



**Sample Pages from
Macbeth**

Welcome! This is copyrighted material for promotional purposes. It's intended to give you a taste of the script to see whether or not you want to use it in your classroom or perform it. You can't print this document or use this document for production purposes.

Royalty fees apply to all performances **whether or not admission is charged**. Any performance in front of an audience (e.g. an invited dress rehearsal) is considered a performance for royalty purposes.

Visit <https://folk.me/p14> to order a printable copy or for rights/royalty information and pricing.

**DO NOT POST THIS SAMPLE ONLINE.
IT MAY BE DOWNLOADED ANY TIME FROM THE LINK ABOVE.**

MACBETH

A PLAY IN ONE ACT ADAPTED BY
Lindsay Price

FROM THE ORIGINAL BY
William Shakespeare



Macbeth

Adaptation and Notes Copyright © 2001 Lindsay Price

CAUTION: This play is fully protected under the copyright laws of Canada and all other countries of the Universal Copyright Convention and is subject to royalty. Changes to the script are expressly forbidden without written consent of the author. Rights to produce, film, or record, in whole or in part, in any medium or in any language, by any group amateur or professional, are fully reserved.

Interested persons are requested to apply for amateur rights to:

Theatrefolk

www.theatrefolk.com/licensing

help@theatrefolk.com

Those interested in professional rights may contact the author c/o the above address.

No part of this script covered by the copyrights hereon may be reproduced or used in any form or by any means - graphic, electronic or mechanical - without the prior written permission of the author. Any request for photocopying, recording, or taping shall be directed in writing to the author at the address above.

Printed in the USA

Characters

- Duncan:** King of Scotland.
Malcolm: Duncan's Son.
Donalbain: Duncan's Son.
Macbeth: Thane of Glamis.
Macduff: Thane of Fife.
Lennox: Thane.
Angus: Thane.
Ross: Thane.
Banquo: A General, friend to Macbeth.
Lady Macbeth: Wife to Macbeth.
Lady Macduff: Wife to Macduff.
Witches: Three witches.
Murderers: Two Murderers.
Fleance: Son to Banquo.
Sergeant: Sergeant in Duncan's army.
Seyton: Servant to Macbeth.
Porter: Servant to Macbeth.
Doctor: Doctor to Macbeth.
Gentlewoman: Servant to Lady Macbeth.
Messenger: Servant to Macbeth.
Siward: Malcolm's uncle, English.

Doubling Suggestions

In Shakespeare's day, the plays were performed with approximately 10 actors. In some performances the witches play many of the smaller roles (such as Siward, Seyton, the Murderers) giving Macbeth's fate more resonance.

The following roles may be doubled to create a smaller cast: Duncan/Siward, Sergeant/Porter/Messenger, Donalbain/Doctor, Seyton/Fleance.

The cast size can be cut even further by having the women also play multiple roles.

Adaptor's Note

This is an adapted version of the full-length play *Macbeth* by William Shakespeare. It has been cut in length so that it runs approximately one hour. There are numerous stage directions to assist in deciphering the language through action.

Every page features a side-bar with word definitions, character questions, and out-of-text exercises; all of which I hope will enhance your time with the play.

Shakespeare's plays are meant to be spoken aloud & performed as opposed to read off the page. I hope this adaptation inspires you to get onto your feet and into The Bard.

SCENE 1 — *An open place.**Thunder and lightning. Enter three WITCHES.*

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

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

THIRD WITCH: That will be **ere** the set of sun.

FIRST WITCH: Where the place?

SECOND WITCH: Upon the **heath**.

THIRD WITCH: There to meet with Macbeth.

There is the sound of a cat screeching.

FIRST WITCH: I come, **Graymalkin!**

Another sound is heard.

SECOND WITCH: **Paddock** calls.

Another sound is heard.

THIRD WITCH: **Anon.**

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

*The WITCHES exit.***SCENE 2** — *A military camp near Forres.*

DUNCAN, MALCOLM, DONALBAIN, LENNOX, and ANGUS enter. They see a wounded **SERGEANT** on the ground and approach him.

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
'Gainst my captivity. Hail, brave friend!
Say to the king the knowledge of the **broil**
As thou didst leave it.

SERGEANT: Doubtful it stood;
As two spent swimmers, that do cling together
And choke their art. The merciless Macdonwald
Worthy to be a rebel but too weak.
For brave Macbeth, well he deserves that name,
Disdaining fortune, with his **brandish'd steel**,
Carved out his passage till he faced the slave;

Three witches enter and talk about meeting Macbeth. How do the witches walk? How do they speak? What will make them different from the other men and women in the play? Are your witches female? Male?

hurlybuly's: commotion — *The Witches are referring to the battle that is being fought between King Duncan's Army and the Norwegian Army.*

ere: before — *The battle will be over before the sun sets*

heath: open space of land

Graymalkin: Grey cat

Paddock: toad

Anon: Soon

The three witches hear the calling of their animals (their 'familiar'.) The third witch does not name her animal but simply calls to it. What kind of animal would be her familiar?

Forres: A town in Northern Scotland

DUNCAN: The King of Scotland

MALCOLM & DONALBAIN: His two sons

LENNOX & ANGUS: Two of Duncan's men

seemeth: seems — *He can tell us what's new with the fight.*

'Gainst: Against — *When words have apostrophes in them it is because Shakespeare is trying to make a two-syllable word into a one-syllable word to fit the timing of the line.*

broil: battle

The Sergeant compares the fight to two swimmers drowning together, neither surviving the battle.

This is the first mention of Macbeth. He is shown to be a mighty warrior fighting for his king. Macbeth bravely went to battle with MacDonwald, ripping him open.

Disdaining: scorning

brandish'd steel: he thrust his sword high in the air

ne'er: never

navel to the chaps: navel to the jaw

fix'd: put

cousin: *to call someone a cousin does not mean that Duncan is related to Macbeth. It is used as a term of endearment.*

gashes: wounds

thy: your

smack: suggest

thane: a noble lord who owns land through his military service to the king

haste looks: He looks hasty — *Lennox talks about the haste look in Ross' eyes, how can you convey this physically?*

Whence camest thou: Where have you come from?

Fife: A county in eastern Scotland

Ross announces that Duncan's army won the battle.

The witches perform a spell before the entrance of Macbeth. How will they speak the spell? Will they chant it? Will they sing it? What actions will you give them to match their words?

doth: does — *Macbeth is approaching.*

Posters: fast travellers

Thrice: three times **thine:** you **mine:** me

charm's wound up: the spell is ready

How do Macbeth and Banquo enter? They are just coming from a very tough battle. Macbeth mentions that the day is both foul and fair; the day was both good and bad.

How far is't call'd: How far is it

inhabitants o' the earth: they don't look human
on't: on it

Which **ne'er** shook hands, nor bade farewell to him,
Till he unseam'd him from the **navel to the chaps**,
And **fix'd** his head upon our battlements.

DUNCAN: O valiant **cousin!** Worthy gentleman!

SERGEANT: But I am faint, my **gashes** cry for help.

DUNCAN: So well **thy** words become thee as thy wounds;
They **smack** of honour both. Go get him surgeons.

ANGUS helps the SERGEANT off. They exit.

Who comes here?

Enter ROSS.

MALCOLM: The worthy **thane** of Ross.

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

ROSS kneels when he approaches the KING.

ROSS: God save the king!

DUNCAN: **Whence camest thou**, worthy thane?

ROSS: From **Fife**, great king;
And, to conclude, the victory fell on us.

DUNCAN: Great happiness!

They ALL cheer this and exit.

SCENE 3 — *A heath near Forres.*

There is the sound of thunder. The three WITCHES enter. Offstage there is the sound of a drum.

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

ALL: The weird sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about:
Thrice to **thine** and thrice to **mine**
And thrice again, to make up nine.
Peace! the **charm's wound up**.

Enter MACBETH and BANQUO.

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

BANQUO: **How far is't call'd** to Forres? [*They see the WITCHES*]
What are these
So wither'd and so wild in their attire,
That look not like the **inhabitants o' the earth**,
And yet are **on't**?

