

'Macbeth' Study Booklet

Name:

Teacher:

Core Ideas - Themes:

Ambition and its consequences: The play explores the theme of ambition and its consequences. Macbeth's desire to become king leads him to commit a series of crimes that ultimately result in his downfall. Shakespeare shows that unchecked ambition can lead to destruction, and that the pursuit of power can corrupt even the most virtuous of individuals.

Guilt and remorse: Macbeth's conscience is plagued by guilt after he murders King Duncan, and he is unable to find peace or redemption throughout the rest of the play. Lady Macbeth also experiences guilt and is eventually driven to madness by her actions.

The supernatural: The play contains several supernatural elements, including the witches who prophesy Macbeth's rise to power and his eventual downfall. The appearance of Banquo's ghost also adds to the supernatural atmosphere of the play, and the presence of supernatural forces underscores the idea that the events in the play are beyond human control.

Betrayal and loyalty: Betrayal and loyalty are important themes in the play. Macbeth betrays his king and his closest friend, Banquo, in his quest for power. Conversely, Macduff remains loyal to his country and his king, even at great personal cost. Shakespeare shows that loyalty is a virtue that should be prized above all else, and that betrayal can have dire consequences.

The corrupting influence of power: The play demonstrates the corrupting influence of power. Macbeth becomes increasingly tyrannical as he consolidates his power, and he becomes paranoid and ruthless in his efforts to maintain his position. Shakespeare suggests that power can be addictive and that it can corrupt even the most well-intentioned individuals.

Example Question:

Read the following extract from Act 3 Scene 1 of *Macbeth* and then answer the question that follows.

At this point in the play, Macbeth is thinking of his feelings about Banquo.

	MACBETH	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,
5		And to that dauntless temper of his mind, He hath a wisdom that doth guide his valour 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
10		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 prophet-like, They hailed him father to a line of kings. Upon my head they placed a fruitless crown
15		And put a barren sceptre in my gripe, Thence to be wrenched with an unlineal 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,
20		Put rancours in the vessel of my peace Only for them, and mine eternal jewel Given to the common enemy of man, To make them kings, the seeds of Banquo kings. Rather than so, come Fate into the list,
25		And champion me to th'utterance. Who's there?

Starting with this extract, explore how Shakespeare presents Macbeth's fears.

Model Responses

Level 4 - 20 Marks

Shakespeare presents Macbeth's fears as overwhelming for Machiavellion Macbeth himself, and that these fears were inevitable and now control his actions and his words.

In the extract, Shakespeare presents Macbeth's fears as extremely prevalent when Macbeth asks "who's there?". The use of the question connotes that naïve Macbeth is feeling a sense of paranoia, which shows his fear towards his surroundings. The use of "who's", meaning what person demonstrates to the audience that the brave Macbeth is feeling vulnerable, showing how his fears are overwhelming for him. Furthermore, when Macbeth is asking "who's" there, the audience from listening to his previous speech about noble Banquo would think that Macbeth is afraid of his once best friend, demonstrating how Shakespeare presented Macbeth's fears as overwhelming. Additionally, in the extract Macbeth's fears are shown to be inevitable due to the correlation to the divine right of kings, which was very prevalent in the Elizabethan era, when Macbeth was written. Macbeth, when talking about Banquo, says that Banquo was "hailed" to a "line of kings". "Line of kings" illustrates how Macbeth's fears are inevitable because he ruined the divine right of kings by murdering King Duncan in order to become the new king. Now Macbeth fears being murdered much the same way as Duncan was by him and Lady Macbeth. The noun "king" makes the audience remember King Duncan and how he trusted Macbeth and Lady Macbeth yet he was still brutally killed by them. Consequently, this shows how Macbeth's fears were eventually going to happen, due to the interruption of the divine right of kings.

In the play as a whole, Macbeth's fears are further shown as being too overwhelming for Macbeth when Lady Macbeth and himself are determining how to murder their noble king Duncan. Lady Macbeth begins to dominate Macbeth and become the leader of the plan as Macbeth does not want to kill Duncan himself. This shows how Macbeth was too overwhelmed by fear and the thought of consequences that he cannot go through with the malicious plan that he and Lady Macbeth came up with. Furthermore, Macbeth's fears allow him to be left vulnerable for people to take advantage of. For example, Lady Macbeth tells Macbeth to be the "serpent" under the flower. The noun "serpent" connotes a sly person and someone vicious, yet when Macbeth is tasked to be evil and kill Duncan, like a "serpent" he cannot, due to the sheer amount of fear ingrained into Macbeth's head, showing how it controlled his actions.

At the beginning of the play, Macbeth is afraid of the 3 witches as they begin to chant, "fair is foul and foul is fair". This is a directly opposite approach than further on in the play as Macbeth begins to demand them around. The witches, supernatural beings, who were causing Macbeth fear at the beginning of the play yet none at the end also demonstrates how Macbeth's fears become less about him as a person, but more about gaining and keeping his power, hence the fears Banquo, as he knows what Banquo can do. This shows how the fears were inevitable because of Macbeth's attitude and demeanor.

In conclusion, throughout the extract and the play as a whole, Macbeth's fears are presented by Shakespeare as inevitable due to his interference with nature and the divine right of kings, which in the Elizabethan era, was thought to be a huge part of society

Level 5 - 23 Marks

It is evident from early in the play that Macbeth holds room for fear as when he hears the witches' prophecies, he is intrigued – only he lacks 'the illness that should attend' the actions required to become king. This metaphor used by Lady Macbeth in her soliloquy after she discovers the prophecies highlights how Macbeth does have 'ambition', he just lacks the courage or stereotypical masculine features that would enable him to murder Duncan. Thus suggesting that fear could have been one factor getting the better of Macbeth at the beginning. Although Macbeth overcomes this fear by murdering Duncan, it is made clear that one fear now turns towards fear of Banquo's sons becoming kings, as mentioned in the witches' prophecies. In the extract, Macbeth states how there is 'none but he, but being I do fear'. The explicit use of the adjective 'fear' indicates that Macbeth is a character who presents fear. In fact, he is presented as very insecure because he feels the need to take the prophecies 'into his own hands, and use his free will to become king. He is uncomfortable in allowing prophecies to come true over time, mirroring a sense of fear that they won't come true. A Jacobean audience would have been mortified to know that Macbeth had disrupted the Divine Right of Kings to fulfil desires prompted by the supernatural. James I wrote that any supernatural was evil, so for an audience to see Macbeth so dedicated to the 'imperfect speakers' would have been absurd. If anything, a Jacobean audience would expect Macbeth to have fear towards the supernatural or the consequences of his actions.

