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*Dramatic Publishing*

SIXTY-MINUTE SHAKESPEARE



# MACBETH

by Cass Foster

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SIXTY-MINUTE SHAKESPEARE



# MACBETH

by Cass Foster



*from* MACBETH  
*by* WILLIAM SHAKESPEARE

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*published by*  
Five Star Publications, Inc.  
Chandler, Arizona

# SIXTY-MINUTE SHAKESPEARE

## MACBETH

by  
Cass Foster

First Edition 1990. Second Edition 1997. Third Edition 1998.  
Fourth Edition 2000. Fifth Edition 2001. Sixth Edition 2003.  
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### Library of Congress Cataloging-in-Publication Data

Shakespeare, William, 1564-1616.  
Macbeth / (abridged) by Cass Foster. — 1st ed.  
p. cm. — (Classics for all ages) (The Sixty-Minute Shakespeare)  
Summary: An abridged version of Shakespeare's tragedy about  
witches, prophecies, blind ambition, murder and corruption.

ISBN: 1-877749-41-9

I. Macbeth, King of Scotland. 11th cent. — Juvenile drama  
2. Middle Ages—Juvenile drama. 3. Children's plays, English  
[1. Macbeth, King of Scotland, 11th cent.—Drama. 2. Plays.].  
I. Shakespeare, William. 1564-1616 Macbeth. II. Title. III. Series  
PR2831.A25 1997  
822.3'3—dc21

97-28919  
CIP  
AC

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Book Design by Barbara Kordesh  
Paul M. Howey, Copy Editor  
Sixth Edition edited by Gary E. Anderson

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Five Star Publications, Incorporated  
P.O. Box 6698  
Chandler, AZ 85246-6698  
website: [www.FiveStarPublications.com/books/60MinuteShakespeare](http://www.FiveStarPublications.com/books/60MinuteShakespeare)  
e-mail: [shakespeare@FiveStarPublications.com](mailto:shakespeare@FiveStarPublications.com)

*To those  
with the wisdom to refer to this as  
“The Scottish Play” whenever inside a theatre.*

**Welcome to  
THE SIXTY-MINUTE SHAKESPEARE**

Thanks to the progressive thinking of so many curriculum developers, Language Arts people and the splendid film work being done by directors such as Kenneth Branagh and Franco Zeffrelli, there has been a phenomenal growth in interest in Shakespeare.

No playwright, past or present, approaches the brilliance and magnitude of William Shakespeare. What other individual has even come close to understanding and then dramatizing the human condition? Just for the fun of it, I am listing (following these introductory remarks) a sample of themes and images so richly developed in the canon of his plays.

Shakespeare's characters are so well-rounded and beautifully constructed that it is common to see them as actual historical figures. When someone mentions Hamlet, Iago, Ophelia, or Puck, we immediately experience images and emotions that come from memories of people we know. We may feel compassion, frustration, sorrow, or pleasure.

As one of the wealthiest people of his times, Shakespeare earned his living as a playwright, theatre manager, actor, and shareholder in the Globe Theatre. He worked tirelessly to entertain. (Theatres presented a new play every day and the average new play had a total of only ten performances over an entire season.) He rebelled against the contemporary theatrical standards (the neo-classical principles that limited dramatic structure throughout France and Italy), he took plots from other published works (making them uniquely his own), and he created a spectacle (without the use of elaborate scenery) to captivate audiences of all social levels.

Imagine the challenge in quieting a crowd of three thousand in a theatre where vendors sell wine, beer, ale, nuts, and cards; where there is no intermission; where birds fly overhead; and where audience members stand near performers. Such was the setting in which Shakespeare's plays were originally staged.

The world's most familiar and successful wordsmith used language to skillfully create images, plot, and a sense of music and rhythm. The purpose behind this series is to reduce (not contemporize) the language. The unabridged Shakespeare simply isn't practical in all situations. Not all educators or directors have the luxury of time to explore the entire text. This is not intended to be a substitute for a thorough study of Shakespeare. It is merely a stepping stone.