MACBETH: Speak! What are you?

The WITCHES bow to MACBETH.

FIRST WITCH: All hail, Macbeth! Hail to thee, **thane of Glamis!**

SECOND WITCH: All hail, Macbeth! Hail to thee, thane of Cawdor!

THIRD WITCH: All hail, Macbeth! Thou shalt be king **hereafter!**

MACBETH jumps when the THIRD WITCH pronounces that he will be king.

BANQUO: I' the name of truth, my noble partner
You greet with **present grace** and **great prediction**
That he seems **rapt withal**. To me you speak not.

FIRST WITCH: Hail!

SECOND WITCH: Hail!

THIRD WITCH: Hail!

FIRST WITCH: Lesser than Macbeth, and greater.

SECOND WITCH: Not so happy, yet much happier.

THIRD WITCH: Thou shalt get kings, though thou be none:
So all hail, Macbeth and Banquo!

FIRST WITCH: Banquo and Macbeth, all hail!

The WITCHES make to leave.

MACBETH: Stay, you imperfect speakers, tell me more:
By **Sinel's death** I know I am thane of Glamis;
But how of Cawdor? The thane of Cawdor lives,
A prosperous gentleman; and to be king
Stands not within the prospect of belief,
No more than to be Cawdor. Say from **whence**
You **owe** this strange intelligence. Or why
Upon this **blasted** heath you stop our way
With such prophetic greeting? Speak, I charge you.

The WITCHES exit.

BANQUO: The earth hath bubbles, as the water has,
And these are of them. **Whither are they vanish'd?**

MACBETH: Into the air, as breath into the wind.
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?

ROSS and ANGUS enter.

ROSS: The king hath happily received, Macbeth,

What are Macbeth's and Banquo's reactions to the witches? Are they afraid? Are they curious? Are they repulsed? Convey this in the tone of their voices.

Is Macbeth pleased or shocked that the witches bow?
thane of Glamis: Macbeth's current title

hereafter: In the future

Macbeth is startled at the witches prediction.

present grace: Macbeth's present (thane of Glamis)

great prediction: Macbeth's future

rapt withal: wrapped up with it

After the Witches predict the future for Macbeth, Banquo wants to know if they see anything in his future.

Do the witches bow to Banquo the same way that they bow to Macbeth? If so, how would Macbeth feel about that? Would he be jealous?

The witches tell Banquo that he will never be king but his children will be kings.

Based on the Sergeant's description of Macbeth in battle and the way he speaks in this scene, what is your first impression of Macbeth?

Sinel's death: Sinel is Macbeth's father

One can only become a thane if the previous thane dies. Macbeth wants to know how he can become Thane of Cawdor if the current thane is still alive. Furthermore, Macbeth cannot believe that he would be king.

whence: where

owe: possess

blasted: barren — *Why is the land barren? Was this where the battle took place? What does it look like?*

How do the witches exit?

Whither are they vanish'd: Where did they go?

How do Macbeth and Banquo react after the witches have vanished? Do they treat what they have just seen with humour? Do they believe what they have seen? Do they believe the predictions?

selfsame: very same

Ross and Angus enter with good news for Macbeth. How do they walk?

our royal master: the king

Ross tells Macbeth that he is now the Thane of Cawdor – just as the witches predicted.

earnest: reward

bade me: commanded me

thine: yours

How do Macbeth and Banquo react to this news? Are Ross and Angus confused by their reaction to this good news?

capital: capital punishment – *Macbeth becomes the Thane of Cawdor because the current thane has confessed to treason against Duncan. He was a traitor for the other side of the battle.*

behind: beyond, yet to come – *Macbeth is talking about becoming king.*

Cousins: to call some one a cousin does not mean they are related by family. It is a familiar term for anyone who is close to you.

yield: submit, surrender

The 'suggestion' that Macbeth speaks of is that of Macbeth murdering of the king. It is such a horrid thought that it makes his hair stand on end and makes his heart beat fast.

fantastical: imaginary

function: action

smother'd: covered **surmise:** suspicion

Macbeth doesn't know what to think. Reality is not what it seems to be.

Circumstances may make me king without my intervention. (i.e. "Maybe I don't have to kill the king.")

stir: movement

Duncan is thanking Macbeth for all that he has done in the battle. He is extremely grateful. How does that reflect his tone and his actions?

hither: here

The news of thy success;

ANGUS: We are sent
To give thee from **our royal master** thanks;
Only to herald thee into his sight.

ROSS: And, for an **earnest** of a greater honour,
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
In borrow'd robes?

ANGUS: Who was the thane lives yet;
But treasons **capital**, confess'd and proved,
Have overthrown him.

MACBETH: *[Aside]* Glamis, and thane of Cawdor!
The greatest is **behind**.
[To ROSS and ANGUS] Thanks for your pains.

BANQUO: **Cousins**, a word, I pray you.

BANQUO draws aside ROSS and ANGUS. MACBETH comes downstage to speak.

MACBETH: *[Aside]* Thane of Cawdor!
So why do I **yield** to that suggestion
Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs.
My thought, whose murder yet is but **fantastical**,
Shakes so my single state of man that **function**
Is **smother'd** in **surmise**, and nothing is
But what is not.

BANQUO: Look, how our partner's rapt.

MACBETH: *[Aside]* If chance will have me king, why, chance may crown
me, without my **stir**.

BANQUO: Worthy Macbeth, we stay upon your leisure.

MACBETH: Let us toward the king.

BANQUO: Very gladly.

They exit.

SCENE 4 – *Forres. The palace.*

Enter DUNCAN, MALCOLM, DONALBAIN, and LENNOX from one direction and MACBETH, BANQUO, ROSS, and ANGUS from the other.

DUNCAN: O worthiest cousin! Welcome **hither**
The sin of my ingratitude even now

Was heavy on me: only I have left to say
More is thy due than more than all can pay
Noble Banquo, that hast no less deserved,
Let me enfold thee and hold thee to my heart.

DUNCAN embraces BANQUO and MACBETH. The other THANES cheer. DUNCAN turns and addresses ALL of them.

DUNCAN: Sons, kinsmen, thanes,
And you whose places are the nearest, know
We will establish our **estate** upon
Our eldest, Malcolm, whom we name hereafter
The Prince of Cumberland; which honour must
Not unaccompanied **invest** him only,
But signs of nobleness, like stars, shall shine
On all deservers.

The THANES cheer and congratulate MALCOLM. MACBETH steps away from the celebration to speak.

MACBETH: *[Aside]* The Prince of Cumberland! That is a step
On which I must **fall down**, or else **o'erleap**,
For in my way it lies. Stars, hide your fires;
Let not light see my black and deep desires.

They ALL exit.

SCENE 5 — *MACBETH's castle.*

Enter LADY MACBETH, reading a letter from MACBETH.

LADY MACBETH: "Whiles I stood rapt in the wonder of it, came **missives**
from the king, who all-hailed me 'Thane of Cawdor;' by
which title, before, these weird sisters saluted me, and
referred me to the coming on of time, with 'Hail, king that
shalt be!' This have I thought good to **deliver thee**, my
dearest partner of greatness, that thou **mightst** not lose the
dues of rejoicing, by being ignorant of what greatness is
promised thee. Lay it to thy heart, and farewell."

She folds up the letter.

Glamis thou art, and Cawdor; and shalt be
What thou art promised: yet do I fear thy nature;
It is **too full o' the milk of human kindness**.
[SEYTON enters] What is your **tidings**?

SEYTON: The king comes here tonight.

LADY MACBETH: **Thou'rt** mad to say it:
Is not thy master with him? who, **were't** so,
Would have inform'd for preparation.

How does this scene change knowing that Macbeth has had thoughts of killing the king? Does Macbeth show any of these feelings or does he completely hide them?

How do the other thanes greet Macbeth?

