

The Effect of Interactive Notebooks on Student Comprehension

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Abstract

This quantitative research study focused on the impact that interactive notebooks had on student comprehension levels in order to address the problem that most students showed a lack of understanding and comprehension in the *Macbeth* unit. The research question that was asked, “How does the use of interactive notebooks affect students’ learning comprehension levels within a literature unit as measured by the pre/post-test assessments?” For this question the research collected quantitative data. There were 33 student participants within the study, all are in Honors 9th grade and attend the same school. Participants were all given their own notebook to utilize in the English class and *Macbeth* Unit. Participants took a pre-test before reading “The Tragedy of Macbeth ” by William Shakespeare and complete learning activities that are appropriate for their academic level and reflected the Common Core State Standards of the unit. Once participants completed their reading and assigned activities, they took a post-test. The quantitative data was analyzed using the average of both the pre-test score and the post-test score. The results showed from the pre-test to the post-test that student comprehension levels increased by 18%, taking the average score from a failing 45% to a passing 65%. One can conclude that the use of the interactive notebooks is an effective method to increase student comprehension levels and individualization of their learning.

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Chapter 1 - Topic and Problem

Topic

The research will look at the effects of interactive notebooks on student comprehension levels. Interactive notebooks are “a powerful instructional tool, allowing students to take control of their learning while processing information and engaging in self-reflection” (Waldman & Crippen, 2009). Most interactive notebooks are a spiral bound or composition notebook that students use a variety of strategies to “create a personal, organized, and documented learning record” (Waldman & Crippen, 2009). Interactive notebooks are a combination of three types of activities or assignments. “*In*” activities, “*through*” activities, and “*out*” activities.

An “in” activity is an activity where students are provided scaffolding for class discussions by using prior knowledge and motivating them to work immediately as they come into class. A “through” activity allows the teacher to direct student learning from partial knowledge or no knowledge to understanding. An “out” activity is an activity that emphasizes reflection of key concepts and ideas at the end of a lesson (Waldman & Crippen, 2009). “Interactive notebooks can help teachers meet the needs of their students as an organizational tool to help them [the teachers] plan lessons that involve the use of different intelligences” (Jaladanki & Bhattacharya, 2014, p. 5).

The difficulty in teaching for comprehension and understanding has several factors. Two of which are, “first, for most teachers, enhancing student understanding in only one of many agendas. . . Second, the schools in which we work and the tests for which we prepare our students usually offer little support for teaching for understanding” (Blythe, 1998, p.11). Using interactive notebooks allows teachers to lead their students to the knowledge needed in a more personalized and collaborative method than other teaching methods. Interactive notebooks are

designed to “help students to distinguish between what they know and what they need to focus on” (Drum, Johnson, & Costner, 2015). This allows for metacognition on an assessment level, creating a deeper understanding for the students. “A competent teacher first previews and introduces a lesson, using perhaps a short and intriguing problem or assignment to help students connect the new lesson and ideas to their own experiences or prior knowledge” (Twar, 2011, p.6). By including these actions, the interactive notebook will mean more to students and allow for deeper learning experiences.

Interactive notebooks are considered an important tool that helps students remember and review information (Wist, 2013). Based on Howard Gardner’s theory of multiple intelligences, it is important to know that there are different learning styles (Gardner, 2006). With different learning styles comes a myriad of challenges on how to fairly assess student understanding. The interactive notebooks allow visual learners to see the information presented and it allows kinetic learners to put the material together themselves (Wist, 2013). Interactive notebooks can help educators meet the needs of their students by involving the different intelligences.

Interactive notebooks offer the opportunity to track the students’ level of understanding as the notebooks “provide students with the opportunity to add and adjust their notes, review notes at a later day, and have quality amounts of notes” (Wist, 2013). As students add to their assignments, activities, and notes this creates a timeline of the student’s individual learning that the teacher can directly track. Looking at the notes section of the interactive notebook, teachers can see “[the students’] understanding of the content” (Wist, 2013). It is also a great way to determine what students understood and grasped the content and lesson materials and which students failed to do so. Interactive notebooks are a great way to assess a variety of different assignments by incorporating drawings, column notes, graphic organizers and other engaging

activities. By utilizing these types of activities educators are “teaching kids how to read and think about text in meaningful ways that help them better understand the people around them” (Tovani, 2004, p.16). Findings from Hughes, Packard, Reischl, & Pearson’s research indicated “that supporting in-class work time, small groups, and self-initiated inquiry topics may lead to more thoughtful, complex, and well-supported arguments in student work” (Hughes, Packard, Reischl, Pearson, 1998, p.8)

There are a few specific activities that allow teachers to easily assess their students’ level of understanding. Students could add marginal notes to a copy of a text in a close read. “The advantage of marginal notations is that they don’t interrupt your reading very much” (Dobie, 2012, p.3). Many students struggle with close readings or annotations because as they are completing their notes, it interrupts their reading and their thought process. Another great use of the interactive notebook is the keep a reading log. This is particularly helpful to track students’ understanding of longer texts. Questions that can be answered in a reading log consist of, “Where is the action happening? What are the character relationships? What do I know about [the characters]? When lines seem to be important?” (Dobie, 2012, p. 4).

Piaget categorized five cognitive abilities for formal operations; they are introspection, abstract thinking, combinatorial thinking, logical reasoning, and hypothetical reasoning (Latrobe & Drury, 2009, p.17). Many students never develop these cognitive abilities. By using the self-reflective tool of the interactive notebooks, students are regularly working with metacognitive assignments that help them develop all five of Piaget’s cognitive abilities. With interactive notebooks, teachers should set clear goals for their students. A few examples of skills that should be achieved with these goals are; “Inquire, think critically, and gain knowledge. Draw conclusions, make informed decisions, apply knowledge to new situations, and create new

knowledge. Share knowledge and participate ethically and productively as members of our ... society. Pursue personal and aesthetic growth” (Latrobe & Drury, 2009, p. 9-10).

Interactive notebooks offer the opportunity to track students’ level of understanding as the notebooks “provide students with the opportunity to add and adjust their notes, review notes at a later day, and have quality amounts of notes” (Wist, 2013). Findings from a research study on interactive notebooks presented that interactive notebooks were found to support “in-class work time, small groups, and self-initiated inquiry topics may lead to more thoughtful, complex, and well-supported arguments in student work” (Hughes, Packard, Reischl, & Pearson, 1998, p.8). Interactive notebooks are a great way to assess a variety of different assignments by incorporating drawings, column notes, graphic organizers, and other engaging activities.

Problem Statement

The problem to be addressed in this study is the lack of student learning comprehension of William Shakespeare’s, *The Tragedy of Macbeth*. In the past, students have struggled with the language used in Shakespeare's play and with the length of the play. Students are not used to reading all of a text, as many of their materials are adapted or shortened. This creates an issue where the students are not retaining the material needed to succeed in the *Macbeth* unit. The length of the text in conjunction with the difficult language creates an environment where the struggling students give up at the beginning of the text, regular students try to follow along but get lost very quickly, and gifted students struggle with the slowed down pace of the class.

As with any unit in the classroom, students should be able to show comprehension at some level. With the lack of understanding students are not able to show adequate comprehension. This study will look at the specific use of interactive notebooks and the effect that they have on student comprehension.

Problem Background and Causes

All students should be able to show comprehension in their studied subjects. All students learn in different ways and at different paces (Gardner, 2006). While teaching Shakespeare in the past, I have noticed that students struggle with learning comprehension. This could be due to the students' having a difficult time understanding and connecting to the language of Shakespeare's plays or because the length of the play is significantly longer than what most students are used to reading. In the past I have used modified versions of the play, I have used summaries in addition to the play, I have used audio books and movie scenes to supplement the reading. However, even with these accommodations and adaptations, students were still struggling to understand what they were reading. This study is focusing on trying to solve the issue of students struggling with comprehension of Shakespeare by using interactive notebooks. The interactive notebook is designed to allow students to personalize their learning experience (Wist, 2013). By personalizing the learning experience with interactive notebooks student comprehension, ideally, should increase. The proposed solution to the problem of students' lack of comprehension in the Shakespeare unit, is the use of interactive notebooks. This will be conducted in a literature unit studying William Shakespeare's, *The Tragedy of Macbeth*. Students will use their interactive notebook to take notes, complete formative assessments, and track their questions about the play.

The *Macbeth* unit is scheduled to last three weeks long. Overall there will be 21 lessons for the *Macbeth* unit. Students will begin the unit with a presentation on the background and history of the play and author. The next class, students will take a pretest on the play. This will show what their prior knowledge is and areas that the class should focus on for growth. When students have completed the 40 question pretest, they will complete an anticipation guide on which they are presented with fifteen statements that they have to read and decide if they agree

or disagree with the statement. This document will be revisited after the class has completed the *Macbeth* Unit and students will see if, after reading, their answers have changed or stayed the same. In the next lesson, students will receive a foldable for their notebook for them to fill out Shakespearean language terms. This will act as an anchor chart for them to refer back to as they are reading the text. Students will then receive copies of the “No Fear Shakespeare” version of *The Tragedy of Macbeth*. This version includes the original text alongside a modern translation. The next several days will be spent reading the text. In each act, students will have an assignment to complete. These assignments range from identifying literary devices, creating a twitter profile for a character, reading guides, a psychological analysis of Macbeth, a partner poster carousel activity, to a fate versus free will discussion.

Students will be completing assignments and reflections in their interactive notebook, as well as taking notes from their reading each day. Upon finishing the text, students will participate in an Escape Room designed to review for the final exam. The escape room requires the students to know important quotes, characters, and information from each act. Students will be allowed to use their interactive notebooks as a study reference while participating in the escape room. At the close of the unit, the students will take a post test to assess their comprehension of *The Tragedy of Macbeth*.

Using the interactive notebook should be a personalized learning experience, so students will be required to follow a general format for the interactive notebooks, but other than that, they have free reign over what goes in their notebook and how they use it through the literature unit. Students that have a more difficult time with literature will be encouraged to use their interactive notebook in a more in-depth manner. Students that are not struggling with the literature will be encouraged to help struggling students with their notebooks. With the use of interactive

notebooks, students should be able to keep track of their learning in a more organized fashion, allowing for higher comprehension levels.

Research Questions

How does the use of interactive notebooks affect students' learning comprehension levels within a literature unit as measured by the pre/post-test assessments?

The research question focuses on what the effect of interactive notebooks are on students' learning comprehension levels in a literature unit. This research will be conducted with a pair of comprehension assessments. The students will take a literature unit comprehension test at the beginning of the literature unit. They will then read William Shakespeare's *The Tragedy of Macbeth* while completing a variety of formative activities in their interactive notebook, in addition to taking notes in their notebook. Upon finishing the play, students will take the literature comprehension test again. This is designed to see if the student's comprehension levels were affected by the use of the interactive notebooks.

Topic and Problem Conclusion

Students often struggle to show comprehension in Shakespeare units. This may be due to the length of the texts or the difficult language in the texts. If students are unable to show comprehension then the teacher is unable to properly assess if their students have mastered the skills and curriculum taught in that unit. Interactive notebooks are designed to make learning more personal. By allowing students to personalize their learning, there is a higher chance that they will have a higher comprehension at the end of the unit compared to students that follow a strict format of learning designed by what the teacher deems appropriate for the unit.

“Interactive notebooks can help teachers meet the needs of their students as an organizational tool to help them plan lesson that involve the use of different intelligences” (Jaladanki & Bhattacharya pg. 5). By involving more than one type of intelligence in lesson plans teachers are creating a classroom where students learn better and more meaningful material. “The interactive notebook provides opportunities for students to engage in self-reflective and collaborative experience that foster meaningful discussion in the class” (Jaladanki & Bhattacharya pg. 5).

One of the most important concepts of interactive notebooks for educators to keep in mind is that an “interactive notebook is a scaffolding tool that makes learning tasks more efficient” (Carter, Hernandez & Richison). With the use of interactive notebooks in class, students will “interact with their own learning in a variety of ways that results in stronger retention of knowledge” (Carter, Hernandez & Richison). The interactive notebook is a tool used to determine the level or quality of the learning of students in class.

According to the textbook, *Interactive Notebooks and English Language Learners*, “[Interactive Notebooks] are a means for developing and keeping a record of background information. As teachers we may not require students to “color inside the lines,” by we do foster the thinking that encourages learners to make their own connections to prior knowledge” (Carter, Hernandez, & Richison pg. 5).

The difficulty in teaching for comprehension and understanding has several factors, two of which are, “first, for most teachers, enhancing student understanding in only one of many agendas. . . Second, the schools in which we work and the tests for which we prepare our students usually offer little support for teaching for understanding” (Blythe pg. 11). Using

Interactive notebooks allows teachers to lead their students to the knowledge needed in a more personalized and collaborative method than other teaching methods.

Interactive notebooks are designed to “help students to distinguish between what they know and what they need to focus on” (Drum, Johnson, and Costner). This allows for metacognition on an assessment level, creating a deeper understanding for the students. “A competent teacher first previews and introduces a lesson, using perhaps a short and intriguing problem or assignment to help students connect the new lesson and ideas to their own experiences or prior knowledge” (Twar pg.6). By including these actions, the interactive notebook will mean more to students and allow for deeper learning experiences.

Interactive Notebooks are considered an important tool that helps students remember and review information (Wist). Based on Howard Gardner’s theory of multiple intelligences it is important to know that there are different learning styles (Gardner). With different learning styles comes a myriad of challenges on how to fairly assess student understanding. The notebooks allow visual learners to see the information presented and it allows kinetic learners to put the material together themselves (Wist). Interactive notebooks can help educators meet the needs of their students by involving the different intelligences.

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that should be achieved with these goals are; “Inquire, think critically, and gain knowledge. Draw conclusions, make informed decisions, apply knowledge to new situations, and create new knowledge. Share knowledge and participate ethically and productively as members of our ... society. Pursue personal and aesthetic growth” (Latrobe & Drury Pg. 9-10). With the use of interactive notebooks, students’ should have an easier time showing comprehension in their Shakespeare unit.

Chapter 2 - Review of the Literature

Overview of the Literature

The concept and study of Interactive Notebooks is still relatively new in the education field. Many teachers are now integrating them into their classrooms as a way to personalize learning and to teach organizational skills and responsibility to their students. As interactive notebooks are still new in the field of education this chapter will focused on what an interactive notebook is, how teachers can effectively use interactive notebooks, and interactive notebooks & student comprehension.

What is an Interactive Notebook?

Teachers across the education field are constantly trying to figure out how to keep their students engaged in their work. Teachers from all over the country are embracing interactive notebooks and using them in the classroom. In the Las Vegas school district, there are several different professional development meetings that educators can attend to learn how to create and utilize interactive notebooks in their classrooms. An interactive notebook is “a powerful instructional tool, allowing students to take control of their learning while processing information and engaging in self-reflection” (Waldman & Crippen). Most interactive notebooks

are a spiral bound or composition notebook that students use a variety of strategies to “create a personal, organized, and documented learning record” (Waldman & Crippen). Interactive notebooks are a combination of three types of activities or assignments. “*In*” activities, “*through*” activities, and “*out*” activities.

An “*in*” activity is an activity where students are provided scaffolding for class discussions by using prior knowledge and motivating them to work immediately as they come into class. An example of an “*in*” activity is bellwork. Many teachers have some sort of exercise for their students to complete when they first enter class. Bellwork can be anything from a reflective question from the previous lesson to a vocabulary exercise. A “*through*” activity allows the teacher to direct student learning from partial knowledge or no knowledge to understanding. A “*through*” activity would be an assignment that students could complete in class or as homework. There are varieties of different types of assignments that can be used as a “*through*” activity. An “*out*” activity is an activity that emphasizes reflection of key concepts and ideas at the end of a lesson (Waldman & Crippen). An “*out*” activity would be similar to a ticket out the door; it is a reflective activity related to the lesson the students just worked through. An effective interactive notebook should unitize all three of these activities in addition to “notes, visuals, timelines, class work, opinions, reactions, and homework” (Madden).

“Interactive notebooks can help teachers meet the needs of their students as an organizational tool to help them plan lesson that involve the use of different intelligences” (Jaladanki & Bhattacharya pg. 5). By involving more than one type of intelligence in lesson plans teachers are creating a classroom where students learn better and more meaningful material. “The interactive notebook provides opportunities for students to engage in self-reflective and collaborative experience that foster meaningful discussion in the class”

(Jaladanki & Bhattacharya pg. 5). In a study conducted by several university professors, the researchers found that “Interactive notebooks encourage students to actively engage and participate in the construction of knowledge and serve many purposes in the classroom. They can be used as personalized textbooks, working portfolios, study guides, reflection tools, as well as assessment tools” (Williams, DiBella, Bruner, & Baker).

Helping Teachers Understand how to Effectively Utilize Interactive Notebooks

One of the most important concepts of interactive notebooks for educators to keep in mind is that an “interactive notebook is a scaffolding tool that makes learning tasks more efficient” (Carter, Hernandez & Richison). With the use of interactive notebooks in class, students will “interact with their own learning in a variety of ways that results in stronger retention of knowledge” (Carter, Hernandez & Richison). The interactive notebook is a tool used to determine the level or quality of the learning of students in class. According to the textbook, *Interactive Notebooks and English Language Learners*, “[Interactive Notebooks] are a means for developing and keeping a record of background information. As teachers we may not require students to “color inside the lines,” by we do foster the thinking that encourages learners to make their own connections to prior knowledge” (Carter, Hernandez, & Richison pg. 5).

Interactive notebooks should be set up as a class so that each student has an identical, albeit personalized, notebook. Depending on the purpose of the notebook in differing classes, the way the interactive notebook is set up may vary. As an educator, you should model the notebook for your students and keep a teacher copy for reference. The first few pages of the notebook should be a table of content. As assignments and activities are entered into the notebook, students should log the title of the assignment with the date and page number. Every page of the notebook should be numbered. It is up to the teacher whether students use even pages, odd

pages, or both pages. As the notebooks are personalized the assignments pages may vary, but the numbers should all be uniform; either in the top right corner or bottom right corner of the page. Covers should have the student's name and class information, but other than that, students should be allowed to personalize the cover of their Interactive Notebook. Formatting will vary from teacher to teacher and class to class, but each student should set up their notebook the same exact way in accordance to their teacher's specifications.

When using notebooks in class activities should allow for interaction between students and the use of language (Carter, Hernandez & Richison). The use of interactive notebooks is not meant to keep students busy working on their own, but to create a collaborative learning environment where the students are able to facilitate their own learning and to help develop their peers' learning. The interactive notebooks should also have an area for teacher feedback. Students will take this information to improve their learning and their work. "[Interactive Student Notebooks] require students to be actively engaged in the course concepts being taught" (Drew).

When assessing interactive notebooks there are four main elements for successful interactive notebooks. First, formal evaluation. Second, informal evaluation. Third, student self-assessment including possible peer assessment. And fourth, parent review.

First is the formal evaluation. This consists of homework and other assignments and activities in the notebook checked for accuracy or skill and grading individual student work. Second is the informal evaluation. This evaluation can be conducted in a variety of ways. Some of the ways that a teacher could conduct an informal evaluation are, walking around the classroom and checking for completion and understanding, setting up a gallery walk where students have an opportunity to observe their peers notebooks, and giving stamps for completion or allowing students to use their completed notebook assignments on quizzes or tests. Third is

the student self-assessment. This is a valuable tool to have students stay accountable for their work and to have students gain access to their peers' work. It is important to conduct a self-assessment at the end of each unit in the interactive notebook. The self-assessment not only helps the students see where they need improvement, but it offers a chance for the teacher to see areas that need improvement in their lessons and in the students' understanding. Fourth is the parent review. By asking parents to review their student's notebook, it gets the parents involved in the classroom and in their child's learning. The parent review of the interactive notebook provides the students with an audience that is someone other than their teacher and peers.

It is important for educators using interactive notebooks to remember that the notebooks are not simply a place to house classroom notes. It is "a place for students to respond to what they are learning. Interactive notebooks facilitate a notetaking process that allows students to record information in personal and meaningful ways" (Goodman). Interactive notebooks are useful because they can be used in any place, at any time and in any content area.

Interactive Notebooks and Student Comprehension

The difficulty in teaching for comprehension and understanding has several factors. "First, for most teachers, enhancing student understanding in only one of many agendas. . . Second, the schools in which we work and the tests for which we prepare our students usually offer little support for teaching for understanding" (Blythe pg. 11). Using Interactive notebooks allows teachers to lead their students to the knowledge needed in a more personalized and collaborative method than other teaching methods. Interactive notebooks are designed to "help students to distinguish between what they know and what they need to focus on" (Drum, Johnson, and Costner). This allows for metacognition on an assessment level, creating a deeper understanding for the students. "A competent teacher first previews and introduces a lesson,

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Summary

The studied literature presents the issues that an educator may encounter when utilizing interactive notebooks in the classroom. The literature also reviews how to effectively integrate the use of interactive notebooks into classroom curriculum and how to use the notebooks for student comprehension. As the concept of interactive notebooks is still a relatively new concept in the field of education, there is not as much research available on the topic as there may be on other classroom strategies that have been around for much longer.

Chapter 3 - Research Methodology

Research Design

The research of this study is an action research study. Students are given a pre-test to assess student comprehension at the beginning of the *Macbeth* unit. Afterwards, they will read the play while completing several formative assignments and activities in class. At the end of the *Macbeth* unit, students will take a post-test with the same questions as the pre-test, to assess their growth, or lack thereof, in comprehension. The problem has been identified: the lack of student comprehension in the *Macbeth* unit. The data gathering has been started with the pre-test and will conclude with the post-test. Once the data is complete, then the researcher will be able to interpret the data and make necessary changes to the *Macbeth* unit from their findings.

Research Questions

1. How does the use of interactive notebooks affect students' learning comprehension levels within a literature unit as measured by the pre/post-test assessments?

The research question focuses on what the effect of interactive notebooks are on students' learning comprehension levels in a literature unit. This research will be conducted with a pair of comprehension assessments. The students will take a literature unit comprehension test at the beginning of the literature unit. They will then read William Shakespeare's *The Tragedy of Macbeth* while completing a variety of formative activities in their interactive notebook, in addition to taking notes in their notebook. Upon finishing the play, students will take the literature comprehension test again. This is designed to see if the student's comprehension levels were affected by the use of the interactive notebooks.

Participants

The participants of my research study will be 33 Honors English Freshman students. These students range in age of thirteen to fifteen years of age. In the group of 33 students, 13 of them are male and 20 of them are female. The demographic for the school as a whole is 68.3% Hispanic, 11.9% white, 10% African-American, and 3.15% other Race. 72.9% of the students that attend the school have free or reduced lunches (School Year 2017-2018 for Las Vegas High School). The demographic of the class consists of 62.5% Hispanic, 12.5% American Native, 9.4% Caucasian, 6.25% Asian, 6.25% African-American, and 3.125% Islander. Out of the 33 students, 6.25% of them are categorized as English Language Learners.

Data Collection Instruments and Methods

Within the study, there will be one main method of collecting data. This will be in the form of a pre/post-test that will consist of 40 multiple-choice questions that will relate to the different common core standards that the students will be learning about within the *Macbeth* unit. This data collection tool allows the researcher to track the students' growth, or lack of, in their comprehension levels. This data and the format of its collection lends itself to quantitative research.

The overall research study is designed as a quasi-experimental case study. The data that is collected from the pre/post-test will be input into an excel spreadsheet that will track the students' growth. The spreadsheet will show the individual scores of each student so that it will be easy to see how each student's scores were impacted by the use of interactive notebooks. The teacher will track the growth of the mean score from the pre and post tests. If the independent variable of the participants' scores improve on the post-test then clearly the interactive notebooks

had a positive impact on the students' comprehension of the unit. If the scores stay the same, then the use of interactive notebooks had no impact on student comprehension. If the scores decrease, then the use of interactive notebooks had a negative effect on student comprehension. Tracking the scores of the pre-test and the post-test creates test-retest reliability in the case study.

Data Security and Confidentiality

The data gathered from the study will be entered into an excel spreadsheet that is stored in the researcher's Google Drive and only accessible with the researcher's password. The physical forms and copies of the assessment will be locked in a drawer of the researcher's desk. Students will have access to their own scores via their gradebook, as will parents and guardians. Within the study, students will be referred to with a number instead of their name, to ensure confidentiality.

Summary

The action research design will be used for the purposes of this study. The participants are all students of the researcher. As the research study begins, the participants will take a pre-test for tracking the levels of growth in student comprehension levels. Students will read *The Tragedy of Macbeth* and complete learning activities in their interactive notebooks as they read. The learning activities are all suited for the Common Core standards for Quarter 4. After reading the story and completing the activities students will take the post-test. Data from the pre/post-test will be averaged in order to show the impact that the interactive notebooks had on students' comprehension levels. All physical copies of the data will be stored in a locked cabinet and data from the pre/post-tests will only be accessible on the researcher's school Google Drive which is password protected.

Chapter 4 – Results

Results Overview

Overall, the results of this study showed that the use of interactive notebooks in the *Macbeth* was an effective strategy to increase student comprehension levels. To begin the students took a pre-test and the average score on the test was 47%. At the end of the unit, students took a post-test which showed the average score increased to 65%. This brings the average score up by 18% and takes the average score from a failing grade to a passing grade. The study was able to positively answer that the use of interactive notebooks has a positive effect on student comprehension levels within the *Macbeth* unit of English 9 Honors.

Data Analysis

At the beginning of the study the students completed a pre-test that assessed their knowledge of the Common Core Standards (RL.1, RL.2, RL.3, RL.4 and RL.5) that were being taught within the *Macbeth* unit. The students completed the same test as their post-test assessment at the end of the *Macbeth* unit. This method of pre/post-test data collection will be analyzed in a quantitative manner. While analyzing this data one can understand that if students' scores increased from the pre-test to the post-test then the use of interactive notebooks in the *Macbeth* unit is an effective way to increase student comprehension levels. The average score of the 33 students on the pre-test was 47%. This shows that the average amount of the participants did not understand the standards that the unit would focus on seeing as the average score was below passing. Then the average score from the post-test was 65%. This shows an 18% growth in the students' scores.

While that number does not seem like a huge growth, it does take the average score from a failing grade to a passing grade. Figure 1 shows the baseline mastery growth between the Pre-Test and the Post-Test.

Figure SEQ Figure * ARABIC 1

Baseline to Final Overall Change	
Baseline Mastery:	0
Final Mastery:	0.53

Whole Group Mastery Change by Test	
Pre-Test	0
Post-Test	0.53

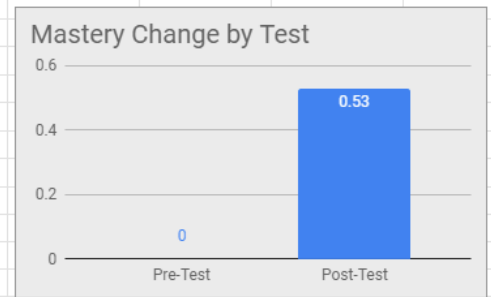
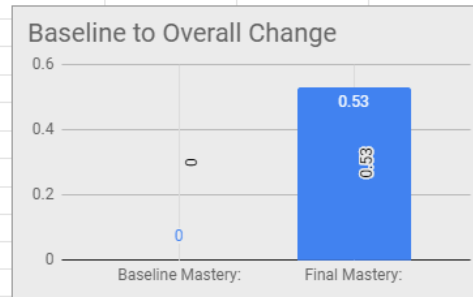


Figure 1 is showing the overall change in mastery. On the pre-test, 0 out of 33 students showed mastery, while on the post-test 17 out of 33 students showed mastery. The individual scores have been broken down as seen in Figures 2 & 3.

