Part 2

A Bard for the Ages


“O! for a Muse of fire, that would ascend
The brightest heaven of invention.”

—William Shakespeare, Henry V
Shakespeare’s Poetry

MEET WILLIAM SHAKESPEARE

William Shakespeare is the most celebrated English poet and dramatist of all time. Nearly four centuries after his death, his works continue to delight readers and audiences around the world. In fact, Shakespeare’s writings are more widely read and more often quoted than any other works ever written, except the Bible. Yet, while Shakespeare’s literature endures, we know very little about the man himself. The meager information we do have about Shakespeare’s life has been pieced together from anecdotes, gossip, clues found in his poems and plays, legal documents, entries in the public record, and the memorials and reminiscences by his fellow writers.

Early Life  Shakespeare was born in the small town of Stratford-upon-Avon. His father, John Shakespeare, was a prosperous glove maker, butcher, and tradesman who also filled several local government positions, including high bailiff (the equivalent of mayor). His mother, Mary Arden, was the daughter of a wealthy landowner. William Shakespeare was the third of at least eight children born to this well-to-do couple. He was their first son and their first child to survive past childhood. As a young boy, Shakespeare likely attended the local grammar school, studying Latin and classical literature.

When Shakespeare was about thirteen, however, his father started to lose his social standing and to have serious financial problems. Shakespeare was forced to leave school in order to work to help support his family. Just what type of work he did remains unknown, but he may have apprenticed as a butcher. Shakespeare may also have served for a time as a schoolmaster in the country, where he would have acquired the familiarity with outdoor sports, such as hunting, hawking, and falconry, that manifests itself throughout his literary works.

At the age of eighteen, Shakespeare married a twenty-six-year-old local woman named Anne Hathaway and began a family of his own. The couple had a daughter, Susanna, and twins, Hamnet and Judith. Sadly, Hamnet died at the age of eleven.

The London Theater Scene  Shakespeare moved to London to pursue a career in the theater, but, according to poet William Davenant, he arrived without friends or money. His first “theater job” actually consisted of tending the horses of theater patrons—the equivalent of parking cars at a theater today. Nevertheless, his wit attracted the attention of the actors, who apparently thought him clever enough to improve a few of their plays (revising plays to add scenes or to bring them up to date was a common practice at the time), and the actors eventually recommended him for a job. If Davenant’s tale is true, this is how Shakespeare got his chance to write for the stage—and to act in small parts as well.

Dramatic Success  The production of Henry VI in 1592 appears to have been Shakespeare’s first theatrical success. Later, he wrote and published two long narrative poems, which became immediate favorites: Venus and Adonis and The Rape of Lucrece. He dedicated these works to a newfound patron and friend, the young Earl of Southampton. The earl, upon reaching maturity and thereby gaining
access to his fortune, expressed his thanks for these dedications by giving Shakespeare a large sum of money, which enabled him to become partial owner of a theatrical company, the Lord Chamberlain’s Men. As part owner, Shakespeare became the main playwright for the troupe.

The playhouse in which they had been performing, called simply the “Theatre,” was torn down and rebuilt in a larger, more splendid form south of the Thames River. This new playhouse, opened in 1599, was called the Globe, which is the name still associated with Shakespearean theater today.

**Building a Career and an Estate** By the time the Globe opened, Shakespeare had earned enough money to enable him to purchase several properties and a large estate for his family in Stratford, although he continued to live primarily in London. By 1599 the thirty-five-year-old playwright was producing two plays a year and drawing tremendous audiences as well as critical acclaim. A literary handbook of the time calls Shakespeare “most excellent” in both comedy and tragedy and “the most passionate among us to bewail and bemoan the perplexities of love.”

"He was not of an age, but for all time!"
—Ben Jonson

**The Pinnacle of Genius** Shakespeare’s greatest creative period had just begun in 1599. Between 1601 and 1607, he wrote the tragic masterpieces *Hamlet*, *Othello*, *Macbeth*, and *King Lear*. He also wrote comedies that were darker and more complex than his previous works. As well as performing in the Globe, the Lord Chamberlain’s Men performed several times at the courts of Elizabeth I and James I. In fact, James’s patronage enabled the troupe to call itself the King’s Men. Besides their performances at court, the King’s Men also performed after 1609 in an indoor, heated, and candle-lit playhouse called the Blackfriars Theatre. Their performances in this aristocratic venue proved much more profitable than those in the Globe.

Shakespeare’s finest plays, though much admired by his contemporaries, achieved less literary status than his narrative and lyrical poems in his lifetime. During Shakespeare’s career, his reputation as a great writer was based mainly on his nondramatic poems and on his sonnets. Shakespeare published his sonnets in 1609, although he had actually written and circulated the bulk of them in handwritten form in the 1590s.

In 1610, for reasons not known to us today, Shakespeare moved back to Stratford, where he lived comfortably as a semi-retired gentleman, writing fewer plays than before. Among these was a supreme romance, *The Tempest*, in which the main character’s farewell speech (see page 310) is generally regarded as Shakespeare’s farewell to writing and perhaps to life. He died in Stratford on his fifty-second birthday.

William Shakespeare was born in 1564 and died in 1616.

For more about William Shakespeare, go to www.glencoe.com.
Connecting to the Poems
In the two sonnets you are about to read, the speaker comments on the nature of love and the way in which one’s love is expressed. As you read these sonnets, think about the following questions:

- What is the essence of true love?
- To what extent is it possible to express one’s love in words?

Building Background
Sonnet sequences became fashionable long before Shakespeare’s time. Writing a sonnet was one way for a poet to demonstrate mastery of the technical aspects of writing poetry. But writing a sonnet was also a way for the poet to demonstrate his or her creative ingenuity. Sonnets often relied heavily on the literary conventions of a young man pining away because his love was unrequited, or of eternal love shared between two people in an idealized setting, such as a shepherd and shepherdess in a pastoral setting. A poet might demonstrate ingenuity either by composing clever variations on these conventions or by parodying them. A **parody** is a humorous imitation of a literary work that aims to point out its shortcomings.

Setting Purposes for Reading
**Big Idea**  
A Bard for the Ages
Shakespeare was a deep thinker and a learned man as well as a great poet. As you read, notice how he uses the sonnet form to express his philosophy about love and human relationships.

**Literary Element**  
Simile and Metaphor
Simile and *metaphor* are figures of speech that make comparisons between two seemingly unlike things or ideas in order to suggest an underlying similarity between them. A simile differs from a metaphor in that the words *like* or *as* are used to express the comparison. In other words, the comparison in a metaphor is implicit, while the comparison in a simile is explicit.


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**Reading Strategy**  
Analyzing Figures of Speech
A *figure of speech* is a specific kind of figurative language, such as metaphor, simile, personification, or symbol. Figures of speech are not to be taken literally; they express a truth beyond the literal level. To analyze figures of speech in a literary work, first identify and explain the various types, and then determine how they contribute to the meaning of the selection as a whole.

**Reading Tip: Taking Notes**  
Use a chart to record the figures of speech in Sonnets 116 and 130.

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**Vocabulary**

- **alteration** (ətˈər ər ən) n. change; modification; p. 295  *Although I was gone for only a short time, I noticed a subtle alteration in the mood of the party.*

- **tempest** (temˈpʌst) n. a violent storm; a violent outburst or disturbance; p. 295  *The tempest left many people homeless.*

- **doom** (dʊm) n. that which cannot be escaped; death, ruin, or destruction; p. 295  *The residents fearfully awaited the hurricane and its doom.*

- **tread** (tred) v. to walk or step upon; p. 296  *Please do not tread on the flower beds.*

**Vocabulary Tip: Synonyms**  
Synonyms are words that have the same or nearly the same meanings. Note that synonyms are always the same part of speech.

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**Interactive Literary Elements Handbook**  
To review or learn more about the literary elements, go to www.glencoe.com.

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**OBJECTIVES**
In studying these selections, you will focus on the following:

- Understanding metaphor and simile
- Analyzing figures of speech

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294 UNIT 2  THE ENGLISH RENAISSANCE
**SONNET 116**

William Shakespeare

Let me not to the marriage of true minds
Admit impediments;¹ love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.²

Oh no, it is an ever-fixed mark³
That looks on tempests and is never shaken;
It is the star to every wand’ring bark,⁴
Whose worth’s unknown, although his height be taken.
Love’s not Time’s fool, though rosy lips and cheeks
Within his bending sickle’s compass⁵ come,
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.⁶

If this be error and upon me proved,
I never writ, nor no man ever loved.

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1. *Impediments* means “obstacles.” The speaker is referring to the traditional Christian marriage service in which the clergy member says, “If any of you know cause or just impediment why these persons should not be joined together . . .”

2. *[Bends . . . to remove]* means the person changes when his or her sweetheart is inconstant.

3. *Mark* refers to a landmark that sailors can see from the water and that is used as a navigational guide.

4. *A bark* is a boat.

5. Here, *compass* means “range.”

SONNET 130
William Shakespeare

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;¹
If hairs be wires, black wires grow on her head.

I have seen roses damask'd,² red and white,
But no such roses see I in her cheeks,
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.³

I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go,⁴
My mistress when she walks treads on the ground.

And yet, by heaven, I think my love as rare
As any she belied with false compare.⁵

1. *Dun* is dull gray.
2. Something that is *damasked* is multicolored.
3. Here, *reek* simply means “is exhaled.”
4. Here, *go* means “walk.”
5. *[As any . . . compare]* means “As any woman misrepresented with false comparisons.”

Big Idea A Bard for the Ages What philosophical insight is Shakespeare expressing in this couplet?

Vocabulary

**tread** (tred) v. to walk or step upon
RESPONDING AND THINKING CRITICALLY

Respond
1. After reading Sonnet 130, what was your initial response to the speaker’s description of his beloved?

Recall and Interpret
2. (a) List two things that the speaker says love is not in Sonnet 116. (b) List two things that the speaker says love is.
3. (a) In your own words, summarize the two main points the speaker makes about the nature of love in Sonnet 116. (b) What is the speaker implying about failed relationships?
4. (a) How does the speaker in Sonnet 130 describe the woman he loves? (b) Does his description tell you his real opinion of her? Refer to lines from the poem to support your answer.

Analyze and Evaluate
5. (a) What is the speaker’s main point in lines 1–12 of Sonnet 116? (b) In your opinion, is the couplet a convincing conclusion to the poem? Explain.
6. (a) What sort of poetry does Sonnet 130 mock or criticize? (b) What message about love is implied in this criticism?
7. (a) How would you describe the tone of Sonnet 130? (b) In your opinion, is the tone appropriate for a love poem? Explain.

Connect
8. Big Idea A Bard for the Ages What can you infer about Shakespeare’s philosophy of life from Sonnets 116 and 130?

LITERARY ANALYSIS

Literary Element Simile and Metaphor
Sonnet 116 makes its points through a series of implicit comparisons, or metaphors. Sonnet 130 parodies, or makes fun of, a series of explicit comparisons, or similes. Note that the word like appears in the first simile in line 1 of Sonnet 130 and is understood, or implied, in all of the similes that follow.

1. Explain the metaphor in lines 5–6 of Sonnet 116.
2. (a) List the “negative similes,” or what the speaker says his beloved is not, in Sonnet 130. (b) Identify the only example of metaphor in this poem.

Literary Criticism
Some scholars see Sonnet 116 as a definition of true love; others view the sonnet as an argument offering proof of the existence of true love. In a paragraph, explain which view you think more accurately represents the poem.

WEB ACTIVITIES For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.
SONNET 73

William Shakespeare

That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruin’d choirs, where late the sweet birds sang.

In me thou seest the twilight of such day
As after sunset fadeth in the west,
Which by and by black night doth take away,
Death’s second self, that seals up all in rest.

In me thou seest the glowing of such fire
That on the ashes of his youth doth lie,
As the death-bed whereon it must expire,
Consum’d with that which it was nourish’d by.

This thou perceiv’st, which makes thy love more strong,
To love that well, which thou must leave ere long.

1. Choirs is a reference to the place in a church where the choir sings.
2. By and by means “presently” or “soon.”
3. [Consum’d . . . by] is an image that suggests that the fire was choked by the ashes of the wood that previously fueled its flame. The speaker means he has been consumed by life.
SONNET 29

William Shakespeare

When in disgrace with Fortune and men’s eyes
I all alone beweep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featur’d like him, like him with friends possess’d,
Desiring this man’s art, and that man’s scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven’s gate,
For thy sweet love rememb’red such wealth brings
That then I scorn to change my state with kings.

1. Bootless cries are vain or futile cries.
2. The speaker compares himself to three different men in lines 5–7.
3. Here, scope means “mental power.”
4. Haply means “by chance.”
5. State, here and in line 14, refers to the speaker’s condition or position in life.

Simile Are lines 5–6 an example of a simile?

Explain.
RESPONDING AND THINKING CRITICALLY

Respond
1. What emotions did you experience after reading Sonnet 73? After reading Sonnet 29?

Recall and Interpret
2. (a) To what three things does the speaker compare himself in Sonnet 73? (b) What do you think these three things symbolize, or represent?
3. (a) What does the speaker complain about in the first part of Sonnet 29? (b) Based on the early lines of the poem, what kind of person would you say the speaker is?
4. (a) How does the final couplet of Sonnet 29 relate to the rest of the poem? (b) How would you characterize the speaker after reading the entire poem?

Analyze and Evaluate
5. (a) How would you describe the tone of Sonnet 73? (b) What details create that tone?
6. (a) What reasons does the speaker in Sonnet 29 give for his change in mood? (b) Do you find the transition in the speaker’s mood convincing? Explain.

Connect
7. What do these two sonnets have in common with Sonnets 116 and 130?
8. Big Idea A Bard for the Ages Based on these two sonnets, how would you describe the value Shakespeare puts on human relationships?

LITERARY ANALYSIS

Literary Element Simile
A simile is a comparison between two basically unlike things that uses like or as. The comparison is meant to create greater understanding of what is being compared.

1. (a) What is the simile in lines 9–12 of Sonnet 29? (b) What understanding of the speaker and his “state” do you gain from this comparison?
2. Write a simile that expresses the speaker’s attitude toward himself in lines 1–4 of Sonnet 73.

Writing About Literature
Analyze Couplets In her analysis of Shakespeare’s sonnets, scholar Helen Vendler calls “the significant words from the body of the poem that are repeated in the couplet . . . the Couplet Tie. These words are usually thematically central, and to see Shakespeare’s careful reiteration of them is to be directed in one’s interpretation by them.” In a brief essay, analyze the “couplet ties” in Sonnets 73 and 29. How do they direct your interpretations of the sonnets? Cite specific details from the poems to support your response.

Reading Strategy Drawing Conclusions About Speaker’s Meaning
A conclusion is a general statement about a number of specific examples.

1. What conclusion does the speaker come to in the couplet of Sonnet 73?
2. What conclusion can you draw about the emotional state of the speaker in the first eight lines of Sonnet 29?

Academic Vocabulary
Here are two words from the vocabulary list on page R82.

conclude (kən klōd’) v. to decide by reasoning; to infer; to end
previous (prē’ və as) adj. going before in time or order; prior

Practice and Apply
1. What can you conclude about the structure of a Shakespearean sonnet from these examples?
2. Do you find literature of the Renaissance easier to relate to than that of previous ages? Explain.
BEFORE YOU READ  

Shakespeare's Songs

Connecting to the Songs

During the English Renaissance, the average life expectancy was much shorter than it is today. Plague, famine, and unhealthy living conditions made death a constant companion. Thus, Shakespeare’s contemporaries had no qualms about reading poems or hearing songs about death. As you read these songs, think about the following questions:

- What are the topics of two of your favorite songs?
- How might emotions be expressed more powerfully through song than through speech?

Building Background

Shakespeare used songs in his plays to heighten the drama, making what is merry merrier or what is sad sadder. Shakespeare’s plays were not musicals, however. In a modern musical, songs tend to be character driven and sometimes even fill out entire scenes. In Shakespeare’s plays, the songs are more likely to be meditations on the action sung by minor characters.

Unfortunately, most of the original music that was written to accompany these songs has been lost—if it was ever written down in the first place. However, we do know a great deal about what Elizabethan music sounded like, and using that information, many composers since Shakespeare have set his lyrics to music.

Setting Purposes for Reading

**Big Idea**  A Bard for the Ages

As you read, think about how people of the time would have responded to dirges in a tragedy or a romantic comedy.

**Literary Element**  Theme

Theme is the central idea about life in a story, song, poem, or play. Some works have a stated theme, which is expressed explicitly. Other works have an implied theme, which is revealed gradually through events, dialogue, or description.


**Reading Strategy**  Responding to Tone

An author’s attitude toward his or her subject matter or the audience is called tone. Tone is conveyed through word choice, punctuation, sentence structure, and figures of speech. Literary characters may also express tone. As you read, note how understanding tone can help you identify a work’s theme.

**Reading Tip: Noting Tone of Voice**  Tone in literature is akin to tone of voice in conversation. To help discover a literary tone, think of how the speaker’s voice would sound if the words were spoken aloud.

**Vocabulary**

- **tyrant**  (ti’ rant) n. a cruel, oppressive ruler; a ruler with unlimited power; p. 302  Beverly complained that getting his own way all the time had turned her little brother into a tyrant.

- **censure**  (sen’ shar) n. strong disapproval; condemnation as wrong; p. 302  The alderman called upon the city council to issue an official censure of the mayor for her objectionable remarks.

- **keen**  (kēn) adj. having a sharp edge or point; p. 303  Tom kept a keen edge on the knife he used to take on camping trips.

- **folly**  (fōl’ ē) n. foolishness; an irrational and useless undertaking; p. 303  Going ahead with the picnic after thunderstorms had been predicted was sheer folly.

**Vocabulary Tip: Word Origins**  Word origins, also called etymologies, can be found in most dictionaries. They tell what language a word comes from, its original meaning, and often how it passed from one language into another.

**Interactive Literary Elements Handbook**  To review or learn more about the literary elements, go to www.glencoe.com.
Fear no more the heat o’ the sun,
Nor the furious winter’s rages,
Thou thy worldly task hast done,
Home art gone, and ta’en thy wages.

Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the frown o’ the great,
Thou art past the tyrant’s stroke;
Care no more to clothe and eat,
To thee the reed is as the oak.

The scepter, learning, physic, must
All follow this and come to dust.

Fear no more the lightning-flash
Nor the all-dreaded thunder-stone.
Fear not slander, censure rash.
Thou hast finish’d joy and moan.
All lovers young, all lovers must
Consign to thee and come to dust.

No exorciser harm thee.
Nor no witchcraft charm thee.
Ghost un laid forbear thee.
Nothing ill come near thee.
Quiet consummation have,
And renownèd be thy grave.

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In the play Cymbeline, Imogen, the daughter of King Cymbeline, is falsely accused of adultery. To clear herself, she wears a man’s disguise. Falling ill, she takes a drug that puts her into a deathlike coma. The characters Guiderius and Arviragus (actually Imogen’s brothers, also in disguise) express their sorrow for this “most rare boy.” Believing Imogen to be dead, they sing this funeral dirge.
In As You Like It, the former Duke Senior, whose title has been usurped by his younger brother, has been living in exile in the Forest of Arden, where he enjoys the simple delights of nature—as opposed to the treachery of life at court. With him are Lord Amiens and other former attendants. This song occurs when the former duke requests Amiens to “Give us some music.”

**Blow, Blow, Thou Winter Wind**

**William Shakespeare**

Blow, blow, thou winter wind,
Thou art not so unkind
As man’s ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

Heigh-ho! sing, heigh-ho! unto the green holly,
Most friendship is feigning, most loving mere folly.
Then, heigh-ho, the holly!
This life is most jolly.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot;
Though thou the waters warp,
Thy sting is not so sharp
As friend remembered not.

Heigh-ho! sing, heigh-ho! unto the green holly,
Most friendship is feigning, most loving mere folly.
Then, heigh-ho, the holly!
This life is most jolly.

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1. *Feigning* means “pretending.”
2. *Nigh* means “near.”
3. *Warp* means “make rough by freezing.”

**Reading Strategy**  **Responding to Tone** Do these two lines express the same tone? Explain.

**Vocabulary**

- **keen** (kên) adj. having a sharp edge or point
- **folly** (fol’ é) n. foolishness; an irrational and useless undertaking

Winter, c. 1820. William Blake. Tempera on pine, 90.2 x 29.7 cm. Tate Gallery, London.
RESPONDING AND THINKING CRITICALLY

Respond

1. Which lines from the songs did you find most memorable or powerful? Explain.

Recall and Interpret

2. (a) According to “Fear No More the Heat o’ the Sun,” what things should the person addressed “fear no more”? (b) Why are these things no longer frightening?

3. (a) In “Fear No More . . .” what happens to all the “golden lads and girls,” “the scepter, learning, physic,” and the “lovers”? (b) What do “the scepter, learning, physic” in line 11 represent? (c) Why might the speaker have mentioned these particular people in a dirge for a young woman?

4. (a) According to “Blow, Blow, Thou Winter Wind,” what is more unkind than the winter wind? (b) What has a sharper sting than ice water? Explain.

Analyze and Evaluate

5. (a) Explain the pun presented in the lines, “Golden lads and girls all must, / As chimney-sweepers, come to dust” from “Fear No More . . .”. (b) Given the context of the song, does this wordplay seem appropriate? Explain.

6. (a) In the last stanza of “Fear No More . . .,” what does the speaker wish for the person being addressed? (b) Do you think this song is meant to be consoling? Explain.

7. (a) According to the refrain, how does “Blow, Blow, Thou Winter Wind” characterize love and friendship? (b) How do the words of this song contrast with its purpose?

Connect

8. Big Idea A Bard for the Ages In what way does “Fear No More the Heat o’ the Sun” express a particularly Elizabethan attitude toward death?

LITERARY ANALYSIS

Literary Element Theme

A theme is a central idea about life in a literary work. Some works have a stated theme, while in other works the theme is implied. In addition, some themes are universal and can be found in literature all over the world.

1. (a) What is the theme of “Fear No More the Heat o’ the Sun”? (b) Is this theme universal? Explain.

2. (a) Is the theme of “Blow, Blow, Thou Winter Wind” stated or implied? (b) What is the theme?

INTERDISCIPLINARY ACTIVITY: MUSIC

Although the original music to Shakespeare’s songs has been lost, that has not stopped composers over the centuries from setting his lyrics to music. Choose one of Shakespeare’s songs to set to music. You might use a guitar, piano, computer program, or your own voice. As you compose, try to capture the tone of the lyric.

WEB ACTIVITIES For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

READING AND VOCABULARY

Reading Strategy Responding to Tone

Tone is an author’s or character’s attitude toward his or her subject matter or audience. How would you describe the tone of “Fear No More the Heat o’ the Sun” and “Blow, Blow, Thou Winter Wind”?

Vocabulary Practice

Practice with Word Origins Use a dictionary to answer the following questions.

1. Which word comes from Old English?
   a. keen       b. censure       c. tyrant

2. Which word comes directly from Latin?
   a. tyrant      b. censure       c. folly

3. Which word comes from Middle English through French and Latin?
   a. censure     b. keen         c. folly

4. Which word has a Greek origin?
   a. censure     b. tyrant      c. keen
BEFORE YOU READ  Shakespeare’s Soliloquies

Connecting to the Texts
Have you ever wondered what your life means? Shakespeare’s characters often voice their indecisiveness. As you read, think about the following questions:

• What prompts a person to wonder about life?
• How does anyone ever come to a real conclusion about such questions?

Building Background
Asides and soliloquies were commonly used in Elizabethan theater. In an aside, a character speaks to the audience or to another character in a voice that the audience can hear, but that other characters onstage are not supposed to hear. In a soliloquy, a character, alone onstage, reveals his or her private thoughts and feelings as if thinking aloud.

In Hamlet, the ghost of Hamlet’s father, the former king, has urged Hamlet to avenge his murder. But Hamlet hesitates because he is unsure he has seen a true ghost and is uncertain how he should go about killing his uncle, the murderer, who now occupies his father’s throne. Hamlet then wonders whether it would be better to be dead and free from care.

Setting Purposes for Reading

Big Idea  A Bard for the Ages
As you read, watch for major themes that reveal ideas that are important in Elizabethan drama.

Literary Element  Voice
The distinctive use of language that conveys the author’s or speaker’s personality to the reader or viewer is called voice. Voice is determined by elements of style such as word choice and tone. As you read the speeches, look for the distinctive voices of the speakers.