Notice how Duncan uses the royal "we" when he talks. He speaks that way because he is speaking for all of Scotland.

estate: Malcolm will be next in line to the throne. The Prince of Cumberland is his title.

invest: clothe — *Malcolm is being "clothed" or given the titles and rank that come with being next in line to the throne.*

fall down: bring down **o'erleap:** jump over

Having Malcolm as heir to the throne is an obstacle to Macbeth's efforts to become the king. These lines show that perhaps Macbeth is becoming more solidified in his thoughts to kill Duncan.

This is the first time we see Lady Macbeth. What type of lady is she? Look up some photos of past productions of Macbeth to see the different ways in which she has been portrayed.

missives: messengers

deliver thee: give to you
mightst: might

*How does the line **my dearest partner of greatness** establish the relationship between Macbeth and Lady Macbeth? From this line do you think that Lady Macbeth is involved in Macbeth's thoughts about the king?*

Improvise a day in the life of the Macbeths.

too full o' the milk of human kindness: too kind — *Lady Macbeth fears that Macbeth will not go through with their plans.*

tidings: news

Thou'rt: you are — *Lady Macbeth's words seem angry. How does she feel about the king coming to her home?*
were't: were it

tending: look after him, go to him

raven: the raven is a sign of death

These lines clearly show that Lady Macbeth knows about Macbeth's plans to kill Duncan. She is convinced that they will murder him tonight.

How do Lady Macbeth and Macbeth greet each other physically? Does Lady Macbeth bow to Macbeth? Do they run together and hug fiercely? Do they keep their distance? Show the relationship through their actions.

future in the instant: the future is now.
Macbeth will be king in the present, not the future.

hence: away

Macbeth is stating that Duncan will leave tomorrow. Is he being serious? Is he playing with Lady Macbeth? Has he changed his mind?

Lady Macbeth is saying that Macbeth's face looks strange. What is he thinking?

look up clear: look normal, act normal
To alter favour ever is to fear: if you look guilty then you'll give yourself away

Compare the way that Macbeth and Lady Macbeth speak in the previous scene. Lady Macbeth is excited and wordy. Macbeth speaks plainly and with few words. How will this effect the way the scene is played?

seat: location

It is ironic that Duncan talks about Macbeth's castle as being pleasant when we know that the people inside the castle plan to kill him.

Duncan seems to have a positive attitude about him. Do you think that he is a naive character? Does he trust people too easily?

compt: in trust

audit: accounting

Lady Macbeth's language is very flowery. She is saying that they will do whatever it takes to make Duncan happy while he stays at the castle. Is she sincere?

SEYTON: So please you, it is true.

LADY MACBETH: Give him **tending**.

SEYTON exits.

The **raven** himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements.

MACBETH enters.

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,
Duncan comes here tonight.

LADY MACBETH: And when goes **hence**?

MACBETH: To-morrow, 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.

MACBETH: We will speak further.

LADY MACBETH: Only **look up clear**;
To alter favour ever is to fear.
Leave all the rest to me.

They exit.

SCENE 6 — *In front of MACBETH's castle.*

*DUNCAN, MALCOLM, DONALBAIN, BANQUO, LENNOX,
MACDUFF, ROSS, and ANGUS enter.*

DUNCAN: This castle hath a pleasant **seat**; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.

Enter LADY MACBETH. She curtseys low.

DUNCAN: See, see, our honour'd hostess!
Fair and noble hostess,
We are your guest tonight.

LADY MACBETH: Your servants ever
Have theirs, themselves and what is theirs, in **compt**,
To make their **audit** at your highness' pleasure,
Still to return your own.

DUNCAN: Give me your hand;

Conduct me to mine host: we love him highly,
And shall continue our graces towards him.
By your leave, hostess.

They ALL exit.

SCENE 7 – *MACBETH's castle. A hallway.*

*Outside the banquet hall where dinner is being served.
MACBETH enters, almost stumbling. SERVANTS enter
and exit bearing trays to and from the banquet hall.*

MACBETH: If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
Could **trammel** up the consequence, and catch
With his **surcease** success; that but this blow
Might be the be-all and the end-all here,
But here, upon this **bank and shoal of time**,
We'd jump **the life to come**. But in these cases
We still have **judgment** here; that **we but teach**
Bloody instructions, which, being taught, return
To plague the inventor: this even-handed justice
Commends the ingredients of our **poison'd chalice**
To our own lips. He's here in double trust;
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other.
[Enter LADY MACBETH] **How now!** what news?

LADY MACBETH: He has almost **supp'd**: why have you left the chamber?

MACBETH: **Hath** he ask'd for me?

LADY MACBETH: Know you not he has?

MACBETH: We will proceed no further in this business:
He hath honour'd me of late; and I have **bought**
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

LADY MACBETH: Was the hope drunk
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so **green and pale**
At what it did so freely? 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,'

Conduct me: take me

Macbeth has left the hall where Duncan and all the thanes are having dinner. He is so wrapped up with the thought of killing Duncan that he cannot stay in the room any longer.

How will you perform this speech knowing that Duncan is in the next room? How would the speech change if we heard Duncan's voice or laugh in the middle of it?

it: the murder – *If Macbeth is going to do the murder, it has to be quick.*

trammel: a net – *If the killing could catch up the consequences of the act.*

surcease: stopping (*Duncan's death*)

bank and shoal of time: life, reality

the life to come: heaven

judgement: punishment

we but teach bloody instructions: We who kill

poison'd chalice: cup of poison

The Speech: If the murder was done and there were no consequences then I would do it. But there is a backlash. If you do something bad, it will come back to haunt you. I should be protecting Duncan, not killing him. He trusts me and has just given me a promotion.

Macbeth has convinced himself not to go through with the murder.

How now: What is it?

supp'd: finished supper

Hath: Has

How does Lady Macbeth react to Macbeth's declaration that they will not kill Duncan?

bought golden opinions: received high praise

Who were you when you expressed your hope to become king?

green and pale: ill – *Lady Macbeth compares the present Macbeth as a pale and sickly man to the one who presented his plan to her.*

esteem'st: consider **ornament of life**: the crown, to be king

thine: your

upon: on

cat i' the adage: this comes from a saying: The cat wants to eat fish but not get her feet wet — *Lady Macbeth is saying that Macbeth wants to be king but doesn't want to get bloody doing it.*

Prithee: please

Lady Macbeth is not willing to give up. She is quite angry with Macbeth. How can her physical actions compliment her words?

durst: dare

adhere: stick, support — *When the Macbeths were first making this plan they neither had the time nor place to kill Duncan, and yet they stood by the idea. Now that they have the opportunity, Macbeth is backing away.*

Whereto the rather: Without a doubt

chamberlains: servants

wassail: good times

convince: overpower

warder: watchman, guard

fume: A gas, vapour

limbeck: a part of a machine for distilling wine — *The chamberlains reason will be foggy and they will not remember anything.*

spongy officers: reference to the chamberlains who will have soaked up so much wine

quell: murder

The plan is that Lady Macbeth will get Duncan's servants drunk so that they will hear nothing when Macbeth kills Duncan. The servants will be accused of the murder and will have no defense against the accusation.

clamour: loud shouting

What is Lady Macbeth's physical reaction when Macbeth states that he will do the murder? Is she cool or excited?

settled: determined

corporal agent: every part of my body — *Macbeth is stating that he has the power to put himself to the task of killing Duncan.*

False face: Macbeth and Lady Macbeth must not show what they are planning

Why is it so important to Lady Macbeth that Macbeth goes through with this? Research what it would have been like to be a woman during this time period.

thy mistress: Lady Macbeth

Like the poor **cat i' the adage?**

MACBETH:

Prithee, peace:

I dare do all that may become a man;
Who dares do more is none.

LADY MACBETH:

What beast was't, then,
That made you break this enterprise to me?
When you **durst** do it, then you were a man;
And, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then **adhere**, and yet you would make both:
They have made themselves, and that their fitness now
Does unmake you.

MACBETH:

If we should fail?

