

John Bell (publ.), Macbeth, a tragedy, by Shakespeare, as performed at the Theatre-Royal, Drury-Lane (London, 1774).

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MACBETH,  
A TRAGEDY, by SHAKESPEARE,

AS PERFORMED AT THE  
THEATRE-ROYAL, DRURY-LANE.

Regulated from the PROMPT-BOOK,  
With PERMISSION of the MANAGERS,  
By Mr. HOPKINS, Prompter.

An INTRODUCTION, and NOTES  
Critical and Illustrative,  
ARE ADDED BY THE  
AUTHORS of the DRAMATIC CENSOR.

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LONDON:  
Printed for JOHN BELL, near Exeter-Exchange, in the Strand;  
and C. ETHERINGTON, at York.  
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MACBETH.

INTRODUCTION.

Shakespeare was not more remarkable for the dignity of his characters, the strength of his expression, the elevation of his sentiments, and the natural beauty of his imagery, than for the happy choice of his subjects: which, however, disdaining the fetters of rule, he sometimes sported with. In the tragedy immediately before us, he is more regular, than in many others; it records an important point of history, but gives a picture of the human heart rather too horrid; which, no doubt is the reason that few female spectators like this piece.

The witches, however trespassing on the bounds of probability, are finely written, and the ghosts admirably introduced. The play contains many sublime sentiments, and the principal characters afford such uncommon scope for acting-merit, that, on the whole, it must be allowed a fine dramatic structure; though cold criticism might perhaps charge it with some blemishes.

Though it is not strictly within our design to speak of Performers, we should deem ourselves ungrateful to Mr. Garrick's unparalleled merit, if we did not here remark, that he sustains the importance, marks the strong feelings, and illustrates the author's powerful ideas, with such natural, animated, forcible propriety, that the dullest heart must receive impressions from him, which the clearest head cannot adequately express.

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DRAMATIS PERSONÆ.

|                                 | Drury-Lane.    | Covent-Garden.   |
|---------------------------------|----------------|------------------|
| Duncan,                         | Mr. Bransby.   | Mr. Gardner.     |
| Malcolm,                        | Mr. Cauthery.  | Mr. Perry.       |
| Donalbaine,                     | Master Cape.   |                  |
| Macbeth,                        | Mr. Garrick.   | Mr. Smith.       |
| Macduff,                        | Mr. Reddish.   | Mr. Clarke.      |
| Rosse,                          | Mr. J. Aickin. |                  |
| Banquo,                         | Mr. Packer.    | Mr. Bensley.     |
| Lenox,                          | Mr. Fawcett.   | Mr. Hull.        |
| Fleance,                        | Miss Collet.   |                  |
| Siward,                         | Mr. Hurst.     |                  |
| Young Siward.                   |                |                  |
| Seyton,                         | Mr. Ackman.    | Mr. Thompson.    |
| Angus,                          | Mr. Keen.      |                  |
| Lady Macbeth,                   | Mrs. Barry.    | Mrs. Hartley.    |
| Lady Macduff,                   | Miss Ambrose.  |                  |
| Hecate,                         | Mr. Champness. | Mr. Reinhold.    |
| The Vocal Parts By Messrs. Ver- |                | Mess. Mattocks   |
| non, Champness, Banni-          |                | Reinhold, Du-    |
| ster, Kear, Fawcett, Mrs.       |                | Bellamy, Ba-     |
| Scott, Mrs. Wrighton, Mrs.      |                | ker, Owenson,    |
| Hunt.                           |                | Fox, Mrs. Baker, |
|                                 |                | Mrs. Lampe, and  |
|                                 |                | Mrs. Jones.      |

The Witches By Mess. Parsons,  
Baddeley, and Moody.

Mr. Dunstall,  
Mrs. Pitt, and  
Mr. Quick.

SCENE, in the End of the Fourth Act, lies in Eng-  
land; through the rest of the Play, in Scotland; and  
chiefly at Macbeth's Castle.

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MACBETH.

ACT I.

SCENE, an open Place.

Thunder and Lightning. Enter three Witches. /\*

1 Witch.

When shall we three meet again?

In thunder, lightning, or in rain?

2 Wit. When the hurly-burly's done,  
When the battle's lost and won.

3 Wit. That will be ere set of sun.

1 Wit. Where the place?

2 Wit. Upon the heath.

3 Wit. There I go to meet Macbeth.

[Padocke calls within.]

1 Wit. I come, I come, Grimalkin ---

2 Wit. Padocke calls --- anon!

All. Fair is foul, and foul is fair,  
Hover /† through the fog and filthy air.

[Thunder. The Witches sink.]

/\* These ideal characters being furnished by the author with  
great peculiarity of style and sentiment, their expression should  
be outrè, their appearance haggard and rustic.

/† It is a great breach of propriety in action, to make the  
witches sink, after saying "hover through the fog, &c." But

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SCENE changes to a Palace at Foris.

Enter King, Malcolm, Donalbain, Lenox, with At-  
tendants, meeting a bleeding Captain. /\*

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

Mal. This is the serjeant

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

Capt. Doubtful long it stood,  
As two spent swimmers that do cling together,  
And choak their art: the merciless Macdonel,  
(Worthy to be a rebel, for to that  
The multiplying villainies of nature  
Do swarm upon him) from the western isles  
Of Kernes and Gallow-glasses /† was supplied,  
And Fortune, on his damned quarrel smiling,  
Shew'd like a rebel's whore. But all too weak:  
For brave Macbeth (well he deserves that name)  
Disdaining fortune, with his brandish'd steel,  
Which smook'd with bloody execution,  
Like Valour's minion carved out his passage,  
Till he had fac'd the slave ---  
Who ne'er shook hands, nor bid farewell to him,  
Till he unseam'd him from the nave to th' chops,  
And fix'd his head upon our battlements.

possibly no other means are to be found with safety to the performers; and, this allowed, it was contrived as the most immediate way to make them vanish.

/\* Theatrical managers are highly culpable when they do not dress this play in the martial, striking habits of the time and country.

/† Kernes and Gallow-glasses were heavy and light armed troops.

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King. Oh, valiant cousin! worthy gentleman!  
Capt. As whence the sun 'gins his reflection,  
Shipwrecking storms and direful thunders break;  
So from that spring, whence comfort seem'd to come,  
Discomfort well'd. /\* Mark, King of Scotland, mark:  
No sooner Justice had, with valour arm'd,  
Compell'd these skipping Kernes to trust their heels,  
But the Norweyan lord, surveying 'vantage,  
With furbish'd arms, and new supplies of men,  
Began a fresh assault.

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

Capt. Yes,  
As sparrows eagles; or the hare the lion.  
If I say sooth, I must report they were  
As cannons /† overcharg'd with double cracks,  
So they redoubled strokes upon the foe:

Except they meant to bathe in reeking wounds,  
Or memorize another Golgotha,  
I cannot tell ---  
But I am faint, my wounds cry out for help ---  
King. So well thy words become thee, as thy  
wounds:

They smack of honour both. Go, get him surgeons.

[Exit Captain, &c.]

Enter Rosse and Angus. \§

But who comes here?

Mal. The worthy Thane of Rosse.

Len. What haste looks through his eyes?

/\* Welled, for flowed. Thirlby.

/† Shakespeare has inadvertently made a character mention can-  
nons, which were not invented at that period, nor some centuries  
after.

/§ The characters of Rosse and Angus have been judiciously  
blended, at Covent-Garden Theatre, into those of Macduff and  
Lenox, to make them more worthy the attention of good perform-  
ers and the audience.

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Mal. So should he look, that comes to speak things strange.

Rosse. God save the king!

King. Whence cam'st thou, worthy Thane?

Rosse. From Fife, great king,

Where the Norwegian banners flout the sky,

And fan our people cold.

Norway himself, with numbers terrible,

Assisted by that most disloyal traitor,

The Thane of Cawdor, 'gan a dismal conflict;

'Till that Bellona's bridegroom, lapt in proof,

Confronted him with self-comparisons,

Point against point rebellious, arm 'gainst arm,

Curbing his lavish spirit. To conclude,

The victory fell on us.

King. Great happiness!

Rosse. Now Sweno, Norway's king, craves composition;

Nor would we deign him burial of his men

'Till he disbursed, at St. Colmes-kill isle,

Ten thousand dollars to our gen'ral use.

King. No more that Thane of Cawdor shall deceive

Our bosom int'rest. Go, pronounce his death;

And with his former title greet Macbeth.

Rosse. I'll see it done.

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

[Exeunt.]

SCENE changes to the Heath.

Thunder. *The three Witches rise from under the stage.*

1 Witch. Where hast thou been, sister?

2 Witch. Killing swine. /\*

3 Witch. Sister, where thou?

1 Witch. A sailor's wife had chesnuts in her lap,  
And mouncht, and mouncht, and mouncht. Give  
me, quoth I.

/\* The mischievous motives and actions of witchcraft, are admirably painted in this scene.

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Aroint thee, witch! the rump-fed ronyon cries.  
Her husband's to Aleppo gone, master o' th' Tyger:  
But in a sieve I'll thither sail,  
And, like a rat without a tail,  
I'll do --- I'll do --- and I'll do.

2 Witch. I'll give thee a wind.

1 Witch. Thou art kind.

3 Witch. And I another.

1 Witch. I myself have all the other;  
And the very points they blow,  
All the quarters that they know,  
In th' ship-man's card ---  
I will drain him dry as hay,  
Sleep shall neither night nor day  
Hang upon his pent-house lid;  
He shall live a man forbid;  
Weary sev'n nights, nine times nine,  
Shall he dwindle, peak and pine;  
Though his bark cannot be lost,  
Yet it shall be tempest-tost.  
Look what I have.

2 Witch. Shew me, shew me.

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

3 Witch. A drum, a drum!  
Macbeth doth come!

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

*A March.*

Enter Macbeth and Banquo, with Soldiers and other Attendants.

Macb. Command they make a halt upon the heath.

Sol. (within) Halt, halt, halt.

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Macb. So foul and fair a day I have not seen. /\*

Ban. How far is't call'd to Foris? -- What are these, So wither'd, and so wild in their attire, That look not like th'inhabitants o' th' earth, And yet are on't? Live you, or are you ought That man may question? You seem to understand me, By each at once her choppy finger laying Upon her skinny lips. --- You should be women; And yet your beards forbid me to interpret That you are so.

Macb. 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.

Ban. Good Sir, why do you start, and seem to fear Things that do sound so fair? I' th' name of Truth, Are ye fantastical, or That indeed [To the Witches. Which outwardly ye shew? My noble partner You greet with present grace, and great prediction Of noble having, and of royal hope, That he seems rapt withal; to me you speak not. If you can look into the seeds of time, And say which grain will grow, and which will not, Speak then to me, who neither beg nor fear Your favours nor your hate.

1 Witch. Hail!

2 Witch. Hail!

3 Witch. Hail!

1 Witch. Lesser than Macbeth, and greater.

2 Witch. Not so happy, yet much happier.

3 Witch. Thou shalt get kings, though thou be none; So, all-hail, Macbeth and Banquo! /†

/\* Macbeth requires a bold, graceful, soldier-like figure; strong marking features; a firm, deep, extensive voice. Banquo, being confined to level speaking, demands little more than a good external appearance.

/\* The witches here utter their oracular predictions in a dubious stile, judiciously calculated to mislead a weak mind, which, in point of ambition, Macbeth seems to possess.

1 Witch. Banquo and Macbeth, all-hail!

Macbeth. Stay, you imperfect speakers, tell me more.  
By Sinel's death I know I'm Thane of Glamis;  
But how of Cawdor? the Thane of Cawdor lives,  
A prosp'rous gentleman; and, to be king,  
Stands not within the prospect of belief,  
No more than to be Cawdor. Say from whence  
You owe this strange intelligence; or why,  
Upon this blasted heath, you stop our way  
With such prophetick greeting? -- Speak, I charge you.

[Thunder, and the Witches vanish.]

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

Macb. Into the air; and what seem'd corporal,  
Melted, as breath, into the wind. ---  
Would they had staid.