Vocabulary

calamity  (kə lam’ ə tē) n. disaster; extreme misfortune; p. 307  It was a calamity when the levees broke and the river flooded the city.

awry  (ə ri’) adj. wrong; in a faulty way; p. 307  All our careful vacation plans went awry when the airport was closed.

oblivion  (ə bliv’ ə n) n. a state of forgetting; p. 309  Jesse was in a state of oblivion after her surgery.

pageant  (paj’ ant) n. an elaborately staged drama or spectacular exhibition; p. 310  Our community staged a grand historical pageant.

infirmity  (in fur’ ma tē) n. weakness; state of being feeble or unable; p. 310  Russell didn’t let his infirmity ruin his life.

Vocabulary Tip: Context Clues  You can often find clues to the meaning of an unfamiliar word by looking at words and phrases around it.

Reading Strategy  Drawing Conclusions About Theme
A conclusion is a general statement drawn from specific examples. Theme is the overall meaning about life in a work of literature. To draw a conclusion about theme, consider what has happened, how the characters feel about it, and how you—the reader or audience member—are supposed to feel about it.

Reading Tip: Taking Notes  As you read the following speeches and soliloquies, jot down your conclusions in a chart like the one below.

<table>
<thead>
<tr>
<th>Selection</th>
<th>Conclusions</th>
</tr>
</thead>
</table>

OBJECTIVES
In studying these selections, you will focus on the following:

• understanding voice
• drawing conclusions about theme
TO BE, OR NOT TO BE
from Hamlet
William Shakespeare
Hamlet.

To be, or not to be—that is the question.
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them. To die, to sleep—
No more, and by a sleep to say we end
The heartache and the thousand natural shocks
That flesh is heir to. 'Tis a consummation
Devoutly to be wished. To die, to sleep,
To sleep—perchance to dream. Aye, there's the rub,¹
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil²
Must give us pause. There's the respect
That makes calamity of so long life.

For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,³
The pangs of despised love, the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,⁴
When he himself might his quietus make
With a bare bodkin?⁵ Who would fardels⁶ bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscovered country from whose bourn⁷
No traveler returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue⁸ of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pitch⁹ and moment
With this regard their currents turn awry
And lose the name of action. . . .

Reading Strategy  Drawing Conclusions About Theme  What conclusion can you draw from lines 21–28 about Hamlet's fear of death?

Vocabulary

calamity (ka lam' a tế) n. disaster; extreme misfortune
awry (a rî') adj. wrong; in a faulty way
All the world's a stage
from *As You Like It*

William Shakespeare
In As You Like It, the former Duke, whose title has been usurped by his younger brother, has been living in exile in the Forest of Arden. With him are Jaques, a melancholy lord, and other former attendants. The former Duke has just commented that the “wide and universal theater” of the world presents scenes sadder than theirs. Jaques picks up on the word theater in this meditation on life.

Jaques.

All the world’s a stage
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse’s arms,
And then the whining school-boy, with his satchel
And shining morning face, creeping like a snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress’ eyebrow. Then a soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honor, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon’s mouth. And then the justice,
In fair round belly with good capon lin’d,
With eyes severe, and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slipper’d pantaloon,
With spectacles on nose and pouch on side,
His youthful hose, well sav’d, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

1. Mewling is a catlike cry.

2. The phrase bearded like the pard means the soldier had a moustache like a leopard’s.

3. Jealous in honor means “being easily angered in matters of honor.”

4. Here, sudden means “rash” or “impetuous.”

5. Here, saws mean “sayings.”

6. A pantaloon is a stock character in Italian comedy, usually portrayed as a ridiculous, helpless old man.

7. Here, shank means “calf.”

8. Sans is French for “without.”

Vocabulary

oblivion (ə blivˈē an) n. a state of forgetting

Prospero.

Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air;
And, like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit,
 Shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep. Sir, I am vexed.
Bear with my weakness. My old brain is troubled.
Be not disturbed with my infirmity.
If you be pleased, retire into my cell
And there repose. A turn or two I’ll walk
To still my beating mind.

Vocabulary

pageant (paj’ ant) n. an elaborately staged drama or spectacular exhibition
infirmity (in fur’ ma tē) n. weakness; state of being feeble or unable
RESPONDING AND THINKING CRITICALLY

Respond
1. Does Hamlet, Jaques, or Prospero come closest to your own views on life and death? Explain.

Recall and Interpret
2. (a) In “To be, or not to be,” what do you think Hamlet means by “the slings and arrows of outrageous fortune” in line 3? Give some examples mentioned in the text. (b) What does Hamlet mean by the “undiscovered country” in line 24?

3. (a) What, according to Hamlet, is “Devoutly to be wished”? (b) What is wrong with that “consummation”?

4. (a) What are the “many parts” everyone must play, according to Jaques in “All the world’s a stage”? (b) What does he mean by “second childishness”?

5. (a) In “Our revels now are ended,” how does Prospero explain the disappearance of the actors? (b) What does he say corresponds in real life with the vision he has just shown?

Analyze and Evaluate
6. (a) Which lines in “To be, or not to be” suggest that Hamlet is contemplating suicide? (b) Why does he not take such a drastic step?

7. Hamlet is wondering if he should murder his uncle, the king. How does the possibility of death affect his decision in lines 29–33?

8. (a) In “All the world’s a stage,” does Jaques seem to respect the people who play “many parts”? Explain. (b) What does he mean by “strange, eventful history”? Is he being sarcastic? Explain.

Connect
9. Do you think most people agree with Hamlet about fearing death? Explain.

10. Big Idea A Bard for the Ages What do these three speeches and soliloquies have in common, in terms of a philosophy of life and death?

Using a Text Diagram
Putting aspects of a literary selection into visual form can enrich your understanding of them. Construct a diagram to order the “seven ages” in Jaques’s “All the world’s a stage.” First copy this graphic organizer below on a separate piece of paper. Then complete it, using words and phrases from Jaques’s speech.

### Seven Ages of Mankind

<table>
<thead>
<tr>
<th>Age</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
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<tr>
<td>3.</td>
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<tr>
<td>4.</td>
<td></td>
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<tr>
<td>5.</td>
<td></td>
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<tr>
<td>6.</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td></td>
</tr>
</tbody>
</table>

Group Activity Discuss the following questions with classmates. Refer to the diagram you created and cite evidence from the text to support your answers.

1. Why do you think Jaques outlines seven ages? In your estimation, how old are the people represented in each? Decide on a range of ages for each of the seven categories.

2. Are there some stages you feel are missing or are different in today’s culture from the ones that Jaques presents? Create your own diagram presenting the stages of life. Create a storyboard with illustrations if you prefer.
LITERARY ANALYSIS

Literary Element  Voice

Voice is the distinctive use of language that conveys a speaker’s personality to the reader or viewer. Voice is determined by elements of style such as word choice and tone.

1. Describe Hamlet’s voice in “To be, or not to be.” Is he speaking personally and with a sense of immediacy, or objectively and with a sense of detachment?
2. Compare Hamlet’s voice to that of Jaques in “All the world’s a stage.”

Review: Figurative Language

As you learned on page 260, figurative language is language used for descriptive effect or to convey ideas and emotions. Figurative expressions are not literally true but express some truth beyond the literal level. Three common types of figurative language are simile, metaphor, and personification. A simile is a comparison that uses words such as like or as, whereas a metaphor directly states a comparison without using these words. Personification is a figure of speech in which a nonhuman thing is given human characteristics.

Partner Activity  Meet with a classmate to discuss the following questions.

1. What kind of figurative language is the phrase “all the world’s a stage”?
2. Does the phrase “all the world’s a stage” provide insight into the world, the stage, or both? Explain.

Vocabulary Practice

Practice with Context Clues  In the following sentences, choose the word or phrase that best helps you understand the underlined word.

1. We expected to win the championship, but the game turned into a real calamity and we lost by twenty points.
   a. expected    c. turned
   b. championship d. lost by twenty points
2. The play started to go awry in the first scene when the lead actor forgot his lines.
   a. play    c. lead actor
   b. first scene d. forgot his lines
3. After his concussion, Jim was in a state of oblivion for awhile. He couldn’t remember his own name.
   a. concussion c. awhile
   b. state d. couldn’t remember
4. The school put on a pageant, or exhibition, to celebrate the coming of spring.
   a. school c. celebrate
   b. exhibition d. spring
5. My grandmother has to walk with a cane, but she refuses to let that infirmity stop her active life.
   a. grandmother c. refuses
   b. walk with a cane d. active life

Writing About Literature

**Compare and Contrast Motifs**  A motif is an element repeated throughout a literary work that contributes to, or is related to, the theme. A motif may be a word, phrase, image, description, idea, or other element.

In “To be, or not to be,” “All the world’s a stage,” and “Our revels now are ended,” dreams and theater are recurring motifs. Write a brief essay in which you compare and contrast how these motifs are developed in the three speeches and soliloquies. Can you reach a conclusion about what these motifs meant to Shakespeare?

Before you draft, look back at the selections and see how the motifs of dreams and theater are treated in each. Organize your essay in the following way.

- **Introductory paragraph–thesis**
- **Body Paragraph–main points and supporting evidence**
- **Conclusion**

After you complete your draft, meet with a peer reviewer to evaluate each other’s work and to suggest improvements. Then proofread your essay for errors in spelling, grammar, and punctuation.

**Internet Connection**

As you’ve discovered, Shakespeare spoke and wrote an English different from the one you speak and write. Find out more about Shakespeare’s English by doing an Internet search. Start with the keywords Shakespeare and language. Look especially for sites operated by educational institutions. Prepare a brief report for your class in which you select and present some of the information you find.

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**Shakespeare’s Language and Style**

**Using Inversion**  In his sonnets, songs, speeches, and soliloquies, Shakespeare often inverts the word order of his lines and sentences. In writing, inversion is a reversal of the usual word order in a sentence for emphasis or variety. For example, in standard sentence construction, a subject comes before a verb, followed by an object. When the word order is inverted, the verb comes before the subject or an object comes before the verb:

- . . . no such roses see I in her cheeks” (Sonnet 130)

Notice some examples of Shakespeare’s inversions:

<table>
<thead>
<tr>
<th>Example of Inversion</th>
<th>Reason or Effect</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. “thou mayst in me behold” (Sonnet 73)</td>
<td>1. retains rhyme (behold/cold)</td>
</tr>
<tr>
<td>2. “For thy sweet love rememb’red such wealth brings” (Sonnet 29)</td>
<td>2. retains rhyme (brings/kings)</td>
</tr>
<tr>
<td>3. “Thy sting is not so sharp / As friend remembered not.” (“Blow, Blow, Thou Winter Wind”)</td>
<td>3. emphasizes negative (not)</td>
</tr>
</tbody>
</table>

**Activity**  What is inverted in these examples from Shakespeare? On a separate piece of paper, write the sentence elements in standard order.

1. “This thou perceiv’st . . .” (Sonnet 73)
2. “A turn or two I’ll walk . . .” (“Our revels now are ended”)
3. “. . . love is not love / Which alters when it alteration finds . . .” (Sonnet 116)

**Revising Check**

**Inversion**  In today’s Standard English, writers rarely invert word order unless they are writing poetry or are intentionally using it to create emphasis. With a partner, go through your paper on motif to make sure you use standard word order. If you use inversion, make sure it is used intentionally.
Shakespeare’s Theater

“The cause of plagues is sinne, if you look to it well; and the cause of sinne are playes: therefore the cause of plagues are playes.”
—Thomas White, Sermon, 1576

In 1558, the first year of Elizabeth I’s reign, there were no playhouses in England. Actors, or “players,” performed wherever they could find an audience—often in the open courtyards of London inns. Much to the distress of the mostly Puritan city council, who believed that “playacting” was a violation of the biblical commandment against idolatry, these performances attracted large and often rowdy crowds. In 1574 the Common Council of London issued an order banishing players from London. To get around the order, actor James Burbage and his company of players leased land in nearby Shoreditch, where they built the first public playhouse in England. Completed in 1576, the “Theater” was an immediate success. Several other theaters soon followed.

The Globe

To theater-lovers today, one early English playhouse stands out from all the rest—the Globe, home to many of Shakespeare’s plays. Built in 1599, the first Globe was, quite literally, a rebirth of the Theater. When Burbage had trouble renewing his lease, he had the Theater disassembled. The timber was carted over the Thames River to Bankside and was used to build the Globe. Although no trace of the original Globe remains today, surviving maps, construction contracts, and plays of the time have helped scholars piece together a fairly clear picture of what it looked like in its day.

This Wooden O

In Henry V, the first play to be performed at the Globe, Shakespeare referred to the theater as “this wooden O.”

From that description and others, scholars believe that the Globe was a circular structure, formed by three-tiered, thatch-roofed galleries that served as seating. These galleries overlooked an open courtyard, into which jutted a raised platform stage. At the back of the main stage was a small curtained inner stage used for indoor scenes. Above the main stage stood a twotiered gallery. The first tier was used to stage balcony and bedroom scenes; the second, to house musicians.

Lords and Groundlings

Plays were usually performed in the afternoon before a diverse audience of about two thousand people. Members of the nobility and the rising middle class generally sat in the galleries. Less well-to-do spectators, called “groundlings,” could stand and watch from the courtyard for only a penny. Their close proximity to the stage made for an intimate theatrical experience, but it also made for a noisy one. Accounts of the time
suggest that the groundlings did not hesitate to shout comments to the actors onstage and that vendors selling snacks circulated throughout the audience during performances.

**Theatrical Conventions**

Certain theatrical conventions that seemed natural to Elizabethans might strike today’s audiences as strange. For example, most of Shakespeare’s characters speak in **blank verse**—unrhymed lines of iambic pentameter. In this verse form, each line is divided into five units, or feet, with stress falling on every second syllable. Because the rhythm of blank verse mimics the natural rhythm of spoken English, it is especially appropriate for dialogue.

Because acting was considered to be too indecent for women, female roles were played by boys—apprentices to the company of players. Costumes were usually colorful and elaborate versions of regular Elizabethan dress, whether worn for *Macbeth*, set in the eleventh century, or for *Julius Caesar*, set in 44 B.C. Scenery was almost nonexistent. A single tree might stand for a forest, or a chair for a throne room. Shakespeare made up for the lack of scenery by giving characters descriptive passages to help the audience visualize the scenes.

The Elizabethan stage had no front curtain, so the beginning of a play was announced by the blaring of trumpets, and the start of a new scene was signaled by the entrance of the appropriate characters. Given the lack of scenery changes and intermissions, Elizabethan productions probably moved quickly. Scholars estimate that a typical performance of a Shakespearean play lasted only two hours, as opposed to the three or more hours that it usually takes to perform his plays today.

**The Globe’s Comeback**

The original Globe Theatre was destroyed in 1613 when the explosion of a cannon intended to mark the entrance of the king during a performance of *Henry VIII* accidentally set the thatched roof on fire. Within an hour, the entire theater burned to the ground. Rebuilt the following year, the Globe stood until 1644, when it was torn down to clear the land for new housing. Thanks to the late U.S. actor Sam Wanamaker, the Globe made a comeback in 1997. Wanamaker founded the new Globe, a working replica of the original. It stands on the south bank of the Thames River in London and opened, like the original, with a production of *Henry V*. After more than three centuries, Shakespeare’s “wooden O” has come full circle.

**Literary History**

For more about Shakespeare’s theater, go to [www.glencoe.com](http://www.glencoe.com).

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**RESPONDING AND THINKING CRITICALLY**

1. Why do you think Elizabethan audiences found drama so appealing?

2. Why might the Puritans have thought that playacting violated the biblical commandment against idolatry?

3. Why do you think Elizabethan plays were performed during the afternoon in an open courtyard?

**OBJECTIVES**

- Analyze the development of English drama.
- Identify the conventions of Shakespearean theater.
Connecting to the Play

In *The Tragedy of Macbeth*, Shakespeare examines the lust for power and its terrible consequences. As you read, think about why some people seek power at all costs.

Building Background

For the basic story of this play, Shakespeare turned to one of the most popular books of the time, Raphael Holinshed’s *Chronicles of England, Scotland, and Ireland* (1587). Shakespeare read about Duncan, who reigned from 1034 to 1040, and Macbeth, who reigned from 1040 to 1057. The real Macbeth gained the throne with the help of other noblemen who were dissatisfied with King Duncan, a young and ineffective ruler.

Always fascinated by psychological truth, Shakespeare altered his source material to gain dramatic power. In Shakespeare’s hands, the historical Macbeth becomes a tragic hero—a character, usually of high status, who suffers a downfall as a result of a fatal character flaw, errors in judgment, or forces beyond human control.

Setting Purposes for Reading

**Big Idea**  A Bard for the Ages

Shakespeare explored human nature in its many manifestations. As you read, notice the characters’ motivations and their universal appeal.

**Literary Element**  Atmosphere

Atmosphere is the general mood, or emotional quality, of a literary work. Playwrights create atmosphere primarily through details, such as those of setting, that are conveyed through the dialogue. As you read, consider the mood and notice the details that create it.


**Reading Strategy**  Applying Background Knowledge

Background knowledge refers to what you already know about the historical, social, and cultural forces that help shape a literary work. Background information about Shakespeare and his times is found in the unit introduction on pages 246–247, the Literary History feature on Shakespeare’s theater on pages 314–315, the biography of Shakespeare on pages 292–293, and the Building Background section on this page. Also use the side-column notes, which provide help with unfamiliar words and complicated sentence structures, to add to your background knowledge while reading particular passages. By applying what you already know to what you are reading, you create meaning and enrich your understanding.

**Vocabulary**

- **direful** (dir’ fəl) adj. terrible; dreadful; p. 320  
  She claimed that the house was haunted because of direful events that happened long ago.

- **prophetic** (prə fet’ ik) adj. having the quality of foretelling future events; p. 324  
  With prophetic skill, he predicted the final score of the baseball game.

- **repentance** (ri pent’ ans) n. feeling of sorrow for wrongdoing; remorse; p. 327  
  Justin expressed deep repentance for breaking the window.

- **plenteous** (plen’ tə əs) adj. abundant; fruitful; p. 328  
  The potluck dinner featured plenteous main courses but only two desserts.

- **peerless** (pər’ lis) adj. unrivaled; without equal; p. 329  
  Grandpa is peerless when it comes to reciting Shakespearean passages from memory.

**Vocabulary Tip: Word Parts**  Suffixes are word parts added to the end of a root or a base word to change its meaning and sometimes its part of speech.
The Tragedy of

Macbeth

William Shakespeare

CAST OF CHARACTERS

DUNCAN: King of Scotland
MALCOLM: Duncan’s older son and heir to the throne
DONALBAIN: Duncan’s younger son
MACBETH: Thane of Glamis, a Scottish noble and general in King Duncan’s army
LADY MACBETH: Macbeth’s wife
BANquo: a thane of Scotland and general in King Duncan’s army
FLEANCE: Banquo’s son
MACDUFF: Thane of Fife, a Scottish noble
LADY MACDUFF: Macduff’s wife
SON OF MACDUFF AND LADY MACDUFF

LENNOX
ROSS
MENTEITH
ANGUS
CAITHNESS

SIWARD: Earl of Northumberland and general of the English forces
YOUNG SIWARD: Siward’s son
SEYTON: an officer attending Macbeth

THREE WITCHES
HECATE: leader of the witches
PORTER
OLD MAN

THREE MURDERERS
ENGLISH DOCTOR
SCOTTISH DOCTOR

CAPTAIN: an officer serving Duncan
GENTLEWOMAN: an attendant to Lady Macbeth

APPARITIONS

LORDS, GENTLEMEN, OFFICERS, SOLDIERS, MESSENGERS, ATTENDANTS, SERVANTS

SETTING: Scotland and England during the eleventh century.
ACT 1


[In the midst of a great storm of thunder and lightning, THREE WITCHES appear in a deserted, outdoor place.]

FIRST WITCH. When shall we three meet again?
    In thunder, lightning, or in rain?

SECOND WITCH. When the hurlyburly's° done,
    When the battle's lost and won.

THIRD WITCH. That will be ere° the set of sun.

FIRST WITCH. Where the place?
SECOND WITCH. Upon the heath.°

THIRD WITCH. There to meet with Macbeth.
FIRST WITCH. I come, Graymalkin.°
SECOND WITCH. Paddock° calls.
THIRD WITCH. Anon!°

ALL. Fair is foul, and foul is fair.°
    Hover through the fog and filthy air.

[The WITCHES exit.]

SCENE 2. A military camp near Forres, a town about a hundred miles north of Edinburgh in Scotland.

[From offstage come the sounds of men fighting, weapons clashing, and trumpets blaring. DUNCAN, King of Scotland, enters with his two teenage sons. MALCOLM, the older, who is heir to the throne, and DONALBAIN, the younger. With them are a Scottish nobleman, LENNOX, and other attendants. They meet a CAPTAIN bleeding from wounds received in battle between the king's army and the forces of his two rivals, Macdonwald and the Thane of Cawdor.]

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

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

1–3 The wounded officer (sergeant) has returned to King Duncan's military camp near Forres. Duncan hopes he can report on the progress of the rebellion.

5  °Gainst my captivity: to keep me from being captured.
6  °broil: battle.

Reading Strategy  Applying Background Knowledge  Why might the witches want to meet Macbeth?

Literary Element  Atmosphere  What do these lines suggest about the world of this play?
CAPTAIN. Doubtful it stood,
As two spent swimmers, that do cling together
And choke their art.° The merciless Macdonwald—
Worthy to be a rebel for to that
The multiplying villainies of nature
Do swarm upon him°—from the Western Isles°
Of kerns and gallowglasses° is supplied;
And Fortune, on his damnèd quarrel smiling,
Showed like a rebel's whore;° all but all too weak:
For 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;
Which nev'r shook hands, nor bade farewell to him,
Till he unseamed him from the navel to th' chops,°
And fixed his head upon our battlements.

KING. O valiant cousin!° Worthy gentleman!

CAPTAIN. As whence the sun 'gins his reflection°
Shipwracking storms and direful thunders break,
So from that spring whence comfort seemed to come
Discomfort swells.° Mark, King of Scotland, mark:
No sooner justice had, with valor armed,
Compelled these skipping kerns to trust their heels
But the Norweyan 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;°
So they doubly 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 gashes cry for help.

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

[As the CAPTAIN exits with the help of attendants, noblemen ROSS and ANGUS enter.]

MALCOLM. The worthy Thane° of Ross.

---

8–9 As . . . art: like two tired swimmers who hinder their skill by clinging to each other.
10–12 Worthy . . . him: well suited to be a rebel, since he is infested with evil qualities.
12 Western Isles: the Hebrides, off Scotland's west coast.
13 kerns and gallowglasses: lightly armed Irish foot soldiers and horsemen armed with axes.
14–15 Fortune . . . whore: Fortune, approving Macdonwald's cause, appeared to favor the rebel.
19 minion: favorite.
21–22 Which . . . chops: Macbeth didn't part from Macdonwald until he had cut him open from his navel to his jaw.
24 cousin: kinsman (Macbeth and Duncan were both grandsons of King Malcolm).
25 sun 'gins his reflection: sun rises.
25–28 As . . . swells: The Captain says that Macdonwald's defeat was only a break in the storm.
31 Norwegian lord: Sveno, King of Norway. surveying vantage: seeing an opportunity for attack.
35 As sparrows eagles: as much as sparrows frighten eagles.
36 sooth: truth.
37 cracks: explosive charges.
39 Except: unless.
40 memorize . . . Golgotha: make the field as notorious for slaughter as Golgotha, where Christ was crucified.
45 Thane: a Scottish title of nobility.
LENNOX. What a haste looks through his eyes! So should he look
That seems to speak things strange.

ROSS. God save the king!
KING. Whence cam'st thou, worthy Thane?
ROSS. From Fife, great King;
Where the Norweyan banners flout the sky
And fan our people cold.
Norway himself, with terrible numbers,
Assisted by that most disloyal traitor
The Thane of Cawdor, began a dismal conflict;
Till that Bellona's bridegroom, lapped in proof,
Confronted him with self-comparisons,
Point against point rebellious, arm 'gainst arm,
Curbing his lavish spirit; and, to conclude,
The victory fell on us.

KING. Great happiness!
ROSS. That now Sweno, the Norways' king, craves composition;
Nor would we deign him burial of his men
Till he disbursed, at Saint Colme's Inch,
Ten thousand dollars to our general use.

