

## Connect to the Literature

### 1. What Do You Think?

Do you have any sympathy for Macbeth at this point in the play? Why or why not?

### Comprehension Check

- What three messages does Macbeth receive from the three apparitions?
- What happens to Lady Macduff and her children?
- After learning of his family's fate, what does Macduff vow to do?

## Think Critically

2. **ACTIVE READING READING DRAMA** Envision Act Four, Scene 1, as it might be performed on a stage. Also, review any notes about this scene that you may have recorded in your **READER'S NOTEBOOK**. What sights and sounds (and perhaps smells) would you expect the **audience** to experience?
3. How would you describe the attitude toward the supernatural expressed in this play?
4. Why do you think Macbeth is so interested in learning about the future?
5. Consider Macduff's reaction to the news of his family's murder. Do you find his behavior realistic? Why or why not?
6. What do you think will happen when Malcolm and Macduff confront Macbeth?

THINK ABOUT

- the predictions of the three apparitions
- the motives of all three men
- Macduff's pledge to fight Macbeth

7. Do you think Malcolm would make a good king? Why or why not?

## Extend Interpretations

8. **Comparing Texts** Recall the views of vengeance, heroism, and kingship expressed in *Beowulf* (page 30). Which **characters** in *Macbeth* would you say are most like Beowulf? Which would you say are more like the monsters? Cite details from the two works as support.
9. **Connect to Life** Consider the methods present-day politicians use to gauge public response to their actions and to shape their policies. On which of these methods might Macbeth rely if he were a leader today?

## Literary Analysis

**FORESHADOWING** One way that writers heighten their audiences' interest is by foreshadowing upcoming events. **Foreshadowing** is a writer's use of hints or clues to suggest what events will occur later in a work.

**Activity** Create a third column in the chart you've been using to keep track of foreshadowing. In the new column, indicate whether each instance of foreshadowing you have listed has actually hinted at what you thought it did, at least as far as you know at this point in the play.

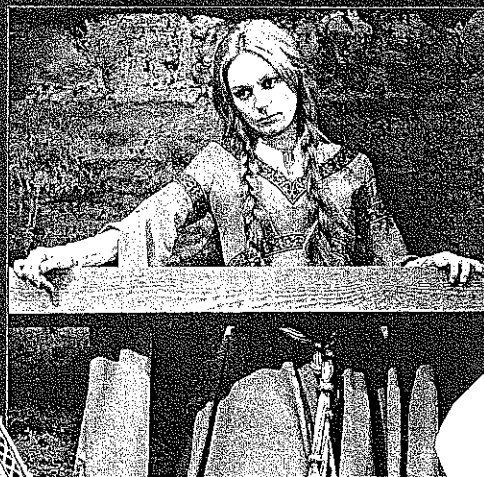
Act, Scene, Lines	What the Lines Hint At	Accurate?
Act Two, Scene 1, lines 62–64	Macbeth will murder Duncan.	yes



# View and Compare

*What characteristics—costuming, posture, facial expressions—link these images of Lady Macbeth? What qualities set them apart?*

Judith Anderson  
as Lady Macbeth



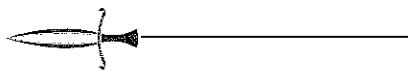
Francesca Annis as Lady  
Macbeth (film, 1971)



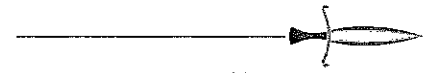
Isuzu Yamada as  
Lady Macbeth,  
*The Throne of  
Blood* (film, 1957)

Ellen Terry as Lady  
Macbeth (1889),  
John Singer Sargent,  
National Portrait  
Gallery, London





# Act 5



## 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  
5 seen her rise from her bed, throw her nightgown upon her, unlock her closet, take forth paper, fold it, write upon't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

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

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

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

**Gentlewoman.** Neither to you nor any one, having no witness to confirm my speech.

[Enter Lady Macbeth, with a taper.]

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.

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

**Gentlewoman.** Ay, but their sense is shut.

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

**Gentlewoman.** It is an accustomed action with her, to

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

**9–10 A great . . . of watching:** To behave as though awake (**watching**) while sleeping is a sign of a greatly troubled nature.

**15 meet:** appropriate.

**16–17** 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?

**18–19 guise:** usual manner; **stand close:** hide yourself.

**20 that light:** her candle.

**21–22** Why might Lady Macbeth want a light by her at all times?





## View and Compare

*Which of these portrayals of Lady Macbeth's madness do you find more intriguing?*



Diana Rigg as Lady Macbeth, National Theatre, London



Isuzu Yamada as Lady Macbeth in  
*The Throne of Blood* (film, 1957)



seem thus washing her hands. I have known her  
continue in this a quarter of an hour.