Figure SEQ Figure * ARABIC 2: Pre-test

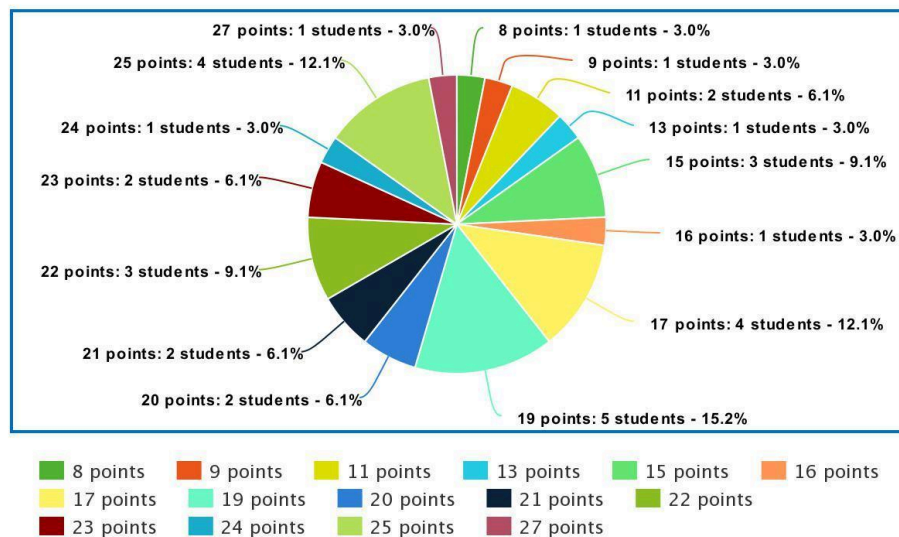
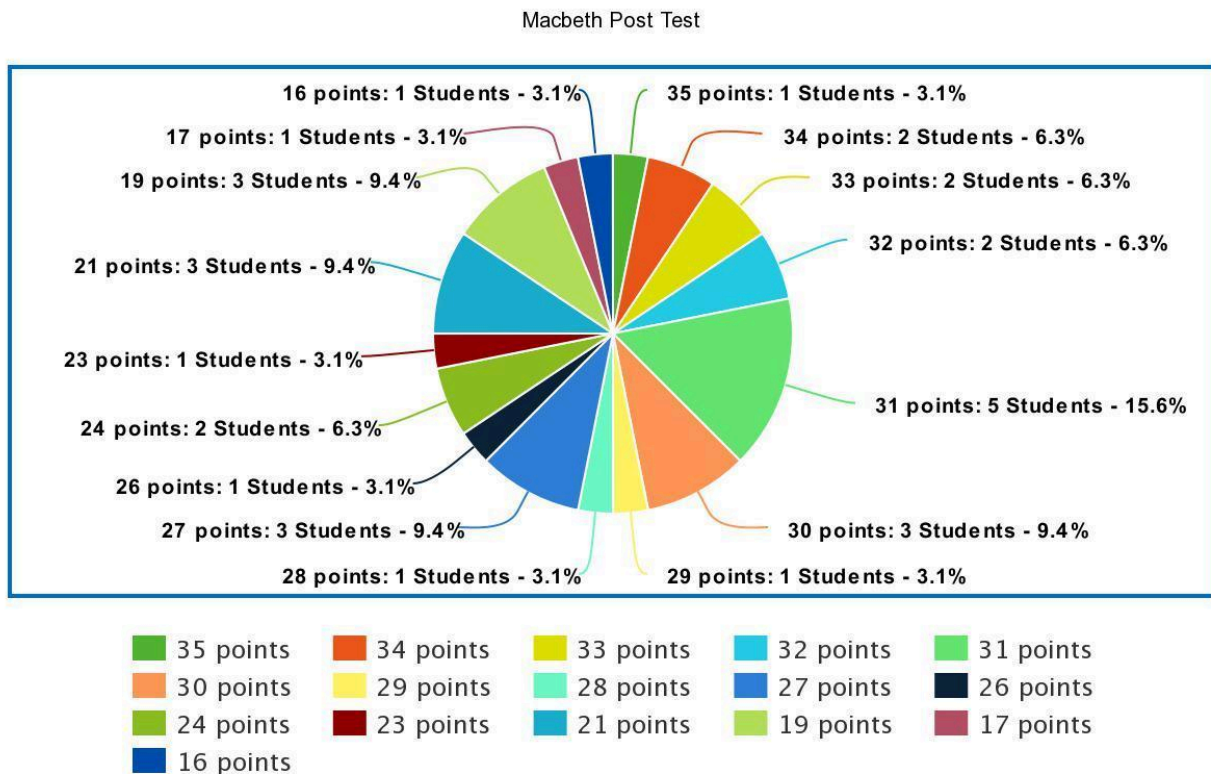
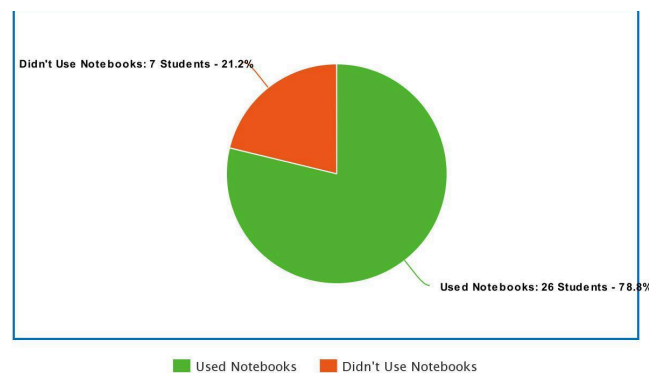


Figure 3: Post-Test

The students that did not reach mastery on the post-test were the students that frequently forgot their notebooks, or simply did not bring them to class at all. Out of the 33 students in the 9th Grade Honors class, 26 (~79%) of them frequently or always brought their interactive notebooks to class. The remaining 7 students (~21%) did not successfully utilize their interactive notebooks in class. These numbers can be seen in Figure 4.

Figure SEQ Figure * ARABIC 4

Answers to the Research Questions

The research question that was asked at the beginning of this study was, “How does the use of interactive notebooks affect students’ learning comprehension levels within a literature unit as measured by the pre/post-test assessments?” Through this research it has been found that this question can be answered positively. The use of Interactive Notebooks in the *Macbeth* unit had an overall positive effect on the students’ comprehension levels, taking the average score on the assessment from a failing 47% to a passing 65%. Although the scores increased only by 18%, it still shows that there is a positive effect on students’ comprehension levels when using Interactive Notebooks over the course of the *Macbeth* unit.

Chapter 5 - Discussion and Conclusion

Overview

Throughout the study the student participants worked very hard within their Interactive Notebooks. Participants worked to understand the standards of the unit and the play, *The Tragedy of Macbeth* by William Shakespeare. When the participants first began the study, they completed a 40 question pre-test that showed their level of comprehension. The results showed that the students' comprehension levels were extremely low, in fact none of the students showed mastery. Then, at the end of the unit, the students completed the same 40 questions, this time as a post-test. While the average score only increased by 18%, it took the average score from a failing grade to a passing grade. The outliers were the students that were frequently forgetting or not using their interactive notebooks. The results of the pre/post-test clearly showed that the use of Interactive Notebooks in the *Macbeth* unit is an effective way to increase student comprehension of William Shakespeare's, *The Tragedy of Macbeth*.

Problem Solutions

The problem that was previously discussed within this research study is that many students struggled to show comprehension of *Macbeth*, due to several different factors. This is a concern as it is a large part of their Quarter 4 grade and their Semester 2 final exam. Student comprehension is an issue across the board, not just in the *Macbeth* unit.

A possible solution that educators can use to help increase student comprehension levels is utilizing interactive notebooks in the classroom. Interactive Notebooks allow teachers to let their students personalize their learning while still keeping the curriculum the same. Students are allowed to take notes in addition to the assignments required for class, within their notebook.

Teachers can set up the notebook in a way that best works for their classroom. This creates a more effective way of tracking student comprehension and participation.

The data collected from this study shows that not only does the use of Interactive notebooks help the students academically, it allows them to see their own growth as well. Students liked the Interactive Notebooks because they got to personalize their learning. It also held them accountable for their work and growth. Clearly, Interactive Notebooks are a successful way to solve the issue of the lack of student comprehension.

Strengths and Weaknesses

In any research study there will always be strengths and weaknesses and this study is no different. One strength from this study was that the use of the interactive notebooks created a much easier system of grading than any other system I have used in the past. All the assignments were in the students' notebooks. If a student was absent it was easy to see which assignment they were missing, as we could look at the last assignment in the notebook and move on from there. It was also a great way to have the students track their own progress and see just how much work they actually do in a literature unit. Students did not just complete their assignments in their notebooks, but they took notes as they read the play and recorded them in their notebooks.

A large weakness of this study was relying on the students to have their notebooks every day. This caused seven students to frequently fall behind in their work, which negatively affected their post-test comprehension. Students were docked points for not having their notebook in class. The students were offered a space in the classroom to keep their notebooks if they knew that remembering to bring their notebook to class would be an issue for them. However, these seven students simply did not bring their notebooks or utilize the storage in the classroom.

Another weakness of this study is the small amount of participants. There were only 33 student participants in the study, so it becomes quite difficult to determine if the results would be the same with a larger participant population.

Influential Factors

There were a few different factors that may have skewed the findings within this study. First, the participants are all students of the researcher. This may have skewed the findings in both a negative way and a positive way. As the participants are the students of the researcher, if the students like the researcher and enjoy the class, they may have tried harder to do well on the unit. While, if the students did not like the researcher or the class, they may have not tried throughout the unit. Although this is a possibility, it is unlikely that the data was skewed very much as the students received grades for each assignment in the unit. Even if they disliked the class or researcher, the students would not want to sabotage their own grades.

Another factor was time. The participants that took part in the study were all in one class period. This class period is the first of the day. All first period classes must watch the morning video announcements. These can be anywhere from one minute long to five or more minutes long. This causes some issues with students having enough time to complete their assignments in class. Another issue with the study being conducting during first period is that students are often late to class. Students were told that any time they lost in class for assignments needed to be made up as homework. Looking at the thirty-three students, they have a collective number of 83 missing or late assignments. Students were given an adequate amount of time in class to finish all their assignments and in the case of an outside disruption, deadlines were extended.

Further Investigation

There are many areas within the research study that could use further investigation. First, it would be beneficial to further investigate the research on a larger scale. As previously stated, one of the weaknesses of the study was the small amount of participants. Researching this study on a larger scale would allow for more conclusive results. Something else that could further the investigation would be to use interactive notebooks within different areas of academic study. Further investigation could reveal if the interactive notebooks would be helpful with other standards in English class, or even math or science classes. This further investigation would reveal whether interactive notebooks is a useful method for teaching within all subject areas.

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Appendix A

Title & Date	<i>The Tragedy of Macbeth</i> by William Shakespeare April 12, 2019- May 10, 2019
What/Why/How	To prepare students to take the ACT and EOC tests, to prepare for college and career readiness, to analyze literature, to build discussion skills, to build presentation skills, to read literature from outside the USA
Standards	RL. 1,2,3,4,5,6,9,10 L. 1,2,3,4,5,6 SL. 1,2,3,4,5,6
Materials	Interactive Notebooks, Chromebooks, Glue Sticks, Scissors, Pencils,
Procedures	April 12: Students will review the background and history of Macbeth and complete their anticipation guide. Students will take notes on the PowerPoint viewed in class. April 15-19: Spring Break. Students were assigned to complete a 3 questions pre-reading assignment on Google Classroom. April 22: Students will complete the pre-test April 23: students will complete the Fate VS Free Will assignment and begin reading Act 1 April 24th: students will finish reading act 1 and will answer the act 1 questions. April 25th: Students will read act 2 and will start (finish as HW) the act 2 4-square assignment. April 26th: students will being act 3 and receive act 3 questions. Due on Monday April 29th: students will turn in act 3 and begin reading act 4. Students will complete act 4 questions as homework. April 30th: students will read act 5 and start the psychological profile of Macbeth assignment. May 1st: school testing May 2nd: school testing May 3rd: school testing May 6th: students will turn in the psychological profile of Macbeth assignment and will complete the partner posters class assignment. May 7th: Students will begin working on the analysis packet for Macbeth. May 8th: Students will participate in the Escape room review May 9th: students will finish the escape room review. If time allows, class will watch clips from movie versions of the play. May 10th: Students will turn in their analysis packet and take the Macbeth Post-test.
Assessments	Formative: Macbeth notes, Anticipation guide, Pre-reading Google Classroom Assignment, Fate VS Free Will, Act 1 questions, Act 2 4-square assignment, Act 3 questions, Act 4 Questions, Act 5 psychological profile, Analysis packet, Escape Room Review, Summative: Pre-test, Post-Test
Re-Teaching	Group or partner work, mini lessons, review of acts.

Macbeth Anticipation Guide

Directions: Individually read each of the following statements, and put a check next to the ones you agree with and would be willing to defend. Try to think of specific examples that you would use to defend or refute these statements. These statements address some of the issues that we will come across in our study of Macbeth.

- _____ Behind every great man is a great woman.
- _____ Witches, demons and ghosts actually exist.
- _____ Sometimes it's necessary to do something wrong to get what you want.
- _____ What goes around, comes around (karma)
- _____ Human beings are easily tempted by things they want, even if it's wrong.
- _____ If someone thinks that the ruler of their country is destroying the country, that person should try to overthrow the ruler.
- _____ Success is worth any price you have to pay.
- _____ Your horoscope is a good indicator of how your day will go.
- _____ Traitors should be executed.
- _____ There are truly "good" people and truly "bad" people.
- _____ You should never compromise your values.
- _____ The direction of our lives is decided by something/someone else (fate), not our own actions (free will).
- _____ Being powerful usually is the same as being happy.
- _____ Everyone is capable of murder under the right circumstances.
- _____ One mistake often leads to another.

Pre-Reading Assignment

Directions: Before we start our Macbeth unit, you will complete this preparation assignment. Using research found from the internet (NOT WIKIPEDIA). Answer the following short answer questions.

1. How does Shakespeare's play, *The Tragedy of Macbeth*, reflect the political climate of the time it was written?
2. What do you know about the play, *The Tragedy of Macbeth*, as of RIGHT NOW?
3. "Greed is the root of all evil" – Do you agree or disagree with this statement? What does this phrase tell us about human nature? Is it good to be ambitious? What do you think this has to do with Macbeth?

3.Fate Versus Free Will

Answer the questions in your notebook:

- What is the difference between Fate and Free Will?
- Do you believe in these concepts? Why or why not?

Discussion:

- Share your thoughts with your group.
- Chose ONE person to share the most interesting ideas with the class.

Activity:

- Without talking, work with your group to complete the puzzle.
- The winners may receive a small prize.
- Anyone who talks will disqualify their group.
- You have 3 minutes to complete your puzzle.

Answer the questions in your notebook:

- What did you notice about your group as you worked together?
- What did you notice about the group who won the race?
- Was the race fair? Why or why not?
- What seemed to be up to "fate"?
- What seemed to be up to "free will"?

4. Macbeth Act One Assignment:

- Answer the following questions in your Notebook.
- What is the setting of the beginning of the play?
- Based on the setting and the things the witches are talking about, what can you infer the tone of the play is going to be?
- Identify one of the paradoxes in the scene. What is the meaning of the paradox you chose?
- After reading Act One, Scene Two, how would you characterize Macbeth and Banquo? Explain in at least 2 sentences using textual evidence.
- What does King Duncan decide to do with the Thane of Cawdor at the end of Scene Two? How does Macbeth benefit?
- Characterize the witches based on the conversation they have on pages 3-4 of your reading packet.
- What 3 prophecies do the witches make? (Hint: 2 are about Macbeth and the other is about Banquo).
- What might be concerning about the witches prophecies? Think, what has to happen for Macbeth to become King?
- Lady Macbeth is introduced in Scene 5. How would you characterize her and why? Use textual evidence to support your claim.
- What does Macbeth decide to do at the end of scene 7?

5. Act 2 4-Square:

Using the Four Square you glued into your notebook fill out your answer to each question.

Shakespeare created “knock-knock” jokes in the creation of the Porter character. Porter’s purpose is to provide comic relief after the tragic death of King Duncan. Write 2 CLEAN knock-knock jokes.	Using Act 2 Scenes 3-4 Create a 4-line rhyming poem that summarizes these two scenes effectively.
Write a key point from each scene of Act two: Key Point Scene #1: Key Point Scene #2: Key Point Scene #3: Key Point Scene #4:	Using Act 2 Scene 4: Draw a sketch or picture and write a caption underneath to help you remember a significant part of this scene.

6. Macbeth Act Three Questions

Answer the following questions in the RACES format. Anything not in the RACES format will be given an F. RACES: Restate the question, Answer the question, Cite evidence, Explain/elaborate, Summarize.

- Describe the murder plot Macbeth devises in scene 1. How is it different from his murder plot against Duncan? What do these differences suggest to you?
- What intended victim of Macbeth's plot manages to escape? What conflicts might this character cause for Macbeth in the future?
- Describe Macbeth's behavior during the feast in scene 4. How might this guests' opinion of him have been affected by this behavior?
- Why do you think some versions of Macbeth show the ghost during the feast and some choose not to show the ghost? What are some pros and cons of showing the ghost?

7. Macbeth Act Four Questions

Answer the following questions in the RACES format. Anything not in the RACES format will receive an F. RACES: Restate the question, Answer the question, Cite evidence, Explain/elaborate, Summarize.

- What prophecies do the witches give to Macbeth and how does he feel after hearing them?
- What does Lady Macduff think her husband is? Why? Explain.
- How does Malcolm test Macduff to make sure he is not there to take him to Macbeth?

8. Act Five assignment: Psychological Profile of Macbeth

Look at the following psychology terms and their definitions. Using QUOTES or VERY SPECIFIC DETAILS from the play as proof, explain how Macbeth is showing some or all of these psychological disorders/tendencies. Use your knowledge and observations of Macbeth in ACT 1 and ACT 2 to fill out the following chart. Each box should be filled out in the RACES format.

<i>Term and definition</i>	<i>Evidence from the play</i>
Aggressive: An interpersonal style where only the immediate needs of the self are considered rather than the needs of others (as opposed to passive or assertive).	
Hallucination: False perception of reality (e.g. hearing voices that are there or seeing people who do not exist) [auditory (hearing); visual (sight); olfactory (smell); tactile (touch); and taste].	
Extrinsic Motivation: The desire or push to perform a certain behavior based on the potential external rewards that may be received as a result.	
Delusion: False belief system (e.g., believing you are Napoleon, having magical powers, or the false belief that others are 'out to get you').	
Obsession: a persistent and seemingly uncontrollable thought..	
Learned Helplessness: A condition that occurs after a period of negative consequences where the person begins to believe they have no control.	
Burnout: Changes in thoughts, emotions, and behavior as a result of	

extended job stress and unrewarded repetition of duties. Burnout is seen as extreme dissatisfaction, pessimism, lowered job satisfaction, and a desire to quit.

Macbeth: Victim or Villain?

After reading *Macbeth*, find 2 quotes that support the idea that Macbeth is a victim in the story and 2 quotes to support the idea that Macbeth is a villain in the story. Make sure you write down the page number and explain how the quote proves that he is a victim or a villain.

Victim: Quote and Page	Explanation of Quote
Victim: Quote and Page #	Explanation of Quote

Villain: Quote and Page #	Explanation of Quote
Villain: Quote and Page #	Explanation of Quote

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9. Culminating Assignment: **Macbeth Dagger Soliloquy**

The success of a play depends on more than just the text. Also important are the actions (BODY), facial expressions (FACE), and tone of voice (VOICE) of the characters. The text itself gives us hints, especially when the author, like Shakespeare, gives scant stage directions. This lack of explicit stage directions lends itself to a great freedom in staging the play. Macbeth's "dagger" speech has been performed in various ways. Some productions make use of a real dagger, while others interpret the dagger as a fabrication of the confused mind of Macbeth. Remember, actors use their VOICE, their FACE, and their BODY to reveal their thoughts.

Supply five additional stage directions for different parts of the "dagger" speech. Suggestions for the first two lines are given (you might have better ones). Think about whether you would choose to stage the speech with or without the dagger.

Lines from the "Dagger" Speech	Possible Stage Directions
"Is this a dagger which I see before me"	Wide-eyed, starting slightly above eye-level, right hand outstretched.
"The handle toward my hand? Come, let me clutch thee."	Reaches out further as if to grab the dagger.

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Imagery Illustration

Quote that shows imagery with correct citation.	2. Paraphrase the quote in your own words.	3. The author's purpose in including this imagery in this scene of the story.

4. Draw an illustration of the quote of imagery as YOU picture it.

Paradox and Macbeth

Paradox-Contradiction in terms that has a ring of truth to it.

Paradox Example:

You have to be cruel to be kind sometimes.

How this seemingly contradictory statement is true:

Lisa is wearing a hideous outfit and you tell her that is not attractive at all; some may feel you are being cruel and hurting Lisa's feelings. In reality, you are being kind because you have Lisa's best interest at heart and do not want others making fun of her. So, you were mean in order to save her.

Paradox Example:

The winner is sometimes the biggest loser.

How this seemingly contradictory statement is true:

Bob is intent on winning a race. In order to win, he trains, practices and spends all of his time on the track. His family feels more and more neglected as the race approaches. Bob's hard work pays off and he wins the race, but in the process he loses the more important part of his life, his family. So, Bob won the race but lost so much more.

CREATE YOUR OWN

Paradox

Example: _____

How this seemingly contradictory statement is true: _____

EXAMPLE:

Paradox: "So foul and fair a day I have not seen."

How this seemingly contradictory statement is true:

The day is foul because of the weather, but it is also fair because the battles have gone Macbeth's way.

2. Paradox: Lesser than Macbeth and greater.

How this seemingly contradictory statement could be true:

3. Paradox:

How this seemingly contradictory statement could be true:

4. Paradox:

How this seemingly contradictory statement could be true:

Twitter Assignment

You will choose a character from the following list. You will create a Twitter account (on the template provided) for the character you have chosen. Use what you know about the character's personality to create an accurate reaction to events that occurred in Act 1 and Act 2 (ex. If a character does not know something in the play, they can't post about it.)

- Macbeth
- King Duncan
- Lady Macbeth
- Malcolm
- Donalbain
- Banquo
- Macduff
- The witches

Your character's twitter can also retweet "tweets" from other characters' accounts. Stick to the 140 character limit. Have fun using hashtags, pictures, polls, etcetera. You must at AT LEAST 8 tweets in order to get full credit for the assignment.

Today I learned...

I didn't know ...

I don't quite understand...

I still have a question about ...

Today I learned...

I didn't know ...

I don't quite understand...

I still have a question about ...

Today I learned...

I didn't know ...

I don't quite understand...

I still have a question about ...

10. Partner Posters- Classroom Carousel Project:

Step one:

- With a partner, travel to each of the 10 Posters.
- Discuss the statement on the poster
- Leave a sticky note explaining why you agree or disagree with the statement.

Step two:

- You will receive a poster with all of its accompanying sticky notes.
- Read the responses.
- Determine the TREND in the responses.
- Choose the 3 most interesting responses to share with the class.

Step three:

- We are now going to share!
- Pay attention. When you see your assigned Poster, be prepared to talk about it to the class.

- Share the TREND you found and the 3 most interesting responses.

Poster Themes:

1. "Too much ambition can be dangerous."
2. "We cannot control our fate."
3. "It is not always easy to resist temptation."
4. "There is never a good reason to kill another person."
5. "We all have the power to control our own destiny."
6. "Violence leads to more violence."
7. "Everyone battles good and evil within themselves."
8. "Most people will do whatever they need to do to reach a goal."
9. "Husbands and wives always should support each other in their goals and aspirations."

Step four:

What surprised you the most about today's activity? Answer in your notebook

Appendix B**Pre/Post Test**

Directions: Now that you have read *Macbeth* by William Shakespeare, this test will assess what you know about the play. Answer the questions to the best of your ability. Answer all of the questions on your Scantron form

Questions 1-14 are all about characters and characterization.

1. The fact that Duncan was deceived by the Thane of Cawdor suggests that Duncan's character was too...
 - a. ... cautious of others
 - b. ... harsh of a ruler
 - c. ... politically savvy
 - d. ... trusting of others
2. Macbeth's vision of the dagger is the result of his character...
 - a. ...being in turmoil because of his conscience.
 - b. ... foul play because of those who are against him.
 - c. ... his fear of Lady Macbeth's strength.
 - d. ...exhaustion from being in battle
3. Macbeth's character after murdering Duncan can best be described as...
 - a. ...strong
 - b. ...confident
 - c. ...upset
 - d. ...scared
4. Macbeth realizes that by murdering Duncan, he has...
 - a. ...destroyed his peace of mind forever.
 - b. ...gained the support of all his countrymen.
 - c. ...ensured that all will turn out well.
 - d. ...saved the future of Scotland.
5. When it comes to the witches prophecies in Act 1, how do Macbeth and Banquo differ in their reactions?
 - a. Macbeth and Banquo do not differ; they are both scared.
 - b. Macbeth wants to know more while Banquo fears it is a trick to do them harm.
 - c. Macbeth fears it is a trick to do them harm, while Banquo wants to know more.
 - d. Macbeth starts to plan his rise to King right away and Banquo starts planning for his son(s) to be the King.
6. When the prophecies for Macbeth come true, how does Banquo react?
 - a. He decides to make sure the prophecy about him also comes true.
 - b. He suspects Macbeth of murdering Duncan.
 - c. He realizes he will have to conspire with Macbeth.
 - d. He realizes that he can change his fate.
7. What is Macbeth's tragic flaw?
 - a. His superstition.
 - b. When he orders Banquo's murder.
 - c. His personal ambition to be more than what he is.
 - d. His trust in his wife, Lady Macbeth.
8. Lady Macbeth fears her husband is too _____ to go after the throne.

- a. ...ruthless
 - b. ...weak
 - c. ...kind
 - d. ...emotional
9. Lady Macbeth's assessment of her husband is surprising because he is characterized in Act 1 by other characters as...
- a. ...brave
 - b. ...cowardly
 - c. ...despicable
 - d. ...strong
10. Lady Macbeth is able to manipulate Macbeth into murder when she...
- a. ...challenges how manly he is.
 - b. ... convinces him that Duncan has been nothing but rude to him.
 - c. ... does it herself.
 - d. ... comes up with a plan that seems foolproof.
11. Lady Macbeth defies traditional female roles for the time by...
- a. ...wearing pants
 - b. ... convincing Macbeth to kill Duncan to become King.
 - c. ... wishing to be a man so she can murder Duncan herself and wear the crown.
 - d. ... not wanting children.
12. Macbeth says Duncan is her in "double trust" in Act 1, why does this bother him so much?
- a. It would be easier to kill Duncan on the battlefield.
 - b. He genuinely likes Duncan.
 - c. Duncan knows he is going to die.
 - d. Duncan has been kind to him by showing favor and he trusts Macbeth.
13. How does Macbeth's character change in Act 3?
- a. He is not himself anymore
 - b. He has become a ruthless King, only intent on keeping his throne.
 - c. He no longer consults Lady Macbeth to help him make decisions.
 - d. Both C and D are correct.
14. Which action best shows Macbeth's character change in Act 3?
- a. He orders the death of his best friend and his best friend's son.
 - b. He uses murderers to do his dirty work.
 - c. He ignores his wife's warnings.
 - d. He consults the witches.

Questions 15-19 are about figurative language and other literary devices used.

15. The lines "fair is foul" and "When the battle's lost and won" are what type of literary device?
- a. Metaphor
 - b. Hyperbole
 - c. Paradox

d. Oxymoron

16. When King Duncan is arriving at Macbeth's castle he says, "This castle hath a pleasant seat." Because he is unaware that Macbeth is plotting his murder, his is an example of what type of literary device?

a. Oxymoron

b. Metaphor

c. Irony

d. Catharsis

17. Why do you think the play begins with the witches' scene?

a. It sets an eerie, dark, and foreboding tone to the play.

b. Shakespeare's audience really liked witches.

c. It establishes the idea that the supernatural will play a role in the play.

d. Both A and C are correct.

18. Macbeth says, "I have waded up to my knees in blood; even if I tried to stop, it would be just as difficult to go back as it would to go the rest of the way across." This is an example of...

a. Simile

b. Metaphor

c. Personification

d. Hyperbole

19. As king Duncan approaches Macbeth's castle to spend the night, Lady Macbeth says, "The raven himself is hoarse that croaks the fatal entrance of Duncan under my battlements." what literary device is the raven?

a. Symbol of death

b. A foreshadowing of evil

c. A hyperbole

d. Both A and B are correct

Questions 20- 28 are about theme.

20. Which of the following lines does NOT reflect the theme of appearance vs. reality?

a. "There's daggers in men's smiles"

b. "Look like the innocent flower but be the serpent underneath."

c. "There's no art to find the mind's construction in the face."

21. The witches recite the line, “Fair is foul and foul is fair.” What does this line mean?
- a. Good triumphs over evil
 - b. Right and wrong are confused in the world
 - c. Scotland is a terrible place to live
 - d. Beauty and Smell are different.
22. When Macbeth says, “tomorrow, tomorrow, and tomorrow creeps in this petty pace from day to day...” he means:
- a. Don’t be petty
 - b. Life is nothing but a boring repetition of day after day.
 - c. Tomorrow will always be a better day.
 - d. I will think things over tomorrow.
23. The theme of fate vs. free will can be seen in the play when...
- a. The witches tell Macbeth he will be King.
 - b. When Macbeth is told by the witches he will be King and then commits murder.
 - c. Lady Macbeth manipulates Macbeth into killing Duncan.
 - d. When Malcolm tries to trick Macduff into thinking he is evil.
24. When Lady Macbeth receives Macbeth’s letter in “Act 1, Scene 5, she immediately begins to plot the murder of Duncan. The theme represented here is...
- a. Fate is unavoidable
 - b. Men need to be always seen as masculine
 - c. The power of suggestion is strong
 - d. It takes a strong person to be a leader.
25. In Act 3, Scene 3, Lennox says, “The night has been unruly... Lamenting heard in th’ air, strange screams of death... Some say the earth was feverous and did shake.” this was during the night that Macbeth murdered Duncan. The Elizabethans believed...
- a. ...in prophecies to explain their future
 - b. ...in witches roaming their country
 - c. ...if something unnatural is happening that means the natural order was off balance.
 - d. None of the above.
26. After the banquet in which Macbeth says he saw the ghost of Banquo, he goes to see the witches, whom he trusts to tell him the truth without questions. However, the audience knows their real plan. This shows the theme of...

