***ven*** for**give** him **too**!

*Malcolm* This **tune** goes **man**ly.

Come, **go** we **to** the **King**. Our **pow(e)r** is **read**y; Our **lack** is **noth**ing **but** our **leave**. Mac**beth**

Is **ripe** for **shak**ing, **and** the **pow’rs** a**bove**

Put **on** their i**n**stru**ments**.// Re**ceive** what **cheer** you **may**. The **night** is **long** that **nev**er **finds** the **day**. *Exeunt.*

103

## Act V

#### Scene 1

*Enter a* D *of Physic and a Waiting* G*.*

*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 slumbery 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* L M*, 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 accompt? Yet who would have thought the old man to have had so much blood in him?

104

 V 1

*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 **whis**p’rings **are** a**broad**. Un**nat**(u)ral **deeds** Do **breed** un**nat**(u)ral **troub**les.// In**fect**ed **minds** To **their** deaf **pill**ows **will** dis**charge** their **sec**rets. More **needs** she **the** di**vine** than **the** phy**sic**ian.

God, **God** for**give** us **all**! Look **aft**er **her;** Re**move** from **her** the **means** of **all** an**noy**ance, And **still** keep **eyes** u**pon** her. **So** good **night**,

My **mind** she\_(ha)s **ma**ted, **and** a**mazed** my **sight.**

I **think**, but **dare** not **speak**.

*Woman* Good **night**, good **doct**or.

*Exeunt.*

105

V 2 

#### Scene 2

*Drum and colors.*

*Enter* M, C, A, L*, Soldiers.*

*Menteith* The **Eng**lish **pow’r** is **near**, led **on** by **Mal**colm His **un**cle **Si**ward, **and** the **good** Mac**duff.**

Re**ven**ges **burn** in **them**; for **their** dear **caus**es Would **to** the **bleed**ing **and** the **grim** a**larm** Ex**cite** the **mort**(i)fied **man**.97

*Angus* Near **Birn**am **Wood**

Shall **we** well **meet** them; **that** way **are** they **com**ing.

*Caithness* Who **knows** if **Don**al**bain** be **with** his **broth**er?

*Lennox* For **cert**ain, **sir**, he\_(i)s **not**. I **have** a **file**

Of **all** the **gen**try. **There** is **Si**ward’s **son** And **man**y **un**rough **youths** that **ev**en **now**98 Pro**test** their **first** of **man**hood.

*Menteith* What **does** the **ty**rant?

Great **Dun**si**nane** he **strong**ly **for**ti**fies.**

Some **say** he’s **mad**; o***thers***, that **les**ser **hate** him, Do **call** it **val**iant **fu**ry; **but** for **cer**tain

He **can**not **buck**le **his** dis**temp**ered **cause**

With**in** the **belt** of **rule**.

*Angus* Now **does** he **feel**

His **sec**ret **murd**ers **stick**ing **on** his **hands.**

Now **min**ute**ly** re**volts** up**braid** his **faith**-breach: Those **he** com**mands** move **on**ly **in** com**mand,** Noth***ing*** in **love**. Now **does** he **feel** his **ti**tle Hang **loose** a**bout** him, **like** a **gi**ant’s **robe** U**pon** a **dwarf**ish **thief.**

*Menteith* Who **then** shall **blame** His **pest**ered **sens**es **to** re**coil** and **start,** When **all** that **is** with**in** him **does** con**demn** It**self** for **be**ing **there**?

*Caithness* Well, **march** we **on**

97The dropped vowel in *mort(i)fied* is a violation of the Resonant Rule, as neither

/t/ nor /f/ is a resonant.

98Many words with the prefix *un-* are sometimes stressed on the prefix and sometimes on the root.

106

 V 2

To **give** o**bed**ience **where** ’tis **tru**ly **owed**.99

Meet **we** the **med**’cine **of** the **sick**ly **weal;**

And **with** him **pour** we **in** our **coun**try’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 **Birn**am. *Exeunt, marching.*

99Syncopation before /y/, in accordance with the Resonant Rule: /obíyd(i)yins/.

107

V 3 

#### Scene 3

*Enter* M, D*, and Attendants. Macbeth* Bring **me** no **more** re**ports.** Let **them** fly **all**!