KING. No more that Thane of Cawdor shall deceive
Our bosom interest: go pronounce his present death,
And with his former title greet Macbeth.
ROSS. I'll see it done.
KING. What he hath lost, noble Macbeth hath won.

[They exit.]

SCENE 3. A heath.

[It is thundering as the THREE WITCHES wait on a desolate heath for MACBETH and BANQUO. The two generals are on their way to KING DUNCAN'S palace at Forres.]

FIRST WITCH. Where hast thou been, sister?
SECOND WITCH. Killing swine.
THIRD WITCH. Sister, where thou?
FIRST WITCH. A sailor's wife had chestnuts in her lap,
And mounched, and mounched, and mounched.
“Give me,” quoth I.
“Aroint thee,° witch!” the rump-fed ronyon° cries.
Her husband’s to Aleppo gone, master o’ th’ Tiger:
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.°
SECOND WITCH. I’ll give thee a wind.
FIRST WITCH. Th’ art kind.
THIRD WITCH. And I another.
FIRST WITCH. I myself have all the other;
And the very ports they blow,
All the quarters that they know
I’ th’ shipman’s card.°
I’ll drain him dry as hay:
Sleep shall neither night nor day
Hang upon his penthouse lid;°
He shall live a man forbid:°
Weary sev’nights° nine times nine
Shall he dwindle, peak,° and pine:
Though his bark cannot be lost,°
Yet it shall be tempest-tossed.
Look what I have.
SECOND WITCH. Show me, show me.

7 Aroint thee: Go away! rump-fed
ronyon: fat-rumped, scabby creature.

8–11 The First Witch says she will take
revenge by doing mischief against the
woman’s husband, who is captain of the
Tiger, a ship heading toward the Middle
Eastern city of Aleppo. Witches could
supposedly use a leaky sieve for a boat
and assume the shape of any animal,
although the tail would be missing.

12–18 I’ll . . . shipman’s card: Witches
were thought to control winds. The First
Witch plans to use this power to block
the Tiger from entering a port.
18 shipman’s card: a compass or
navigational chart.
21 penthouse lid: eyelid.
22 forbid: cursed.
23 sev’nights: weeks.
24 peak: grow peaked or emaciated.
25 Though . . . lost: Although I cannot
sink his ship.

Viewing the Art: How does this depiction of the witches compare with your impression of them thus far?
FIRST WITCH. Here I have a pilot’s thumb,

Wracked as homeward he did come.

[The sound of a drum is heard onstage.]

THIRD WITCH. A drum, a drum!
Macbeth doth come.

ALL. The weird° 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.

[MACBETH and BANQUO enter.]

MACBETH. So foul and fair a day I have not seen.°

BANQUO. How far is ‘t called° to Forres? 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? Live you, or are you aught
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.

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!

[MACBETH is startled by the WITCHES’ greeting; BANQUO notices and
addresses him.]

BANQUO. Good sir, why do you start,° and seem to fear
Things that do sound so fair? [To the WITCHES.] I’ th’ name
of truth,
Are ye fantastical,° or that indeed
Which outwardly ye show? 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,

Literary Element | Atmosphere  What happens to mortals who displease the witches?

Literary Element | Atmosphere  What effect does Shakespeare create by having Macbeth’s first words in the play echo the witches’ chant in scene 1?
And say which grain will grow and which will not,
Speak then to me, who neither beg nor fear
Your favors nor your hate.°

FIRST WITCH. Hail!
SECOND WITCH. Hail!

THIRD WITCH. Hail!
FIRST WITCH. Lesser than Macbeth, and greater.
SECOND WITCH. Not so happy,° yet much happier.
THIRD WITCH. Thou shalt get° kings, though thou be none.
So all hail, Macbeth and Banquo!

FIRST WITCH. Banquo and Macbeth, all hail!

MACBETH. Stay, you imperfect° speakers, tell me more:
By Sinel’s° death I know I am Thane of Glamis;
But how of Cawdor? The Thane of Cawdor lives,
A prosperous 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 prophetic° greeting? Speak, I charge you.

Vocabulary

prophetic (prə fet'ik) adj. having the quality of foretelling future events

Three Witches, 1783. Henry Fuseli. Oil on canvas, 75 x 90.5 cm.
Royal Shakespeare Theater Collection, London.
BANQUO. The earth hath bubbles as the water has, And these are of them. Whither are they vanished?

MACBETH. Into the air, and what seemed corporal° melted° As breath into the wind. Would° they had stayed!

BANQUO. Were such things here as we do speak about? Or have we eaten on the insane root° That takes the reason prisoner?

MACBETH. Your children shall be kings.

BANQUO. You shall be King.

MACBETH. And Thane of Cawdor too. Went it not so?

BANQUO. To th’ selfsame tune and words. Who’s here?

ROSS and ANGUS enter.

ROSS. The King hath happily received, Macbeth, The news of thy success; and when he reads° Thy personal venture in the rebels’ fight, His wonders and his praises do contend Which should be thine or his.° Silenced with that, In viewing o’er the rest o’ th’ selfsame day, He finds thee in the stout Norweyan ranks, Nothing afeard of what thyself didst make, Strange images of death.° As thick as tale Came post with post,° and every one did bear Thy praises in his kingdom’s great defense, And poured them down before him.

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° of a greater honor, He bade me, from him, call thee Thane of Cawdor; In which addition,° hail, most worthy Thane! For it is thine.

BANQUO. [Aside.] What, can the devil speak true?

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

ANGUS. Who° was the thane lives yet, But under heavy judgment bears that life Which he deserves to lose. Whether he was combined° With those of Norway, or did line° the rebel With hidden help and vantage, or that with both He labored in his country’s wrack,° I know not;

82 corporal: flesh and blood.
83 melted: vanished.
85 insane root: A number of plants, such as henbane and hemlock, were believed to cause insanity.
91 reads: considers.
93–94 His . . . his: His astonishment, which leaves him speechless, conflicts with his desire to praise Macbeth.
97–98 Nothing . . . death: Not at all afraid of dying as he killed.
98–99 As thick . . . post: As fast as could be counted came messenger after messenger.
103 herald: conduct.
105 earnest: a small payment made as a pledge.
107 addition: title.
110 Who: he who.
112 combined: in conspiracy.
113 line: support, strengthen.
115 wrack: ruin.
But treasons capital,° confessed and proved, Have overthrown him.

MACBETH. [Aside.] Glamis, and Thane of Cawdor: The greatest is behind.° [Addressing ROSS and ANGUS.] Thanks for your pains. [Aside to BANQUO.] Do you not hope your children shall be kings, When those that gave the Thane of Cawdor to me Promised no less to them?

BANQUO. [Aside to MACBETH.] That, trusted home,° Might yet enkindle you unto° the crown, Besides the Thane of Cawdor. But 'tis strange: And oftentimes, to win us to our harm, The instruments of darkness tell us truths, Win us with honest trifles, to betray 's In deepest consequence.° Cousins, a word, I pray you.

[BANQUO speaks privately to the two noblemen while MACBETH expresses his thoughts in an aside.]

MACBETH. Two truths are told, As happy prologues to the swelling act Of the imperial theme.—I thank you, gentlemen—[MACBETH interrupts himself to speak to ROSS and BANQUO; he then continues his 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?° Present fears Are less than horrible imaginings.° My thought, whose murder yet is but fantastical, Shakes so my single state of man that function Is smothered in surmise, and nothing is But what is not.°

BANQUO. [Speaking to ROSS about MACBETH.] Look, how our partner's rapt.

MACBETH. [Aside.] If chance will have me King, why, chance may crown me,
145 Without my stir.º

BANQUO. New honors come upon him,
Like our strange garments, cleave not to their mold
But with the aid of use.º

MACBETH. [Aside.] Come what come may,
Time and the hour runs through the roughest day.

BANQUO. Worthy Macbeth, we stay upon your leisure.º

150 MACBETH. Give me your favor. My dull brain was wrought
With things forgotten.º Kind gentlemen, your pains
Are registered where every day I turn
The leaf to read them. Let us toward the King.
[Aside to BANQUO.] Think upon what hath chanced, and at
more time,º

155 The interim having weighed it,º let us speak
Our free heartsº each to other.

BANQUO. Very gladly.

MACBETH. Till then, enough. Come, friends.

[They all exit together.]

SCENE 4. The palace at Forres.

[At KING DUNCAN’s palace at Forres, the king and his two sons, MALCOLM
and DONALBAIN, enter to a fanfare of trumpets. They are accompanied by
LENNOX and other attendants.]

KING. Is execution done on Cawdor? Are not
Those in commissionº 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: nothing in his life
Became him like the leaving it. He died
As one that had been studiedº in his death,

10 To throw away the dearest thing he owedº
As ’twere a carelessº trifle.

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

2 Those in commission: those charged
with carrying out the execution.

9 studied: rehearsed.
10 owed: owned.
11 careless: worthless.

11–12 There’s . . . face: There’s no way
to read a person’s thoughts by looking at
his or her face.
[MACBETH, BANQUO, ROSS, and ANGUS enter. The KING addresses MACBETH.]

O worthiest cousin!

15 The sin of my ingratitude even now
Was heavy on me: thou art so far before.º
That swiftest wing of recompense is slow
To overtake thee. Would thou hadst less deserved,
That the proportion both of thanks and payment
Might have been mine!º Only I have left to say,
More is thy due than more than all can pay.º

MACBETH. The service and the loyalty I owe,
In doing it, pays itself. Your Highness' part
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 toward your love and honor.º

KING. Welcome hither.

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,º let me enfoldº thee
And hold thee to my heart.

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

KING. My plenteous joys,
Wanton in fullness, seek to hide themselves
In drops of sorrow. Sons, kinsmen, thanes,
And you whose places are the nearest,º know,
We will establish our estate upon
Our eldest, Malcolm, whom we name hereafter
The Prince of Cumberland: which honor must
Not unaccompanied invest him only,
But signs of nobleness, like stars, shall shine
On all deservers.º From hence to Inverness,º
And bind us further to you.º

MACBETH. The rest is labor, which is not used for you.º

I'll be myself the harbinger,º and make joyful
The hearing of my wife with your approach;
So, humbly take my leave.

KING. My worthy Cawdor!

16 before: ahead.

18–20 Would . . . mine: I wish you deserved less, so that I could repay you amply.

21 than more . . . pay: than it would be possible to pay.

23–27 Your . . . honor: Macbeth compares the relationship between kings and their subjects to that between parents and children or masters and servants. By doing everything possible to protect Duncan, his subjects are merely fulfilling their obligations.

30–31 That hast . . . so: who is no less worthy and whose deeds must be acknowledged.

31 enfold: embrace.

34 Wanton: unrestrained.

36 whose . . . nearest: who are by birth closest to the throne.

37–42 We . . . deservers: The King (using the royal “we”) announces that his eldest son, Malcolm, will succeed him to the throne. He gives Malcolm a new title and says that other deserving subjects will also receive honors. In Scotland at this time, the crown was not hereditary.

42 Inverness: the location of Macbeth’s castle.

43 bind us further to you: make me even more indebted to Macbeth for his hospitality.

44 The rest . . . you: Any leisure not devoted to you is labor.

45 harbinger: an officer who precedes royalty to arrange reception for a visit.

Reading Strategy Applying Background Knowledge Read the side note about kingship and heredity. Why might Macbeth think that he should be named Duncan’s heir?

Vocabulary plenteous (plen’ tē as) adj. abundant; fruitful
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.° Stars, hide your 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.

[MACBETH exits.]

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

[They all exit to a flourish of trumpets.]

SCENE 5. The castle at Inverness.

[In MACBETH’s castle at Inverness, LADY MACBETH appears alone, reading a letter from her husband.]

LADY MACBETH. [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° 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, 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°
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 wrongly win. Thou’dst have, great Glamis,
That which cries “Thus thou must do” if thou have it;
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 valor of my tongue
All that impedes thee from the golden round°
Which fate and metaphysical° aid doth seem
To have thee crowned withal.

[A MESSENGER enters.]

What is your tidings?

MESSENGER. The King comes here tonight.

LADY MACBETH. Thou’rt mad to say it!
Is not thy master with him, who, were ’t so,
Would have informed for preparation?°

MESSENGER. 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 MACBETH. Give him tending;
He brings great news. [The MESSENGER exits.]

The raven° himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal° thoughts, unsex me here,
And fill me, from the crown° to the toe, top-full
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
You 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 heaven peep through the blanket of the dark,
To cry “Hold, hold!”

[MACBETH enters.]

Great Glamis! Worthy Cawdor!
Greater than both, by the all-hail hereafter!
Thy letters have transported me beyond

---

21–24 Thou’dst . . . undone: What you want requires you to do certain things, and you fear taking such action rather than wishing the action were not taken.
25 chastise: reprimand.
26 golden round: crown.
27 metaphorical: supernatural.
32 informed for preparation: sent word to prepare for the guest.
33 had . . . him: sped ahead of him.
37 raven: traditionally a bird of ill omen.
40 mortal: murderous.
41 crown: top of the head.
43 remorse: compassion.
44 compunctious . . . nature: natural feelings of pity.
45 fell purpose: cruel intentions.
45–46 nor . . . it: nor prevent my intentions from being carried out.
47 take . . . gall: exchange my milk for bile (traditionally associated with envy and hatred).
48 sightless: invisible.
49 wait . . . mischief: serve evil.
50 pall . . . smoke: cover yourself in the darkest smoke.
Ellen Terry as Lady Macbeth, 1880s. John Singer Sargent. Oil on canvas, 221.0 x 114.3 cm. Tate Gallery, London.

Viewing the Art: What does this painting suggest about Lady Macbeth’s desires?
This ignorant present,° and I feel now
The future in the instant.°

MACBETH. My dearest love,
Duncan comes here tonight.

LADY MACBETH. And when goes hence?

MACBETH. Tomorrow, as he purposes.

LADY MACBETH. O, 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 th' 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.

MACBETH. We will speak further.

LADY MACBETH. Only look up clear.°
To alter favor ever is to fear.°
Leave all the rest to me.

[They exit.]

SCENE 6. Outside the castle at Inverness.

[Outside MACBETH's castle oboes sound to announce the arrival of royalty.
KING DUNCAN and his sons enter with a group of Scottish noblemen,
including BANQUO, LENNOX, MACDUFF, ROSS, and ANGUS. It is nighttime,
and they are attended by servants with torches.]

KING. This castle hath a pleasant seat;° the air
Nimbly and sweetly recommends itself
Unto our gentle senses.

BANQUO. This guest of summer,
The temple-haunting martlet, does approve
By his loved mansionry that the heaven's breath
Smells wooingly here.° No jutty, frieze,
Buttress, nor coign of vantage, but this bird
Hath made his pendent bed and procreant cradle.°
Where they most breed and haunt, I have observed
The air is delicate.

[LADY MACBETH enters to welcome her guests.]

KING. See, see, our honored hostess!
The love that follows us sometime is our trouble,
Which still we thank as love. Herein I teach you

<table>
<thead>
<tr>
<th>Literary Element</th>
<th>Atmosphere</th>
<th>What is ironic about Banquo’s comments about Macbeth’s castle?</th>
</tr>
</thead>
</table>

This ignorant present: this present unaware of the future.

° instant: present.

62–63 To beguile . . . time: To deceive the occasion, put on an appearance appropriate to the occasion.

67 dispatch: management.

69 solely sovereign sway: absolute power.

70 look up clear: appear undisturbed.

71 To alter . . . fear: Changing one's usual appearance always arouses suspicion.
How you shall bid God 'ield us for your pains
And thank us for your trouble.°

LADY MACBETH.    All our service
15 In every point twice done, and then done double,
Were poor and single business° to contend
Against those honors deep and broad wherewith
Your Majesty loads our house: for those of old,
And the late dignities heaped up to them,
We rest your hermits.°

KING.    Where's the Thane of Cawdor?
We coursed 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 holp° him
To his home before us. Fair and noble hostess,
We are your guest tonight.

LADY MACBETH.    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.

[LADY MACBETH and the KING go into the castle.]

SCENE 7. The castle at Inverness.

[In a torch-lit room in MACBETH's castle, music is heard. A steward,
followed by other servants carrying dishes of food, crosses the stage. As they
exit, MACBETH enters.]

MACBETH.    If it were done° when 'tis done, then 'twere well
It were done quickly. If th' assassination
Could trammel up the consequence, and catch,
With his surcease success; 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
10 To plague th' inventor:° this even-handed justice
Commends° th' ingredients of our poisoned 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 murderer shut the door,
Not bear the knife myself. Besides, this Duncan

Reading Strategy    Applying Background Knowledge    What do subjects owe their king? What do hosts owe their guests?
Hath borne his faculties° so meek, hath been
So clear° in his great office, that his virtues
Will plead like angels trumpet-tongued against
The deep damnation of his taking-off;°
And pity, like a naked newborn babe,
Striding the blast,° or heaven's cherubin° horsed
Upon the sightless couriers° of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on th' other—

[LADY MACBETH enters.]

How now! What news?

LADY MACBETH. He has almost supped. Why have you left the
chamber?

30 MACBETH. Hath he asked for me?

LADY MACBETH. Know you not he has?

LADY MACBETH. We will proceed no further in this business:
He hath honored 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 MACBETH. Was the hope drunk
Wherein you dressed 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 afeard
40 To be the same in thine own act and valor
As thou art in desire? Wouldst thou have that
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 i' th' adage?°

MACBETH. Prithee, peace!
I dare do all that may become a man;
Who dares do more is none.

LADY MACBETH. What beast was 't then
That made you break° this enterprise 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 adhere, and yet you would make both.
They have made themselves, and that their fitness now
Does unmake you.° I have given suck, and know

17 borne his faculties: used his powers.
18 clear: blameless.
20 taking-off: murder.
22 striding the blast: bestriding the trumpet's blow. cherubin: angels.
23 sightless couriers: invisible messengers (the wind).
25–28 I . . . other: Macbeth says that his only motivation is ambition, which he compares to a rider that makes a horse fall after leaping too high over an obstacle.
32 bought: acquired.
37 green and pale: sickly.
42 ornament of life: the crown.
45 Like . . . adage: Lady Macbeth refers to an old saying about a cat that wanted to eat fish but wouldn’t get its paws wet to catch them.
48 break: reveal.
51–54 Nor time . . . you: You were willing when neither time nor place was suitable, and now that everything has fallen into place, the convenience has unnerved you.
55  How tender 'tis to love the babe that milks me:
    I would, while it was smiling in my face,
    Have plucked my nipple from his boneless gums,
    And dashed the brains out, had I so sworn as you
    Have done to this.

MACBETH.  If we should fail?

LADY MACBETH.  We fail?

60  But screw your courage to the sticking-place,°
    And we'll not fail. When Duncan is asleep—
    Wherefore the rather° shall his day's hard journey
    Soundly invite him—his two chamberlains
    Will I with wine and wassail° 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 drenchèd natures lies as in a death,
    What cannot you and I perform upon
    Th' unguarded Duncan, what not put upon
    His spongy° officers, who shall bear the guilt
    Of our great quell?°

MACBETH.  Bring forth men-children only;
    For thy undaunted mettle° should compose
    Nothing but males. Will it not be received,
    When we have marked with blood those sleepy two
    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 clamor roar
    Upon his death?

MACBETH.  I am settled,° 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.

[They exit.]
RESPONDING AND THINKING CRITICALLY

Respond
1. What is your impression of Macbeth and Lady Macbeth?

Recall and Interpret
2. (a) What predictions do the witches make about Macbeth’s future? About Banquo’s? (b) How does Macbeth’s reaction differ from Banquo’s?
3. (a) What conflict arises in Macbeth after the first prediction proves true? (b) What does this inner conflict reveal about his character?
4. (a) Which trait of her husband’s does Lady Macbeth fear will prevent him from securing the Scottish throne? (b) What does this tell you about Lady Macbeth’s character?

Analyze and Evaluate
5. A soliloquy is a dramatic device in which a character, alone on the stage, reveals his or her private thoughts and feelings as if thinking aloud. What does Macbeth’s soliloquy in scene 7 reveal about him?
6. (a) Summarize the arguments that Lady Macbeth uses to convince her husband to murder Duncan. (b) Do these arguments appeal to Macbeth’s reason, his emotions, or both? Explain your answer.
7. (a) Review the scenes in which the witches appear. What might the witches symbolize, or stand for? (b) What is their effect on Macbeth?
8. (a) How would you describe the relationship between Macbeth and Lady Macbeth? (b) In your opinion, who is more responsible for the plot against Duncan—Macbeth or Lady Macbeth? Support your opinion with evidence from the play.

Connect
9. **Big Idea** A Bard for the Ages How does Shakespeare make Macbeth a character with whom the audience can sympathize?

LITERARY ANALYSIS

**Literary Element** Atmosphere
In this play, Shakespeare uses the witches to establish the atmosphere, or emotional quality of the work.
1. Describe the atmosphere created by the witches’ dialogue in scenes 1 and 3.
2. If you were producing scene 1 of Macbeth today, how would you establish the atmosphere?

Writing About Literature
**Evaluate Author’s Craft** In a play, a character’s comment that is heard by the audience but not by other characters onstage is called an aside. Analyze Shakespeare’s use of the aside in scene 3. In a few paragraphs, explain what Macbeth’s asides reveal about him and how your impression of Macbeth would change if they were omitted.

READING AND VOCABULARY

**Reading Strategy** Applying Background Knowledge
Applying what you know to what you are reading helps you make connections that increase your understanding of a drama. Which pieces of background information were most useful to you in reading Act 1?

**Vocabulary** Practice
For each vocabulary word below, identify the suffix and then choose the correct meaning. Use a dictionary if you need help.
1. direful a. that which b. full of
2. prophetic a. characteristic of b. without
3. repentance a. study of b. quality of
4. plenteous a. full of b. not
5. peerless a. one who b. without

Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.
Building Background
In all probability, Macbeth was first performed in 1606 at the Globe and then at the king’s court. To Shakespeare’s audience, a play that depicted the horrors of regicide would have hit close to home. The dating of the play places it in the aftermath of one of the most disturbing events in English history, the Gunpowder Plot of 1605.

The Gunpowder Plot involved a conspiracy by Catholic extremists to blow up King James I and his Protestant government at the opening of Parliament on November 5. On the night before the plan was to be carried out, a conspirator, Guy Fawkes, was arrested with thirty-six barrels of gunpowder in a cellar beneath the House of Lords. He and the other conspirators sought to restore a Catholic regime in England under King James I’s child, Princess Elizabeth, with a Spanish invasion to follow.

That these events affected Shakespeare is evident in the allusions to equivocation, or deceptive testimony, in the porter’s speech in scene 3 of this act. The famous Jesuit, Father Garnet, who was tried and executed for his role in the Gunpowder Plot, had made a speech defending equivocation as a legitimate means to avoid self-incrimination.

**Literary Element**  
**Motif**
A motif (mō tēf′) is a significant phrase, description, or image that is repeated throughout a literary work and related to its theme. For example, in Act 1 of Macbeth, two important motifs are the supernatural, associated with the witches, and the shedding of blood, associated with the wounded captain who reports Macbeth’s exploits in battle. As you read Act 2, notice how these motifs recur. Also look for other motifs that Shakespeare introduces and develops.


**Reading Strategy**  
**Evaluating Credibility**
Evaluating credibility involves making a judgment about whether a character is knowledgeable and truthful. As you read, consider whether the characters’ statements in this act are convincing.

**Reading Tip: Using a Checklist**  
Use a checklist like the one below to evaluate the characters’ credibility.

| ✓ Under what circumstances is the statement made? |
| ✓ Does the character have something to hide? |
| ✓ Does the character have anything to gain or lose? |
| ✓ Can the statement be corroborated by events or by other characters? |
| ✓ Does the statement make logical sense? |

**Vocabulary**

- **stealthy** (stel′ the) adj. secret; sly; p. 339 *The stealthy figure crept down the alley.*
- **surfeited** (sur′ fit əd) adj. overfed; overcome by excess drinking, eating, etc.; p. 340 *After devouring the last two slices of pizza, I felt surfeited.*
- **provoke** (prə vōk′) v. to call forth; to stir to action or feeling; p. 344 *His imaginative excuses for his late assignments usually provoked mild laughter.*
- **scruple** (skrōo′ pal) n. a moral or ethical principle that restrains action; p. 347 *Her scruples prevented her from resorting to dishonest means.*
- **predominance** (pri dom′ a nans) n. the state of being most important, common, or noticeable; p. 348 *A predominance of children packed the theater for the animated film.*

**Vocabulary Tip: Word Origins**  
Knowing the origins, or etymologies, of words can help you build vocabulary and figure out the meanings of unfamiliar words.
ACT 2

SCENE 1. The castle at Inverness.

