

Hecate. The goddess of night.

42. *shard-borne*. The wings of the beetle are hard and shiny, like fragments of pottery (shards).

43. *yawning*. Drowsy.

46. *seeling*. Closing the eyelids. When hawks were being tamed it was customary to close the eyes by running a thread through the lids. This was known as *seeling*.

47. *Scarf up*. Cover over.

49. *bond*. Anything by which a man has become *bound*, as, for instance, a legal document. In this case, Banquo's life is the bond; or perhaps Macbeth is thinking of the witches' prophecy as the bond.

50. *keeps me pale*. Keeps me in fear.

51. *rooky*. Misty, foggy,—connected with the verb *reek*; or perhaps, full of rooks.

#### QUESTIONS.

1. The first line of the scene shows that Lady Macbeth has been thinking of Banquo. Is there any indication in the scene that she has any thought of his death?

2. If we were to omit Lady Macbeth's soliloquy (ll. 4-7), how would our idea of the character of Lady Macbeth be affected?

3. "These terrible dreams" (l. 18). In what other case are terrible dreams referred to in the earlier part of the play?

4. What different means does Lady Macbeth use, in the course of the scene, to influence her husband?

5. "Macbeth's feverish state of mind is shown by the fact that his language is highly coloured." Point out an instance in the earlier part of the play in which Macbeth's language is also highly coloured.

6. Lady Macbeth apparently does not understand Macbeth's hints as to the murder of Banquo. Can you account for this?

#### SCENE III.

The murder of Banquo, in this scene, is the last of Macbeth's successes; the escape of Fleance marks the beginning of his downfall. This scene, then, forms the dramatic centre of the