Till **Birn**am **Wood** re**move** to **Dun**si**nane,**

I **can**not **taint** with **fear**. What’s **the** boy **Mal**colm? Was **he** not **born** of **wom**an?// The **spir(i)ts** that **know** All **mor**tal **con**se**quen**ces// **have** pro**nounced** me **thus**: ‘Fear **not**, Mac**beth**. No **man** that’s **born** of **wom**an

Shall **e’er** have **pow(e)r** u**pon** thee.’// Then **fly**, false **thanes**, And **ming**le **with** the **Eng**lish **ep**i**cures.**

The **mind** I **sway** by, **and** the **heart** I **bear**, Shall **nev**er **sag** with **doubt** nor **shake** with **fear**.

*Enter* S*.*

The **dev**il **damn** thee **black**, thou **cream**-faced **loon**! Where **got’st** thou **that** goose **look**?

*Servant* There **is** ten **thou**sand—

*Macbeth* **Geese**, vill(ai)n?

*Servant* **Sold**iers, **sir.**

*Macbeth* Go **prick** thy **face** and **ov**er-**red** thy **fear,** Thou **lil**y-**liv**ered **boy**. What **sold**iers, **patch**? Death **of** thy **soul**! those **lin**en **cheeks** of **thine**

Are **coun**sel**lors** to **fear**. What **sold**iers, **whey**-face?

*Servant* The **Eng**lish **force,** so **please** you.

*Macbeth* Take **thy** face **hence**. *Exit Servant.*

Seyt***on***! I\_(a)m **sick** at **heart**, When **I** be**hold**//—Seyt***on***, I **say**! —This **push** Will **cheer** me **ev**er, **or** dis**seat** me **now**.

I **have** lived **long** e**nough**. My **way** of **life**

Is **fall’n** in**to** the **sear**, the **yel**low **leaf**,

And **that** which **should** ac**com**pa**ny** old **age**,

As **hon**or, **love**, o**bed**ience, **troops** of **friends**,100 I **must** not **look** to **have**; but, **in** their **stead**, Curs***es*** not **loud** but **deep**, mouth-**hon**or, **breath,**

Which **the** poor **heart** would **fain** de**ny**, and **dare** not. Seyton!

100Syncopation before /y/, in accordance with the Resonant Rule: /obíyd(i)yins/.

108

 V 3

*Enter* S*. Seyton* **What’s** your **grac**ious **pleas**ure?

*Macbeth* **What** news **more**?

*Seyton* All **is** con**firmed**, my **lord**, which **was** re**port**ed.

*Macbeth* I’ll **fight** till **from** my **bones** my **flesh** be **hacked.**

Give **me** my **arm**or.

*Seyton* ’**Tis** not **need**ed **yet.**

*Macbeth* I’ll **put** it **on**.

Send **out** moe **hors**es, **skirr** the **coun**try **round,** Hang **those** that **talk** of **fear**. Give **me** mine **arm**or. How **does** your **pa**tient, **doct**or?

*Doctor* **Not** so **sick,** my **lord**,

As **she** is **troub**led **with** thick-**com**ing **fan**cies That **keep** her **from** her **rest**.

*Macbeth* Cure **her** of **that**!

Canst **thou** not **min**(i)ster **to** a **mind** di**seased,**101 Pluck **from** the **mem**o**ry** a **root**ed **sor**row,

Raze **out** the **writ**ten **troub**les **of** the **brain,** And **with** some **sweet** ob**liv**ious **an**ti**dote**102 Cleanse **the** stuffed **bos**om **of** that **per**(i)lous **stuff** Which **weighs** u**pon** the **heart**?

*Doctor* There**in** the **pa**tient

Must **min**(i)ster **to** him**self**.

*Macbeth* Throw **phys**ic **to** the **dogs**; I’ll **none** of **it**!

Come, **put** mine **arm**or **on.** Give **me** my **staff**.

Sey***ton***, send **out**. —Doc***tor***, the **thanes** fly **from** me,— Come, **sir**, dis**patch**. —If **thou** couldst, **doc**tor, **cast** The **wat**er **of** my **land**, find **her** di**sease**,

And **purge** it **to** a **sound** and **pris**tine **health**, I **would** ap**plaud** thee **to** the **ver**y **ech**o,

That **should** ap**plaud** a**gain**. —Pull’t **off**, I **say**. — What **rhu**barb, **cyme**, or **what** pur**ga**tive **drug**

Would **scour** these **Eng**lish **hence**? Hear’st **thou** of **them**?