Ban. Were such things here as we do speak about?  
Or have we eaten of the insane root,  
That takes the reason prisoner?

Macb. Your children shall be kings.

Ban. You shall be king.

Macb. And Thane of Cawdor too; went it not so?

Ban. To th' self-same tune and words. Who's  
here?

Enter Rosse and Angus.

Rosse. The king hath happily receiv'd, Macbeth,  
The news of thy success; and when he reads  
Thy personal venture in the rebel's fight,  
His wonders and his praises do contend  
Which should be thine, or his. Silenc'd with That,  
In viewing o'er the rest o' th' self-same day,  
He finds thee in the stout Norwegian ranks,  
Nothing afraid of what thyself didst make,  
Strange images of death. As thick as hail  
Came post on post; and every one did bear  
Thy praises in his kingdom's great defence,  
And pour'd them down before him.

Ang. We are sent  
To give thee, from our royal master, thanks;

Only to herald thee into his sight,  
Not pay thee.

Rosse. And for an earnest of a greater honour,

He bade me, from him, call thee Thane of Cawdor:  
In which addition, hail, most worthy Thane!  
For it is thine.

Ban. What! can the devil speak true?

Macb. The Thane of Cawdor lives;  
Why do you dress me in his borrow'd robes?

Ang. Who was the Thane lives yet;  
But under heavy judgment bears that life,  
Which he deserves to lose. /\* Whether he was  
Combin'd with Norway, or did line the rebel  
With hidden help and 'vantage, or that with both  
He labour'd in his country's wreck, I know not;  
But treasons capital, confess'd, and prov'd,  
Have overthrown him.

Macb. Glamis, and Thane of Cawdor! [Aside.  
The greatest is behind. Thanks for your pains.

[To Angus.

Do you not hope your children shall be kings?

[To Banquo.

When those, who gave to me the Thane of Cawdor,  
Promis'd no less to them?

Ban. That, trusted home,  
Might yet enkindle you unto the crown,  
Besides the Thane of Cawdor. But 'tis strange;  
And oftentimes, to soothe us to our harm,  
The instruments of Darkness tell us truths,

/• The author has been here guilty of a strange lapse, by making a character who heard Rosse, in a former scene, give the king an account of Cawdor's rebellious conduct, here express himself dubious of the reasons which have brought him to condemnation; the passage might easily be brought to consistence, thus,

for that he was  
Combin'd with Norway, and did line the rebel  
With hidden advantageous help: and that with both  
He labour'd in his country's direful wreck:  
These treasons, &c. &c.

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Win us with honest trifles, to betray us  
In deepest consequence.

Cousins, a word, I pray you. [To Rosse and Angus.

Macb. Two truths are told, /\* [Aside.

As happy prologues to the swelling act  
Of the imperial theme. I thank you, gentlemen ---

[To Rosse and Angus.

This supernatural soliciting  
Cannot be ill; cannot be good. --- If ill,  
Why hath it given me earnest of success,

Commencing in a truth? I'm Thane of Cawdor.  
If good, why do I yield to that suggestion,  
Whose horrid image doth unfix my hair,  
And make my seated heart knock at my ribs,  
Against the use of nature? Present fears  
Are less than horrible imaginings.  
My thought, whose mudher yet is but fantastical,  
Shakes so my single state of man, that function  
Is smother'd in surmise, and nothing is,  
But what is not.

Ban. Look, how our partner's rapt!

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

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

Macb. Come what come may,  
Time and the hour runs through the roughest day.

Ban. Worthy Macbeth, we stay upon your leisure.

Macb. Give me your favour: my dull brain was  
wrought  
With things forgot. Kind gentlemen, your pains  
Are registred, where every day I turn  
The leaf to read them --- Let us tow'rd the king.  
Think upon what has chanc'd; and at more time,  
[To Banquo.

/\* It was very judicious, by Banquo's drawing the messengers  
aside, to give Macbeth a better opportunity of ruminating; and  
this speech of his is a masterly prologue to his future acts.

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The interim having weigh'd it, let us speak  
Our free hearts each to other.

Ban. Very gladly.

Macb. 'Till then, enough. Come, friends. [Exeunt.

SCENE changes to the Palace.

Flourish. Enter King, /\* Malcolm, Donalbain, Lenox,  
and Attendants.

King. Is execution done on Cawdor yet?  
Are not those in commission yet return'd?

Mal. My liege,  
They are not yet come back; but I have spoke  
With one that saw him die, who did report,  
That very frankly he confess'd his treasons,  
Implor'd your Highness' pardon, and set forth

A deep repentance. Nothing in his life  
Became him like the leaving it. He dy'd,  
As one that had been studied in his death,  
To throw away the dearest thing he ow'd,  
As 'twere a careless trifle.

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

Enter Macbeth, Banquo, Rosse, and Angus.

O, worthiest cousin!  
The sin of my ingratitude, e'en now,  
Was heavy on me. Thou'rt so far before,  
That swiftest wing of recompence is slow  
To overtake thee. Would thou had'st less deserv'd,  
That the proportion both of thanks and payment  
Might have been mine! only I've left to say,  
More is thy due, even more than all can pay.

Macb. The service and the loyalty I owe,  
In doing it pays itself. Your highness' part

/\* A good presence, and sensible expression, are sufficient requisites, on the stage, for this short, but amiable character of Duncan.

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Is to receive our duties; and our duties  
Are to your throne and state, children and servants,  
Which do but what they should, by doing every thing  
Safe tow'rd your love and honour.

King. Welcome hither:  
I have begun to plant thee, and will labour  
To make thee full of growing. Noble Banquo,  
Thou hast no less deserv'd, and must be known  
No less to have done so: let me enfold thee,  
And hold thee to my heart.

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

King. My plenteous joys,  
Wanton in fulness, seek to hide themselves  
In drops of sorrow. Sons, kinsmen, **Thane**,  
And you whose places are the nearest, know  
We will establish our estate upon  
Our eldest Malcolm, whom we name hereafter  
The prince of Cumberland: which honour must  
Not, unaccompanied, invest him only;  
But signs of nobleness, like stars, shall shine  
On all deservers. --- Hence to Inverness,  
And bind us further to you.

Macb. The rest is labour, which is not us'd for you;  
I'll be myself the harbinger, and make joyful  
The hearing of my wife with your approach;  
So humbly take my leave.

King. My worthy Cawdor!

Macb. The prince of Cumberland! --- that is a stop  
On which I must fall down, or else o'er-leap; [Aside.  
For in my way it lies. Stars, hide <>you fires!  
Let not light see my black and deep desires:  
The eye wink at the hand! yet let that be  
Which the eye fears, when it is done, to see. [Exit.

King. True, worthy Banquo; he is full so valiant;  
And in his commendations I am fed;  
It is a banquet to me. Let us after him,  
Whose care is gone before to bid us welcome.  
It is a peerless kinsman. [Flourish. Exeunt.

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SCENE changes to an Apartment in Macbeth's  
Castle, at Inverness.

Enter Lady Macbeth /\* alone, with a letter.

Lady. They met me in the day of success; and I have  
learned by the perfectest report, they have more in them than  
mortal knowledge. When I burnt in desire to question them  
further, they made themselves air, into which they va-  
nish'd. While I stood rapt in the wonder of it, came mis-  
sives from the king, who all hail'd me Thane of Cawdor;  
by which title, before, these weyward 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 mightest not  
lose the dues of rejoicing, by being ignorant of what great-  
ness is promis'd thee. Lay it to thy heart, and farewell.

Glamis thou art, and Cawdor --- and shalt be  
What thou art promis'd. Yet do I fear thy nature;  
It is too full o' th' milk of human kindness  
To catch the nearest way. Thou wouldst be great,  
Art not without ambition, but without  
The illness should attend it. What thou wouldst highly,  
That wouldst thou holily; wouldst not play false,  
And yet wouldst **strongly** win. Thou'dst have, great

Glamis,  
That which cries, "thus thou must do, if thou have me,  
"And that which rather thou dost fear to do,  
"Than wishest should be undone." Hie thee hither,  
That I may pour my spirits in thine ear,  
And chastise, with the valour of my tongue

All that impedes thee from the golden round  
Which Fate and metaphysic aid doth seem  
To have thee crown'd withal.

/\* Here commences a character, which, notwithstanding our  
reverence for Shakespeare, we hope is carried beyond nature. We  
mean in a woman of her rank and education.

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Enter Messenger.

What are your tidings?

Mes. The king comes here to night.

Lady. Thou'rt mad to say it.

Is not thy master with him? who, were it so,  
Would have inform'd for preparation.

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

Lady. Give him tending;  
He brings great news. The raven himself is hoarse,  
[Exit Mes.]

That croaks the fatal entrance of Duncan  
Under my battlements. Come, all ye Spirits  
That tend on mortal thoughts, unsex me here;  
And fill me, from the crown to th' toe, topful  
Of direst cruelty; make thick my blood;  
Stop up th' access and passage to remorse,  
That no compunctious visitings of nature  
Shake my fell purpose, nor keep peace between  
Th' effect and it. Come to my woman's breasts,  
And take my milk for gall, you murd'ring ministers!  
Wherever in your sightless substances  
Ye wait on nature's mischief --- Come, thick Night!  
And pall thee in the dunnest smoke of hell,  
That my keen knife see not the wound it makes;  
Nor heav'n peep through the blanket of the dark,  
To cry, hold, hold! ---

Enter Macbeth.

Great Glamis! worthy Cawdor! [Embracing him.]  
Greater than both, by the all-hail hereafter!  
Thy letters have transported me beyond  
This ign'rant present time, and I feel now  
The future in the instant.

Macb. Dearest love,  
Duncan comes here to night.

Lady. And when goes hence?

Macb. To-morrow, as he purposes.

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Lady. Oh, never  
Shall sun that morrow see! ---  
Your face, my Thane, is as a book, where men  
May read strange matters. To beguile the time,  
Look like the time; bear welcome in your eye,  
Your hand, your tongue; look like the innocent flower,  
But be the serpent under't. He that's coming  
Must be provided for; and you shall put  
This night's great business into my dispatch,  
Which shall to all our nights and days to come  
Give solely sovereign sway and masterdom.

Macb. We will speak further of this business.

Lady. Only look up clear:  
To alter favour, ever is to fear.  
Leave all the rest to me. [Exeunt.]

SCENE before Macbeth's Castle-gate.

A Flourish. Enter King, Malcolm, Donalbain, Banquo, Lenox, Macduff, Rosse, Angus, and Attendants.

King. This castle hath a pleasant site; the air  
Nimbly and sweetly recommends itself  
Unto our gentle senses.

Ban. This guest of Summer, /\*  
The temple-haunting martlet, does approve,  
By his lov'd mansionry, that heaven's breath  
Smells wooingly here. No jutting frieze,  
Buttress, or coigne of 'vantage, but this bird  
Hath made his pendant bed and procreant cradle:  
Where they most breed and haunt, I have observ'd  
The air is delicate.

Enter Lady Macbeth, from the Castle.

King. See, see! our honour'd hostess!  
The love that follows us sometimes is our trouble,

/\* It is hard to meet a passage which conveys the intended ideas with more beautiful brevity than this. A modern author would have made Banquo meander through a labyrinth of description, without saying half so much to the purpose.

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Which still we thank as love. Herein I teach you,  
How you should bid Heav'n-eyld /† us for your pains,

And thank us for your trouble.

Lady. All our service  
(In every point twice done, and then done double)  
Were poor and single business to contend  
Against those honours deep and broad, wherewith  
Your majesty loads our house. For those of old,  
And the late dignities heap'd up to them,  
We rest your hermits.

King. Where's the Thane of Cawdor?  
We cours'd him at the heels, and had a purpose  
To be his purveyor: but he rides well,  
And his great love (sharp as his spur) hath hold him  
To's home before us. Fair and noble hostess,  
We are your guest to-night.

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

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

SCENE changes to an Apartment in Macbeth's Castle.

Enter Macbeth.