[It is late at night as BANQUO and his son, FLEANCE, both guests of MACBETH’s, enter the courtyard of the castle. FLEANCE carries a torch to light the way.]

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.

A heavy summons° lies like lead upon me,
And yet I would not sleep. Merciful powers,
Restrain in me the cursed thoughts that nature
Gives way to in respose!

[MACBETH and a servant carrying a torch enter.]

Who’s there?

MACBETH. A friend.

BANQUO. What, sir, not yet at rest? The King’s a-bed:
He hath been in unusual pleasure, and
Sent forth great largess to your offices:°
This diamond he greets your wife withal,
By the name of most kind hostess; and shut up°
In measureless content.

MACBETH. Being unprepared,
Our will became the servant to defect,
Which else should free have wrought.°

BANQUO. All’s well.

I dreamed last night of the three weird 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’est leisure.

MACBETH. If you shall cleave to my consent, when ’tis,°
It shall make honor for you.

---

**Motif**
Which motifs can you identify in this passage?

**Reading Strategy**
Evaluating Credibility
BANQUO.  So I lose none®
In seeking to augment it, but still keep
My bosom franchised and allegiance clear,°
I shall be counseled.°

MACBETH.  Good repose the while!

BANQUO.  Thanks, sir. The like to you!

MACBETH.  [To the servant.] Go bid thy mistress, when my
drink° is ready,
She strike upon the bell. Get thee to bed.

[The servant exits. MACBETH, alone, imagines that he sees a bloody
dagger.]

Is this a dagger which I see before me,
The handle toward 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-oppressèd° 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 thy blade and 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 the one half-world
Nature seems dead, and wicked dreams abuse°
The curtained° sleep; witchcraft celebrates
Pale Hecate's offerings;° and withered murder,
Alarumed by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design
Moves like a ghost.° Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of° my whereabout,
And take the present horror from the time,
Which now suits with it.° While I threat,° he lives:
Words to the heat of deeds too cold breath gives.°

[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 heaven, or to hell.

[MACBETH exits.]

SCENE 2. The castle at Inverness.
[Later the same night LADY MACBETH enters the empty courtyard of the castle.]

LADY MACBETH. That which hath made them drunk hath made me bold;
What hath quenched them hath given me fire. Hark!
Peace!
It was the owl that shrieked,° the fatal bellman,°
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 have drugged their possets,
That death and nature do contend about them,
Whether they live or die.°

MACBETH. [Calling from within.] Who's there? What, ho?

LADY MACBETH. Alack, I am afraid they have awaked
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 done 't.°

MACBETH enters, his hands covered with blood.]

My husband!

MACBETH. I have done the deed. Didst thou not hear a noise?

LADY MACBETH. I heard the owl scream and the crickets cry.°
Did not you speak?

MACBETH. When?
LADY MACBETH. Now.
MACBETH. As I descended?
LADY MACBETH. Ay.
MACBETH. Hark!
Who lies i’ th’ second chamber?
LADY MACBETH. Donalbain.
MACBETH. [Looking at his hands.] This is a sorry° sight.
LADY MACBETH. A foolish thought, to say a sorry sight.
MACBETH. There’s one did laugh in’s sleep, and one cried
“Murder!”
That they did wake each other. I stood and heard them.
But they did say their prayers, and addressed them
Again to sleep.
LADY MACBETH. There are two° lodged together.

20 sorry: miserable.

24–25 addressed . . . sleep: fell back asleep. two: Malcolm and Donalbain, King Duncan’s sons.
MACBETH. One cried “God 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 “God bless us!”

LADY MACBETH. Consider it not so deeply.

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

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

MACBETH. Methought I heard a voice cry “Sleep no more!” Macbeth does murder sleep—the innocent sleep, Sleep that knits up the raveled sleave of care, The death of each day’s life, sore labor’s bath, Balm of hurt minds, great nature’s second course, Chief nourisher in life’s feast—

LADY MACBETH. What do you mean?

MACBETH. Still it cried “Sleep no more!” to all the house: “Glamis hath murdered sleep, and therefore Cawdor Shall sleep no more: Macbeth shall sleep no more.”

LADY MACBETH. Who was it that thus cried? Why, worthy Thane, You do unbend your noble strength, to think So brainsickly 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.

MACBETH. I’ll go no more. I am afraid to think what I have done; Look on ’t again I dare not.

LADY MACBETH. Infirm of purpose! Give me the daggers. The sleeping and the dead Are but as pictures. Tis the eye of childhood That fears a painted devil. If he do bleed, I’ll gild the faces of the grooms withal, For it must seem their guilt.

[As LADY MACBETH exits, knocking is heard offstage.]

MACBETH. Whence is that knocking? How is ’t with me, when every noise appalls me? What hands are here? Ha! They pluck out mine eyes!
LADY MACBETH. My hands are of your color, but I shame
To wear a heart so white. [Knocking within.] I hear a
knocking
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.° [Knock.] Hark! more knocking.
Get on your nightgown, lest occasion call us
And show us to be watchers.° Be not lost
So poorly in your thoughts.
MACBETH. To know my deed, ’twere best not know myself.°
[Knock.]
Wake Duncan with thy knocking! I would thou couldst!

[They exit.]

SCENE 3. The castle at Inverness.
[The setting is the same as above, except that now it is early morning and a
drunken PORTER, or doorkeeper, enters and crosses the courtyard to open the
castle gate.]

PORTER. Here’s a knocking indeed! If a man were porter of
hell gate, he should have old° turning the key. [Knocking
is heard offstage.] Knock, knock, knock! Who’s there, i’
th’ name of Beelzebub?° Here’s a farmer, that hanged
himself on th’ expectation of plenty.° Come in time! Have
napkins enow° about you; here you’ll sweat for ’t.
[Knock.] Knock, knock! Who’s there, in th’ 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. [Knock.] 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.° [Knock.] 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

<table>
<thead>
<tr>
<th>Literary Element</th>
<th>Motif</th>
<th>With which words spoken by Macbeth does the phrase “a little water” contrast?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading Strategy</td>
<td>Evaluating Credibility</td>
<td>The porter pretends that he is guarding the entrance to hell. What is ironic about the porter’s fiction?</td>
</tr>
</tbody>
</table>
to have let in some of all professions that go the primrose
way to th’ everlasting bonfire.” [Knock.] Anon, anон! [The
PORTER opens the gate.] I pray you, remember the porter.

[MACDUFF and LENNOX enter through the gate.]

20 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?

25 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?

[MACBETH enters in his dressing gown.]

Our knocking has awaked him; here he comes.

40 LENNOX. Good morrow, noble sir.

MACBETH. Good morrow, both.

MACDUFF. Is the king stirring, worthy Thane?

MACBETH. Not yet.

MACDUFF. He did command me to call timely° on him:
I have almost slipped 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 labor we delight in physics pain.°
This is the door.

MACDUFF. I’ll make so bold to call,
For ’tis my limited service.°

[MACDUFF goes to wake KING DUNCAN.]
LENNOX. Goes the king hence today?

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 hatched to th’ woeful time: the obscure bird Clamored 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.

[MACDUFF returns, appearing very shaken.]

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

MACBETH AND 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’ th’ 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. Awake, awake!

[MACBETH and LENNOX rush off. MACDUFF comes forward, still upset and shouting.]

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.

[A bell begins to ring offstage as LADY MACBETH enters.]

<table>
<thead>
<tr>
<th>Literary Element</th>
<th>Motif</th>
<th>Which motifs in lines 51–57 reinforce the atmosphere created in earlier scenes?</th>
</tr>
</thead>
</table>

49 appoint so: plan to do so.

54 combustion: confusion.

55 obscure bird: bird of darkness (the owl).

56–57 the earth . . . shake: Earthquakes were commonly associated with political unrest.

62 Confusion: destruction.

64 The . . . temple: the King’s body.

68 Gorgon: a mythological monster whose gaze turned an onlooker to stone.

74 great doom’s image: an image of doomsday.

75 sprites: ghosts.

76 countenance: look upon.
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,
80 'Tis not for you to hear what I can speak:
The repetition, in a woman's ear,
Would murder as it fell.

[BANQUO enters.]

O Banquo, Banquo!

Our royal master's murdered.

LADY MACBETH. Woe, alas!
What, in our house?

BANQUO. Too cruel anywhere.

Dear Duff, I prithee, contradict thyself,
And say it is not so.

[MACBETH and LENNOX return with ROSS.]

MACBETH. Had I but died an hour before this chance,
I had lived a blessèd 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.

[MALCOLM and DONALBAIN, still in their nightclothes, enter.]

DONALBAIN. What is amiss?

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

MACDUFF. Your royal father's murdered.

MALCOLM. Those of his chamber, as it seemed, had done 't:
Their hands and faces were all badged with blood;
So were their daggers, which unwiped we found
Upon their pillows. They stared, and were distracted.

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, temp'rate and furious,
Loyal and neutral, in a moment? No man.
The expedition of my violent love
Outrun the pauser, reason. Here lay Duncan,
His silver skin laced with his golden blood,
And his gashed stabs looked like a breach in nature
For ruin’s wasteful entrance:° there, the murderers,
Steeped in the colors of their trade, their daggers
Unmannerly breeched with gore.° Who could refrain,
That had a heart to love, and in that heart
Courage to make ’s° love known?

LADY MACBETH. Help me hence, ho!

[LADY MACBETH faints.]

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 brewed.

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

BANQUO. Look to the lady.

[LADY MACBETH, faint, 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 pretense I fight
Of treasonous malice.°

MACDUFF. And so do I.

ALL. So all.

MACBETH. Let’s briefly put on manly readiness,°
And meet i’ th’ hall together.

Reading Strategy Evaluating Credibility Why does Lady Macbeth faint?

Big Idea A Bard for the Ages How does Shakespeare use this speech to show the difference in character between Banquo and Macbeth?

Vocabulary

scruple (skrō’ pal) n. a moral or ethical principle that restrains action

109–110 And... entrance: Macbeth compares Duncan’s wounds to a gap in a defensive wall that allows destructive forces to enter.
112 breeched with gore: covered with blood.
114 ’s: his.
116 That... ours: who are most concerned with this matter.
117–119 What... us: Donalbain advises against speaking up in the castle, where deadly fate may ambush them from any tiny hole.
120–121 Nor... motion: Nor has our great sorrow begun to express itself.
122 when... hid: “when we have replaced our nightclothes with proper clothing” or “when we have covered our naked grief.”
124 question: examine.
126–128 In the... malice: Placing myself in God’s hands, I will fight against the undisclosed purpose of this treason.
129 put... readiness: prepare ourselves for taking action.
ALL. Well contented.

[Everyone exits except 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.

[They exit.]

SCENE 4. The castle at Inverness.

[The nobleman ROSS and an OLD MAN enter the courtyard.]

OLD MAN. Threescore and ten I can remember well: Within the volume of which time I have seen hours dreadful and things strange, but this sore night hath trifled former knowings.

ROSS. Ha, good father, thou seest the heavens, as troubled with man’s act, threatens his bloody stage. By th’ clock ‘tis day, and yet dark night strangles the traveling lamp; is ’t night’s predominance, or the day’s shame, that darkness does the face of earth entomb, when living light should kiss it?

OLD MAN. ’Tis unnatural, even like the deed that’s done. On Tuesday last a falcon, tow’ring in her pride of place, was by a mousing owl hawked at and killed.

ROSS. And Duncan’s horses—a thing most strange and certain—beauteous and swift, the minions of their race.

131 consort: associate.

132 office: task.

136–137 the near . . . bloody: The more closely one is related (to Duncan), the more likely one is to be murdered.

138 lighted: reached its target.

140–141 let . . . away: Let us not be polite about taking leave, but instead slip off unnoticed.

141–142 There’s . . . left: stealing away is justified in these merciless times.

1 Threescore and ten: seventy years.

3 sore: dreadful.

6 his bloody stage: the earth.

7 traveling lamp: the sun.

12 tow’ring . . . place: circling at the height of its ascent.

13 Was by . . . at: was attacked by an owl, which normally preys on mice.

15 minions of their race: best of their breed.
Turned wild in nature, broke their stalls, flung out,
Contending 'gainst obedience, as they would make
War with mankind.

OLD MAN. 'Tis said they eat each other.
ROSS. They did so, to th' amazement of mine eyes,
That looked upon 't.

[MACDUFF enters.]

Here comes the good Macduff.
How goes the world, sir, now?

MACDUFF. Why, see you not?
ROSS. Is 't known who did this more than bloody deed?
MACDUFF. Those that Macbeth hath slain.
ROSS. What good could they pretend?
MACDUFF. They were suborned:

"eat": ate.

suborned: secretly hired to commit evil.
Malcolm and Donalbain, the king's two sons,
Are stol'n away and fled, which puts upon them
Suspicion of the deed.

ROSS.  'Gainst nature still.°
Thriftless° ambition, that will ravin up°
Thine own life's means! Then 'tis most like
30  The sovereignty will fall upon Macbeth.

MACDUFF.  He is already named, and gone to Scone
To be invested.°

ROSS.  Where is Duncan's body?

MACDUFF.  Carried to Colmekill,°
The sacred storehouse of his predecessors
And guardian of their bones.

ROSS.  Will you to Scone?

MACDUFF.  No, cousin, I'll to Fife.°

ROSS.  Well, I will thither.

MACDUFF.  Well, may you see things well done there. Adieu,
Lest our old robes sit easier than our new!°

ROSS.  Farewell, father.

OLD MAN.  God's benison° go with you, and with those
That would make good of bad, and friends of foes!

[They exit.]
RESPONDING AND THINKING CRITICALLY

Respond
1. What images did you find most powerful in Act 2? Why?

Recall and Interpret
2. (a) In scene 1, what reasons does Banquo give to explain why he has been unable to sleep? (b) How do his thoughts and actions compare with Macbeth’s?
3. (a) What does the “dagger soliloquy” in scene 1 reveal about Macbeth’s state of mind? (b) Why might Shakespeare have chosen to have Macbeth reveal his feelings in a soliloquy rather than in a speech to another character?
4. (a) How does Lady Macbeth get blood on her hands? (b) What does her reaction to the blood reveal about her character?
5. (a) Why do Duncan’s sons decide to leave Scotland after their father’s murder? (b) What conflicts might they cause for Macbeth in the future?

Analyze and Evaluate
6. (a) In your opinion, who is more responsible for Duncan’s murder—Macbeth or Lady Macbeth? Why? (b) Contrast Macbeth’s and Lady Macbeth’s reactions so far to their murderous deed.
7. (a) Why do you think Shakespeare chose to have the murder of Duncan occur offstage rather than in front of the audience? (b) If the murder had occurred onstage, how do you think the audience would feel about Macbeth?
8. Macbeth’s motive for killing Duncan is “vaulting ambition.” In your opinion, what could Macbeth have done to keep his ambitions in check?

Connect

LITERARY ANALYSIS

Literary Element Motif
By developing motifs, playwrights reinforce key elements, making them resonate in the minds of the audience.
1. How does Shakespeare develop the motif of the supernatural in Act 2?
2. Explain how the motif of blood dominates Act 2.
3. What does Macbeth say about sleep? How might the motif of sleep develop in the rest of the play?

Writing About Literature
Evaluate Author’s Craft Shakespeare often uses comic relief, or humor meant to provide relief from emotional intensity. In a brief essay, analyze how the Porter’s speech in scene 3 serves as comic relief in Macbeth.

READING AND VOCABULARY

Reading Strategy Evaluating Credibility
When you evaluate credibility, you express a judgment about whether a character’s assertions are convincing on the basis of evidence in the text.
In scene 3, lines 102–114, Macbeth explains his motives for killing Duncan’s attendants. Is Macbeth’s explanation convincing? Explain.

Vocabulary Practice
Practice with Word Origins Match each vocabulary word with the meaning of its origin.
1. stealthy a. to steal
2. provoke b. source of uneasiness
3. scruple c. to do
4. surfeited d. to rule
5. predominance e. to call forth

Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.
Building Background

Macbeth first appeared in the First Folio of 1623, a collection of Shakespeare’s plays compiled by John Heminge and Henry Condell, two of his Globe colleagues, after the playwright’s death. Except for A Comedy of Errors, written in the early 1590s, Macbeth is the shortest of Shakespeare’s plays. As with Othello, there is no subplot; the poetry is unusually dense, terse, interwoven, often staccato, and suggestive of terror—for which brevity is most effective.

A masterpiece of compression, Macbeth is a study of the power of evil. During the 1500s and 1600s, belief in the existence of witchcraft was widespread. King James I even wrote a book on the subject, titled Demonologie, in which he argued that witchcraft and other forms of sorcery were a threat to society. According to some scholars, the prominence of witchcraft and the supernatural in the plot of Macbeth is evidence that Shakespeare was using this play to secure the king’s approval.

Literary Element Foil

A foil is a minor character whose attitudes, beliefs, and behavior differ significantly from those of a main character. Through these differences, the foil helps highlight specific attributes—both good and bad—of the main character. One example of a foil in literature is the character of Enkidu, who is Gilgamesh’s foil in the epic of Gilgamesh (see page 55). As you read, notice the character or characters that function as Macbeth’s foil.


Reading Strategy Analyzing Argument

Argument is a form of persuasion. To persuade the reader to accept the main idea, or thesis, the writer must present convincing evidence, which may include facts, examples, and well-supported opinions. The characters in Macbeth often construct arguments, citing reasons for acting and thinking the way they do.

Reading Tip: Taking Notes Use a chart to record the thesis and evidence in the characters’ arguments.

Vocabulary

indissoluble (in’ di sol’ ya bal) adj. incapable of being broken; permanent; p. 353 The team members play as an indissoluble unit.

incensed (in sensd’) v. to make enraged; filled with anger; p. 356 The mistreatment of animals incensed her.

jovial (jö’ vē al) adj. full of good humor; genial and playful; p. 358 Always good-natured and jovial with his nephews, he enjoys telling them jokes.

appall (ə pəl’) v. to fill with horror and shock; p. 362 The images of poverty and starvation in that documentary appall sensitive viewers.

amends (ə mendz’) n. something done or given to make up for injury, loss, etc.; p. 365 Luke offered to replant the flowers to make amends for trampling them.

Vocabulary Tip: Antonyms Antonyms are words that have opposite or nearly opposite meanings.

OBJECTIVES

In studying this selection, you will focus on the following:

- analyzing literary periods
- understanding foil characters
- analyzing argument
ACT 3
SCENE 1. The palace at Forres.

[BANQUO is alone in a room in the royal palace at Forres.]

BANQUO. Thou° hast it now: King, Cawdor, Glamis, all,
As the weird women promised, 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!

[A trumpet sounds as MACBETH, the new king, and LADY MACBETH enter. They are accompanied by LENNOX, ROSS, other LORDS, LADIES, and ATTENDANTS.]

MACBETH. Here’s our chief guest.

LADY MACBETH. If he had been forgotten,°
It had been as° a gap in our great feast,
And all-thing° unbecoming.

MACBETH. Tonight we hold a solemn supper,° sir,
And I’ll request your presence.

BANQUO. Let your Highness
Command upon me, to the which my duties
Are with a most indissoluble tie
For ever knit.°

MACBETH. Ride you this afternoon?

BANQUO. Ay, my good lord.

MACBETH. We should have else desired your good advice
(Which still hath been both grave and prosperous)°
In this day’s council; but we’ll take tomorrow.°
Is ’t far you ride?

BANQUO. 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.°

MACBETH. Fail not our feast.

---

1 Thou: Macbeth.

4 stand in thy posterity: continue with your descendants.

8 by . . . good: judging by the truths regarding you that have been confirmed.

11 forgotten: absent, neglected.

12 It . . . as: it would have been like.

13 all-thing: wholly.

14 solemn supper: formal banquet.

18 knit: bound.

21 still . . . prosperous: always has been sober and profitable.

22 but . . . tomorrow: Macbeth (now using the royal "we") says that he can wait until tomorrow.

25–27 Go . . . twain: Unless my horse runs faster than I expect, I must ride an hour or two after sunset.

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Vocabulary

indissoluble (in’ di sol’ yə bal) adj. incapable of being broken; permanent
BANQUO. My lord, I will not.

MACBETH. We hear our bloody cousins° are bestowed

In England and in Ireland, not confessing
Their cruel parricide,° filling their hearers
With strange invention.° But of that tomorrow,
When therewithal we shall have cause of state
Craving us jointly.° Hie° you to horse. Adieu,
Till you return at night. Goes Fleance with you?

BANQUO. Ay, my good lord: our time does call upon 's.°

MACBETH. I wish your horses swift and sure of foot,
And so I do commend° you to their backs.
Farewell. [BANQUO exits.]

Let every man be master of his time
Till seven at night. To make society
The sweeter welcome, we will keep ourself
Till suppertime alone. While° then, God be with you!

[Everyone exits except MACBETH and a SERVANT.]

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

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

MACBETH. Bring them before us.

[The SERVANT exits, leaving MACBETH alone.]

To be thus is nothing, but to be safely thus°—
Our fears in Banquo stick deep,
And in his royalty of nature° reigns that
Which would be feared. 'Tis much he dares;
And, to° that dauntless temper° of his mind,
He hath a wisdom that doth guide his valor
To act in safety. There is none but he
Whose being I do fear: and under him
My genius is rebuked,° as it is said
Mark Antony's was by Caesar. He chid° the sisters,
When first they put the name of King upon me,
And bade them speak to him; then prophetlike
They hailed him father to a line of kings.

Upon my head they placed a fruitless° crown
And put a barren scepter in my gripe,°
Thence to be wrenched with an unlinear hand,°
No son of mine succeeding. If 't be so,
For Banquo's issue have I filed° my mind;
For them the gracious Duncan have I murdered;
Put rancors° in the vessel of my peace
Only for them, and mine eternal jewel°
Given to the common enemy of man,°

---

Literary Element | Foil Why does Macbeth perceive Banquo as a threat?

---

29 cousins: Malcolm and Donalbain.
31 parricide: murder of a parent or close relative.
32 invention: lies.
33–34 therewithal...jointly: In addition to that, we will have matters of state requiring the attention of both of us.
34 Hie: hurry.
36 our...upon 's: We should depart soon.
38 commend: entrust.
43 While: until.
44 Sirrah: a term of address to a social inferior.
44–45 attend...pleasure: Are those men waiting to serve me?
48 To...thus: To be king is nothing unless one's rule is secure.
50 royalty of nature: regal nature.
52 to: in addition to. dauntless temper: fearless disposition.
56 genius is rebuked: inner spirit is repressed.
57 chid: scolded.
61 fruitless: barren, childless.
62 gripe: grip.
63 with an unlinear hand: by someone not related to me.
65 filed: defiled.
67 rancors: bitterness.
68 eternal jewel: soul.
69 common...man: devil.
To make them kings, the seeds of Banquo kings!
Rather than so, come, fate, into the list,
And champion me to th’ utterance! Who’s there?

[The SERVANT returns with two MURDERERS, and MACBETH addresses the SERVANT.]

Now go to the door, and stay there till we call.

[The SERVANT exits.]

Was it not yesterday we spoke together?

FIRST MURDERER. It was, so please your Highness.

MACBETH. Well then, now
Have you considered of my speeches? Know
That it was he in the times past, which held you
So under fortune, which you thought had been
Our innocent self: this I made good to you
In our last conference; passed in probation with you,
How you were born in hand, how crossed; the
instruments,
Who wrought with them, and all things else that might
To half a soul and to a notion crazed
Say “Thus did Banquo.”

FIRST MURDERER. You made it known to us.

MACBETH. I did so; and went further, which is now
Our point of second meeting. Do you find
Your patience so predominant in your nature,
That you can let this go? Are you so gospeled,
To pray for this good man and for his issue,
Whose heavy hand hath bowed you to the grave
And beggared yours for ever?

FIRST MURDERER. We are men, my liege.

MACBETH. Ay, in the catalogue ye go for men;
As hounds and greyhounds, mongrels, spaniels, curs,
Shoughs, water-rugs and demi-wolves, are clept
All by the name of dogs: the valued file
Distinguishes the swift, the slow, the subtle,
The housekeeper, the hunter, every one
According to the gift which bounteous nature
Hath in him closed, whereby he does receive
Particular addition, from the bill

Reading Strategy Analyzing Argument What is the thesis of Macbeth’s argument?