- a. Blind trust can be dangerous
- b. Always trust your instincts
- c. Never trust a witch
- d. None of the above

27. Using your CORRECT answer to number 26, this theme is also showed when...

- a. Duncan trusted the traitor MacDonwald
- b. Duncan trusted Macbeth and Lady Macbeth with staying with them.
- c. Macbeth trusts Lady Macbeth to make a murder plan that is foolproof.
- d. All of the above.

28. When Macbeth realizes the witches' prophecies were all meant to trick him at the end of the play, the theme we see emerge here is...

- a. Men have to be strong no matter what
- b. Nature is upset when the unnatural happens.
- c. The destructiveness of ruthless ambition.
- d. The power of suggestion.

Questions 29-40 are True or False questions.

29. The witches tell Banquo that he will be King, but he will not father Kings.

TRUE FALSE

30. The Thane of Cawdor is pardoned by King Duncan.

TRUE FALSE

31. In Act 4, a doctor spies on Lady Macbeth while she is sleepwalking.

TRUE FALSE

32. In Act 5, Donalbain and the Irish troops prepare to attack Macbeth.

TRUE FALSE

33. Macbeth, by the time Malcolm attacks, knows he cannot count on support from his followers.

TRUE FALSE

34. MacDuff was "from his mother's womb untimely ripped" and therefore can and does kill Macbeth, fulfilling the witches prophecy.

TRUE FALSE

35. Banquo faints after killing King Duncan.

TRUE FALSE

36. Duncan is suspicious of Macbeth.

TRUE FALSE

37. The doctor says he can cure Lady Macbeth if only Macbeth will pay him.

TRUE FALSE

38. Lady Macbeth cried out to the spirits to “unsex” her because she is distraught over the death of her youngest son.

TRUE FALSE

39. Malcolm’s ghost appears to Macbeth at a banquet.

TRUE FALSE

40. King Duncan killed his father to become the King of Scotland.

TRUE FALSE

Appendix C

Informed Consent

Student (K–12) Classroom Research

Western Governors University - Teachers College

Masters of Science: Instruction and Curriculum Design

Sydney N. Fromm

The Effect of Interactive Notebooks on Student Comprehension Levels

Introduction

Sydney Fromm, a graduate student researcher in the Teachers College of Western Governors University, wishes to conduct a research study for the purpose of determining the effect of interactive notebooks on student comprehension. Approval of the English Department Supervisor to conduct this study was obtained prior to this announcement. By signing this consent form, you agree to participate in the study. All data collected will be reported as aggregated summaries. Individual names will not be used.

Description of the Project

The purpose of this study is to assess if interactive notebooks have any effect on students' comprehension levels. The research study will consist of students working with interactive notebooks over the course of a literature unit. Within that unit students will be completing various formative assignments before completing a summative assessment. The research will be conducted in Sydney Fromm's 1st period English 9 Honors class at Las Vegas High School over the course of at least ONE month. Participants will be required to read the assigned literature, complete the assigned formative assignments, and complete the assigned summative assessment. Data will be taken from a pre-test and post-test to formulate quantitative data. Data will also be taken from a student questionnaire to formulate qualitative data. Students that do not participate in the research study are required to complete all assignments; however, their data will be excluded from the study.

Benefits and Risks of the Study

A benefit of the study is that students will see an increase in their comprehension levels over the course of the study, increasing their confidence in the subject area. A risk of the study is that the research will expose students to some form of performance anxiety, especially when taking the pre-test and the post-test. However, student participants will be exposed to minimal risks other than the small psychological risk of performance anxiety and no greater than those which are normally encountered in daily work activity. The researcher will seek to minimize the anxiety risks by providing detailed information on using the interactive notebooks. The benefits of the study may help researchers and educators understand the effect of interactive notebooks on student comprehension levels and how to better implement interactive notebooks within classrooms.

Confidentiality

Student participant data will be kept confidential as the material the data is gathered from are school assessments. The participants' data will be collected from a scantron form and an online google form. The online google form will be accessible only to the researcher after students have completed and submitted the form, meaning that the data formulated by the participants will be accessible only to the researcher. The data formulated on the scantron forms will be kept in a locked compartment in the researcher's desk before being converted to a google data form. Once the data is transferred to an online form, the physical data will be returned to the student or destroyed. Any raw data

with personal identifiers will only be seen by the researcher, and individual participant names will not be used in reported findings.

Voluntary Participation

Participants are expected to participate in any regular classroom instruction, but may choose to voluntarily participate or withdraw from any form of data gathering that is specific to the research project.

Withdrawal

Participants may withdraw at any time from survey participation and will not be penalized for non-participation. Participants may also request that their individual results be excluded from the final report. To withdraw from the study, the participant must notify the researcher. The conditions for withdrawing from any forms of data gathering in this research project are: students must submit a written withdrawal request with their signature and their parent or guardian signature. Students will still be required to complete the assigned work, but their data will not be included in the research study.

Questions, Rights, and Complaints

Participants and their guardians have a right to view the results of the study upon completion.

Participants can contact the researcher, Ms. Sydney Fromm, by email at sfromm@wgu.edu, or by telephone at 702-799-0180 EXT. 3205

If you have questions about your rights, unresolved questions, or complaints pertaining to the study, contact the WGU IRB Chair by email: irb@wgu.edu.

Consent Statement

By signing this document, the administrator grants permission for student data collection and all reporting necessary for this study.

By signing this document, the parent/legal guardian grants permission for their child to participate in the study and has the opportunity to have his or her questions answered.

Student participants will be informed of the research purpose and activities and will be asked for their assent to participate upon parental approval.

School Administrator Signature

Parental/Legal Guardian Signature

Title of Administrator

Typed/Printed Name

Typed/Printed Name

Date

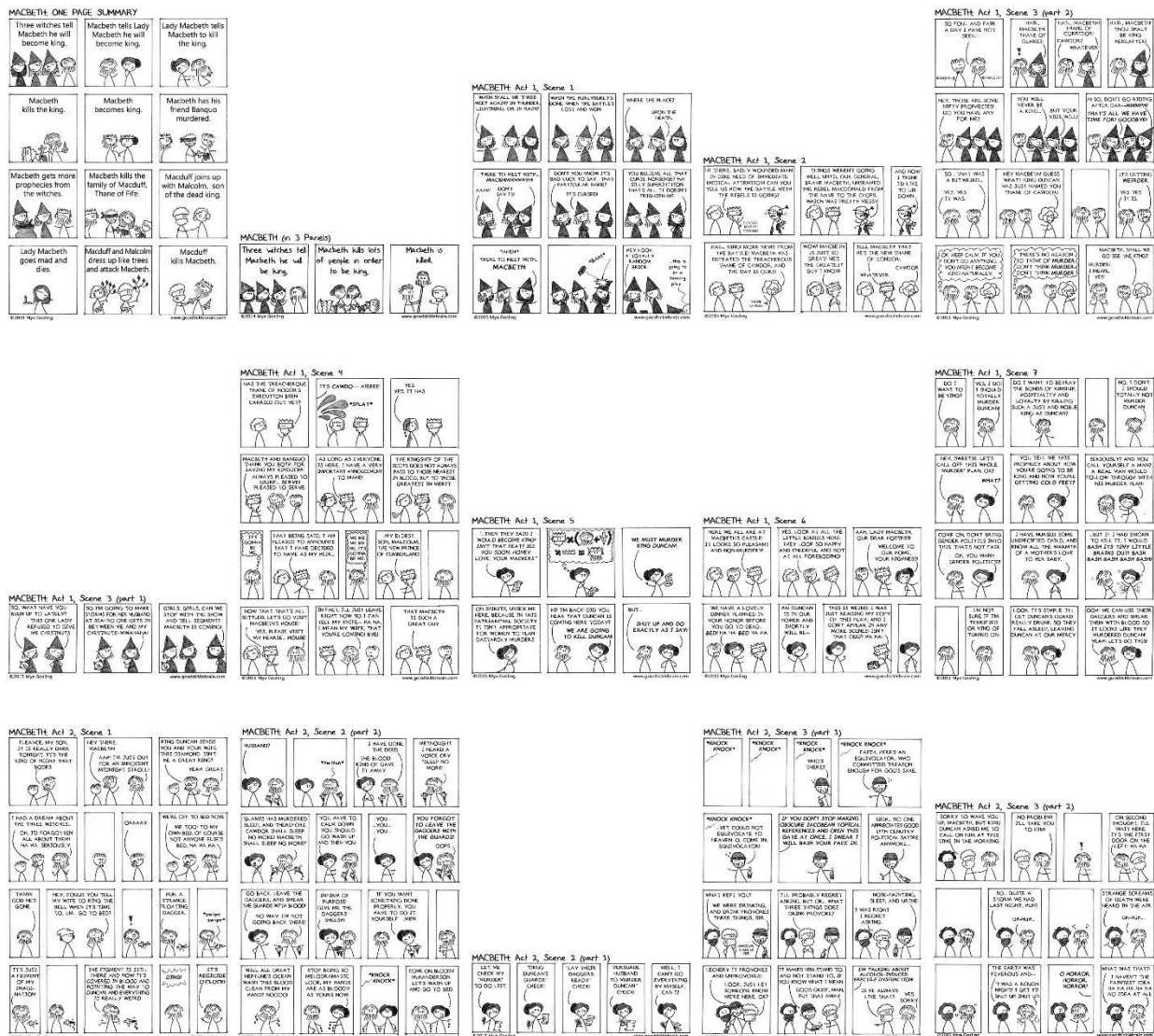
Student Signature (Assent)

Date

Typed/Printed Name

Date

Good Tickle Brain.com <https://goodticklebrain.com/macbeth>



[illegible]

MACHETE AND 5, Scene 2

TO THE LERAGE, AND THE FEAR VEIN BY BARE, THE PROPORTION? THANK TO TALK YOU CAN RUNME PLOT POINTS 	"THE KING THE ARMY IS SCORING, LEEZ BY THANK YOU, THE KING THE LONG DANCE, AND MACHETE?" 	"MACHETE IS WACKING AT PUNISHMENT CAMP SOME, SAY NEI GOING AND FEEL COLLEAGUES ARE LEAVING NOW." 
HOW GOES IS FEEL, P22 THEY TALK AND GOING ABOUT HOW LING IS STAYING IN THE CAMP DREAM-204 THING?" 	"COME ON, GUY- LEZ GOO GOING WITH MACHETE A'S KENNA WOOD?" 	TRAINED FOR LISTENING OUR GOILY ALARM, "TELLING YOU WHAT'S BEHIND-KEEPING BE RELEASED IN TIME." 

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MACHBETH Act 5, Scene 3

BEING AS NO MORE BORN TO I DON'T CARE IF THE THIEVES ARE ALL GONE FROM MY SWA INVENTIBLE 	YOU SEE I CAN'T BE DISAPPOINTED, BECAUSE WOMEN GIVE ME NO PROBLEMS BECAUSE THEY DON'T HAVE A MAN OF WOMAN BORN CAN NEVER BE AN ANGRY 	THERE IS NO NEED TO FEAR ANYTHING THAT ABOUT DIDN'T I SAY OF COURSE 
THE DEVIL DANCE FREE BLACK TIGER GRAY FACED GIGANT THE ENGLISH ARMY 	TAKE OFF FACE PEINCE 	WELL, I'M GETTING THE DISAPPOINTED THAT MIGHTY I HAVE 

CAN ANYTHING BE DONE?

10 AUGUST NOT HUNDRED PEOPLE, BUT 100 AT LEAST BE TOO LATE

FORGET TO AN INDIAN WIFE, REMAIN WIFE

SOMETHING TO ENJOYING WHICH WILL CONSEQUENTLY NEVER HINDER HASTEN

THE GETTING OUT OF THIS MATHS

THE GETTING OUT OF THIS MATHS

THE GETTING OUT OF THIS MATHS

THE GETTING OUT OF THIS MATHS

THE GETTING OUT OF THIS MATHS

www.giantstickman.com

[illegible]

MACBETH Act 5, Scene 6

THAT'S ONE TERRIBLE WOOD DISSEMBLER AND FANTASTIC I CAN'T SEE YOU AT ALL.

THAT'S ACTUALLY A BUNCH OF TREES WERE OVER HERE.

OK, FINE. PUT THE BRANCHES DOWN AND LET'S GO ATTACK MACBETH'S CASTLE.

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www.gnomedivisions.com

MACBETH Act 5, Scene 7 (part 1)

COME ON AND FIGHT ME! YOU LOSER! YOU'RE ALL A BUNCH OF WOMEN! 	I AM YOUR STRAND OF DESPICED TRASH! 	"THAT'S TIGHT! MUST BECH OF WOMEN!" 
ALREADY FIGHTING FOR YOU 	THAT'S IT HERE, ARE YOU? I'M FIGHTING FOR YOU 	WE'RE WARRING THE BATTLE-THREATENING TO OTHERS ARE ALL GROWING TO HARD LET'S FIGHT! TIGHT! 
EVER MORE ALREADY FIGHTING FOR YOU 	THAT'S IT HERE, ARE YOU? I'M FIGHTING FOR YOU 	EVER MORE ALREADY FIGHTING FOR YOU 

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[illegible]

THE DEATH AND MARRIAGE TOTALS FOR
MACBETH

DEAD = 12+

 MacDonald Killed from throat wounds by Macbeth (Macbeth 1.2 Scene 2)	 Thane of Caithness Killed by Macbeth (Macbeth 1.2 Scene 2)	 Duncan Killed by Macbeth (Macbeth 1.2 Scene 2)
 Duncan's 3 Children Killed by Macbeth (Macbeth 1.2 Scene 2)	 Banquo Murdered by Macbeth (Macbeth 1.2 Scene 2)	 Lady Macbeth & 2 Children Murdered by Macbeth (Macbeth 1.2 Scene 2)
 Lady Macbeth Murdered by Macbeth (Macbeth 1.2 Scene 2)	 Young Siward Murdered by Macbeth (Macbeth 1.2 Scene 2)	 Macbeth Self-murdered (Macbeth 1.2 Scene 2)

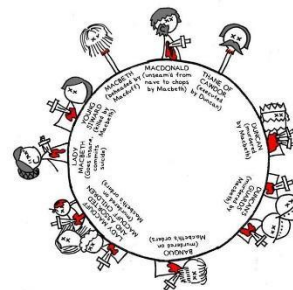
MARRIED = 0

12+ DEAD AND NO MARRIAGES!
IT'S A COMEDY!
HAAHAHA JUST KIDDING, THIS IS TOTALLY A TRAGEDY.

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THE MACBETH DEATH CLOCK



2. Videos of *The Tragedy of Macbeth* performed by the Kennedy Center Education Digital Learning

https://www.youtube.com/playlist?list=PLBfAN_tYT_mP0VZ_bVGxKtm_GFHODjhES

3. *Macbeth* Escape Room Review

You are a servant in the Macbeth household and you know that Lady and Lord Macbeth have killed King Duncan. After struggling with your loyalty to your Masters, you decide that you are more loyal to your King and you are going to turn in the Macbeths. However, you need proof, after all who will believe a servant over the Lord and Lady of the house?

You are tasked with finding the dagger that Macbeth used to kill King Duncan. You will have two class periods to find the dagger before the Macbeths find out what you are up to and have you imprisoned.

CLUE #1:

There is a box with a message attached to it asking: Where is Lady Macbeth's famous line found?

"Out damned spot! Out, I say." Act, _____, Scene _____, Line _____.

Answer: Act 5, Scene 1, Line 25 (code 5125) will open box.

CLUE #2:

After opening the box you will find a key in box with witches' hat symbol. Students must match the key's symbol to 1 of 3 lines spoken by different characters. These lines are each on a box. When the correct box is chosen the key will open the padlock.

"Something wicked this way comes!"

We have scorched the snake, not killed it."

But screw your courage to the sticking-place."

Answer: The correct line is "Something wicked this way comes!" It is spoken by one of the witches. The key will unlock the padlock.

CLUE #3:

The padlock will open and there will be a riddle: "To help her see, Lady Macbeth's gentlewoman uses what?" with another paper with a series of symbols on it.

The students will choose between a flashlight, a candle, or a lantern.

Answer: The candle. The candle will have a key to decrypt the symbols.

Using the code decrypter found in the candle the symbols will spell out the line "Double, Double toil and trouble". Students have to figure out that this gives them the next code for the next lock, which is Act 4, Scene 1, Line 10 (code 4110).

CLUE #4:

The code 4110 will open the next box, which will have three symbols inside, blood, a ghost, and a crown. These are a hint to find the line “Thou canst not say I did it. Never shake thy gory locks at me.” Act 3, scene 3, line 54 said by Macbeth.

CLUE #5:

These symbols will lead students to three boxes with quotes on them. They have to identify the correct box. The quotes consist of:

“Thou canst not say I did it. Never shake thy gory locks at me” Act 3, Scene 3, Line 54

“”Thy bones are marrowless, thy blood is cold.” Act 3, Scene 4, Line 99

“It will have blood, they say. Blood will have blood.” Act 3, Scene 4, Line 128

Inside the box the students will find a riddle:

“Four before you only one among us will lead you on. Green means go, but also means death. Yellow means slow down, and don’t look back. Orange is misleading and cleverly placed. While red means stop you’ve found already found the right place.”

The correct color is yellow. In the yellow vial there is a key.

CLUE #6:

The key will lead to the next step which is a box. Inside the box there are three quotes. The quotes are:

“I’ll fight till from my bones my flesh be hacked” Act 5, Scene 3, Line 34

“Is this a dagger which I see before me” Act 2, Scene 1, Line 33

“ I will not be afraid of death and bane” Act 5, Scene 3, Line 62

Clue #7:

Answer:

The code from the quote “Is this a dagger which I see before me” 2133 will open the box. Inside is the dagger!

Final Message:

Congratulations! You have obtained the proof of the Macbeths’ horrible deed. You will avenge your King’s death and save Scotland!

4. “No Fear Shakespeare” copy of *The Tragedy of Macbeth*. Found on sparknotes.

<https://www.sparknotes.com/nofear/shakespeare/macbeth/>

Act 1, Scene 1

*Thunder and lightning. Enter three **WITCHES** Thunder and lightning. Three **WITCHES** enter*

FIRST WITCH

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

SECOND WITCH

When the hurly-burly's done, When the battle's lost
and won.

THIRD WITCH

5 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

10 Paddock calls.

THIRD WITCH

Anon.

ALL

Fair is foul, and foul is fair

Hover through the fog and filthy air.

FIRST WITCH

When should the three of us meet again? Will it be in
thunder, lightning, or rain?

SECOND WITCH

We'll meet when the noise of the battle is over, when
one side has won and the other side has lost.

THIRD WITCH

That will happen before sunset.

FIRST WITCH

Where should we meet?

SECOND WITCH

Let's do it in the open field.

THIRD WITCH

We'll meet Macbeth there.

*The **WITCHES** hear the calls of their spirit friends
or “familiar,” which look like animals—one is a
cat and one is a toad.*

FIRST WITCH

(calling to her cat) I'm coming, Graymalkin!

SECOND WITCH

My toad, Paddock, calls me.

THIRD WITCH

(to her spirit) I'll be right here!

ALL

Fair is foul, and foul is fair. Let's fly away through the fog
and filthy air.

Exeunt They exit.

Act 1, Scene 2

*Alarum within. Enter **KING***

*Sounds of a trumpet and soldiers
fighting*

***DUNCAN, MALCOLM, DONALBAIN, LENNOX**, with
attendants, meeting a bleeding **CAPTAIN***

*offstage. **KING DUNCAN** enters with his sons **MALCOLM** and
DONALBAIN, LENNOX,*

and a number of attendants. They meet a wounded and bloody
CAPTAIN.

DUNCAN

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.

CAPTAIN

Doubtful it stood,

As two spent swimmers that do cling together

DUNCAN

Who is this bloody man? Judging from his appearance, I bet
he can tell us the latest news about the revolt.

MALCOLM

This is the brave sergeant who fought to keep me from
being captured. Hail, brave friend! Tell the king what was
happening in the battle when you left it.

CAPTAIN

For a while you couldn't tell who would win. The armies
were like two exhausted swimmers

And choke their art. The merciless Macdonwald— 10 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,

15 Showed like a rebel's whore. But all's 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 20 Till he faced the slave;

Which ne'er shook hands, nor bade farewell to him, Till he unseamed him from the nave to th' chops, And fixed his head upon our battlements.

DUNCAN

O valiant cousin! Worthy gentleman!

clinging to each other and struggling in the water, unable to move. The villainous rebel Macdonwald was supported by foot soldiers and horsemen from Ireland and the Hebrides, and Lady Luck was with him, smiling cruelly at his enemies as if she were his whore. But Luck and Macdonwald together weren't strong enough. Brave Macbeth, laughing at Luck, chopped his way through to Macdonwald, who didn't even have time to say good-bye or shake hands before Macbeth split him open from his navel to his jawbone and stuck his head on our castle walls.

DUNCAN

My brave relative! What a worthy man!

Act 1, Scene 2, Page 2

CAPTAIN

25 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,

30 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.

DUNCAN

Dismayed not this our captains, Macbeth and Banquo?

CAPTAIN

35 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,

40 Or memorize another Golgotha, I cannot tell—

But I am faint, my gashes cry for help.

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

DUNCAN

CAPTAIN

But in the same way that violent storms always come just as spring appears, our success against Macdonwald created new problems for us. Listen to this, King: as soon as we sent those Irish soldiers running for cover, the Norwegian king saw his chance to attack us with fresh troops and shiny weapons.

DUNCAN

Didn't this frighten our captains, Macbeth and Banquo?

Exit CAPTAIN with attendants and ANGUS enter.

45 Who comes here?

Who is this?

MALCOLM

The worthy thane of Ross.

LENNOX

LENNOX

CAPTAIN

The new challenge scared them about as much as sparrows frighten eagles, or rabbits frighten a lion. To tell you the truth, they fought the new enemy with twice as much force as before; they were like cannons loaded with double ammunition. Maybe they wanted to take a bath in their enemies' blood, or make that battlefield as infamous as Golgotha, where Christ was crucified, I don't know. But I feel weak. My wounds must be tended to.

DUNCAN

Your words, like your wounds, bring you honor. Take him to the surgeons.

The CAPTAIN exits, helped by attendants. Enter ROSS and ANGUS

ROSS

MALCOLM

The worthy Thane of Ross.

What a haste looks through his eyes! So should he look
That seems to speak things strange.

His eyes seem frantic! He looks like someone with a strange tale
to tell.

Act 1, Scene 2, Page 3

ROSS

God save the king.

DUNCAN

Whence cam'st thou, worthy thane?

ROSS

From Fife, great king,

Where the Norweyan banners flout the sky ⁵⁰ 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,

⁵⁵ Confronted him with self-comparisons,

Point against point, rebellious arm 'gainst arm, Curbing his
lavish spirit; and to conclude,

The victory fell on us.

DUNCAN

Great happiness!

ROSS

That now

Sweno, the Norways' king, craves composition.

⁶⁰ Nor would we deign him burial of his men Till he disbursed
at Saint Colme's Inch Ten thousand dollars to our general use.

DUNCAN

No more that thane of Cawdor shall deceive

Our bosom interest: go pronounce his present death, ⁶⁵ And
with his former title greet Macbeth.

ROSS

I'll see it done.

DUNCAN

What he hath lost, noble Macbeth hath won.

Exeunt They all exit.

ROSS

God save the king!

DUNCAN

Where have you come from, worthy thane?

ROSS

Great king, I've come from Fife, where the Norwegian flag
flies, mocking our country and frightening our people. Leading
an enormous army and assisted by that disloyal traitor, the
thane of Cawdor, the king of Norway began a bloody battle.
But outfitted in his battle-weathered armor, Macbeth met the
Norwegian attacks shot for shot, as if he were the goddess of
war's husband. Finally he broke the enemy's spirit, and we
were victorious.

DUNCAN

Great happiness!

ROSS

So now Sweno, the Norwegian king, wants a treaty. We told
him we wouldn't even let him bury his men until he retreated to
Saint Colme's Inch and paid us ten thousand dollars.

DUNCAN

The thane of Cawdor will never again betray me. Go announce
that he will be executed, and tell Macbeth that Cawdor's titles
will be given to him.

ROSS

I'll get it done right away.

DUNCAN

The thane of Cawdor has lost what the noble Macbeth has won.

Act 1, Scene 3

Thunder. Enter the three WITCHES Thunder. The three WITCHES enter.

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,

FIRST WITCH

Where have you been, sister?

SECOND WITCH

Killing pigs.

THIRD WITCH

And you, sister?

FIRST WITCH

A sailor's wife had chestnuts in her lap and

5 And munched, and munched, and munched. "Give me,"
quoth I.

"Aroint thee, witch!" the rump-fed runnion cries. Her
husband's to Aleppo gone, master o' th' *Tiger*; But in a sieve
I'll thither sail,

10 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

Thou 'rt kind.

THIRD WITCH

And I another.

FIRST WITCH

I myself have all the other, 15 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 20 Hang upon his
penthouse lid.

He shall live a man forbid.

Weary sev'n'nights nine times nine Shall he dwindle,
peak and pine.

Act 1, Scene 3, Page 2

Though his bark cannot be lost, 25 Yet it shall be
tempest-tossed.

Look what I have.

SECOND WITCH

Show me, show me.

FIRST WITCH

Here I have a pilot's thumb, Wrecked as homeward he did
come.

THIRD WITCH

30 A drum, a drum!

Macbeth doth come.

ALL

(dancing together in a circle) The weird sisters, hand in

munched away at them. "Give me one," I said. "Get away
from me, witch!" the fat woman cried. Her husband has sailed
off to Aleppo as master of a ship called the *Tiger*. I'll sail there
in a kitchen strainer, turn myself into a tailless rat, and do
things to him—

SECOND WITCH

I'll give you some wind to sail there.

FIRST WITCH

How nice of you!

THIRD WITCH

And I will give you some more.

FIRST WITCH

I already have control of all the other winds, along
with the ports from which they blow and every
direction on the sailor's compass in which they can
go. I'll drain the life out of him. He won't catch a
wink of sleep, either at night or during the day. He
will live as a cursed man. For eighty-one weeks he
will waste away in agony.

Although I can't make his ship disappear, I can still make his
journey miserable. Look what I have here.

SECOND WITCH

Show me, show me.

FIRST WITCH

Here I have the thumb of a pilot who was drowned while trying
to return home.

Drum within *A drum sounds offstage.*

THIRD WITCH

A drum, a drum! Macbeth has come.

ALL

hand,

Posters of the sea and land, ³⁵ 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

So foul and fair a day I have not seen.

(dancing together in a circle) We weird sisters, hand in hand,
swift travelers over the sea and land, dance around and around
like so. Three times to yours, and three times to mine, and three
times again, to add up to nine. Enough! The charm is ready.

*Enter **MACBETH** and **BANQUO** **MACBETH** and
BANQUO enter.*

MACBETH

(to BANQUO) I have never seen a day that was so good
and bad at the same time.

BANQUO

How far is 't called to Forres?—What are these ⁴⁰ 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,

⁴⁵ 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.

Act 1, Scene 3, Page 3

MACBETH

Speak, if you can: what are you?

FIRST WITCH

All hail, Macbeth! Hail to thee, thane of Glamis!

SECOND WITCH

⁵⁰ All hail, Macbeth! Hail to thee, thane of Cawdor!

THIRD WITCH

All hail, Macbeth, that shalt be king hereafter!

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,

⁵⁵ 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.

⁶⁰ 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 favors nor your
hate.

FIRST WITCH

Hail!

SECOND WITCH

Hail!

THIRD WITCH

⁶⁵ Hail!

FIRST WITCH

BANQUO

How far is it supposed to be to Forres? (*he sees the
WITCHES*) What are these creatures?

They're so withered-looking and crazily dressed. They don't
look like they belong on this planet, but I see them standing
here on Earth. (*to the WITCHES*) Are you alive? Can you
answer questions? You seem to understand me, because each
of you has put a gruesome finger to her skinny lips. You look
like women, but your beards keep me from believing that you
really are.

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!

MACBETH

Speak, if you can. What kind of creatures are you?

FIRST WITCH

All hail, Macbeth! Hail to you, thane of Glamis!

SECOND WITCH

All hail, Macbeth! Hail to you, thane of Cawdor!

THIRD WITCH

All hail, Macbeth, the future king!

BANQUO

My dear Macbeth, why do you look so startled and afraid of these nice things they're saying?*(to the WITCHES)* Tell me honestly, are you illusions, or are you really what you seem to be? You've greeted my noble friend with honors and talk of a future so glorious that you've made him speechless. But you don't say anything to me. If you can see the future and say how things will turn out, tell me. I don't want your favors and I'm not afraid of your hatred.

FIRST WITCH

Hail!

SECOND WITCH

Hail!

THIRD WITCH

Hail!

FIRST WITCH

You are lesser than Macbeth but also greater.

SECOND WITCH

You are not as happy as Macbeth, yet much happier.

THIRD WITCH

Your descendants will be kings, even though you will not be one. So all hail, Macbeth and Banquo!

FIRST WITCH

70 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

75 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.

BANQUO

80 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?
85 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 the selfsame tune and words. Who's here?

Enter ROSS and ANGUS ROSS and ANGUS enter.

FIRST WITCH

Banquo and Macbeth, all hail!

