

Scene 1 *Macbeth's castle at Dunsinane.*

A sleepwalking Lady Macbeth is observed by a concerned attendant, or gentlewoman, and a doctor. Lady Macbeth appears to be washing imagined blood from her hands. Her actions and confused speech greatly concern the doctor, and he warns the attendant to keep an eye on Lady Macbeth, fearing that she will harm herself.

[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,
5 take forth paper, fold it, write upon' t, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

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

Gentlewoman. That, sir, which I will not report after her.

Doctor. You may to me, and 'tis most meet you should.

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

[Enter Lady Macbeth with a taper.]

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

Doctor. How came she by that light?

Gentlewoman. Why, it stood by her. She has light by her continually. 'Tis her command.

20 **Doctor.** You see her eyes are open.

Gentlewoman. Ay, but their sense are shut.

Doctor. What is it she does now? Look how she rubs her hands.

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

25 **Lady Macbeth.** Yet here's a spot.

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

Lady Macbeth. 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?

3 **went into the field:** went to battle.

7–8 **A great . . . of watching:** To behave as though awake (**watching**) while sleeping is a sign of a greatly troubled nature.

12 **meet:** appropriate.

13–14 The attendant won't repeat what Lady Macbeth has said, because there are no other witnesses to confirm her report. *What is she worried about?*

15 **guise:** usual manner.

16 **stand close:** hide yourself.

17 **that light:** her candle.

18–19 *Why might Lady Macbeth want a light by her at all times?*

Language Coach

Derivations Words formed from another word or base are **derivations**. For example, the word *custom*, meaning “habit,” has many derivations, including *customary* and *customer*. Reread lines 23–24. What derivation of *custom* appears in these lines? What do you think it means?



Macduff and Macbeth

30 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? **A**

Doctor. Do you mark that?

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

Doctor. Go to, go to. You have known what you should not.

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

40 **Lady Macbeth.** Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand. O, O, O!

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.

45 **Doctor.** Well, well, well.

Gentlewoman. Pray God it be, sir.

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

Lady Macbeth. Wash your hands. Put on your nightgown. Look not so
50 pale. I tell you yet again, Banquo's buried; he cannot come out on 's grave.

Doctor. Even so?

Lady Macbeth. To bed, to bed. There's knocking at the gate. Come, come, come, come. Give me your hand. What's done cannot be
55 undone. To bed, to bed, to bed.

[Lady Macbeth *exits*.]

Doctor. Will she go now to bed?

Gentlewoman. Directly.

Doctor. Foul whisp'rings are abroad. Unnatural deeds
Do breed unnatural troubles. Infected minds
60 To their deaf pillows will discharge their secrets.
More needs she the divine than the physician.
God, God forgive us all. Look after her.
Remove from her the means of all annoyance
And still keep eyes upon her. So good night.
65 My mind she has mated, and amazed my sight.
I think but dare not speak.

Gentlewoman. Good night, good doctor.

[*They exit*.]

A TRAGEDY

Reread lines 28–32, in which Lady Macbeth relives how she persuaded her husband to murder Duncan. What appears to have happened to Lady Macbeth as a result of their plot?

34–36 Lady Macbeth shows guilt about Macduff's wife. Then she addresses her husband, as if he were having another ghostly fit (**starting**).

42 **sorely charged:** heavily burdened.

43–44 The gentlewoman says that she would not want Lady Macbeth's heavy heart in exchange for being queen.

47 **practice:** skill.

50 **on 's:** of his.

52 *What has the doctor learned so far from Lady Macbeth's ramblings?*

58 **Foul whisp'rings are abroad:** Rumors of evil deeds are circulating.

61 She needs a priest more than a doctor.

63 **annoyance:** injury. The doctor may be worried about the possibility of Lady Macbeth's committing suicide.

65 **mated:** astonished.

Scene 2 The country near Dunsinane.

The Scottish rebels, led by Menteith, Caithness, Angus, and Lennox, have come to Birnam Wood to join Malcolm and his English army. They know that Dunsinane has been fortified by a furious and brave Macbeth. They also know that his men neither love nor respect him.