Reading Strategy Analyzing Argument Whom does Macbeth echo by arguing this way?

Reading Strategy Analyzing Argument What idea does Macbeth convey through this analogy?
That writes them all alike:° and so of men.
Now if you have a station in the file,°
Not i’ th’ worst rank of manhood, say ’t,
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.°

SECOND MURDERER. I am one, my liege,
Whom the vile blows and buffets of the world
Hath so incensed that I am reckless what
I do to spite the world.

FIRST MURDERER. And I another
So weary with disasters, tugged with fortune,
That I would set° my life on any chance,
To mend it or be rid on ’t.°

MACBETH. Both of you
Know Banquo was your enemy.

BOTH MURDERERS. We shall, my lord,
Perform what you command us.

MACBETH. Your spirits shine through you. Within this hour at
most
I will advise you where to plant yourselves,
Acquaint you with the perfect spy o’ th’ time,
The moment on ’t;° for ’t must be done tonight,
And something° from the palace; always thought°
That I require a clearness:° and with him—
To leave no rubs° nor botches in the work—

Reading Strategy Analyzing Argument Is Macbeth’s argument for
not ordering Banquo’s execution convincing? Explain.

Vocabulary

incensed (in sens’d’) v. to make enraged; filled with anger

100–101 Particular . . . alike: a special designation that distinguishes him from
the general category of dog.
102 station in the file: standing in the ranks.
106–108 Grapples . . . perfect: Macbeth says that their murder of
Banquo will place them firmly in his
affection. He is ill while Banquo lives but
will be healthy again once he is dead.
113 set: risk.
114 on ’t: of it.
116–118 and . . . life: Macbeth
compares Banquo to a fencer standing
dangerously close to him. Banquo’s very
existence is like a sword thrust against
Macbeth’s heart.
120 bid . . . it: offer my desire for
Banquo’s death as justification for killing
him.
122 but wail his fall: but instead cry
over his death.
124 to your . . . love: court your
assistance.
130–131 perfect . . . on ’t: precise
instructions regarding exactly when to act.
132 something: at some distance.
always thought: it being understood at
all times.
133 clearness: freedom from suspicion.
134 rubs: flaws.
135 Fleance his son, that keeps him company,  
Whose absence is no less material to me⁹  
Than is his father’s, must embrace the fate  
Of that dark hour. Resolve yourselves apart:⁰  
I’ll come to you anon.

BOTH MURDERERS. We are resolved, my lord.

140 MACBETH. I’ll call upon you straight.⁹ [The MURDERERS exit.]  
Abide within.

It is concluded: Banquo, thy soul’s flight,  
If it find heaven, must find it out tonight. [MACBETH exits.]

SCENE 2. The palace at Forres.

[LADY MACBETH and a SERVANT enter another room in the palace.]

LADY MACBETH. Is Banquo gone from court?

SERVANT. Ay, madam, but returns again tonight.

LADY MACBETH. Say to the King, I would attend his leisure  
For a few words.

SERVANT. Madam, I will. [The SERVANT exits to  
summon MACBETH.]

LADY MACBETH. Nought’s had, all’s spent,  
Where our desire is got without content:⁹  
’Tis safer to be that which we destroy  
Than by destruction dwell in doubtful⁰ joy.

[MACBETH enters.]

How now, my lord! Why do you keep alone,  
Of sorriest fancies your companions making,  
Using those thoughts which should indeed have died  
With them they think on? Things without all remedy  
Should be without regard:⁰ what’s done is done.
MACBETH. We have scorched\(^{13}\) the snake, not killed it:
She'll close\(^{14}\) and be herself, whilst our poor malice\(^{15}\)
Remains in danger of her former tooth.\(^{16}\)
But let the frame of things disjoint, both the worlds
suffer,\(^{17}\)
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 peace, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy.\(^{22}\) Duncan is in his grave;
After life's fitful fever he sleeps well.
Treason has done his worst: nor steel, nor poison,
Malice domestic,\(^{25}\) foreign levy,\(^{26}\) nothing,
Can touch him further.

LADY MACBETH. Come on.
Gentle my lord, sleek\(^{31}\) o'er your rugged looks;
Be bright and jovial\(^{40}\) among your guests tonight.

MACBETH. So shall I, love; and so, I pray, be you:
Let your remembrance apply to Banquo;
Present him eminence, both with eye and tongue:°
Unsafe the while, that we must lave
Our honors in these flattering streams°
And make our faces vizards\(^{34}\) to our hearts,
Disguising what they are.

LADY MACBETH. You must leave this.

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

LADY MACBETH. But in them nature's copy's not eterne.°

MACBETH. There's comfort yet; they are assailable.
Then be thou jocund.\(^{40}\) Ere the bat hath flown
His cloistered flight, ere to black Hecate's summons
The shard-borne beetle with his drowsy hums
Hath rung night's yawning peal,° there shall be done
A deed of dreadful note.

LADY MACBETH. What's to be done?

MACBETH. Be innocent of the knowledge, dearest chuck,°
Till thou applaud the deed. Come, seeling\(^{45}\) night,

---

13 scorched: wounded.
14 close: heal. poor malice: feeble power to harm.
15 in . . . tooth: in as much danger from her tooth as before she was wounded.
16 But . . . suffer: but let the universe fall apart, and let both heaven and earth perish.
22 ecstasy: frenzy.
25 Malice domestic: civil war. foreign levy: troops sent from abroad.
31 Present . . . tongue: Pay respect to him with both looks and speech.
32–33 Unsafe . . . streams: We are vulnerable at the moment, so we must wash our reputations in these streams of flattery.
34 vizards: masks.
38 in . . . eterne: They do not have eternal life.
40 jovial: full of good humor; genial and playful
45 chuck: a term of endearment
46 seeling: eye-closing.

---

**Vocabulary**

jovial (jó'vē al) adj. full of good humor; genial and playful
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 drowse,
While night's black agents to their preys do rouse.
Thou marvel'st at my words: but hold thee still;
Things bad begun make strong themselves by ill;
So, prithee, go with me. [They exit together.]

SCENE 3. Outside the palace at Forres.
[Some distance from the palace, the two assassins wait to attack
BANQUO and FLEANCE. They are joined by a mysterious THIRD
MURDERER.]

FIRST MURDERER. But who did bid thee join with us?
THIRD MURDERER. Macbeth.°
SECOND MURDERER. He needs not our mistrust; since he
delivers°
Our offices° and what we have to do
To the direction just.°
FIRST MURDERER. Then stand with us.
5 The west yet glimmers with some streaks of day.
Now spurs the lated° traveler apace°
To gain the timely inn,° and near approaches
The subject of our watch.
THIRD MURDERER. Hark! I hear horses.
BANQUO. [Calls from offstage.] Give us a light there, ho!
SECOND MURDERER. Then 'tis he. The rest
That are within the note of expectation°
Already are i' th' court.
FIRST MURDERER. His horses go about.°
THIRD MURDERER. Almost a mile: but he does usually—
So all men do—from hence to th' palace gate
Make it their walk.
[BANQUO and FLEANCE, carrying a torch, enter on foot.]
SECOND MURDERER. A light, a light!
THIRD MURDERER. 'Tis he.
FIRST MURDERER. Stand to 't.
10 BANQUO. It will be rain tonight.
FIRST MURDERER. Let it come down.
[They attack BANQUO.]

Big Idea A Bard for the Ages Why do you think Shakespeare hides the identity of this mysterious third murderer?
BANQUO. O, treachery! Fly, good Fleance, fly, fly, fly!

[FLEANCE escapes.]

Thou mayst revenge. O slave! [BANQUO dies.]

THIRD MURDERER. Who did strike out the light?

FIRST MURDERER. Was 't not the way?

THIRD MURDERER. There's but one down; the son is fled.

SECOND MURDERER. We have lost best half of our affair.

FIRST MURDERER. Well, let's away and say how much is done.

[The MURDERERS exit.]

SCENE 4. The palace at Forres.

[A banquet has been prepared in a hall of the royal palace. MACBETH and LADY MACBETH enter with ROSS, LENNOX, and other LORDS and their ATTENDANTS.]

MACBETH. You know your own degrees; sit down.°

At first and last, the hearty welcome.

LORDS. Thanks to your Majesty.

MACBETH. Ourself will mingle with society

And play the humble host.

Our hostess keeps her state,° but in best time

We will require° her welcome.

LADY MACBETH. Pronounce it for me, sir, to all our friends,

For my heart speaks they are welcome.

[The first MURDERER enters and stands near the door.]

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

Both sides are even:° here I'll sit i' th' midst:

Be large in mirth; anon we'll drink a measure°

The table round. [He goes to the MURDERER at the door.]

There's blood upon thy face.

MURDERER. 'Tis Banquo's then.

MACBETH. 'Tis better thee without than he within.°

Is he dispatched?

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

MACBETH. Thou art the best o' th' cutthroats.

Yet he's good that did the like for Fleance;

If thou didst it, thou art the nonpareil.°

MURDERER. Most royal sir, Fleance is 'scaped.

MACBETH. [Aside.] Then comes my fit° again: I had else been perfect,

Whole as the marble, founded as the rock,

As broad and general as the casing air:°

18 Was . . . way: Was it not the right course of action?

1 You . . . down: At state banquets, guests were seated according to their ranks (degrees).

6 keeps her state: remains in the chair designated for the queen.

7 require: request.

11 Both sides are even: There are equal numbers on both sides of the table.

12 measure: toast.

15 'Tis . . . within: It is better on your face than in his body.

20 nonpareil: one without equal.

22 fit: violent disorder.

24 As broad . . . air: as free and unrestrained as the surrounding air.
25 But now I am cabined, cribbed, confined, bound in
To saucy° doubts and fears. [To the MURDERER.]—But
Banquo’s safe?

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

MACBETH. Thanks for that.

30 [Aside.] There the grown serpent lies; the worm that’s fled
Hath nature that in time will venom breed,
No teeth for th’ present. [To the MURDERER.]—Get thee gone.
Tomorrow
We’ll hear ourselves° again. [The MURDERER exits.]

LADY MACBETH. My royal lord,
You do not give the cheer.° The feast is sold
That is not often vouched, while 'tis a-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 enters and sits in MACBETH's place.]

MACBETH. Sweet remembrancer!
Now good digestion wait on° appetite,
And health on both!

---

26 saucy: insolent.

27 bides: remains.

28 trenchèd: cut.

29 a death to nature: enough to kill a man.

33 hear ourselves: discuss the matter.

34 give the cheer: provide your guests with hospitality.

34–36 The feast . . . welcome: A feast where the guests are not made to feel welcome is no better than a meal sold at an inn.

37 From thence: away from home.

38 ceremony: courtesy.

39 wait on: serve.

---

Literary Element  Foil Why does the thought of Banquo’s son make Macbeth uneasy?
LENNOX. May ’t please your Highness sit.

MACBETH. Here had we now our country’s honor roofed,°
Were the graced person of our Banquo present—
Who may I rather challenge for unkindness
Than pity for mischance!°

ROSS. His absence, sir,

Lays blame upon his promise. Please ’t your Highness
To grace us with your royal company?

[MACBETH looks at his chair and sees the GHOST.]

MACBETH. The table’s full.

LENNOX. Here is a place reserved, sir.

MACBETH. Where?

LENNOX. [Indicating the place where MACBETH sees the GHOST.]
Here, my good lord. What is ’t that moves your Highness?

MACBETH. Which of you have done this?°

LORDS. What, my good lord?

MACBETH. Thou canst not say I did it. Never shake
Thy gory locks at me.

ROSS. Gentlemen, rise, his Highness is not well.

LADY MACBETH. Sit, worthy friends. My lord is often thus,
And hath been from his youth. Pray you, keep seat.
The fit is momentary; upon 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. [To MACBETH.]—Are you a man?

MACBETH. Ay, and a bold one, that dare look on that
Which might... absurd.°

LADY MACBETH. O proper stuff!°
This is the very painting of your fear.
This is the air-drawn dagger which, you said,
Led you to Duncan. O, these flaws° and starts,
Impostors to true fear, would well become
A woman’s story at a winter’s fire,
Authorized by her grandam.° Shame itself!
Why do you make such faces? When all’s done,
You look but on a stool.

MACBETH. Prithee, see there!

Behold! Look! Lo! [To the GHOST.] How say you?
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 MACBETH. What, quite unmanned in folly?

MACBETH. If I stand here, I saw him.

LADY MACBETH. Fie, for shame!

MACBETH. Blood hath been shed ere now, i’ th’ olden time,
Ere humane statute purged the gentle weal;°
Ay, and since too, murders have been performed
Too terrible for the ear. The times has 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 MACBETH. My worthy lord,
Your noble friends do lack you.

MACBETH. 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.

[The GHOST reappears, but MACBETH does not notice him at once.]

I drink to th’ general joy o’ th’ 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.

MACBETH. [To the GHOST.] 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 MACBETH. Think of this, good peers,
But as a thing of custom;° ’tis no other.
Only it spoils the pleasure of the time.

MACBETH. What man dare, I dare.
Approach thou like the rugged Russian bear,
The armed rhinoceros, or th’ Hyrcan° tiger;
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 inhabit then, protest me
The baby of a girl.° Hence, horrible shadow!
Unreal mock'ry, hence! [The GHOST vanishes again.]

Why, so: being gone,
I am a man again. Pray you, sit still.

LADY MACBETH. You have displaced the mirth, broke the good
meeting,
With most admired disorder.°

MACBETH. Can such things be,
And overcome° us like a summer’s cloud,
Without our special wonder? You make me strange
Even 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 blanched with fear.

ROSS. What sights, my lord?

LADY MACBETH. 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.

LENNOX. Good night; and better health
Attend his Majesty!

LADY MACBETH. A kind good night to all!

[Everyone exits except MACBETH and LADY MACBETH.]

MACBETH. It will have blood, they say: blood will have blood.
Stones have been known to move and trees to speak;
Augures and understood relations have
By maggot-pies and choughs and rooks brought forth
The secret’st man of blood.° What is the night?

LADY MACBETH. Almost at odds with morning,° which is
which.

105 the desert: an uninhabited place.

106–107 If . . . girl: If I tremble, then call me a baby girl.

111 admired disorder: amazing lack of self-control.

112 overcome: pass over.

113–114 You . . . owe: You make me feel like a stranger to my own nature.

120 Stand . . . going: Do not wait to leave in order of your rank.

125–127 Augures . . . blood: Macbeth says that the cries of magpies (maggot-pies) and birds of the crow family (choughs) have provided omens and revealed hidden relationships that exposed even the most concealed murderers.

128 Almost . . . morning: almost midnight.
MACBETH. How say'st thou, that Macduff denies his person
At our great bidding?

LADY MACBETH. Did you send to him, sir?

MACBETH. I hear it by the way, but I will send:
There's not a one of them but in his house
I keep a servant fee’d.° I will tomorrow,
And betimes° I will, to the weird sisters:
More shall they speak, for now I am bent° to know
By the worst means the worst. For mine own good
All causes shall give way.° I am in blood
Stepped in so far that, should I wade no more,
Returning were as tedious as go o’er.°
Strange things I have in head that will to hand,°
Which must be acted ere they may be scanned.°

LADY MACBETH. You lack the season of all natures,° sleep.

MACBETH. Come, we'll to sleep. My strange and self-abuse°
Is the initiate fear that wants hard use.°
We are yet but young in deed.

[They exit.]

SCENE 5. A heath.

[There is thunder and lightning on a heath as the THREE WITCHES enter and
meet HECATE, the goddess of witchcraft.]

FIRST WITCH. Why, how now, Hecate! you look angerly.

HECATE. Have I not reason, beldams° as you are,
Saucy and overbold? How did you dare
To trade and traffic with Macbeth
In riddles and affairs of death;
And I, the mistress of your charms,
The close contriver° of all harms,
Was never called to bear my part,
Or show 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,

133 fee’d: paid to inform me.
134 betimes: early.
135 bent: determined.
136–137 For mine…way: My own welfare takes precedence over all other interests.
139 go o’er: reaching the other shore.
140 will to hand: demand to be carried out.
141 scanned: examined.
142 season of all natures: preservative of all living things.
143 strange and self-abuse: remarkable self-delusion.
144 the initiate…use: the fear of a beginner who needs to be hardened by experience.

2 beldams: hags.

7 close contriver: secret plotter.

Literary Element Foil Why does Macbeth begin to suspect Macduff?

Big Idea A Bard for the Ages How does Shakespeare suggest that
Macbeth’s character is beginning to crumble in these lines?

Vocabulary amends (ə mendz’) n. something done or given to make up for injury, loss, etc.
And at the pit of Acheron°
Meet me i’ th’ morning: thither he
Will come to know his destiny.
Your vessels and your spells provide,
Your charms and everything beside.

I am for th’ air; this night I’ll spend
Unto a dismal° and a 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 distilled by magic sleights°
Shall raise such artificial sprites°
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.

[Music and a song are heard offstage. HECATE is called away.]

Hark! I am called; my little spirit,° see,
Sits in a foggy cloud and stays for me.

[HECATE exits.]

FIRST WITCH. Come, let’s make haste; she’ll soon be back again.

[The WITCHES exit quickly.]

SCENE 6. The palace at Forres.

[LENNOX and another LORD enter a room in the palace.]

LENNOX. My former speeches have but hit° your thoughts,
Which can interpret farther.° Only I say
Things have been strangely borne.° The gracious Duncan
Was pitied of Macbeth: marry,° he was dead.°
And the right-valiant Banquo walked too late;
Whom, you may say, if ’t please you, Fleance killed,
For Fleance fled. Men must not walk too late.
Who cannot want the thought,° how monstrous
It was for Malcolm and for Donalbain
To kill their gracious father? Damned fact!°
How it did grieve Macbeth! Did he not straight,
In pious rage, the two delinquents tear,
That were the slaves of drink and thralls° of sleep?
Was not that nobly done? Ay, and wisely too;
For ’twould have angered any heart alive

A Bard for the Ages Why does Shakespeare include these lines?

15 Acheron: a river in the underworld in Greek mythology.

21 dismal: disastrous.

24 profound: with important qualities.

26 sleights: devices.

27 artificial sprites: spirits created by magic arts.

29 confusion: ruin.

32 security: overconfidence.

34 little spirit: Hecate’s helper.

1 but hit: only agreed with.

2 interpret further: draw further conclusions.

3 borne: managed.

3–4 The . . . dead: Here, Lennox begins to mock Macbeth’s explanations of the recent deaths.

4 marry: by the Virgin Mary (a mild oath similar to indeed).

8 Who . . . thought: who cannot help thinking.

10 fact: deed, crime.

13 thralls: slaves.
To hear the men deny 't. So that I say
He has borne all things well:° and I do think
That, had he Duncan's sons under his key—
As, an 't° please heaven, he shall not—they should find
What 'twere to kill a father. So should Fleance.
But, peace! for from broad words,° and 'cause he failed
His presence at the tyrant's feast, I hear,
Macduff lives in disgrace. Sir, can you tell
Where he bestows himself?

LORD.

The son of Duncan,
From whom this tyrant holds the due of birth,°
Lives in the English court, and is received
Of the most pious Edward° with such grace
That the malevolence of fortune nothing
Takes from his high respect.° Thither Macduff
Is gone to pray the holy King, upon his aid
To wake Northumberland° and warlike Siward;°
That by the help of these, with Him above
To ratify the work, we may again
Give to our tables meat, sleep to our nights,
Free from our feasts and banquets bloody knives,°
Do faithful homage and receive free honors:°
All which we pine for now. And this report
Hath so exasperate the King° that he
Prepares for some attempt of war.

LENNOX.

Sent he to Macduff?

LORD. He did: and with an absolute “Sir, not I,”
The cloudy messenger turns me his back,
And hums, as who should say “You'll rue the time
That clogs me with this answer.”°

LENNOX. And that well might
Advise him to a caution, 't hold what distance
His wisdom can provide.° Some holy angel
Fly to the court of England and unfold°
His message ere he come, that a swift blessing
May soon return to this our suffering country
Under a hand accursed!

LORD. I'll send my prayers with him.

[They exit.]


**RESPONDING AND THINKING CRITICALLY**

**Respond**
1. Did any of the events in Act 3 surprise you? Explain why or why not.

**Recall and Interpret**
2. (a) Describe the murder plot that Macbeth devises against Banquo. (b) How is it different from the murder plot against Duncan? What do these differences suggest to you about Macbeth’s character?
3. (a) Which intended victim of Macbeth’s plot manages to escape? (b) What conflicts might this character cause for Macbeth in the future?
4. (a) Describe Macbeth’s behavior during the feast scene. (b) How might his guests’ opinion of him have been affected by this behavior?
5. (a) What does Macbeth do when he learns of Macduff’s opposition to him? (b) What importance might Macduff have in Acts 4 and 5?

**Analyze and Evaluate**
6. What signs are there in this act that Macbeth’s conscience is troubling him?
7. (a) What does Lennox’s sarcastic tone in scene 6, lines 1–24, suggest about Macbeth’s future as king? (b) Does his tone seem realistic here? Explain.
8. How has the relationship between Macbeth and Lady Macbeth changed in this act?

**Connect**
9. **Big Idea** **A Bard for the Ages** Many critics believe that another author may have written scene 5 after Shakespeare’s death. In your opinion, does the scene enhance the play? Explain why or why not.

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**LITERARY ANALYSIS**

**Literary Element** **Foil**

A foil character serves two main purposes: to highlight flaws in the main character’s personality and to suggest what the main character might have been like if these flaws had not been present.

1. In what significant ways is Banquo similar to and different from Macbeth?
2. What flaws in Macbeth’s character do these differences help reveal?

**Writing About Literature**

**Respond to Plot** Macbeth finds himself in deeper and deeper trouble as the play progresses. If you could talk to him as a trusted friend or confidant, what advice would you offer? Do you think he would take it? In your opinion, do most people heed their friends’ advice? In two paragraphs, describe what you would say to Macbeth and explain why you think it is good advice. In a third paragraph, write your thoughts about giving and receiving advice.

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**READING AND VOCABULARY**

**Reading Strategy** **Analyzing Argument**

In this act, Macbeth persuades two desperate men to do his killing for him. Does Macbeth succeed in convincing the murderers to kill Banquo primarily through the strength of his argument or the force of his emotional appeal? Explain.

**Vocabulary** **Practice**

**Practice with Antonyms** Find the antonym for each vocabulary word listed in the first column.

1. amends — a. retribution  b. abuse
2. appall — a. soothe  b. distress
3. incensed — a. charmed  b. outraged
4. jovial — a. amusing  b. morose
5. indissoluble — a. fragile  b. ironclad

**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.
Building Background

This act begins with the famous Cauldron Scene in which the witches prepare a ghastly brew. According to critic D. J. Palmer, “This scene is the climactic point of the play’s use of spectacle: the cauldron itself is an image traditionally associated with hell, and each of the three Apparitions in turn rises and descends from within it. The presentation of these sights by the witches to Macbeth is a diabolical parody of the emblematic pageants and allegorical masques with which royalty was greeted and honored in Shakespeare’s day, often at a banquet.”

Shakespeare’s audience would have had well-developed notions of what witches looked like and how they acted. Traditionally, witches were thought of as grotesque hags. Followers of Hecate, the goddess of witchcraft, witches were possessed by Familiars, or minor spirits of evil.

Literary Element  Plot

The plot is the sequence of events in a narrative work. The plot may begin with exposition, or the introduction of the characters, setting, and conflict. The rising action adds complications to the conflicts, leading to the climax, or emotional high point. The climax gives way rapidly to its logical result in the falling action, and finally to the resolution (sometimes called the dénouement) in which the final outcome is revealed.

- Exposition
  - Macbeth defeats the rebels and Norway’s forces

- Rising Action

- Climax

- Falling Action

- Resolution

Reading Strategy  Making and Verifying Predictions

Predicting is making an educated guess about what will happen in a selection. When you predict, you use your prior knowledge and the clues you gather from the selection to create an expectation for what you will read. As you read, adjust or change your predictions if they don’t fit what you learn.

Reading Tip: Predicting  Use a chart to list clues from the play and the predictions you make.

<table>
<thead>
<tr>
<th>Clues</th>
<th>Predictions</th>
</tr>
</thead>
<tbody>
<tr>
<td>An apparition warns</td>
<td>Macbeth vows to kill</td>
</tr>
<tr>
<td>Macbeth about Macduff</td>
<td>Macduff.</td>
</tr>
</tbody>
</table>

Vocabulary

- pernicious (par nish’ as) adj. destructive; deadly; p. 375  Parents feared that pernicious fumes from the toxic dump were harming their children.