In the extract, it is made clear that Macbeth murdering Duncan had put 'rancours in one vessel of [his] peace'. The metaphor reflects how the murder of Duncan had disrupted Macbeth's peace, which could be suggesting that Macbeth does have some fear towards the consequences of his actions.

Alternatively, it could be presenting a slight sense of guilt through the mentioning of the word vessel. Vessels connote blood, and blood is used throughout the play as a symbol for guilt. As a religious society, the Jacobean would certainly expect Macbeth to feel guilt and fear his 'deep damnation' as the consequences of his actions. As the play progresses, Macbeth's fear of losing the title of being king (once he becomes king) gets so intense that he murders the innocent wife and child of Macduff. They are 'savagely slaughtered', mirroring how a mixture of fear, ambition and desire have possessed Macbeth into becoming a wicked tyrant. The sibilance implies that Macduff's innocent 'wife and babe' had a painful and brutal death. Furthermore, the adverb 'savagely' emphasises the wicked, merciless and evil character Macbeth has turned into. A Jacobean audience may have believed this was a result of Macbeth's engagement with the supernatural, leading him down a dark path. Additionally, they would have been horrified to hear of a man to be so reckless as to not only murder a king, but an innocent family too. A woman and child would not have been seen as such a threat, so one may be of the opinion that Macbeth had no reason to act so carelessly. However, this could be a result of his fear of losing control. Macbeth may have got so caught up in the idea of power, status and kingship that he feared a life without it, in which he completely lost sight of all this when he allowed ambition to overcome him.

In conclusion, I believe Shakespeare presents Macbeth as a character with a significant amount of fear, as well as ambition. Although both of these traits can be good in some people, it is evidently clear that is not the case with Macbeth. Macbeth fears the wrong things, such as losing control or not becoming king, causing him to do merciless murderings throughout the play. Macbeth should have had fear towards the supernatural instead, perhaps that wouldn't have led him to his tragedy.

Level 6 - 30 Marks

Throughout Macbeth, Shakespeare explores Macbeth's fears through his relationship with his wife, his friends, his own mortality, and the destiny supposedly meant for him, all while touching on greater ideas of appropriate kingship, the 'Great Chain of Being' and the supernatural.

In this extract, Shakespeare presents Macbeth's fears through the way he speaks of the witches and his own position. Macbeth worries that his succession was perhaps in vain, and that his reign might be short lived as he describes the 'fruitless crown' and 'barren sceptre' the witches have supposedly supplied him with. The words 'fruitless' and 'barren' connote a sense of emptiness, and are suggestive of Macbeth's worries that his ruthless road to succession was perhaps in vain, if the power and authority it entails proves to be 'fruitless'. Importantly, this is a soliloquy of Macbeth, a time where he is alone, and can afford to speak true, which emphasises his worries in this scene as he speaks only to himself.

In the play as a whole, Shakespeare presents Macbeth's fears through his recognition of a disruption in natural order. Shakespeare uses Macbeth, as a whole, to explore themes of the 'Great Chain of Being', and ideas discussed in the 'Dream of Scipio' by Cicero, in which the Earth lies at the centre of a number of spheres, which contain different entities, like God, angels, animals, etc. Crucially, these spheres are interlinked, and are shown to be through the ripple effect Macbeth has caused through his transgressions. Macbeth worries about this disruption of order, talking about dead people 'rising again' and even to the point of 'pushing us from our stools'. In the latter quote, Shakespeare uses a metaphor with double meaning to emphasise Macbeth's worry – he is literally 'pushed' from his stool when he sees Banquo in his seat at the Banquet, and worries that he'll soon be 'pushed' from his 'stool', which is the throne. Shakespeare intertwines ideas of disruption of the macrocosm and Macbeth's actions to demonstrate the magnitude of his actions.

Furthermore, Shakespeare presents Macbeth's fears further in Macbeth's soliloquy at the end of the play. The use of 'tomorrow, tomorrow, tomorrow' serves as testament to Macbeth's soliloquy, whereby he realises that his whole life is ruined and that he's truly damned. The repetition of 'tomorrow, tomorrow, tomorrow' and its slow vowel sounds are reflective of his life having also slowed down, now at a 'petty pace', and his now nihilistic attitude towards his life. His use of 'Out, brief candle' echoes Lady Macbeth's 'Out, out damned spot', and places them in parallel as they recognise their actions and damnation.

Shakespeare continues to present Macbeth's fears through his relationship with fate and the witches. Shakespeare has left the role of fate ambiguous throughout Macbeth, as he blurs the lines between destiny and free will. Importantly for Macbeth, however, he regards fate and the witches as his 'insurance' of sorts, ever since he hears the witches' prophecy and that '[he] shall be king', and only realises towards the end of his life that he's been misled through both his own ambition and the witches' prophecy. He uses 'to doubt th' equivocation of the fiend, that lies like truth' to suggest his own recognition and worry about the fact he's been, or has himself, led astray. The use of 'lies like truth' is reflective of the dual and ambiguous note of the witches' prophecy, and further sets Macbeth up as a tragic character as sympathy from the audience is evoked through his now isolated and 'damned' state. Finally, Macbeth's fears are explored by Shakespeare through his relationship with Banquo. In the extract provided Macbeth mentions Banquo as one 'with a wisdom that doth guide his valour/To act in safety', which sets him up as a point of comparison to Macbeth. Banquo is 'wise', 'rational', and less inclined to act for personal ambition, all traits which Macbeth worries about, as he says 'there is none but he whose being do I fear'. A stress on 'he' is emphatic of the high regard Macbeth holds for Banquo in some respects, as Macbeth worries, and is perhaps even jealous, of Banquo's mental fortitude and restraint. In overview, Shakespeare explores Macbeth's fears throughout the play in every stage of his life, as he progresses to the throne, and eventually to his demise. Shakespeare weaves together ideas of the disruption of the natural order, fate, and Macbeth's own mortality to emphasise his various emotions in light of the recognition of his transgressions.