Macb. If it were done, when 'tis done, then 'twere well /\*  
It were done quickly: if that but this blow  
Might be the be-all and the end-all --- Here.  
But here, upon this bank and shoal of time,  
We'd jump the life to come. --- But in these cases,  
We still have judgment here, that we but teach  
Bloody instructions; which being taught, return

/† Eyld means either to reward, or shield.

/\* Through this soliloquy, and the following scene, Macbeth  
should have a dubious, hesitative cast of countenance, with full,  
solemn tones of voice; his Lady we expect to have a confirmed  
countenance, with spirited tones.

78

To plague th' inventor. Even-handed Justice  
Returns th' ingredients of our poison'd chalice  
To our own lips. He's here in double trust;  
First as I am his kinsman and his subject ---  
Strong both against the deed; then as his host,  
Who should against his murd'rer shut the door,  
Not bear the knife myself. Besides, this Duncan  
Hath borne his faculties so meek, hath been

So clear in his great office, that his virtues  
Will plead, like angels trumpet-tongu'd, against  
The deep damnation of his taking off:  
And Pity, like a naked new-born babe,  
Striding the blast, or heav'ns cherubin hors'd  
Upon the sightless courses of the air,  
Shall blow the horrid deed in ev'ry eye,  
That tears shall drown the wind. /\* I have no spur  
To prick the sides of my intent, but only  
Vaulting Ambition, which o'er-leaps itself,  
And falls on th' other ---

Enter Lady Macbeth.

How now! what news?

Lady. He's almost supp'd; why have you left the chamber?

Macb. Hath he ask'd for me?

Lady. Know you not he has?

Macb. We will proceed no farther in this business.

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

Lady. Was the hope drunk  
Wherein you drest yourself? hath it slept since?  
And wakes it now, to look so green and pale  
At what it did so freely? from this time  
Such I account thy love. Art thou afraid  
To be the same in thine own act and valour,  
As thou art in desire? Wouldst thou have That

/\* The latter part of this speech exhibits imagery somewhat  
strained. Might it not, in representation, conclude with,  
The deep damnation of his taking off?

79

Which thou esteem'st the ornament of life,  
And live a coward in thine own esteem?  
Letting I dare not, wait upon, I would,  
Like the poor cat in th' adage.

Macb. Pr'ythee, peace:

I dare do all that may become a man:  
Who dares do more is none. /†

Lady. What beast was't, then,  
That made you break this enterprize 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 cohere, and yet you would make both:  
They've made themselves; and that their fitness now

Does unmake you. I have given suck, and know  
How tender 'tis to love the babe that milks me ---  
I would, while it was smiling in my face,  
Have pluck'd my nipple from his boneless gums, /\*  
And dash'd the brains out, had I but so sworn,  
As you have done to this.

Macb. If we should fail!

Lady. How fail!

But **bring** your courage to the **proper** place,  
And we'll not fail. When Duncan is asleep,  
(Whereto the rather shall **this** day's hard journey  
Soundly invite him) his two chamberlains  
Will I with wine and wassel /† so convince, /§  
That memory (the warder of the brain)  
Shall be a fume, and the receipt of reason  
A limbeck only. When in swinish sleep  
Their drenched natures lie, as in a death,  
What cannot you and I perform upon

/\* Never was there a nobler sentiment than this, nor one more  
adequately expressed.

/† This is the sentiment rather of a fiend, not a woman; yet  
must be allowed horribly characteristic, in Lady Macbeth's mouth,  
on this occasion.

/‡ Wassel. The word is wassail, and signifies an old English  
beverage, composed of apples, honey and ale.

/§ Convince. Convince means to conquer, or overcome, either  
in war, argument, or by stratagem.

80

Th' unguarded Duncan? what not put upon  
His spungy officers, who shall bear the guilt  
Of our great quell?

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

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

Macb. I'm settl'd, and bend up  
Each corporal agent to this terrible feat.  
Away, and mock the time with fairest show;  
False face must hide what the false heart doth know.

[Exeunt. /\*

End of the First Act.

ACT II.

SCENE, a Hall in Macbeth's Castle.

Enter Banquo, and Fleance with a torch before him.

Ban. How goes the night, boy? /†

Flea. The moon is down: I have not heard the clock.

Ban. And she goes down at twelve.

/\* This Act is replete with circumstances which materially engage attention, and happily introduce the sequel: it has variety, and a proper degree of spirit, though, save the witches, no personage has any thing striking to say, but Macbeth and his Lady, whose characters open finely to our view.

/† The beginning of this act, though it has an easy negligent appearance, is well conceived, as preparative to what follows.

81

Fle. I tak't 'tis later, Sir.

Ban. A heavy summons lies like lead upon me,  
And yet I would not sleep. Merciful pow'rs!  
Restrain in me the cursed thoughts that nature  
Gives way to in repose.

Enter Macbeth, and a Servant with a light.

Who's there?

Macb. A friend.

Ban. What, Sir, not yet at rest? the king's a-bed;  
He hath to-night been in unusual pleasure,  
And sent great largess to your officers;  
This diamond he greets your wife withal,  
By the name of most kind hostess, and shut up  
In measureless content.

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

Ban. All's well.

I dreamt, last night, of the three weyward sisters:  
To you they've shew'd some truth.

Macb. I think not of them;  
Yet when we can intreat an hour to serve,  
Would spend it in some words upon that business,  
If you would grant the time.

Ban. At your kind leisure.

Macb. If you shall cleave to my consent, when 'tis,  
It shall make honour for you.

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

Macb. Good repose the while!

Ban. Thanks, Sir; the like to you.

[Exit Banquo and Fleance.]

Macb. Go, bid thy mistress, when my drink is ready,  
She strike upon the bell. Get thee to bed. [Exit Ser.  
--- Is this a dagger which I see before me,

82

The handle tow'rd my hand? Come, let me clutch thee. /\*  
I have thee not, and yet I see thee still;  
Art thou not, fatal vision, sensible  
To feeling as to sight? or art thou but  
A dagger of the mind, a false creation,  
Proceeding from the heat-oppressed brain?  
I see thee yet, in form as palpable,  
As this which now I draw ---  
Thou marshal'st me the way that I was going;  
And such an instrument I was to use ---  
Mine eyes are made the fools o' th' other senses,  
Or else worth all the rest --- I see thee still,  
And on the blade o' th' dudgeon gouts /† of blood,  
Which was not so before. --- There's no such thing. ---  
It is the bloody business which informs  
Thus to mine eyes --- Now o'er one half the world  
Nature seems dead, and wicked dreams abuse  
The curtain'd sleep; now Witchcraft celebrates  
Pale Hecate's offerings, and wither'd Murder,  
(Alarmed by his sentinel the wolf,  
Whose howl's his watch) thus with his stealthy pace,  
With Tarquin's ravishing strides, tow'rds his design  
Moves like a ghost. --- Thou sound and firm-set Earth,  
Hear not my steps, which way they walk, for fear  
Thy very stones prate of my where-about;  
And take the present horror from the time,  
Which now suits with it --- [A bell rings.  
I go, and it is done; the bell invites me.  
Hear it not, Duncan, for it is a knell,  
That summons thee to heav'n, or to hell. [Exit.

Enter Lady Macbeth.

Lady. That which hath made them drunk, hath  
made me bold;

/\* This soliloquy is written all through in a most nervous,  
masterly style of expression, and conveys a striking picture of

Macbeth's alarmed, though determined mind; the imaginary dagger; the description of night; the mention of witchcraft, murder, &c. all act powerfully, even in the closet, as well as on the stage.

/† Gouts, drops, from gutta.

83

What hath quench'd them, hath given me fire. Hark!  
peace!

It was the owl that shriek'd, the fatal bell-man,  
Which gives the stern'st good night --- he is about it ---  
The doors are open; and the surfeited grooms  
Do mock their charge with snores. I've drugg'd their  
possets,  
That Death and Nature do contend about them,  
Whether they live or die.

Enter Macbeth.

Macb. Who's there? what, ho? --- /\*

Lady. Alack! I am afraid they have awak'd,  
And 'tis not done; th' attempt, and not the deed,  
Confounds us --- Hark! --- I laid their daggers ready,  
He could not miss 'em --- Had he not resembled  
My father as he slept, I had don't --- My husband!

Macb. I've done the deed --- didst not thou hear a  
noise?

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

Macb. When?

Lady. Now.

Macb. As I descended?

Lady. Ay.

Macb. Hark! --- who lies i' th' second chamber?

Lady. Donalbain.

Macb. This is a sorry sight. [Looks on his hands.

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

Macb. There's one did laugh in's sleep, and one  
cry'd murder!

They wak'd each other; and I stood and heard them;  
But they did say their prayers, and addrest them  
Again to sleep.

Lady. There are two lodg'd together.

/\* The scene of the murder is most admirably calculated for action, and should be played in a tremulous, under tone of voice, with a strong exertion of horror-struck features, on the part of Macbeth; his lady's countenance should express an eager firmness, touch'd with apprehension.

Macb. One cry'd, Heav'n bless us! and Amen, the  
 other,  
 As they had seen me, with these hangman's hands,  
 List'ning their fear. I could not say Amen,  
 When they did say, Heav'n bless us.

Lady. Consider it not so deeply.

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

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

Macb. Methought I heard a voice cry, Sleep no  
 more!

Macbeth doth murder Sleep; the innocent sleep;  
 Sleep, that knits up the ravell'd sleeve of Care,  
 The birth /\* of each day's life, sore labour's bath,  
 Balm of hurt minds, great nature's second course,  
 Chief nourisher in life's feast --- /†

Lady. What do you mean?

Macb. Still it cry'd, Sleep no more, to all the house;  
 Glamis has murder'd Sleep, and therefore Cawdor  
 Shall sleep no more; Macbeth shall sleep no more!

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

Macb. I'll go no more;  
 I'm afraid to think what I have done;  
 Look on't again I dare not.

Lady. Infirm of purpose!  
 Give me the daggers; the sleeping and the dead  
 Are but as pictures; 'tis the eye of childhood,

/\* 'Tis death, in all the editions; but the nonsense of the ex-  
 pression is well corrected by Warburton.

/† This is a most fanciful panegyric on that essential repose,  
 which repairs and invigorates nature.

That fears a painted devil. If he do bleed,  
 I'll gild the faces of the grooms withal,  
 For it must seem their guilt.

[Exit.]

Knocks within.

Macb. Whence is that knocking? [Starting.  
How is't with me, when every noise appals me?  
What hands are here? ha! they pluck out mine eyes.  
Will all great Neptune's ocean wash this blood  
Clean from my hand? No, this my hand will rather  
The multitudinous sea incarnadine,  
Making the green one red --- /\*

Enter Lady.

Lady. My hands are of your colour, but I shame  
To wear a heart so white. I hear a knocking [Knock.  
At the south entry. Retire we to our chamber;  
A little water clears us of this deed.  
How easy is it then? your constancy  
Hath left you unattended --- Hark, more knocking!

[Knock.

Get on your night-gown, lest occasion call us,  
And shew us to be watchers: be not lost  
So poorly in your thoughts.

Macb. To know my deed, 'twere best not know  
myself. [Knock.  
Wake, Duncan, with this knocking: would thou  
could'st! [Exeunt.

[A loud knocking.

A Servant crosses the stage, and opens the door.

Enter Macduff and Lenox. /†

Macd. Was it so late, friend, ere you went to bed,

/\* The fearfully exaggerated apprehensions of conscious guilt,  
are finely expressed in this speech, which requires very emphatic  
delivery.

/† The part of the porter is properly omitted; and the Italic  
lines, by transposition, judiciously introduced to give Macbeth  
time for change of appearance.

86

That you do lie so late?

Ser. Faith, Sir, we were carousing, till the second cock.  
Len. The night has been unruly; where we lay,  
Our chimneys were blown down; and, as they say,  
Lamentings heard i'th' air, strange screams of death,  
And prophesying with accents terrible  
Of dire combustion, and confus'd events,  
New hatch'd to th' woful times!  
The obscure bird clamour'd the live long night;  
Some say the earth did quake.

Macd. Is thy master stirring?  
Our knocking has awak'd him; here he comes.

Enter Macbeth. /\*

Len. Good-morrow, noble Sir.

Macb. Good-morrow both.