MACBETH

Wait! You only told me part of what I want to know. Stay and tell me more. I already know I am the thane of Glamis because I inherited the position when my father, Sinel, died. But how can you call me the thane of Cawdor? The thane of Cawdor is alive, and he's a rich and powerful man. And for me to be the king is completely impossible, just as it's impossible for me to be thane of Cawdor. Tell me where you learned these strange things, and why you stop us at this desolate place with this prophetic greeting?

Speak, I command you.

WITCHES vanish The WITCHESvanish.

BANQUO

The earth has bubbles, just like the water, and these creatures must have come from a bubble in the earth. Where did they disappear to?

MACBETH

Into thin air. Their bodies melted like breath in the wind. I wish they had stayed!

BANQUO

Were these things we're talking about really here? Or are we both on drugs?

MACBETH

Your children will be kings.

BANQUO

You will be the king.

MACBETH

And thane of Cawdor too. Isn't that what they said?

BANQUO

That's exactly what they said. Who's this?

His wonders and his praises do contend

Which should be thine or his. Silenced with that,

95 In viewing o'er the rest o' the selfsame day, He finds thee in the
stout Norwayan ranks, Nothing afeard of what thyself didst make,
Strange images of death. As thick as tale Can post with post, and every
one did bear

100 Thy praises in his kingdom's great defense,

ROSS

The king was happy to hear of your success, Macbeth. Whenever he hears the story of your exploits in the fight against the rebels, he becomes so amazed it makes him speechless. He was also shocked to learn that on the same day you fought the rebels you also fought against the army of Norway, and that you weren't the least bit afraid of death, even as you killed everyone around you. Messenger after messenger delivered news of your bravery to the king with praise for how you defended his

And poured them down before him. country.

ANGUS

We are sent

ANGUS

The king sent us to give you his thanks and to

To give thee from our royal master thanks, Only to herald thee
into his sight,

Not pay thee.

ROSS

105 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

What, can the devil speak true?

MACBETH

The thane of Cawdor lives. Why do you dress me 110 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

115 With hidden help and vantage, or that with both He
labored in his country's wrack, I know not; But treasons
capital, confessed and proved, Have overthrown him.

bring you to him. Your real reward won't come from us.

ROSS

And to give you a taste of what's in store for you, he told me
to call you the thane of Cawdor. So hail, thane of Cawdor!
That title belongs to you now.

BANQUO

(shocked) Can the devil tell the truth?

MACBETH

The thane of Cawdor is still alive. Why are you putting his
clothes on me?

ANGUS

The man who was the thane of Cawdor is still alive, but he's
been sentenced to death, and he deserves to die. I don't know
whether he fought on Norway's side, or if he secretly aided the
rebels, or if he fought with both of our enemies. But his
treason, which has been proven, and to which he's confessed,
means he's finished.

Act 1, Scene 3, Page 6

MACBETH

(aside) Glamis, and thane of Cawdor! The greatest is

120 behind. (to 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

That, trusted home,

Might yet enkindle you unto the crown, Besides the thane of
Cawdor. But 'tis strange.

125 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.

(to ROSS and ANGUS) Cousins, a word, I pray you.

MACBETH

(to himself) It's just like they said—now I'm the thane of Glamis and the thane of Cawdor. And the best part of what they predicted is still to come. *(to ROSS and ANGUS)* Thank you for the news. *(speaking so that only BANQUO can hear)* Aren't you beginning to hope your children will be kings? After all, the witches who said I was thane of Cawdor promised them nothing less.

BANQUO, ROSS, and ANGUS move to one side **ROSS, ANGUS, and BANQUO move to one side.**

MACBETH

130 *(aside)* Two truths are told,

BANQUO

If you trust what they say, you might be on your way to becoming king, as well as thane of Cawdor. But this whole thing is strange. The agents of evil often tell us part of the truth in order to lead us to our destruction. They earn our trust by telling us the truth about little things, but then they betray us when it will damage us the most. *(to ROSS and ANGUS)* Gentlemen, I'd like to have a word with you, please.

MACBETH

(to himself) So far the witches have told me two

As happy prologues to the swelling act

Of the imperial theme. *(to ROSS and ANGUS)* I thank you, gentlemen.

(aside) This supernatural soliciting 135 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

140 And make my seated heart knock at my ribs, Against the use of nature? Present fears Are less than horrible imaginings.

things that came true, so it seems like this will culminate in my becoming

king. *(to ROSS and ANGUS)* Thank you, gentlemen. *(to himself)* This supernatural temptation doesn't seem like it can be a bad thing, but it can't be good either. If it's a bad thing, why was I promised a promotion that turned out to be true? Now I'm the thane of Cawdor, just like they said I would be. But if this is a good thing, why do I find myself thinking about murdering King Duncan, a thought so horrifying that it makes my hair stand on end and my heart pound inside my chest? The dangers that actually threaten me here and now frighten me less than the horrible things I'm imagining.

Act 1, Scene 3, Page 7

My thought, whose murder yet is but fantastical, Shakes so my single state of man

That function is smothered in surmise, 145 And nothing is but what is not.

BANQUO

Very gladly.

MACBETH

Till then, enough. *(to ROSS and ANGUS)* Come, friends.

BANQUO

Look how our partner's rapt.

MACBETH

(aside) If chance will have me king, why, chance may crown me

Without my stir.

BANQUO

New honors come upon him,

150 Like our strange garments, cleave not to their mold But with the aid of use.

MACBETH

(aside) Come what come may,

Time and the hour runs through the roughest day.

BANQUO

Worthy Macbeth, we stay upon your leisure.

MACBETH

155 Give me your favor. My dull brain was wrought With things forgotten. 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, 160 and, at more time,

The interim having weighed it, let us speak Our free hearts each to other.

Even though it's just a fantasy so far, the mere thought of committing murder shakes me up so much that I hardly know who I am anymore. My ability to act is stifled by my thoughts and speculations, and the only things that matter to me are things that don't really exist.

BANQUO

Look at Macbeth—he's in a daze.

MACBETH

(to himself) If fate wants me to be king, perhaps fate will just make it happen and I won't have to do anything.

BANQUO

(to ROSS and ANGUS) Macbeth is not used to his new titles. They're like new clothes: they don't fit until you break them in over time.

MACBETH

(to himself) One way or another, what's going to happen is going to happen.

BANQUO

Good Macbeth, we're ready when you are.

MACBETH

I beg your pardon; I was distracted. Kind gentlemen, I won't forget the trouble you've taken for me whenever I think of this day. Let's go to the king. *(speaking so that*

only BANQUO can hear) Think about what happened today, and when we've both had time to consider things, let's talk.

BANQUO

Absolutely.

MACBETH

Until then, we've said

enough. *(to ROSS and ANGUS)* Let's go, my

friends.

Exeunt They all exit.

Act 1, Scene 4

Flourish. Enter KING

A trumpet fanfare sounds. KING

DUNCAN, LENNOX, MALCOLM, DONALBAIN, and attendants

DUNCAN, LENNOX, MALCOLM, DONALBAIN, and their attendants enter.

DUNCAN

DUNCAN

Is execution done on Cawdor? Are not Those in commission yet returned?

Has the former thane of Cawdor been executed yet? Haven't the people in charge of that come back?

MALCOLM

MALCOLM

My liege,

My king, they haven't come back yet. But I spoke with someone who saw Cawdor die, and he said that Cawdor openly confessed his treasons, begged your highness's forgiveness, and repented deeply. He never did anything in his whole life that looked as good as the way he died. He died like someone who had practiced how to toss away his most cherished possession as if it were a worthless piece of garbage.

They are not yet come back. But I have spoke With one that saw him die, who did report

5 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 studied in his death 10 To throw away the dearest thing he owed

DUNCAN

As 'twere a careless trifle.

There's no way to read a man's mind by looking at his face. I trusted Cawdor completely.

DUNCAN

There's no art

To find the mind's construction in the face. He was a gentleman on whom I built

An absolute trust.

Enter MACBETH, BANQUO, ROSS, and ANGUS

MACBETH, BANQUO, ROSS, and ANGUS enter.

15 (to MACBETH) O worthiest cousin, The sin of my ingratitude even now

Was heavy on me. Thou art so far before That swiftest wing of recompense is slow

To overtake thee. Would thou hadst less deserved, 20 That the proportion both of thanks and payment

Might have been mine! Only I have left to say, More is thy due than more than all can pay.

(to MACBETH) My worthiest kinsman! Just this moment I was feeling guilty for not having thanked you enough. You have done so much for me so fast that it has been impossible to reward you properly. If you deserved less, then perhaps my payment would have matched your deeds! All I can say is that I owe you more than I can ever repay.

Act 1, Scene 4, Page 2

MACBETH

The service and the loyalty I owe

In doing it pays itself. Your highness' part 25 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 everything Safe toward your love and honor.

DUNCAN

Welcome hither.

I have begun to plant thee, and will labor

30 To make thee full of growing. (to BANQUO) Noble Banquo,

That hast no less deserved, nor must be known

MACBETH

The opportunity to serve you is its own reward. Your only duty, your highness, is to accept what we owe you. Our duty to you and your state is like the duty of children to their father or servants to their master. By doing everything we can to protect you, we're only doing what we should.

DUNCAN

You are welcome here. By making you thane of Cawdor, I have planted the seeds of a great career for you, and I will make sure they

grow. (toBANQUO) Noble Banquo, you deserve no less than Macbeth, and everyone should know

No less to have done so, let me infold thee And hold thee to my heart.

BANQUO

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

DUNCAN

My plenteous joys,

35 Wanton in fullness, seek to hide themselves In drops of sorrow. Sons, kinsmen, thanes, And you whose places are the nearest, know We will establish our estate upon

Our eldest, Malcolm, whom we name hereafter 40 The prince of Cumberland; which honor must

Not unaccompanied invest him only,

But signs of nobleness, like stars, shall shine On all deservers. (to MACBETH) From hence to Inverness,

And bind us further to you.

MACBETH

45 The rest is labor 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!

it. Let me bring you close to me and give you the benefit of my love and good will.

BANQUO

Then if I accomplish anything great, it will be a credit to you.

DUNCAN

My joy is so overwhelming it brings tears to my eyes. My sons, relatives, lords, and all those closest to me, I want you to witness that I will bestow my kingdom on my eldest son, Malcolm. Today I name him the prince of Cumberland. But Malcolm isn't going to be alone in receiving honors—titles of nobility will shine like stars on all of you who deserve them. (to MACBETH) And now, let's go to your castle at Inverness, where I will become even more obliged to you because of your hospitality.

MACBETH

I'm not happy unless I can be working for you. I will go ahead and bring my wife the good news that you are coming. With that, I'll be off.

DUNCAN

My worthy Cawdor!

Act 1, Scene 4, Page 3

MACBETH

50 (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

55 Which the eye fears, when it is done, to see.

DUNCAN

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: 60 It is a peerless kinsman.

MACBETH

(to himself) Malcolm is now the prince of Cumberland! To become king myself, I'm either going to have to step over him or give up, because he's in my way. Stars, hide your light so no one can see the terrible desires within me. I won't let my eye look at what my hand is doing, but in the end I'm still going to do that thing I'd be horrified to see.

Exit **MACBETH** exits.

DUNCAN

(to BANQUO, in the middle of a conversation we haven't heard) You're right, Banquo. Macbeth is every bit as valiant as you say, and I am satisfied with these praises of him. Let's follow after him, now that he has gone ahead to prepare our welcome. He is a man without equal.

Flourish. Exeunt Trumpet fanfare. They exit.

Act 1, Scene 5

*Enter **LADY MACBETH**, alone, with a letter **LADY MACBETH** enters, reading a letter.*

LADY MACBETH

(reading) “They met me in the day of success, and I have
learned by the perfectest report they have more

LADY MACBETH

“The witches met me on the day of my victory in battle, and I
have since learned that they have

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 might'st 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

5 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,

10 And yet wouldst wrongly win. Thou'ld'st 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, 15 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.

Enter SERVANT A SERVANT enters.

Act 1, Scene 5, Page 2

What is your tidings? What news do you bring?

SERVANT

The king comes here tonight.

LADY MACBETH

Thou 'rt mad to say it.

20 Is not thy master with him, who, were 't so, Would have informed for preparation?

SERVANT

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 25 Than would make up his message.

LADY MACBETH

Give him tending.

He brings great news.

supernatural knowledge. When I tried desperately to question them further, they vanished into thin air. While I stood spellbound, messengers from the king arrived and greeted me as the thane of Cawdor, which is precisely how the weird sisters had saluted me before calling me 'the future king!' I thought I should tell you this news, my dearest partner in greatness, so that you could rejoice along with me about the greatness that is promised to us. Keep it secret, and farewell."

(she looks up from the letter) You are thane of Glamis and Cawdor, and you're going to be king, just like you were promised. But I worry about whether or not you have what it takes to seize the crown. You are too full of the milk of human kindness to strike aggressively at your first opportunity. You want to be powerful, and you don't lack ambition, but you don't have the mean streak that these things call for. The things you want to do, you want to do like a good man. You don't want to cheat, yet you want what doesn't belong to you. There's something you want, but you're afraid to do what you need to do to get it. You want it to be done for you. Hurry home so I can persuade you and talk you out of whatever's keeping you from going after the crown. After all, fate and witchcraft both seem to want you to be king.

SERVANT

The king is coming here tonight.

LADY MACBETH

You must be crazy to say that! Isn't Macbeth with the king, and wouldn't Macbeth have told me in advance so I could prepare, if the king were really coming?

SERVANT

I'm sorry, but it's the truth. Macbeth is coming. He sent a messenger ahead of him who arrived here so out of breath that he could barely speak his message.

LADY MACBETH

Take good care of him. He brings great news.

*Exit **SERVANT** The **SERVANT** exits.*

So the messenger is short of breath, like a hoarse

The raven himself is hoarse

That croaks the fatal entrance of Duncan

raven, as he announces Duncan's entrance into

30 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, 35 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 murd'ring ministers, Wherever in your sightless
substances

40 You wait on nature's mischief. Come, thick night, And pall
thee in the dunest 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!"

my fortress, where he will die. Come, you spirits that assist
murderous thoughts, make me less like a woman and more
like a man, and fill me from head to toe with deadly cruelty!
Thicken my blood and clog up my veins so I won't feel
remorse, so that no human compassion can stop my evil plan
or prevent me from accomplishing it! Come to my female
breast and turn my mother's milk into poisonous acid, you
murdering demons, wherever you hide, invisible and waiting
to do evil! Come, thick night, and cover the world in the
darkest smoke of hell, so that my sharp knife can't see the
wound it cuts open, and so heaven can't peep through the
darkness and cry, "No!"

Stop!"

Act 1, Scene 5, Page 3

45 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.

MACBETH

My dearest love, 50 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,

55 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, 60 Which shall to
all our nights and days to come

Give solely sovereign sway and masterdom.

Enter MACBETH MACBETH enters.

Great thane of Glamis! Worthy thane of Cawdor!

We will speak further.

LADY MACBETH

Only look up clear.

To alter favor ever is to fear.

65 Leave all the rest to me.

MACBETH

You'll soon be greater than both those titles, once you become king! Your letter has transported me from the present moment, when who knows what will happen, and has made me feel like the future is already here.

MACBETH

My dearest love, Duncan is coming here tonight.

LADY MACBETH

And when is he leaving?

MACBETH

He plans to leave tomorrow.

LADY MACBETH

Exeunt They exit.

That day will never come. Your face betrays strange feelings, my lord, and people will be able to read it like a book. In order to deceive them, you must appear the way they expect you to look. Greet the king with a welcoming expression in your eyes, your hands, and your words. You should look like an innocent flower, but be like the snake that hides underneath the flower. The king is coming, and he's got to be taken care of. Let me handle tonight's preparations, because tonight will change every night and day for the rest of our lives.

MACBETH

We will speak about this further.

LADY MACBETH

You should project a peaceful mood, because if you look troubled, you will arouse suspicion.

Leave all the rest to me.

Act 1, Scene 6

*hautboys and torches. Enter **KING****The stage is lit by*

DUNCAN, MALCOLM, DONALBAIN, BANQUO, LENNO,
OX, MACDUFF, ROSS, ANGUS, and attendants

*torches. Hautboys play. DUNCAN enters, together with
 MALCOLM, DONALBAIN, BANQUO, LENNO X,
 MACDUFF, ROSS, ANGUS, and their*

*attendants.***DUNCAN**

This castle hath a pleasant seat. The air Nimbly and sweetly
 recommends itself Unto our gentle senses.

DUNCAN

This castle is in a pleasant place. The air is sweet and appeals
 to my refined senses.

BANQUO

This guest of summer,

BANQUO

The fact that this summer bird, the house martin, builds his
 nests here proves how inviting the breezes are. There isn't a
 single protrusion in the castle walls where these birds haven't
 built their hanging nests to sleep and breed. I've noticed that
 they always like to settle and mate where the air is the nicest.

The temple-haunting martlet, does approve,

5 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 pendant bed and procreant cradle. Where they
 most breed and haunt, I have observed,

1 The air is delicate. 0

*Enter **LADY MACBETH** **LADY MACBETH**
 enters.*

DUNCAN**DUNCAN**

See, see, our honored hostess!

Look, here comes our honored hostess! Sometimes the love
 my subjects bring me is inconvenient, but I still accept it as
 love. In doing so, I'm teaching you to thank me for the
 inconvenience I'm causing you by being here, because it
 comes from my love to you.

The love that follows us sometime is our trouble, Which
 still we thank as love. Herein I teach you How you shall bid
 God 'ild us for your pains, And thank us for your trouble.

LADY MACBETH**LADY MACBETH**

All our service,

Everything we're doing for you, even if it were doubled and
 then doubled again, is nothing compared to the honors you
 have brought to our family. We gladly welcome you as our
 guests, with gratitude for both the honors you've given us
 before and the new honors you've just given us.

1 In every point twice done and then done double, 5 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.

2

0

Act 1, Scene 6, Page 2

DUNCAN

Where's the thane of Cawdor?

And his great love, sharp as his spur, hath holp him To his
 home before us. Fair and noble hostess,

25 We are your guest tonight.

LADY MACBETH

We coursed him at the heels and had a purpose To be his
 purveyor; but he rides well,

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.

DUNCAN

Where is Macbeth, the thane of Cawdor? We followed closely
after him. I hoped to arrive here before him, but he rides
swiftly. And his great love, which is as sharp as his spur,
helped him beat us here. Fair and noble hostess, we are your
guests tonight.

LADY MACBETH

We are your servants, your highness, and as always our house
and everything in it is at your disposal, for after all, we keep it
in your trust and we're glad to give you back what's yours.

DUNCAN

DUNCAN

Give me your hand.

Conduct me to mine host. We love him highly 30 And shall continue our graces towards him.

By your leave, hostess.

Give me your hand. Bring me to my host, Macbeth. I love him dearly, and I shall continue to favor him. Whenever you're ready, hostess.

Exeunt They all exit.

Act 1, Scene 7

Hautboys. Torches. Enter a sewer and divers servants with dishes and service over the stage.

*Then enter **MACBETH***

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

5 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 the 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,

15 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 20 The deep damnation of his taking-off;

And pity, like a naked newborn babe,

Striding the blast, or heaven's cherubim, horsed Upon the sightless couriers of the air,

Shall blow the horrid deed in every eye,

25 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.

Hautboys play. The stage is lit by torches. A butler enters, and various servants carry utensils and dishes of food across the stage.

*Then **MACBETH** enters.*

MACBETH

If this business would really be finished when I did the deed, then it would be best to get it over with quickly. If the assassination of the king could work like a net, sweeping up everything and preventing any consequences, then the murder would be the be-all and end-all of the whole affair, and I would gladly put my soul and the afterlife at risk to do it. But for crimes like these there are still punishments in this world. By committing violent crimes we only teach other people to commit violence, and the violence of our students will come back to plague us teachers. Justice, being equal to everyone, forces us to drink from the poisoned cup that we serve to others. The king trusts me in two ways. First of all, I am his kinsman and his subject, so I should always try to protect him. Second, I am his host, so I should be closing the door in his murderer's face, not trying to murder him myself. Besides, Duncan has been such a humble leader, so free of corruption, that his virtuous legacy will speak for him when he dies, as if angels were playing trumpets against the injustice of his murder. Pity, like an innocent newborn baby, will ride the wind with winged angels on invisible horses through the air to spread news of the horrible deed to everyone everywhere. People will shed a flood of tears that will drown the wind like a horrible downpour of rain. I can't spur myself to action. The only thing motivating me is ambition, which makes people rush ahead of themselves toward disaster.

Act 1, Scene 7, Page 2

*Enter **LADY MACBETH** **LADY MACBETH** enters.*

How now! What news? What news do you have?

LADY MACBETH

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

MACBETH

30 Hath he asked for me?

LADY MACBETH

He has almost finished dinner. Why did you leave the dining room?

MACBETH

Has he asked for me?

LADY MACBETH

Know you not he has?

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, ³⁵ 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 afraid

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, "

⁴⁵ 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;

⁵⁰ 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

⁵⁵ Does unmake you. I have given suck, and know 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.

Act 1, Scene 7, Page 3

MACBETH

If we should fail?

LADY MACBETH

We fail?

LADY MACBETH

Don't you know he has?

MACBETH

We can't go on with this plan. The king has just honored me, and I have earned the good opinion of all sorts of people. I want to enjoy these honors while the feeling is fresh and not throw them away so soon.

LADY MACBETH

Were you drunk when you seemed so hopeful before? Have you gone to sleep and woken up green and pale in fear of this idea? From now on this is what I'll think of your love. Are you afraid to act the way you desire? Will you take the crown you want so badly, or will you live as a coward, always saying "I can't" after you say "I want to"? You're like the poor cat in the old story.

MACBETH

Please, stop! I dare to do only what is proper for a man to do. He who dares to do more is not a man at all.

LADY MACBETH

If you weren't a man, then what kind of animal were you when you first told me you wanted to do this? When you dared to do it, that's when you were a man. And if you go one step further by doing what you dared to do before, you'll be that much more the man. The time and place weren't right before, but you would have gone ahead with the murder anyhow. Now the time and place are just right, but they're almost too good for you. I have suckled a baby, and I know how sweet it is to love the baby at my breast. But even as the baby was smiling up at me, I would have plucked my nipple out of its mouth and smashed its brains out against a wall if I had sworn to do that the same way you have sworn to do this.

⁶⁰ But screw your courage to the sticking-place, And we'll not fail. When Duncan is asleep— Whereto the rather shall his day's hard journey Soundly invite him—his two chamberlains

Will I with wine and wassail so convince ⁶⁵ That memory, the warder of the brain,

Shall be a fume, and the receipt of reason

MACBETH

But if we fail—

LADY MACBETH

We, fail? If you get your courage up, we can't fail. When Duncan is asleep—the day's hard journey has definitely made him tired—I'll get his two servants so drunk that their memory will go up in smoke through the chimneys of their brains.

When they lie asleep like pigs, so drunk they'll be dead to the world, what won't you and I be able to do to the unguarded Duncan? And whatever we

A limbeck only: when in swinish sleep Their drenchèd natures
lie as in a death, What cannot you and I perform upon

do, we can lay all the blame on the drunken servants.

70 The 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,

75 When we have marked with blood those sleepy two Of his
own chamber and used their very daggers, That they have done
't?

MACBETH

May you only give birth to male children, because your
fearless spirit should create nothing that isn't masculine. Once
we have covered the two servants with blood, and used their
daggers to kill, won't people believe that they were the
culprits?

Act 1, Scene 7, Page 4

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 80 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.

LADY MACBETH

Who could think it happened any other way? We'll be grieving
loudly when we hear that Duncan has died.

MACBETH

Now I'm decided, and I will exert every muscle in my body to
commit this crime. Go now, and pretend to be a friendly
hostess. Hide with a false pleasant face what you know in your
false, evil heart.

Exeunt They exit.

Act 2, Scene 1

Enter BANQUO, and FLEANCE, with a torch before

him

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;

5 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 cursèd thoughts that nature Gives way to in
repose.

BANQUO enters with **FLEANCE**, who lights the way with a torch.

BANQUO

How's the night going, boy?

FLEANCE

The moon has set. The clock hasn't struck yet.

BANQUO

Enter **MACBETH** and a **SERVANT** with a torch **MACBETH** enters with a **SERVANT**, who carries a torch.

MACBETH

10 A friend.

The moon sets at twelve, right?

FLEANCE

I think it's later than that, sir.

BANQUO

Here, take my sword. The heavens are being stingy with their light. Take this, too. I'm tired and feeling heavy, but I can't sleep. Merciful powers, keep away the nightmares that plague me when I rest!

Give me my sword. Who's there?
Who's there?

MACBETH

A friend.

Give me my sword.

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,

15 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.

Act 2, Scene 1, Page 2

BANQUO

All's well.

I dreamt last night of the three weird sisters: 20 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'st leisure.

MACBETH

If you shall cleave to my consent, when 'tis, 25 It shall make honor for you.

BANQUO

So I lose none

In seeking to augment it, but still keep

My bosom franchised and allegiance clear, I shall be counselled.

MACBETH

Good repose the while!

BANQUO

30 Thanks, sir: the like to you!

MACBETH

BANQUO

You're not asleep yet, sir? The king's in bed. He's been in an unusually good mood and has granted many gifts to your household and servants. This diamond is a present from him to your wife for her boundless hospitality. (*he hands MACBETH a diamond*)

MACBETH

Because we were unprepared for the king's visit, we weren't able to entertain him as well as we would have wanted to.

BANQUO

Everything's OK. I had a dream last night about the three witches. At least part of what they said about you was true.

MACBETH

I don't think about them now. But when we have an hour to spare we can talk more about it, if you're willing.

BANQUO

Whenever you like.

MACBETH

If you stick with me, when the time comes, there will be something in it for you.

BANQUO

I'll do whatever you say, as long as I can do it with a clear conscience.

MACBETH

Rest easy in the meantime.

BANQUO

Thank you, sir. You do the same.

Exeunt BANQUO and FLEANCE BANQUO and FLEANCE exit.

MACBETH

(to the SERVANT) Go bid thy mistress, when my drink is ready,

She strike upon the bell. Get thee to bed.

*Exit **SERVANT** The **SERVANT** exits.*

Is this a dagger which I see before me,

The handle toward my hand? Come, let me clutch ³⁵ 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,

⁴⁰ Proceeding from the heat-oppressèd brain?

I see thee yet, in form as palpable

(to the SERVANT) Go and tell your mistress to strike the bell when my drink is ready. Get yourself to bed.

Is this a dagger I see in front of me, with its handle pointing toward my hand? (to the dagger) Come, let me hold you. (he grabs at the air in front of him without touching anything) I don't have you but I can still see you. Fateful apparition, isn't it possible to touch you as well as see you? Or are you nothing more than a dagger created by the mind, a hallucination from my fevered brain? I can still see you, and you look as

As this which now I draw.

Thou marshall'st me the way that I was going, And such an instrument I was to use.

45 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

50 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,

55 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,

60 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.

real as this other dagger that I'm pulling out now. *(he draws a dagger)* You're leading me toward the place I was going already, and I was planning to use a weapon just like you. My eyesight must either be the one sense that's not working, or else it's the only one that's working

right. I can still see you, and I see blood splotches on your blade and handle that weren't there before. *(to himself)* There's no dagger here. It's the murder I'm about to do that's making me think I see one. Now half the world is asleep and being deceived by evil nightmares. Witches are offering sacrifices to their goddess Hecate. Old man murder, having been roused by the howls of his wolf, walks silently to his destination, moving

like **Tarquin**, as quiet as a ghost. *(speaking to the ground)* Hard ground, don't listen to the direction of my steps. I don't want you to echo back where I am and break the terrible stillness of this moment, a silence that is so appropriate for what I'm about to do. While I stay here talking, Duncan lives. The more I talk, the more my courage cools.

Act 2, Scene 1, Page 3

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.

A bell rings *A bell rings.*

I'm going now. The murder is as good as done. The bell is telling me to do it. Don't listen to the bell, Duncan, because it summons you either to heaven or to hell.

Exit **MACBETH** *exits.*

Act 2, Scene 2

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

5 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

(within) Who's there? What, ho!

Enter **LADY MACBETH** **LADY MACBETH** *enters.*

LADY MACBETH

LADY MACBETH

Alack, I am afraid they have awaked,

10 And 'tis not done. Th' attempt and not the deed Confounds us. Hark! I laid their daggers ready;

The alcohol that got the servants drunk has made me bold. The same liquor that quenched their thirst has fired me up. Listen! Quiet! That was the owl that shrieked, with a scary “good night” like the bells they ring before they execute people.

Macbeth must be killing the king right now. The doors to Duncan’s chamber are open, and the drunk servants make a mockery of their jobs by snoring instead of protecting the king. I put so many drugs in their drinks that you can’t tell if they’re alive or dead.

MACBETH

(from offstage) Who’s there? What is it?

LADY MACBETH

Oh no, I’m afraid the servants woke up, and the murder didn’t happen. For us to attempt murder and not succeed would ruin us. *(She hears a*

He could not miss 'em. Had he not resembled My father as he slept, I had done 't.

MACBETH

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

LADY MACBETH

15 I heard the owl scream and the crickets cry.

Did not you speak?

MACBETH

When?

Act 2, Scene 2, Page 2

LADY MACBETH

Now.