[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 burns in them, for their dear causes
Would to the bleeding and the grim alarm

5 Excite the mortified man.

Angus. Near Birnam Wood
Shall we well meet them. That way are they coming.

Caithness. Who knows if Donalbain be with his brother?

Lennox. For certain, sir, he is not. I have a file
Of all the gentry. There is Siward's son

10 And many unrough youths that even now
Protest their first of manhood.

Menteith. What does the tyrant?

Caithness. Great Dunsinane he strongly fortifies.
Some say he's mad; others that lesser hate him
Do call it valiant fury. But for certain

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.

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 med'cine of the sickly weal,
And with him pour we in our country's purge
Each drop of us.

3–5 for their dear . . . man: The cause of Malcolm and Macduff is so deeply felt that a dead (**mortified**) man would respond to their call to arms (**alarm**).

10–11 many . . . manhood: many soldiers who are too young to grow beards (**unrough**)—that is, who have hardly reached manhood.

15–16 Like a man so swollen with disease (**distempered**) that he cannot buckle his belt, Macbeth cannot control his evil actions.

18 Every minute, the revolts against Macbeth shame him for his treachery (**faith-breach**).

22–25 Macbeth's troubled nerves (**pestered senses**)—the product of his guilty conscience—have made him jumpy.

25–29 Caithness and the others will give their loyalty to the only help (**med'cine**) for the sick country (**weal**). They are willing to sacrifice their last drop of blood to cleanse (**purge**) Scotland.

Lennox. Or so much as it needs
30 To dew the sovereign flower and drown the weeds.
Make we our march towards Birnam.
[*They exit marching.*]

Scene 3 Dunsinane. A room in the castle.

Macbeth awaits battle, confident of victory because of what he learned from the witches. After hearing that a huge army is ready to march upon his castle, he expresses bitter regrets about his life. While Macbeth prepares for battle, the doctor reports that he cannot cure Lady Macbeth, whose illness is mental, not physical.

[*Enter Macbeth, the Doctor, and Attendants.*]

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
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.
The mind I sway by and the heart I bear
10 Shall never sag with doubt nor shake with fear.

[*Enter Servant.*]

The devil damn thee black, thou cream-faced loon!
Where got'st thou that goose-look?

Servant. There is ten thousand—

Macbeth. Geese, villain?

Servant. Soldiers, sir.

Macbeth. Go prick thy face and over-red thy fear,
15 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. The English force, so please you.

Macbeth. Take thy face hence.

[*Servant exits.*]

Seyton!—I am sick at heart
20 When I behold—Seyton, I say!—This push
Will cheer me ever or disseat me now.
I have lived long enough. My way of life
Is fall'n into the sere, the yellow leaf,
And that which should accompany old age,
25 As honor, love, obedience, troops of friends,

29–31 Lennox compares Malcolm to a flower that needs the blood of patriots to water (**dew**) it and drown out weeds like Macbeth.

1 Macbeth wants no more news of thanes who have gone to Malcolm's side.

2–10 Macbeth will not be infected (**taint**) with fear, because the witches (**spirits**), who know all human events (**mortal consequences**), have convinced him that he is invincible. He mocks the self-indulgent English (**English epicures**), then swears that he will never lack confidence.

11 loon: stupid rascal.

12 goose-look: look of fear.

14–17 Macbeth suggests that the servant cut his face so that blood will hide his cowardice. He repeatedly insults the servant, calling him a coward (**lily-livered**) and a clown (**patch**) and making fun of his white complexion (**linen cheeks, whey-face**).

20–28 This push . . . dare not: The upcoming battle will either make Macbeth secure (**cheer me ever**) or dethrone (**disseat**) him. He bitterly compares his life to a withered (**sere**) leaf. He cannot look forward to old age with friends and honor, but only to curses and empty flattery (**mouth-honor, breath**) from those too timid (**the poor heart**) to tell the truth.

I must not look to have, but in their stead
 Curses, not loud but deep, mouth-honor, breath
 Which the poor heart would fain deny and dare not.—
 Seyton!

[Enter Seyton.]

30 **Seyton.** What's your gracious pleasure?

Macbeth. What news more?

Seyton. All is confirmed, my lord, which was reported.