*Doctor* Ay, **my** good **lord**. Your **roy**al **prep**a**ra**tion

101The dropped vowel in *min(i)ster* comes after rather than before the resonant, a variation of the Resonant Rule, here and six lines down.

102Syncopation before /y/, in accordance with the Resonant Rule: /ablív(i)yis/.

109

V 3 

Makes **us** hear **some**thing.

*Macbeth* **Bring** it **aft**er **me**!

I **will** not **b**e a**fraid** of **death** and **bane**

Till **Bir**nam **For**est **come** to **Dun**si**nane**.

*Doctor* Were **I** from **Dun**si**nane** a**way** and **clear**,

*Exit.*

Pro***fit*** a**gain** should **hard**ly **draw** me **here**. *Exeunt.*

110

 V 4

#### Scene 4

*Drum and colors.*

*Enter* M*, old* S *and his* S, M, C, A, L, R, *and Soldiers, marching.*

*Malcolm* Cous***ins***, I **hope** the **days** are **near** at **hand**

That **cham**bers **will** be **safe.**

*Menteith* We **doubt** it **noth**ing.

*Siward* What **wood** is **this** be**fore** us?

*Menteith* The **Wood** of **Birn**am.

*Malcolm* Let **ev**ery **sol**dier **hew** him **down** a **bough**

And **bear’t** be**fore** him. **There**by **shall** we **shad**ow The **num**bers **of** our **host** and **mak**e dis**cov**ery

Err **in** re**port** of **us.**

*Soldiers* It **shall** be **done.**

*Siward* We **learn** no **oth**er **but** the **conf**(i)dent **ty**rant103

Keeps **still** in **Dun**si**nane** and **will** en**dure** Our **set**ting **down** be**fore’t**.

*Malcolm* ’Tis **his** main **hope**,

For **where** there **is** ad**vant**age **to** be **gone**

Both **more** and **less** have **gi(ve)n** him **the** re**volt,** And **none** serve **with** him **but** con**strain**èd **things** Whose **hearts** are **ab**sent **too**.

*MacduffI* Let **our** just **cen**sures

At**tend** the **true** e**vent**, and **put** we **on**

In**dus**trious **sol**dier**ship**.*104*

*Siward* The **time** ap**proach**es

That **will** with **due** de**cis**ion **make** us **know**

What **we** shall **say** we **have** and **what** we **owe.** Thoughts **spec**(u)la**tive** their **un**sure **hopes** re**late,**105 But **cert**ain **is**sue **strokes** must **ar**bi**trate**—

T(o)wards **which** ad**vance** the **war.** *Exeunt, marching.*

103The dropped vowel in *conf(i)dent* is a violation of the Resonant Rule, as neither

/f/ nor /d/ is a resonant.

104Syncopation before /y/, in accordance with the Resonant Rule: /indûstr(i)yis/.

105Many words with the prefix *un-* are sometimes stressed on the prefix and sometimes on the root.

111

V 5 

#### Scene 5

*Enter* M, S*, and Soldiers, with drum and colors.*

*Macbeth* Hang **out** our **ban**ners **on** the **out**ward **walls.**

The **cry** is **still**, ‘They **come**!’ Our **cast**le’s **strength**

Will **laugh** a **siege** to **scorn.** Here **let** them **lie**

Till **fam**ine **and** the **a**gue **eat** them **up.**

Were **they** not **forced** with **those** that **should** be **ours,**

We **might** have **met** them **dare**ful, **beard** to **beard,**

And **beat** them **back**ward **home**. *A cry within of women.*

What **is** that **noise**?

*Seyton* It **is** the **cry** of **wom**en, **my** good **lord.**

*Macbeth* I **have** al**most** for**got** the **taste** of **fears.**

The **time** has **been**, my **sen**ses **would** have **cooled** To **hear** a **night**-shriek, **and** my **fell** of **hair** Would **at** a **dis**mal **treat**ise **rouse** and **stir**

As **life** were **in’t.** I **have** supped **full** with **hor**rors. Dire***ness***, fa**mil**iar **to** my **slaught**(e)rous **thoughts**,106 Can**not** once **start** me.

*Enter* S*.*

**Where**fore **was** that **cry**?

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

*Macbeth* She **should** have **died** here**aft**er: There **would** have **been** a **time** for **such** a **word**.