I challenge each of you to go beyond the *Sixty-Minute* versions. Use the comfort, appreciation, and self-confidence you will gain to go further. Be proud of the insights and knowledge you acquire, but do not be satisfied. The more you read, the more you gain.

May each of you be blessed with an abundance of good health and happiness. I thank you for your interest in our work and hope you are pleased with what we have done.

May the Verse Be With You!

## A COUPLE OF STAGING CONSIDERATIONS

### Scenery

There are two excellent reasons theatres rarely use much scenery when staging Shakespeare. The first is related to the number of changes required. If we have to wait every five to ten minutes to watch scenery struck and set up, we end up watching a play about moving lumber. The second is because the audience will lose sight of what the play is about. Audiences need a couple minutes to adjust to the new scenic look of a dazzling waterfall and lush forest. By the time they take it all in and start paying attention to what the actors are saying, it is time to set up the next scene and the audience will be lost.

Location is normally established through dialogue and the use of a few simple props: a throne-like chair for the king's court, a long table with benches for an inn, or a bed for the queen's bed chamber. The key is to keep it simple.

### Pacing

You will want to keep things moving all the time. That doesn't mean actors should talk and move quickly; it simply means one scene should flow smoothly to the next without delay or interruption.

As Scene One ends, the actors pick up their props and walk off. Actors for Scene Two enter from a different direction with their props and begin dialogue as soon as they enter the acting area, putting their props in place as they speak. Yes, the audience will still have view of the actors in the first scene, but they will gladly accept this convention if it means taking fifteen minutes off performance time.



## TWO HIGHLY RECOMMENDED WEB SITES

[www.ShakeSpirit.com](http://www.ShakeSpirit.com)

A revolutionary site offering Shakespeare gifts, teaching assistance, resources and quotes.



[www.ShakespeareLRC.com](http://www.ShakespeareLRC.com)

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Free Library Dedicated to Shakespeare  
and the Performing and Visual Arts.



**IMAGES AND THEMES TO LOOK FOR  
IN THE VARIOUS PLAYS**

Mistaken identity	Foils or opposites
Wisdom of fools	Spying
Insanity	Paranoia
Greed and corruption	Play-acting
Religious persecution	Justice
The elements	Heavenly retribution
The supernatural	Forgiveness
Darkness and light	Witchcraft
Loneliness or isolation	Mortality
Anti-Semitism	Self-destruction
Conspiracy	Black or white magic
Revenge	Animals
Hypocrisy	Nature
Abandonment	Reality vs. illusion
Pride	Astrological influence
Honor	Characters reforming
Violence	Old age
Bravery	Freedom
Rebellion	Usurping of power
Savagery	Fertility suppression
Seduction	Sexual misadventure
Disease or physical decay	Melancholy
Loyalty	Corrupt society
War	Love and/or friendship
Marriage	Multiple meanings of words
False accusations	Thought vs. action
Irresponsible power	Impetuous love
Destiny or fate	Role of women
Real or pretended madness	Human frailty
Ambition	Preparing for leadership
Tyranny	Charity/Betrayal

**THE COMPLETE WORKS  
OF WILLIAM SHAKESPEARE**

1589 - 1591	Henry VI, Part 1, 2 and 3
1592 - 1593	Richard III
1593 - 1594	Titus Andronicus
1592 - 1594	Comedy of Errors
1593 - 1594	Taming of the Shrew
1594	The Two Gentlemen of Verona
1594 - 1595	Love's Labor's Lost
1594 - 1596	King John
1595	Richard II
1595 - 1596	A Midsummer Night's Dream
1595 - 1596	Romeo and Juliet
1596 - 1597	The Merchant of Venice
1597	The Merry Wives of Windsor
1597 - 1598	Henry IV, Part 1 and 2
1598 - 1599	Much Ado About Nothing
1599	Henry V
1599	Julius Caesar
1599	As You Like It
1600 - 1601	Hamlet
1601 - 1602	Twelfth Night
1601 - 1602	Troilus and Cressida
1602 - 1603	All's Well That Ends Well
1604	Measure for Measure
1604	Othello
1605	The Tragedy of King Lear
1606	Macbeth
1606 - 1607	Antony and Cleopatra
1607 - 1608	Timon of Athens
1607 - 1608	Pericles, Prince of Tyre
1607 - 1608	Coriolanus
1609- 1610	Cymbeline
1609 - 1610	The Winter's Tale
1611	The Tempest
1612 - 1613	Henry VIII
1613	Two Noble Kinsmen (Authorship in question)