Macbeth. I'll fight till from my bones my flesh be hacked.
 Give me my armor.

Seyton. 'Tis not needed yet.

Macbeth. I'll put it on.

35 Send out more horses. Skirr the country round.
 Hang those that talk of fear. Give me mine armor.—
 How does your patient, doctor?

Doctor. Not so sick, my lord,
 As she is troubled with thick-coming fancies
 That keep her from her rest.

Macbeth. Cure her of that.

40 Canst thou not minister to a mind diseased,
 Pluck from the memory a rooted sorrow,
 Raze out the written troubles of the brain,
 And with some sweet oblivious antidote
 Cleanse the stuffed bosom of that perilous stuff

45 Which weighs upon the heart? **B**

Doctor. Therein the patient
 Must minister to himself.

Macbeth. Throw physic to the dogs, I'll none of it.—
 Come, put mine armor on. Give me my staff.

[Attendants *begin to arm him.*]

Seyton, send out.—Doctor, the thanes fly from me.—

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

55 What rhubarb, senna, or what purgative drug
 Would scour these English hence? Hear'st thou of them?

Doctor. Ay, my good lord. Your royal preparation
 Makes us hear something.

COMMON CORE L5b

Language Coach

Denotation/Connotation The images or feelings associated with a word are its

connotations. Reread line 32. The word *hacked* has several synonyms, including *chopped* and *sliced*. What connotations or feelings accompany *hacked* and its synonyms?

35 skirr: scour.

B TRAGEDY

In lines 39–45, Macbeth asks the doctor to remove the sorrow from Lady Macbeth's memory and relieve her overburdened heart. Why are these lines so moving?

47–54 Macbeth has lost his faith in the ability of medicine (**physic**) to help his wife. Then as he struggles into his armor, he says that if the doctor could diagnose Scotland's disease (**cast . . . land**) and cure it, Macbeth would never stop praising him.

54 **Pull 't off:** Macbeth is referring to a piece of armor.

56 **scour:** purge; **them:** the English.

Macbeth. Bring it after me.—
I will not be afraid of death and bane
60 Till Birnam Forest come to Dunsinane.
Doctor. [*Aside*] Were I from Dunsinane away and clear,
Profit again should hardly draw me here.
[*They exit.*]

Scene 4 The country near Birnam Wood.

The rebels and English forces have met in Birnam Wood. Malcolm orders each soldier to cut tree branches to camouflage himself. In this way Birnam Wood will march upon Dunsinane.

[*Drum and Colors. Enter Malcolm, Siward, Macduff, Siward's son, Menteith, Caithness, Angus, and Soldiers, marching.*]

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. **C**

Soldiers. It shall be done.

Siward. We learn no other but the confident tyrant
Keeps still in Dunsinane and will endure
10 Our setting down before 't.

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
15 Attend the true event, and put we on
Industrious soldiership.

Siward. The time approaches
That will with due decision make us know
What we shall say we have and what we owe.
Thoughts speculative their unsure hopes relate,
20 But certain issue strokes must arbitrate;
Towards which, advance the war.
[*They exit marching.*]

58–60 Macbeth leaves for battle, telling Seyton to bring the armor. He declares his fearlessness before death and destruction (**bane**).

C FORESHADOWING

In lines 4–7, Malcolm orders his men to cut down tree branches to camouflage themselves and confuse Macbeth's scouts. How will this affect the prophecy about Birnam Wood?

10 setting down: siege.

10–14 Malcolm says that men of all ranks (**both more and less**) have abandoned Macbeth. Only weak men who have been forced into service remain with him.

14–16 Macduff warns against overconfidence and advises that they attend to the business of fighting.

16–21 Siward says that the approaching battle will decide whether their claims will match what they actually possess (**owe**). Right now, their hopes and expectations are the product of guesswork (**thoughts speculative**); only fighting (**strokes**) can settle (**arbitrate**) the issue.