LADY MACBETH:

We fail!
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**
That memory, the **warder** of the brain,
Shall be a **fume**, and the receipt of reason
A **limbeck** only: when in swinish sleep
Their drenched natures lie as in a death,
What cannot you and I perform upon
The unguarded Duncan? what not put upon
His **spongy officers**, who shall bear the guilt
Of our great **quell**?

MACBETH:

Will it not be received,
When we have mark'd with blood those sleepy two
Of his own chamber and used their very daggers,
That they have done't?

LADY MACBETH:

Who dares receive it other,
As we shall make our griefs and **clamour** roar
Upon his death?

MACBETH:

I am **settled**, and bend up
Each **corporal agent** to this terrible feat.
Away, and mock the time with fairest show:
False face must hide what the false heart doth know.

They exit.

SCENE 8 — *MACBETH's chamber.*

It is the middle of the night. SEYTON enters from one entrance, MACBETH from the other.

MACBETH:

Go bid **thy mistress**, when my drink is ready,

She strike upon the bell. Get thee to bed.

Exit SEYTON. MACBETH paces for a moment. He then stops and waves his hands in front of his face, as if he sees something there.

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.

MACBETH goes to grab the dagger but only grabs air.

I have thee not, and yet I see thee still.
Art thou not, fatal vision, **sensible**
To feeling as to sight? Or art thou but
A dagger of the mind, a false creation,
Proceeding from the **heat-oppressed** brain?
I see thee yet, in form as palpable
As this which now I **draw**.

MACBETH takes out his own dagger.

It is the **bloody business** which informs
Thus to mine eyes.

A bell rings.

I go, and it is done; the bell invites me.
Hear it not, Duncan; for it is a **knell**
That summons thee to heaven or to hell.

MACBETH exits.

SCENE 9 – *The same.*

LADY MACBETH enters.

LADY MACBETH: That which hath made them drunk hath made me bold;
What hath **quench'd** them hath given me fire.

A noise is heard offstage.

Hark! Peace!

*MACBETH enters. He is holding the bloody daggers.
His hands are also bloody.*

MACBETH: Who's there? What, ho!

LADY MACBETH: My husband!

MACBETH: I have done the deed.
This is a sorry sight. *[Looking on his hands.]*

LADY MACBETH: A foolish thought, to say a sorry sight.

MACBETH: There's one did laugh **in's** sleep, and one cried 'Murder!'
Methought I heard a voice cry 'Sleep no more!
Macbeth does murder sleep', the innocent sleep,
Sleep that knits up the **ravell'd** sleeve of care,
The death of each day's life.

LADY MACBETH: Go get some water,

Lady Macbeth will ring a bell when the chamberlains are passed out.

Macbeth is in a state. He imagines that he sees a dagger floating in the air in front of him. What does this mean? Do you think that he is still one hundred percent convinced that he should go through with the plan?

sensible to feeling: tangible to the touch

heat-oppressed: fevered

draw: take out

bloody business: Duncan's murder

knell: bell rung at a funeral

A lot has been made of the Macbeth/Lady Macbeth relationship. Some say that he is feeble and she has all the power. What has Macbeth said or done to prove he is a warrior? What has he said or done to show he is indecisive and weak? If you are playing Lady Macbeth and Macbeth you must discuss what your relationship is. Who has the power? How will you show this on stage?

quench'd: cooled, stifled, put out

Lady Macbeth seems excited about the prospect of the murder. How does Macbeth change once he has killed Duncan? How does he move? How does he sound?

Is Macbeth proud or remorseful here? How does this killing differ for Macbeth than the killing done in battle?

In's: in his – *One of the chamberlains cried out in his sleep.*

Methought: I thought

ravell'd: frayed

Macbeth is now the one using flowery language while Lady Macbeth is very practical.

filthy witness: the blood

Lady Macbeth wants Macbeth to go back to Duncan's room and leave the dagger there, then smear Duncan's blood on the servants. Macbeth refuses to go.

on't: on it

Infirm: Weak

Lady Macbeth takes the daggers back to Duncan's room. Does she sound like she wants to go into the room? Is she strong or weak?

gild: paint **withal:** with it

Someone is knocking at the castle door. How does Macbeth react?

Whence: From where

is't: is it

mine: my

Neptune: Roman god of the ocean

multiudinous: numerous **incardine:** will turn red — *There is so much blood on Macbeth's hands that they will turn the sea blood red.*

Compare Macbeth's reaction to Lady Macbeth's. He seems wracked with guilt while she seems practical about what has just happened.

The knocking shows that Macbeth and Lady Macbeth could have been found out at any moment. How does that change the way the scene is played?

constancy: firmness — *Lady Macbeth is saying that Macbeth's nerve has left him. How can you portray that through Macbeth's physical actions?*

thou couldst: You could

It is interesting to have the scene with the Porter, which is definitely supposed to be played for laughs, after such a serious and bloody scene. Why does Shakespeare do this?

old: many — *The porter is saying that he'd be letting in a lot of people into hell.*

And wash this **filthy witness** from your hand.
Why did you bring these daggers from the place?
They must lie there: go carry them; and smear
The sleepy grooms with blood.

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

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

*LADY MACBETH exits. A loud knocking is heard.
MACBETH starts and stares in horror.*

MACBETH: **Whence** is that knocking?
How **is't** with me, when every noise appals me?
He stares at his hands.

What hands are here? Ha! They pluck out **mine** eyes.
Will all great **Neptune's** ocean wash this blood
Clean from my hand? No, this my hand will rather
The **multitudinous** seas in **incardine**,
Making the green one red.

LADY MACBETH re-enters. Her hands are bloody.

LADY MACBETH: My hands are of your colour; but I shame
To wear a heart so white.

The loud knock is heard again.

I hear a knocking
At the south entry: retire we to our chamber;
A little water clears us of this deed:
How easy is it, then! Your **constancy**
Hath left you unattended.

The loud knock is heard again.

MACBETH: Wake Duncan with thy knocking! I would **thou couldst!**

MACBETH and LADY MACBETH exit.

SCENE 10 — *Inside the gates.*

The knock is heard again. Enter a PORTER.

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

The knock is heard again.

PORTER: Knock, knock! Who's there, in the 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**.

The knock is heard again.

PORTER: **Anon, anon!** I pray you, remember the porter.

He opens the door. MACDUFF and LENNOX enter.

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

PORTER: 'Faith sir, we were **carousing** till the **second cock**: and drink, sir, is a great provoker of three things.

MACDUFF: What three things does drink especially provoke?

PORTER: **Marry**, sir, **nose-painting**, sleep, and urine. Lechery, sir, it provokes, and unprovokes; it provokes the desire, but it takes away the performance: 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, tricks him in a sleep, and, giving him the lie, leaves him.

MACDUFF: Is thy master stirring?

MACBETH enters, the PORTER exits.

Our knocking has awaked him; here he comes.

LENNOX: **Good morrow**, noble sir.

MACBETH: Good morrow, both.

MACDUFF: Is the king **stirring**, worthy thane?

MACBETH: Not yet.

MACDUFF: He did command me to call **timely** on him: I have almost **slipp'd** 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 labour we delight in **physics** pain. This is the door.

MACDUFF: I'll make so bold to call, For 'tis my **limited** service.

MACDUFF exits.

LENNOX: Goes the king hence to-day?

Faith: My goodness

equivocator: One who doesn't tell the complete truth, one who is ambiguous

How should the porter be played? Notice that he doesn't speak in verse like the other characters, he speaks in prose. That means he is a member of the lower classes.

Anon, anon: Soon, or coming

ere: Before

Macduff's line tells us that it is morning.

carousing: drinking **second cock**: three in the morning

Is Macduff joking with the Porter or is he a straight-laced type of character?

Marry: An oath like "My God" **nose-painting**: drinking gives you a red nose

mars: impairs, ruins.

What happens if Macduff and Lennox really enjoy the Porter's speech? That will make the horror of what is to come stand out all the more.

How does Macbeth enter? He knows that Duncan is dead but can in no way let the other characters know this.