23 April 1564 - 23 April 1616

*“If we wish to know the force of human genius,  
we should read Shakespeare. If we wish to see the  
insignificance of human learning, we may study  
his commentators.”*

William Hazlitt (1778-1830) English Essayist. “On the Ignorance of the Learned,” in *Edinburgh Magazine* (July, 1818).

**COMMON QUOTES FROM THE BARD***Romeo and Juliet*

Parting is such sweet sorrow.  
A plague o' both your houses.  
O Romeo, Romeo! Wherefore art thou Romeo?

*A Midsummer Night's Dream*

Lord, what fools these mortals be.  
The course of true love never did run smooth.  
To say the truth, reason and love keep little company  
together now-a-days.

*As You Like It*

All that glisters is not gold.  
Love is blind.  
All the world's a stage  
And all the men and women merely players.  
For ever and a day.

*Twelfth Night*

Some are born great, some achieve greatness, and some  
have greatness thrust upon them.  
Out of the jaws of death.  
O, had I but followed the arts!  
Many a good hanging prevents a bad marriage.

*Henry IV, Part 1*

The better part of valor is discretion.  
To give the devil his due.  
He hath eaten me out of house and home.

*Henry VI, Part 2*

Let's kill all the lawyers.

*The Merry Wives of Windsor*

Better three hours too soon than a minute too late.

*Casablanca*

This could be the start of a beautiful friendship.

*Macbeth*

Out, damned spot. Out, I say!  
Screw your courage to the sticking place.

*Hamlet*

Something is rotten in the state of Denmark.  
To be or not to be. That is the question.  
The lady doth protest too much, methinks.  
Good night, sweet prince, And flights of  
angels sing thee to thy rest!

*The Merchant of Venice*

The devil can cite scriptures for his purpose.

*Pericles*

Few love to hear the sins they love to act.

*Richard III*

Now is the winter of our discontent.  
Off with his head!  
A horse! A horse! My kingdom for a horse.

*Julius Caesar*

Beware the ides of March.  
Friends, Romans, countrymen, lend me your ears.  
It was Greek to me.

*Much Ado About Nothing*

The world must be peopled. When I said I would die a  
bachelor, I did not think I should live till I were married.

*Measure for Measure*

The miserable have no other medicine but only hope.

*Troilus and Cressida*

To fear the worst oft cures the worse.

*The Comedy of Errors*

Unquiet meals make ill digestions.

## CAST OF CHARACTERS

*Duncan*, King of Scotland  
*Malcolm*, his son  
*Donalbain*, his son  
*Macbeth*, general in the King's army  
*Banquo*, general in the King's army

Noblemen of Scotland:

<i>Macduff</i>	<i>Menteith</i>
<i>Lennox</i>	<i>Angus</i>
<i>Ross</i>	<i>Caithness</i>

*Fleance*, son of Banquo  
*Siward*, Earl of Northumberland, general of the English forces  
*Young Siward*, his son  
*Seyton*, an officer attending on Macbeth  
*Boy*, son to Macduff

<i>English Doctor</i>	<i>Porter</i>
<i>Scotch Doctor</i>	<i>Three Murderers</i>
<i>Captain</i>	

*Lady Macbeth*  
*Lady Macduff*  
*Gentlewomen* attending on Lady Macbeth

*Three Witches*, the Weird Sisters  
*Three Apparitions*  
*Lords, Gentlemen, Officers, Soldiers, Attendants and Messengers.*

*Place*  
*Scotland and England*

## ACT I, SCENE 1 IS CUT.

## ACT I, SCENE 2.

*A camp in Scotland.*

*[Alarum within°. Enter King [Duncan], Malcolm, Donalbain, Lennox, with Attendants, meeting the bleeding Captain.]*

*King.* What bloody man is that?