Behind the Curtain

Cross-Cultural Adaptations

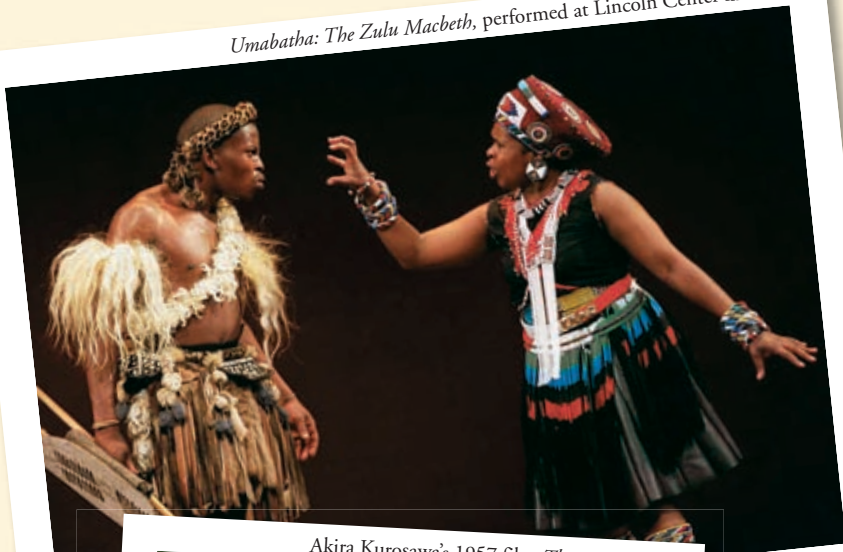
COMMON CORE RL 7

With its universal themes of ambition and guilt, *Macbeth* is often reimagined in other cultural settings. These photos show a Zulu version of the play, set in South Africa; a famous film adaptation, *Throne of Blood*, set in medieval Japan; and a version set among the Tlingit, an Alaskan native tribe. Notice how the settings and costumes, such as the Japanese statue and samurai dress in the middle photo, reflect these different cultural contexts.

Cross-cultural productions may even reinterpret the play to comment on broader political issues, such as in Tlingit adaptation of *Macbeth*. In Tlingit culture, one should always value the welfare of the tribe above one's own interests. Macbeth clearly favors his own desires at the expense of his countrymen's lives. In the Tlingit *Macbeth*, when characters adhered to communal values, those cast members spoke in the language of the Tlingit; when they voiced individual concerns, they spoke Shakespearean English. According to the Tlingit adaptation of *Macbeth*, English is the language of selfish individuality and violence, while Tlingit is the language of tribal unity and peace.

If you could choose to set *Macbeth* in another cultural setting, what would it be? How would you adjust the set, costumes, or other aspects of the play to reflect this cultural setting?

Umabatha: The Zulu Macbeth, performed at Lincoln Center in 1997



Akira Kurosawa's 1957 film *Throne of Blood*



Macbeth, performed in 2004 by the Perseverance Theatre Company of Juneau, Alaska

Scene 5 Dunsinane. Within the castle.

Convinced of his powers, Macbeth mocks the enemy; his slaughters have left him fearless. News of Lady Macbeth's death stirs little emotion, only a comment on the emptiness of life. However, when a messenger reports that Birnam Wood seems to be moving toward the castle, Macbeth grows agitated. Fearing that the prophecies have deceived him, he decides to leave the castle to fight and die on the battlefield.

[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,

We might have met them dareful, beard to beard,

And beat them backward home.

[A cry within of women.]

What is that noise?

Seyton. It is the cry of women, my good lord. [*He exits.*]

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.]

Wherefore was that cry?

Seyton. The Queen, my lord, is dead.

Macbeth. She should have died hereafter.

There would have been a time for such a word.

Tomorrow and tomorrow and tomorrow

20 Creeps in this petty pace from day to day **D**

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. **E**

[Enter a Messenger.]

Thou com'st to use thy tongue: thy story quickly.

4 ague: fever.

5–7 Macbeth complains that the attackers have been reinforced (**forced**) by deserters (**those that should be ours**), which has forced him to wait at Dunsinane instead of seeking victory on the battlefield.

9–15 There was a time when a scream in the night would have frozen Macbeth in fear and a terrifying tale (**dismal treatise**) would have made the hair on his skin (**fell of hair**) stand on end. But since he has fed on horror (**direness**), it cannot stir (**start**) him anymore.