Essay Planning - 4 Approaches

Paragraph	Chronological	Event
[Extract]	[Extract]	[Extract]
1	Beginning	Before significant event
2	Middle	Significant event
3	End	After significant event
Paragraph	Character	Theme
[Extract]	[Extract]	[Extract]
1	First impression	Writer's message
2	How they change	Link to core idea 1
3	Final impression	Link to core idea 2

Developing Paragraphs

What? (AO1)	<p>1. Present your idea [Topic Sentence]: [Writer's name] presents... [Writer's name] conveys the idea that... [Writer's name] creates the impression...</p> <p>2. Support your idea with a quotation/quotations: This is illustrated when... "_____." To add a further quotation This is further shown when... "_____."</p>
How? (AO2)	<p>3. Explain what the quotation shows: This shows/portrays/reveals/emphasises/ presents/suggests/implies/conveys... Add an additional or alternative interpretation. Additionally/Alternatively, this might suggest...</p> <p>4. Analyse the effect of the writer's choice of language or structure: The word "_____" has connotations of... This creates the impression that...</p> <p>5. Analyse something else: Furthermore,/This is further emphasised by... ...the [adjective] tone of [link quotation] helps to convey [link to quotation] ...the [type of] imagery helps to convey the idea that... ...[writer's name] use of simile/metaphor/personification/pathetic fallacy suggests that...</p>
Why? (AO3)	<p>6. Comment on context and writer's message: [Writer's name] presents [focus of question] in this way to convey their message that... In the context of [era] society, [writer's name] might be conveying the idea that...</p>

Act/Scene:	Core Knowledge:	Retrieval Questions:
A1 S1	<ul style="list-style-type: none"> Shakespeare begins the play with the Witches to emphasise how prominent the theme of the supernatural will be in the play "Fair is foul and foul is fair" suggests that the natural order will be disturbed 	<ol style="list-style-type: none"> How has Shakespeare chosen to begin the play? What idea does Shakespeare want to present at the beginning of the play?
A1 S2	<ul style="list-style-type: none"> King Duncan is being challenged by two enemies: the rebel Macdonwald and the Norwegians Macbeth and Banquo heroically defeat both enemies King Duncan rewards Macbeth with the title of Thane of Cawdor (Macbeth does not know this yet) 	<ol style="list-style-type: none"> Who are threatening King Duncan's position at the beginning of the play? How are Macbeth and Banquo described at the beginning of the play? What title does King Duncan give to Macbeth as a reward for his actions?
A1 S3	<ul style="list-style-type: none"> The Witches provide 3 prophecies for Macbeth and Banquo: <ol style="list-style-type: none"> Macbeth will be made Thane of Cawdor (Macbeth does not know he has already been rewarded with this title) Macbeth will become King of Scotland Banquo's descendents will become kings Macbeth is enraptured by the Witches, Banquo views them with light-hearted suspicion 	<ol style="list-style-type: none"> What are the first set of prophecies the Witches give Macbeth and Banquo? How do Macbeth and Banquo react to the Witches' prophecies?
A1 S4	<ul style="list-style-type: none"> King Duncan declares that Malcolm will be his successor Macbeth, influenced by the Witches' prophecies, views Malcolm as a threat to his ambition of becoming king 	<ol style="list-style-type: none"> Who does King Duncan declare to be his successor? What is Macbeth's reaction to this?
A1 S5	<ul style="list-style-type: none"> Lady Macbeth is darkly ambitious and fears Macbeth is too kind to do what needs to be done to become king Lady Macbeth calls on dark spirits to empower her (motif of darkness) Lady Macbeth tells Macbeth of her plot to kill King Duncan so that Macbeth can become king 	<ol style="list-style-type: none"> How does Lady Macbeth react to Macbeth's letter? What does Lady Macbeth fear about her husband?
A1 S6	<ul style="list-style-type: none"> Lady Macbeth greets King Duncan warmly to cover her evil intentions 	<ol style="list-style-type: none"> Why does Lady Macbeth greet King Duncan so warmly to her castle?
A1 S7	<ul style="list-style-type: none"> Macbeth has doubts about killing King Duncan Lady Macbeth ridicules Macbeth for not having the desire, ambition and manliness to kill King Duncan and finally Macbeth agrees to do the deed 	<ol style="list-style-type: none"> How does Macbeth feel about killing King Duncan? What does Lady Macbeth say to Macbeth to encourage him to kill King Duncan?
A2 S1	<ul style="list-style-type: none"> Macbeth hallucinates and sees visions of a dagger guiding him towards King Duncan's chamber (motif of hallucinations) He hears the signal, a bell ringing, that it is time and he goes to do the deed 	<ol style="list-style-type: none"> What happens to Macbeth before he goes to kill King Duncan?
A2 S2	<ul style="list-style-type: none"> Macbeth is traumatised by his actions and returns with the guards' bloody daggers that he used to kill King Duncan Lady Macbeth places the daggers on the drunken guards and returns with bloody hands (motif of blood/recurring symbol) They hear a knocking at the gate and go to bed 	<ol style="list-style-type: none"> What is Macbeth's immediate reaction in the aftermath of killing King Duncan? What is Lady Macbeth's reaction?
A2 S3	<ul style="list-style-type: none"> Macduff arrives, finds King Duncan's body and sounds the alarm Lady Macbeth and Macbeth feign their innocence Macbeth says that he has killed the guards in a moment of fury Fearing for their lives, King Duncan's sons, Malcolm and Donalbain, flee to England and Ireland 	<ol style="list-style-type: none"> Who finds King Duncan's body? What is their reaction? What actions do Lady Macbeth and Macbeth take after Duncan's body is found? What do Malcolm and Donalbain do after their father's murder?
A2 S4	<ul style="list-style-type: none"> Ross talks about a series of unnatural events suggesting that the natural order has been disturbed Macbeth has been confirmed as King of Scotland 	<ol style="list-style-type: none"> What has happened to the natural order after King Duncan's death?
A3 S1	<ul style="list-style-type: none"> Banquo is suspicious of Macbeth Macbeth convinces two murderers to kill Banquo and his son, Fleance (link to Witches' prophecies) 	<ol style="list-style-type: none"> What does Banquo think about Macbeth's ascension to the throne? What does Macbeth plan to do to Banquo?
A3 S2	<ul style="list-style-type: none"> Macbeth is traumatised by both his past deeds and the threat to his throne Macbeth calls on dark spirits to disguise his action 	<ol style="list-style-type: none"> What happens to Macbeth's psychological state in the aftermath of killing King Duncan? Who does Macbeth seek power from in order to consolidate his position as king?
A3 S3	<ul style="list-style-type: none"> The murderers attack Banquo and Fleance but Fleance escapes 	<ol style="list-style-type: none"> What happens when the murderers attack Banquo and Fleance? Why is this a concern to Macbeth (link to Witches' prophecies)?

