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

~~LADY MACBETH Who dares receive it other,~~
~~As we shall make our griefs and clamour roar~~
~~Upon his death?~~

~~MACBETH I am settled and bend up~~
~~Each corporal agent to this terrible feat.~~ ~~80~~
~~Away, and mock the time with fairest show,~~
~~False face must hide what the false heart doth know.~~

~~*Exeunt*~~

SIDE 4

2.1 *Enter* BANQUO, *and* FLEANCE, *with a Torch[-bearer] before him*

BANQUO How goes the night, boy?
FLEANCE The moon is down; I have not heard the clock.
BANQUO And she goes down at twelve.
FLEANCE I take't, 'tis later, sir.
BANQUO Hold, take my sword. – There's husbandry in heaven,
Their candles are all out. – Take thee that too. 5

77 done't] F (don't) **Act 2, Scene 1** 2.1] F (*Actus Secundus. Scena Prima.*) 0 SD *Torch-bearer*] F (*Torch*) 4 sword. –] *Collier (after Capell);* Sword: F 5 out. – Take] *Theobald;* out: take F

pointed members of the bedchamber attended the king's personal needs. See Neil Cuddy, 'The revival of the entourage: the bedchamber of James I, 1603–1625', in *The English Court: From the Wars of the Roses to the Civil War*, ed. David Starkey, 1987, pp. 173–225.

76 very own.

77 other otherwise.

78 As When (*Lexicon*); 'Equivalent to *seeing that*' (Clarendon).

79 settled unchanging, undeviating (*OED* Settled *ppl a* 1).

79 bend up brace, tighten, prepare to act; see 60 n.

80 corporal corporeal, bodily. See 1.3.79 n.

80 agent physical resource; muscle (Hunter).

81–2 'Fair face foul heart' (Dent F3). Macbeth now repeats his wife's advice (1.5.61–4); see 3.2.32–4 and n.

81 mock deceive.

Act 2, Scene 1

The scene takes place in Macbeth's castle (fictionally, at Inverness). It is liminal: sufficiently out of doors for stars and moon to be looked for (1–2), sufficiently indoors for Banquo to get ready for 'sleep' (7).

0 SD *Torch-bearer* F's SD might mean that Fleance holds a torch and precedes Banquo (*him*), but F's punctuation apparently stipulates a torch-bearer (often referred to as *Torch*), making three actors in all. Compare 3.3.14 SD.

1 How goes the night How much of the night has passed? See *OED* Go *v* 11, quoting 'How goes the time' (John Marston, *Antonio and Mellida* (*c.* 1600), ed. Reavley Gair, 1991, 3.1.102). Macbeth virtually repeats the question, 'What is the night?' (3.4.126).

4–5 There's . . . out Usually understood as: 'There's thrift ("husbandry") in heaven, they have extinguished (put "out") their stars ("candles").' Steevens[3] compares 'Night's candles are burnt out, and jocund day / Stands tiptoe' (*Rom.* 3.5.9–10); see also: 'those golden candles fixed in heaven's air' (Sonnet 21.12) and 'these blessèd candles of the night' (*MV* 5.1.220). David-Everett Blythe, 'Banquo's candles', *ELH* 58 (1991), 773–8, unconvincingly proposes the paraphrase 'There's concern (= "husbandry") for humankind in heaven, they have displayed (put "out") their candles/stars.'

5 Take . . . too Banquo, preparing for rest, disarms himself (4) and now removes some other accoutrement (his dagger or cloak, perhaps, or some

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

Enter MACBETH, *and a Servant with a torch*

Give me my sword –
Who's there?
MACBETH A friend.
BANQUO What, sir, not yet at rest? The king's abed.
He hath been in unusual pleasure
And sent forth great largess to your offices.
~~This diamond he greets your wife withal,~~
~~[*Gives Macbeth a diamond*]~~
~~By the name of most kind hostess, and shut up~~
In measureless content.
MACBETH Being unprepared,
Our will became the servant to defect,

9 SD] F (*subst.*); *after* sword (9) *Capell* 13 hath . . . pleasure] F (hath beene in vnusuall Pleasure); has been to night in an unusual pleasure *Davenant* 15 SD] *Folger (subst.); not in* F; *Capell marks as 'a thing deliver'd'* (*'Prolusions', p. vi*) 16 shut] F; shut it F2–4

ceremonial item associated with the state dinner he has just attended) or (as in some productions) hands Fleance 'This diamond' (15).

7–9 Sleep is not inevitably restorative (2.2.40–3); like drink (2.3.21–2), it can provoke.

8 cursèd thoughts ambitious dreams (prompted by the sisters' prophecies and Macbeth's recent success); nightmares (about Macbeth's possible crimes). Macbeth enters before Banquo chooses between these alternatives. See 20 and 50–1; 'unstained thoughts do seldom dream on evil' (*The Rape of Lucrece* 87); and Imogen's bedtime prayer, 'gods, / From fairies and the tempters of the night / Guard me' (*Cym.* 2.2.8–10).