Good morrow: Good morning

stirring: awake

*Macduff addresses Macbeth as **worthy thane**. How does Macduff feel about Macbeth?*

timely: early

slipp'd: missed

physics: cures — *Some jobs are so delightful that they don't seem like work at all.*

limited: set — *Macduff jokes about waking up the king but he's not too worried because that is what he is supposed to do.*

*Macbeth is waiting for Macduff to discover the body of Duncan. How does he act with Lennox? Is he straining to hear for Macduff? Is he listening to Lennox at all? Does he react when Lennox talks about the **strange screams of death?***

lamentings: loud cries

fellow: equal

Macduff has seen the body of Duncan.

Gorgon: Medusa — *A mythological woman with snakes for hair. Anyone who looked at her turned to stone.*

Macduff is calling the entire castle to wake up.

parley: talk to

*Macduff calls Lady Macbeth **gentle**. From what you have read does this accurately describe her? Why would Lady Macbeth put on the act of being a gentle woman to outsiders?*

Our royal master's murder'd: the king is dead

How good of an actress is Lady Macbeth? She knows how and when Duncan died.

Duff: Macduff **contradict thyself:** say the opposite

chance: occurrence — *Life before Duncan's murder is blessed, life afterwards is not.*

amiss: wrong

know't: know it

These are all great warriors. How do they react to their king's death? Do they react with tears? With anger? With disbelief?

MACBETH: He does: he did appoint so.

LENNOX: The night has been unruly: where we lay,
Our chimneys were blown down; and, as they say,
lamentings heard i' the air; strange screams of death,
My young remembrance cannot parallel
A **fellow** to it.

MACDUFF enters. He is staggering.

MACDUFF: O horror, horror, horror!

LENNOX: What's the matter.

MACDUFF: Approach the chamber, and destroy your sight
With a new **Gorgon**: do not bid me speak;
See, and then speak yourselves.

MACBETH and LENNOX exit on the run.

Awake, awake!
Ring the alarum-bell. Murder and treason!
Banquo and Donalbain! Malcolm! awake!

A bell rings.

Enter LADY MACBETH.

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:

Enter BANQUO.

O Banquo, Banquo,
Our royal master's murder'd!

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

BANQUO: Too cruel any where.
Dear **Duff**, I prithee, **contradict thyself**,
And say it is not so.

Re-enter MACBETH and LENNOX, with ROSS.

MACBETH: Had I but died an hour before this **chance**,
I had lived a blessed time.

Enter MALCOLM and DONALBAIN.

DONALBAIN: What is **amiss**?

MACBETH: You are, and do not **know't**.

MACDUFF: Your royal father's murder'd.

MALCOLM: O, by whom?

LENNOX: Those of his chamber, as it seem'd, had done 't:
Their hands and faces were an **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: O, yet I do repent me of my fury,
That I did kill them.

MACDUFF: **Wherefore** did you so?

MACBETH: Here lay Duncan,
His silver skin laced with his golden blood;
And his gash'd stabs look'd like a breach in nature
For ruin's wasteful entrance: there, the murderers,
Steep'd in **the colours of their trade**, their daggers
Unmannerly breech'd with gore: who could refrain,
That had a heart to love, and in that heart
Courage to make 's love known?
LADY MACBETH faints.

LADY MACBETH: Help me **hence**, ho!

MACDUFF: Look to the lady.

MALCOLM: *[Aside to DONALBAIN]* Why do we hold our tongues,
That most may claim this argument for ours?

DONALBAIN: *[Aside to MALCOLM]* Let's away; Our tears are not yet
brew'd.

BANQUO: Look to the lady:
LADY MACBETH is carried out.
And when we have our **naked frailties** hid,
let us meet,
And question this most bloody piece of work,
To know it further.

MACBETH: Let's **briefly** put on manly readiness,
And meet i' the hall together.
*There is a murmur of agreement. ALL exit 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
Shall keep us both the safer: where we are,
There's daggers in men's smiles: the near in blood,
The nearer bloody.

badged: marked

Macbeth killed the two servants. Why did he do this? Was he afraid that they would remember something? What is the reaction of the others when Macbeth states that he has killed the servants before anyone has had a chance to question them?

Wherefore: why

What does Duncan look like? How many times did Macbeth stab him?

the colours of their trade: blood

Macbeth says that he loves Duncan too fiercely to let the servants live.

Is Lady Macbeth's faint real? Macbeth's previous speech sounds strange. He seems to be talking too much and Lady Macbeth realises this.

hence: away

Malcolm and Donalbain are in the most dangerous position. They know that if the king is dead they may be next.

They are not convinced with Macbeth's speech. They should be the angriest because Duncan was their father.

naked frailties: naked bodies — *When we have gotten dressed.*

briefly: quickly — *He is saying "let's quickly dress"*

consort: keep company, join the others

Malcolm feels that it is easy for a false man to show sorrow and so they will not know whom to trust

*Donalbain states that there are **daggers in men's smiles** meaning anyone near them friend or foe could easily kill them.*

How will the other men feel about Malcolm and Donalbain running away?

How is this scene played? With sorrow? With speed and efficiency? What do these men feel about Macbeth becoming king?

deed: the murder of Duncan

sovereignty: the kingship — *With Malcolm and Donalbain in hiding, the thanes would have chosen the next king by vote.*

invested: sworn in

thither: to that place

adieu: farewell (French)

Lest: For fear that

Macbeth is now king.

This speech makes it clear that Banquo no longer trusts Macbeth and believes that he did murder Duncan to become king.

weird women: the witches

play'dst: played, acted

stand: remain **posterity:** descendants, family

them: the witches

verities: truths

If the witches spoke the truth about Macbeth, perhaps then what they said about me will come true too.

This is a moment of pomp and circumstance. How did kings enter a room at this time?

Do Macbeth and Lady Macbeth act differently now that they are King and Queen?

all-thing: everything

solemn: formal

MALCOLM and DONALBAIN exit in the opposite direction from the others.

SCENE 11 — *In the woods outside MACBETH's castle.*

MACDUFF and ROSS enter.

MACDUFF: Malcolm and Donalbain, the king's two son,
Are stol'n away and fled; which puts upon them
Suspicion of the **deed**.

ROSS: Then 'tis most like
The **sovereignty** will fall upon Macbeth.

MACDUFF: He is already named, and gone to Scone
to be **invested**.

ROSS: Well, I will **thither**.

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

They both exit.

SCENE 12 — *Forres. The King's palace.*

Enter BANQUO.

BANQUO: Thou hast it now: king, Cawdor, Glamis, all,
As the **weird women** promised, and, I fear,
Thou **play'dst** most foully for't: yet it was said
It should not **stand** in thy **posterity**,
But that myself should be the root and father
Of many kings. If there come truth from **them** —
As upon thee, Macbeth, their speeches shine —
Why, by the **verities** on thee made good,
May they not be my oracles as well,
And set me up in hope? But hush! no more.

*A trumpet sounds. MACBETH, as king, LADY
MACBETH, as queen, and ALL of the THANES enter.*

MACBETH approaches BANQUO.

MACBETH: Here's our chief guest.

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

MACBETH: Tonight we hold a **solemn** supper sir,
And I'll request your presence.

BANQUO: Let your highness
Command upon me; to the which my duties

Are with a most **indissoluble** tie
For ever knit.

MACBETH: Ride you this afternoon?

BANQUO: Ay, my good lord.

MACBETH: We should have else desired your good advice,
Which still hath been both **grave** and **prosperous**,
In this day's council; but we'll take to-morrow.
Is't far you ride?

BANQUO: As far, my lord, as will fill up the time
Betwixt this and supper.

MACBETH: **Fail not** our feast.

BANQUO: My lord, I will not.

MACBETH: **Hie** you to horse: **adieu**,
Till you return at night. Goes Fleance with you?