- exploit (eks’ ploit) n. bold deed; p. 376  Reading about the exploits of heroes reveals the true meaning of courage.

- redress (ri dres’) v. to set right; to remedy; p. 379  Victims of injustice may go to court to redress their grievances.

- avarice (av’ ar is) n. greed; p. 381  King Midas’s avarice prompted his wish that everything he touched be turned into gold.

- pertain (par tân’) v. to be connected to or have relevance to; p. 385  The committee addressed only those questions that pertained to the proposal.

Vocabulary Tip: Synonyms  Words that have the same or nearly the same meaning are called synonyms.
ACT 4
SCENE 1. A deserted place.

[It is thundering as the THREE WITCHES enter and stand around a large caldron, or pot, in their deserted meeting place.]

FIRST WITCH. Thrice the brinded cat hath mewed.
SECOND WITCH. Thrice and once the hedge-pig whined.°
THIRD WITCH. Harpier° cries. 'Tis time, 'tis time.

FIRST WITCH. Round about the caldron go:

[The WITCHES circle the caldron, and as each mentions an item, she throws it into the pot.]

Toad, that under cold stone
Days and nights has thirty-one
Swelt'red venom sleeping got,°
Boil thou first i' th' charmèd pot.

ALL. Double, double, toil and trouble;
Fire burn and caldron bubble.

SECOND WITCH. Fillet of a fenny snake,°
In the caldron boil and bake;
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork° and blindworm's° sting,
Lizard's leg and howlet'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 caldron bubble.

THIRD WITCH. Scale of dragon, tooth of wolf,
Witch's mummy, maw and gulf°
Of the ravined° salt-sea shark,
Root of hemlock digged i' th' dark,
Liver of blaspheming Jew,
Gall of goat, and slips of yew
Slivered in the moon's eclipse,
Nose of Turk and Tartar's lips,

ALL. Double, double, toil and trouble;
Fire burn and caldron bubble.

Plot Why do you think Shakespeare shows the witches performing their satanic rites at this stage of the rising action?
SECOND WITCH. Cool it with a baboon's blood,
    Then the charm is firm and good.

[HECATE, goddess of witches, enters and addresses the other
THREE WITCHES.]

HECATE. O, well done! I commend your pains;
    And everyone shall share i' th' gains:
    And now about the caldron sing,
    Like elves and fairies in a ring,
    Enchanting all that you put in.

[Music and a song are heard offstage. HECATE exits.]

SECOND WITCH. By the pricking of my thumbs,°
45  Something wicked this way comes:
    Open, locks,
    Whoever knocks!

[MACBETH enters.]

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

ALL. A deed without a name.

MACBETH. 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 lodged° 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 germens° tumble all together,
    Even till destruction sicken, answer me
    To what I ask you.

FIRST WITCH. Speak.

SECOND WITCH. Demand.

THIRD WITCH. We'll answer.

FIRST WITCH. Say, if th' hadst rather hear it from our mouths,
    Or from our masters?

MACBETH. Call 'em, let me see 'em.

FIRST WITCH. Pour in sow's blood, that hath eaten
70   Her nine farrow;° grease that's sweaten°
    From the murderer's gibbet° throw
    Into the flame.

---

Reading Strategy | Making and Verifying Predictions
What do you predict Macbeth will ask the witches?

**Viewing the Art:** How does the painting compare with your vision of the scene?
Come, high or low, 
Thyself and office° deftly show!

[Thunder is heard as the FIRST APPARITION, the armored head of a warrior, appears.]

MACBETH. Tell me, thou unknown power—
FIRST WITCH. He knows thy thought:
Hear his speech, but say thou nought.

FIRST APPARITION.° Macbeth! Macbeth! Macbeth! Beware Macduff! 
Beware the Thane of Fife. Dismiss me: enough.

[The FIRST APPARITION disappears.]

MACBETH. Whate'er thou art, for thy good caution thanks: 
Thou hast harped° my fear aright. But one word more—

FIRST WITCH. He will not be commanded. Here's another, 
More potent than the first.

[More thunder as the SECOND APPARITION, a Bloody Child, appears.]

SECOND APPARITION.° Macbeth! Macbeth! Macbeth!
MACBETH. Had I three ears, I'd hear thee.
SECOND APPARITION. Be bloody, bold, and resolute! Laugh to scorn 
The pow'r of man, for none of woman born 
Shall harm Macbeth.

[The SECOND APPARITION disappears.]

MACBETH. 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 sounds as the THIRD APPARITION, a Crowned Child with a tree in his hand, appears.]

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 to 't.

THIRD APPARITION.° Be lion-mettled, proud, and take no care 
Who chafes, who frets, or where conspirers are: 
Macbeth shall never vanquished be until 
Great Birnam Wood to high Dunsinane Hill 
Shall come against him.°

[The THIRD APPARITION disappears.]

MACBETH. That will never be. 
Who can impress° the forest, bid the tree 
Unfix his earth-bound root? Sweet bodements,° good!

68 office: your function.

71 First Apparition: The first of three ghosts whose appearance foretells Macbeth's downfall, this helmeted head probably symbolizes his confrontation with Macduff.

74 harped: guessed.

77 Second Apparition: This ghost probably represents Macduff at birth.

84 take . . . fate: get a guarantee from fate (by killing Macduff).

87 rises . . . king: rises in the likeness of a king's child.

88–89 round . . . sovereignty: crown.

90 Third Apparition: This ghost likely represents Malcolm, Duncan's son and designated heir to the throne.

92–94 Macbeth . . . him: Macbeth shall never be conquered until the forest of Great Birnam marches to his castle on Dunsinane Hill.

95 impress: force into service.

96 bodements: prophecies.
Rebellious dead, rise never, till the Wood
Of Birnam rise, and our high-placed Macbeth
Shall live the lease of nature, pay his breath
To time and mortal custom. 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.

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

[Oboes are heard.]

FIRST WITCH. Show!
SECOND WITCH. Show!
THIRD WITCH. Show!

ALL. Show his eyes, and grieve his heart;
Come like shadows, so depart!

[A pantomime passes across the stage. In the show are the apparitions of eight kings, representing the eight Stuart kings of Scotland. The eighth king, representing James I of England, has a mirror in his hand. BANQUO’S GHOST appears at the end of the procession.]
Making and Verifying Predictions

How do you know that the prophecy about Banquo’s descendants has come true?

Reading Strategy

MACBETH. Thou art too like the spirit of Banquo. Down!
Thy crown does sear mine eyelids. And thy hair,
Thou other gold-bound brow, is like the first.

A third is like the former. Filthy hags!
Why do you show me this? A fourth! Start, eyes!
What, will the line stretch out to th’ crack of doom?
Another yet! I’ll see no more.
And yet the eighth° appears, who bears a glass
Which shows me many more; and some I see
That twofold balls and treble scepters carry:
Horrible sight! Now I see ’tis true;
For the blood-boltered° Banquo smiles upon me,
And points at them for his.°

[The APPARITIONS in the pantomime vanish.]

FIRST WITCH. Ay, sir, all this is so. But why
Stands Macbeth thus amazedly?
Come, sisters, cheer we up his sprites,
And show the best of our delights:
I’ll charm the air to give a sound,
While you perform your antic round,°
That this great king may kindly say
Our duties did his welcome pay.

[Music plays as the WITCHES dance and vanish.]

MACBETH. Where are they? Gone? Let this pernicious hour
Stand aye accursed° in the calendar!
Come in, without there!°

[LENNOX enters.]

LENNOX. What’s your Grace’s will?

MACBETH. Saw you the weird sisters?

LENNOX. No, my lord.

MACBETH. Came they not by you?

LENNOX. No indeed, my lord.

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

Reading Strategy

Making and Verifying Predictions How do you know that the prophecy about Banquo’s descendants has come true?

Vocabulary

pernicious (par nish’ as) adj. destructive; deadly

119–121 The eighth king is James VI of Scotland, who in 1603 became James I of England. He holds a magic mirror that shows future generations of Scottish rulers, some of them bearing coronation symbols of the Scottish and British thrones (twofold balls and treble scepters). James was descended from Banquo.

123 blood-boltered: having hair matted with blood.

124 his: his descendants.

130 antic round: fantastic circle dance.

134 Stand aye accursed: remain forever cursed.

135 without there: you who stands outside.
LENNOX. ’Tis two or three, my lord, that bring you word
Macduff is fled to England.

MACBETH. Fled to England?
LENNOX. Ay, my good lord.
MACBETH. [Aside.] Time, thou anticiapat'st° my dread exploits.
145 The flighty purpose never is o’ertook
Unless the deed go with it.° From this moment
The very firstlings of my heart shall be
The firstlings of my hand.° And even now,
To crown my thoughts with acts, be it thought and done:°
150 The castle of Macduff I will surprise;°
Seize upon Fife; give to th’ 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:
155 But no more sights!—Where are these gentlemen?
Come, bring me where they are.

[MACBETH exits with LENNOX.]

SCENE 2. MACDUFF’s castle at Fife.

[In Fife, on the southeast coast of Scotland, LADY MACDUFF, her son, and
ROSS enter a room in MACDUFF’s castle. LADY MACDUFF is upset and angry
with her husband for leaving Scotland.]

LADY MACDUFF. What had he done, to make him fly the land?°
ROSS. You must have patience, madam.
LADY MACDUFF. He had none:
His flight was madness. When our actions do not,
Our fears do make us traitors.°
ROSS. You know not
5 Whether it was his wisdom or his fear.
LADY MACDUFF. Wisdom! To leave his wife, to leave his babes,
His mansion and his titles,° in a place
From whence himself does fly? He loves us not;
He wants the natural 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 reason.

ROSS. My dearest coz,
I pray you, school yourself. But, for your husband,
He is noble, wise, judicious, and best knows
The fits o’ th’ season. I dare not speak much further:
But cruel are the times, when we are traitors
And do not know ourselves; when we hold rumor
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. [He addresses MACDUFF’S son.]
My pretty cousin,
Blessing upon you!

LADY MACDUFF. Fathered he is, and yet he’s fatherless.
ROSS. I am so much a fool, should I stay longer,
It would be my disgrace and your discomfort.
I take my leave at once.

[ROSS exits.]

LADY MACDUFF. Sirrah, your father’s dead:
And what will you do now? How will you live?
SON. As birds do, mother.
LADY MACDUFF. What, with worms and flies?
SON. With what I get, I mean; and so do they.
LADY MACDUFF. Poor bird! thou’dst never fear the net nor lime,
The pitfall nor the gin.
SON. Why should I, mother? Poor birds they are not set for.
My father is not dead, for all your saying.
LADY MACDUFF. Yes, he is dead: how wilt thou do for a father?
SON. Nay, how will you do for a husband?
LADY MACDUFF. Why, I can buy me twenty at any market.
SON. Then you’ll buy ’em to sell again.
LADY MACDUFF. Thou speak’st with all thy wit, and yet, i’ faith,
With wit enough for thee.
SON. Was my father a traitor, mother?

LADY MACDUFF. Ay, that he was.

SON. What is a traitor?

LADY MACDUFF. Why, one that swears and lies.°

SON. And be all traitors that do so?

LADY MACDUFF. Every one that does so is a traitor, and must be hanged.

SON. And must they all be hanged that swear and lie?

LADY MACDUFF. Every one.

SON. Who must hang them?

LADY MACDUFF. Why, the honest men.

SON. Then the liars and swearers are fools; for there are liars and swearers enow° to beat the honest men and hang up them.

LADY MACDUFF. Now, God help thee, poor monkey! But how wilt thou do for a father?

SON. If he were dead, you’d weep for him. If you would not,° it were a good sign that I should quickly have a new father.

LADY MACDUFF. Poor prattler, how thou talk’st!

[A MESSENGER enters.]

MESSENGER. Bless you, fair dame! I am not to you known, Though in your state of honor 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. To fright you thus, methinks I am too savage; To do worse to you were fell cruelty, Which is too nigh your person.° Heaven preserve you! I dare abide° no longer.

[The MESSENGER exits quickly.]

LADY MACDUFF. Whither should I fly?

I have done no harm. But I remember now
I am 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 defense, To say I have done no harm?—What are these faces?

[The MURDERERS hired by MACBETH enter.]

MURDERER. Where is your husband?

LADY MACDUFF. I hope, in no place so unsanctified Where such as thou mayst find him.
SCENE 3. The palace of the King of England.

[MACDUFF has come to England in an attempt to ally himself with MALCOLM, KING DUNCAN’s older son and rightful heir to the Scottish crown. MACDUFF and MALCOLM enter and meet in front of the palace of Edward the Confessor, the devoutly religious king of England.]

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

MACDUFF. Let us rather
Hold fast the mortal sword,° and like good men
Breste our down-fall’n birthdom.° Each new morn
New widows howl, new orphans cry, new sorrows
Strike heaven on the face, that it resounds
As if it felt with Scotland and yelled out
Like syllable of dolor.°

MALCOLM. What I believe, I'll wail;
What know, believe; and what I can redress,
As I shall find the time to friend,° I will.
What you have spoke, it may be so perchance.°
This tyrant, whose sole° name blisters our tongues,
Was once thought honest,° you have loved him well;
He hath not touched you yet. I am young; but something
You may deserve of him through me;° and wisdom°
To offer up a weak, poor, innocent lamb
To appease an angry god.

MACDUFF. I am not treacherous.

79 shag-eared: hairy-eared. egg: a term of reproach for an impertinent boy.

80 Young . . . treachery: traitor’s offspring.

3 Hold . . . sword: keep a firm grip on the deadly sword.

4 Breste . . . birthdom: protectively stand over our ruined native land.

8 Like . . . dolor: a similar cry of sorrow.

10 to friend: to be favorable to me.

11 may be so perchance: may perhaps be true.

12 sole: mere.

13 honest: honorable.

14–15 something . . . me: You may be rewarded by betraying me to Macbeth.

15 and wisdom: it would be wise.

Vocabulary

redress (ri dres°) v. to set right; to remedy
MALCOLM. But Macbeth is.

A good and virtuous nature may recoil
In an imperial charge.º But I shall crave your pardon;
That which you are, my thoughts cannot transpose:º
Angels are bright still, though the brightestº fell:
Though all things foul would wear the brows of grace,
Yet grace must still look so.º

MACDUFF. I have lost my hopes.

MALCOLM. Perchance even there where I did find my
doubts.º

Why in that rawness left you wife and child,
Those precious motives, those strong knots of love,
Without leave-taking?º I pray you,
Let not my jealousies be your dishonors,
But mine own safeties.º You may be rightly justº
Whatever I shall think.

MACDUFF. Bleed, bleed, poor country:
Great tyranny, lay thou thy basis sure,
For goodness dare not check thee:º wear thou thy wrongs;º
The title is afeered.º 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.

MALCOLM. 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 withalº
There would be hands uplifted in my right;º
And here from gracious Englandº 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 waysº than ever,
By him that shall succeed.

MACDUFF. Whatº should he be?

MALCOLM. It is myself I mean, in whom I know
All the particulars of vice so graftedº
That, when they shall be opened,º black Macbeth
Will seem as pure as snow, and the poor state
Esteem him as a lamb, being compared
With my confineless harms.º

MACDUFF. Not in the legions
Of horrid hell can come a devil more damned
In evils to top Macbeth.

MALCOLM. I grant him bloody,
Luxurious,º avaricious, false, deceitful,
Sudden,° malicious, smacking of every sin
That has a name: but there’s no bottom, none,
In my voluptuousness: your wives, your daughters,
Your matrons and your maids, could not fill up
The cistern of my lust, and my desire
All continent° impediments would o’erbear,°
That did oppose my will. Better Macbeth
Than such an one to reign.

MACDUFF.
Boundless intemperance°
In nature° is a tyranny; it hath been
Th’ untimely emptying of the happy throne,
And fall of many kings. But fear not yet
To take upon you what is yours: you may
Convey your pleasures in a spacious plenty,°
And yet seem cold,° the time you may so hoodwink.°
We have willing dames enough. There cannot be
That vulture in you, to devour so many
As will to greatness dedicate themselves,
Finding it so inclined.

MALCOLM.
With this there grows
In my most ill-composed affection° such
A stanchless avarice that, were I King,
I should cut off the nobles for their lands,
Desire his° jewels and this other’s house:
And my more-having would be as a sauce
To make me hunger more, that I should forge
Quarrels unjust against the good and loyal,
Destroying them for wealth.

MACDUFF.
This avarice
Sticks deeper, grows with more pernicious root
Than summer-seeming° lust, and it hath been
The sword° of our slain kings. Yet do not fear.
Scotland hath foisons° to fill up your will
Of your mere own.° All these are portable,
With other graces weighed.°

MALCOLM.
But I have none: the king-becoming graces,
As justice, verity, temp’rance, stableness,
Bounty, perseverance, mercy, lowliness,
Devotion, patience, courage, fortitude,
I have no relish° of them, but abound
In the division of each several crime,°
Acting it many ways. Nay, had I pow’r, I should

Vocabulary
avarice (av’ ar is) n. greed

Big Idea  A Bard for the Ages  What does Shakespeare reveal about Malcolm’s character in lines 58–66?
Pour the sweet milk of concord into hell,
Uproar the universal peace, confound°
All unity on earth.

MACDUFF. O Scotland, Scotland!

MALCOLM. If such a one be fit to govern, speak:
I am as I have spoken.

MACDUFF. Fit to govern!
No, not to live. O nation miserable!
With an untitled° tyrant bloody-sceptered,
When shalt thou see thy wholesome days again,
Since that the truest issue° of thy throne
By his own interdiction° stands accursed,
And does blaspheme his breed°? Thy royal father
Was a most sainted king: the queen that bore thee,
Oft’er upon her knees than on her feet,
Died every day she lived.° Fare thee well!
These evils thou repeat’st upon thyself
Hath banished me from Scotland. O my breast,
Thy hope ends here!

99 confound: destroy.

104 untitled: having no right to the throne.

106 issue: offspring.

107 interdiction: declaration against himself.

108 blaspheme . . . breed: slander his ancestry.

109–111 the queen . . . lived: Macduff says that Malcolm’s mother lived every day as if preparing for heaven, spending more time on her knees in prayer than on her feet.
MACCOLM.  Macduff, this noble passion,
Child of integrity, hath from my soul
Wiped the black scruples, reconciled my thoughts
To thy good truth and honor. 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 God above
Deal between thee and me! For even now
I put myself to thy direction, and
Unspeak mine own detraction;° here abjure
The taints and blames I laid upon myself,
For° strangers to my nature, I am yet
Unknown to woman, never was forsworn,°
Scarcely have coveted what was mine own,
At no time broke my faith, would not betray
The devil to his fellow, and delight
No less in truth than life. My first false speaking
Was this upon myself. What I am truly,
Is thine and my poor country's to command:
Whither indeed, before thy here-approach,°
Old Siward,° with ten thousand warlike men,
Already at a point,° was setting forth.
Now we'll together, and the chance of goodness
Be like our warranted quarrel!° Why are you silent?

MACDUFF.  Such welcome and unwelcome things at once
'Tis hard to reconcile.

[An ENGLISH DOCTOR enters.]

MALCOLM.  Well, more anon. Comes the King forth,
I pray you?

DOCTOR.  Ay, sir. There are a crew of wretched souls
That stay his cure:° their malady convinces
The great assay of art;° but at his touch,
Such sanctity hath heaven given his hand,
They presently amend.°

MALCOLM.  I thank you, doctor.

[The DOCTOR exits.]

MACDUFF.  What's the disease he means?

MALCOLM.  'Tis called the evil:°
A most miraculous work in this good King,
Which often since my here-remain° in England

Literary Element  Plot  How does the dialogue between Macduff and Malcolm advance the plot?

Big Idea  A Bard for the Ages  What does this ability suggest about how subjects should regard their king?
I have seen him do. How he solicits heaven,
Himself best knows: but strangely visited people,
All swoll'n and ulcerous, pitiful to the eye,
The mere° despair of surgery, he cures,
Hanging a golden stamp° about their necks,
Put on with holy prayers: and ’tis spoken,
To the succeeding royalty he leaves
The healing benediction.° With this strange virtue°
He hath a heavenly gift of prophecy,
And sundry blessings hang about his throne
That speak him full of grace.

[ROSS enters.]

MACDUFF. See, who comes here?

MALCOLM. My countryman; but yet I know him not.

MACDUFF. My ever gentle° cousin, welcome hither.

MALCOLM. I know him now: good God, betimes remove
The means that makes us strangers!

ROSS. Sir, amen.

MACDUFF. Stands Scotland where it did?

ROSS. Alas, poor country!

Almost afraid to know itself! It cannot
Be called 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 marked; where violent sorrow seems
A modern ecstasy.° The dead man’s knell
Is there scarce asked for who,° and good men’s lives
Expire before the flowers in their caps,
Dying or ere they sicken.

MACDUFF. O, relation
Too nice,° and yet too true!

MALCOLM. What’s the newest grief?

ROSS. That of an hour’s age doth hiss the speaker;°
Each minute teems° a new one.

MACDUFF. How does my wife?

ROSS. Why, well.

MACDUFF. And all my children?

ROSS. Well too.

MACDUFF. The tyrant has not battered at their peace?

ROSS. No; they were well at peace when I did leave ‘em.

MACDUFF. Be not a niggard° of your speech: how goes ’t?

ROSS. When I came hither to transport the tidings,
Which I have heavily borne, there ran a rumor
Of many worthy fellows that were out;°

152. mere: utter.
153. stamp: coin.
155–156. To . . . benediction: He will pass on the power of healing to his descendants.
156. With . . . virtue: in addition to this remarkable power.
161. gentle: noble.
166–167. where . . . smile: where no one ever smiles except for those who are oblivious to everything.
170. modern ecstasy: common emotion.
170–171. The dead . . . who: People rarely ask for whom the funeral bells toll (because they ring so often).
174. nice: exact, precisely detailed.
175. That . . . speaker: If one describes a tragedy that occurred an hour ago, listeners hiss because the news is so old.
176. teems: brings forth.
180. niggard: miser.
183. out: in open rebellion.
Which was to my belief witnessed the rather,
For that I saw the tyrant's power afoot.°
Now is the time of help. Your eye° in Scotland
Would create soldiers, make our women fight,
To doff° their dire distresses.

MALCOLM. Be 't their comfort
We are coming thither. Gracious England hath
Lent us good Siward and ten thousand men;
An older and a better soldier none
That Christendom gives out.

ROSS. Would I could answer
This comfort with the like! But I have words
That would be howled out in the desert air,
Where hearing should not latch° them.

MACDUFF. What concern they?
The general cause or is it a fee-grief°
Due to some single breast?

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

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

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

MACDUFF. Humh! I guess at it.

ROSS. Your castle is surprised; your wife and babes
Savagely slaughtered. To relate the manner,
Were, on the quarry° of these murdered deer,
To add the death of you.

MALCOLM. Merciful heaven!
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.

MACDUFF. My children too?

ROSS. Wife, children, servants, all
That could be found.

MACDUFF. And I must be from thence!

184–185 Which . . . afoot: which I am ready to believe because I saw Macbeth's forces on the march.
186 Your eye: the sight of you.
188 doff: put off.

195 latch: catch.
196 fee-grief: personal grief.

206 quarry: heap of game slain in a hunt.
208 pull . . . brows: a conventional gesture of grieving.
210 Whispers . . . heart: whispers to the overburdened heart.

Reading Strategy Making and Verifying Predictions What do you predict Ross is going to reveal?

Vocabulary

to be connected to or have relevance to
ROSS. I have said.

MALCOLM. Be comforted.

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

MACDUFF. He\(^{o}\) has no children. All my pretty ones?
Did you say all? O hell-kite!\(^{o}\) All?
What, all my pretty chickens and their dam\(^{o}\)
At one fell swoop?

MALCOLM. Dispute it\(^{o}\) like a man.

MACDUFF. I shall do so;
But I must also feel it as a man.
I cannot but remember\(^{o}\) such things were,
That were most precious to me. Did heaven look on,
And would not take their part? Sinful Macduff,
They were all struck for thee! Naught\(^{o}\) that I am,
Not for their own demerits but for mine
Fell slaughter on their souls. Heaven rest them now!

MALCOLM. Be this the whetstone of your sword. Let grief
Convert to anger; blunt not the heart, enrage it.