9 SD *Enter . . . torch* F's placing of the SD may indicate the moment when the actors enter; Capell's repositioning makes Banquo anticipate the entrance. F's *Torch* might indicate a torch-bearer, but theatrical economy and F's punctuation suggest one servant holding one torch. Compare 0 SD and n.

10–11 Challenge and response: Banquo is tense; Macbeth appears as either a 'merciful power' (7) or a 'cursèd thought' (8).

14 largess . . . offices gifts to the castle functionaries (Brooke).

15–16 'This diamond' may be a ring or pendant. Banquo, companion to Duncan in 1.6, conveys a royal gift one might expect the king to deliver personally; compare 2.3.39n., and Textual Analysis, pp. 260–1 below. The gift-giving emphasises Duncan's false sense of security and affirms the social code Macbeth is about to break.

15 greets . . . withal salutes your wife with. The verb and its complement control both 'diamond' and 'name' (16).

16 shut up went to bed (in a curtained bed (see 51) within a chamber). The phrase could mean 'concluded' (i.e. ended his speech); the grammar is stretched to report what Duncan said ('greets') and then what he has done ('shut up'). Later Folios make 'shut up' refer to an imaginary case for the diamond.

17 unprepared unready, unwarned. This easy social remark (the castle was not prepared to receive a king) anticipates the ways Macbeth and others do not foresee what is to come (see, especially, 2.3.119–27), but also momentarily suggests that Duncan is 'unprepared' for his murder.

18 Our An anticipatory royal plural; compare 22 and 5.6.4.

18 defect deficiency (*Lexicon*).

Which else should free have wrought.
BANQUO All's well.
I dreamed last night of the three weïrd sisters;
To you they have showed some truth.
MACBETH I think not of them;
Yet when we can entreat an hour to serve,
We would spend it in some words upon that business,
If you would grant the time.
BANQUO At your kind'st leisure.
MACBETH If you shall cleave to my consent, when 'tis,
It shall make honour for you.
BANQUO So I lose none
In seeking to augment it, but still keep
My bosom franchised and allegiance clear,
I shall be counselled.
MACBETH Good repose the while.
BANQUO Thanks, sir; the like to you.
[*Exeunt*] *Banquo*[, *Fleance, and Torch-bearer*]
MACBETH [*To Servant*] Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed.
~~*Exit* [*Servant*]~~
~~Is this a dagger which I see before me,~~
~~The handle toward my hand? Come, let me clutch thee:~~

20 weïrd] *Theobald;* weyward F 23 it in] F; it *Rowe; omitted by Rowe*^{2} 30 SD] *Capell (subst.); Exit Banquo* F 32 SD *Exit Servant*] *Rowe; Exit* F

19 free . . . wrought liberally have worked.

19 All's well All is not well, as Banquo's next words testify.

22–4 Macbeth's courtly politeness and the apparent royal 'we' intimate his sense of changed (or soon to be changed) status; his desire to talk about the witches contradicts 'I think not of them' (21).

24 If you would grant the time Granting or gaining time will become an important issue; Banquo's descendants overreach Macbeth in time.

24 leisure See 1.3.147 n.

25 cleave to my consent agree (or adhere) to my feeling (or opinion); see *OED* Consent *sb* 6.

25 when 'tis when it ('the time' (24)) is.

28 franchised free. Banquo apparently wishes to remain free of obligation to Macbeth or of implication in his schemes.

29 the while in the meantime.

30 sir The respectful title introduces a note of subordination (perhaps prompted by 22–4) not present in 1.3.

30 SD See 0 SD n.

31 drink An imaginary nightcap. As a codeword for murder, 'drink' is appropriate to the drunken grooms (1.7.63–8, 2.2.53), the drunken-hopeful Macbeth (1.7.35–8), and the speeches of the hungover Porter (2.3.1 ff).

32 bell A clapperless bell like a ship's bell, or a gong (see 'strike upon'); this bell is for routine internal communication (compare 'alarum bell' (2.3.68)). See W. J. Lawrence, 'Bells on the Elizabethan stage', *Fortnightly Review* 122 (July 1924), 59–70.

34 handle . . . hand This detail identifies the dagger as a weapon for, rather than a threat to, Macbeth and makes plain the fact that the dagger is invisible to the audience. As a 'visual metonym' (see Michael Hattaway, *Elizabethan Popular Theatre*, 1982, p. 65), the dagger might have reminded audiences of other literary and dramatic occasions when the secular or demonic realms offer weapons as temptations to despair and suicide – for example, the moment when Tamburlaine's henchmen dis-