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

MACBETH: I wish your horses swift and sure of foot;
And so I do commend you to their backs. Farewell.
*BANQUO exits. MACBETH speaks to the rest of the
gathering.*

Let every man be master of his time
Till seven at night: to make society
The sweeter welcome, we will keep **ourself**
Till supper-time alone: **while then**, God be with you!
*ALL of the THANES exit. LADY MACBETH approaches
MACBETH but he waves her away. She too exits.
MACBETH beckons SEYTON, his servant.*

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

SEYTON: They are, my lord, **without** the palace gate.

MACBETH: Bring them before us.
SEYTON exits. MACBETH comes forward.

He chid the sisters
When first they put the name of king upon me,
And bade them speak to him: then **prophet-like**
They hail'd him father to a line of kings:
Upon my head they placed a **fruitless** crown,
And put a barren **sceptre** in my **gripe**,
Thence to be wrench'd with an **unlineal** hand,
No son of mine succeeding. *[He hears a noise and looks up.]*
Who's there!
SEYTON enters with two MURDERERS.

indissoluble: cannot be dissolved, long lasting

Now that we know that Banquo does not trust Macbeth, how does he hide it from him? How does he act the friend that he was at the beginning?

grave: important **prosperous**: successful

Why is Macbeth so interested in where Banquo is riding? Does Banquo find this strange? Does Lady Macbeth?

Betwixt: between

Fail not: Don't be late for

Hie: Go **adieu**: goodbye

our time does call upon 's: The time is on us, it is getting late

Notice that Lady Macbeth says very little in this scene. What is she doing? What is she thinking? At the end of the scene she is dismissed along with the others. How will you show that without words? Is Lady Macbeth surprised to be dismissed? What does that tell you about the partnership between Macbeth and Lady Macbeth?

ourself: Macbeth is talking about himself, not him and Lady Macbeth — *Notice that Macbeth uses the royal "we" that Duncan used.*

while then: until then

Sirrah: Used like sir, only to a member of the lower classes

without: outside

How does Macbeth behave when he is alone?

He chid: Banquo scolded

prophet-like: Like a prophet, one who sees the future.

fruitless: empty — *because none of Macbeth's children will ever be king.*

sceptre: staff **gripe**: grip

Thence: Then **unlineal**: lineal is a line of ancestry so "unlineal" is the opposite.

It is not enough that Macbeth killed Duncan to be king. Now Macbeth is planning to kill Banquo to eliminate his children's

chance of becoming king. What is the state of Macbeth's mind at this point?

This is not a new plan for Macbeth; he has already spoken to the murderers. Do you think that Lady Macbeth was a part of this plan?

Is Banquo really their enemy?

distance: the space between two enemies

Every second that Banquo is alive is another possibility that he might kill me.

Macbeth cuts off the First Murderer. What does that show about Macbeth's feelings for the two men? Does he care what they think as long as they are going to do what he wants? Is this the makings of a good king?

Fleance must die as well.

Resolve yourselves: Make up your minds

abide: Stay

concluded: done

How has the relationship changed between Macbeth and Banquo? They were once close friends, and now Macbeth is going to kill him. Is Macbeth insane at this point?

These lines show that Lady Macbeth had no part in the planning of Banquo's murder. She is no longer his partner.

sleek o'er: smooth over — *How must Macbeth look based on Lady Macbeth's line?*

Thou know'st: You know

copy's: lease, lease on life **eterne:** eternal — *Banquo and Fleance will not live forever.*

assailable: attackable

chuck: term of endearment

How does she react to being kept in the dark? Show this through the way she exits the scene with Macbeth. How does Macbeth leave the scene? Perhaps he doesn't even wait for her.

How has the relationship changed between Macbeth and Lady Macbeth over the course of the play?

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

SEYTON exits.

Was it not yesterday we spoke together?

FIRST MURDERER: It was, so please your highness.

MACBETH: Both of you
Know Banquo was your enemy.

BOTH MURDERERS: True, my lord.

MACBETH: So is he mine; and in such bloody **distance**,
That every minute of his being thrusts
Against my near'st of life.

SECOND MURDERER: We shall, my lord,
Perform what you command us.

FIRST MURDERER: Though our lives —

MACBETH: Fleance his son, that keeps him company,
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: I'll call upon you straight: **abide** within.
The MURDERERS exit.

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

MACBETH paces, lost in thought.

SCENE 13 — *The palace.*

LADY MACBETH enters.

LADY MACBETH: How now, my lord! why do you keep alone,
Gentle my lord, **sleek o'er** your rugged looks;
Be bright and jovial among your guests tonight.

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

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

MACBETH: There's comfort yet; they are **assailable**.

LADY MACBETH: What's to be done?

MACBETH: Be innocent, dear **chuck**,
Till thou applaud the deed. [*LADY MACBETH tries to interrupt*].

but hold thee still;
Things bad begun make strong themselves by ill.
So, prithee, go with me.

They exit.

SCENE 14 – *A forest.*

The two MURDERERS enter.

FIRST MURDERER: Hark! I hear horses.

BANQUO: *[offstage]* Give us a light there, ho!

SECOND MURDERER: Then 'tis he: the rest
That are within the note of expectation
Already are i' the court.

FIRST MURDERER: Let it come down.

BANQUO and FLEANCE enter and the MURDERERS go after them.

BANQUO: O, treachery! **Fly**, good Fleance, fly, fly, fly!
Thou mayst revenge. O slave!

BANQUO dies. FLEANCE escapes. The MURDERERS run away.

SCENE 15 – *The Banquet Hall.*

Enter MACBETH, LADY MACBETH, and ALL of the THANES.

MACBETH: You know your own **degrees**; sit down: at first
And last the hearty welcome.

THANES: Thanks to your majesty.

MACBETH: Ourself will mingle with society,
And play the humble host.
Our hostess keeps her **state**, but in best time
We will **require** her welcome.

LADY MACBETH: **Pronounce it for me, sir**, to all our friends;
For my heart speaks they are welcome.

FIRST MURDERER appears at the door.

MACBETH: Be large in **mirth**; anon we'll drink a measure
The table round.

*The THANES give a large cheer and begin to eat.
MACBETH goes to where the murderer stands.*

There's blood on thy face.

FIRST MURDERER: 'Tis Banquo's then.

MACBETH: 'Tis better thee without than he within.
Is he **dispatch'd**?

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

The murderers are getting ready for a fight and for death. How does that affect the way they speak? Are they casual or are they tense and ready for action?

That are within the note of expectation: the other expected guests are already at the dinner

What can the murderers do so that Banquo knows right away of their intentions?

Fly: run away

Thou mayst revenge: You may revenge my death

The murderers succeed in killing Banquo but Fleance escapes.

Macbeth is trying to create the same happy atmosphere that Duncan had with his thanes. Is he successful?

degrees: degrees of rank — Rank determined where a thane would sit at the table. By having them seat themselves, Macbeth is trying to appear friendly and casual. He also does this by saying that he will **mingle with society**, or sit with the men.

state: her proper chair — This is another way that Macbeth separates her.

require: ask that she give

Pronounce it for me, sir: You give the welcome

How does Macbeth's demeanour change when he sees the murderer at the door? Do any of the other guests notice?

mirth: merriment

How do Macbeth and the murderer have this conversation without the others overhearing or thinking that there is anything wrong? What about Lady Macbeth? Is she trying to watch the conversation that Macbeth is having?

It's better that Banquo's blood is on the murderers face than in Banquo.

dispatch'd: taken care of, dead

nonpareil: without equal, the best

'scaped: escaped — *What is Macbeth's physical reaction when he hears that Fleance is still alive? Does anyone else catch it?*

founded: fixed
saucy: sharp

trenched: deep — *The murderers slashed Banquo twenty times in the head.*

*The grown serpent is Banquo, the worm is Fleance. Macbeth knows that Fleance will **venom breed**, or become a problem. But for now, he is not.*

What is the tone of voice that Lady Macbeth uses here? Is she curious? Is she angry? Is she trying to be happy, putting on a false face?

Lady Macbeth is calling Macbeth back to the table to make cheer and welcome his men.

How does the Ghost of Banquo look? Remember that the murderer said they slashed him 20 times in the head. How does the ghost act?