17–18 Macbeth wishes that his wife had died later (**hereafter**), when he would have had time to mourn her.

D BLANK VERSE

Tap your foot to the **rhythm** as you read aloud lines 19–20. How does the rhythm of the lines mirror their meaning?

E TRAGEDY

Reread lines 24–28, in which Macbeth compares life to an actor with a small part to play. How does he probably view his ambitions now? Describe the emotions he inspires in you.

- 30 **Messenger.** Gracious my lord,
I should report that which I say I saw,
But know not how to do 't.
- Macbeth.** Well, say, sir.
- Messenger.** As I did stand my watch upon the hill,
I looked toward Birnam, and anon methought
- 35 The wood began to move.
- Macbeth.** Liar and slave!
- Messenger.** Let me endure your wrath, if 't be not so.
Within this three mile may you see it coming.
I say, a moving grove.
- Macbeth.** If thou speak'st false,
Upon the next tree shall thou hang alive
- 40 Till famine cling thee. If thy speech be sooth,
I care not if thou dost for me as much.—
I pull in resolution and begin
To doubt th' equivocation of the fiend,
That lies like truth. "Fear not till Birnam Wood
- 45 Do come to Dunsinane," and now a wood
Comes toward Dunsinane. —Arm, arm, and out!—
If this which he avouches does appear,
There is nor flying hence nor tarrying here.
I 'gin to be aweary of the sun
- 50 And wish th' estate o' th' world were now undone.—
Ring the alarum bell! —Blow wind, come wrack,
At least we'll die with harness on our back. **F**
- [*They exit.*]

Scene 6 Dunsinane. Before the castle.

Malcolm and the combined forces reach the castle, throw away their camouflage, and prepare for battle.

[*Drum and Colors. 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.

38–52 The messenger's news has dampened Macbeth's determination (**resolution**); Macbeth begins to fear that the witches have tricked him (**to doubt th' equivocation of the fiend**). His fear that the messenger tells the truth (**avouches**) makes him decide to confront the enemy instead of staying in his castle. Weary of life, he nevertheless decides to face death and ruin (**wrack**) with his armor (**harness**) on.

F TRAGEDY

Reread lines 47–52. Note that Macbeth vows to take action, which will probably lead to the drama's **catastrophe**, or tragic resolution. What is the likely outcome of his action?

1–6 Malcolm commands the troops to put down their branches (**leafy screens**) and gives the battle instructions.

7 **power:** forces.

Macduff. Make all our trumpets speak; give them all breath,
10 Those clamorous harbingers of blood and death.
[*They exit. Alarums continued.*]

10 **harbingers:** announcers.

Scene 7 Another part of the battlefield.

Macbeth kills young Siward, which restores his belief that he cannot be killed by any man born of a woman. Meanwhile, Macduff searches for the hated king. Young Siward's father reports that Macbeth's soldiers have surrendered and that many have even joined their attackers.

[*Enter Macbeth.*]

Macbeth. They have tied me to a stake. I cannot fly,
But, bear-like, I must fight the course. What's he
That was not born of woman? Such a one
Am I to fear, or none.

[*Enter Young Siward.*]

1–4 Macbeth compares himself to a bear tied to a post (a reference to the sport of bearbaiting, in which a bear was tied to a stake and attacked by dogs).

5 **Young Siward.** What is thy name?

Macbeth. Thou'lt be afraid to hear it.

Young Siward. No, though thou call'st thyself a hotter name
Than any is in hell.

Macbeth. My name's Macbeth.

Young Siward. The devil himself could not pronounce a title
More hateful to mine ear.

Macbeth. No, nor more fearful.

10 **Young Siward.** Thou liest, abhorred tyrant. With my sword
I'll prove the lie thou speak'st.

[*They fight, and Young Siward is slain.*]

Macbeth. Thou wast born of woman.
But swords I smile at, weapons laugh to scorn,
Brandished by man that's of a woman born. [*He exits.*]

[*Alarums. Enter Macduff.*]

G FORESHADOWING

Be aware that in lines 11–13, Macbeth recalls the third prophecy. What conclusion might Macbeth draw from killing young Siward?