MACBETH

As I descended?

LADY MACBETH

Ay.

MACBETH

Hark! Who lies i' th' second chamber?

LADY MACBETH

Donalbain.

MACBETH

20 (*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 25 them.

But they did say their prayers, and addressed them Again to sleep.

LADY MACBETH

There are two lodged together.

noise.) Listen to that! I put the servants' daggers where Macbeth would find them. He couldn't have missed them. If Duncan hadn't reminded me of my father when I saw him sleeping, I would have killed him myself.

*Enter MACBETH, with bloody daggers
enters carrying bloody daggers.*

MACBETH

My husband! My husband!

MACBETH

I have done the deed. Did you hear a noise?

LADY MACBETH

I heard the owl scream and the crickets cry. Didn't you say something?

MACBETH

When?

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

30 Consider it not so deeply.

MACBETH

But wherefore could not I pronounce "Amen"?

LADY MACBETH

Just now.

MACBETH

As I came down?

LADY MACBETH

Yes.

MACBETH

Listen! Who's sleeping in the second chamber?

LADY MACBETH

Donalbain.

MACBETH

(looking at his bloody hands) This is a sorry sight.

LADY MACBETH

That's a stupid thing to say.

MACBETH

One of the servants laughed in his sleep, and one cried, "Murder!" and they woke each other up. I stood and listened to them, but then they said their prayers and went back to sleep.

LADY MACBETH

Malcolm and Donalbain are asleep in the same room.

MACBETH

One servant cried, "God bless us!" and the other replied, "Amen," as if they had seen my bloody hands. Listening to their frightened voices, I couldn't reply "Amen" when they said "God bless us!"

LADY MACBETH

Don't think about it so much.

MACBETH

But why couldn't I say "Amen"? I desperately

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.

Act 2, Scene 2, Page 3

MACBETH

35 Methought I heard a voice cry, “Sleep no more!

Macbeth does murder sleep”—the innocent sleep, Sleep that knits up the raveled sleeve of care, The death of each day’s life, sore labor’s bath, Balm of hurt minds, great nature’s second course,

40 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, 45 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

50 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

55 That fears a painted devil. If he do bleed, I’ll gild the faces of the grooms withal, For it must seem their guilt.

Exit LADY MACBETH exits.

Knock within A sound of knocking from offstage.

needed God’s blessing, but the word “Amen” stuck in my throat.

LADY MACBETH

We can’t think that way about what we did. If we do, it’ll drive us crazy.

MACBETH

I thought I heard a voice cry, “Sleep no more! Macbeth is murdering sleep.” Innocent sleep. Sleep that soothes away all our worries. Sleep that puts each day to rest. Sleep that relieves the weary laborer and heals hurt minds. Sleep, the main course in life’s feast, and the most nourishing.

LADY MACBETH

What are you talking about?

MACBETH

The voice kept crying, “Sleep no more!” to everyone in the house. “Macbeth has murdered sleep, and therefore Macbeth will sleep no more.”

LADY MACBETH

Who said that? Why, my worthy lord, you let yourself become weak when you think about things in this cowardly way. Go get some water and wash this bloody evidence from your hands. Why did you carry these daggers out of the room? They have to stay there. Go take them back and smear the sleeping guards with the blood.

MACBETH

I can’t go back. I’m afraid even to think about what I’ve done. I can’t stand to look at it again.

LADY MACBETH

Coward! Give me the daggers. Dead and sleeping people can’t hurt you any more than pictures can. Only children are afraid of scary pictures. If Duncan bleeds I’ll paint the servants’ faces with his blood. We must make it seem like they’re guilty.

Act 2, Scene 2, Page 4

MACBETH

Whence is that knocking?

How is 't with me when every noise appals me? What hands
are here? Ha! They pluck out mine eyes.

60 Will all great Neptune's ocean wash this blood Clean from
my hand? No, this my hand will rather

MACBETH

Where is that knocking coming from? What's happening to me,
that I'm frightened of every noise? (*looking at his hands*)
Whose hands are these? Ha! They're plucking out my eyes.
Will all the water in the ocean wash this blood from my

The multitudinous seas incarnadine, Making the green one red.

hands? No, instead my hands will stain the seas scarlet, turning the green waters red.

Enter LADY MACBETH LADY MACBETH enters.

LADY MACBETH

LADY MACBETH

My hands are of your color, but I shame ⁶⁵ To wear a heart so white.

My hands are as red as yours, but I would be ashamed if my heart were as pale and weak.

Knock within A sound of knocking from offstage.

I hear a knocking

I hear someone knocking at the south entry. Let's

At the south entry. Retire we to our chamber. A little water clears us of this deed.

go back to our bedroom. A little water will wash away the evidence of our guilt. It's so simple! You've lost your resolve.

How easy is it, then! Your constancy Hath left you unattended.

Knock within A sound of knocking from offstage.

⁷⁰ Hark! More knocking.

Listen! There's more knocking. Put on your

Get on your nightgown, lest occasion call us And show us to be watchers. Be not lost

nightgown, in case someone comes and sees that we're awake. Snap out of your daze.

So poorly in your thoughts.

MACBETH

MACBETH

To know my deed, 'twere best not know myself.

Rather than have to think about my crime, I'd prefer to be completely unconscious.

Knock within A sound of knocking from offstage.

⁷⁵ Wake Duncan with thy knocking. I would thou couldst.

Wake Duncan with your knocking. I wish you could!

Exeunt They exit.

Act 2, Scene 3

Enter a PORTER. Knocking within A sound of knocking from offstage. A PORTER, who is obviously drunk, enters.

PORTER

PORTER

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

This is a lot of knocking! Come to think of it, if a man were in charge of opening the gates of hell to let people in, he would have to turn the key a lot.

Knock within A sound of knocking from offstage.

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

Knock, knock, knock! (*pretending he's the gatekeeper in hell*) Who's there, in the devil's name? Maybe it's a farmer who killed himself because grain was cheap. (*talking to the imaginary farmer*) You're here just in time! I hope you brought some handkerchiefs; you're going to sweat a lot here.

Knock within A sound of knocking from offstage.

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! Who's there, in the other devil's name? Maybe it's some slick, two-faced con man who lied under oath. But he

found out that you can't lie to God, and now he's going to hell for perjury. Come on in, con man.

Knock within A sound of knocking from offstage.

5 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! Who's there? Maybe it's an English tailor who liked to skimp on the fabric for people's clothes. But now that tight pants are in

fashion he can't get away with it. Come on in, tailor. You can heat your iron up in here.

Knock within A sound of knocking from offstage.

Act 2, Scene 3, Page 2

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

Knock, knock! Never a moment of peace! Who are you? Ah, this place is too cold to be hell. I won't pretend to be the devil's porter anymore. I was going to let someone from every profession into hell.

Knock within A sound of knocking from offstage.

Anon, anon! I pray you, remember the porter. I'm coming, I'm coming! Please, don't forget to leave me a tip.

*Opens the gate The **PORTER** opens the gate.*

*Enter **MACDUFF** and **LENNOX** **MACDUFF** and **LENNOX** enter.*

MACDUFF

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

PORTER

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

MACDUFF

What three things does drink especially provoke?

PORTER

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

MACDUFF

I believe drink gave thee the lie last night.

MACDUFF

Did you go to bed so late, my friend, that you're having a hard time getting up now?

PORTER

That's right sir, we were drinking until 3 A.M., and drink, sir, makes a man do three things.

MACDUFF

What three things does drink make a man do?

PORTER

Drinking turns your nose red, it puts you to sleep, and it makes you urinate. Lust it turns on but also turns off. What I mean is, drinking stimulates desire but hinders performance. Therefore, too much drink is like a con artist when it comes to your sex drive. It sets you up for a fall. It gets you up but it keeps you from getting off. It persuades you and discourages you. It gives you an erection but doesn't let you keep it, if you see what I'm saying. It makes you dream about erotic experiences, but then it leaves you asleep and needing to pee.

MACDUFF

I believe drink did all of this to you last night.

Act 2, Scene 3, Page 3

PORTER

That it did, sir, i' th' 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

15 Is thy master stirring?

PORTER

It did, sir. It got me right in the throat. But I got even with drink. I was too strong for it. Although it weakened my legs

*Enter **MACBETH** **MACBETH** enters.*

Our knocking has awaked him. Here he comes. Our knocking woke him up. Here he comes.

and made me unsteady, I managed to vomit it out and laid it flat on the ground.

MACDUFF

Is your master awake?

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.

20 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

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

LENNOX

Goes the king hence today?

Act 2, Scene 3, Page 4

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,

30 Lamentings heard i' th' air, strange screams of death, And prophesying with accents terrible

Of dire combustion and confused events

New hatched to the woeful time. The obscure bird Clamored the livelong night. Some say the Earth

35 Was feverous and did shake.

MACBETH

LENNOX

Good morning, noble sir.

MACBETH

Good morning to both of you.

MACDUFF

Is the king awake, worthy thane?

MACBETH

Not yet.

MACDUFF

He commanded me to wake him up early. I've almost missed the time he requested.

MACBETH

I'll bring you to him.

MACDUFF

I know the burden of hosting him is both an honor and a trouble, but that doesn't mean it's not a trouble just the same.

MACBETH

The work we enjoy is not really work. This is the door.

MACDUFF

I'll wake him, because that's my job.

Exit MACDUFF MACDUFF exits.

LENNOX

Is the king leaving here today?

'Twas a rough night.

LENNOX

My young remembrance cannot parallel A fellow to it.

MACBETH

He is. He told us to arrange it.

LENNOX

The night has been chaotic. The wind blew down through the chimneys where we were sleeping. People are saying they heard cries of grief in the air, strange screams of death, and

MACDUFF

O horror, horror, horror!

Tongue nor heart cannot conceive nor name thee!

MACBETH & LENNOX

What's the matter?

terrible voices predicting catastrophes that will usher in a woeful new age. The owl made noise all night. Some people say that the earth shook as if it had a fever.

MACBETH

It was a rough night.

LENNOX

I'm too young to remember anything like it.

*Enter **MACDUFF** **MACDUFF** enters, upset.*

MACDUFF

Oh, horror, horror, horror! This is beyond words

and beyond belief!

MACBETH & LENNOX

What's the matter?

MACDUFF

40 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?

Act 2, Scene 3, Page 5

MACDUFF

45 Approach the chamber, and destroy your sight With a new Gorgon. Do not bid me speak.

See, and then speak yourselves.

Awake, awake!

Ring the alarum bell. Murder and treason! 50 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, 55 To countenance this horror! Ring the bell

LADY MACBETH

What's the business,

That such a hideous trumpet calls to parley The sleepers of the house? Speak, speak!

MACDUFF

O gentle lady,

'Tis not for you to hear what I can speak: 60 The repetition, in a woman's ear,

Would murder as it fell.

O Banquo, Banquo,

Our royal master's murdered!

MACDUFF

The worst thing imaginable has happened. A murderer has broken into **God's temple** and stolen the life out of it.

MACBETH

What are you talking about? "The life"?

LENNOX

Do you mean the king?

MACDUFF

Go into the bedroom and see for yourself. What's in there will make you freeze with horror. Don't ask me to talk about it. Go look and then do the talking yourselves.

*Exeunt **MACBETH** and **LENNOX** **MACBETH** and **LENNOX** exit.*

Wake up, wake up! Ring the alarm bell. Murder

and treason! Banquo and Donalbain, Malcolm! Wake up! Shake off sleep, which looks like death, and look at death itself! Get up, get up, and look at this image of doomsday! Malcolm! Banquo!

Get up from your beds as if you were rising out of your own graves, and walk like ghosts to come witness this horror. Ring the bell.

*Bell rings. Enter **LADY MACBETH** A bell rings. **LADY MACBETH** enters.*

LADY MACBETH

What's going on? Why is that terrifying trumpet calling together everyone who's sleeping in the house? Speak up and tell me!

MACDUFF

Oh gentle lady, my news isn't fit for your ears. If I repeated it to you, it would kill you as soon as you heard it.

LADY MACBETH

Woe, alas! What, in our house?

*Enter **BANQUO** **BANQUO** enters.*

LADY MACBETH

Oh Banquo, Banquo, the king has been murdered!

How horrible! What, in our own house?

Act 2, Scene 3, Page 6

BANQUO

BANQUO

65 Too cruel any where.

It would be a terrible event no matter where it happened. Dear Macduff, I beg you, tell us you were lying and say it isn't so.

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

*Enter **MACBETH**, **LENNOX**, and **ROSS**
and **LENNOX** reenter, with **ROSS**.*

MACBETH

MACBETH

MACBETH

Had I but died an hour before this chance,

If I had only died an hour before this event I could

I had lived a blessed time, for from this instant ⁷⁰ 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.

DONALBAIN

What is amiss?

MACBETH

⁷⁵ 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

Oh, by whom?

LENNOX

Those of his chamber, as it seemed, had done 't. ⁸⁰ 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. No man's life was to be trusted with them.

MACBETH

Oh, yet I do repent me of my fury, ⁸⁵ That I did kill them.

Act 2, Scene 3, Page 7

MACDUFF

Wherefore did you so?

MACBETH

Who can be wise, amazed, temp'rate, and furious, Loyal and neutral, in a moment? No man.

Th' expedition of my violent love

⁹⁰ 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

⁹⁵ Unmannerly breeched with gore. Who could refrain, That had a heart to love, and in that heart

Courage to make 's love known?

say I had lived a blessed life. Because from this moment on, there is nothing worth living for.

Everything is a sick joke. The graceful and renowned king is dead. The wine of life has been poured out, and only the dregs remain.

Enter **MALCOLM** and **DONALBAIN** **MALCOLM** and **DONALBAIN** enter.

DONALBAIN

What's wrong?

MACBETH

You are, but you don't know it yet. The source from which your royal blood comes has been stopped.

MACDUFF

Your royal father is murdered.

MALCOLM

Who did it?

LENNOX

It seems that the guards who were supposed to be protecting his chamber did it. Their hands and faces were all covered with blood. So were their daggers, which we found on their pillows, unwiped. They stared at us in confusion. No one's life should have been entrusted to them.

MACBETH

And yet I still regret the anger that drove me to kill them.

LADY MACBETH

Help me hence, ho!

MACDUFF

Look to the lady.

MALCOLM

(aside to DONALBAIN) Why do we hold our ¹⁰⁰ tongues,

That most may claim this argument for ours?

MACDUFF

What did you do that for?

MACBETH

Is it possible to be wise, bewildered, calm, furious, loyal, and neutral all at once? Nobody can do that. The violent rage inspired by my love for Duncan caused me to act before I could think rationally and tell myself to pause. There was Duncan, his white skin all splattered with his precious blood. The gashes where the knives had cut him looked like wounds to nature itself. Then right next to him I saw the murderers, dripping with blood, their daggers rudely covered in gore. Who could have restrained himself, who loved Duncan and had the courage to act on it?

LADY MACBETH

Help me out of here, quickly!

MACDUFF

Take care of the lady.

MALCOLM

(speaking so that only DONALBAIN can hear) Why are we keeping quiet? The two of us have the most to say in this matter.

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 ¹⁰⁵ Upon the foot of motion.

BANQUO

Look to the lady.

Exit LADY MACBETH, attended LADY MACBETH is carried out.

Act 2, Scene 3, Page 8

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.

¹¹⁰ 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, ¹¹⁵ And meet it' th' hall together.

ALL

Well contented.

Exeunt all but MALCOLM and DONALBAIN

MALCOLM

What will you do? Let's not consort with them. To show an unfelt sorrow is an office

Which the false man does easy. I'll to England.

DONALBAIN

To Ireland, I. Our separated fortune

DONALBAIN

(*speaking so that only MALCOLM can hear*) What are we going to say here, where danger may be waiting to strike at us from anywhere? Let's get out of here. We haven't even begun to weep yet—but there will be time for that later.

MALCOLM

(*speaking so that only DONALBAIN can hear*) And the time hasn't come yet for us to turn our deep grief into action.

BANQUO

Take care of the lady.

When we're properly dressed for the cold, let's meet and discuss this bloody crime to see if we can figure anything out. Right now we're shaken up by fears and doubts. I'm putting myself in God's hands, and with his help I plan to fight against the secret plot that caused this treasonous murder.

MACDUFF

So will I.

ALL

So will we all.

MACBETH

Let's get dressed quickly and then meet in the hall.

ALL

Agreed.

Everyone exits except MALCOLM and DONALBAIN.

¹²⁰ 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 ¹²⁵ 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.

MALCOLM

What are you going to do? Let's not stay here with them. It's easy for a liar to pretend to feel sorrow when he actually feels none. I'm going to England.

DONALBAIN

I'll go to Ireland. We'll both be safer if we go separate ways. Wherever we go, men will smile at us while hiding daggers. Our closest relatives are the ones most likely to murder us.

MALCOLM

We haven't yet encountered that danger, and the best thing to do is avoid it entirely. With that in mind, let's get on our horses. We'd better not worry about saying polite good-byes; we should just get away quickly. There's good reason to escape when there's no mercy to be found anymore.

Exeunt They exit.

Act 2, Scene 4

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,

5 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 travelling lamp.

Is 't night's predominance or the day's shame That darkness does the face of Earth entomb

10 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 15 certain—

Beauteous and swift, the minions of their race, 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

20 That looked upon 't. Here comes the good Macduff.

Enter MACDUFF MACDUFF enters.

Act 2, Scene 4, Page 2

How goes the world, sir, now?

How are things going now?

MACDUFF

*Enter ROSS with an OLD MAN
MAN enter.*

ROSS and an OLD

OLD MAN

I can remember the past seventy years pretty well, and in all that time I have seen dreadful hours and strange things. But last night's horrors make everything that came before seem like a joke.

ROSS

Ah yes, old man. You can see the skies. They look like they're upset about what mankind has been doing, and they're threatening the Earth with storms. The clock says it's daytime, but dark night is strangling the sun. Is it because night is so strong, or because day is so weak, that darkness covers the earth when it's supposed to be light?

OLD MAN

It's unnatural, just like the murder that has been committed. Last Tuesday a falcon was circling high in the sky, and it was caught and killed by an ordinary owl that usually goes after mice.

ROSS

And something else strange happened. Duncan's horses, which are beautiful and swift and the best of their breed, suddenly turned wild and broke out of their stalls. Refusing to be obedient as usual, they acted like they were at war with mankind.

OLD MAN

They say the horses ate each other.

ROSS

I saw it with my own eyes. It was an amazing sight. Here comes the good Macduff.

ROSS

Why, see you not?

MACDUFF

Can't you see for yourself?

ROSS

Is 't known who did this more than bloody deed?

Does anyone know who committed this horrible crime?

MACDUFF

MACDUFF

The servants Macbeth killed.

Those that Macbeth hath slain.

ROSS

ROSS

It's too bad he killed them. What good would it have done those men to kill Duncan?

Alas, the day!

What good could they pretend?

MACDUFF

They were suborned.

MACDUFF

They were paid to betray their master.
Malcolm

25 Malcolm and Donalbain, the king's two sons, Are stol'n
away and fled, which puts upon them Suspicion of the deed.

and Donalbain, the king's two sons, have run away and fled,
which makes them the prime suspects.

ROSS

ROSS

'Gainst nature still!

Everything about this is unnatural! What a stupid ambition,
causing a son to kill the father who supports him. Then it
looks like Macbeth will become king.

Thriftless ambition, that will raven up

30 Thine own lives' means! Then 'tis most like The
sovereignty will fall upon Macbeth.

MACDUFF

MACDUFF

He has already been named king and has left for Scone to be
crowned.

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

ROSS

ROSS

Where is Duncan's body?

Where is Duncan's body?

MACDUFF

MACDUFF

It was carried to Colmekill to be placed in the tomb of his
ancestors, where their bones are kept safe.

35 Carried to Colmekill,

ROSS

The sacred storehouse of his predecessors, And guardian of
their bones.

Are you going to Scone?

ROSS

MACDUFF

Will you to Scone?

No, cousin, I'm going to Fife.

MACDUFF

ROSS

No, cousin, I'll to Fife.

Well, I'll go to Scone.

ROSS

Well, I will thither.

Act 2, Scene 4, Page 3

MACDUFF

MACDUFF

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

I hope things go well there. Good-bye! And let's hope things
don't get worse.

ROSS

ROSS

Farewell, father.

Farewell, old man.

OLD MAN

OLD MAN

God's benison go with you and with those

May God's blessing go with you and with all who turn bad
into good, and enemies into friends!

That would make good of bad and friends of foes.

Exeunt They all exit.

Act 3, Scene 1

BANQUO

BANQUO

*Enter **BANQUO** **BANQUO** enters.*

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

Thou played'st most foully for 't. Yet it was said It should not stand in thy posterity,

5 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,

10 And set me up in hope? But hush, no more.

Now you have it all: you're the king, the thane of Cawdor, and the thane of Glamis, just like the weird women promised you. And I suspect you cheated to win these titles. But it was also prophesied that the crown would not go to your descendants, and that my sons and grandsons would be kings instead. If the witches tell the truth—which they did about you—maybe what they said about me will come true too. But shhh! I'll shut up now.

*Sennet sounded. Enter **MACBETH**, as king, **LADY***

***MACBETH**, as queen, **LENNOX**, **ROSS**, **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

15 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

Forever knit.

Act 3, Scene 1, Page 2

MACBETH

20 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.

25 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.

BANQUO

30 My lord, I will not.

*A trumpet plays. **MACBETH** enters dressed as king, and **LADY**
MACBETH enters dressed as*

*queen, together with **LENNOX**, **ROSS**, **LORDS**, **LADIES**, and
their*

attendants

MACBETH

(*indicating BANQUO*) Here's our most important guest.

LADY MACBETH

If we forgot him, our big celebration wouldn't be
complete, and that wouldn't be any good.

MACBETH

(*to BANQUO*) Tonight we're having a ceremonial
banquet, and I want you to be there.

BANQUO

Whatever your highness commands me to do, it is always
my duty to do it.

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,

35 When therewithal we shall have cause of state Craving us
jointly. Hie you to horse. Adieu,

Till your return at night. Goes Fleance with you?

BANQUO

Ay, my good lord. Our time does call upon 's.

MACBETH

Are you going riding this afternoon?

BANQUO

Yes, my good lord.

MACBETH

We would have liked to have heard your good advice, which has always been serious and helpful, at the council today, but we'll wait until tomorrow. Are you riding far?

BANQUO

I'm going far enough that I'll be riding from now until dinner. Unless my horse goes faster than expected, I will be back an hour or two after sunset.

MACBETH

Don't miss our feast.

BANQUO

My lord, I won't miss it.

MACBETH

We hear that the princes, those murderers, have hidden in England and Ireland. They haven't confessed to cruelly murdering their own father, and they've been making up strange lies to tell their hosts. But we can talk more about that tomorrow, when we'll discuss matters of state that concern us both. Hurry up and get to your horse. Good-bye, until you return tonight. Is Fleance going with you?

BANQUO

Yes, my good lord. It's time we hit the road.

MACBETH

I wish your horses swift and sure of foot, ⁴⁰ And so I do
commend you to their backs.

Farewell.

MACBETH

I hope your horses are fast and surefooted. And with that,
I send you to them. Farewell.

*Exit **BANQUO** **BANQUO** exits.*

Everybody may do as they please until seven o'clock tonight. In
order to make your company

Let every man be master of his time Till seven at night. To make
society

The sweeter welcome, we will keep ourself

⁴⁵ Till supertime alone. While then, God be with you!

even more enjoyable, I'm going to keep to myself until
supertime. Until then, God be with you!

Act 3, Scene 1, Page 3

*Exeunt all except **MACBETH** and a **SERVANT** Everyone exits except **MACBETH** and*

aSERVANT

Sirrah, a word with you. Attend those men Our pleasure?

SERVANT

They are, my lord, without the palace gate.

MACBETH

Bring them before us.

(to the SERVANT) You there, let me have a word with you.
Are those men waiting for me?

SERVANT

They're waiting outside the palace gate, my lord.

MACBETH

Bring them to me.

*Exit **SERVANT** The **SERVANT** exits.*

To be the king is nothing if I'm not safe as the

⁵⁰ 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,

⁵⁵ 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

⁶⁰ 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 ⁶⁵ And put a
barren scepter in my grip,

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; ⁷⁰ Put
rancors 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 th' utterance. Who's there?

king. I'm very afraid of Banquo. There's something noble about him that makes me fear him. He's willing to take risks, and his mind never stops working. He has the wisdom to act bravely but also safely. I'm not afraid of anyone but him. Around him, my guardian angel is frightened, just as Mark Antony's angel supposedly feared Octavius Caesar. Banquo chided the witches when they first called me king, asking them to tell him his own future. Then, like prophets, they named him the father to a line of kings. They gave me a

crown and a scepter that I can't pass on. Someone outside my family will take these things away from me, since no son of mine will take my place as king. If this is true, then I've tortured my conscience and murdered the gracious Duncan for Banquo's sons. I've ruined my own peace for their benefit. I've handed over my everlasting soul to the devil so that they could be kings. Banquo's sons, kings! Instead of watching that happen, I will challenge fate to battle and fight to the death. Who's there!

*Enter **SERVANT** and two **MURDERERS***

*The **SERVANT** comes back in with*

*two **MURDERERS***

Act 3, Scene 1, Page 4

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

Now go to the door and stay there until I call for

you.

*Exit **SERVANT** The **SERVANT** exits.*

Was it not yesterday we spoke together?
other?

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

80 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 borne in hand, how crossed, the instruments,

85 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

90 That you can let this go? Are you so gospelled To pray for this good man and for his issue, Whose heavy hand hath bowed you to the grave And beggared yours forever?

FIRST MURDERER

We are men, my liege.

MACBETH

Ay, in the catalogue ye go for men,

95 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,

100 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

That writes them all alike. And so of men.

105 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,

110 Who wear our health but sickly in his life, Which in his death were perfect.

Wasn't it just yesterday that we spoke to each

FIRST MURDERER

It was yesterday, your highness.

MACBETH

Well, did you think about what I said? You should know that it was Banquo who made your lives hell for so long, which you always thought was my fault. But I was innocent. I showed you the proof at our last meeting. I explained how you were deceived, how you were thwarted, the things that were used against you, who was working against you, and a lot of other things that would convince even a half-wit or a crazy person to say, "Banquo did it!"

FIRST MURDERER

You explained it all.

MACBETH

I did that and more, which brings me to the point of this second meeting. Are you so patient and forgiving that you're going to let him off the hook? Are you so pious that you would pray for this man and his children, a man who has pushed you toward an early grave and put your family in poverty forever?

FIRST MURDERER

We are men, my lord.

MACBETH

Yes, you're part of the species called men. Just as hounds and greyhounds, mongrels, spaniels, mutts, shaggy lapdogs, swimming dogs, and wolf-dog crossbreeds are all dogs. But if you list the different kinds of dogs according to their qualities, you can distinguish which breeds are fast or slow, which ones are clever, which ones

are watchdogs, and which ones hunters. You can classify each dog according to the natural gifts that separate it from all other dogs. It's the same with men. Now, if you occupy some place in the list of men that isn't down at the very bottom, tell me. Because if that's the case, I will tell you a plan that will get rid of your enemy and bring you closer to me. As long as Banquo lives, I am sick. I'll be healthy when he is dead.

Act 3, Scene 1, Page 5

SECOND MURDERER

I am one, my liege,

Whom the vile blows and buffets of the world Have so incensed that I am reckless what

I do to spite the world.

FIRST MURDERER

And I another

115 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

True, my lord.

MACBETH

So is he mine; and in such bloody distance 120 That every minute of his being thrusts

Against my near'st of life. And though I could With barefaced power sweep him from my sight And bid my will avouch it, yet I must not,

For certain friends that are both his and mine, 125 Whose loves I may not drop, but wail his fall

Who I myself struck down. And thence it is, That I to your assistance do make love, Masking the business from the common eye For sundry weighty reasons.

Act 3, Scene 1, Page 6

SECOND MURDERER

130 We shall, my lord,

Perform what you command us.

FIRST MURDERER

Though our lives—

MACBETH

Your spirits shine through you. Within this hour at most

I will advise you where to plant yourselves, 135 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— 140 Fleance, his son, that keeps him company,

SECOND MURDERER

My lord, I've been so kicked around by the world, and I'm so angry, that I don't even care what I do.

FIRST MURDERER

I'm the same. I'm so sick of bad luck and trouble that I'd risk my life on any bet, as long as it would either fix my life or end it once and for all.

MACBETH

You both know Banquo was your enemy.

BOTH MURDERERS

It's true, my lord.

MACBETH

He's my enemy too, and I hate him so much that every minute he's alive it eats away at my heart. Since I'm king, I could simply use my power to get rid of him. But I can't do that, because he and I have friends in common whom I need, so I have to be able to moan and cry over his death in public even though I'll be the one who had him killed. That's why I need your help right now. I have to hide my real plans from the public eye for many important reasons.

Whose absence is no less material to me Than is his father's, must embrace the fate Of that dark hour. Resolve yourselves apart. I'll come to you anon.

BOTH MURDERERS

We are resolved, my lord.

MACBETH

145 I'll call upon you straight. Abide within.

SECOND MURDERER

We'll do what you want us to, my lord.