Macd. Is the king stirring, worthy Thane?

Macb. Not yet.

Macd. He did command me to call timely on him;  
I've almost slipt the hour.

Macb. I'll bring you to him.

Macd. I know this is a joyful trouble to you;  
But yet 'tis one.

Macb. The labour we delight in, physicks pain:  
This is the door.

Macd. I'll make so bold to call, for 'tis my limited  
service. [Exit Macduff.]

Len. Goes the king hence to-day?

Macb. He did appoint so.

'Twas a rough night.

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

Enter Macduff.

Macd. O horror! horror! horror!  
Nor tongue nor heart cannot conceive, nor name thee.

/\* In this scene Macbeth should assume as disengaged a deport-  
ment as possible towards Macduff and Lenox, but to the audience  
his countenance ought to betray inward confusion.

87

Macb. and Len. What's the matter?

Macd. Confusion now hath made his master-piece;  
Most sacrilegious Murder hath broke ope  
The Lord's anointed temple, and stole thence  
The life o'th' building.

Macb. What is't you say? the life?

Len. Mean you his majesty?

Macd. Approach the chamber, and destroy your sight  
With a new Gorgon. --- Do not bid me speak;  
See, and then speak your selves. Awake! awake!

[Exeunt Macbeth and Lenox.]

Ring the alarum-bell --- murder! and treason!  
Banquo and Donalbain! Malcolm! awake!  
Shake off this downy sleep, death's counterfeit,  
And look on death it self --- Up, up, and see  
The great doom's image --- Malcolm! Banquo!  
As from your graves rise up, and walk like sprights,

To countenance this horror. ---

Bell rings. Enter Banquo.

O Banquo, Banquo, our royal master's murder'd.

Banq. I pr'ythee contradict thyself,  
And say it is not so.

Enter Macbeth, Lenox and Rosse.

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

Enter Malcolm and Donalbain. /\*

Mal. What is amiss?

Macb. You are, and do not know't:

/\* Unless the princes had something more material to say, and something more to do, than the author has furnished in this scene, they would be better kept out of sight; nor would it be at all prejudicial to the fable; because their departure from Scotland is mentioned by Macduff, in a subsequent scene.

88

The spring, the head, the fountain of your blood  
Is stopt; the very source of it is stopt.

Macd. Your royal father's murder'd.

Mal. Oh, by whom?

Len. Those of his chamber, as it seem'd, had don't;  
Their hands and faces were all badg'd with blood,  
So were their daggers, which, unwip'd, we found  
Upon their pillows; they stared and were distracted;  
No man's life was to be trusted with them.

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

Macd. Wherefore did you so?

Macb. Who can be wise, amaz'd, temp'rate, and furious,  
Loyal, and neutral, in a moment? No man.  
The expedition of my violent love  
Out-ran the pauser, Reason. Here lay Duncan,  
His silver skin laced with his golden blood,  
And his gash'd stabs look'd like a breach in nature,  
For Ruin's wasteful entrance; there the murderers,  
Steep'd in the colours of their trade, their daggers  
Unmannerly reech'd with gore: who could refrain,  
That had a heart to love, and in that heart  
Courage to make love known? /\*

Mal. Why do we hold our tongues,  
That most may claim this argument for ours?

Don. What should be spoken here,  
Where our fate, hid within an augre hole,  
May rush and seize us? Let's away, our tears  
Are not yet brew'd.

Mal. Nor our strong sorrow on  
The foot of motion.

Ban. Let us meet,  
And question this most bloody piece of work,  
To know it further. Fears and scruples shake us;  
In the great hand of Heav'n I stand, and thence,

/\* This is a very bold, high finished poetical picture of the murdered king, and by a forceable affectation of sorrow, artfully conceals Macbeth's guilt.

89

Against the undivulg'd pretence I fight  
Of treas'nous malice.

Macb. So do I.

All. So all.

Macb. Let's briefly put on manly readiness,  
And meet i'th' hall together.

All. Well contented. [Exeunt.]

Mal. What will you do? let's not consort with them:  
To shew an unfelt sorrow, is an office  
Which the false man does easy. I'll to England.

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

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

The SCENE changes to a Wood. Thunder and Lightning. Enter several Witches and sing.

1 Witch. Speak, sister --- is the deed done?

2 Witch. Long ago, long ago;  
Above twelve glasses since have run.

3 Witch. Ill deeds are seldom slow,  
Or single, but following crimes on former wait.

4 Witch. The worst of creatures safest propagate.  
Many more murders must this one ensue;

Dread horrors still abound,  
And ev'ry place surround,  
As if in death were found  
Propagation too.

2 Witch. He must!

3 Witch He shall!

4 Witch. He will spill much more blood,  
And become worse, to make his title good.

Chor. He will, he will spill much more blood,  
And become worse, to make his title good.

90

1 Witch. Now let's dance.

2 Witch. Agreed.

3 Witch. Agreed.

4 Witch. Agreed.

All. Agreed.

Chor. We should rejoice when good kings bleed.  
When cattle die, about, about we go;  
When lightning and dread thunder  
Rend stubborn rocks in sunder,  
And fill the world with wonder,  
What should we do?

Chor. Rejoice --- we should rejoice.  
When winds and waves are warring,  
Earthquakes the montains tearing,  
And monarch's die despairing,  
What should we do?

Chor. Rejoice --- we should rejoice.

I.

1 Witch. Let's have a dance upon the heath,  
We gain more life by Duncan's death.

2 Witch. Sometimes like branded cats we shew,  
Having no music but our mew,  
To which we dance in some old mill,  
Upon the hooper, stone, or wheel,  
To some old saw, or bardish rhime,

Chor. Where still the mill-clack does keep time.

II.

Sometimes about a hollow tree,  
Around, around, around dance we;  
Thither the chirping crickets come,  
And beetles sing in drowsy hum;  
Sometimes we dance o'er ferns or furze,  
To howls of wolves, or barks of curs;  
Or if with none of these we meet,

Chor. We dance to th' echoes of our feet.

Chor. At the night raven's dismal voice,

91

When others tremble we rejoice,  
And nimbly, nimbly dance we still,  
To th' echoes from a hollow hill.

[Exeunt. /\*

End of the Second Act.

ACT III. /†

SCENE, the Outside of Macbeth's Castle.

Enter Rosse, with an old Man. /§

Old Man. Threescore and ten I can remember well;

Within the volume of which time I've seen  
Hours dreadful, and things strange; but this sore night  
Hath trifled former knowings.

Rosse. Ah, good father,  
Thou seest the heav'ns, as troubled with man's act,  
Threaten this bloody stage: by th' clock, 'tis day,  
And yet dark night strangles the travelling lamp.  
Is't night's predominance, or the day's shame,  
That darkness doth the earth intomb,  
When living light should kiss it?

Old M. 'Tis unnatural,  
Even like the deed that's done. On Tuesday last

/\* This Act is very interesting. Several passages equal, if not exceed, any thing our author ever wrote. The witches are well produced, and by the aid of music, give a very spirited conclusion.

/† There is a transposition of the last scene of the former Act, brought forward here, which is an advantage to the representation.

/§ This short scene, however it borders on the marvellous, gives some solemnity to the general subject.

92

A falcon, tow'ring in her pride of place,  
Was by a mousing owl hawk't at, and kill'd.

Rosse. And Duncan's horses, (a thing most strange  
and certain!)  
Beauteous and swift, the minions of the race,  
Turn'd wild in nature, broke the stalls, flung out,  
Contending 'gainst obedience, as they would

Make war with man.

Old M. 'Tis said they eat each other.

Rosse. They did so, to the amazement of mine eyes,  
That look'd upon't. [Exit Old Man.]

Enter Macduff.

Here comes the good Macduff.

How goes the world, Sir, now?

Macd. Why, see you not?

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

Macd. Those that Macbeth hath slain.

Rosse. Alas, the day!

What good could they pretend?

Macd. They were suborn'd;  
Malcolm and Donalbain, the king's two sons,  
Are stol'n away and fled; which puts on them  
Suspicion of the deed.

Rosse. 'Gainst nature still;  
Thriftless ambition! that will raven up  
Thine own life's means. --- Then 'tis most like  
The sovereignty will fall upon Macbeth!

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

Rosse. Where is Duncan's body?

Macd. Carried to Colmkill,  
The sacred storehouse of his predecessors,  
And guardian of their bones.

Rosse. Will you to Scone?

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

Rosse. Well, I will thither.

Macd. Well, may you see things well done there.

Adieu,  
Lest our old robes sit easier than our new! [Exeunt.]

93

SCENE, an Apartment in the Palace.

Enter Banquo.

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

Trumpets sound. /\* Enter Macbeth as King, Lenox,  
Rosse, Lords and Attendants.

Macb. Here's our chief guest. [Pointing to Banquo.  
To-night we hold a solemn supper, Sir,  
And I'll request your presence.

Ban. Lay your highness'  
Command upon me; to the which my duties  
Are, with a most indissoluble tye,  
For ever knit.

Macb. Ride you this afternoon?

Ban. Ay, my good lord.

Macb. We should have else desir'd  
Your good advice (which still hath been both grave  
And prosperous) in this day's council; but  
We'll take to-morrow. Is it far you ride?

Ban. As far, my lord, as will fill up the time  
'Twixt this and supper. Go not my horse the better,  
I must become a borrower of the night  
For a dark hour or twain.

Macb. Fail not our feast.

Ban. My lord, I will not.

/\* Macbeth should here put on a most fair-faced affability; for  
a villain must always, in his own defence, disguise the sentiments  
of his heart.

94

Macb. Hie, to horse; adieu,  
'Till you return at night. Goes Fleance with you?

Ban. Ay, my good lord; our time does call upon us.

Macb. I wish your horses swift, and sure of foot;  
And so I do commend you to their backs.  
Farewel. [Exit Banquo.

Let ev'ry man be master of his time  
'Till seven at night; to make society  
The sweeter welcome, we will keep ourself  
'Till supper-time alone; till then, Heav'n be with you.  
[Exeunt Lords.

Manent Macbeth and a Servant.

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

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

Macb. Bring them before us --- To be thus, is  
nothing? [Exit Servant.

But to be safely thus --- Our fears in Banquo  
Stick deep; and in his royalty of nature  
Reigns that which would be fear'd. 'Tis much he dares,

And to that dauntless temper of his mind,  
He hath a wisdom that doth guide his valour  
To act in safety. There is none but he  
Whose being I do fear: and under him  
My genius is rebuk'd; as it is said  
Anthony's was by Cæsar. /† He chid the sisters,  
When first they put the name of king on me,  
And bade them speak to him; then, prophet like,  
They hail'd him father to a line of Kings.  
Upon my head they plac'd a fruitless crown,  
And put a barren sceptre in my gripe,  
Thence to be wrench'd with an unlineal hand,  
No son of mine succeeding. If 'tis so,  
For Banquo's issue have I fil'd my mind;

/† As we have no certain date for the history of this piece, we cannot be sure whether the allusion here made to these Romans, be premature, or no: but we think that the calmness of such a reflection and simile, in the present situation of Macbeth, weakens too much the spirit of his speech.

95

For them the gracious Duncan have I murder'd;  
Put rancours in the vessel of my peace,  
Only for them! and mine eternal jewel  
Giv'n to the common enemy of man,  
To make them kings -- the seed of Banquo kings!  
Rather than so, come fate into the list, /\*  
And champion me to the utterance! --- Who's there?

Enter Servant, and two Murderers.

Go to the door, and stay there till we call.

[Exit Servant.]

Was it not yesterday we spoke together?

Mur. It was so, please your highness.

Macb. Well then, now

You have considered of my speeches; know  
That it was he, in the times past, which held  
You so under fortune.

Do you find

Your patience so predominant in your nature,  
That you can let this go? Are you so gospel'd,  
To pray for this good **Banquo and** his issue,  
Whose heavy hand hath bow'd you to the grave,  
And beggar'd yours, for ever?