Act/Scene:	Core Knowledge	Retrieval Questions:
A3 S4	<ul style="list-style-type: none"> Macbeth and Lady Macbeth hold a banquet Murderers tell Macbeth that Banquo is killed but Fleance escaped, causing Macbeth great anguish Macbeth hallucinates, seeing the Ghost of Banquo at the dining table Macbeth grows suspicious of Macduff who was absent from the feast and decides to go to see the Witches again 	1. What happens during the banquet scene?
A3 S5	<ul style="list-style-type: none"> Hecate, the Goddess of Witchcraft, is angry at the Witches for giving prophecies to Macbeth She makes them promise to confuse Macbeth and make him overbold 	1. What does Hecate say to the Witches?
A3 S6	<ul style="list-style-type: none"> Lennox is suspicious of the murders of Duncan and Banquo Lennox reports that Macduff has gone to England to seek help from Malcolm to overthrow Macbeth 	1. How do the other Thanes feel about the deaths of Duncan and Banquo?
A4 S1	<ul style="list-style-type: none"> Macbeth is shown three apparitions that provide a second set of prophecies: <ol style="list-style-type: none"> “beware Macduff” “none of woman born shall harm Macbeth” That Macbeth will never be defeated “until Great Birnam Wood to high Dunsinane hill shall come against him” Macbeth is shown a final apparition of Banquo's ghost followed by a line of eight kings Macbeth decides to kill Macduff's family 	<ol style="list-style-type: none"> What are the second set of prophecies Macbeth receives from the Witches? What does the final apparition show and how does it link to the first set of prophecies?
A4 S2	<ul style="list-style-type: none"> Macduff's family is killed 	<ol style="list-style-type: none"> What does Macbeth do to Macduff's family?
A4 S3	<ul style="list-style-type: none"> In England, Macduff informs Malcolm of how Scotland is suffering under the tyrant Macbeth Malcolm is suspicious of Macduff and tests his loyalty by saying he would be a worse king than Macbeth Macduff is informed of his family's murder and vows to take revenge 	1. What happens between Malcolm and Macduff?
A5 S1	<ul style="list-style-type: none"> Lady Macbeth is observed sleepwalking, she is clearly deeply traumatised by her actions, she requires a light by her at all times and reveals her inner most thoughts 	1. How has Lady Macbeth's actions affected her?
A5 S2	<ul style="list-style-type: none"> Scottish thanes discuss the arrival of the English army and how unpopular Macbeth has become 	<ol style="list-style-type: none"> What do we notice about the pace of the final Act? How do the Witches' prophecies come true? What happens to Lady Macbeth? How is Macbeth presented in the final Act? Who kills Macbeth? What is significant about Macbeth's beheading?
A5 S3	<ul style="list-style-type: none"> Macbeth has been emboldened by the second set of prophecies and is not afraid of the approaching English army A doctor tells Macbeth that there is no cure for Lady Macbeth's ailments 	
A5 S4	<ul style="list-style-type: none"> The English army uses branches from Birnam Wood to disguise their advance on Macbeth's castle (link to Witches' third prophecy) 	
A5 S5	<ul style="list-style-type: none"> Lady Macbeth commits suicide, Macbeth despairs and concludes that life is meaningless A messenger tells Macbeth that Birnam Wood is advancing on the castle 	
A5 S6	<ul style="list-style-type: none"> The English army attacks 	
A5 S7	<ul style="list-style-type: none"> Macbeth kills Young Siward Macduff confronts Macbeth 	
A5 S8	<ul style="list-style-type: none"> Macbeth and Macduff fight Macduff reveals that he was not “of woman born” (link to Witches' second prophecy) Macbeth is killed 	
A5 S9	<ul style="list-style-type: none"> Macduff enters carrying Macbeth's head, the traditional death for a traitor and announces that the natural order has been restored Malcolm is crowned King 	