Macduff. That way the noise is. Tyrant, show thy face!
15 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
Are hired to bear their staves. Either thou, Macbeth,
Or else my sword with an unbattered edge
20 I sheathe again undeeded. There thou shouldst be;
By this great clatter, one of greatest note
Seems bruted. Let me find him, Fortune,
And more I beg not.
[*He exits. Alarums.*]

14–20 Macduff enters alone. He wants to avenge the murders of his wife and children and hopes to find Macbeth before someone else has the chance to kill him. Macduff does not want to fight the miserable hired soldiers (**kerns**), who are armed only with spears (**staves**). If he can't fight Macbeth, Macduff will leave his sword unused (**undeeded**).

20–23 After hearing sounds suggesting that a person of great distinction (**note**) is nearby, Macduff exits in pursuit of Macbeth.

[Enter Malcolm and Siward.]

Siward. This way, my lord. The castle's gently rendered.

25 The tyrant's people on both sides do fight,
The noble thanes do bravely in the war,
The day almost itself professes yours,
And little is to do.

Malcolm. We have met with foes
That strike beside us.

Siward. Enter, sir, the castle.

[They exit. Alarum.]

Scene 8 Another part of the battlefield.

Macduff finally hunts down Macbeth, who is reluctant to fight because he has already killed too many Macduffs. The still-proud Macbeth tells his enemy that no man born of a woman can defeat him, only to learn that Macduff was ripped from his mother's womb, thus not born naturally. Rather than face humiliation, Macbeth decides to fight to the death. After their fight takes them elsewhere, the Scottish lords, now in charge of Macbeth's castle, discuss young Siward's noble death. Macduff returns carrying Macbeth's bloody head, proclaiming final victory and declaring Malcolm king of Scotland. The new king thanks his supporters and promises rewards, while asking for God's help to restore order and harmony.

[Enter 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.

[Enter Macduff.]

Macduff. Turn, hellhound, turn!

Macbeth. Of all men else I have avoided thee.

5 But get thee back. My soul is too much charged
With blood of thine already.

Macduff. I have no words;
My voice is in my sword, thou bloodier villain
Than terms can give thee out.

[Fight. Alarum.]

Macbeth. Thou lovest labor.

As easy mayst thou the intrenchant air

10 With thy keen sword impress as make me bleed.
Let fall thy blade on vulnerable crests;
I bear a charmed life, which must not yield
To one of woman born.

24 **gently rendered:** surrendered without a fight.

27 You have almost won the day.

28–29 During the battle many of Macbeth's men deserted to Malcolm's army.

1–3 Macbeth vows to continue fighting, refusing to commit suicide in the style of a defeated Roman general.

4–6 Macbeth does not want to fight Macduff, having already killed so many members of Macduff's family.

8–13 Macbeth says that Macduff is wasting his effort. Trying to wound Macbeth is as useless as trying to wound the invulnerable (**intrenchant**) air. Macduff should attack other, more easily injured foes, described in terms of helmets (**crests**).

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

Macbeth. Accursèd be that tongue that tells me so,
For it hath cowed my better part of man!
And be these juggling fiends no more believed
20 That palter with us in a double sense,
That keep the word of promise to our ear
And break it to our hope. I'll not fight with thee.

Macduff. Then yield thee, coward,
And live to be the show and gaze o' th' time.
25 We'll have thee, as our rarer monsters are,
Painted upon a pole, and underwrit
"Here may you see the tyrant."

Macbeth. I will not yield
To kiss the ground before young Malcolm's feet
And to be baited with the rabble's curse.
30 Though Birnam Wood be come to Dunsinane
And thou opposed, being of no woman born,
Yet I will try the last. Before my body
I throw my warlike shield. Lay on, Macduff,
And damned be him that first cries "Hold! Enough!" **H**
[*They exit fighting. Alarums.*]

[*They enter fighting, and Macbeth is slain. Macduff exits carrying off
Macbeth's body. Retreat and flourish. Enter, with Drum and Colors,
Malcolm, Siward, Ross, Thanes, and Soldiers.*]

35 **Malcolm.** I would the friends we miss were safe arrived.