FIRST MURDERER

Though our lives—

MACBETH

(interrupts him) I can see the determination in your eyes. Within the next hour I'll tell you where to go and exactly when to strike. It must be done tonight, away from the palace. Always remember that I must be free from suspicion. For the plan to work perfectly, you must kill both Banquo and his son, Fleance, who keeps him company. Getting rid of Fleance is as important to me as knocking off Banquo. Each of you should make up your own mind about whether you're going to do this. I'll come to you soon.

BOTH MURDERERS

We have decided, my lord. We're in.

MACBETH

I'll call for you soon. Stay inside.

Exeunt MURDERERS The MURDERERS exit.

It is concluded. Banquo, thy soul's flight, If it find heaven, must find it out tonight.

The deal is closed. Banquo, if your soul is going to make it to heaven, tonight's the night.

Exit He exits.

Act 3, Scene 2

Enter LADY MACBETH and a SERVANT LADY MACBETH and a SERVANT enter.

LADY MACBETH

LADY MACBETH

Is Banquo gone from court?

Has Banquo left the court?

SERVANT

SERVANT

Ay, madam, but returns again tonight.

Yes, madam, but he'll be back tonight.

LADY MACBETH

LADY MACBETH

Say to the king I would attend his leisure For a few words.

Go tell the king I want to talk to him for a few minutes.

SERVANT

SERVANT

5 Madam, I will.

No problem, madam.

Exit SERVANT The SERVANT exits.

LADY MACBETH

LADY MACBETH

If you get what you want and you're still not

Naught's had, all's spent,

Where our desire is got without content. 'Tis safer to be that which we destroy Than by destruction dwell in doubtful joy.

happy, you've spent everything and gained nothing. It's better to be the person who gets murdered than to be the killer and be tormented with anxiety.

Enter MACBETH MACBETH enters.

10 How now, my lord! Why do you keep alone, Of sorriest fancies your companions making,

After life's fitful fever he sleeps well.

Using those thoughts which should indeed have died With them they think on? Things without all remedy Should be without regard. What's done is done.

Treason has done his worst; nor steel nor poison, Malice domestic, foreign levy, nothing

Can touch him further.

MACBETH

15 We have scorched the snake, not killed it.

She'll close and be herself whilst our poor malice Remains in danger of her former tooth.

But let the frame of things disjoint, both the worlds suffer,

20 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

25 In restless ecstasy. Duncan is in his grave.

What's going on, my lord? Why are you keeping to yourself, with only your sad thoughts to keep you company? Those thoughts should have died when you killed the men you're thinking about. If you can't fix it, you shouldn't give it a second thought. What's done is done.

MACBETH

We have slashed the snake but not killed it. It will heal and be as good as new, and we'll be threatened by its fangs once again. But the universe can fall apart, and heaven and earth crumble,

before I'll eat my meals in fear and spend my nights tossing and turning with these nightmares I've been having. I'd rather be dead than endure this endless mental torture and harrowing sleep deprivation. We killed those men and sent them to rest in peace so that we could gain our own peace. Duncan lies in his grave, through with life's troubles, and he's sleeping well. We have already done the worst we can do to him with our treason. After that, nothing can hurt him further—not weapons, poison, rebellion, invasion, or anything else.

Act 3, Scene 2, Page 2

LADY MACBETH LADY MACBETH

Come on, gentle my lord,

30 Sleek o'er your rugged looks. Be bright and jovial 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 35 Must
lave our honors in these flattering streams,

And make our faces vizards to our hearts, Disguising what they
are.

LADY MACBETH

You must leave this.

MACBETH

Oh, full of scorpions is my mind, dear wife!

Thou know'st that Banquo, and his Fleance, lives.

LADY MACBETH

40 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 cloistered flight, ere to black Hecate's summons The
shard-borne beetle with his drowsy hums

45 Hath rung night's yawning peal, there shall be done A deed
of dreadful note.

LADY MACBETH

What's to be done?

Come on, relax, dear. Put on a happy face and look cheerful
and agreeable for your guests tonight.

MACBETH

That's exactly what I'll do, my love, and I hope you'll do the
same. Give Banquo your special attention. Talk to him and
look at him in a way that will make him feel important. We're
in a dangerous situation, where we have to flatter him and hide
our true feelings.

LADY MACBETH

You have to stop talking like this.

MACBETH

Argh! I feel like my mind is full of scorpions, my dear wife.
You know that Banquo and his son Fleance are still alive.

LADY MACBETH

But they can't live forever.

MACBETH

That's comforting. They can be killed, it's true. So be cheerful.
Before the bat flies through the castle, and before the dung
beetle makes his little humming noise to tell us it's nighttime, a
dreadful deed will be done.

LADY MACBETH

What are you going to do?

Act 3, Scene 2, Page 3

MACBETH

Be innocent of the knowledge, dearest chuck, Till thou
applaud the deed. Come, seeling night, Scarf up the tender eye
of pitiful day

50 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;

55 Whiles 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.

MACBETH

It's better you don't know about it until after it's done, when you can applaud it. *(to the night)* Come, night, and blindfold the kindhearted day. Use your bloody and invisible hand to tear up Banquo's lease on life, which keeps me in fear. *(to Exeunt They exit.*

Act 3, Scene 3

FIRST MURDERER

But who did bid thee join with us?

himself) The sky's getting dark, and the crow is returning home to the woods. The gentle creatures of the day are falling asleep, while night's predators are waking up to look for their prey. *(to LADY MACBETH)* You seem surprised at my words, but don't question me yet. Bad deeds force you to commit more bad deeds. So please, come with me.

Enter three MURDERERS The two MURDERERS enter with a third MURDERER.

FIRST MURDERER

But who told you to come here and join us?

Macbeth.

SECOND MURDERER

He needs not our mistrust, since he delivers Our offices and what we have to do

5 To the direction just.

FIRST MURDERER

Then stand with us.

The west yet glimmers with some streaks of day. Now spurs the lated traveler apace

To gain the timely inn, and near approaches

10 The subject of our watch.

THIRD MURDERER

Hark, I hear horses.

BANQUO

(*within*) 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—

15 So all men do—from hence to the palace gate Make it their walk.

Enter BANQUO and FLEANCE with a torch BANQUO and FLEANCE enter with a torch.

Act 3, Scene 3, Page 2

SECOND MURDERER

A light, a light!

THIRD MURDERER

'Tis he.

FIRST MURDERER

Stand to 't.

BANQUO

It will be rain tonight.

Macbeth.

SECOND MURDERER

We can trust this guy. He was given exactly the same orders we were.

FIRST MURDERER

Then stay with us. There's still a bit of daylight in the sky. Now all the late travellers are hurrying to reach their inns. Banquo is almost here.

THIRD MURDERER

Listen! I hear horses.

BANQUO

(*from offstage*) Hey, give us some light here!

SECOND MURDERER

That must be him. The rest of the king's guests are already inside.

FIRST MURDERER

You can hear his horses moving around as the servants take them to the stables.

THIRD MURDERER

It's almost a mile to the palace gate, but Banquo, like everybody else, usually walks from here to the palace.

FIRST MURDERER

Let it come down.

SECOND MURDERER

Here comes a light! Here comes a light!

THIRD MURDERER

That's him.

FIRST MURDERER

Prepare yourselves.

BANQUO

It will rain tonight.

FIRST MURDERER

Then let the rain come down.

*The **MURDERERS** attack **BANQUO** The **MURDERERS** attack **BANQUO**.*

BANQUO

BANQUO

O treachery! Fly, good Fleance, fly, fly, fly!

20 Thou may 'st revenge —O slave!

Oh, this is treachery! Get out of here, good Fleance, run, run, run! Someday you can get revenge.—Oh, you bastard!

***BANQUO** dies. Exit **FLEANCE** **BANQUO** dies. **FLEANCE** escapes.*

THIRD MURDERER

THIRD MURDERER

Who did strike out the light?

Who put out the light?

FIRST MURDERER

FIRST MURDERER

Was 't not the way?

Wasn't that the best thing to do?

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.

There's only one body here. The son ran away.

SECOND MURDERER

We failed in half of our mission.

FIRST MURDERER

Well, let's get out of here and tell Macbeth what we did accomplish.

Exeunt They exit.

Act 3, Scene 4

*Banquet prepared. Enter **MACBETH, LADY MACBETH, ROSS, LENNOX, LORDS**, and attendants.*

MACBETH

You know your own degrees; sit down. At first And last, the hearty welcome.

LORDS MACBETH

Thanks to your majesty.

Ourself will mingle with society And play the humble host.

5 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.

MACBETH

See, they encounter thee with their hearts' thanks.

10 Both sides are even. Here I'll sit i' th' midst. Be large in mirth. Anon we'll drink a measure The table round.

(aside to FIRST MURDERER) There's blood upon thy face.

FIRST MURDERER

'Tis Banquo's then.

MACBETH

15 'Tis better thee without than he within.

Is he dispatched?

*The stage is set for a banquet. **MACBETH** enters with **LADY MACBETH, ROSS, LENNOX, LORDS**, and their attendants.*

MACBETH

You know your own ranks, so you know where to sit. Sit down. From the highest to the lowest of you, I bid you a hearty welcome.

*The **LORDS** sit The **LORDS** sit down.*

LORDS

Thanks to your majesty.

MACBETH

I will walk around and mingle with all of you, playing the humble host. My wife will stay in her royal chair, but at the appropriate time I will have her welcome you all.

LADY MACBETH

Say welcome to all of our friends for me, sir, for in my heart they are all welcome.

*Enter **FIRST MURDERER** at the door The **FIRST MURDERER** appears at the door.*

MACBETH

And they respond to you with their hearts as well. The table is full on both sides. I will sit here in the middle. Be free and happy. Soon we will toast around the table.

(approaching the door and speaking to the MURDERER) There's blood on your face.

FIRST MURDERER

Then it must be Banquo's.

MACBETH

I'd rather see his blood splattered on your face than flowing through his veins. Did you finish him off?

Act 3, Scene 4, Page 2

FIRST 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.

FIRST MURDERER

My lord, his throat is cut. I did that to him.

MACBETH

You are the best of the cutthroats. But whoever did the same to Fleance must also be good. If

20 If thou didst it, thou art the nonpareil.

you cut both their throats, then you are the

absolute best.

FIRST MURDERER

Most royal sir, Fleance is 'scaped.

MACBETH

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.

25 But now I am cabined, cribbed, confined, bound in To saucy doubts and fears.—But Banquo's safe?

FIRST MURDERER

Ay, my good lord. Safe in a ditch he bides, With twenty trenched gashes on his head, The least a death to nature.

MACBETH

Thanks for that.

30 There the grown serpent lies. The worm that's fled Hath nature that in time will venom breed;

No teeth for th' present. Get thee gone. Tomorrow We'll hear ourselves again.

LADY MACBETH

My royal lord,

You do not give the cheer. The feast is sold 35 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.

Act 3, Scene 4, Page 3

MACBETH

Sweet remembrancer!

Now, good digestion wait on appetite, 40 And health on both!

LENNOX

May 't please your highness sit.

Enter the GHOST OF BANQUO, and sits

in MACBETH's place

MACBETH

FIRST MURDERER

Most royal sir, Fleance has escaped.

MACBETH

Now I'm scared again. Otherwise I would have been perfect, as solid as a piece of marble, as firm as a rock, as free as the air itself. But now I'm all tangled up with doubts and fears. But Banquo's been taken care of?

FIRST MURDERER

Yes, my good lord. He's lying dead in a ditch, with twenty deep gashes in his head, any one of which would have been enough to kill him.

MACBETH

Thanks for that. The adult snake lies in the ditch. The young snake that escaped will in time become poisonous and threatening, but for now he has no fangs. Get out of here. I'll talk to you again tomorrow.

Exit FIRST MURDERER The FIRST MURDERER exits.

LADY MACBETH

My royal lord, you're not entertaining the guests.

If you don't make your guests know they're welcome, they'll feel like they're paying for their meal. When you just want to eat, it's better to do that at home. When you're eating out with people, you need to have a little more ceremony.

Otherwise dinner parties would be boring.

Here had we now our country's honor roofed, Were the graced person of our Banquo present, Who may I rather challenge for unkindness

45 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

It's nice of you to remind me. *(raising a glass to toast his guests)* Since good digestion requires a good appetite, and good health requires both of those, here's to good appetites, good digestion, and good health!

LENNOX

Why don't you have a seat, your highness?

*The **GHOST OF BANQUO** enters and sits*

*in **MACBETH's** place.*

MACBETH

We would have all the nobility of Scotland gathered under one roof, if only Banquo were here. I hope it turns out that he's late out of rudeness, and not because something bad has happened to him.

ROSS

His absence means he's broken his promise, sir. If it pleases you, your highness, why don't you sit with us and grace us with your royal company?

MACBETH

The table's full.

LENNOX

Here is a place reserved, sir.

MACBETH

50 Where?

LENNOX

Here, my good lord. What is 't that moves your highness?

MACBETH

Which of you have done this?

LORDS

What, my good lord?

MACBETH

(to GHOST) Thou canst not say I did it. Never shake Thy gory locks at me.

Act 3, Scene 4, Page 4

ROSS

55 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, 60 You shall offend him and extend his passion.

Feed and regard him not. (aside to MACBETH) Are you a man?

MACBETH

Ay, and a bold one, that dare look on that Which might appall the devil.

LADY MACBETH

O proper stuff!

This is the very painting of your fear.

65 This is the air-drawn dagger which you said Led you to Duncan. Oh, 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!

70 Why do you make such faces? When all's done, You look but on a stool.

MACBETH

The table's full.

LENNOX

Here's an empty seat, sir.

MACBETH

Where?

LENNOX

(pointing to where the GHOST sits) Here, my good lord. What's wrong, your highness?

MACBETH

(seeing the GHOST) Which one of you did this?

LORDS

What, my good lord?

MACBETH

(to the GHOST) You can't say I did it. Don't shake your bloody head at me.

MACBETH

Prithee, see there! Behold! Look! Lo! How say you? Why, what care I? If thou canst nod, speak too.

If charnel houses and our graves must send 75 Those that we bury back, our monuments

Shall be the maws of kites.

ROSS

Gentlemen, stand up. His highness is not well.

LADY MACBETH

Sit down, worthy friends. My husband is often like this, and he has been since he was a child.

Please stay seated. This is just a brief fit. In a moment he'll be well again. If you pay too much attention to him you'll make him angry, and that will make his convulsions go on longer. Eat your dinner and pay no attention to him. *(speaking so that only MACBETH can hear)* Are you a man?

MACBETH

Yes, and a brave one, who dares to look at something that would frighten the devil.

Exit GHOST The GHOST vanishes.

LADY MACBETH

Oh, that's nonsense! This is just another one of the hallucinations you always get when you're afraid. This is like that floating dagger you said was leading you toward Duncan. These outbursts of yours don't even look like real fear. They're more like how you would act if you were a woman telling a scary story by the fireside in front of her grandmother. Shame on you! Why are you making these faces? When the vision passes, you'll see that you're just looking at a stool.

MACBETH

Please, just look over there. Look! Look! See! *(to the GHOST)* What do you have to say? What do I care? If you can nod, then speak too. If the dead are going to return from their graves, then there's nothing to stop the birds from eating the bodies. So there's no point in our burying people.

LADY MACBETH

What, quite unmanned in folly?

Act 3, Scene 4, Page 5

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;

80 Ay, and since too, murders have been performed Too terrible
for the ear. The time 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

85 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. 90 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.

Enter the GHOST OF BANQUO The GHOST OF BANQUO reappears

in MACBETH's seat.

I drink to the general joy o' th' whole table,

And to our dear friend Banquo, whom we miss; 95 Would he
were here! To all and him we thirst,

And all to all.

LORDS

Our duties, and the pledge.

They drink

They drink.

Act 3, Scene 4, Page 6

LADY MACBETH

What, has your foolishness paralyzed you completely?

MACBETH

As sure as I'm standing here, I saw him.

LADY MACBETH

Nonsense!

MACBETH

In ancient times, before there were laws to make the land safe
and peaceful, a lot of blood was spilled. Yes, and since then
murders have been committed that are too awful to talk about.
It used to be that when you knocked a man's brains out he
would just die, and that would be it. But now they rise from the
dead with twenty fatal head wounds and push us off our stools.
This haunting business is even stranger than murder.

LADY MACBETH

My worthy lord, your noble friends miss your company.

MACBETH

I forgot about them. *(to the guests)* Don't be alarmed on my
account, my most worthy friends. I have a strange disorder,
which no longer shocks those who know me well. *(raising his
glass to toast the company)* Come, let's drink a toast: love and
health to you all. Now I'll sit down. Give me some wine. Fill
up my cup.

I drink to the happiness of everyone at the table, and to our
dear friend Banquo, whom we miss. I wish he were here!
Let's drink to everyone here, and to Banquo. Now,
everybody, drink

LORDS

Hear, hear.

MACBETH

(seeing the GHOST) Avaunt, and quit my sight! Let the earth
hide thee.

Thy bones are marrowless, thy blood is cold.

100 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

(to the GHOST) Go! And get out of my sight! Stay in your
grave. There's no marrow in your bones, and your blood is
cold. You're staring at me with eyes that have no power to see.

LADY MACBETH

Good friends, think of this as nothing more than a strange
habit. It's nothing else. Too bad it's spoiling our pleasure
tonight.

What man dare, I dare.

Approach thou like the rugged Russian bear, ¹⁰⁵ 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

¹¹⁰ The baby of a girl. Hence, horrible shadow!

Unreal mockery, hence!

Exit GHOST The GHOST vanishes.

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

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,

¹¹⁵ 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,

¹²⁰ When mine is blanched with fear.

ROSS

What sights, my lord?

I am as brave as any other man. Come at me in the form of a rugged Russian bear, an armor-plated rhinoceros, or a tiger from Iran. Take any shape other than the one you have now and I will never tremble in fear. Or come back to life again and challenge me to a duel in some deserted place. If I tremble then, you can call me a little girl. Get out of here, you horrible ghost, you hallucination. Get out!

Look, now that it's gone, I'm a man again. Please, remain seated.

LADY MACBETH

You have ruined our good cheer and disrupted the gathering by making a spectacle of yourself.

MACBETH

(to the guests) Can things like this happen so suddenly without making us all astonished? You make me feel like I don't know myself, when I see you looking at these terrible things and keeping a straight face, while my face has gone white with fear.

ROSS

What things, my lord?

Act 3, Scene 4, Page 7

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

¹²⁵ Good night, and better health Attend his majesty!

LADY MACBETH

A kind good night to all!

Exeunt all but MACBETH and LADY MACBETH

MACBETH.

LADY MACBETH

Please, don't speak to him. He's getting worse and worse. Talk makes him crazy. Everybody, please leave right now. Don't bother exiting in the order of your rank, but just leave right away.

LENNOX

Good night. I hope the king recovers soon!

LADY MACBETH

A kind good night to all!

Everyone leaves except MACBETH and LADY

MACBETH

It will have blood, they say. Blood will have blood. Stones have been known to move, and trees to

130 speak.

Augurs and understood relations have

By magot 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.

MACBETH

There's an old saying: the dead will have their revenge. Gravestones have been known to move, and trees to speak, to bring guilty men to justice. The craftiest murderers have been exposed by the mystical signs made by crows and magpies. How late at night is it?

LADY MACBETH

It's almost morning. You can't tell whether it's day or night.

How say'st thou that Macduff denies his person 135 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.

140 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.

145 Strange things I have in head, that will to hand, Which must be acted ere they may be scanned.

What do you think about the fact that Macduff refuses to come to me when I command him?

LADY MACBETH

Did you send for him, sir?

MACBETH

I've heard about this indirectly, but I will send for him. In every one of the lords' households I have a servant paid to spy for me. Tomorrow, while it's still early, I will go see the witches. They will tell me more, because I'm determined to know the worst about what's going to happen. My own safety is the only important thing now. I have walked so far into this river of blood that even if I stopped now, it would be as hard to go back to being good as it is to keep killing people. I have some schemes in my head that I'm planning to put into action. I have to do these things before I have a chance to think about them.

Act 3, Scene 4, Page 8

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.

150 We are yet but young in deed.

LADY MACBETH

You haven't slept.

MACBETH

Yes, let's go to sleep. My strange self-delusions just come from inexperience. We're still just beginners when it comes to crime.

Exeunt They exit.

Act 3, Scene 5

Thunder. Enter the three WITCHES meeting **HECATE** *meeting* **HECATE**.

FIRST WITCH

Why, how now, Hecate! You look angrily.

HECATE

Have I not reason, beldams as you are? Saucy and overbold, how did you dare To trade and traffic with Macbeth

5 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?

10 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.

Thunder. The three WITCHES enter,

But make amends now. Get you gone, 15 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,

FIRST WITCH

What's wrong, Hecate? You look angry.

HECATE

Don't I have a reason to be angry, you disobedient hags?
How dare you give Macbeth riddles and prophecies about
his future without telling me? I am your boss and the
source of your powers. I am the one who secretly decides
what evil things happen, but you never called me to join
in and show off my own powers. And what's worse,
you've done all this for a man who behaves like a spoiled
brat, angry and hateful.

Like all spoiled sons, he chases after what he wants and
doesn't care about you. But you can make it up to me. Go
away now and in the morning meet me in the pit by the
river in hell. Macbeth will go there to learn his destiny.
You bring your cauldrons, your spells, your charms, and
everything else. I'm about to fly away. I'll spend tonight
working to make something horrible

Your charms and everything beside. 20 I am for the 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.

25 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.

happen. I have a lot to do before noon. An important
droplet is hanging from the corner of the moon. I'll catch
it before it falls to the ground. When I work it over with
magic spells, the drop will produce magical spirits that
will trick Macbeth with illusions.

Act 3, Scene 5, Page 2

30 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 within: 'Come away, come away,'

&c

Hark! I am called. My little spirit, see, 35 Sits in a foggy cloud
and stays for me.

He will be fooled into thinking he is greater than fate, he will
mock death, and he will think he is above wisdom, grace, and
fear. As you all know, overconfidence is man's greatest enemy.

*Music plays offstage, and voices sing a song with the words
"Come away, come away."*

Listen! I'm being called. Look, my little spirit is sitting in a
foggy cloud waiting for me.

*Exit **HECATE** exits.*

FIRST WITCH

FIRST WITCH

Come, let's make haste; she'll soon be back again.

Come on, let's hurry. She'll be back again soon.

Exeunt They all exit.

Act 3, Scene 6

*Enter **LENNOX** and another **LORD** **LENNOX** and another **LORD** enter.*

LENNOX

My former speeches have but hit your thoughts, Which can
interpret farther. Only I say

Things have been strangely borne. The gracious Duncan

5 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 10 It was for
Malcolm and for Donalbain

To kill their gracious father? Damnèd 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?

15 Was not that nobly done? Ay, and wisely too, For 'twould
have angered any heart alive

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—

20 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

LENNOX

What I've already said shows you we think alike, so you can draw your own conclusions. All I'm saying is that strange things have been going on. Macbeth pitied Duncan—after Duncan was dead. And Banquo went out walking too late at night. If you like, we can say that Fleance must have killed him, because Fleance fled the scene of the crime. Clearly, men should not go out walking too late! And who can help thinking how monstrous it was for Malcolm and Donalbain to kill their gracious father? Such a heinous crime—how it saddened [Macbeth](#)! Wasn't it loyal of him to kill those two servants right away, while they were still drunk and asleep? That was the right thing to do, wasn't it? Yes, and it was the wise thing, too, because we all would have been outraged to hear those two deny their crime. Considering all this, I think Macbeth has handled things well. If he had Duncan's sons in prison—which I hope won't happen—they would find out how awful the punishment is for those who kill their fathers, and so would Fleance. But enough of that. I hear that Macduff is out of favor with the king because 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—

25 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

30 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,

35 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 exasperated the king that he Prepares for some attempt of war.

Act 3, Scene 6, Page 2

LENNOX

40 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

45 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

50 Under a hand accursed!

LORD

I'll send my prayers with him.

Exeunt They exit.

Act 4, Scene 1

A cavern. In the middle, a boiling cauldron. Thunder.

speaks his mind too plainly, and because he failed to show up at Macbeth's feast. Can you tell me where he's hiding himself?

LORD

Duncan's son Malcolm, whose birthright and throne Macbeth has stolen, lives in the English court. There, the saintly King Edward treats Malcolm so well that despite Malcolm's misfortunes, he's not deprived of respect.

Macduff went there to ask King Edward for help. He wants Edward to help him form an alliance with the people of Northumberland and their lord, Siward. Macduff hopes that with their help—and with the help of God above—he may once again put food on our tables, bring peace back to our nights, free our feasts and banquets from violent murders, allow us to pay proper homage to our king, and receive honors freely. Those are the things we pine for now. Macbeth has heard this news and he is so angry that he's preparing for war.

LENNOX

Did he tell Macduff to return to Scotland?

LORD

He did, but Macduff told the messenger, "No way." The messenger scowled and rudely turned his back on Macduff, as if to say, "You'll regret the day you gave me this answer."

LENNOX

That might well keep Macduff away from Scotland. Some holy angel should go to the court of England and give Macduff a message. He should return quickly to free our country, which is suffering under a tyrant!

LORD

I'll send my prayers with him.

Enter the three WITCHES.

FIRST WITCH

Thrice the brindled cat hath mewed.

SECOND WITCH

Thrice, and once the hedge-pig whined.

THIRD WITCH THIRD WITCH

*A cavern. In the middle, a boiling cauldron. Thunder. The three **WITCHES** enter.*

FIRST WITCH

The tawny cat has meowed three times.

SECOND WITCH

Three times. And the hedgehog has whined once.

Harpier cries, “’Tis time, ’tis time.” My spirit friend, Harpier, is yelling, “It’s time, it’s time!”

FIRST WITCH

Round about the cauldron go,

5 In the poisoned entrails throw. Toad, that under cold stone Days and nights has thirty-one Sweltered venom sleeping got, Boil thou first i' th' charmed pot.

ALL

10 Double, double toil and trouble, Fire burn, and cauldron bubble.

SECOND WITCH

Fillet of a fenny snake,

In the cauldron boil and bake. Eye of newt and toe of frog,

15 Wool of bat and tongue of dog, Adder's fork and blind-worm's sting, Lizard's leg and owlet's wing,

For a charm of powerful trouble, Like a hell-broth boil and bubble.

ALL

20 Double, double toil and trouble, Fire burn and cauldron bubble.

Act 4, Scene 1, Page 2

THIRD WITCH

Scale of dragon, tooth of wolf, Witches' mummy, maw and gulf Of the ravined salt-sea shark,

25 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,

30 Finger of birth-strangled babe Ditch-delivered by a drab, Make the gruel thick and slab. Add thereto a tiger's chaudron,

For the ingredients of our cauldron.

ALL

35 Double, double toil and trouble, Fire burn and cauldron bubble.

SECOND WITCH

Cool it with a baboon's blood, Then the charm is firm and good.

Enter **HECATE** and the other three **WITCHES** **HECATE** enters with three other **WITCHES**.

HECATE

FIRST WITCH

Dance around the cauldron and throw in the poisoned entrails. (*holding up a toad*) You'll go in first—a toad that sat under a cold rock for a month, oozing poison from its pores.

ALL

Double, double toil and trouble, Fire burn, and cauldron bubble.

SECOND WITCH

(*holding something up*) We'll boil you in the cauldron next—a slice of swamp snake. All the rest of you in too: a newt's eye, a frog's tongue, fur from a bat, a dog's tongue, the forked tongue of an adder, the stinger of a burrowing worm, a lizard's leg, an owl's wing. (*speaking to the ingredients*) Make a charm to cause powerful trouble, and boil and bubble like a broth of hell.

ALL

Double, double toil and trouble, Fire burn and cauldron bubble.

THIRD WITCH

Here come some more ingredients: the scale of a dragon, a wolf's tooth, a witch's mummified flesh, the gullet and stomach of a ravenous shark, a root of hemlock that was dug up in the dark, a Jew's liver, a goat's bile, some twigs of yew that were broken off during a lunar eclipse, a Turk's nose, a Tartar's lips, the finger of a baby that was strangled as a prostitute gave birth to it in a

ditch. (*to the ingredients*) Make this potion thick and gluey. (*to the other WITCHES*) Now let's add a tiger's entrails to the mix.

ALL

Double, double toil and trouble, Fire burn and cauldron bubble.

SECOND WITCH

We'll cool the mixture with baboon blood. After that the charm is finished.

Oh well done! I commend your pains, 40 And every one shall share i' th' gains.

And now about the cauldron sing, Like elves and
fairies in a ring,

HECATE

Well done! I admire your efforts, and all of you will
share the rewards. Now come sing around the cauldron
like a ring of elves and fairies, enchanting everything
you put in.

Enchanting all that you put in.

*Music and a song: "Black spirits," &c. **HECATE** retires Music plays and the six **WITCHES** sing a song called "Black Spirits." **HECATE** leaves.*

SECOND WITCH

By the pricking of my thumbs,

45 Something wicked this way comes.

Open, locks, Whoever knocks.

SECOND WITCH

I can tell that something wicked is coming by the
tingling in my thumbs. Doors, open up for whoever is
knocking!