<p>Act 1 Witches (A1 S1): "Fair is foul and foul is fair" Captain (A1 S2): "brave Macbeth"; "unseemed him from the knave to the chops" Macbeth (A1 S3) "So foul and fair a day I have not seen." Witches' Prophecies (A1 S3) 1. "Thane of Cawdor" 2. "king hereafter" 3. "Lesser than Macbeth, and greater" / Thou shalt get kings, though thou be none" Banquo (A1 S3) "He seems rapt withal" Macbeth (A1 S3) "Stay, you imperfect speakers, tell me more." King Duncan (A1 S4) "He was a gentleman on whom I built/An absolute trust." Macbeth (A1 S4) Macbeth: "Stars, hide your fires;/ Let not light see my black and deep desires." Lady Macbeth (A1 S5) "Yet do I fear thy nature;/ It is too full o th milk of human kindness" Lady Macbeth (A1 S5) "Come, you spirits [...] unsex me here,/ And fill me from the crown to the toe top-full/ Of direst cruelty." Lady Macbeth (A1 S5) "Look like the innocent flower,/ But be the serpent under t." Macbeth (A1 S7) "I am his kinsman and his subject, [...] Who should against his murderer shut the door, Not bear the knife myself." Macbeth (A1 S7) "I have no spur/ To prick the sides of my intent, but only/ Vaulting ambition," Lady Macbeth (A1 S7) "When you durst do it, then you were a man," Lady Macbeth (A1 S7) "But screw your courage to the sticking- place, And we'll not fail."</p>	<p>Act 2 Banquo (A2 S1) "I dreamt last night of the three weird sisters: To you they have showed some truth." Macbeth (A2 S1) "I think not of them." Macbeth (A2 S1) "Is this a dagger which I see before me," Macbeth (A2 S1) "art thou but/ A dagger of the mind, a false creation, Proceeding from the heat-oppressed brain?" Lady Macbeth (A2 S2) "Had he not resembled/ My father as he slept, I had done t." Macbeth (A2 S2) "But wherefore could not I pronounce Amen?" Macbeth (A2 S2) "Sleep no more!/ Macbeth does murder sleep, the innocent sleep," Macbeth (A2 S2) "Will all great Neptune's ocean wash this blood Clean from my hand?" Lady Macbeth (A2 S2) "My hands are of your colour, but I shame / To wear a heart so white." Porter (A2 S3) "Knock, knock! Whos there, in th'other devil's name? Faith, here's an equivocator" Lennox (A2 S3) "The night has been unruly. Some say the Earth / Was feverous and did shake." Macduff (A2 S3) "O horror, horror, horror!" Macbeth (A2 S3) "Here lay Duncan,/ His silver skin laced with his golden blood,/ And his gashed stabs looked like a breach in nature" Lady Macbeth (A2 S3) "Help me hence, ho!" Malcolm (A2 S3) "There's daggers in men's smiles." Old Man (A2 S4) "Tis unnatural,[...] A falcon, towering in her pride of place,/ Was by a mousing owl hawked at and killed." Ross (A2 S4) "And Duncan's horses[...]/ Tis said they eat each other."</p>	<p>Act 3 Banquo (A3 S1) "I fear/ Thou playedst most foully for't." Macbeth (A3 S1) "To be thus is nothing,/ But to be safely thus. Our fears in Banquo/ Stick deep" Macbeth (A3 S1) "Upon my head they placed a fruitless crown And put a barren sceptre in my grip" Macbeth (A3 S2) "We have scorched the snake, not killed it." Macbeth (A3 S2) "we will eat our meal in fear, and sleep/In the affliction of these terrible dreams/ That shake us nightly." Macbeth (A3 S2) "make our faces vizards to our hearts, / Disguising what they are." Macbeth (A3 S2) "Oh, full of scorpions is my mind, dear wife!" Macbeth (A3 S2) "Be innocent of the knowledge, dearest chuck," Banquo (A3 S3) "O treachery! Fly, good Fleance, fly, fly, fly!" Macbeth (A3 S4) "Then comes my fit again. I had else been perfect, [...]But now I am cabined, cribbed, confined, bound in/ To saucy doubts and fears." Macbeth (A3 S4) "(to GHOST) Thou canst not say I did it. Never shake/ Thy gory locks at me." Lady Macbeth (A3 S4) "The fit is momentary; upon a thought / He will again be well." Macbeth (A3 S4) "It will have blood, they say. Blood will have blood." Hecate (A3 S5) "Saucy and overbold, how did you dare/ To trade and traffic with Macbeth/ In riddles and affairs of death," Hecate (A3 S5) "Shall draw him on to his confusion./ He shall spurn fate, scorn death, and bear/ His hopes above wisdom, grace, and fear." Lord (A3 S6) "Thither Macduff/ Is gone to pray the holy king upon his aid"</p>
<p>Act 4 Witches (A4 S1) "Double, double toil and trouble,/Fire burn, and cauldron bubble." Witches (A4 S1) "By the pricking of my thumbs,/ Something wicked this way comes." Witches' Prophecies (A4 S1) 1. "Beware Macduff./ Beware the thane of Fife." 2. "Be bloody, bold, and resolute. Laugh to scorn/ The power of man, for none of woman born/ Shall harm Macbeth." 3. "Macbeth shall never vanquished be until/ Great Birnam Wood to high Dunsinane Hill/ Shall come against him." Malcolm (A4 S3) "This tyrant, whose sole name blisters our tongues, Was once thought honest. You have loved him well." Macduff (A4 S3) "Bleed, bleed, poor country!" Malcolm (A4 S3) "I think our country sinks beneath the yoke./ It weeps, it bleeds, and each new day a gash/ Is added to her wounds." Macduff (A4 S3) "Not in the legions/ Of horrid hell can come a devil more damned/ In evils to top Macbeth."</p>	<p>Act 5 Gentlewoman (A5 S1) "She has light by her continually. Tis her command." Lady Macbeth (A5 S1) "Out, damned spot! Out, I say!" Lady Macbeth (A5 S1) "Hell is murky!" Lady Macbeth (A5 S1) "Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand." Lady Macbeth (A5 S1) "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!" Angus (A5 S2) "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." Macbeth (A5 S3) "I'll fight till from my bones my flesh be hacked." Macbeth (A5 S5) "I have almost forgot the taste of fears." Macbeth (A5 S5) "She should have died hereafter.[...] Tomorrow, and tomorrow, and tomorrow,[...] Out, out, brief candle!" Young Siward (A5 S7) "The devil himself could not pronounce a title More hateful to mine ear." Macbeth (A5 S7) "But swords I smile at, weapons laugh to scorn, Brandished by man that's of a woman born." Macduff (A5 S8) "Tyrant, show thy face! [...] My wife and children's ghosts will haunt me still." Macduff (A5 S8) "Tell thee, Macduff was from his mothers womb / Untimely ripped." Malcolm (A5 S9) "this dead butcher and his fiendlike queen"</p>	<p>Themes: Ambition - A Supernatural - S Fate and free will - F Deception - D Evil - E Kingship - K Violence - V Tyranny and the abuse of power - T Guilt - G</p> <p>Motifs: Blood - B Hallucinations - H Sleep - Sl Light and darkness - L Nature/natural world/natural order - N</p>