Banquo doesn't say anything in the scene and must convey his feelings towards Macbeth with this body. Some productions have Banquo as expressionless. Some have him smiling at Macbeth throughout the scene.

country's honour roof'd: the best in the country under one roof
graced: full of grace

Macbeth hopes that Banquo is late because he is being unkind rather than an accident. We know that Macbeth is lying.

How does Macbeth react to seeing Banquo? Is he stunned? Is he horrified?

Please't your highness: if it pleases your highness
This line shows that no one can see Banquo except for Macbeth. How do the others react to the way that Macbeth is behaving?

MACBETH: Thou art the best o' the cut-throats: yet he's good
That did the like for Fleance: if thou didst it,
Thou art the **nonpareil**.

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,
But now I am, bound into **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:
There the grown serpent lies; the worm that's fled
Hath nature that in time will venom breed,
No teeth for the present. Get thee gone: to-morrow
We'll hear, ourselves, again.

*The MURDERER exits. LADY MACBETH approaches
MACBETH.*

LADY MACBETH: My royal lord,
You do not give the cheer: the feast is sold
That is not often vouch'd, 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.

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

The LORDS give a cheer.

LENNOX: May't please your highness sit.

*The GHOST of BANQUO enters, and sits in
MACBETH's place at the table. MACBETH does not
see this yet.*

MACBETH: Here had we now our **country's honour roof'd**,
Were the **graced** person of our Banquo present;
Who may I rather challenge for unkindness
Than pity for mischance!

MACBETH turns and sees BANQUO sitting in his chair.

ROSS: His absence, sir,
Lays blame upon his promise. **Please't your highness**
To grace us with your royal company.

MACBETH: The table's full.

LENNOX: Here is a place reserved, sir.

MACBETH: Where?

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

MACBETH: Which of you have done this?

ANGUS: What, my good lord?

BANQUO shakes his head and MACBETH points at BANQUO, crying out.

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

ROSS: Gentlemen, rise: his highness is not well.

The THANES start to stand.

LADY MACBETH: Sit, worthy friends: my lord is often thus,
And hath been from his youth: pray you, keep seat;
The fit is momentary; upon a thought
He will again be well: if **much you note him**,
You shall offend him and **extend his passion**:
Feed, and regard him not. *[Whispering to MACBETH]*
Are you a man?

MACBETH: Ay, and a bold one, that dare look on that
Which might **appal** the devil.

LADY MACBETH: **O proper stuff!**
Why do you make such faces? When all's done,
You look but on a stool.

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
Those that we bury back, our monuments
Shall be the **maws of kites**.

BANQUO exits.

LADY MACBETH: What, quite unmann'd in folly?

MACBETH: If I stand here, I saw him.

LADY MACBETH: **Fie**, for shame!
Your noble friends do **lack you**.

MACBETH: I do forget.
Do not **muse** at me, my most worthy friends,
I have a strange **infirmity**, which is nothing
To those that know me. Come, love and health to all;
Then I'll sit down. Give me some wine; fill full.

What is't that moves: what is the matter with

Macbeth is speaking to Banquo.

Lady Macbeth seems calm and in control. Is this how she truly feels? Contrast the way that she speaks to the thanes to the way that she whispers to Macbeth.

much you note him: you watch him too closely
extend his passion: make the fit longer

This refers back to their conversation before the murder. Is Lady Macbeth getting tired of Macbeth's behaviour?

appal: terrify, dismay

O proper stuff: Oh nonsense

You look but on a stool: You're looking at a stool

Macbeth is calling out for all the thanes to look. How does Lady Macbeth try to keep the mood light so that the dinner is not ruined?

charnel-houses: house for storing the dead

maws: stomach **kites:** birds

He is admitting that he "buried" Banquo. Does he say this out loud? Does he whisper so that only his wife hears?

Fie: expression of disgust

lack you: are without you

Give Macbeth a moment to gather himself and put on his false face before addressing the thanes.

muse: wonder

infirmity: weakness

Do the thanes buy Macbeth's act? Have they ever heard of his

weakness? Are they worried by what they have seen? What is the mood at the table?

o'the: of the

thirst: wish to drink

When Macbeth reacts a second time, the thanes know there is something wrong. What are they thinking? How can they physically show their feelings? Are they concerned? Are they suspicious?

Avaunt: Go away

Do the thanes leave gratefully or with great reluctance?

Stand not upon the order of your going: Leave all together, and get out right away

Even here Lady Macbeth is trying to downplay the incident. Why does she do that? Is she just trying to save face or does she really love Macbeth?

How does the mood change when the two are alone? Does he rage and yell? Or does the horror of the situation shock him so much that he is quiet and still.

bent: determined

Macbeth will go back to the witches to learn more about his fate. Macbeth feels there is no turning back for him.

ere: before **scann'd:** examined — *He wants to act first and think later.*

Lady Macbeth hopes that sleep will shake off his behaviour.

self-abuse: self-delusions

initiate: beginning **use:** experience

Macbeth's fears are the ones of someone who is inexperienced in dirty dealings. He lacks the experience of one who is hardened by his deeds.

The witches are preparing a spell around their cauldron. How will you play the scene? Will the witches dance? How will they move? Will they sing the lines? Are they laughing and enjoying themselves, or are they very serious about their task?

fenny: swamp

newt: small amphibian

Wool: hair

Adder's fork: tongue of a snake

MACBETH raises a glass.

I drink to the general joy **o' the** whole table,
And to our dear friend Banquo, whom we miss;
Would he were here! To all, and him, we **thirst**,
And all to all.

LORDS: Our duties, and the pledge.

BANQUO re-enters.

MACBETH: **Avaunt!** And quit my sight! Let the earth hide thee!

*BANQUO exits. MACBETH moans and stoops over.
The THANES turn to him.*

LADY MACBETH: I pray you, speak not; he grows worse and worse;
Stand not upon the order of your going,
But go at once.

LENNOX: Good night; and better health
Attend his majesty!

LADY MACBETH: A kind good night to all!

Everyone exits but MACBETH and LADY MACBETH.

MACBETH: It will have blood; they say, blood will have blood.
I will tomorrow to the weird sisters.
More shall they speak, for now I am **bent** to know
By the worst means, the worst. I am in blood
Stepp'd in so far that, should I wade no more,
Returning were as tedious as go o'er:
Strange things I have in head, that will to hand;
Which must be acted **ere** they may be **scann'd**.

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

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

They exit.

SCENE 16 — *A barren spot. A cauldron stands in the middle.*

Thunder. Enter the three WITCHES.

ALL: 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,
Wool of bat and tongue of dog,
Adder's fork and blind-worm's sting,

Lizard's leg and **howlet's** wing,
For a **charm** of powerful trouble,
Like a hell-broth boil and bubble.

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

THIRD WITCH: Scale of dragon, tooth of wolf,
Witches' mummy, **maw and gulf**
Of the **ravin'd salt-sea** shark,
Root of hemlock **digg'd i'** the dark,
Add thereto a tiger's **chaudron**,
For the ingredients of our cauldron.

ALL: 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.

FIRST WITCH: By the pricking of my thumbs,
Something wicked this way comes.
Open, locks, whoever knocks!

MACBETH enters.

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

ALL: A deed without a name.

MACBETH: I **conjure** you, by that which you **profess**,
Howe'er you come to know it, answer me.

FIRST WITCH: Speak.

SECOND WITCH: Demand.

THIRD WITCH: We'll answer.

FIRST WITCH: Say, if **thou'dst** rather hear it from our mouths,
Or from our masters?

MACBETH: **Call 'em**; let me see 'em.

ALL: Come, high or low;
Thyself and office deftly show!

Thunder. The FIRST APPARITION appears. It is an armed head.

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.

howlet's: young owl
charm: spell

maw and gulf: stomach and throat
ravin'd: something that attacks viciously
salt-sea: salt water
digg'd i': digged in, dug
chaudron: entrails, intestine

How has Macbeth changed from the first time he met the witches? He almost seems friendly with them here. Is he just trying to cover up his fear?