Act 4, Scene 1, Page 3

*Enter **MACBETH** **MACBETH** enters.*

MACBETH

MACBETH

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

65 Pour in sow's blood, that hath eaten Her nine farrow; grease
that's sweaten From the murderer's gibbet throw

ALL

Into the flame.

A deed without a name.

MACBETH

50 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 yeasty waves
Confound and swallow navigation up,

55 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 60 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

What's going on here, you secret, evil, midnight hags? What are you doing?

ALL

Something there isn't a word for.

MACBETH

I don't know how you know the things you do, but I insist that you answer my questions. I command you in the name of whatever dark powers you serve. I don't care if you unleash violent winds that tear down churches, make the foamy waves overwhelm ships and send sailors to their deaths, flatten crops and trees, make castles fall down on their inhabitants' heads, make palaces and pyramids collapse, and mix up everything in nature. Tell me what I want to know.

FIRST WITCH

Act 4, Scene 1, Page 4

ALL

Come, high or low;

Speak.

SECOND WITCH

Demand.

THIRD WITCH

We'll answer.

FIRST WITCH

Would you rather hear these things from our mouths or from our master's?

MACBETH

Call them. Let me see them.

FIRST WITCH

Pour in the blood of a sow who has eaten her nine offspring.
Take the sweat of a murderer on the gallows and throw it into the flame.

ALL

Come, high or low spirits. Show yourself and

70 Thyself and office deftly show! what you do.

*Thunder. **FIRST APPARITION** : an armed head Thunder. The **FIRST APPARITION** appears, looking like a head with an armored helmet.*

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.

MACBETH

Tell me, you unknown power—

FIRST WITCH

He can read your thoughts. Listen, but don't speak.

FIRST APPARITION

Macbeth! Macbeth! Macbeth! Beware Macduff. Beware the thane of Fife. Let me go. Enough.

*Descends The **FIRST APPARITION** descends.*

MACBETH

MACBETH

75 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.

Whatever you are, thanks for your advice. You have guessed exactly what I feared. But one word more—

FIRST WITCH

He will not be commanded by you. Here's another, stronger than the first.

*Thunder. **SECOND APPARITION** : a bloody child looking like a bloody child.*

*Thunder. The **SECOND APPARITION** appears,*

SECOND APPARITION

Macbeth! Macbeth! Macbeth!—

MACBETH

80 Had I three ears, I'd hear thee.

SECOND APPARITION

Be bloody, bold, and resolute. Laugh to scorn The power of man, for none of woman born Shall harm Macbeth.

*Descends The **SECOND APPARITION** descends.*

SECOND APPARITION

Macbeth! Macbeth! Macbeth!

MACBETH

If I had three ears I'd listen with all three.

SECOND APPARITION

Be violent, bold, and firm. Laugh at the power of other men, because nobody born from a woman will ever harm Macbeth.

Act 4, Scene 1, Page 5

MACBETH

85 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. **THIRD APPARITION** : a child crowned, with a tree in his hand*

MACBETH

Then I don't need to kill Macduff. I have no reason to fear him.
But even so, I'll make doubly sure. I'll guarantee my own fate
by having you killed, Macduff. That way I can conquer my own
fear and sleep easy at night.

90 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

95 Who chafes, who frets, or where conspirers are.

*Thunder. The **THIRD APPARITION** appears, in the form of a
child with a crown on his head and*

a tree in his hand.

What is this spirit that looks like the son of a king and wears
a crown on his young head?

ALL

Listen but don't speak to it.

THIRD APPARITION

Be brave like the lion and proud. Don't even worry about
who hates you, who resents you,

Macbeth shall never vanquished be until Great Birnam Wood to high Dunsinane Hill Shall come against him.

MACBETH

That will never be.

Who can impress the forest, bid the tree

100 Unfix his earthbound root? Sweet bodements! Good!

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

105 Throbs to know one thing. Tell me, if your art Can tell so much: shall Banquo's issue ever Reign in this kingdom?

Act 4, Scene 1, Page 6

ALL

Seek to know no more.

MACBETH

I will be satisfied. Deny me this,

110 And an eternal curse fall on you! Let me know.

Why sinks that cauldron? And what noise is this?

Hautboys Hautboys play music for a ceremonial procession.

FIRST WITCH

Show.

SECOND WITCH

Show.

THIRD WITCH

Show.

ALL

115 Show his eyes and grieve his heart.

Come like shadows; so depart!

*A show of eight kings, the last with a glass in his hand, followed by **BANQUO***

MACBETH

Thou art too like the spirit of Banquo. Down!

Thy crown does sear mine eyeballs. And thy hair, Thou other gold-bound brow, is like the first.

and who conspires against you. Macbeth will never be defeated until Birnam Wood marches to fight you at Dunsinane Hill.

*Descends The **THIRD APPARITION** descends.*

MACBETH

That will never happen. Who can command the forest and make the trees pull their roots out of

the earth? These were sweet omens! Good! My murders will never come back to threaten me until the forest of Birnam gets up and moves, and I will be king for my entire natural life. But my heart is still throbbing to know one thing. Tell me, if your dark powers can see this far: will Banquo's sons ever reign in this kingdom?

ALL

Don't try to find out more.

MACBETH

I demand to be satisfied. If you refuse, let an eternal curse fall on you. Let me know. Why is that cauldron sinking? And what is that music?

FIRST WITCH

Show.

SECOND WITCH

Show.

THIRD WITCH

Show.

ALL

Show him and make him grieve. Come like shadows and depart in the same way!

*Eight kings march across the stage, the last one with a mirror in his hand, followed by the **GHOST***

OF BANQUO.

120 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? A seventh? I'll see no more.

And yet the eighth appears, who bears a glass 125 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.

MACBETH

You look too much like the ghost of Banquo. Go away! *(to the first)* Your crown hurts my eyes. *(to the second)* Your blond hair, which looks like another crown underneath the one you're wearing, looks just like the first king's hair. Now I see a third king who looks just like the second. Filthy hags! Why are you showing me this? A fourth! My eyes are bulging out of their sockets! Will this line stretch on forever? Another one! And a seventh! I don't want to see any more. And yet an eighth appears, holding a mirror in which I see many more men. And some are carrying double balls and triple scepters, meaning they're kings of more than one country!

Horrible sight! Now I see it is true, they are Banquo's descendants. Banquo, with his blood-clotted hair, is smiling at me and pointing to them as his.

Act 4, Scene 1, Page 7

*Apparitions vanish The spirits of the kings and the **GHOST OF BANQUO** vanish.*

What, is this so? What? Is this true?

FIRST WITCH

130 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 th' air to give a sound, 135 While you perform your antic round.

That this great king may kindly say, Our duties did his welcome pay.

*Music. The **WITCHES** dance and then vanish Music plays. The **WITCHES** dance and then vanish.*

MACBETH

Where are they? Gone? Let this pernicious hour Stand aye accursed in the calendar!

140 Come in, without there.

FIRST WITCH

Yes, this is true, but why do you stand there so dumbfounded? Come, sisters, let's cheer him up and show him our talents. I will charm the air to produce music while you all dance around like crazy, so this king will say we did our duty and entertained him.

MACBETH

Where are they? Gone? Let this evil hour be marked forever in the calendar as cursed. *(calls to someone offstage)* You outside, come in!

*Enter **LENNOX** **LENNOX** enters.*

LENNOX

What's your grace's will?

LENNOX

What does your grace want?

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 145 The galloping of horse. Who was 't came by?

MACBETH

Did you see the weird sisters?

LENNOX

No, my lord.

MACBETH

Didn't they pass by you?

LENNOX

No, indeed, my lord.

MACBETH

The air on which they ride is infected. Damn all those who trust them! I heard the galloping of horses. Who was it that came here?

Act 4, Scene 1, Page 8

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

150 Time, thou anticipat'st my dread exploits.

LENNOX

Two or three men, my lord, who brought the message that Macduff has fled to England.

MACBETH

Fled to England?

LENNOX

Yes, my good lord.

MACBETH

Time, you thwart my dreadful plans. Unless a

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,

155 To crown my thoughts with acts, be it thought and done:

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

160 That trace him in his line. No boasting like a fool.

This deed I'll do before this purpose cool.

But no more sights!—Where are these gentlemen? Come, bring me where they are.

Exeunt They exit.

Act 4, Scene 2

Enter LADY MACDUFF, her SON, and ROSS LADY MACDUFF, her SON, and ROSS enter.

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,

10 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,

person does something the second he thinks of it, he'll never get a chance to do it. From now on, as soon as I decide to do something I'm going to act immediately. In fact, I'll start following up my thoughts with actions right now. I'll raid Macduff's castle, seize the town of Fife, and kill his wife, his children, and anyone else unfortunate enough to stand in line for his inheritance. No more foolish talk. I will do this deed before I lose my sense of purpose. But no more spooky visions!—Where are the messengers? Come, bring me to them.

15 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 20 From what we fear, yet know not what we fear,

But float upon a wild and violent sea

Each way and none. 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 25 To what they were before.—My pretty cousin,

Blessing upon you.

LADY MACDUFF

What did he do that made him flee this land?

ROSS

You have to be patient, madam.

LADY MACDUFF

He had no patience. He was crazy to run away. Even if you're not a traitor, you're going to look like one if you run away.

ROSS

You don't know whether it was wisdom or fear that made him flee.

LADY MACDUFF

How could it be wisdom! To leave his wife, his children, his house, and his titles in a place so unsafe that he himself flees it! He doesn't love us. He lacks the natural instinct to protect his family. Even the fragile wren, the smallest of birds, will fight against the owl when it threatens her young ones in the nest. His running away has everything to do with fear and nothing to do with love. And since it's so unreasonable for him to run away, it has nothing to do with wisdom either.

ROSS

My dearest relative, I'm begging you, pull yourself together. As for your husband, he is noble, wise, and judicious, and he understands what the times require. It's not safe for me to say much more than this, but times are bad when people get denounced as traitors and don't even know why. In times like these, we believe frightening rumors but we don't even know what we're afraid of. It's like being tossed around on the ocean in every direction, and finally getting nowhere. I'll say good-bye now. It won't be long before I'm back. When things are at their worst they have to stop, or else improve to the way things were before. My

young cousin, I put my blessing upon you.

Act 4, Scene 2, Page 2

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.

30 I take my leave at once.

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

35 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

40 Nay, how will you do for a husband?

LADY MACDUFF

Why, I can buy me twenty at any market.

LADY MACDUFF

He has a father, and yet he is fatherless.

ROSS

I have to go. If I stay longer, I'll embarrass you and disgrace
myself by crying. I'm leaving now.

Exit **ROSS** *exits.*

LADY MACDUFF

Young man, your father's dead. What are you going to do now?
How are you going to live?

SON

I will live the way birds do, Mother.

LADY MACDUFF

What? Are you going to start eating worms and flies?

SON

I mean I will live on whatever I get, like birds do.

LADY MACDUFF

You'd be a pitiful bird. You wouldn't know enough to be afraid
of traps.

SON

Why should I be afraid of them, Mother? If I'm a pitiful bird,
like you say, hunters won't want me. No matter what you say,
my father is not dead.

LADY MACDUFF

Yes, he is dead. What are you going to do for a father?

SON

Maybe you should ask, what will you do for a husband?

LADY MACDUFF

Oh, I can buy twenty husbands at any market.

Act 4, Scene 2, Page 3

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

⁴⁵ Was my father a traitor, Mother?

LADY MACDUFF

Ay, that he was.

SON

What is a traitor?

LADY MACDUFF LADY MACDUFF

SON

If so, you'd be buying them to sell again.

LADY MACDUFF

You talk like a child, but you're very smart anyway.

SON

Was my father a traitor, Mother?

LADY MACDUFF

Yes, he was.

SON

What is a traitor?

Why, one that swears and lies.

SON

And be all traitors that do so?

LADY MACDUFF

50 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

55 Then the liars and swearers are fools, for there are liars and swearers enough 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!

Someone who makes a promise and breaks it.

SON

And is everyone who swears and lies a traitor?

LADY MACDUFF

Everyone who does so is a traitor and should be hanged.

SON

And should everyone who makes promises and breaks them be hanged?

LADY MACDUFF

Everyone.

SON

Who should hang them?

LADY MACDUFF

The honest men.

SON

Then the liars are fools, for there are enough liars in the world to beat up the honest men and hang them.

LADY MACDUFF

(*laughing*) Heaven help you for saying that, boy! (*sad again*) But what will you do without a father?

SON

If he were dead, you'd be weeping for him. If you aren't weeping, it's a good sign that I'll soon have a new father.

LADY MACDUFF

Silly babbler, how you talk!

Act 4, Scene 2, Page 4

Enter a **MESSENGER** A **MESSENGER** enters.

MESSENGER

Bless you, fair dame! I am not to you known, 60 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;

65 To do worse to you were fell cruelty,

Which is too nigh your person. Heaven preserve you! I dare abide no longer.

MESSENGER

Bless you, fair lady! You don't know me, but I know you're an important person. I'm afraid something dangerous is coming toward you. If you'll take a simple man's advice, don't be here when it arrives. Go away and take your children. I feel bad for scaring you like this, but it would be much worse for me to let you come to harm. And harm is getting close! Heaven keep you safe!

*Exit The **MESSENGER** exits.*

LADY MACDUFF

Whither should I fly?

I have done no harm. But I remember now ⁷⁰ 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?

LADY MACDUFF

Where should I go? I haven't done anything wrong. But I have
to remember that I'm here on Earth, where doing evil is often
praised, and doing good is sometimes a stupid and dangerous
mistake. So then why should I offer this womanish defense
that I'm innocent?

*Enter **MURDERERS****The **MURDERERS** enter.*

What are these faces?

Who are these men?

FIRST MURDERER

FIRST MURDERER

75 Where is your husband?

Where is your husband?

LADY MACDUFF

LADY MACDUFF

I hope, in no place so unsanctified Where such as thou
mayst find him.I hope he's not anywhere so disreputable that thugs
like you can find him.

FIRST MURDERER

FIRST MURDERER

He's a traitor.

He's a traitor.

SON

SON

Thou liest, thou shag-haired villain!

You're lying, you shaggy-haired villain!

Act 4, Scene 2, Page 5

FIRST MURDERER

FIRST MURDERER

(Stabbing him) What, you egg?What's that, you runt? *(stabbing him)* Young son of a traitor!

Young fry of treachery!

SON

SON

He has killed me, Mother. Run away, I beg you!

80 He has killed me, mother.

Run away, I pray you!

*The **SON** dies. **LADY MACDUFF** exits, crying "Murder!" The
MURDERERS exit, following her.**He dies. Exit **LADY MACDUFF**, crying "Murder!"**followed by **MURDERERS***

Act 4, Scene 3

MALCOLM

*Enter **MALCOLM** and **MACDUFF** **MALCOLM** and
MACDUFF enter.*

MALCOLM

Let us seek out some desolate shade and there Weep our sad
bosoms empty.What know believe, and what I can redress, 10 As I shall find
the time to friend, I will.

MACDUFF

What you have spoke, it may be so perchance. This tyrant,
whose sole name blisters our tongues,

Let us rather

Was once thought honest. You have loved him well. He hath
not touched you yet. I am young, butHold fast the mortal sword and, like good men, Bestride our
downfall'n birthdom. Each new morn

15 something

5 New widows howl, new orphans cry, new sorrows Strike
heaven on the face, that it resoundsYou may deserve of him through me, and wisdom To offer up a
weak, poor, innocent lamb

As if it felt with Scotland and yelled out Like syllable of dolor.

T' appease an angry god.

MALCOLM

MACDUFF

What I believe I'll wail;

I am not treacherous.

Let's seek out some shady place where we can sit down alone and cry our hearts out.

MACDUFF

Instead of crying, let's keep hold of our swords and defend our fallen homeland like honorable men. Each day new widows howl, new orphans cry, and new sorrows slap heaven in the face, until it sounds like heaven itself feels Scotland's anguish and screams in pain.

MALCOLM

I will avenge whatever I believe is wrong. And I'll believe whatever I'm sure is true. And I'll put right whatever I can when the time comes. What you just said may perhaps be true. This tyrant, whose mere name is so awful it hurts us to say it, was once considered an honest man. You were one of his favorites. He hasn't done anything to harm you yet. I'm inexperienced, but maybe you're planning to win Macbeth's favor by betraying me to him. It would be smart to offer someone poor and innocent like me as a sacrificial lamb to satisfy an angry god like Macbeth.

MACDUFF

I am not treacherous.

MALCOLM

But Macbeth is.

20 A good and virtuous nature may recoil

In an imperial charge. But I shall crave your pardon. That which you are, my thoughts cannot transpose. Angels are bright still, though the brightest fell.

Though all things foul would wear the brows of grace, 25 Yet grace must still look so.

Act 4, Scene 3, Page 2

MACDUFF

I have lost my hopes.

MALCOLM

Perchance even there where I did find my doubts. Why in that rawness left you wife and child,

Those precious motives, those strong knots of love, Without leave-taking? I pray you,

30 Let not my jealousies be your dishonors,

But mine own safeties. You may be rightly just, Whatever I shall think.

MACDUFF

Bleed, bleed, poor country! Great tyranny, lay thou thy basis sure,

For goodness dare not check thee. Wear thou thy 35 wrongs;

The title is affeered.—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.

40 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 withal

There would be hands uplifted in my right; And here from gracious England have I offer

45 Of goodly thousands. But, for all this, When I shall tread upon the tyrant's head,

MALCOLM

But Macbeth is. Even someone with a good and virtuous nature might give way to a royal command. But I beg your pardon. My fears can't actually make you evil. Angels are still bright even though Lucifer, the brightest angel, fell from heaven. Even though everything evil wants to look good, good still has to look good too.

Or wear it on my sword, yet my poor country Shall have more vices than it had before, More suffer, and more sundry ways than ever,

50 By him that shall succeed.

MACDUFF

What should he be?

MACDUFF

I have lost my hope of convincing you to fight against Macbeth.

MALCOLM

Maybe you lost your hopes about me where I found my doubts about you. Why did you leave your wife and child vulnerable—the most precious things in your life, those strong bonds of love?

How could you leave them behind? But I beg you, don't interpret my suspicions as slander against you. You must understand that I want to protect myself. You may really be honest, no matter what I think.

MACDUFF

Bleed, bleed, poor country! Great tyrant, go ahead and build yourself up, because good people are afraid to stand up to you. Enjoy everything you stole, because your title is safe! Farewell, lord. I wouldn't be the villain you think I am even if

Act 4, Scene 3, Page 3

MALCOLM

It is myself I mean, in whom I know

I were offered all of Macbeth's kingdom and the riches of the East too.

MALCOLM

Don't be offended. I don't completely distrust you. I do think Scotland is sinking under Macbeth's oppression. Our country weeps, it bleeds, and each day a fresh cut is added to her wounds. I also think there would be many people willing to fight for me. The English have promised me thousands of troops. But even so, when I have Macbeth's head under my foot, or stuck on the end of my sword, then my poor country will be plagued by worse evil than it was before. It will suffer worse and in more ways than ever under the reign of the king who follows Macbeth.

MACDUFF

Who are you talking about?

MALCOLM

I'm talking about myself. I know I have so many

All the particulars of vice so grafted

That, when they shall be opened, black Macbeth Will seem as pure as snow, and the poor state

55 Esteem him as a lamb, being compared With my confineless harms.

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, avaricious, false, deceitful,

60 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

65 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

The untimely emptying of the happy throne 70 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

75 That vulture in you to devour so many

As will to greatness dedicate themselves, Finding it so inclined.

Act 4, Scene 3, Page 4

MALCOLM

With this there grows

In my most ill-composed affection such

80 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

85 Quarrels unjust against the good and loyal, Destroying them for wealth.

MACDUFF

vices that when people see all of them exposed, evil Macbeth will seem as pure as snow in comparison, and poor Scotland will call him a sweet lamb when they compare him to me and my infinite evils.

MACDUFF

Even in hell you couldn't find a devil worse than Macbeth.

MALCOLM

I admit that he's murderous, lecherous, greedy, lying, deceitful, violent, malicious, and guilty of every sin that has a name. But there is no end, absolutely none, to my sexual desires. Your wives, your daughters, your old women, and your young maids together could not satisfy my lust. My desire would overpower all restraints and anyone who stood in my way. It would be better for Macbeth to rule than someone like me.

MACDUFF

Endless greed and lust in a man's nature is a kind of tyranny. It has caused the downfall of many kings. But don't be afraid to take the crown that belongs to you. You can find a way to satisfy your desires in secret, while still appearing virtuous.

You can deceive everyone. There are more than enough willing women around. Your lust can't possibly be so strong that you'd use up all the women willing to give themselves to the king once they find out he wants them.

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;

90 Scotland hath foisons to fill up your will, Of your mere own. All these are portable, With other graces weighed.

MALCOLM

Along with being full of lust, I'm also incredibly greedy. If I became king, I would steal the nobles' lands, taking jewels from one guy and houses from another. The more I had, the greedier I would grow, until I'd invent false quarrels with my good and loyal subjects, destroying them so I could get my hands on their wealth.

MALCOLM

MALCOLM

MACDUFF

The greed you're talking about is worse than lust because you won't outgrow it. Greed has been the downfall of many kings. But don't be afraid. Scotland has enough treasures to satisfy you out of your own royal coffers. These bad qualities are bearable when balanced against your good sides.

But I have none. The king-becoming graces, As justice,
verity, temperance, stableness,

95 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 power, I should 100 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.

But I don't have any good sides. I don't have a trace of the
qualities a king needs, such as justice, truth, moderation,
stability, generosity, perseverance, mercy, humility, devotion,
patience, courage, and bravery. Instead, I overflow with
every variation of all the different vices. No, if I had power I
would take world peace and throw it down to hell.

MACDUFF

Oh Scotland, Scotland!

MALCOLM

If someone like me is fit to be king, let me know. I really am
exactly as I have described myself to you.

Act 4, Scene 3, Page 5

MACDUFF

Fit to govern?

105 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,

110 And does blaspheme his breed?—Thy royal father Was a
most sainted king. The queen that bore thee, Oftener upon her
knees than on her feet,

Died every day she lived. Fare thee well! These evils thou
repeat'st upon thyself

115 Have banished me from Scotland.—O my breast, Thy hope
ends here!

MALCOLM

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

120 By many of these trains hath sought to win me Into his
power, and modest wisdom plucks me From overcredulous
haste. But God above Deal between thee and me, for even now

I put myself to thy direction and

125 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,

130 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.

MACDUFF

(to MALCOLM) Fit to be king? You're not fit to live!—Oh miserable nation, ruled by a usurping, murderous tyrant, when will you see peaceful days again? The man who has a legal right to the throne is, by his own admission, a cursed man and a disgrace to the royal family.—Your royal father Duncan was a virtuous king. Your mother spent more time on her knees in prayer than she did standing up, and she lived a life of absolute piety. Good-bye. The evils you have described inside yourself have driven me out of Scotland forever. Oh my heart, your hope is dead!

MALCOLM

Macduff, this passionate outburst, which proves your integrity, has removed my doubts about you and made me realize that you really are trustworthy and honorable. That devil Macbeth has tried many times to trick me and lure me into his power, and prudence prevents me from believing people too quickly. But with God as my witness, I will let myself be guided by you, and I take back my confession. I take back all the bad things I said about myself, because none of those flaws are really part of my character. I'm still a virgin. I have never told a lie. I barely care about what I already own, let alone feel jealous of another's possessions. I have never broken a promise. I wouldn't betray the devil himself. I love truth as much as I love life. The lies I told about my character are actually the first false words I have ever spoken. The person who I really am is ready to serve you and our poor country.

Act 4, Scene 3, Page 6

135 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

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

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

145 The great assay of art, but at his touch— Such sanctity hath
heaven given his hand— They presently amend.

MALCOLM

I thank you, doctor.

MACDUFF

What's the disease he means?

MALCOLM

'Tis called the evil.

A most miraculous work in this good king, 150 Which often
since my here-remain in England

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, 155 Hanging a golden
stamp about their necks,

Put on with holy prayers. And, 'tis spoken,

Indeed, before you arrived here, old Siward, with ten thousand
soldiers already prepared for battle, was making his way here.
Now we will fight Macbeth together, and may the chances of
our success be as great as the justice of our cause! Why are
you silent?

MACDUFF

It's hard to make sense of such different stories.

Enter a DOCTOR A DOCTOR enters.

MALCOLM

Well, we'll speak more soon. *(to the DOCTOR)* Is King Edward
coming out?

DOCTOR

Yes, sir. A crowd of sick people is waiting for him to heal them.
Their illness confounds the most advanced techniques of
modern medicine, but when he touches them, they heal
immediately because of the power granted to him by heaven.

MALCOLM

Thank you, doctor.

Exit DOCTOR The DOCTOR exits.

MACDUFF

What disease is he talking about?

MALCOLM

It's called the evil. Edward's healing touch is a

miracle that I have seen him perform many times during my
stay in England. How he receives these gifts from heaven,
only he can say. But he cures people with strange
conditions—all swollen, plagued by ulcers, and pitiful to look
at, patients who are beyond the help of surgery—by placing a
gold coin around their necks and saying holy prayers over
them.

Act 4, Scene 3, Page 7

To the succeeding royalty he leaves

The healing benediction. With this strange virtue, He hath a
heavenly gift of prophecy,

160 And sundry blessings hang about his throne, That speak
him full of grace.

They say that he bequeaths this ability to heal to his royal
descendants. Along with this strange power, he also has the
gift of prophecy and various other abilities. All of these signs
mark him as a man graced by God.

*Enter **ROSS** **ROSS** enters.*

MACDUFF

MACDUFF

See, who comes here?

Who's that coming over here?

MALCOLM

MALCOLM

My countryman, but yet I know him not.

By his dress I can tell he's my countryman, but I don't
recognize him.

MACDUFF

MACDUFF

My ever-gentle cousin, welcome hither.

My noble kinsman, welcome.

MALCOLM

I know him now.—Good God, betimes remove 165 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;

170 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 175 Expire
before the flowers in their caps,

Dying or ere they sicken.

MACDUFF

Oh, relation Too nice and yet too true!

Act 4, Scene 3, Page 8

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

180 The tyrant has not battered at their peace?

ROSS

No, they were well at peace when I did leave 'em.

MALCOLM

I recognize him now. May God alter the circumstances that
keep us apart!

ROSS

Hello, sir.

MACDUFF

Is Scotland the same as when I left it?

ROSS

Alas, our poor country! It's too frightened to look at itself.
Scotland is no longer the land where we were born; it's the land
where we'll die. Where no one ever smiles except for the fool
who knows nothing. Where sighs, groans, and shrieks rip
through the air but no one notices. Where violent sorrow is a
common emotion. When the funeral bells ring, people no
longer ask who died. Good men die before the flowers in their
caps wilt.

They die before they even fall sick.

MACDUFF

Oh, your report is too poetic, but it sounds so true!

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

185 Of many worthy fellows that were out; 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

MALCOLM

What is the most recent news?

ROSS

Even news an hour old is old news. Every minute another awful thing happens.

MACDUFF

How is my wife?

ROSS

She's well.

MACDUFF

And all my children?

ROSS

They're well too.

MACDUFF

Macbeth hasn't attacked them?

ROSS

They were [at peace](#) when I left them.

MACDUFF

Don't be stingy with your words. What's the news?

ROSS

While I was coming here to tell you my sad news, I heard rumors that many good men are arming themselves to rebel against Macbeth. When I saw Macbeth's army on the move, I knew the rumors must be true. Now is the time when we need your help. Your presence in Scotland

Would create soldiers, make our women fight, 190 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.

Act 4, Scene 3, Page 9

ROSS

Would I could answer

195 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

200 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 forever,

205 Which shall possess them with the heaviest sound That
ever yet they heard.

MACDUFF

Hum! 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

210 To add the death of you.

MALCOLM

would inspire people to fight. Even the women would fight
to rid themselves of Macbeth's oppression.

MALCOLM

Let them be comforted—I'm returning to Scotland. Gracious
King Edward has sent us noble Siward and ten thousand
soldiers. There is no soldier more experienced or successful
than Siward in the entire Christian world.

Merciful heaven!

What, man! Ne'er pull your hat upon your brows. Give sorrow
words. The grief that does not speak Whispers the o'erfraught
heart and bids it break.

MACDUFF

My children too?

ROSS

215 Wife, children, servants, all that could be found.

ROSS

I wish I could repay this happy news with good news of my own. But I have some news that should be howled in a barren desert where nobody can hear it.

MACDUFF

What is this news about? Does it affect all of us? Or just one of us?

ROSS

No decent man can keep from sharing in the sorrow, but my news affects you alone.

MACDUFF

If it's for me, don't keep it from me. Let me have it now.

ROSS

I hope you won't hate me forever after I say these things, because I will soon fill your ears with the most dreadful news you have ever heard.

MACDUFF

I think I can guess what you're about to say.

ROSS

Your castle was attacked. Your wife and children were savagely slaughtered. If I told you how they were killed, it would cause you so much pain that it would kill you too, and add your body to the pile of murdered corpses.

MALCOLM

Merciful heaven! (*to MACDUFF*) Come on, man, don't keep your grief hidden. Put your sorrow into words. The grief you keep inside you will whisper in your heart until it breaks.

MACDUFF

They killed my children too?

ROSS

They killed your wife, your children, your servants, anyone they could find.