Plot		Key Quotations		Key Terminology	
Act 1	<ul style="list-style-type: none"> The 3 witches gather to meet Macbeth and Banquo. Duncan hears the Thane of Cawdor has betrayed him. Macbeth is seen as a hero. Macbeth and Banquo hear the predictions. Duncan decides that Malcolm will be heir to the throne. Duncan plans to visit Macbeth. Lady Macbeth reads Macbeth's letter. 	<ul style="list-style-type: none"> "Fair is foul, and foul is fair" (1.1) Witches "For brave Macbeth – well he deserves that name" (1.2) The Captain "So foul and fair a day I have not seen" (1.3) Macbeth "Stars hide your fires, let not light see my black and deep desires" (1.4) Macbeth "Come you spirits...unsex me here and fill me from the crown to the toe top full of direst cruelty." (1.5) Lady Macbeth "Look like the innocent flower but be the serpent under it" (1.6) Lady Macbeth "When you durst do it, then you were a man" (1.7) Lady Macbeth "But screw your courage to the sticking place and we'll not fail." (1.7) Lady Macbeth 	Antithesis	Opposite / Contrast	
Act 2	<ul style="list-style-type: none"> Macbeth has doubts and sees a vision of a floating dagger. He follows through with Duncan's murder. LM has to finish the job by wiping blood on the drunk guards. Macduff discovers Duncan's body. The guards are the likely suspects. Macbeth kills the guards. Malcolm and Donalbain flee the castle because they are afraid. 	<ul style="list-style-type: none"> "Is this a dagger I see before me, the handle towards my hand?" (2.1) Macbeth "Give me the daggers. The sleeping and the dead are but as pictures" (2.2) Lady Macbeth "Will all great Neptune's ocean wash this blood clean from my hand?" (2.2) Macbeth "A little water clears us of this deed" (2.2) Lady Macbeth "Wake Duncan with thy knocking, I would thou couldst." (2.2) Macbeth "Oh horror! Horror! Horror! Tongue nor heart cannot conceive, nor name thee" (2.3) Macduff "There's daggers in men's smiles" (2.3) Donalbain 	Aside	A remark heard only by the audience.	
Act 3	<ul style="list-style-type: none"> Banquo suspects Macbeth for the murder of King Duncan. Macbeth sends murderers to kill Banquo. Banquo is murdered but Fleance escapes. The ghost of Banquo is at the banquet. Macbeth rants and raves. LM tries to cover up the situation. Macduff didn't attend the banquet as he is suspicious of Macbeth. 	<ul style="list-style-type: none"> "Thou has it all now, King, Cawdor, Glamis, all, as the weird sisters promised, and I fear though play'st most foully for't." (3.1) Banquo "To be thus is nothing, but to be safely thus. Our fears in Banquo stick deep" (3.1) Macbeth "Of full of scorpions is my mind, dear wife" (3.2) Macbeth "Be innocent of the knowledge, dearest chuck, till thou applaud the deed" (3.2) Macbeth "Thou canst not say I did it; never shake they gory locks at me" (3.4) Macbeth "My lord is often thus, and hath been from his youth" (3.4) Lady Macbeth "I am in blood stepp'd so far, that, should I wade no more, returning were as tedious as go o'er" (3.4) Macbeth 	Apparitions	A ghost/ghost-like image of a person.	
Act 4	<ul style="list-style-type: none"> Macbeth visits the 3 witches and they show him more visions. He believes he can't be killed by any man. Macbeth sends murderers to Macduff's castle to kill his family. In England, Macduff begs Malcolm to return to the throne. Malcolm tests Macduff's loyalty then agrees to the war against Macbeth. 	<ul style="list-style-type: none"> "Something wicked this way comes" (4.1) Witches "Speak, I charge you" (4.1) Macbeth "From this moment, the very firstlings of my heart shall be the firstlings of my hand" (4.1) Macbeth "The castle of Macduff I will surprise; seize upon Fife." (4.1) Macbeth "Let grieve convert to anger. Blunt not the heart, enrage it" (4.3) Malcolm "Macbeth is ripe for shaking, and the powers above put on their instrument" (4.3) Malcolm 	Betrayal	Being disloyal.	
Act 5	<ul style="list-style-type: none"> LM has gone mad with guilt. She sleepwalks and tries to clean blood from her hands. She commits suicide. Many of Macbeth's supporters decide to help Malcolm. Macbeth isn't worried as he believes the prophecies. Macbeth confronts Macduff and learns that he was not born naturally but by caesarean section. Macbeth and Macduff fight and natural order is restored when Macbeth is killed and Malcolm is crowned king. 	<ul style="list-style-type: none"> "There's daggers in men's smiles" (2.3) Donalbain "Thou has it all now, King, Cawdor, Glamis, all, as the weird sisters promised, and I fear though play'st most foully for't." (3.1) Banquo "To be thus is nothing, but to be safely thus. Our fears in Banquo stick deep" (3.1) Macbeth "Of full of scorpions is my mind, dear wife" (3.2) Macbeth "Be innocent of the knowledge, dearest chuck, till thou applaud the deed" (3.2) Macbeth "Thou canst not say I did it; never shake they gory locks at me" (3.4) Macbeth "My lord is often thus, and hath been from his youth" (3.4) Lady Macbeth "I am in blood stepp'd so far, that, should I wade no more, returning were as tedious as go o'er" (3.4) Macbeth "Something wicked this way comes" (4.1) Witches "Speak, I charge you" (4.1) Macbeth "From this moment, the very firstlings of my heart shall be the firstlings of my hand" (4.1) Macbeth "The castle of Macduff I will surprise; seize upon Fife." (4.1) Macbeth "Let grieve convert to anger. Blunt not the heart, enrage it" (4.3) Malcolm "Macbeth is ripe for shaking, and the powers above put on their instrument" (4.3) Malcolm "Out, damned spot! Out, I say!... Will these hands ne'er be clean?" (5.1) Lady Macbeth "All the perfumes of Arabia will not sweeten this little hand" (5.1) Lady Macbeth "My name's Macbeth" (5.7) Macbeth "Turn, hell-hound, turn...I have no words; my sword is my voice" (5.8) Macduff "I bear a charmed life which must not yield to one of woman born" (5.8) Macbeth "Macduff was from his mother's womb untimely ripp'd" (5.8) Macduff "I will to yield to kiss the ground before young Malcolm's feet" (5.8) Macbeth "Behold where stands the usurper's head" (5.9) Macduff "His fiend-like queen who, as 'tis thought, by self and violent hands took off her life" (5.9) Malcolm. 	Apparitions	A ghost/ghost-like image of a person.	
			Paradox	A person/thing with contradictory features or qualities.	
			Semantic field	A group of words, which relate to a common theme or motif.	
			Soliloquy	Speaking one's thoughts aloud.	
			Key Vocabulary		
			Ambition	Strong desire to achieve something.	
			Catholics	A person belonging to the Christian church.	
			Fatal Flaw	A defect / weakness in character.	
			Hallucination	Apparent vision of something not present.	
			Invincible	Feeling too powerful to be defeated.	
			Jacobean	Relating to the reign of King James I.	
			Kinsman	A relative / blood relation.	
			Masculinity	Qualities considered to be of a man.	
			Noble	Belonging to aristocracy.	
			Protestant	A member of the Western Christian church.	
			Regicide	The action of killing a king.	
			Remorseless	Without guilt or regret.	
			Scepticism	Doubts the truth of things.	
			Thane	A man with land granted by the king.	
			Tragedy	A play with tragic events.	
			Traitor	A person who betrays someone.	
			Treason	Betraying one's country.	
			Virtuous	Having high moral standards.	

