**SCENE III. The same.**

Porter= COMIC RELIEF

Why does Shakespeare do this after spending so much time building up the suspense and darkness?

Give the audience a break from the tension and give them something to laugh at.

Use of language structure is important to note in this scene.

*Knocking within. Enter a Porter*

**Porter**

Here's a knocking indeed! If a  
man were porter of hell-gate, he should have  
old turning the key.

*Knocking within*

Knock,  
knock, knock! Who's there, i' the name of  
Beelzebub? Here's a farmer, that hanged  
himself on the expectation of plenty: come in  
time; have napkins enow about you; here  
you'll sweat for't.

First story is about a selfish farmer who keeps all of his grains to himself when everyone is starving in hopes that it’ll become more valuable but is out of luck when the next harvest is “plenty” & ruins him.

*Knocking within*

Next story is about an equivocator (one who uses double meaning to confuse his listeners). ALLUSION TO GUNPOWDER PLOT: Shakespeare may have had in mind the Jesuit, Henry Garnet, Superior of the Society of Jesus in English. He stood trial on March 28, 1606, for participating in the Gunpowder plot. He later confessed to equivocating at the trail—to perjury, his enemies said---and was hanged.) This story relates back to our theme of deception & appearance vs. reality. This relates to what Macbeth is doing/has done.

Knock,  
knock! Who's there, in the other devil's  
name? Faith, here's an equivocator, that could  
swear in both the scales against either scale;  
who committed treason enough for God's sake,  
yet could not equivocate to heaven: O, come  
in, equivocator.

*Knocking within*

Knock,  
knock, knock! Who's there? Faith, here's an  
English tailor come hither, for stealing out of  
a French hose: come in, tailor; here you may  
roast your goose.

*Knocking within*

Knock,  
knock; never at quiet! What are you? But  
this place is too cold for hell. I'll devil-porter  
it no further: I had thought to have let in  
some of all professions that go the primrose  
way to the everlasting bonfire.

*Knocking within*

Anon, anon! I pray you, remember the porter.

*Opens the gate*

*Enter MACDUFF and LENNOX*

**MACDUFF**

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

**Porter**

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

**MACDUFF**

What three things does drink especially provoke?

**Porter**

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

**MACDUFF**

I believe drink gave thee the lie last night.

**Porter**

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

**MACDUFF**

Is thy master stirring?

*Enter MACBETH*

Our knocking has awaked him; here he comes.

**LENNOX**

Good morrow, noble sir.

**MACBETH**

Good morrow, both.

NOTE: the change in language. Macbeth went from long monologues and soliloquies to short, brief responses. What does this indicate to the reader? Reflection of his current state of mind. Shakespeare uses language to indicate what the character is going through. It is important that we look at changes in language to better understand characters. Again we see Macbeth hiding behind his words (the less he says, the less he’ll give away).

**MACDUFF**

Is the king stirring, worthy thane?

**MACBETH**

Not yet.

**MACDUFF**

He did command me to call timely on him:  
I have almost slipp'd the hour.

**MACBETH**

I'll bring you to him.

**MACDUFF**

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

**MACBETH**

The labour we delight in physics pain.  
This is the door.

**MACDUFF**

I'll make so bold to call,  
For 'tis my limited service.

*Exit*

**LENNOX**

Goes the king hence to-day?

**MACBETH**

He does: he did appoint so.

**LENNOX**

The night has been unruly: where we lay,  
Our chimneys were blown down; and, as they say,  
Lamentings heard i' the air; strange screams of death,  
And prophesying with accents terrible  
Of dire combustion and confused events  
New hatch'd to the woeful time: the obscure bird  
Clamour'd the livelong night: some say, the earth  
Was feverous and did shake.

**MACBETH**

'Twas a rough night.

**LENNOX**

My young remembrance cannot parallel  
A fellow to it.

*Re-enter MACDUFF*

**MACDUFF**

O horror, horror, horror! Tongue nor heart  
Cannot conceive nor name thee!

**MACBETH** **LENNOX**

What's the matter.

**MACDUFF**

Confusion now hath made his masterpiece!  
Most sacrilegious murder hath broke ope  
The Lord's anointed temple, and stole thence  
The life o' the building!

**MACBETH**

What is 't you say? the life?

**LENNOX**

Mean you his majesty?

**MACDUFF**

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

*Exeunt MACBETH and LENNOX*

Awake, awake!  
Ring the alarum-bell. Murder and treason!  
Banquo and Donalbain! Malcolm! awake!  
Shake off this downy sleep, death's counterfeit,  
And look on death itself! up, up, and see  
The great doom's image! Malcolm! Banquo!  
As from your graves rise up, and walk like sprites,  
To countenance this horror! Ring the bell.

*Bell rings*

*Enter LADY MACBETH*

**LADY MACBETH**

What's the business,  
That such a hideous trumpet calls to parley  
The sleepers of the house? speak, speak!

**MACDUFF**

O gentle lady,  
'Tis not for you to hear what I can speak:  
The repetition, in a woman's ear,  
Would murder as it fell.

*Enter BANQUO*

O Banquo, Banquo,  
Our royal master 's murder'd!

**LADY MACBETH**

Woe, alas!  
What, in our house?

**BANQUO**

Too cruel any where.  
Dear Duff, I prithee, contradict thyself,  
And say it is not so.

*Re-enter MACBETH and LENNOX, with ROSS*

**MACBETH**

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

Basically meaning that life before the murder was good and now it’s ruined.

*Enter MALCOLM and DONALBAIN*

**DONALBAIN**

What is amiss?

**MACBETH**

You are, and do not know't:  
The spring, the head, the fountain of your blood  
Is stopp'd; the very source of it is stopp'd.

**MACDUFF**

Your royal father 's murder'd.

**MALCOLM**

O, by whom?

**LENNOX**

Those of his chamber, as it seem'd, had done 't:  
Their hands and faces were an badged with blood;  
So were their daggers, which unwiped we found  
Upon their pillows:  
They stared, and were distracted; no man's life  
Was to be trusted with them.

**MACBETH**

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

**MACDUFF**

Wherefore did you so?

**MACBETH**

Who can be wise, amazed, temperate and furious,  
Loyal and neutral, in a moment? No man:  
The expedition my violent love  
Outrun 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 breech'd with gore: who could refrain,  
That had a heart to love, and in that heart  
Courage to make 's love kno wn?

ROLE REVERSAL: Lady Macbeth went from bring the strong, ruthless, had it all together one to the one who is fainting on the floor. Is she faking it? Is this all an act? Macbeth is back to being long-winded and poised. Lady Macbeth seems to be falling apart at the seams. A reflection of her guilt?

**LADY MACBETH**

Help me hence, ho!

**MACDUFF**

Look to the lady.

**MALCOLM**

[Aside to DONALBAIN] Why do we hold our tongues,  
That most may claim this argument for ours?

**DONALBAIN**

[Aside to MALCOLM] What should be spoken here,  
where our fate,  
Hid in an auger-hole, may rush, and seize us?  
Let 's away;  
Our tears are not yet brew'd.

**MALCOLM**

[Aside to DONALBAIN] Nor our strong sorrow  
Upon the foot of motion.

**BANQUO**

Look to the lady:

*LADY MACBETH is carried out*

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

**MACDUFF**

And so do I.

**ALL**

So all.

**MACBETH**

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

**ALL**

Well contented.

*Exeunt all but Malcolm and Donalbain.*

**MALCOLM**

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

**DONALBAIN**

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

**MALCOLM**

This 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.