Act 4, Scene 3, Page 10

MACDUFF

And I must be from thence! My wife killed too?

ROSS

I have said.

MALCOLM

Be comforted.

²²⁰ Let's make us med'cines of our great revenge, To cure this deadly grief.

MACDUFF

He has no children. All my pretty ones? Did you say all? O hell-kite! All?

What, all my pretty chickens and their dam ²²⁵ At one fell swoop?

MALCOLM

Dispute it like a man.

MACDUFF

I shall do so,

But I must also feel it as a man.

I cannot but remember such things were

²³⁰ 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 that I am, Not for their own demerits, but for mine,

Fell slaughter on their souls. Heaven rest them now.

MALCOLM

²³⁵ Be this the whetstone of your sword. Let grief Convert to anger. Blunt not the heart, enrage it.

MACDUFF

Oh, I could play the woman with mine eyes

And braggart with my tongue! But, gentle heavens, Cut short all intermission. Front to front

²⁴⁰ Bring thou this fiend of Scotland and myself. Within my sword's length set him; if he 'scape, Heaven forgive him too.

Act 4, Scene 3, Page 11

MALCOLM

This tune goes manly.

MACDUFF

And I had to be away! My wife was killed too?

ROSS

I said she was.

MALCOLM

Take comfort. Let's cure this awful grief by taking revenge on Macbeth.

MACDUFF

He doesn't have children. All my pretty little children? Did you say all? Oh, that bird from hell! All of them? What, all my children and their mother dead in one fell swoop?

MALCOLM

Fight it like a man.

MACDUFF

I will. But I also have to feel it like a man. I can't help remembering the things that were most precious to me. Did heaven watch the slaughter and not send down any help? Sinful Macduff, they were killed because of you! As wicked as I am, they were slaughtered because of me, not because of anything they did. May God give their souls rest.

MALCOLM

Let this anger sharpen your sword. Transform your grief into anger. Don't block the feelings in your heart; let them loose as rage.

MACDUFF

I could go on weeping like a woman and bragging about how I will avenge them! But gentle heavens, don't keep me waiting. Bring me face to face with Macbeth, that devil of Scotland. Put him within the reach of my sword, and if he escapes, may heaven forgive him as well!

Come, go we to the king. Our power is ready; Our lack is nothing but our leave. Macbeth

²⁴⁵ Is ripe for shaking, and the powers above

Put on their instruments. Receive what cheer you may.

The night is long that never finds the day.

MALCOLM

Now you sound like a man. Come on, let's go see King Edward. The army is ready. All we have to do now is say goodbye to the king. Macbeth is ripe for the picking. We'll be acting as God's agents. Cheer up as much as you can. A new day will come at last.

Exeunt They exit.

Act 5, Scene 1

*Enter a **DOCTOR** of physic
and a waiting-*

GENTLEWOMAN

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 line>effects of watching. In this slumbry 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 any one, having no witness to confirm my speech.

*Enter **LADY MACBETH** with a taper **LADY MACBETH** enters, holding a candle.*

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

DOCTOR

15 How came she by that light?

Act 5, Scene 1, Page 2

GENTLEWOMAN

Why, it stood by her. She has light by her continually. 'Tis her command.

DOCTOR

You see her eyes are open.

*A **DOCTOR** and a waiting-*

***GENTLEWOMAN** enter.*

DOCTOR

I've stayed up with you for two nights now, and I haven't seen any evidence of what you were talking about. When was the last time you saw her sleepwalking?

GENTLEWOMAN

Since Macbeth went to war, I have seen her rise from her bed, put on her nightgown, unlock her closet, take out some paper, fold it, write on it, read it, seal it up, and then return to bed, remaining asleep the entire time.

DOCTOR

It's unnatural to be asleep and act as if you're awake. When she is like this, besides walking and performing various activities, have you heard her say anything?

GENTLEWOMAN

She says something, sir, but I will not repeat it to you.

DOCTOR

You can tell me. You really should.

GENTLEWOMAN

I will not confess it to you nor to anyone else, because there was no one else to witness her speech.

Look, here she comes! This is exactly how she always looks, and—I swear it—she is fast asleep. Watch her. Keep hidden.

DOCTOR

How did she get that candle?

GENTLEWOMAN

Ay, but their sense is shut.

DOCTOR

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

GENTLEWOMAN

20 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.

GENTLEWOMAN

It stands by her bedside. She always has to have a light next to her. Those are her orders.

DOCTOR

You see, her eyes are open.

GENTLEWOMAN

Yes, but they don't see anything.

DOCTOR

What's she doing now? Look how she rubs her hands.

GENTLEWOMAN

She often does that. She looks like she's washing her hands. I've seen her do that before for as long as fifteen minutes.

LADY MACBETH LADY MACBETH

Yet here's a spot. There's still a spot here.

DOCTOR

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

LADY MACBETH

25 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

30 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.

Act 5, Scene 1, Page 3

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

DOCTOR

Listen! She's talking. I'll write down what she says, so I'll remember it better.

LADY MACBETH

(*rubbing her hands*) Come out, damned spot! Out, I command you! One, two. OK, it's time to do it now.—Hell is murky!—Nonsense, my lord, nonsense! You are a soldier, and yet you are afraid? Why should we be scared, when no one can lay the guilt upon us?—But who would have thought the old man would have had so much blood in him?

DOCTOR

Did you hear that?

LADY MACBETH

The thane of Fife had a wife. Where is she now?—What, will my hands never be clean?—No more of that, my lord, no more of that. You'll ruin everything by acting startled like this.

DOCTOR

Now look what you've done. You've heard something you shouldn't have.

40 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.

GENTLEWOMAN

She said something she shouldn't have said, I'm sure of that.
Heaven knows what secrets she's keeping.

LADY MACBETH

I still have the smell of blood on my hand. All the perfumes of
Arabia couldn't make my little hand smell better. Oh, oh, oh!

DOCTOR

What a heavy sigh! Her heart is carrying a heavy weight.

GENTLEWOMAN

I wouldn't want a heart like hers even if you made me queen.

DOCTOR

Well, well, well.

GENTLEWOMAN

I hope what she's saying is well, sir!

DOCTOR

This disease is beyond my medical skills. But I have known
people who sleepwalked and weren't guilty of anything.

LADY MACBETH

Wash your hands. Put on your nightgown. Don't look so
frightened. I tell you again, Banquo is buried. He cannot come
out of his grave.

DOCTOR

Even so?

LADY MACBETH

45 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!

DOCTOR

Will she go now to bed?

Act 5, Scene 1, Page 4

GENTLEWOMAN

Directly.

DOCTOR

Foul whisp'rings are abroad. Unnatural deeds 50 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,

55 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.

Exeunt They exit.

Act 5, Scene 2

Drum and colors.

Enter MENTEITH, CAITHNESS, ANGUS, LENNOX, and soldiers

MENTEITH

The English power is near, led on by Malcolm, His uncle Siward and the good Macduff.

Revenge burn in them, for their dear causes Would to the bleeding and the grim alarm

5 Excite the mortified man.

DOCTOR

Is this true?

LADY MACBETH

To bed, to bed! There's a knocking at the gate. Come, come, come, come, give me your hand. What's done cannot be undone. To bed, to bed, to bed!

Exit LADY MACBETH exits.

DOCTOR

Will she go to bed now?

GENTLEWOMAN

Yes, right away.

DOCTOR

Evil rumors are going around. Unnatural acts will cause supernatural things to happen. People with guilty and deranged minds will confess their secrets to their pillows as they sleep. This woman needs a priest more than a doctor. God forgive us all! *(to the waiting-GENTLEWOMAN)* Look after her. Remove anything she might hurt herself with. Watch her constantly. And now, good-night. She has bewildered my mind and amazed my eyes. I have an opinion, but I don't dare to say it out loud.

GENTLEWOMAN

Good night, good doctor.

MENTEITH, CAITHNESS, ANGUS, LENNOX,

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 *and soldiers enter with a drummer and flag.*
Siward's son,

10 And many unrough youths that even now Protest their first of
manhood.

MENTEITH

The English army is near, led by Malcolm, his uncle Siward,
and the good Macduff. They burn for revenge. The wrongs they
have suffered would make dead men rise up and fight.

ANGUS

We'll meet them near Birnam Wood. They are coming that way.

CAITHNESS

Does anyone know if Donalbain is with his brother?

LENNOX

He is definitely not there, sir. I have a list of all the important
men. Siward's son is there, as well as many boys too young to
have beards who will become men by joining in this battle.

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,

15 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,

20 Nothing in love. Now does he feel his title Hang loose about him, like a giant's robe Upon a dwarfish thief.

Act 5, Scene 2, Page 2

MENTEITH

Who then shall blame

His pestered senses to recoil and start, When all that is within him does condemn

25 Itself for being there?

CAITHNESS

Well, march we on,

To give obedience where 'tis truly owed. Meet we the medicine of the sickly weal, And with him pour we in our country's purge Each drop of us.

LENNOX

Or so much as it needs,

30 To dew the sovereign flower and drown the weeds.

Make we our march towards Birnam.

Exeunt, marching They exit, marching.

Act 5, Scene 3

Enter MACBETH, DOCTOR, and attendants MACBETH, a DOCTOR, and attendants enter.

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

MENTEITH

What is the tyrant Macbeth doing?

CAITHNESS

He is fortifying his castle at Dunsinane with heavy defenses. Some say he's insane. Those who hate him less call it brave anger. One thing is certain: he's out of control.

ANGUS

Now Macbeth feels the blood of his murdered enemies sticking to his hands. Now, rebel armies punish him every minute for his treachery. The soldiers he commands are only following orders. They don't fight because they love Macbeth. Now he seems too small to be a great king, like a midget trying to wear the robes of a giant.

MENTEITH

Who can blame him for acting crazy, when inside he condemns himself for everything he's done?

CAITHNESS

Well, let's keep marching and give our loyalty to someone who truly deserves it. We're going to meet Malcolm, the doctor who will cure our sick country. We'll pour out our own blood to help him.

LENNOX

However much blood we need to give to water the royal flower and drown the weeds—to make Malcolm king and get rid of Macbeth. Let's proceed on our march to Birnam.

5 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 thanes,

And mingle with the English epicures. 10 The mind I sway by and the heart I bear

Shall never sag with doubt nor shake with fear.

MACBETH

Don't bring me any more reports. I don't care if all the thanes desert me. Until Birnam Wood gets up and moves to Dunsinane, I won't be affected by fear. What's the boy Malcolm? Wasn't he born from a woman? The spirits that
*Enter a **SERVANT** A **SERVANT** enters.*

know the future have told me this: "Don't be afraid, Macbeth. No man born from a woman will ever defeat you." So get out of here, disloyal thanes, and join the weak and decadent English! My mind and courage will never falter with doubt or shake with fear.

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

15 Soldiers, sir.

MACBETH

Go, prick thy face and over-red thy fear, Thou lily-livered boy.
What soldiers, patch?

Death of thy soul! Those linen cheeks of thine Are counselors
to fear. What soldiers, whey-face?

SERVANT

20 The English force, so please you.

MACBETH

Take thy face hence.

*Exit **SERVANT** The **SERVANT** exits.*

Act 5, Scene 3, Page 2

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 25 Is fall'n into the
sere, 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

30 Which the poor heart would fain deny and dare not.

Seyton!

SEYTON

What's your gracious pleasure?

MACBETH

What news more?

SEYTON

All is confirmed, my lord, which was reported.

MACBETH

May the devil turn you black, you white-faced fool! Why do
you look like a frightened goose?

SERVANT

There are ten thousand—

MACBETH

Geese, you idiot?

SERVANT

Soldiers, sir.

MACBETH

Go pinch your cheeks and bring some color back into your
face, you cowardly boy. What soldiers, fool? Curse you! That
pale face of yours will frighten the others as well. What
soldiers, milk- face?

SERVANT

The English army, sir.

MACBETH

Get out of my sight.

*Enter **SEYTON** **SEYTON** enters.*

SEYTON

I'll fight till from my bones my flesh be hacked. Give me my
armor.

SEYTON

35 'Tis not needed yet.

MACBETH

I'll put it on.

Send out more horses. Skirr the country round. Hang those
that talk of fear. Give me mine armor. How does your patient,
doctor?

What do you want?

MACBETH

Is there more news?

SEYTON

All the rumors have been confirmed.

MACBETH

I'll fight until they hack the flesh off my bones. Give me my
armor.

SEYTON

You don't need it yet.

MACBETH

I'll put it on anyway. Send out more cavalry. Scour the whole
country and hang anyone spreading fear. Give me my armor.
(to

the DOCTOR) How is my wife, doctor?

DOCTOR

Not so sick, my lord,

DOCTOR

She is not sick, my lord, but she is troubled with

40 As she is troubled with thick-coming fancies That keep her from her rest.

endless visions that keep her from sleeping.

Act 5, Scene 3, Page 3

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

45 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.

50 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, 55 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 60 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.

MACBETH

Cure her of that. Can't you treat a diseased mind? Take away her memory of sorrow? Use some drug to erase the troubling thoughts from her brain and ease her heart?

DOCTOR

For that kind of relief, the patient must heal herself.

MACBETH

Medicine is for the dogs. I won't have anything to do with it. (to SEYTON) Come, put my armor on me. Give me my lance. Seyton, send out the soldiers. (to the DOCTOR) Doctor, the thanes are running away from me. (to SEYTON) Come on, sir, hurry. (to the DOCTOR) Can you figure out what's wrong with my country? If you can diagnose its disease by examining its urine, and bring it back to health, I will praise you to the ends of the Earth, where the sound will echo back so you can hear the applause again.— (to SEYTON) Pull it off, I tell you. (to

the DOCTOR) What drug would purge the English from this country? Have you heard of any?

DOCTOR

Yes, my good lord. Your preparation for war sounds like something.

MACBETH

(to SEYTON) Bring the armor and follow me. I will not be afraid of death and destruction until Birnam forest picks itself up and moves to Dunsinane.

DOCTOR

(to himself) I wish I were far away from Dunsinane. You couldn't pay me to come back here.

Exeunt They exit.

Act 5, Scene 4

Drum and colors.

MALCOLM, old SIWARD and

*Enter MALCOLM, SIWARD, MACDUFF, Siward's SON,
MENTEITH, CAITHNESS, ANGUS,*

LENNOX, ROSS, and SOLDIERS, marching

*his SON, MACDUFF, MENTEITH, CAITHNESS, ANGUS,
LENNOX, ROSS, and SOLDIERS enter marching,
with a drummer and flag.*

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

5 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

1 Our setting down before 't. 0

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 constrained things Whose hearts are absent too.

MACDUFF

Let our just censures

1 Attend the true event, and put we on

5 Industrious soldiership.

Act 5, Scene 4, Page 2

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.

Exeunt, marching They exit, marching.

MALCOLM

Kinsmen, I hope the time is coming when people will be safe in their own bedrooms.

MENTEITH

We don't doubt it.

SIWARD

What's the name of this forest behind us?

MENTEITH

Birnam Wood.

MALCOLM

Tell every soldier to break off a branch and hold it in front of him. That way we can conceal how many of us there are, and Macbeth's spies will give him inaccurate reports.

SOLDIERS

We'll do it.

SIWARD

We have no news except that the overconfident Macbeth is still in Dunsinane and will allow us to lay siege to the castle.

MALCOLM

He wants us to lay siege. Wherever his soldiers have an opportunity to leave him, they do, whatever rank they are. No one fights with him except men who are forced to, and their hearts aren't in it.

MACDUFF

We shouldn't make any judgments until we achieve our goal. Let's go fight like hardworking soldiers.

SIWARD

Soon we'll find out what's really ours and what isn't. It's easy for us to get our hopes up just sitting around thinking about it, but the only way this is really going to be settled is by violence. So let's move our armies forward.

Act 5, Scene 5

*Enter **MACBETH**, **SEYTON**, and **SOLDIERS**, with
drum and colors*

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.

5 Were they not forced with those that should be ours,

***MACBETH**, **SEYTON**, and **SOLDIERS** enter with
a drummer and flag.*

MACBETH

Hang our flags on the outer walls. Everyone keeps yelling,
"Here they come!" Our castle is strong enough to laugh off their
seige. They can sit out there until they die of hunger and
disease. If it weren't for the fact that so many of our

We might have met them dareful, beard to beard, And beat them backward home.

SEYTON

It is the cry of women, my good lord.

MACBETH

I have almost forgot the taste of fears.

10 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.

Enter SEYTON SEYTON comes back in.

Wherefore was that cry? What was that cry for?

SEYTON

The queen, my lord, is dead.

Act 5, Scene 5, Page 2

MACBETH

She should have died hereafter.

There would have been a time for such a word. Tomorrow, and tomorrow, and tomorrow,

20 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

25 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.

soldiers revolted and joined them, we could have met them out in front of the castle, man to man, and beaten them back to England.

A cry within of women A sound of women crying offstage.

What is that noise? What's that noise?

SEYTON

It's women crying, my good lord.

Exit SEYTON exits.

MACBETH

I've almost forgotten what fear feels like. There was a time when I would have been terrified by a shriek in the night, and the hair on my skin would have stood up when I heard a ghost story. But now I've had my fill of real horrors. Horrible things are so familiar that they can't startle me.

SEYTON

The queen is dead, my lord.

MACBETH

She would have died later anyway. That news was bound to come someday. Tomorrow, and tomorrow, and tomorrow. The days creep slowly along until the end of time. And every day that's already happened has taken fools that much closer to their deaths. Out, out, brief candle. Life is nothing more than an illusion. It's like a poor actor who struts and worries for his hour on the stage and then is never heard from again. Life is a story told by an idiot, full of noise and emotional disturbance but devoid of meaning.

MESSENGER

Gracious my lord,

Thou comest to use Thy tongue; thy story quickly.

Enter a MESSENGER A MESSENGER enters.

MESSENGER

You've come to tell me something. Tell me quickly.

My gracious lord, I should tell you what I saw, but

30 I should report that which I say I saw, But know not how
to do 't.

I don't know how to say it.

MACBETH

MACBETH

Well, say, sir.

Just say it.

MESSENGER

MESSENGER

As I did stand my watch upon the hill,

As I was standing watch on the hill, I looked toward
Birnam, and I thought I saw the forest begin to move.

I looked toward Birnam, and anon methought The wood
began to move.

MACBETH

MACBETH

Liar and slave!

Liar and slave!

MESSENGER MESSENGER

35 Let me endure your wrath, if 't be not so.

Within this three mile may you see it coming; I say, a moving grove.

Act 5, Scene 5, Page 3

MACBETH

If thou speak'st false,

Upon the next tree shall thou hang alive

Till famine cling thee. If thy speech be sooth, ⁴⁰ 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 Do come to Dunsinane"; and now a wood

⁴⁵ 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,

And wish th' estate o' th' world were now undone.— ⁵⁰ Ring the alarum-bell!—Blow, wind! Come, wrack!

At least we'll die with harness on our back.

Exeunt They exit.

Act 5, Scene 6

Drum and colors.

**MALCOLM, old SIWARD,
MACDUFF, and their**

*Enter MALCOLM, SIWARD, MACDUFF, and their
army, with boughs*

MALCOLM

Now near enough. Your leafy 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

Punish me if it's not true. Three miles from here you can see it coming, a moving forest.

MACBETH

If you're lying, I'll hang you alive from the nearest tree until you die of hunger. If what you say is true, you can do the same to me. *(to himself)* My confidence is failing. I'm starting to doubt the lies the devil told me, which sounded like truth. "Don't worry until Birnam Wood comes to Dunsinane." And now a wood is coming to Dunsinane.

Prepare for battle, and go! If what this messenger says is true, it's no use running away or staying here. I'm starting to grow tired of living, and I'd like to see the world plunged into chaos. Ring the alarms! Blow, wind! Come, ruin! At least we'll die with our armor on.

¹⁰ Make all our trumpets speak; give them all breath, Those clamorous harbingers of blood and death.

army enter carrying branches, with a drummer

and flag.

MALCOLM

We're close enough now. Throw down these branches and show them who you really are. Uncle Siward, you and your son will lead the first battle. Brave Macduff and I will do the rest, according to our battle plan.

Exeunt They exit.

Act 5, Scene 7

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

SIWARD

Good luck. If we meet Macbeth's army tonight, let us be beaten if we cannot fight.

MACDUFF

Blow all the trumpets. They loudly announce the news of blood and death.

*Alarums. Enter **MACBETH** Trumpets and the noise of battle. **MACBETH** enters.*

MACBETH

They have me tied to a stake. I can't run away. I have to stand and fight, like a bear. Where's the man who wasn't born from a woman? He's the

Am I to fear, or none. only one I'm afraid of, nobody else.

Enter **YOUNG SIWARD** **YOUNG SIWARD** enters.

YOUNG SIWARD

5 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

10 The devil himself could not pronounce a title More hateful to mine ear.

MACBETH

No, nor more fearful.

YOUNG SIWARD

Thou liest, abhorred tyrant. With my sword I'll prove the lie thou speak'st.

MACBETH

Thou wast born of woman.

But swords I smile at, weapons laugh to scorn, 15
Brandished by man that's of a woman born.

Act 5, Scene 7, Page 2

MACDUFF

That way the noise is. Tyrant, show thy face! If thou beest 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

20 Are hired to bear their staves. Either thou, Macbeth, Or else my sword with an unbattered edge

YOUNG SIWARD

What's your name?

MACBETH

You'll be afraid to hear it.

YOUNG SIWARD

No I won't, even if you were one of the worst demons in hell.

MACBETH

My name's Macbeth.

YOUNG SIWARD

The devil himself couldn't say a name I hate more.

MACBETH

No, nor could the devil's name be more frightening.

YOUNG SIWARD

You lie, you disgusting tyrant. I'll prove with my sword that I'm not scared of you.

*They fight and **YOUNG SIWARD** is slain
YOUNG SIWARD is killed.*

They fight and

MACBETH

You were born from a woman. Swords don't frighten me. I laugh at any weapon used by a man who was born from a woman.

*Exit **MACBETH** exits.*

*Alarums. Enter **MACDUFF** Trumpets and battle sounds.
MACDUFF enters.*

MACDUFF

I sheathe again undeeded. There thou shouldst be; By this great clatter, one of the greatest note Seems bruited. Let me find him, Fortune,

25 And more I beg not.

The noise is coming from over there. Tyrant, show your face! If someone other than me kills you, the ghosts of my wife and children will haunt me forever. I can't be bothered to fight these lame soldiers who only fight for money. I'll either fight

SIWARD

This way, my lord. The castle's gently rendered. The tyrant's people on both sides do fight,

The noble thanes do bravely in the war, The day almost itself professes yours,

30 And little is to do.

MALCOLM

We have met with foes

you, Macbeth, or else I'll put down my sword unused. You must be over there. By the great noise, it sounds like one of the highest-ranking men is being announced. I hope I find him! I ask for nothing more than that.

Exit. Alarums MACDUFF exits. More battle noises.

Enter MALCOLM and SIWARD MALCOLM and old SIWARD enter.

SIWARD

Come this way, my lord. The castle has been surrendered without a fight. Macbeth's soldiers are fighting on both sides. Our noblemen are battling bravely. The victory is almost yours, and it seems like there's not much left to do.

MALCOLM

Our enemies fight as if they're trying not to hurt

That strike beside us. us.

SIWARD

Enter, sir, the castle.

SIWARD

Sir, enter the castle.

Exeunt. Alarums They exit. Battle noises continue.

Act 5, Scene 8

*Enter **MACBETH** **MACBETH** enters.*

MACBETH

MACBETH

Why should I play the Roman fool and die

On mine own sword? Whiles I see lives, the gashes Do better
upon them.

Why should I commit suicide like one of the ancient Romans?
As long as I see enemies of mine alive, I would rather see my
sword wound them than me.

MACDUFF MACBETH

*Enter **MACDUFF** **MACDUFF** enters.*

MACDUFF

Turn, hellhound, turn!

Turn around, you dog from hell, turn
around!

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.

You are the only man I have avoided. But go away now. I'm
already guilty of killing your whole family.

MACDUFF

MACDUFF

I have no words.

I have nothing to say to you. My sword will talk for me. You
are too evil for words!

My voice is in my sword. Thou bloodier villain Than terms
can give thee out!

They fight They fight.

MACBETH

MACBETH

Thou lovest labor.

You're wasting your time trying to wound
me. You

As easy mayst thou the intrenchant air

10 With thy keen sword impress as make me bleed.

might as well try to stab the air with your sword. Go fight
someone who can be harmed. I lead a charmed life, which
can't be ended by anyone born from a woman.

Let fall thy blade on vulnerable crests;

I bear a charmed life, which must not yield To one of woman
born.

MACDUFF

MACDUFF

Despair thy charm,

You can forget about your charm. The evil spirit you serve
can tell you that I was not born. They cut me out of my
mother's womb before she could bear me naturally.

And let the angel whom thou still hast served 15 Tell thee,
Macduff was from his mother's womb

Untimely ripped.

Act 5, Scene 8, Page 2

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. ²⁵ We'll have
thee, as our rarer monsters are,

Painted on a pole, and underwrit,

MACBETH

Curse you for telling me this. You've frightened away my
courage. I don't believe those evil creatures anymore. They
tricked me with their wordgames, raising my hopes and then
destroying them. I won't fight you.

MACDUFF

Then surrender, coward, and we'll put you in a freakshow,
just like they do with deformed animals. We'll put a picture
of you on a sign, right above the words "Come see the
tyrant!"

“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!”

*Exeunt, fighting. Alarums. They enter fighting, and MACBETH
slain. Retreat. Flourish. Enter, with*

*drum and colors MALCOLM, SIWARD, ROSS, THANES,
and SOLDIERS*

MALCOLM

35 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.

40 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.

Act 5, Scene 8, Page 3

SIWARD

Then he is dead?

ROSS

Ay, and brought off the field. Your cause of sorrow 45 Must
not be measured by his worth, for then

It hath no end.

SIWARD

Had he his hurts before?

MACBETH

I’m not going to surrender and have to kiss the ground in front
of Malcolm, or be taunted by the common people. Even though
Birnam Wood really did come to Dunsinane, and I’m fighting a
man not of woman born, I’ll fight to the end. I’ll put up my
shield and battle you. Come on, let’s go at it, Macduff, and
damn the first man who cries, ‘Stop! Enough!’

*They exit fighting. Trumpets and battle noises. The trumpet of
one army sounds a call to retreat. The other army’s trumpet
sounds a call of victory. The victorious army enters, led by
MALCOLM, old SIWARD, ROSS, the other THANES, and
soldiers, with a drummer and flag.*

MALCOLM

I wish all of our friends could have survived this battle.

SIWARD

In every battle, some people will always be killed, but
judging from the men I see around us, our great victory
didn’t cost us very much.

MALCOLM

Macduff is missing, and so is your noble son.

ROSS

My lord, your son has paid the soldier’s price: death. He only
lived long enough to become a man, and as soon as he proved
that he was a man by fighting like one, he died.

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.

50 And so, his knell is knolled.

MALCOLM

He’s worth more sorrow, And that I’ll spend for him.

SIWARD

So he's dead?

ROSS

Yes, and he's been carried off the field. Your grief should not be equal to his worth, because then your sorrow would never end.

SIWARD

Were his wounds on his front side?

ROSS

Yes, on his front.

SIWARD

Well then, he's God's soldier now! If I had as many sons as I have hairs on my head, I couldn't hope that any of them would die more honorably than he did. And that's all there is to it.

MALCOLM

He is worth more mourning than that, and I will mourn for him.

SIWARD

He's worth no more.

SIWARD

He is worth no more than that. They tell
me he

They say he parted well and paid his score.

And so, God be with him! Here comes newer comfort.

died well, and settled his scores. With that, I hope God is with
him! Here comes better news.

MACDUFF

Hail, king! For so thou art. Behold where stands 55 The
usurper's cursèd 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!

*Enter MACDUFF with MACBETH's head MACDUFF
enters, carrying MACBETH's head.*

MACDUFF

Hail, king! Because that's what you are now. Look, here I
have Macbeth's cursed head. We are free from his tyranny. I
see that you have the kingdom's noblemen around you, and
they're thinking the same thing as me. I want them to join
me in this loud cheer, Hail, King of Scotland!

Act 5, Scene 8, Page 4

ALL

60 Hail, King of Scotland!

ALL

Hail, King of Scotland!

Flourish Trumpets play.

MALCOLM

We shall not spend a large expense of time Before we reckon
with your several loves

MALCOLM

It won't be long before I reward each of you as he deserves. My
thanes and kinsmen, I name you all

And make us even with you. My thanes and kinsmen,
Henceforth be earls, the first that ever Scotland

65 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

70 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.

75 So, thanks to all at once and to each one, Whom we invite to
see us crowned at Scone.

earls, the first earls that Scotland has ever had. We have a lot to
do at the dawn of this new era. We must call home all of our
exiled friends who fled from the grip of Macbeth's tyranny, and
we must bring to justice all the evil ministers of this dead
butcher and his demon-like queen, who, rumor has it,
committed suicide. This, and whatever else we are called to do
by God, we will do at the right time and in the right place. So I
thank you all, and I invite each and every one of you to come
watch me be crowned king of Scotland at Scone.

Flourish. Exeunt Trumpets play. They all exit