Context	Key Things to Remember																																				
<ul style="list-style-type: none"> ▪ King James I – Macbeth was written in 1606, early in the reign of James I, who succeeded to the English throne in 1603 after being King of Scotland. The play pays homage to the king's Scottish lineage and hatred of witches. Additionally, the witches' prophecy that Banquo will found a line of kings is a nod to James' family's claim to have descended from the historical Banquo. ▪ The Divine Right of Kings – the idea that kings got their power from God and not from their subject. James I was a believer in this, and the idea meant that any treasonous activity was a crime against God. Only a century earlier, England had suffered under the massive disorder of the Wars of the Roses, so many supported the idea to avoid civil unrest. ▪ Patriarchy – patriarchal societies are those in which men dominate, and inheritance passes through male heirs. ▪ Gender – Macbeth and Lady Macbeth switch between having masculine and feminine characteristics. In the play, gender is often linked to ambition and a willingness to do anything to achieve power. ▪ Women – Women were expected to follow social expectations with their behaviour towards men. They were meant to obey all men, be faithful and respectful, not be violent and be religious. They would have been regarded as a possession, first owned by the father, then given to and owned by the husband. Women were considered the delicate, 'fairer' sex and they should be quiet and reserved, always respecting the wishes and opinions of the males in their lives. Lady Macbeth subverts these expectations in the play to manipulate Macbeth in getting what she wants. ▪ Adam, Eve and the serpent – in the bible, Adam and Eve live peacefully in the Garden of Eden until Eve is tempted by the serpent and eats the forbidden fruit from the tree of knowledge. She convinces Adam to eat as well, and God curses them and banishes them to Earth. The serpent is frequently alluded to in Macbeth. ▪ Witchcraft – in Shakespeare's time there was no scientific knowledge to explain natural disasters such as earthquakes, floods and droughts. One of the ways they accounted for the unexplained was the idea of witches. In Elizabethan England, hundreds of thousands of women were tortured and executed in Europe because they were accused of witchcraft. The King wrote a book on the subject entitled 'Daemonologie' and appealed to parliament to pass the following act in 1563 which was still a part of English law until 1951. At the time Shakespeare was writing, many people thought that witches were real, so the weird sisters would have seemed believable and frightening to an audience in the 1600s. ▪ The 5 Acts: Macbeth is a typical tragedy. The first part builds up the turning point (Duncan's murder), and the second part deal with the consequences of this, which leads to the main character's downfall. ▪ Tragic Conventions: Macbeth is one of Shakespeare's Tragedies and follows specific conventions. The climax must end in a tremendous catastrophe involving the death of the main character; the character's death is caused by their own flaw(s) (hamartia); the character has something the audience can identify with which outweighs their flaws so we care about them. ▪ The Real Macbeth: Macbeth is loosely based on true events in feudal Scotland in the 11th Century and would have been known to King James. King James inherited the throne through his ancestors Banquo and Fleance who appear in the play. 	<ul style="list-style-type: none"> ▪ The play was written in 1606 but was set in the 11th century (Medieval period). ▪ In the play, King Duncan was a benevolent king and loved by all. In real life he was a weak king. ▪ Banquo is intrigued by the prophecies and does have ambitious thoughts, but he does not choose to act on these thoughts. ▪ There are many similarities between Banquo and Macbeth. They are both soldiers, they are both very patriotic at the start of the play and they are both considered to be brave and noble. ▪ Shakespeare believed the human nature is prone to evil and that people are greedy. He illustrates this in the Macbeths' desire to become King and Queen. This greed led them to resort to extreme measures such as regicide. In Macbeth's case, his greed led him to kill others, too. ▪ Macbeth kills Macdonald, Duncan, Duncan's guards and Young Siward himself. ▪ Macbeth orders the deaths of Lady Macduff, her family and household and Banquo. ▪ Macbeth is the only Shakespearean play set in Scotland. ▪ Macbeth's castle is in Inverness. The Royal Palace is in Dunsinane. ▪ The Gunpowder Plot occurred in 1605, one year before the play was written. <table border="1" data-bbox="598 109 1482 2105"> <thead> <tr> <th colspan="2" data-bbox="598 109 1029 2105">Characters</th> </tr> </thead> <tbody> <tr> <td data-bbox="598 109 694 2105">Macbeth</td> <td data-bbox="694 109 1029 2105">A loyal warrior who becomes duplicitous as he becomes obsessed with the witches' prophecies of power.</td> </tr> <tr> <td data-bbox="598 109 694 2105">Lady Macbeth</td> <td data-bbox="694 109 790 2105">Macbeth's wife who drives his ambition in the beginning but loses her control by the end.</td> </tr> <tr> <td data-bbox="598 109 694 2105">Banquo</td> <td data-bbox="694 109 790 2105">Macbeth's close friend and ally who also receives prophecies.</td> </tr> <tr> <td data-bbox="598 109 694 2105">Fleance</td> <td data-bbox="694 109 790 2105">Banquo's son who represents innocence and justice.</td> </tr> <tr> <td data-bbox="598 109 694 2105">Duncan</td> <td data-bbox="694 109 790 2105">King of Scotland at the beginning of the play - a strong, respected leader.</td> </tr> <tr> <td data-bbox="598 109 694 2105">Malcolm</td> <td data-bbox="694 109 790 2105">Duncan's oldest son and next in line to the throne. 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ACT 1 SCENE 1

ACT 1 SCENE 2

SCENE I. A desert place.

Thunder and lightning. Enter three Witches

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.

Exeunt

Sergeant

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 damned quarrel smiling,
Show'd like a rebel's whore: but all's too weak:
For brave Macbeth—well he deserves that name—
Disdaining fortune, with his brandish'd steel,
Which smok'd with bloody execution,
Like valour's minion carved out his passage
Till he faced the slave;
Which ne'er shook hands, nor bade farewell to him,
Till he unseam'd him from the nave to the chaps,
And fix'd his head upon our battlements.

DUNCAN

O valiant cousin! worthy gentleman!

Sergeant

As whence the sun 'gins his reflection
Shipwrecking storms and direful thunders break,
So from that spring whence comfort seem'd to come
Discomfort swells. Mark, king of Scotland, mark:
No sooner justice had with valour arm'd
Compell'd these skipping kerns to trust their heels,
But the Norwegian lord surveying vantage,
With furbish'd arms and new supplies of men
Began a fresh assault.