Siward. Some must go off; and yet by these I see
So great a day as this is cheaply bought.

Malcolm. Macduff is missing, and your noble son.

Ross. Your son, my lord, has paid a soldier's debt.
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.

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?

Ross. Ay, on the front.

15–16 Macduff . . . untimely ripped:
Macduff was a premature baby
delivered by cesarean section, an
operation that removes the child
directly from the mother's womb.

18 cowed my better part of man:
made my spirit, or soul, fearful.

19–22 The cheating witches
(**juggling fiends**) have tricked him
(**palter with us**) with words that
have double meanings.

23–27 Macduff scornfully tells
Macbeth to surrender so that he
can become a public spectacle
(**the show and gaze o' th' time**).
Macbeth's picture will be hung on a
pole (**painted upon a pole**) as if he
were part of a circus sideshow.

H TRAGEDY

A **tragic hero** typically realizes
how he has contributed to his
own downfall and faces his end
with dignity. Notice that in lines
27–34, Macbeth realizes that he
is doomed. To what extent is he
redeemed by his determination
to fight to the death?

[Stage Direction] **Retreat . . .**: The
first trumpet call (**retreat**) signals the
battle's end. The next one (**flourish**)
announces Malcolm's entrance.

36–37 Though some must die (**go
off**) in battle, Siward can see that
their side does not have many
casualties.

44–46 Ross tells old Siward that if
he mourns his son according to the
boy's value, his sorrow will never end.

46 hurts before: wounds in the front
of his body, which indicate he died
facing his enemy.

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. He's worth no more.
They say he parted well and paid his score,
And so, God be with him. Here comes newer comfort.

[*Enter Macduff with Macbeth's head.*]

55 **Macduff.** Hail, King! for so thou art. Behold where stands
Th' 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.

60 Hail, King of Scotland!

All. Hail, King of Scotland!

[*Flourish*]

Malcolm. We shall not spend a large expense of time
Before we reckon with your several loves
And make us even with you. My thanes and kinsmen,
Henceforth be earls, the first that ever Scotland
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 fiend-like queen
(Who, as 'tis thought, by self and violent hands,
Took off her life)—this, and what needful else
That calls upon us, by the grace of grace,
We will perform in measure, time, and place.
75 So thanks to all at once and to each one,
Whom we invite to see us crowned at Scone.

[*Flourish. All exit.*]

50 knell is knolled: Young Siward's death bell has already rung, meaning there is no need to mourn him further.

[Stage Direction] Macduff is probably carrying Macbeth's head on a pole.

56–57 The time . . . pearl: Macduff declares that the age (**time**) is now freed from tyranny. He sees Malcolm surrounded by Scotland's noblest men (**thy kingdom's pearl**).

61–76 Malcolm promises that he will quickly reward his nobles according to the devotion (**several loves**) they have shown. He gives the thanes new titles (**henceforth be earls**) and declares his intention, as a sign of the new age (**planted newly with the time**), to welcome back the exiles who fled Macbeth's tyranny and his cruel agents (**ministers**). Now that Scotland is free of the butcher Macbeth and his queen, who is reported to have killed herself, Malcolm asks for God's help to restore order and harmony. He concludes by inviting all present to his coronation.

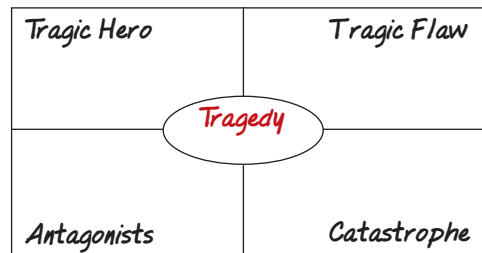
Comprehension

1. **Recall** What happens to Lady Macbeth in Act Five?
2. **Clarify** Why does Macbeth have to face his enemies basically alone?
3. **Summarize** How do the apparitions' three predictions in Act Four come true?