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

*Captain.* Brave Macbeth—well he deserves that name—  
 Disdaining fortune, with his brandished steel,  
 Which smoked with bloody execution,  
 Like valor's minion° carved out his passage  
 Till he faced the slave, Macdonwald;  
 Which never shook hands, nor bade farewell to him,  
 Till he unseamed him from the nave to th' chops°,  
 And fixed his head upon our battlements.

*King.* O valiant cousin°! Worthy gentleman!

*Captain.* Mark, King of Scotland, mark:  
 No sooner justice had, with valor armed,  
 Compelled these skipping kerns to trust their heels

*Alarum within:* trumpet calls offstage. *Sergeant:* officer. *Broil:* battle.  
*Minion:* favorite. *Chops:* jaws. *Cousin:* kinsmen. (Duncan and Macbeth were grandsons of King Malcolm.)



*[Captain.]* But the Norwegian lord, surveying vantage°,  
With furbished arms and new supplies of men,  
Began a fresh assault.

*King.* Dismayed not this  
Our captains, Macbeth and Banquo?

*Captain.* Yes; as sparrows eagles, or the hare the lion.  
If I say sooth°, I must report they were  
As cannons overcharged with double cracks°;  
But I am faint; my gashes cry for help.

*King.* So well thy words become thee as thy wounds;  
They smack of honor both. Go get him surgeons.

*[Exit Captain and Attendant as Ross and Angus enter.]*

*King.* Who comes here?

*Malcolm.* The worthy Thane° of Ross.

*Ross.* G-d save the king!

*King.* Whence cam'st thou, worthy Thane?

*Ross.* From Fife, great King;  
Where the Norwegian banners flout the sly  
And fan our people cold.

*Surveying vantage:* seeing an opportunity. *Sooth:* truth. *Cracks:* explosives.  
*Thane:* title of nobility.

*Ross:* Norway<sup>o</sup> himself, with terrible numbers,  
Assisted by that most disloyal traitor  
The Thane of Cawdor, began a dismal<sup>o</sup> conflict;  
Till that Bellona's bridegroom, lapped in proof<sup>o</sup>,  
Confronted him with self-comparisons<sup>o</sup>,  
Point against point, rebellious arm 'gainst arm,  
Curbing his lavish<sup>o</sup> spirit: and, to conclude,  
The victory fell on us.

*King.* Great happiness!

*Ross.* Norway's king craves composition<sup>o</sup>;  
Nor would he deign him burial of his men  
Till he disbursed, at Saint Colme's Inch<sup>o</sup>,  
Ten thousand dollars<sup>o</sup> to our general use.

*King.* No more that Thane of Cawdor shall deceive  
Our bosom interest<sup>o</sup>: go pronounce his present<sup>o</sup> death,  
And with his former title greet Macbeth.

*Ross.* I'll see it done.

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

[*All exit.*]

*Norway:* King of Norway. *Dismal:* threatening. *Lapped in proof:* clad in armor.  
*Self-comparison:* equally valiant deeds. *Lavish:* wild. *Composition:* terms of  
peace. *Saint Colme's Inch:* Inchcolm, a small island. *Dollars:* Spanish and Dutch  
currency. *Bosom interest:* trusting heart. *Present:* immediate.

## ACT 1, SCENE 3.

## A HEATH.

*[Thunder. Enter the three Witches.]*

*First Witch.* Where hast thou been, sister?

*Second Witch.* Killing swine.

*First Witch.* Thou art kind.

*[Drum offstage.]*

*Third Witch.* A drum, a drum! Macbeth doth come.