What do the witches think of Macbeth? The witches are the ones who started all of this. Are the witches good or evil? Did they merely show Macbeth a possible future or push him towards his evil deeds?

conjure: ask you to produce — *Macbeth is using the language of magic.*
profess: you claim you know

thou'dst: you would

Call'em: call them

Thyself and office deftly: Yourself and your skilful service

Apparition: ghost

The witches bring forth three apparitions. How will you show these on stage? Think of the way that the apparitions move and speak. How will they differ from the human characters?

say thou nought: don't speak

First prediction: Beware Macduff.

How does Macbeth react to this prediction?

potent: powerful

resolute: determined

Second Prediction: No man that was born from a woman shall hurt Macbeth.

Macbeth feels invincible after this statement and casts off his fears about Macduff.

to't: to it

vanquish'd: overcome, beaten

Birnam wood: A forest outside Macbeth's castle

Dunsinane: the name of Macbeth's castle

Third prediction: Macbeth will never be defeated until a forest moves toward his castle

Macbeth sees this as impossible and feels it solidifies his future as king.

bodements: predictions

issue: children

grieve his heart: Put grief in his heart

This must be awful for Macbeth. He believes that the first three predictions are favourable towards him, but it doesn't matter because eight of Banquo's children will still be king.

sear: burn

How does Macbeth react to the parade that passes by him? How do the witches act? Are they serious? Do they laugh?

to the crack of doom: to the end of time

pernicious: destructive

The FIRST APPARITION exits.

SECOND WITCH: Here's another,
More **potent** than the first.

Thunder. The SECOND APPARITION appears. It is a bloody child.

SECOND APPARITION: Macbeth! Macbeth! Macbeth!
Be bloody, bold, and **resolute**; laugh to scorn
The power of man, for none of woman born
Shall harm Macbeth.

The SECOND APPARITION exits.

MACBETH: Then live, Macduff: what need I fear of thee?

Thunder. The THIRD APPARITION enters. It is a child wearing a crown and holding a branch.

THREE WITCHES: Listen, but speak not **to't**.

THIRD APPARITION: Macbeth shall never **vanquish'd** be until
Great **Birnam wood** to high **Dunsinane** hill
Shall come against him.

The THIRD APPARITION exits.

MACBETH: That will never be
Who can impress the forest, bid the tree
Unfix his earth-bound root? Sweet **bodements!** good!
Yet my heart throbs to know one thing: tell me,
Shall Banquo's **issue** ever reign in this kingdom?

FIRST WITCH: Show!

SECOND WITCH: Show!

THIRD WITCH: Show!

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

A line of EIGHT KINGS, enters, with the ghost of BANQUO following.

MACBETH: Thou art too like the spirit of Banquo: down!
Thy crown does **sear** mine eye-balls. And thy hair,
Thou other gold-bound brow, is like the first.
A third is like the former. Filthy hags!
Why do you show me this? A fourth! Start, eyes!
What, will the line stretch out **to the crack of doom**?
Another yet! A seventh! I'll see no more:
And yet the eighth appears, What, is this so?

The APPARITIONS exit in a flurry as do the WITCHES.

MACBETH: Where are they? Gone? Let this **pernicious** hour

Stand **aye** accursed in the calendar! *[He calls out].*
Come in, without there!

LENNOX enters.

LENNOX: What's your grace's will?
MACBETH: Saw you the weird sisters?
LENNOX: No, my lord.
MACBETH: Came they not by you?
LENNOX: No, indeed, my lord.
MACBETH: Infected be the air **whereon** they ride;
And damn'd all those that trust them! I did hear
The galloping of **horse**: who **was't** came by?
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: Time, thou **anticipatest** my dread **exploits**:
The castle of Macduff I will surprise;
Seize upon **Fife**; give to the edge o' the sword
His wife, his babes, and all unfortunate souls
That **trace** him in his line. No boasting like a fool;
This deed I'll do before this purpose cool.

They exit.

SCENE 17 – *Fife. MACDUFF's castle.*

Enter LADY MADCUFF who is holding a BABY, and ROSS.

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
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.
ROSS: My dearest **coz**,
I pray you, **school yourself**: but for your husband,
He is noble, wise, **judicious**, and best knows
The **fits** o' the season. I dare not speak

aye: always

Lennox enters. How does he feel about the king? Is he still loyal or does he regret having to serve Macbeth? Did he hear Macbeth talking to the witches?

whereon: on which

Macbeth damns all that trust the witches, yet he trusts the witches.

horse: horses **was't**: was it that

'Tis: it is

Macduff has run away to England where Malcolm is. As revenge, Macbeth is going to kill Lady Macduff, all of Macduff's children, and anyone else who is at Macduff's castle. Why does Macbeth decide to do this?

anticipatest: anticipate **exploits**: achievement

Fife: Location of Macduff's castle

trace: follow

How will you stage Macbeth's rage against Macduff? Will he say it secretly away from Lennox? Will he say it to Lennox? How does Lennox feel about Macbeth killing Macduff's family?

fly the land: leave Scotland

Macduff did not tell his family or anyone else why he fled.

Lady Macduff fears that Macduff left because he is a traitor.

What is the relationship like between Macduff and Lady Macduff? Compare it to that of Macbeth and Lady Macbeth.

titles: land

whence: where

coz: cousin, term of affection

school yourself: control yourself — *What does this indicate about the tone in which Lady Macduff speaks?*

judicious: sensible

fits: unaccountable changes, disturbances

Why does Ross dare not speak much further? Who is Ross afraid of?

Why does Lady Macduff say that Macduff is dead when he has only left the country? She believes that he is a traitor and that is why he left without telling her. The penalty for being a traitor is death. How does she say this line? Is she angry? Is she sad?

What are these faces: Who are these people?

unsanctified: unholy — *Lady Macduff hopes that her husband is in no place that a murderer would look. She stands up for her husband pretty readily. What does this say about her character?*

Ross has come to England to tell Macduff about the murder of his wife and children. How does that affect the way he moves and speaks?

My countryman: Someone from Scotland — *How can Malcolm tell that Ross is from Scotland merely by looking at him?*

gentle: noble **hither:** here

betimes: Early in time, quickly **means:** conditions
They are strangers because Malcolm has been away from Scotland for so long.

What does this description of Scotland tell you about the type of king that Macbeth is?

thither: there

Siward: Malcolm's uncle

Malcolm is leading an English army to Scotland to fight against Macbeth.

Ross does not have the same good news that Malcolm has. He must share some bad news. The news is so bad that it should be told in the middle of a desert where no one could hear it.

latch: catch

fee-grief: private grief

Everyone shares the woe, but the main brunt of it falls on you, Macduff.

much further; Blessing upon you!

ROSS exits.

LADY MACDUFF: *[speaking to the baby]* Sirrah, your father's dead;
And what will you do now? How will you live?

The TWO MURDERERS enter.

What are these faces?

FIRST MURDERER: Where is your husband?

LADY MACDUFF: I hope, in no place so **unsanctified**
Where such as thou mayst find him.

FIRST MURDERER: He's a traitor. *[He raises a knife]*

LADY MACDUFF: Murder!!

LADY MACDUFF exits on the run. The MURDERERS follow her.

SCENE 18 — England.

MALCOLM and MACDUFF enter from one entrance and ROSS from the other.

MACDUFF: See, who comes here?

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

MACDUFF: My ever-**gentle** cousin, welcome **hither**.

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

ROSS: Sir, amen.

MACDUFF: Stands Scotland where it did?

ROSS: Alas, poor country!
Almost afraid to know itself. It cannot
Be call'd our mother, but our grave

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

ROSS: Would I could answer
This comfort with the like! But I have words
That would be howl'd 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?



help@theatrefolk.com www.theatrefolk.com

Want to Read More?

Order a full script through the link above. You can get a **PDF file** (it's printable, licensed for one printout, and delivered instantly) or a **traditionally bound and printed book** (sent by mail).