To-**mor**row, **and** to-**mor**row, **and** to-**mor**row Creeps **in** this **pet**ty **pace** from **day** to **day**

To **the** last **syll**(a)ble **of** re**cord**ed **time,**107

And **t(o)\_all** our **yes**ter**days** have **light**ed **fools** The **way** to **dust**y **death**. Out, **out**, brief **can**dle! Life’s **but** a **walk**ing **shad**ow, **a** poor **play**er

That **struts** and **frets** his **hour** u**pon** the **stage**

And **then** is **heard** no **more**. It **is** a **tale**

Told **by** an **id**iot, **full** of **sound** and **fu**ry,108

106Syncopation before /y/, in accordance with the Resonant Rule: /famíl(i)yir/.

107The dropped vowel in *syll(a)ble* comes after rather than before the resonant, a variation of the Resonant Rule.

108Syncopation before /y/, in accordance with the Resonant Rule: /íd(i)yit/.

112

 V 5

**Sig**ni**fy**ing **noth**ing.

*Enter a* M*.*

Thou **com’st** to **use** thy **tongue**: thy **sto**ry q**uick**ly!

*Messenger* Gra***cious*** my **lord**,

I **should** re**port** that **which** I **say** I **saw**, But **know** not **how** to **do’t.**

*Macbeth* Well, **say**, sir.109

*Messenger* As **I** did **stand** my **watch** u**pon** the **hill**,

I **looked** t(o)ward **Birn**am, **and** a**non**, me**thought**, The **wood** be**gan** to **move**.

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

*Messenger* Let **me** en**dure** your **wrath** if’t **be** not **so**.

With**in** this **three** mile **may** you **see** it **com**ing. I **say**, a **mov**ing **grove**.

*Macbeth* If **thou** speak’st **false**, U**pon** the **next** tree **shalt** thou **hang** a**live**

Till **fam**ine **cling** thee. **If** thy **speech** be **sooth**, I **care** not **if** thou **dost** for **me** as **much**.

I **pull** in **res**o**lu**tion, **and** be**gin**

To **doubt** th’e**quiv**o**ca**tion **of** the **fiend,**

That **lies** like **truth**. ‘Fear **not**, till **Birn**am **Wood** Do **come** to **Dun**si**nane**!’ and **now** a **wood** Comes **tow**ard **Dun**si**nane.** Arm, **arm**, and **out**! If **this** which **he** a**vouch**es **does** ap**pear**,

There **is** nor **fly**ing **hence** nor **tarr**ying **here**.110

I **’gin** to **be** a**wear**y **of** the **sun**,

And **wish** th’e**state** o’th’ **world** were **now** un**done**. Ring **the** a**lar**um **bell**! Blow **wind**, come **wrack**,

At **least** we’ll **die** with **har**ness **on** our **back.** *Exeunt.*

109A short half-line. Some editors add *it* to satisfy the Accent Rule: But **know** not **how** to **do’t.** ——Well, **say** it, **sir**.

110Syncopation before /y/, in accordance with the Resonant Rule: /tær(i)yi ng/.

113

V 6 

#### Scene 6

*Drum and colors.*

*Enter* M, S, M, *and their army, with boughs.*

*Malcolm* Now **near** e**nough.** Your **leav**y **screens** throw **down** And **show** like **those** you **are.** You, **worth**y **un**cle, Shall **with** my **cous**in, **your** right **no**ble **son**,

Lead **our** first **bat**tle.// Wor***thy*** Mac**duff** and **we** Shall **take** u**pon’s** what **else** re**mains** to **do,** Ac**cord**ing **to** our **ord**er.

*Siward* **Fare** you **well**.

Do **we** but **find** the **ty**rant’s **pow(e)r** to-**night**, Let **us** be **beat**en **if** we **can**not **fight**.

*Macduff* Make **all** our **trump**ets **speak**, give **them** all **breath**, Those **clam**(o)rous **har**bin**gers** of **blood** and **death**.

*Exeunt. Alarums continued.*

114

 V 7

#### Scene 7

*Enter* M.

*Macbeth* They\_(ha)ve **tied** me **to** a **stake**. I **can**not **fly**, But **bear**-like **I** must **fight** the **course**. What’s **he** That **was** not **born** of **wom**an? **Such** a **one**

Am **I** to **fear**, or **none**.