DUNCAN

Dismay'd not this
Our captains, Macbeth and Banquo?

Sergeant

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 memorise another Golgotha,
I cannot tell.
But I am faint, my gashes cry for help.

ACT 1 SCENE 3

BANQUO
How far is't call'd to Forres? What are these
So wither'd and so wild in their attire,
That look not like the inhabitants o' the earth,
And yet are ont? Live you? or are you aught
That man may question? You seem to understand me,
By each at once her chappy 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, thou shalt be king hereafter!

BANQUO

Good sir, why do you start, and seem to fear
Things that do sound so fair? 'I' the 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,
And say which grain will grow and which will not,
Speak then to me, who neither beg nor fear
Your favours nor your hate.

ACT 1 SCENE 4

DUNCAN

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

MACBETH

The rest is labour, which is not used for you:
I'll be myself the harbinger and make joyful
The hearing of my wife with your approach;
So humbly take my leave.

DUNCAN

My worthy Cawdor!

MACBETH

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

Exit

ACT 1 SCENE 5

LADY MACBETH

Give him tending;

He brings great news.

Exit Messenger

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 the access and passage to remorse,

That no compunctious visitings of nature

Shake my fell purpose, nor keep peace between

The effect and it! Come to my woman's breasts,

And take my milk for gall, you murdering ministers,

Where'er 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!'

Enter MACBETH

Great Glamis! worthy Cawdor!

Greater than both, by the all-hail hereafter!

Thy letters have transported me beyond

This ignorant present, and I feel now

The future in the instant.

ACT 1 SCENE 7

MACBETH

If it were done when 'tis done, then 'twere well
It were done quickly: if the 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

To plague the inventor: this even-handed justice

Commends the ingredients of our poison'd 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

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 new-born babe,

Striding the blast, or heaven's cherubim, 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 the other.

ACT 2 SCENE 1

MACBETH

Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed.

Exit Servant

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
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-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going:
And such an instrument I was to use.
Mine eyes are made the fools o' the 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 halfworld
Nature seems dead, and wicked dreams abuse
The curtain'd sleep; witchcraft celebrates
Pale Hecate's offerings, and wither'd murder,
Alarum'd 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 whereabouts,
And take the present horror from the time,
Which now suits with it. Whiles 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.

ACT 2 SCENE 2

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

Mei thought I heard a voice cry 'Sleep no more!
Macbeth does murder sleep', the innocent sleep,
Sleep that knits up the ravel'd sleeve of care,
The death of each day's life, sore labour'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 murder'd 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.

ACT 2 SCENE 3

ACT 3 SCENE 1

MACBETH

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

MACDUFF

Wherefore did you so?

MACBETH

Who can be wise, amazed, temperate and furious,
Loyal and neutral, in a moment? No man:

The expedition my violent love

Outrun the pauser, reason. Here lay Duncan,

His silver skin laced with his golden blood;

And his gash'd stabs look'd like a breach in nature

For ruin's wasteful entrance: there, the murderers,

Sleep'd in the colours of their trade, their daggers

Unmannerly breech'd with gore: who could refrain,

That had a heart to love, and in that heart

Courage to make 's love known?

LADY MACBETH

Help me hence, ho!

BANQUO

Thou hast it now: king, Cawdor, Glamis, all,
As the weird women promised, and, I fear,

Thou play'st 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.

ACT 3 SCENE 1

MACBETH

Bring them before us.

Exit Attendant

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 fear'd: 'tis much he dares;

And, to that dauntless temper of his mind,

He hath a wisdom that doth guide his valour

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 prophet-like

They hail'd him father to a line of kings:

Upon my head they placed a fruitless crown,

And put a barren sceptre in my gripe,

Thence to be wrench'd with an unlineal hand,

No son of mine succeeding. If 't be so,

For Banquo's issue have I filed my mind;

Put rancours in the vessel of my peace

Only for them; and mine eternal jewel

Given to the common enemy of man,

To make them kings, the seed of Banquo kings!

Rather than so, come fate into the list.

And champion me to the utterance! Who's there!

ACT 3 SCENE 2

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: ere the bat hath flown

His cloister'd 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 night,

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 the rooky wood:

Good things of day begin to droop and drowse;

While night's black agents to their preys do rouse.

Thou marvell'st at my words; but hold thee still;

Things bad begun make strong themselves by ill.

So, prithee, go with me.

ACT 3 SCENE 4

ACT 4 SCENE 1

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. Are you a man?

MACBETH

Ay, and a bold one, that dare look on that

Which might appal the devil.

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

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 thou'dst rather hear it from our mouths,

Or from our masters?

MACBETH

Call 'em; let me see 'em.

ACT 5 SCENE 1

ACT 5 SCENE 1

LADY MACBETH

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 power to account?--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.

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!

Exit

Doctor

Will she go now to bed?

Gentlewoman

Directly.

Doctor

Foul whisperings 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.

ACT 5 SCENE 3

MACBETH

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

Enter a Servant

The devil damn thee black, thou cream-faced loon!
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,
Thou lily-liver'd boy. What soldiers, patch?
Death of thy soul! those linen cheeks of thine
Are counsellors to fear. What soldiers, whey-face?

ACT 5 SCENE 5

MACBETH

I have almost forgot the taste of fears;
The time has been, my senses would have cool'd
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 supp'd full with horrors;
Direness, familiar to my slaughterous thoughts
Cannot once start me.

Re-enter SEYTON

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.
To-morrow, and to-morrow, and to-morrow,
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.

ACT 5 SCENE 8

ACT 5 SCENE 8

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 ears, the first that ever Scotland
In such an honour 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 fiend-like 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 crown'd at Scone.

MACBETH

Thou lovest labour:
As easy mayst thou the intrenchant air
With thy keen sword impress as make me bleed:
Let fall thy blade on vulnerable crests;
I bear a charmed life, which must not yield,
To one of woman born.

MACDUFF

Despair thy charm;
And let the angel whom thou still hast served
Tell thee, Macduff was from his mother's womb
Untimely ripp'd.

MACBETH

Accurs'd be that tongue that tells me so,
For it hath cow'd my better part of man!
And be these juggling fiends no more believed,
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' the time:
We'll have thee, as our rarer monsters are,
Painted on 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.
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 damn'd be him that first cries, 'Hold, enough!'
Exeunt, fighting. Alarums