MACDUFF. O, I could play the woman with mine eyes,
And braggart with my tongue! But, gentle heavens,
Cut short all intermission;\(^{o}\) front to front\(^{o}\)
Bring thou this fiend of Scotland and myself;
Within my sword’s length set him. If he ’scape,
Heaven forgive him too!

MALCOLM. This time goes manly.
Come, go we to the King. Our power is ready;
Our lack is nothing but our leave.\(^{a}\) Macbeth
Is ripe for shaking, and the pow’rs above
Put on their instruments.\(^{a}\) Receive what cheer you may.
The night is long that never finds the day.

[They all exit.]

---

216 He: may refer to Malcolm (who does not understand the depth of Macduff’s grief because he has no children) or to Macbeth (who could not have performed such a deed if he had children).

217 hell-kite: infernal bird of prey.

218 dam: mother.

220 Dispute it: resist your grief.

222 but remember: help but remember that.

225 Naught: wicked man.

232 intermission: delay. front to front: face to face.

237 Our lack . . . leave: All we have left to do is take leave of the king.

239 Put . . . instruments: arm themselves.
RESPONDING AND THINKING CRITICALLY

Respond
1. Which scene in this act did you find the most memorable? Why?

Recall and Interpret
2. (a) What information does Macbeth gather from the witches’ apparitions? (b) How does this information spur Macbeth to commit more murders?
3. (a) Describe the characters of Lady Macduff and her son. (b) Why do you think Lady Macduff calls her husband a traitor and tells her son, “. . . your father’s dead”?
4. (a) In scene 3, how does Malcolm test Macduff’s loyalty? (b) What does this test tell you about Macduff and Malcolm?

Analyze and Evaluate
5. (a) How might the fate of Lady Macduff and her son affect an audience’s opinion of Macbeth? (b) Do you think the murder of Macduff’s son should take place offstage? Explain why or why not.
6. (a) In your opinion, to what extent are the witches responsible for Macbeth’s moral decay? (b) How much of the responsibility falls on Macbeth himself? Explain.

Connect
7. Big Idea A Bard for the Ages As Malcolm points out, King Edward was believed to have “healing hands.” Why might Shakespeare have focused upon Edward as a healer?

LITERARY ANALYSIS

Literary Element Plot
Several incidents make up the plot of a drama, which consists of a beginning, a middle, and an end.
1. How would you contrast Macbeth’s meeting with the witches in this act with their first meeting on the heath?
2. Macduff is the thane who first discovers Duncan’s murdered body. What events in the rising action transform him into a figure of nemesis, or retribution?

Learning for Life
Macbeth desperately wants to be king, but he proves himself to be unworthy of the position. In your opinion, which characters in the play (aside from Duncan) would actually be right for the job? Assess their qualifications by completing a chart like the one below. Who is the most qualified person?

<table>
<thead>
<tr>
<th>Character</th>
<th>Skills</th>
<th>Personality</th>
</tr>
</thead>
</table>

Reading and Vocabulary

Reading Strategy Making and Verifying Predictions
Predicting gives you a reason to read: namely, to find out if your predictions match the events in the plot. Review the chart you made on page 369 and then answer the following questions.
1. Which of your predictions were accurate? Explain.
2. What do you predict will happen to Macbeth in Act 5? Why do you think so?

Vocabulary Practice

Practice with Synonyms Find the synonym for each vocabulary word listed in the first column. Use a dictionary or thesaurus if you need help.
1. avarice a. covetousness b. generosity
2. exploit a. debate b. action
3. pernicious a. fatal b. irritable
4. pertain a. digress b. relate
5. redress a. compensate b. overlook

Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.
Building Background

This act opens with a famous sleepwalking scene, a particular favorite of most actresses portraying Lady Macbeth. Somnambulism (söm nöm’ bāl’ zām) is an abnormal condition of sleep in which actions such as walking are performed. Since sleepwalkers are not completely aware of their surroundings, they can easily injure themselves by falling down or bumping into things. When sleepwalkers later awaken, they may have little or no recollection of what they did while asleep. In adults, sleepwalking is considered symptomatic of a troubled personality. Shakespeare obviously knew about this condition and relished its theatrical possibilities. His depiction of Lady Macbeth’s symptoms is medically accurate. These symptoms indicate that Lady Macbeth, formerly so commanding and calculating, now is haunted by guilt. As the Doctor observes, “Infected minds / To their deaf pillows will discharge their secrets.”

**Literary Element** **Tragedy**

A tragedy is a literary work in which the main character, or hero, suffers a downfall as a result of a tragic flaw—a character weakness, an error in judgment, or forces beyond human control, such as fate. The tragic hero is usually a high-ranking character who ultimately gains some kind of insight into himself or herself even though he or she experiences defeat, and oftentimes death. Macbeth is considered to be one of Shakespeare’s finest tragedies. As you read, think about the qualities of a tragedy that Macbeth reflects.


**Reading Strategy** **Analyzing Cause-and-Effect Relationships**

A cause is an action or event that makes something happen; an effect is the result of that action or event. You analyze cause-and-effect relationships whenever you try to answer the question “Why?”

**Reading Tip: Noting Causes and Effects** As you read, use a diagram to help you identify cause-and-effect relationships.

**Vocabulary**

- *purge* (pürj) n. the process of getting rid of impurities or undesirable elements; p. 393 The mayor organized a purge to rid the government of dishonest workers.
- *antidote* (an’ti dōt’) n. a medicine used to counteract the effects of a poison; any counteracting remedy; p. 394 He called the emergency room, seeking an antidote to the poison.
- *siege* (sē) n. blockade; the surrounding of a fortified place by an opposing army intending to invade it; p. 396 The siege of Troy continued for ten years before the Greeks captured the city.
- *prowess* (pros’ is) n. superior ability; skill; p. 401 Pelé’s prowess on the soccer field has earned him international acclaim.
- *usurper* (ū sur’ ar) n. one who seizes the power, position, or rights of another by force; p. 402 The usurper forced the elected president from office, seizing control of the government.

**Vocabulary Tip: Context Clues** You can often figure out the meaning of an unfamiliar word by looking for clues in the context.
ACT 5
SCENE 1. MACBETH’s castle at Dunsinane.

[It is late at night in MACBETH’s castle at Dunsinane. A GENTLEWOMAN who serves LADY MACBETH enters with a SCOTTISH PHYSICIAN.]

**DOCTOR.** I have two nights watched° with you, but can perceive no truth in your report. When was it she last walked?°

**GENTLEWOMAN.** Since his Majesty went into the field,° I have seen her rise from her bed, throw her nightgown upon her, unlock her closet,° take forth paper, fold it, write upon ’t, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

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

**GENTLEWOMAN.** That, sir, which I will not report after her.

**DOCTOR.** You may to me, and ’tis most meet° you should.

**GENTLEWOMAN.** Neither to you nor anyone, having no witness to confirm my speech.

[LADY MACBETH enters, carrying a candlestick.]

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

**DOCTOR.** How came she by that light?

**GENTLEWOMAN.** Why, it stood by her. She has light by her continually. ’Tis her command.

[LADY MACBETH moves across the stage, unaware that others are watching her.]

**DOCTOR.** You see, her eyes are open.

**GENTLEWOMAN.** Ay, but their sense° are shut.

**DOCTOR.** What is it she does now? Look, how she rubs her hands.

**GENTLEWOMAN.** It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.

---

Reading Strategy
Analyzing Cause-and-Effect Relationships Why has Macbeth gone into the field?

Reading Strategy
Analyzing Cause-and-Effect Relationships Why do you think Lady Macbeth goes through the motions of washing her hands while fast asleep?
LADY MACBETH. Yet here's a spot.

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

LADY MACBETH. [She sets down the candlestick and rubs her hands as if she were washing them.] Out, damned spot! Out, I say! One: two: why, then 'tis time to do 't.° Hell is murky. Fie, my lord, fie! A soldier, and afeard? What need we fear who knows it, when none can call our pow'r to accompt?° Yet who would have thought the old man to have had so much blood in him?

DOCTOR. Do you mark that?

LADY MACBETH. The Thane of Fife had a wife. Where is she now? What, will these hands ne'er be clean? No more o' that, my lord, no more o' that! You mar all with this starting.°

DOCTOR. Go to,° go to! You have known what you should not.

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

LADY MACBETH. Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

DOCTOR. What a sigh is there! The heart is sorely charged.°

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

DOCTOR. Well, well, well—

GENTLEWOMAN. Pray God it be, sir.

DOCTOR. This disease is beyond my practice. Yet I have known those which have walked in their sleep who have died holily in their beds.

LADY MACBETH. Wash your hands; put on your nightgown; look not so pale! I tell you yet again, Banquo's buried. He cannot come out on 's° grave.

DOCTOR. Even so?

LADY MACBETH. 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!

[LADY MACBETH exits.]

DOCTOR. Will she go now to bed?

GENTLEWOMAN. Directly.

Viewing the Art: What does Lady Macbeth’s expression tell you about her emotional state?
DOCTOR. Foul whisp’rings are abroad. Unnatural deeds Do breed unnatural troubles. Infected minds To their deaf pillows will discharge their secrets. More needs she the divine° than the physician. God, God forgive us all! Look after her; Remove from her the means of all annoyance,° And still° keep eyes upon her. So good night. My mind she has mated° and amazed my sight: I think, but dare not speak.

GENTLEWOMAN. Good night, good doctor.

[They exit.]

SCENE 2. In the countryside, near Dunsinane.

[Soldiers enter with the Scottish noblemen MENTEITH, CAITHNESS, ANGUS, and LENNOX. The soldiers are carrying drums and flags. They are all on the way to join forces with an approaching English army to rebel against MACBETH.]

MENTEITH. The English pow’r° is near, led on by Malcolm, His uncle Siward and the good Macduff. Revenges burn in them; for their dear causes Would to the bleeding and the grim alarm Excite the mortified man.°

ANGUS. Near Birnam Wood Shall we well° meet them; that way are they coming.

CAITHNESS. Who knows if Donalbain be with his brother?

LENNOX. For certain, sir, he is not. I have a file° Of all the gentry: there is Siward’s son, And many unrough° youths that even now Protest their first of manhood.°

MENTEITH. What does the tyrant?

CAITHNESS. Great Dunsinane he strongly fortifies. Some say he’s mad; others, that lesser hate him, Do call it valiant fury: but, for certain, He cannot buckle his distempered cause Within the belt of rule.°

ANGUS. Now does he feel His secret murders sticking on his hands; Now minutely revolts upbraid his faith-breach.° Those he commands move only in command, Nothing in love. Now does he feel his title Hang loose about him, like a giant’s robe Upon a dwarfish thief.

70 divine: priest.
72 annoyance: injury.
73 still: always.
74 mated: bewildered.
1 pow’r: army.
3–5 their dear . . . man: Their grave cause would arouse a dead man to bloodshed and grim warfare.
6 well: no doubt.
8 file: list.
10 unrough: beardless.
11 Protest . . . manhood: proclaim the beginning of their manhood.
15–16 He . . . rule: Like a man who cannot buckle his belt because he is bloated with disease, Macbeth cannot impose order on his diseased cause.
18 minutely . . . faith-breach: Revolts occurring every minute upbraid his disloyalty.
MENTEITH. Who then shall blame
His pestered\textsuperscript{*} senses to recoil and start,
When all that is within him does condemn
Itself for being there?

CAITHNESS. Well, march we on,
To give obedience where 'tis truly owed.
Meet we the med'cine of the sickly weal,\textsuperscript{o}
And with him pour we, in our country's \textit{purge},
Each drop of us.\textsuperscript{o}

LENNOX. Or so much as it needs
To dew the sovereign flower and drown the weeds.\textsuperscript{o}
Make our march towards Birnam.

[They march off.]

SCENE 3. The castle at Dunsinane.

[MACBETH, the DOCTOR, and attendants enter a room in Dunsinane Castle.]

MACBETH. Bring me no more reports; let them fly all!\textsuperscript{o}
Till Birnam Wood remove to Dunsinane
I cannot taint\textsuperscript{o} with fear. What's the boy Malcolm?
Was he not born of woman? The spirits that know
All mortal consequences\textsuperscript{o} have pronounced me thus:
"Fear not, Macbeth; no man that's born of woman
Shall e'er have power upon thee." Then fly, false thanes,
And mingle with the English epicures.\textsuperscript{o}
The mind I sway by\textsuperscript{o} and the heart I bear
Shall never sag with doubt nor shake with fear.

[A SERVANT enters.]
The devil damn thee black, thou cream-faced loon!\textsuperscript{o}
Where got'st thou that goose look?

SERVANT. There is ten thousand—

MACBETH. Geese, villain?

SERVANT. Soldiers, sir.

MACBETH. Go prick thy face and over-red thy fear,\textsuperscript{o}
Thou lily-livered boy. What soldiers, patch?\textsuperscript{o}
Death of thy soul! Those linen\textsuperscript{o} cheeks of thine
Are counselors to fear.\textsuperscript{o} What soldiers, whey-face?

---

**Literary Element**  
Tragedy Which of Macbeth's qualities does this passage reveal?  

**Vocabulary**  
purge (pur) n. the process of getting rid of impurities or undesirable elements
SERVANT. The English force, so please you.
MACBETH. Take thy face hence.

[The SERVANT exits.]

Seyton!°—I am sick at heart,
When I behold—Seyton, I say!—This push°
Will cheer me ever, or disseat° me now. 
I have lived long enough. My way of life
Is fall’n into the sear,° the yellow leaf,
And that which should accompany old age,
As° honor, love, obedience, troops of friends,
I must not look to have; but, in their stead,
Curses not loud but deep, mouth-honor,° breath,
Which the poor heart would fain° deny, and dare not.
Seyton!

[SEYTON enters.]

SEYTON. What's your gracious pleasure?
MACBETH. What news more?
SEYTON. All is confirmed, my lord, which was reported.
MACBETH. I'll fight, till from my bones my flesh be hacked.
Give me my armor.
SEYTON. 'Tis not needed yet.
MACBETH. I'll put it on.
Send out moe° horses, skirr° the country round.
Hang those that talk of fear. Give me mine armor.
How does your patient, doctor?

DOCTOR. Not so sick, my lord,
As she is troubled with thick-coming fancies
That keep her from her rest.
MACBETH. Cure her of that.
Canst thou not minister to a mind diseased,
Pluck from the memory a rooted sorrow,
Raze out° the written troubles of the brain,
And with some sweet oblivious antidote
Cleanse the stuffed bosom of that perilous stuff
Which weighs upon the heart?

DOCTOR. Therein the patient
Must minister to himself.
MACBETH. Throw physic° to the dogs, I'll none of it. Come, put mine armor on. Give me my staff. Seyton, send out—Doctor, the thanes fly from me—

COME, sir, dispatch.° If thou couldst, doctor, cast The water of my land,° find her disease And purge it to a sound and pristine health, I would applaud thee to the very echo, That should applaud again—Pull 't off,° I say—

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

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

MACBETH. Bring it° after me. I will not be afraid of death and bane° Till Birnam Forest come to Dunsinane.

DOCTOR. [Aside.] Were I from Dunsinane away and clear, Profit again should hardly draw me here.

[They exit.]

SCENE 4. In the countryside, near Birnam Wood.

[A group of soldiers and noblemen enter marching. Among them are a drummer, flagbearer, MALCOLM, MACDUFF, MENTEITH, CAITHNESS, ANGUS, and SIWARD, the general sent by the King of England, and his son, YOUNG SIWARD.]

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

MENTEITH. We doubt it nothing.°

SIWARD. What wood is this before us?

MENTEITH. The Wood of Birnam.

MALCOLM. Let every soldier hew him down a bough And bear 't before him. Thereby shall we shadow° The numbers of our host,° and make discovery° Err in report of us.

SOLDIERS. It shall be done.

SIWARD. We learn no other but° the confident tyrant Keeps still in Dunsinane, and will endure

Our setting down before 't.°

Reading Strategy Analyzing Cause-and-Effect Relationships Why does Macbeth not fear the forces aligned against him?

Reading Strategy Analyzing Cause-and-Effect Relationships How will this action reveal the flaw in Macbeth’s interpretation of the witches’ prophecy?
MALCOLM. ‘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 constrainèd things°
Whose hearts are absent too.

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

SIWARD. The time approaches,
That will with due decision make us know
What we shall say we have and what we owe.°
Thoughts speculative their unsure hopes relate,
20 But certain issue strokes must arbitrate:°
Towards which advance the war.°

[They march off.]

SCENE 5. The castle at Dunsinane.
[Inside Dunsinane Castle, MACBETH, SEYTON, and other soldiers, including a
drummer and flagbearer, prepare for battle.]

MACBETH. 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 forced with those that should be ours,°
We might have met them dareful,° beard to beard,
And beat them backward home.

[A cry is heard within the castle.]

SEYTON. It is the cry of women, my good lord.

[SEYTON exits.]

MACBETH. I have almost forgot the taste of fears:
The time has been, my senses would have cooled
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 supped full with horrors.
Direness,° familiar to my slaughterous thoughts,
15 Cannot once start me.

<table>
<thead>
<tr>
<th>Reading Strategy</th>
<th>Analyzing Cause-and-Effect Relationships</th>
</tr>
</thead>
<tbody>
<tr>
<td>How have Macbeth’s crimes affected his conscience?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vocabulary</th>
</tr>
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<tbody>
<tr>
<td>siege (sé) n. blockade; the surrounding of a fortified place by an opposing army intending to invade it</td>
</tr>
</tbody>
</table>

12 more and less: noblemen and commoners.
13 constrained things: people who have no choice.

14–15 Let ... event: Let us reserve our judgment of this matter until the battle is over.

17–18 with due ... owe: distinguish our claims from what we really own.

19–20 Thoughts ... arbitrate: Speculation may express unsure hopes, but certain outcomes must be decided in battle.

21 war: army.

4 ague: fever.
5 forced ... ours: reinforced with deserters or rebels.
6 met them dareful: confronted them defiantly.

11 my ... hair: the hair on my scalp.
12 dismal treatise: dreadful story.

14 Direness: horror.
[SEYTON returns.]

Wherefore was that cry?

SEYTON. The Queen, my lord, is dead.

MACBETH. She should have died hereafter;°
There would have been a time for such a word.°
Tomorrow, and tomorrow, and tomorrow
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
Told by an idiot, full of sound and fury
Signifying nothing.

[A MESSENGER enters.]

Thou com’st to use thy tongue; thy story quickly!

MESSENGER. Gracious my lord,
I should report that which I say I saw,
But know not how to do ‘t.
MACBETH. Well, say, sir.

MESSENGER. As I did stand my watch upon the hill,  
I looked toward Birnam, and anon, methought,  
35 The wood began to move.

MACBETH. Liar and slave!

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

MACBETH. If thou speakest false,  
Till famine cling\(^*\) thee. If thy speech be sooth,\(^*\)  
I care not if thou dost for me as much.  
I pull in resolution,\(^*\) and begin  
To doubt th' equivocation of the fiend  
That lies like truth:\(^*\) “Fear not, till Birnam Wood  
40 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 aweary of the sun,  
50 And wish th' estate\(^*\) o' th' world were now undone.  
Ring the alarum bell! Blow wind, come wrack!\(^*\)  
At least we'll die with harness\(^*\) on our back.

[They all exit.]

SCENE 6. In the countryside, near the castle at Dunsinane.

[MALCOLM, SIWARD, MACDUFF, and their soldiers, hidden by the tree boughs they are carrying, advance toward Dunsinane Castle.]

MALCOLM. Now near enough. Your leavy\(^*\) screens throw down,  
And show like those you are. You, worthy uncle,\(^*\)  
Shall, with my cousin, your right noble son,  
Lead our first battle.\(^*\) Worthy Macduff and we  
5 Shall take upon 's what else remains to do,  
According to our order.

SIWARD. Fare you well.  
Do we but find the tyrant's power\(^*\) tonight,  
Let us be beaten, if we cannot fight.

MACDUFF. Make all our trumpets speak; give them all breath,  
Those clamorous harbingers\(^*\) of blood and death.

[Blaring trumpets and the sound of battle are heard as they exit.]

---

40 **cling**: wither. **sooth**: the truth.

42 **pull in resolution**: restrain my confidence.

43–44 **doubt . . . truth**: mistrust the deceptive language of the devil, who tells apparent truths in order to deceive.

47 **he avouches**: the Messenger assures is true.

48 **nor . . . nor**: neither . . . nor.

50 **estate**: established order.

51 **wrack**: ruin.

52 **harness**: armor.

---

1 **leavy**: leafy.

2 **uncle**: Siward.

4 **battle**: battalion.

7 **power**: forces.

10 **harbingers**: forerunners announcing someone's approach.
SCENE 7. In the countryside, near the castle at Dunsinane.

On another part of the battlefield outside the castle, MACBETH enters.

MACBETH. They have tied me to a stake; I cannot fly, But bearlike, I must fight the course. What’s he That was not born of woman? Such a one Am I to fear, or none.

[YOUNG SIWARD enters and challenges MACBETH.]

5 YOUNG SIWARD. What is thy name?

MACBETH. Thou'lt be afraid to hear it.

YOUNG SIWARD. No; though thou call’st thyself a hotter name Than any is in hell.

MACBETH. My name’s Macbeth.

YOUNG SIWARD. The devil himself could not pronounce a title More hateful to mine ear.

MACBETH. No, nor more fearful.

10 YOUNG SIWARD. Thou liest, abhorrèd tyrant; with my sword I'll prove the lie thou speak'st.

[They fight, and YOUNG SIWARD is slain.]

MACBETH. Thou wast born of woman. But swords I smile at, weapons laugh to scorn, Brandished by man that's of a woman born.

[MACBETH exits as the sounds of battle mount. MACDUFF enters.]

MACDUFF. That way the noise is. Tyrant, show thy face! If thou be'st slain and with no stroke of mine, My wife and children’s ghosts will haunt me still. I cannot strike at wretched kerns, whose arms Are hired to bear their staves. Either thou, Macbeth, Or else my sword, with an unbattered edge, I sheathe again undeeded. There thou shouldst be; By this great clatter, one of greatest note Seems bruited. Let me find him, Fortune! And more I beg not.

[More battle sounds are heard as MACDUFF exits. MALCOLM and OLD SIWARD enter.]

SIWARD. This way, my lord. The castle's gently rend'red: The tyrant’s people on both sides do fight; The noble thanes do bravely in the war;

2 bearlike . . . course: Like a bear tied to a stake, I must fight off this round of attack. (Macbeth’s metaphor refers to bear-baiting, a popular entertainment in which bears were tied to stakes and surrounded by vicious dogs.)

16 still: always.

17 kerns: hired Irish soldiers.

18 bear their staves: carry their spears.

20 undeeded: unused.

21–22 By this . . . bruited: The noise seems to announce the presence of someone of the highest rank.

24 gently rend’red: surrendered without resistance.
The day almost itself professes yours,
And little is to do.

MALCOLM. We have met with foes
That strike beside us.°

SIWARD. Enter, sir, the castle.

[They exit as the sounds of battle continue.]

SCENE 8. Near the castle at Dunsinane.

[MACBETH enters in another part of the battlefield, still ready to fight to the end despite overwhelming opposition.]

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

[MACDUFF enters.]

MACDUFF. Turn, hell-hound, turn!

MACBETH. Of all men else I have avoided thee.
5 But get thee back! My soul is too much charged°
With blood of thine already.

MACDUFF. I have no words:
My voice is in my sword, thou bloodier villain
Than terms can give thee out!°

[They fight.]

MACBETH. Thou losest labor:
As easy mayst thou the intrenchant air
10 With thy keen sword impress as make me bleed:°
Let fall thy blade on vulnerable crests;
I bear a charmèd life, which must not yield
To one of woman born.

MACDUFF. Despair° thy charm,
And let the angel° whom thou still hast served
15 Tell thee, Macduff was from his mother's womb
Untimely ripped.°

MACBETH. Accursèd be that tongue that tells me so,
For it hath cowed my better part of man!°
And be these juggling fiends no more believed,
20 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.

MACDUFF. Then yield thee, coward,
And live to be the show and gaze o’ th’ time:°

Literary Element  Tragedy  Does Macbeth feel remorse for having murdered Macduff's family? Explain.
25 We'll have thee, as our rarer monsters are,  
Painted upon a pole,° and underwrit,  
“Here may you see the tyrant.”

MACBETH. I will not yield,  
To kiss the ground before young Malcolm’s feet,  
And to be baited° with the rabble’s curse.