*Enter* Y S.

*Young S.* What **is** thy **name**?

*Macbeth* Thou’lt **be** a**fraid** to **hear** it.

*Young S.* No, **though** thou **call’st** thy**self** a **hot**ter **name**

Than **an**y **is** in **hell.**

*Macbeth* My **name’s** Mac**beth.**

*Young S.* The **de(vi)l** him**self** could **not** pro**nounce** a **ti**tle More **hate**ful **to** mine **ear.**

*Macbeth* No, **nor** more **fear**ful.

*Young S.* Thou **li(e)st**, a**bhorr**èd **ty**rant! **With** my **sword**

I’ll **prove** the **lie** thou **speak’st.**

*They fight, and Young Siward slain.*

*Macbeth* **Thou** wast **born** of **wom**an.

But **swords** I **smile** at, **weap**ons **laugh** to **scorn,**

Bran***dished*** by **man** that’s **of** a **wom**an **born**. *Exit.*

*Alarums. Enter* M*.*

*Macduff* That **way** the **noise** is. **Ty**rant, **show** thy **face**! If **thou** be’st **slain** and **with** no **strike** of **mine,**

My **wife** and **child**ren’s **ghosts** will **haunt** me **still.**

I **can**not **strike** at **wretch**ed **kerns**, whose **arms**

Are **hired** to **bear** their **staves**. Ei(the)r **thou**, Mac**beth,** Or **else** my **sword** with **an** un**bat**tered **edge**

I **sheathe** a**gain** un**deed**ed.// There **thou** shouldst **be**: By **this** great **clat**ter **one** of **great**est **note**

Seems **bruit**ed.// **Let** me **find** him, **For**tune,

And **more** I **beg** not! *Exit. Alarum.*

*Enter* M *and* S*.*

*Siward* This **way**, my **lord.** The **cas**tle’s **gent**ly **ren**dered: The **ty**rant’s **peo**ple **on** both **side**s do **fight**,

The **no**ble **thanes** do **brave**ly **in** the **war**, The **day** al**most** it**self** pro**fess**es **yours** And **lit**tle **is** to **do.**

115

V 7 

*Malcolm* We\_(ha)ve **met** with **foes**

That **strike** be**side** us.

*Siward* **En**ter, **sir**, the **cas**tle.

*Exeunt. Alarum.*

116

 V 8

#### Scene 8

*Enter* M*.*

*Macbeth* Why **should** I **play** the **Ro**man **fool** and **die**

On **mine** own **sword**? Whiles **I** see **lives**, the **gash**es Do **bett**(e)r\_u**pon** them.

*Enter* M*.*

*Macduff* Turn, **hell**hound, **turn**!

*Macbeth* Of **all** men **else** I **have** a**void**ed **thee**.

But **get** thee **back**! My **soul** is **too** much **charged**

With **blood** of **thine** al**read**y.

*Macduff* I **have** no **words;**

My **voice** is **in** my **sword**, thou **blood**ier **vill**ain111

Than **terms** can **give** thee **out**! *They fight.*

*Macbeth* Thou **los**est **la**bor.

As **eas**y **mayst** thou **the** in**trench**ant **air**

With **thy** keen **sword** im**press** as **make** me **bleed**. Let **fall** thy **blade** on **vul**ne**ra**ble **crests.**

I **bear** a **charm**èd **life**, which **must** not **yield**

To **one** of **wom**an **born**.

*Macduff* De**spair** thy **charm,**

And **let** the **ang**el, **whom** thou **still** hast **served,** Tell **thee**, Mac**duff** was **from** his **moth**er’s wo**mb** Un**time**ly **ripped.**

*Macbeth* Ac**curs**èd **be** that **tongue** that **tells** me **so,**

For **it** hath **cowed** my **bet**ter **part** of **man**!

And **be** these **jugg**ling **fiends** no **more** be**lieved,** That **pal**ter **with** us **in** a **doub**le **sense**,

That **keep** the **word** of **prom**ise **to** our **ear**

And **break** it **to** our **hope**.// **I’ll** not **fight** with **thee**.112

*Macduff* Then **yield** thee, **cow**ard,

And **live** to **be** the **show** and **gaze** o’th’ **time.**

We’ll **have** thee, **as** our **rar**er **mon**sters **are**,

Paint***ed*** u**pon** a **pole**, and **un**der**writ**

‘Here **may** you **see** the **ty**rant.’