1 Mur. We are men, my liege.

Macb. Ay, in the catalogue ye go for men,  
As hounds and grey-hounds, mungrels, spaniels, curs,  
**Shoughs**, /† water-rugs, and demy-wolves, are clep'd

All by the name of dogs; the valu'd file  
Distinguishes the swift, the slow, the subtle,  
The house-keeper, the hunter, every one  
According to the gift which bounteous Nature  
Hath in him clos'd; and so of men.  
Now, if you have a station in the file,

/\* Though this tragedy must be in general allowed a very noble composition, it is highly reprehensible for exhibiting the chimæras of witchcraft, and still more so for advancing, in several places, the principles of Fatalism. We would not wish young unsettled minds to peruse or hear this piece, without proper companions, to prevent absurd prejudices.

/† Shoughs, water-dogs.

96

And not the worst rank of manhood, say it;  
And I will put that business in your bosoms,  
Whose execution takes your enemy off;  
Grapples you to the heart and love of us,  
Who wear our health but sickly in his life,  
Which in his death were perfect.

1 Mur. I am one,  
So weary with disasters, tugg'd with fortune,  
That I would set my life on any chance  
To mend it, or be rid on't.

Macb. Both of you  
Know Banquo was your enemy.

1 Mur. True, my lord. /\*

Macb. So is he mine; and in such bloody distance,  
That every minute of his being thrusts  
Against my near'st of life; and though I could  
With bare fac'd power sweep him from my sight,  
And bid my will avouch it; yet I must not,  
For sundry weighty reasons.

2 Mur. We shall, my lord,  
Perform what you command us.

1 Mur. Though our lives ---

Macb. Your spirits shine through you. In this hour, at most,  
I will advise you where to plant yourselves;  
(For't must be done to-night,  
And something from the palace:) and with him,  
(To leave no rubs nor botches in the work)  
Fleance his son, that keeps him company,  
Must embrace the fate  
Of that dark hour. Resolve yourselves apart,  
I'll come to you anon.

Mur. We are resolv'd, my lord. [Exeunt Murderers.  
Macb. It is concluded --- Banquo, thy soul's flight,

If it find heav'n, must find it out to night. [Exit Macbeth.

/\* We have beheld these murderers dressed in the most sordid habits, which is highly indecent and improper, while they are seen to have free ingress to a palace, and a monarch's presence.

97

SCENE, another Apartment in the Palace.

Enter Lady Macbeth, and a Servant.

Lady. Is Banquo gone from court?

Serv. Ay, Madam, but returns again to-night.

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

Serv. Madam, I will.

[Exit.

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

Enter Macbeth.

How now, my lord, why do you keep alone?  
Of sorriest fancies your companions making,  
Using those thoughts, which should indeed have dy'd  
With them they think on? Things without all remedy,  
Should be without regard; what's done, is done.

Macb. We have scotch'd /§ the snake, not kill'd it ---  
She'll close, and be herself; whilst our poor malice  
Remains in danger of her former tooth.  
But let both worlds disjoin, and all things suffer,  
Ere we will eat our meal in fear, and sleep  
In the affliction of these terrible dreams  
That shake us nightly. Better be with the dead,  
(Whom we, to gain our place, have sent to peace)  
Than on the torture of the mind to lie  
In restless ecstasy. /\* --- Duncan is in his grave;  
After life's fitful fever, he sleeps well:  
Treason has done his worst; nor steel, nor poison,  
Malice domestic, foreign levy, nothing  
Can touch him further! /†

Lady. Come on;

/§ To scotch, is to make only a slight incision.

/\* Ecstasy, for doubt, fear, or apprehension.

/† This speech contains most emphatic natural reflections,  
beautifully expressed: the distinction of innocent death and  
guilty life, is remarkably fine.

89

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

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

Lady. But in them nature's copy's not eternal.

Macb. There's comfort yet, they are assailable;  
Then be thou jocund. Ere the bat hath flown  
His cloister'd flight, ere to black Hecate's summons  
The shard-born beetle with his drowsy hums  
Hath rung night's yawning peal, there shall be done  
A deed of dreadful note.

Lady. What's to be done?

Macb. Be innocent of the knowledge, dearest chuck,  
'Till thou applaud the deed. Come, seeling Night, /#  
Scarf up the tender eye of pitiful Day,  
And with thy bloody and invisible hand,  
Cancel and tear to pieces that great bond  
Which keeps me pale! light thickens, and the crow  
Makes wing to th' rooky wood:  
Good things of day begin to droop and drowze,  
While night's black agents to their prey do rouse.  
Thou marvel'st at my words; but hold thee still;  
Things bad begun, make strong themselves by ill. /\*

[Exeunt.]

SCENE changes to a Park; the Castle at a Distance.

Enter three Murderers.

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

3 Mur. Macbeth.

/# Seeling, for blinding, a term in falconry.

This invocation to night, and the whole speech, are not only poetically beautiful, but happily adapted to the character and its gloomy circumstances. The tender eye of day is one of the finest ideas we recollect; and the imagery, which introduces night, is finely picturesque.

/\* Not having before mentioned the requisites for supporting Lady Macbeth on the stage, the opinion may properly fall in here: she should be of a commanding stature, graceful in deportment, possessed of a full-toned voice, with an elegant strength and haughtiness of features, to mark strong passions.

99

2 Mur. He needs not our mistrust, since he delivers  
Our offices, and what we have to do,  
To the direction just.

1 Mur. Then stand with us.

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

3 Mur. Hark, I hear horses.

Banquo, within.] Give us lights, there, ho!

2 Mur. Then it is he; the rest,  
That are within the note of expectation,  
Already are i'th' court.

1 Mur. His horses go about.

3 Mur. Almost a mile: but he does usually,  
(So all men do,) from hence to th' palace gate  
Make it their Walk.

Enter Banquo and Fleance.

1 Mur. 'Tis he. [They assault Banquo.

Ban. Oh, treachery!  
Fly, Fleance; fly, fly, fly;  
Thou may'st revenge. Oh slave! [Dies.  
[Fleance *flies across the stage, and* escapes.

SCENE changes to a room of state in the castle.

A banquet prepar'd. Enter Macbeth, Lady, Rosse,  
Lenox, Lords and Attendants. *A Flourish.*

Macb. You know your own degrees, sit down:  
To first and last, an hearty welcome.

Rosse. Thanks to your majesty.

Macb. Ourselves will mingle with society,  
And play the humble host;  
Our hostess keeps her state, but in best time  
We will require her welcome. [They sit.

Lady. Pronounce it for me, Sir, to all our friends,  
For my heart speaks, they're welcome.

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

100

Both sides are even: here I'll sit i'th' midst;  
Be large in mirth, anon we'll drink a measure

Enter first Murderer.

The table round --- There's blood upon thy face.

[To the Mur. aside, at the door.

Mur. 'Tis Banquo's then.

Macb. 'Tis better thee without, than he within.  
Is he dispatch'd?

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

Macb. Thou art the best of cut-throats; yet he's good

That did the like for Fleance.

Mur. Most royal Sir,  
Fleance is 'scap'd.

Macb. Then comes my fit again: I had else been perfect, /\*  
Whole as the marble, founded as the rock;  
As broad and gen'ral as the casing air:  
But now I am cabin'd, cribb'd, confin'd, bound in  
To saucy doubts and fears. But Banquo's safe ---

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

Macb. Thanks for that;  
There the grown serpent lies: the worm that's fled,  
Hath nature that in time will venom breed,  
No teeth for th' present. Get thee gone, to-morrow  
We'll hear't ourselves again. [Exit Murderer.

Lady. My royal lord,  
You do not give the chear; the feast is sold,  
That is not often vouch'd, while 'tis making,  
'Tis given with welcome. To feed, were best at home;  
From thence, the sauce to meat is ceremony;  
Meeting were bare without it.

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

Macb. Sweet remembrancer!

/\* The lines distinguished by Italics, though poetical, would perhaps be better omitted, in representation, as not consistent with Macbeth's agitated situation, however they may please in perusal.

101

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

Len. May't please your highness, sit?

Macb. Here had we now our country's honour  
roof'd,

Were the great person of our Banquo present, ---  
(Whom may I rather challenge for unkindness,  
Than pity for mischance.)

Rosse. His absence, Sir,  
Lays blame upon his promise. Pleas't your highness  
To grace us with your royal company?

Macb. The table's full. [Starting.

Len. Here's a place reserv'd, Sir.

Macb. Where?

Len. Here, my good lord.

What is't that moves your highness?

Macb. Which of you have done this?

Lords. What, my good lord?

Macb. Thou can'st not say I did it: never shake  
Thy gory locks at me.

Rosse. Gentlemen, rise; his highness is not well.

Lady. Sit, worthy friends; my lord is often thus,  
And hath been from his youth. Pray you, keep seat;  
The Fit is momentary, on a thought  
He will again be well. If much you note him,  
You shall offend him, and extend his passion. /†  
Feed, and regard him not. Are you a man?

[To Macb. aside.

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

Lady. O proper stuff!  
This is the very painting of your fear; [Aside.  
This is the air-drawn dagger which you said  
Led you to Duncan. Oh, these flaws and starts  
(Impostors to true fear) would well become  
A woman's story at a winter's fire,  
Authoriz'd by her grandam. Shame itself! --- /\*

/† Prolong his fit.

/\* The speech would better begin here; the former part of it  
improper, in the present circumstances of situation.

102

When all's done, you look but on a chair. /\*

Macb. Pr'ythee, see there!  
Behold! /† look! lo! how say you? [Pointing to the Ghost.  
Why, what care I! if thou canst nod, speak too. ---  
If charnel houses and our graves must send  
Those that we bury back, our monuments  
Shall be the maws of kites. /§ [The Ghost vanishes.

Lady. What? quite unmann'd in folly?

Macb. If I stand here I saw him ---

Lady. Fie for shame!

Macb. Blood hath been shed ere now, i'th' olden time,  
Ere human statute purg'd the general weal;  
Ay, and since too, murders have been perform'd,  
Too terrible for th' ear: the times have been,  
That, when the brains were out, the man would die,  
And there an end; but now they rise again  
With twenty mortal murders on their crowns,  
And push us from our stools; this is more strange  
Than such a murder is.

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

Macb. I do forget ---  
Do not muse at me, my most worthy friends,

I have a strange infirmity, which is nothing  
To those that know me. Come, love and health to all!  
Then I'll sit down: give me some wine, fill full ---  
I drink to th' general joy of the whole table,  
And to our dear friend Banquo, whom we miss;  
Would he were here! to all, and him, we thirst,  
And all to all.

Lords. Our duties, and the pledge.

[The Ghost rises again.

/\* Lady Macbeth's imputing her husband's behaviour to a disorder of mind that he is liable to, and her reproaches to him, are admirable strokes of resolute, deep policy.

/† Macbeth, throughout this masterly scene, requires a very peculiar exertion of voice and features, to support and illustrate the author's ideas, which here manifestly flowed from a glowing, bold imagination.

/§ It was a vulgar notion that the food of kites, and all ravenous birds, passed through their stomachs undigested.

103

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

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

Macb. What man dare, I dare:  
Approach thou like the rugged Russian bear,  
The arm'd rhinoceros, or Hyrcanian tyger,  
Take any shape but That, and my firm nerves  
Shall never tremble; or, be alive again,  
And dare me to the desert with thy sword;  
If trembling I inhibit, /\* then protest me  
The baby of a girl. Hence, horrible shadow!  
Unreal mock'ry, hence! Why, so, --- being gone,

[The Ghost vanishes.

I am a man again. Pray you sit still. [The Lords rise.

Lady. You have displac'd the mirth, broke the good meeting,  
With most admir'd disorder.

Macb. Can such things be,  
And overcome us like a summer's cloud,  
Without our special wonder! You make me strange,  
Ev'n to the disposition that I owe, /†  
When now I think you can behold such sights,  
And keep the natural ruby of your cheeks,  
When mine is blanch'd with fear.

Rosse. What sights, my lord?

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

Len. Good-night, and better health  
Attend his majesty.

Lady. Good-night to all. [Exeunt Lords.]

Macb. It will have blood --- they say blood will have  
blood:  
Stones have been known to move, and trees to speak;

/\* Inhibit, for decline, or refuse.

/† Owe, for own; that is, my natural disposition.