Text Analysis

4. **Compare Scenes** Reread Scene 1, lines 28–55. Compare this scene, revealing Lady Macbeth's madness, with Scene 4 in Act Three, in which Macbeth believes he sees Banquo's ghost. What is ironic about Lady Macbeth's behavior in these scenes? (Recall that **situational irony** is a contrast between what is expected and what actually occurs.)
5. **Examine Shakespearean Drama** Review the notes you recorded as you read Act Five. How have both Macbeth and Lady Macbeth changed during the course of the play? Cite evidence to support your response.
6. **Interpret Figurative Language** Reread Macbeth's famous soliloquy in Scene 5, lines 19–28. In the **metaphors** in these lines, what does Shakespeare compare life to? What do the metaphors suggest about Macbeth's mental state?

7. **Analyze Shakespearean Tragedy** In a chart like the one shown, identify the characteristics of tragedy in *Macbeth*. To what extent is Macbeth redeemed in Act Five? In what ways could he be considered a **tragic hero** rather than a villain?



8. **Synthesize Themes** A theme is the central idea the writer wishes to share with the reader. Use specific details to explain the message *Macbeth* conveys about the following issues:
 - appearance versus reality
 - loyalty
 - impulses and desires

Text Criticism

9. **Critical Interpretations** In a famous critique of Shakespeare's plays, the poet and critic Samuel Taylor Coleridge wrote, "The interest in the plot is always . . . on account of the characters, not vice versa." Do you agree, based on your reading of *Macbeth*? Support your answer.

COMMON CORE

RL 3 Analyze the impact of the author's choices regarding how to develop and relate elements of a drama. **RL 4** Analyze the impact of specific word choices on meaning and tone. **RL 5** Analyze how an author's choices concerning how to structure specific parts of a text contribute to its overall structure and meaning.

Can you ever be too **AMBITIOUS**?

Do you think Macbeth's downfall is a result of fate, his own ambition, or other factors? Cite evidence from the play to support your argument.

Language

◆ GRAMMAR AND STYLE: Vary Sentence Structure

Review the **Grammar and Style** note on page 361. A key aspect of Shakespeare's style is his use of **inverted sentences**, in which the subject follows the verb or part of the verb phrase. The Bard also often inverts word order by putting an object before a verb, an adjective after a noun, or a prepositional phrase before the noun or verb it modifies. Here are two examples from *Macbeth*:

Come, go we to the King. (Act Four, Scene 3, line 239)

O, never / Shall sun that morrow see! (Act One, Scene 5, lines 57–58)

Notice that in the first line, the verb *go* precedes the subject *we*. In the second sentence, the direct object *sun* appears before both the subject *morrow* and the verb *see*. Shakespeare used this kind of sentence structure primarily for poetic effect. You can use inverted sentences and other types of inverted word order to add variety to your writing or to emphasize a specific word or idea.

PRACTICE Write down each of the following lines from *Macbeth*. Identify the inverted parts of speech in each sentence and then write your own lines with a similar pattern.

EXAMPLE

Now does he feel / His secret murders sticking on his hands.
Now does she taste the sweet strawberries growing on the vines.

1. My dull brain was wrought / With things forgotten.
2. O, full of scorpions is my mind, dear wife!
3. I'll fight, till from my bones my flesh be hacked.

READING-WRITING CONNECTION



Expand your understanding of Shakespeare's language by responding to this prompt. Then use the **revising tips** to improve your speech.

WRITING PROMPT

WRITE A SPEECH In a **persuasive speech**, you use the power of language to influence others. Imagine that you live in Scotland during the time of Macbeth. Write a **three-to-five-paragraph speech** in which you call for the overthrow of Macbeth. Be sure to use evidence that will support your argument and persuade your audience.

REVISING TIPS

- Make sure you state your position clearly.
- Vary sentence structure in the speech by adding one or two inverted sentences.

COMMON CORE

L 3a Vary syntax for effect; apply an understanding of syntax to the study of complex texts when reading. **W 1** Write arguments to support claims in an analysis, using valid reasoning and relevant and sufficient evidence. **W 1c** Use words, phrases, and clauses as well as varied syntax to create cohesion, and clarify the relationships between reasons and evidence. **W 9** Draw evidence from literary or informational texts to support analysis, reflection, and research.

Interactive
Revision



Go to thinkcentral.com.
KEYWORD: HML12-433