111Syncopation before /y/, in accordance with the Resonant Rule: /blûd(i)yir/.

112Or: And **break** it **to** our **hope**. I’ll **not** fight **with** thee.

117

V 8 

*Macbeth* I **will** not **yield,**

To **kiss** the **ground** be**fore** young **Mal**colm’s **feet**

And **to** be **bait**ed **with** the **rab**ble’s **curse**. Though **Birn**am **Wood** be **come** to **Dun**si**nane,** And **thou** op**posed**, being **of** no **wom**an **born**, Yet **I** will **try** the **last**. Be**fore** my **bod**y

I **throw** my **war**like **shield**. Lay **on**, Mac**duff**,

And **damned** be **him** that **first** cries ‘**Hold**, e**nough**!’

*Exeunt, fighting. Alarums. Reenter, fighting, and Macbeth slain.*

118

 V 9

#### Scene 9

*Retreat and flourish.*

*Enter, with drums and colors,*

M, S, R, *Thanes, and Soldiers.*

*Malcolm* I **would** the **friends** we **miss** were **safe** ar**rived.**

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

*Malcolm* Mac**duff** is **miss**ing, **and** your **no**ble **son**.

*Ross* Your **son**, my **lord**, has **paid** a **sol**dier’s **debt.**

He **on**ly **lived** but **till** he **was** a **man**,

The **which** no **soon**er **had** his **prow(e)ss** con**firm**ed113 In **the** un**shrink**ing **sta**tion **where** he **fought**

But **like** a **man** he **died**.

*Siward* Then **he** is **dead**?

*Ross* Ay, **and** brought **off** the **field**. Your **cause** of **sor**row Must **not** be **meas**ured **by** his **worth**, for **then**

It **hath** no **end**.

*Siward* Had **he** his **hurts** be**fore**?

*Ross* Ay, **on** the **front**.

*Siward* Why **then**, God’s **sol**dier **be** he.

Had **I** as **man**y **sons** as **I** have **hairs**,

I **would** not **wish** them **to** a **fair**er **death**: And **so** his **knell** is **knolled**.

*Malcolm* He’s **worth** more **sor**row, And **that** I’ll **spend** for **him**.

*Siward* He’s **worth** no **more**.

They **say** he **part**ed **well** and **paid** his **score**,

And **so**, God **be** (with h)im. **Here** comes **new**er **com**fort.114

*Enter* M*, with Macbeth’s head.*

*Macduff* Hail, **King**, for **so** thou **art**. Be**hold** where **stands**

Th’u**surp**er’s **curs**èd **head**. The **time** is **free**.

I **see** thee **com**passed **with** thy **king**dom’s **pearl,** That **speak** my **sal**u**ta**tion **in** their **minds**, Whose **voic**es **I** de**sire** a**loud** with **mine**—

113The dropped vowel in *prow(e)ss* comes after rather than before the resonant, a variation of the Resonant Rule.

114The reduction of *God be with him* parallels that of *God be with you* to *Goodbye.*

119

V 9 

Hail, **King** of **Scot**land!

*All* Hail, **King** of **Scot**land! *Flourish. Malcolm* We **shall** not **spend** a **large** ex**pense** of **time**

Be**fore** we **reck**on **with** your **sev**(e)ral **loves**

And **make** us **ev**en **with** you.// My **Thanes** and **kins**men, Hence**forth** be **Earls**, the **first** that **ev**er **Scot**land

In **such** an **hon**or **named**. What’s **more** to **do** Which **would** be **plant**ed **new**ly **with** the **time**— As **call**ing **home** our **ex**iled **friends** a**broad**

That **fled** the **snares** of **watch**ful **tyr**an**ny**, Pro**du**cing **forth** the **cru**el **min**i**sters**

Of **this** dead **butch**er **and** his **fiend**-like **queen**, Who (**as** ’tis **thought**) by **self** and **vi**(o)lent **hands** Took **off** her **life**—this, **and** what **need**ful **else** That **calls** u**pon** us, **by** the **grace** of **Grace**

We **will** per**form** in **meas**ure, **time**, and **place**. So **thanks** to **all** at **once** and **to** each **one**, Whom **we** in**vite** to **see** us **crowned** at **Scone**.

*Flourish. Exeunt omnes.*

120

Set in 11 pt Bembo.