104

Augurs, that understood relations, have  
By magpies, and by choughs, and rooks, brought forth  
The secret'st men of blood. --- What is the night?

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

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

Lady. Did you send to him, Sir?

Macb. I hear it by the way; But I will send.  
There's not a Thane of them, but in his house  
I keep a servant fee'd. I will to-morrow  
(Betimes I will) unto the weyward sisters;  
More shall they speak; for now I'm bent to know,  
By the worst means, the worst for mine own good.  
All causes shall give way: I am in blood  
Stept in so far, that should I wade no more,  
Returning were as tedious as go o'er.

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

Macb. Come, we'll to sleep; my strange and self-abuse  
Is the initiate fear that wants hard use:  
We're yet but young in Deed. [Exeunt.]

SCENE changes to the Heath.

Thunder. Enter the three Witches, meeting Hecate.

1 Witch. Why, how now, Hecate? you look angerly.

Hec. Have I not reason, beldams as you are?  
Saucy and over-bold! how did you dare  
To trade and traffick with Macbeth,  
In riddles and affairs of death?  
And I the mistress of your charms,  
The close contriver of all harms,  
Was never call'd to bear my part,  
Or shew the glory of our art?

And, which is worse, all you have done,  
Hath been but for a wayward son;  
Spiteful and wrathful, who, as others do,  
Loves for his own ends, not for you.  
But make amends, now; get you gone,  
And at the pit of Acheron,  
Meet me, i'th' morning: thither he

105

Will come, to know his destiny;  
Your vessels and your spells provide,  
Your charms, and every thing beside.  
I am for th' air: this night I'll spend  
Unto a dismal, fatal end.  
Great business must be wrought ere noon.  
Upon the corner of the moon  
There hangs a vap'rous drop profound;  
I'll catch it ere it come to ground;  
And that distill'd by magic slights,  
Shall raise such artificial sprights,  
As, by the strength of their illusion,  
Shall draw him on to his confusion.  
He shall spurn fate, scorn death, and bear  
His hopes 'bove wisdom, grace and fear:  
And you all know, security  
Is mortals chiefest enemy. /\*

Witches within.

Witch. Hecate, Hecate, -- come away.

Hec. Hark, hark, I'm call'd,  
My little merry airy spirit see,  
Sits in a foggy cloud, and waits for me.

Witch. Hecate, Hecate, Hecate.

[Within.

Hec. Thy chirping voice I hear,  
So pleasing to my ear,  
At which I post away,  
With all the speed I may.

Where's Puckle?

Enter Witches.

Witch. Here.

Hec. Where's Stradling?

Witch. Here.

/\* Concluding the Third Act with what follows, happily adapted to music, gives the piece much more spirit and propriety, than the form in which Shakespeare left it: and the scene between Lenox and another useless lord is properly omitted, as unequal to the warmth and spirit of the rest.

And Hopper too, and Hellway too.  
 We want but you, we want but you.  
 3 Voi. Come away, come away, make up th' account.  
 Hec. With new-fall'n dew,  
 From church-yard yew,  
 I will but 'noint, and then I'll mount.  
 Now I'm furnish'd for my flight.  
 [Symphony, whilst Hecate places herself in the machine.  
 Now I go, and now I fly,  
 Malkin my sweet spirit and I.  
 O what a dainty pleasure's this,  
 To sail in the air,  
 When the moon shines fair,  
 To sing, to dance, to toy and kiss,  
 Over woods, high rocks, and mountains;  
 Over hills and misty fountains;  
 Over steeples, tow'rs and turrets,  
 We fly by night 'mong troops of spirits.  
 Chor. We fly by night 'mong troops of spirits.  
 [Exeunt. /\*

End of the Third Act.

ACT IV.

SCENE, a dark Cave: in the middle, a great  
 Cauldron burning.

Thunder. Enter the three Witches.

1 Witch. Thrice the brinded cat hath mew'd. /†

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

/\* The Third Act, though compounded of many marvellous  
 circumstances, has great beauty, and when well performed, is  
 extremely entertaining; and the witches conclude it, both re-  
 specting what they speak and sing, most excellently.

/\* Amidst the multiplicity of our author's beauties, there is not,  
 in our view, a stronger instance of original genius, than the cere-

3 Witch. Harper cries, 'tis time, 'tis time.

1 Witch. Round about the cauldron go,  
 In the poison'd entrails throw.

[They march round the Cauldron, and throw in the  
 several Ingredients, as for the Preparation of their

Charm.

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

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

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

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

3 Witch. Scale of dragon, tooth of wolf,  
Witches mummy, maw and gulf /†  
Of the ravening salt sea shark,  
Root of hemlock, digg'd i' th' dark;  
Liver of blaspheming Jew,  
Gall of goat, and slips of yew,  
Sliver'd in the moon's eclipse;  
Nose of Turk, and Tartar's lips;  
Finger of birth-strangled babe,  
Ditch-deliver'd by a drab;  
Make the gruel thick, and slab:

mony of the cauldron, and its baleful ingredients. The reader who does not even in the perusal of the scene feel a pleasing horror, must have a very dull conception; in representation we are struck through our eyes and ears by externals; but even without them, the pen of Shakespeare touches every intelligent breast.

/† Gulph, for insatiable appetite.

108

Add thereto a tyger's chawdron,  
For the ingredients of our cauldron.

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

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

Enter Hecate, and other three Witches.

Hec. O! well done! I commend your pains,  
And every one shall share i'th' gains.

2 Witch. Hold, by the pricking of my thumbs,  
Something wicked this way comes.

[A knocking.]

Open locks, whoever knocks.

Enter Macbeth.

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

All. A deed without a name.

Macb. I conjure you, by that which you profess,  
(Howe'er you come to know it) answer me.  
Though you untie the winds, and let them fight  
Against the churches; though the yesty /\* waves  
Confound and swallow navigation up;  
Though bladed corn be lodg'd, and trees blown down;  
Though castles topple on their warders heads;  
Though palaces and pyramids do slope  
Their heads to their foundations; though the treasure  
Of nature's germins tumble all together,  
Even 'till destruction sicken, answer me  
To what I ask you. /†

1 Witch. Speak.

2 Witch. Pronounce.

3 Witch. Demand.

Hecate. We'll answer.

1 Witch. Say if th' hadst rather hear it from our mouths,  
Or from our masters!

/\* Yesty, frothy.

/† This speech is masterly; we know not a finer progression  
of climax, nor can form an idea of any address so applicable.

109

Macb. Call 'em: let me see 'em.

1 Witch. Pour in sow's blood that hath eaten  
Her nine farrow; grease that's sweaten  
From the murd'rer's gibbet throw  
Into the flame:

All. Come high or low,  
Thyself and office deftly show. [Thunder.

Apparition of an armed head rises.

Macb. Tell me, thou unknown power ---

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

App. Macbeth! Macbeth! Macbeth! beware Macduff.  
Beware the Thane of Fife --- dismiss me --- enough.  
[Descends.

Macb. Whate'er thou art, for thy good caution,  
thanks;  
Thou'st harp'd my fear aright. But one word more ---

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

Thunder. Apparition of a bloody child rises.

App. Macbeth! Macbeth! Macbeth!

Macb. Had I three ears I'd hear thee.

App. Be bloody, bold and resolute; laugh to scorn  
The pow'r of man; for none, of woman born,  
Shall harm Macbeth. [Descends.

Macb. Then live, Macduff: what need I fear of thee?  
But yet I'll make assurance double sure,  
And take a bond of Fate; thou shalt not live;  
That I may tell pale-hearted Fear it lies,  
And sleep in spite of thunder. /\* [Thunder.

/\* Macbeth's resolution to prevent even possibility, is well suited to the desperate state of his mind. Every one of the prophecies are oracularly dubious, and Macbeth's favourable explanation of them quite natural.

110

Apparition of a Child crowned, with a tree in his hand,  
rises.

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

All. Listen, but speak not.

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

Macb. That will never be.

Who can impress the forest, bid the tree  
Unfix his earth-bound root? Sweet boadments!  
--- Yet my heart  
Throbs to know one thing: tell me, (if your art  
Can tell so much) shall Banquo's issue ever  
Reign in this kingdom?

All. Seek to know no more.

[The Cauldron sinks into the ground.

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

1 Witch. [Appear!](#)

2 Witch. [Appear!](#)

3 Witch. [Appear!](#)

All. Shew his eyes, and grieve his heart;  
Come like shadows, so depart.

[Eight Kings appear, and pass over in order; the last  
with a glass in his hand; then Banquo.

Macb. Thou art too like the spirit of Banquo -- down!  
Thy crown doth sear mine eye-balls --- [To the first.

A second like the first ---

A third is like the former --- filthy hags!

Why do you shew me this? --- A fourth? --- start eye!

A fifth!

Another yet? --- A seventh! I'll see no more ---

111

And yet the eighth appears, who bears a glass  
Which shews me many more.

Horrible sight! nay, now I see 'tis true;

For the blood-bolter'd /\* Banquo smiles upon me,

And points at them for his. What, is this so? /†

1 Witch. Ay, Sir, all this is so: but why  
Stands Macbeth thus amazedly?

Come, sisters, cheer we up his sprights,

And shew the best of our delights;

I'll charm the air to give a sound,

While you perform your antick round;

That this great king may kindly say,

Our duties did his welcome pay.

[Musick.

[A dance of Furies, and then all vanish.

Macb. Where are they? Gone? -- Let this pernicious hour  
Stand ay accursed in the calendar!

Come in, there ---

Enter Lenox.

Len. What's your grace's will?

Macb. Saw you the weyard sisters?

Len. No, my lord.

Macb. Came they not by you?

Len. No, indeed, my lord.

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

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

Macb. Fled to England?

Len. Ay, my good lord.

Macb. [Aside.] Time, thou anticipat'st my dread exploits:  
The flighty purpose ne'er is o'er-took,  
Unless the deed go with it. /† From this moment,  
The very firstlings of my heart shall be

/\* Blood-boltered; whose blood was forced through his body, like flour through a sieve.

/‡ The march of these shades is very picturesque, and Macbeth's disjointed remarks very proper and natural.

/† The moral here hinted, though applied to bad purposes, serves as justly for good ones.

112

The firstlings of my hand.  
The castle of Macduff I will surprise,  
Seize upon Fife, give to the edge o'th' sword  
His wife, his babes, and all unfortunate souls  
That trace him in his line. No boasting like a fool;  
This deed I'll do before this purpose cool. [Exeunt.]

SCENE changes to Macduff's Castle in Fife.

Enter Lady Macduff, her Son, and Rosse. /\*

L. Macd. What had he done, to make him fly the land?

Rosse. You must have patience, Madam.

L. Macd. He had none;

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

Rosse. You know not

Whether it was his wisdom, or his fear.

L. Macd. Wisdom? to leave his wife, to leave his babes,  
His mansion, and his titles, in a place  
From whence himself doth fly? he loves us not;  
He wants the nat'ral touch; for the poor wren,  
The most diminutive of birds, will fight,  
Her young ones in her nest, against the owl.  
All is the fear, and nothing is the love,  
As little is the wisdom, where the flight  
So runs against all reasons.

Rosse. My dearest cousin,  
I pray you school yourself; but for your husband,  
He's noble, wise, judicious, and best knows  
The fits o'th' season. I dare not speak much farther;  
But cruel are the times, when we are traitors,  
And do not know ourselves: /‡ when we hold rumour /§

/\* The character of Lady Macduff, and consequently this scene, is entirely omitted, at some theatres, as unnecessary to representation, the fatal catastrophe of the family being finely introduced in another part of this act.

/‡ That is, when tyranny or suspicion deems us traitors, without our own consciousness of disloyalty.

/§ Hold rumour, means to be guided or governed by report, thro' timerousness.

113

From what we fear, yet know not what we fear;  
But float upon a wild and violent sea  
Each way, and move. I take my leave of you;  
Shall not be long but I'll be here again:  
Things at the worst will cease, or else climb upward,  
To what they were before: My pretty cousin,  
Blessing upon you?