*All.* The weird<sup>o</sup> sisters, hand in hand,  
Posters of<sup>o</sup> 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<sup>o</sup>.

*[Enter Macbeth and Banquo.]*

*Macbeth.* So foul and fair a day I have not seen.

*Banquo.* What are these  
So withered, and so wild in their attire,  
That look not like th' inhabitants o' th' earth,  
And yet are on 't? You should be women,

*Weird:* destiny-driven. *Posters of:* swift travelers over. *Wound up:* i.e. ready for action.

(*Banquo.*) And yet your beards forbid me to interpret  
That you are so.

*Macbeth.* Speak, if you can: what are you?

*First Witch.* All hail, Macbeth! Hail to thee, Thane of Glamis.

*Second Witch.* All hail, Macbeth! Hail to thee, Thane of  
Cawdor!

*Third Witch.* All hail, Macbeth, that shalt be King hereafter!

*First Witch.* Hail!

*Second Witch.* Hail!

*Third Witch.* Hail!

*First Witch.* Lesser than Macbeth, and greater.

*Second Witch.* Not so happy<sup>o</sup>, yet much happier.

*Third Witch.* Thou shalt get<sup>o</sup> kings, though thou be none.  
So all hail, Macbeth and Banquo!

*First Witch.* Banquo and Macbeth, all hail!

*Macbeth.* Stay, you imperfect<sup>o</sup> speakers, tell me more:  
By Sinel's<sup>o</sup> death I know I am Thane of Glamis;  
But how of Cawdor? The Thane of Cawdor lives.  
Say from whence you owe<sup>o</sup> this strange intelligence<sup>o</sup>?  
Speak, I charge you. [*Witches vanish.*]

*Happy:* fortunate. *Get:* beget. *Imperfect:* incomplete. *Sinel:* Macbeth's father.  
*Owe:* have. *Intelligence:* Information.

*[Macbeth.]* Would they had stayed!

*Banquo.* Were such things here as we do speak about?  
Or have we eaten on the insane<sup>o</sup> root  
That takes the reason prisoner? You shall be King.

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

*Banquo.* To th' selfsame tune and words. Who's there?

*[Enter Ross and Angus.]*

*Ross.* The King hath happily received, Macbeth,  
The news of thy success; and when he reads<sup>o</sup>  
Thy personal venture in the rebels' fight,  
His wonders and his praises do contend  
Which should be thine or his<sup>o</sup>.

*Angus.* We are sent  
To give thee, from our royal master, thanks;  
Only to herald thee into his sight, not pay thee.

*Ross.* And for an earnest<sup>o</sup> of a greater honor,  
He bade me, from him, call thee Thane of Cawdor;  
In which addition<sup>o</sup>, hail, most worthy Thane!  
For it is thine.

*Banquo.* What, can the devil speak true?

*Macbeth.* The Thane of Cawdor lives: why do you dress me  
In borrowed robes?

*Insane:* insanity causing. *Reads:* considers. *Earnest:* pledge. *Addition:* title.

*Angus.* Who was the thane lives yet,  
But treasons capital, confessed and proved,  
Have overthrown him.

*Macbeth. [Aside.]* Glamis, and Thane of Cawdor:  
The greatest is behind°. *[To Ross and Angus.]* Thanks for  
your pains.

*[Banquo leads Ross and Angus off to the side.]*

*Macbeth. [Aside.]* This supernatural soliciting°  
Cannot be ill, cannot be good. If ill,  
Why hath it given me earnest of success,  
Commencing in a truth? I am 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°?

*Banquo.* Look, how our partner's rapt.  
Worthy Macbeth, let us toward the King.

*Macbeth. [Aside to Banquo.]* Think upon what hath  
chanced, and at more time,  
The interim having weighed it°, let us speak  
Our free hearts ° each to other.

*Banquo.* Very gladly.

*Macbeth.* Till then, enough. Come, friends. *[They all exit.]*

*Behind:* to come. *Soliciting:* inviting. *Seated:* fixed. *Against.. of nature:* unlike my natural way. *The interims...weighed it:* i.e., when we have to think this through. *Free hearts:* our minds freely.