30 Though Birnam Wood be come to Dunsinane,  
And thou opposed,° being of no woman born,  
Yet I will try the last.° Before my body  
I throw my warlike shield. Lay on, Macduff;  
And damned be him that first cries “Hold, enough!”

[They exit, fighting. More trumpet blasts and battle cries are heard. They reenter fighting, and MACBETH is slain. MACDUFF removes MACBETH’s body. After he leaves, MALCOLM, OLD SIWARD, ROSS, various thanes and soldiers, including a drummer and flagbearer, enter.]

35 MALCOLM. I would the friends we miss were safe arrived.

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

MALCOLM. Macduff is missing, and your noble son.

ROSS. Your son, my lord, has paid a soldier’s debt:  
He only lived but till he was a man;  
The which no sooner had his prowess confirmed  
In the unshrinking station where he fought,  
But like a man he died.°

SIWARD. Then he is dead?

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

SIWARD. Had he his hurts before?°

ROSS. Ay, on the front.

SIWARD. Why then, God’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 knolled.

MALCOLM. He’s worth more sorrow,  
And that I’ll spend for him.

SIWARD. He’s worth no more:  
They say he parted well and paid his score:  
And so God be with him! Here comes newer comfort.

---

25–26 We’ll . . . pole: Macduff says that Macbeth will be treated like a sideshow freak, with his picture displayed on a pole to attract spectators.

29 baited: taunted.

31 opposed: opposing me.

32 try the last: try my fate to the end.

36 go off: die.

41–43 The which . . . died: He died just as he had confirmed his manhood through his steadfast fighting.

46 hurts before: wounds on the front of his body (received while facing the enemy).
[MACDUFF enters with MACBETH’s head.]

MACDUFF. Hail, King! for so thou art: behold, where stands
   Th’ usurper’s cursed head. The time is free.°
   I see thee compassed with thy kingdom’s pearl,°
   That speak my salutation in their minds,
   Whose voices I desire aloud with mine:
   Hail, King of Scotland!

ALL. Hail, King of Scotland!

[There is a trumpet flourish.]

MALCOLM. We shall not spend a large expense of time
   Before we reckon with your several loves,°
   And make us even with you. My thanes and kinsmen,
   Henceforth be earls, the first that ever Scotland
   In such an honor named. What’s more to do,
   Which would be planted newly with the time°—
   As calling home our exiled friends abroad
   That fled the snares of watchful tyranny,
   Producing forth the cruel ministers°
   Of this dead butcher and his fiendlike 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 Grace°
   We will perform in measure, time, and place:°
   So thanks to all at once and to each one,
   Whom we invite to see us crowned at Scone.

[They all exit to a flourish of trumpets.]

---

55 The time is free: Our age is liberated from tyranny.
56 compassed . . . pearl: surrounded by the noblest in the kingdom.

61 reckon . . . loves: count up the acts of friendship that each of you has performed and reward your loyalty.

64–65 What’s . . . time: what remains to be done at the beginning of this new era.

68 producing . . . ministers: bringing to justice the cruel agents.

72 Grace: God.
73 in . . . place: with restraint and in the appropriate time and place.
RESPONDING AND THINKING CRITICALLY

Respond
1. Was the ending of Macbeth what you thought it would be? Explain why or why not.

Recall and Interpret
2. (a) Summarize the statements Lady Macbeth makes while sleepwalking. (b) What does she say that incriminates her and Macbeth in the murders?
3. (a) What does the sleepwalking scene reveal about Lady Macbeth’s state of mind? (b) What might Lady Macbeth’s hand movements mean?
4. (a) How do Caithness and Angus describe Macbeth’s state of mind? (b) What does Macbeth say and do in Act 5 that confirms their descriptions?

Analyze and Evaluate
5. (a) How does Macbeth react when he is told that his wife is dead? (b) What metaphors does Macbeth use in his soliloquy after her death? (c) What do these metaphors reveal about Macbeth’s state of mind?
6. Do Macbeth and Lady Macbeth exchange personalities as the play progresses? Use evidence from the play to support your opinion.
7. (a) Describe how the Apparitions’ prophecies are fulfilled in Act 5. (b) What dramatic function do these prophecies serve in Acts 4 and 5? (c) How would the acts change if the prophecies were omitted?

Connect
8. **Big Idea** A Bard for the Ages Poet and playwright Ben Jonson, a contemporary of Shakespeare’s, wrote that Shakespeare was “not of an age, but for all time.” In your opinion, what does Macbeth have to offer today’s audiences? Explain.

DAILY LIFE AND CULTURE

Eleventh-Century Scotland

During the Middle Ages, the period in which Macbeth is set, society in Scotland was organized under the feudal system. The king awarded land grants, or fiefs, to important nobles in return for their pledge of a specified number of armed soldiers in times of war. Fiefdoms, or manors, consisted of a castle, a church, a village, and the surrounding farmland.

Most medieval houses consisted of one or two rooms with thatched roofs and dirt floors. They were dark, damp, and cold places. In the center of one room, a fire blazing in an open hearth provided warmth. Windows, which were small openings without glass, had wooden shutters that were put up at night or in foul weather.

Life in a castle revolved around a great hall, a large one-room structure with a high ceiling. At the end of the hall opposite the main entrance was a raised platform, or dais, where the nobles reclined. In early times the nobles slept in the hall behind the dais, with curtains or screens separating their sleeping quarters.

Kitchens were separate rooms or separate buildings, and bathrooms—if they were indoors—contained chamber pots or latrines that opened directly into a moat or river or onto the ground outside.

Partner Activity With a classmate, answer the following questions.
1. What was life like in a Scottish manor?
2. What distinguished the upper classes from the lower classes in medieval Scotland?
Literary Element | Tragedy
--- | ---
Traditionally, the tragic hero is a person of high rank who, out of hubris, or an exaggerated sense of power and pride, violates a human, natural, or divine law. By breaking that law, the hero poses a threat to society, causing the suffering or death of family members, friends, and associates. In the last act of a traditional tragedy, the tragic hero is punished, and order is restored.

1. In your opinion, what causes Macbeth’s downfall—a tragic flaw, errors in judgment, forces beyond his control, or a combination of these factors? Support your opinion with evidence from the play.

2. Do you think Macbeth’s death sets everything right again? Give reasons for your opinion.

3. Is Lady Macbeth also a tragic hero? Why or why not?

Review: Irony
As you learned on page 116, irony is a contrast or a discrepancy between expectation and reality. Irony can take several forms: verbal irony occurs when a person says one thing while meaning another; situational irony exists when the outcome of a situation is the opposite of what someone expected; dramatic irony occurs when the audience or reader knows something that the characters do not know.

Partner Activity | Meet with a classmate to discuss Shakespeare’s use of irony in Macbeth. Use a diagram like the one below to record examples of irony.

---

Reading Strategy | Analyzing Cause-and-Effect Relationships
--- | ---
By determining why something occurred and what happened as a result, you can more effectively interpret, analyze, and evaluate events in the plot. Review the diagram you created on page 388 and then answer the following questions.

1. According to the Doctor, what is the cause of Lady Macbeth’s mental breakdown?

2. Ultimately, what effect does Duncan produce by naming his son Malcolm heir to the throne?

Vocabulary | Practice
--- | ---
Practice with Context Clues | Choose the vocabulary word that best fits each sentence.

1. José’s ________ in spelling amazed his class.
   a. antidote  
   b. prowess  
   c. siege

2. We must search for the ________ to counter the venom of that snakebite.
   a. usurper  
   b. purge  
   c. antidote

3. The family of the company’s deceased president accused his power-hungry successor of being a/an ________.
   a. usurper  
   b. antidote  
   c. siege

4. The invaders laid ________ to the castle, hoping to force its inhabitants to surrender.
   a. prowess  
   b. siege  
   c. purge

5. The dictator planned a/an ________ to eliminate his political foes.
   a. purge  
   b. siege  
   c. antidote

---

Academic Vocabulary
Here is a word from the vocabulary list on page R82.

**react** (rē akt’ v. to respond to a stimulus; to be affected by an event, influence, etc.

Practice and Apply
How do Macbeth’s followers react to the news that the English army has surrounded Dunsinane?
Writing About Literature

Respond to Character  Many of Shakespeare’s tragic heroes utter magnificent dying speeches that convey truths about life and death. Macbeth is not given that opportunity, but you can write a speech for him. If you wish, try to imitate Shakespeare’s style of blank verse, or lines written in unrhymed iambic pentameter.

First, imagine the confrontation: Macbeth and Macduff are fighting fiercely with their swords. Macduff inflicts a final blow and then pauses, realizing that Macbeth is mortally wounded. What might Macbeth then say? Here are some possible questions that Macbeth might address:

- What were his hopes and dreams? What were his greatest mistakes?
- How does he feel about dying childless?
- What emotions does he harbor toward Macduff?
- What does he think will become of Scotland after his death?

If you choose to write in Shakespearean blank verse, here’s a hint. Iambic pentameter closely resembles the natural flow of English speech. You can first try writing your speech in prose and then convert it to poetry. To do so, break each line after ten syllables. Then go back through each line to make the beat regular, with each unstressed syllable followed by a stressed syllable. You may need to substitute certain words or alter the syntax to achieve smoothly flowing lines of verse.

Literary Criticism


Shakespeare’s Language and Style

Using Appropriate Diction  A key element of style, diction refers to an author’s word choice, or use of appropriate words. In Macbeth, Shakespeare gives each character a distinct way of speaking. For example, compare these speeches by different characters in Macbeth:

Duncan:

“We will establish our estate upon
Our eldest, Malcolm, whom we name hereafter
The Prince of Cumberland: which honor must
Not unaccompanied invest him only,
But signs of nobleness, like stars, shall shine
On all deservers.”

Porter:

“Here’s a knocking indeed! If a man were porter of hell gate, he should have old turning the key. Knock, knock, knock! Who’s there, i’ th’ name of Beelzebub? Here’s a farmer. . . . Have napkins enow about you; here you’ll sweat for ‘t . . . Anon, anon!”

<table>
<thead>
<tr>
<th>Character</th>
<th>Diction</th>
</tr>
</thead>
</table>
| Duncan    | • use of the royal plural pronouns we and our instead of I and my  
|           | • use of political terms (“establish our estate”) |
| Porter    | • use of colloquialisms (“I’ th’ name of Beelzebub”)  
|           | • use of informal speech (“Anon, anon!”) |

Activity  One of the most poignant passages is that in which Macbeth reacts to his wife’s death (beginning “She should have died hereafter . . .”). With a partner, create a chart that analyzes the diction in this passage, including the use of monosyllabic words, imagery, and figurative language.

Revising Check

Appropriate Words  With a partner, review the diction in the “dying words” speech you wrote for Macbeth. Look for places where you can substitute words that are more appropriate to Macbeth’s character and his situation. Revise your draft to improve the diction.

Web Activities  For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.
Building Background
Shakespeare’s *Macbeth* has inspired a wide range of artists from various cultures. For instance, the Italian composer Giuseppe Verdi and the Russian composer Dmitri Shostakovich both wrote operas based on the play. *Macbeth* has even been interpreted in the styles of Japanese Kabuki and Chinese Beijing opera. One of the best-known treatments of *Macbeth* is the 1957 Japanese film *Throne of Blood*, created by one of Japan’s greatest directors, Akira Kurosawa. During his career, Kurosawa won many film awards. In 1990 the Academy of Motion Picture Arts and Sciences recognized his achievements with a special Oscar. In the following section from his book *Shakespeare on Screen*, Daniel Rosenthal describes Kurosawa’s adaptation of Shakespeare’s famous tragedy.

Set a Purpose for Reading
Analyze how Kurosawa adapts *Macbeth* in *Throne of Blood*.

Reading Strategy
Comparing and Contrasting Genres
As you read the text and examine the photographs, compare and contrast the play *Macbeth* with the film *Throne of Blood*. Use a two-column chart like the one below to note their similarities and differences.

<table>
<thead>
<tr>
<th>Macbeth</th>
<th>Throne of Blood</th>
</tr>
</thead>
<tbody>
<tr>
<td>Set in 11th-century Scotland</td>
<td>Set in 15th-century Japan</td>
</tr>
</tbody>
</table>

Washizu, the Macbeth figure in *Throne of Blood* has all of his Shakespearean counterpart’s courage, but none of his eloquence. This wild-eyed samurai (Toshiro Mifune at his fiercest) rarely says more than a dozen words at a time, and his language is as plain as the floorboards of his castle. There is no poetry in *Throne of Blood*’s sparse dialogue, and little subtlety in its characterization, but its pace, atmosphere and imagery have a power that is absolutely Shakespearean.

The Bard’s evocation of 11th-century Scotland and Kurosawa’s depiction of late 15th-century Japan are both marked by bestial omens and foul weather. In *Throne of Blood* a horse’s wild behavior presages its master’s murder; galloping warriors are buffeted by howling wind and driving rain, or shrouded in fog or mist. The music of Shakespeare’s verse is replaced by the woodwind and percussion of Masaru Sato’s distinctively Japanese score.

Washizu’s story is told in flashback, beginning with a shot of the monument that marks the site

1. *Eloquence* means “powerful speech.”
2. *A samurai* is a noble warrior of medieval and early modern Japan.
of Cobweb Castle, as a male chorus sings of its destruction. Next, we see the impregnable\(^4\) castle in its former glory, as Tsuzuki (the Duncan figure) learns of heroic exploits by Washizu and his best friend, Miki (Minoru Chiaki as a jovial, trusting Banquo), against Inui (the King of Norway) and the treacherous Fujimaki (the thane of Cawdor).

Meanwhile, in a marvelously dynamic and eerie sequence, Washizu and Miki become lost in the maze-like Cobweb Forest, and meet an aged “evil spirit” (Chieko Naniwa). Her white make-up resembles the ghost-masks of Noh theater\(^5\) (the ancient Japanese form that Kurosawa adored), and she prophecies in the husky, expressionless tones of Noh actors: Washizu, commander of Fort One, will rule North Mansion and then Cobweb Castle. Miki will take over Fort One, and his son will eventually rule the castle.

Tsuzuki installs Washizu and his wife, Asaji, in North Mansion, and Kurosawa immediately uses Noh to associate Asaji (the mesmerizing Isuzu Yamada) so closely with the forest spirit that the suspicion arises they are in league together. Yamada’s long, oval face is like a Noh mask, she walks heel to toe, like Noh actors, and adopts an expressionless voice to suit Asaji’s pitiless ambition. She convinces the unambitious Washizu that Tsuzuki and Miki are plotting his death and that he must strike while Tsuzuki is their guest.

Here, Kurosawa devises a night-time sequence of such stealth that it perfectly distills the dreadful tension of Duncan’s murder in *Macbeth*. For seven minutes, in the build-up to and bloody aftermath of the crime, no words are spoken—nor are they necessary: the horror of the deed is writ large on Mifune and Yamada’s faces.

The “guilty” flight of Kunimaru, Tsuzuki’s son, and Noriyasu (Macduff) makes Washizu lord of the castle, and from now on the script begins to

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4. *Impregnable* means “unconquerable.”
5. *Noh theater* is a highly stylized form of Japanese drama that developed in the fourteenth and fifteenth centuries. Noh plays are performed by actors wearing symbolic masks.
work devastating variations on Macbeth. With no children of his own, Washizu has agreed to let Miki’s son, Yoshiteru, inherit the castle, but then Asaji suddenly announces that she is pregnant: Washizu will have an heir, so Miki and Yoshiteru must die.

Kurosawa now pulls off a unique feat: improving on Shakespeare by not showing a murder that is invariably depicted on stage. Miki’s horse refuses to be saddled, but he ignores this omen and sets off for Washizu’s feast. The horse gallops, riderless, back into Fort One, showing that Miki is dead; his dazed ghost’s appearance during the feast provides confirmation.

A final reckoning

Months pass, Asaji has a stillborn child, and the realization that Yoshiteru (who escaped his father’s assassin) will still inherit prompts a self-mocking shout from Washizu: “Fool! Fool!”—the closest Mifune gets to a soliloquy.

With Asaji madly washing Tsuzuki’s invisible blood from her hands, and his enemies preparing to attack, Washizu rides back to the spirit, who guarantees him invincibility until Cobweb Forest comes to Cobweb Castle.

He reassures his soldiers with this promise, but when they see an army of pines approaching through the mist, we get the last, greatest twist on Macbeth: Washizu is killed by his own men. Dozens of arrows whistle into his armor, until one last arrow transfixes his neck and he collapses. Beyond the gates, Noriyasu’s men prepare

Noh Mask of a Young Woman.

6. Invincibility is the characteristic of being impossible to defeat.
In the violent climax of Throne of Blood, Washizu is killed by his own men.

7. Amalgamation means “blending.”

8. Occidental means “relating to Europe and the Western Hemisphere.”

to raze the castle and the screen fades back to its opening image of the monument.

Astonishingly, on its first release, Kurosawa’s film was dismissed by The New York Times for an “odd amalgamation of cultural contrasts [that] hits the occidental funnybone.” However, by 1965, Britain’s Sight and Sound magazine was making a bold and not unreasonable claim for Throne of Blood as the only work that “completely succeeded in transforming a play of Shakespeare’s into a film.”

RESPONDING AND THINKING CRITICALLY

Respond

1. After reading Rosenthal’s article and examining the images from Akira Kurosawa’s film, which title do you think captures the mood of the play more—Macbeth or Throne of Blood? Explain.

Recall and Interpret

2. (a) List the various ways in which Kurosawa’s film departs from Shakespeare’s play. (b) Examine the image above of the dying Washizu. Why do you think Kurosawa changed this aspect of the play?

3. (a) What is Asaji’s makeup modeled on? (b) Review the image of Asaji staring at her hands on page 408. How would you describe her face?

Analyze and Evaluate

4. In his film, Kurosawa uses a flashback; he begins the film with Cobweb Castle in ruins and then presents the events that brought about the castle’s decline. What effect do you think this flashback has on the action of the film?

5. What aspects of Macbeth do you think Kurosawa’s film is most successful in capturing? Explain.

Connect

6. Why do you think artists from other cultures have been so eager to interpret and adapt Shakespeare’s Macbeth?

7. Throne of Blood is an example of one film adaptation of Macbeth. (a) If you were writing your own version of the play for the screen, what other settings might you use? (b) What aspects of the plot would you change?

OBJECTIVES
- Compare and contrast works of art.
- Apply critical viewing skills to nonprint media.
- Analyze how a work of art reflects cultural heritage.
As twilight slips over the hilly college town of Ashland, Oregon, the sweet summer evening seems too balmy for whiling away indoors, even to the vacationing crowds who have journeyed to attend the theater here. Fortunately, they need not choose between pleasures. Night after night, vividly costumed Shakespeare—preceded by the singing of madrigals and heralded by a flag raising and trumpet fanfare from the topmost gables of a Tudor stagehouse—unfolds here beneath a starry sky.

The scene takes place at the Oregon Shakespeare Festival (OSF), the largest regional theater in the United States and one of the oldest (it was founded in 1935). The theater is a three-stage jamboree built on a love of Shakespeare that draws almost 400,000 spectators a year. Ninety percent of those are from more than 125 miles away. With minor variations, this scene also takes place at dozens of outdoor theaters around the country, including one in an inner-city park in Louisville, Kentucky, and another on the grounds of a legendary mansion alongside the Hudson River in New York. According to Felicia Londre, former secretary of the Shakespeare Theater Association of America, the United States has about 100 outdoor Shakespeare festivals. Some, like Ashland’s and New York City’s Shakespeare in the Park, have grown into major institutions offering varied repertoires. Others operate just a few weeks a year. Nearly all rely on a lot of novice, non-union actors. But almost all are thriving.

A Passion for the Bard

Americans seemingly cannot get enough of Shakespeare in open air during the summer—though they are conspicuously less eager to see the Bard’s work indoors at other times of the year. For many theagertgoers, the experience of Shakespeare outdoors takes on an almost sacred character. When Richard Devin, the artistic director of the Colorado Shakespeare Festival, moved a summer’s staging of Shakespeare’s The Winter’s Tale to a new indoor space and installed an adaptation of Richard Brinsley...
Sheridan’s The Rivals outdoors, he quickly realized he had goofed. Not only did The Rivals prove an unusually tough sell, but subscribers wrote in fury. “They told me they would never come to Shakespeare indoors or accept another writer outdoors,” Devin says. “They spoke of Shakespeare’s universality and of what it meant to see these plays under the stars with their children. They felt we were stealing an irreplaceable opportunity from them.”

Other theater executives have noted a similar audience passion for Shakespeare. Even his less-popular “problem” plays, which many people consider both difficult to produce and to watch, have more box-office appeal than masterpieces by almost anyone else. Says Bill Patton, OSF’s former executive director, who oversaw its growth for many years: “Some of Shakespeare’s popularity may be that it’s certified as good for you, so audiences can congratulate themselves on their intellectuality, even though this was popular entertainment for its time and still is. Also the plays are taught in school, so people feel familiar with them.”

Swordplay Sells
Actors and directors tend to be ambivalent about staging the Bard outdoors. Only a dozen or so of his 37 plays consistently succeed outdoors both artistically and at the box office, and those mainly when staged in broad strokes. By common consent, the lighter comedies and the more swashbuckling histories fare best because they depend less on language that is easily lost in the night air and more on pageantry and action. Intimate texts and subtle, groundbreaking performances tend not to work in the wide and windy spaces.

Soliloquies cannot compete with swordplay. Jerry Turner, who spent almost 20 years as OSF’s artistic director, refused to schedule Othello outdoors because he felt its intimate story and rich language were ill-suited to that setting. But after OSF erected a stadium-like “acoustic shell” that surrounded the stage with tiers of balconies while leaving it open to the sky, Turner finally consented to try Othello outdoors. The flat and tedious result bore out his original judgment—although critics said much of the blame went to the bland performances of the three principal actors.

Some artistic directors claim to find great value in working outdoors. Says Jack O’Brien of San Diego’s Old Globe Theater:
“The shows are usually at their fairest and least phony outside. It’s hard to stand next to a tree and speak archly. Even when we are doing Shakespeare indoors, I have often taken the cast outside during tech week and had a complete run-through just to get in touch with that honesty.” O’Brien thinks of Shakespeare’s earlier plays, almost all work outdoors, while his later ones mostly don’t: “You can see in his poetry the adaptation from an open theater to a more enclosed one—the way, for example, he speaks of light or time of day.”

The former head of the New York Shakespeare Festival, JoAnne Akalaitis, speaks enthusiastically about the “magic” of Shakespeare in Central Park: “Shakespeare in the park is part of the essence of being a cultural person in New York City. It is relaxed, warm, open, and democratic. The upsides are the wind and clouds, the informality, coupled with the power that comes with that much massed humanity.” She adds dryly, “The downside is the body miking.” Or at least, it was. For years, the Central Park sound system was notoriously tinny, and actors could not seem to avoid hitting their mikes when they scuffled, so every few minutes the audience heard what sounded like thunder. Today, however, the introduction of a more sophisticated sound system has largely solved that problem.

Another downside is the sheer size of the stage and audience, which can sometimes tempt film stars, fearful of understatement, into almost operatic acting. But whatever the shortcomings of these productions, audiences seem to want Shakespeare outdoors more than ever. New troupes spring up each year as producers discover what OSF’s founder, Angus Bowmer, learned in 1935. He staged boxing matches as a way to help pay for his outdoor Shakespeare shows. The boxing lost money. From the start, the Shakespeare turned a profit.

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RESPONDING AND THINKING CRITICALLY

Respond
1. What did you find interesting or unusual about outdoor Shakespeare festivals?

Recall and Interpret
2. (a) Why do Shakespeare’s plays appeal to audiences, according to former OSF director Bill Patton? (b) How does this explain why audiences might feel protective of Shakespeare’s work?

3. (a) What kind of plays typically succeed in outdoor Shakespeare festivals? (b) Why do you think they succeed?

Analyze and Evaluate
4. (a) Why do you think the writer chose to quote theater and artistic directors instead of theater patrons? (b) How might “Midsummer Night’s Spectacle” be different if these quotes were removed, or if only theater patrons were quoted?

5. (a) Give one example of an instance in which the writer presents an opinion as fact. (b) In what way is the writer biased, or partial to one particular view or opinion?

Connect
6. In your opinion, are Shakespeare’s plays best performed outdoors? Explain. Think about how the plays were originally performed in Shakespeare’s time and what has changed since then.