L. Macd. Father'd he is, and yet he's fatherless.

Rosse. I am so much a fool, should I stay longer,  
It would be my disgrace, and your discomfort.  
I take my leave at once. [Exit Rosse.]

Enter Angus.

Ang. Bless you, fair dame! I am not to you known,  
Though in your state of honour I am perfect;  
I doubt some danger does approach you nearly:  
If you will take a homely man's advice,  
Be not found here; hence with your little ones.  
Heav'n preserve you!  
I dare abide no longer. [Exit Angus.]

L. Macd. Whither should I fly?  
I've done no harm. But I remember now  
I'm in this earthly world, where to do harm  
Is often laudable; to do good, sometime  
Accounted dangerous folly. Why then, alas!  
Do I put up that womanly defence,  
To say I'd done no harm? [Exeunt.]

SCENE changes to the King of England's Palace.

Enter Malcolm and Macduff. /\*

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

Macd. Let us, rather,  
Hold fast the mortal sword;  
Each new morn  
New widows howl, new orphans cry; new sorrows

/\* There are about eighty lines of this scene omitted, which retained, would render it painfully tedious.

114

Strike heaven on the face, that it resounds  
As if it felt with Scotland, and yell'd out

Like syllables of *Grief*.

Mal. This tyrant, whose sole name blisters our tongues,  
Was once thought honest: you have lov'd him well;  
He hath not touch'd you yet. I'm young; but some-  
thing

You may deserve of him through me and wisdom,  
To offer up a weak, poor, innocent lamb,  
T'appease an angry god.

Macd. I am not treacherous.

Mal. But Macbeth is.

A good and virtuous nature may recoil  
In an imperial charge.

Macd. I've lost my hopes.

Mal. Perchance e'en there, where I did find my doubts.  
Let not my jealousies be your dishonours,  
But mine own safeties: you may be rightly just,  
Whatever I shall think.

Macd. Bleed, bleed, poor country!  
Great tyranny, lay thou thy basis sure,  
For goodness dares not check thee! Wear thou thy wrongs,  
His title is affear'd. /\* Fare thee well, lord:  
I would not be the villain that thou think'st,  
For the whole space that's in the tyrant's grasp,  
And the rich east to boot.

Mal. Be not offended;  
I speak not as in absolute fear of you.  
I think our country sinks beneath the yoke:  
It weeps, it bleeds, and each new day a gash  
Is added to her wounds. I think withal,  
There would be hands up-lifted in my right:  
And here from gracious England have I offer  
Of goodly thousands. But for all this,  
When I shall tread upon the tyrant's head,  
Or wear it on my sword, yet my poor country  
Shall have more vices than it had before;  
More suffer, and more sundry ways than ever,  
By him that shall succeed.

/\* Affeared, confirmed; a law term.

115

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

Mal. I grant him bloody,  
Luxurious, avaricious, false, deceitful;  
But there's no bottom, none,  
In my voluptuousness:  
Nay, had I power, I should

Pour the sweet milk of concord into hell,  
Uproar the universal peace, confound  
All unity on earth. /\*

Macd. Oh, Scotland! Scotland! ---

Mal. If such a one be fit to govern, speak.

Macd. Fit to govern?

No, not to live. Oh, nation miserable,  
With an untitled tyrant, bloody-sceptred!  
When shalt thou see thy wholesome days again?  
Since that the truest issue of thy throne,  
By his own interdiction stands accurst,  
And does blaspheme his breed. Thy royal father  
Was a most sainted king; the queen that bore thee,  
Oftner upon her knees than on her feet,  
Dy'd every day she liv'd. Oh! fare thee well!  
These evils, thou repeat'st upon thyself,  
Have banish'd me from Scotland. Oh, my breast!  
Thy hope ends here.

Mal. Macduff, this noble passion,  
Child of Integrity, hath from my soul  
Wip'd the black scruples; reconcil'd my thoughts  
To thy good truth and honour. Devilish Macbeth,  
By many of these trains hath sought to win me  
Into his power; and modest wisdom plucks me  
From over-credulous haste: but Heav'n above  
Deal between thee and me! for even now  
I put myself to thy direction, and  
Unspeak mine own detraction. What I am truly,  
Is thine, and my poor country's to command:

/\* Malcolm's self-abuse is well contrived to sound the feelings  
of Macduff for his country; to which Macduff makes a sensible,  
spirited reply.

116

Whither, indeed, before thy here approach,  
Old Siward with ten thousand warlike men,  
All ready at a point, was setting forth.  
Now we'll together, and the chance, O Goodness,  
Be like our warranted quarrel! Why are you silent?

Macd. Such welcome, and unwelcome things, at once,  
'Tis hard to reconcile. /\*

Enter Rosse.

Macd. See, who comes here!

Mal. My countryman: but yet I know him not.

Macd. My ever gentle cousin, welcome hither.

Mal. I know him now. Good Heav'n betimes remove  
The means that make us strangers!

Rosse. Sir, Amen.

Macd. Stands Scotland where it did?

Rosse. Alas, poor country,  
Almost afraid to know itself. It cannot  
Be call'd our mother, but our grave; where nothing,  
But who knows nothing, is once seen to smile:  
Where sighs and groans, and shrieks that rend the air,  
Are made, not mark'd; where violent sorrow seems  
A modern ecstasy: the dead man's knell  
Is there scarce ask'd, for whom; and good men's lives  
Expire before the flowers in their caps;  
Dying or e'er they sicken. /†

Macd. Oh, relation  
Too nice, and yet too true!

Mal. What's the newest grief?

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

Macd. How does my wife?

Rosse. Why, well ---

Macd. And all my children?

/\* The author had originally introduced a doctor here, for the sake of paying a compliment to that royal line of the Stuarts, which was said to cure the evil with a touch; but that scene is properly left out in the representation.

/‡ What a moving, but horrid description is here given, of a state of tyranny, or civil war!

117

Rosse. Well, too. ---

Macd. The tyrant has not barter'd at their peace?

Rosse. No; they were all at peace when I did leave  
'em.

Macd. Be not a niggard of your speech: how goes it?

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

Mal. Be it their comfort  
We're coming thither: gracious England hath  
Lent us good Siward, and ten thousand men:  
An older and a better soldier, none  
That Christendom gives out.

Rosse. Would I could answer  
This comfort with the like! but I have words

That would be howl'd out in the desert air,  
Where hearing would not catch them. /\*

Macd. What concern they?  
The gen'ral cause? or is it a grief  
Due to some single breast?

Rosse. No mind that's honest,  
But in it shares some woe; tho' the main part  
Pertains to you alone.

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

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

Macd. **At once I guess, and am afraid to know!**

Rosse. Your castle is surpriz'd, your wife and babes  
Savagely slaughter'd. To relate the manner,

/\* Rosse's hesitative manner of bringing out the dismal tidings,  
with which his sympathizing bosom swells, is sensible, friendly,  
and tender.

118

Were on the quarry of these murder'd deer  
To add the death of you.

Mal. Merciful heav'n!  
What, man! ne'er pull your hat upon your brows;  
Give sorrow words: the grief that does not speak,  
Whispers the o'er-fraught heart, and bids it break. /†

Macd. My children, too! ---

Rosse. Wife, children, servants, all that could be found.

Macd. And I **not with them.** My wife kill'd, too!

Rosse. I've said.

Mal. Be comforted.

Let us make med'cines of our great revenge,  
To cure this deadly grief.

Macd. He has no children. --- All my pretty ones?  
Did you say all? what all? oh, hell-kite, all?  
What, all my pretty chickens, and their dam,  
At one fell swoop?

Mal. Dispute it like a man.

Macd. I shall do so;

But I must also feel it as a man. /\*

I cannot but remember such things were,  
That were most precious to me. Did heav'n look on  
And would not take their part? Sinful Macduff,  
They were all struck for thee!

Not for their own demerits, but for **thine.**

Mal. Be this the whetstone of your sword; let grief  
Convert to wrath. Blunt not the heart, enrage it.

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

Mal. This tune goes manly:  
Come, go we to the king, our power is ready;

/† This speech of Malcolm's is finely thrown in, to give Macduff a pause from his violent shock, before he speaks.

/\* As Macduff, before this scene has little to say of any consequence, the actor's essentials have not been mentioned; a good, though not a striking figure, a smooth flow of expression, a medium toned voice, tender feeling, and spirit, are required.

119

Our lack is nothing but our leave. Macbeth  
Is ripe for shaking, and the Powers above  
Put on their instruments. Receive what cheer you may;  
The night is long that never finds the day. [Exeunt. /\*

End of the Fourth Act.

ACT V.

SCENE, an Anti-chamber in Macbeth's Castle.

Enter a Doctor of Physic, and a Gentlewoman.

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

Gent. Since his majesty went into the field. I have  
seen her rise from her bed, throw her night-gown  
upon her, unlock her closet, take forth paper, fold it,  
write upon it, read it, afterwards seal it, and again  
return to bed; yet all this while in a most fast sleep.

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

Gent. That, Sir, which I will not report after her.

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

/+ The Fourth Act possesses great vivacity: the principal  
character warms upon an audience much. His powers expand,  
his situation begins to grow importantly critical, and the person

who performs him should collect and exert great spirit.

120

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

Enter Lady Macbeth, with a Taper. /\*

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

Doct. How came she by that light?

Gent. Why it stood by her: she has light by her continually: 'tis her command.

Doct. You see her eyes are open.

Gent. Ay, but their sense is shut.

Doct. What is it she does now? look, how she rubs her hands.

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

Lady. Yet here's a spot.

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

Lady. Out! damned spot; out, I say --- one, two; why, then 'tis time to do't --- hell is murky. Fy, my lord, fy; a soldier, and afraid! what need we fear who knows it, when none can call our power to account? --- Yet who could have thought the old man to have had so much blood in him? /†

Doct. Do you mark that?

Lady. The Thane of Fife had a wife: where is she now? What, will these hands ne'er be clean? --- no

/\* Never were the anxious horrors of conscious guilt more naturally or nervously painted, than in the character of Lady Macbeth. The introducing her as walking in her sleep, with murder haunting the agonized imagination, shews the author to be a most competent judge of nature and the stage; in no other shape could she have been introduced to so much advantage. It is difficult to perform this scene: she should speak in a low, anxious voice, keep moving slowly about, with fixed, glaring, open eyes, and horror-struck features.

/\* Making blood-stained conscience haunt her sleep so powerfully, is infinitely fine, strictly natural, and a very instructive warning against similar guilt.

121

more o'that, my lord, no more o'that: you marr all with this starting.

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

Gent. She has spoke what she should not, I am sure of that. Heaven knows what she has known.

Lady. Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand. Oh! oh! oh! /\*

Doct. What a sigh is there? the heart is sorely charg'd.

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

Doct. Well, well, well ---

Gent. Pray Heav'n it be, Sir.

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

Doct. Even so?

Lady. 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 Lady.

Doct. Will she go now to bed?

Gent. Directly.

Doct. Foul whisperings are abroad; unnatural deeds Do breed unnat'ral troubles. Infected minds To their deaf pillows will discharge their secrets. More needs she the divine than the physician.

Good Heav'n forgive us all! look after her; Remove from her the means of all annoyance, And still keep eyes upon her. So, good-night. I think, but dare not speak.

Gent. Good-night, good Doctor. /‡ [Exeunt.

/\* This deep sigh is highly in nature. Those who experienced oppressive dreams, have felt such without waking.

/‡ A short and immaterial scene of the original, is here properly omitted.

122

SCENE, the Castle of Dunsinane.

Enter Macbeth, and Attendants.

Macb. Bring me no more reports. Let them fly all: 'Till Birnam wood remove to Dunsinane, I cannot taint with fear. What's the boy Malcolm? Was he not born of woman? Then fly, false Thanes, And mingle with the English Epicures. The mind I sway by, and the heart I bear,

Shall never sag /\* with doubt, nor shake with fear.

Enter a Servant.

Thou cream-fac'd loon!

Where got'st thou that goose-look?

Ser. There are ten thousand ---

Macb. Geese, villain?

Ser. Soldiers, Sir.

Macb. Go, prick thy face, and over-red thy fear,  
Thou lily-liver'd boy. What soldiers, whey-face?