ACT 1, SCENE 4.  
FORRES. THE PALACE.

[*Flourish*<sup>o</sup>. Enter King [Duncan], Lennox, Malcolm, Donalbain, and Attendants.]

*King.* Is execution done on Cawdor? Are not  
Those in commission<sup>o</sup> yet returned?

*Malcolm.* 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 confessed his treasons,  
Implored your Highness' pardon and set forth  
A deep repentance.

*King.* He was a gentleman on whom I built  
an absolute trust.

[Enter Macbeth, Banquo, Ross and Angus.]

*Malcolm.* O worthiest cousin!  
The sin of my ingratitude even now  
Was heavy on me. Thou art so far before,  
That swiftest wing of recompense is slow  
To overtake thee.

*Macbeth.* The service and the loyalty I owe,  
In doing it, pays itself<sup>o</sup>. Our duties  
Are to your throne and state children and servants.

*King.* Welcome hither.

*Flourish:* fanfare offstage. *In commission:* chosen to represent me at the execution. *Pays itself:* is its own reward.

*King.* I have begun to plant thee, and will labor  
To make thee full of growing. Noble Banquo,  
That hast no less deserved, nor must be known  
No less to have done so, let me enfold thee  
And hold thee to my heart.

*Banquo.* There if I grow, the harvest is your own.

*King.* My plenteous joys,  
Wanton<sup>o</sup> in fullness, seek to hide themselves  
In drops of sorrow. Sons, kinsmen, thanes,  
And you whose places are the nearest, know,  
We will establish our estate<sup>o</sup> upon  
Our eldest, Malcolm, whom we name hereafter  
The Prince of Cumberland. From hence to Inverness,  
And bind us further to you.

*Macbeth.* The rest is labor, which is not used for you<sup>o</sup>.  
I'll be myself the harbinger<sup>o</sup> and make joyful  
The hearing of my wife with your approach;  
So, humbly take my leave.

*King.* My worthy Cawdor!

*Macbeth.* [*Aside.*] The Prince of Cumberland! That is a step  
On which I must fall down, or else o'erleap,  
For in my way it lies. [*Macbeth exits.*]

*King.* It is a banquet to me. Let's after him,  
Whose care is gone before to bid us welcome. [*They  
exit.*]

*Wanton:* unrestrained. *Establish our estate:* settle the question of succession.

*The rest is labor... you:* i.e., pleasure not spent in your service is undesirable.

*Harbinger:* one sent ahead to arrange lodging.



## ACT 1, SCENE 5.

INVERNESS. MACBETH'S CASTLE.

*[Enter Lady Macbeth, Macbeth's wife, alone, with a letter.]*

*Lady M. [Reads.]* "They met me in the day of success; and I have learned by the perfect'st report they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it, came missives<sup>o</sup> from the King, who all-hailed me 'Thane of Cawdor,' by which title, before, these weird sisters saluted me, and referred me to the coming on of time, with 'Hail, King that shalt be!' This have I thought good to deliver thee<sup>o</sup>, my dearest partner of greatness, that thou mightst not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell."

Glamis thou art, and Cawdor, and shalt be  
 What thou art promised. Yet do I fear thy nature;  
 It is too full o' th' milk of human kindness<sup>o</sup>  
 To catch the nearest way. Thou wouldst be great,  
 Art not without ambition, but without  
 The illness<sup>o</sup> should attend it. Hie thee hither,  
 That I may pour my spirits in thine ear,  
 And chastise with the valor of my tongue  
 All that impedes thee from the golden round<sup>o</sup>  
 Which fate and metaphysical<sup>o</sup> aid doth seem  
 To have thee crowned withal<sup>o</sup>.

*Missives:* messengers. *Deliver thee:* report to you. *Milk of human kindness:* kindheartedness. *Illness:* wickedness. *Round:* crown. *Metaphysical:* supernatural. *Withal:* with.