Ser. The English force, so please you.

Macb. Take thy face hence --- Seyton! --- I'm sick  
at heart,

When I behold --- Seyton, I say! --- this push  
Will cheer me ever, or disease me now.

I have liv'd long enough: my [May](#) of life  
Is fall'n into the sear, the yellow leaf;  
And that which should accompany old age,  
As honour, love, obedience, troops of friends,  
I must not look to have; but in their stead  
Curses not loud but deep, mouth-honour, breath,  
Which the poor heart would fain deny, and dare not. /\$  
Seyton! ---

/\* To sag, to hang heavy. Swag is the same word.

/\$ Macbeth's picture of his own deplorable state, as a friendless,  
detested tyrant, is highly natural.

123

Enter Seyton.

Sey. What is your gracious pleasure?

Macb. What news more?

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

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

Sey. 'Tis not needed yet.

Macb. I'll put it on.

Send out more horses, skirre /\* the country round;  
Hang those, that talk of fear. Give me mine armour.

[Enter Doctor.](#)

How does your patient, Doctor?

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

Macb. Cure her of that.

Canst thou not minister to a mind diseas'd,  
Pluck from the memory a rooted sorrow,

Raze out the written troubles of the brain,  
And, with some sweet oblivious antidote,  
Cleanse the full bosom of that perilous stuff  
Which weighs upon the heart? /§

Doct. Therein the patient  
Must minister unto himself.

Macb. Throw physick to the dogs, I'll none of it ---  
Come, put my armour on; give me my staff.  
Seyton, send out --- Doctor, the Thanes fly from me ---  
Come, Sir, dispatch --- If thou could'st, Doctor, cast  
The water of my land, find her disease,  
And purge it to a sound and <>prestine health,  
I would applaud thee to the very echo,  
That should applaud again. Pull't off, I say ---

/\* To skirre, to scour.

/§ Nothing can be more morally instructive than this ques-  
tionary speech; from whence we may infer how much we should  
prefer a clear, well-regulated conscience, to ill-got sublunary  
grandeur.

124

What rhubarb, senna, or what purgative drug,  
Would scour these English hence! hear'st thou of  
them?

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

Macb. Bring it after me;  
I will not be afraid of death and bane,  
'Till Birnam forest come to Dunsinane. [Exeunt.

SCENE changes to Birnam wood.

Enter Malcolm, Siward, Macduff, Siward's Son, [Lenox](#),  
Angus, and Soldiers marching.

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

[Lenox](#). We doubt it nothing.

Siw. What wood is this before us?

[Lenox](#). The wood of Birnam.

Mal. Let every soldier hew him down a bough,  
And bear't before him; thereby shall we shadow  
The numbers of our host, and make Discov'ry  
Err in report of us. [Exeunt Soldiers.

Siw. We learn no other, but the confident tyrant  
Keeps still in Dunsinane, and will endure  
Our [sitting](#) down before't.

Mal. 'Tis his main hope;  
For where there is advantage to be given,

Both more and less have given him the revolt,  
And none serve with him but constrained things,  
Whose hearts are absent too.

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

Siw. The time approaches,  
That will with due decision make us know  
What we shall say we have, and what we owe: /†

/† As, in a good cause, the brave man enters upon battle with cool confidence, Malcolm's party shew it; while the tyrant, in opposition, should manifest violent rage, arising from despair.

125

Thoughts speculative their unsure hopes relate;  
But certain issue strokes must arbitrate.

Mal. Towards which advance the war. [Exeunt.]

SCENE changes to the Castle of Dunsinane.

Enter Macbeth, Seyton, and Officers.

Macb. Hang out our banners on the outward walls,  
The cry is still, they come: our castle's strength  
Will laugh a siege to scorn. Here let them lie  
'Till famine and the ague eat them up:  
Were they not forc'd with those that should be ours,  
We might have met them dareful, beard to beard,  
And beat them backward home. What is that noise?

[A cry within of women.]

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

Macb. I have almost forgot the taste of fears:  
The time has been my senses would have cool'd  
To hear a night-shriek; and my fell of hair  
Would at a dismal treatise rouse and stir,  
As life were in't. I have sup'd full with horrors;  
Direness, familiar to my slaught'rous thoughts,  
Cannot once start me. Wherefore was that cry?

Enter Seyton.

Sey. The queen, my lord, is dead.

Macb. She should have dy'd hereafter;  
There would have been a time for such a word  
To-morrow. -- To-morrow, and to-morrow, /\*  
Creeps in this petty pace from day to day,  
To the last syllable of recorded time;  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief candle!  
Life's but a walking shadow, a poor player,

That struts and frets his hour upon the stage,  
And then is heard no more! It is a tale

/\* This speech contains a most agreeable mixture of moral instruction and poetic painting; life is admirably assimilated to the transitory state of a stage player.

126

Told by an idiot, full of sound and fury  
Signifying nothing!

Enter a Messenger.

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

Mes. My gracious lord,  
I should report that which, I say, I saw,  
But know not how to do't.

Macb. Well, say it, Sir.

Mes. As I did stand my watch upon the hill,  
I look'd toward Birnam, and anon, methought,  
The wood began to move.

Macb. Liar, and slave! [Striking him.

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

Macb. If thou speak'st false,  
Upon the next tree shalt thou hang alive,  
'Till famine cling thee: if thy speech be sooth, /†  
I care not if thou dost for me as much.  
I pall in resolution, and begin  
To doubt th' equivocation of the fiend,  
That lies like truth. "Fear not, 'till Birnam wood  
"Do come to Dunsinane;" --- and now a wood  
Comes toward Dunsinane. Arm, arm, and out!  
If this, which he avouches, does appear,  
There is nor flying hence, nor tarrying here.  
I 'gin to be a weary of the sun,  
And wish the state o' th' world were now undone.  
Ring the alarum bell; blow, wind! come, wrack!  
At least we'll die with harness /\* on our back. [Exeunt.

SCENE, before Dunsinane.

Enter Malcolm, Siward, Macduff, and their Army,  
with Boughs.

Mal. Now, near enough; your leafy screens throw  
down,  
And shew like those you are. You, worthy uncle,

/† Sooth, truth.

/\* Harness, an old military phrase for armour.

127

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

Siw. Fare you well:

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

Macd. Make all your trumpets speak: give them all breath,  
Those clam'rous harbingers of blood and death. [Ex.  
[Alarums continued.

SCENE changes, and a grand battle is fought  
across the Stage.

Enter Macbeth.

Macb. They've ty'd me to a stake; I cannot fly,  
But, bear-like, I must fight the course. What's he  
That was not born of woman? such a one  
Am I to fear, or none.

Enter young Siward.

Yo. Siw. What is thy name?

Macb. Thou'lt be afraid to hear it.

Yo. Siw. No -- though thou call'st thy self a hotter name  
Than any is in hell.

Macb. My name's Macbeth.

Yo. Siw. The devil himself could not pronounce a title  
More hateful to mine ear.

Macb. No, nor more fearful.

Yo. Siw. Thou liest, abhorred tyrant; with my sword  
I'll prove the lie thou speakest.

[Fight, and young Siward is slain.

Macb. Thou wast born of woman -- I'm sure. [Exit.

Alarums. Enter Macduff.

Macd. That way the noise is. Tyrant, shew thy face;  
If thou be'st slain, and with no stroke of mine,  
My wife and children's ghosts will haunt me still.

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I cannot strike at wretched Kernes; /\*  
Let me find him, Fortune. [Exit. Alarum.

Enter Malcolm and Siward.

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

Mal. We've met with foes  
That strike beside us.

Siw. Enter, Sir, the castle. [Exeunt. Alarum.

Enter Macbeth.

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

To him enter Macduff.

Macd. Turn, hell-hound, turn.

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

Macd. I've no words:  
My voice is in my sword! thou bloodier villain,  
Than terms can give thee out. [Fight. Alarum.

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

Macd. Despair thy charm!  
And let the angel, whom thou still <>hath serv'd,

/\* Kern, an expression for a foot soldier, both in Ireland and  
Scotland.

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Tell thee, Macduff was from his mother's womb  
Untimely ripp'd. /†

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

Macd. Then yield thee, coward,  
And live to be the shew and gaze o' th' time;  
We'll have thee, as our rarer monsters are,  
Painted upon a pole, and under writ,  
"Here may you see the tyrant."

Macb. I will not yield,

To kiss the ground before young Malcolm's feet,  
And to be baited with the rabble's curse.  
Though Birnam wood be come to Dunsinane,  
And thou, oppos'd, be of no woman born,  
Yet I will try the last. Lay on, Macduff;  
And damn'd be he that first cries, hold, enough.

[They fight.]

Macd. This for my royal master Duncan;  
This for my bosom friend, my wife; and this for  
The pledges of her love and mine, my children.

[Macbeth falls.]

Sure there are remains to conquer --- I'll  
As a trophy bear away his sword, to  
Witness my revenge.

[Exit Macduff.]

Macb. 'Tis done! the scene of life will quickly close.  
Ambition's vain, delusive dreams are fled,  
And now I wake to darkness, guilt and horror.  
I cannot bear it! let me shake it off ---  
'Two' not be; my soul is clogg'd with blood ---  
I cannot rise! I dare not ask for mercy ---  
It is too late, hell drags me down. I sink,

/† The Witches' treacherous predictions are here all fulfilled;  
and it is highly natural that the mind, weak enough to believe  
them, should turn coward, finding the interpretations all in its  
disfavour.

/\* Palter, to shuffle, or equivocate.

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I sink --- Oh! --- my soul is lost for ever!

Oh!

[Dies. /\*

Retreat and flourish. Enter Malcolm, Siward, Rosse,  
Thanes and Soldiers.

Mal. I would the friends, we miss were safe arriv'd.

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

Mal. Macduff is missing, and your noble son.

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

Siw. Then is he dead?

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

Siw. Had he his hurts before?

Rosse. Ay, on the front.

Siw. Why then, Heav'n's soldier be he!  
Had I as many sons as I have hairs,  
I would not wish them to a fairer death:  
And so his knell is knoll'd.

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

Siw. He's worth no more:  
Here comes newer comfort.

/\* If deaths upon the stage are justifiable, none can be more so than that of Macbeth. Shakespeare's idea of having his head brought on by Macduff, is very censurable; therefore commendably changed to visible punishment -- a dying speech and a very good one, has been furnished by Mr. Garrick, to give the actor more eclat; from the desperate state of Macbeth's mind, we think his immediate death most natural, though probably not so well calculated for the stage. There are, in the last scene, some lines added, and some judiciously transposed, for perusal as well as representation.

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Enter Macduff.

Macd. Hail, king! for so thou art. The time is  
free ---

The tyrant's dead; and though I should not boast  
That one whom guilt might easily weigh down  
Fell by my hand, yet I present you with his sword,  
To shew that Heav'n <>apointed me to take revenge  
For you, and all that suffer'd by his cruel power.

I see thee compass'd with thy kingdom's peers,  
That speak my salutation in their minds;  
Whose voices I desire aloud with mine;  
Hail, King of Scotland!

[A flourish.

All. Hail, King of Scotland!

[Flourish.

Mal. We shall not spend a large expence of time,  
Before we reckon with your sev'ral loves,  
And make us even with you. Thanes and kinsmen,  
Henceforth be Earls, the first that ever Scotland  
In such an honour nam'd. What's more to do,  
Which would be planted newly with the time,  
As calling home our exil'd friends abroad,  
That fled the snares of watchful tyranny,  
Producing forth the cruel ministers  
Of this dead butcher, and his fiend-like queen,  
(Who, as 'tis thought, by self and violent hands  
Took off her life) this, and what needful else,  
That calls upon us, by the grace of Heav'n,  
We will perform in measure, time and place:  
So thanks to all, at once, and to each one,

Whom we invite to see us crown'd at Scone. /\*

/† Our author has thrown an unusual share of fire into the Last Act, has wound up the plot, punished the guilty, and established the innocent, in such a regular progression of important events, that very slight alterations alone were wanting to place it in the present state.

[The End of Macbeth.](#)

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