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

30 **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? What need we fear who  
35 knows it, when none can call our pow'r to accompt?  
Yet who would have thought the old man to have had  
so much blood in him?

**Doctor.** Do you mark that?

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

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

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

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

50 **Doctor.** What a sigh is there! The heart is sorely charged.

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

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

**Gentlewoman.** Pray God it be, sir.

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

**Lady Macbeth.** Wash your hands, put on your nightgown,  
look not so pale! I tell you yet again, Banquo's buried.  
60 He cannot come out on's grave.

**Doctor.** Even so?

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

[Exit.]

65 **Doctor.** Will she go now to bed?

**Gentlewoman.** Directly.

32–35 Lady Macbeth refers to hell's darkness, and then she relives how she persuaded her husband to murder Duncan; she had believed that their power would keep them from being held accountable (accompt).

39–42 Lady Macbeth shows guilt about Macduff's wife. Then she addresses her husband, as if he were having another ghostly fit (starting).

50 **sorely charged:** heavily burdened.

51–52 The gentlewoman says that she would not want Lady Macbeth's heavy heart in exchange for being queen.

55 **practice:** skill.

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

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



**Doctor.** Foul whisperings are abroad. Unnatural deeds  
Do breed unnatural troubles. Infected minds  
To their deaf pillows will discharge their secrets.  
70 More needs she the divine than the physician.  
God, God forgive us all! Look after her;  
Remove from her the means of all annoyance,  
And still keep eyes upon her. So good night.  
My mind she has mated, and amazed my sight.

75 I think, but dare not speak.

**Gentlewoman.**

Good night, good doctor.

[*Exeunt.*]

## 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, Soldiers.*]

**Menteith.** The English pow'r is near, led on by Malcolm,  
His uncle Siward, and the good Macduff.  
Revenge burn in them; for their dear causes  
Would to the bleeding and the grim alarm  
5 Excite the mortified man.

**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.

**67 Foul whisperings are abroad:**  
Rumors of evil deeds are circulating.

**70** She needs a priest more than a doctor.

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

**74 mated:** astonished.

**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.**



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.

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

[*Exeunt, marching.*]

### 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, 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?

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.

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.

11–12 **loon**: stupid rascal; **goose look**: look of fear.



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Act 5, Scene 3: Orson Welles as Macbeth with Edgar Barrier as the Servant (film, 1948)

**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.

[Exit Servant.]

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 fallen into the sere, the yellow leaf;  
       And that which should accompany old age,  
 25    As honor, love, obedience, troops of friends,  
       I must not look to have; but, in their stead,  
       Curses not loud but deep, mouth-honor, breath,  
       Which the poor heart would fain deny, and dare not.  
       Seyton!

[Enter Seyton.]

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

**Macbeth.**

What news more?

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.





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 mo 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?

Doctor. Therein the patient  
Must minister to himself.

Macbeth. Throw physic to the dogs, I'll none of it!—  
Come, put mine armor on. Give me my staff.  
Seyton, send out.—Doctor, the thanes fly from me.—  
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.

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.

[Exeunt.]

35 mo: more; skirr: scour.

39–45 Macbeth asks the doctor to remove the sorrow from Lady Macbeth's memory, to erase (**raze out**) the troubles imprinted on her mind, and to relieve her overburdened heart (**stuffed bosom**) of its guilt (**perilous stuff**). Do you think Macbeth shares his wife's feelings of guilt?

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**: referring to a piece of armor.

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

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



## 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, Lennox, Ross, 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  
And bear't before him. Thereby shall we shadow  
The numbers of our host and make discovery  
Err in report of us.

**Soldiers.** It shall be done.

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

**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  
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,  
But certain issue strokes must arbitrate;  
Towards which advance the war.

[*Exeunt, marching.*]

**4–7** Malcolm orders his men to cut down tree branches to camouflage themselves. This will conceal (**shadow**) the size of their army and confuse Macbeth's scouts. Consider the prophecy about Birnam Wood. What do you now think the prophecy means?

**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.



## 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. [Exit.]

**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  
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.

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.

17-23 Macbeth wishes that his wife had died later (hereafter), when he would have had time to mourn her. He is moved to express despair about his own meaningless life: the future promises monotonous repetition (tomorrow, and tomorrow, and tomorrow), and the past merely illustrates death's power. He wishes his life could be snuffed out like a candle.

24-28 Macbeth compares life to an actor who only briefly plays a part. Life is senseless, like a tale told by a raving idiot. Do you feel sorry for Macbeth here?



[Enter a Messenger.]

Thou com'st to use thy tongue. Thy story quickly!

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 shalt 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 the 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 the estate o' the world were now undone.  
Ring the alarum bell! Blow wind, come wrack,  
At least we'll die with harness on our back!

[Exeunt.]

## SCENE 6

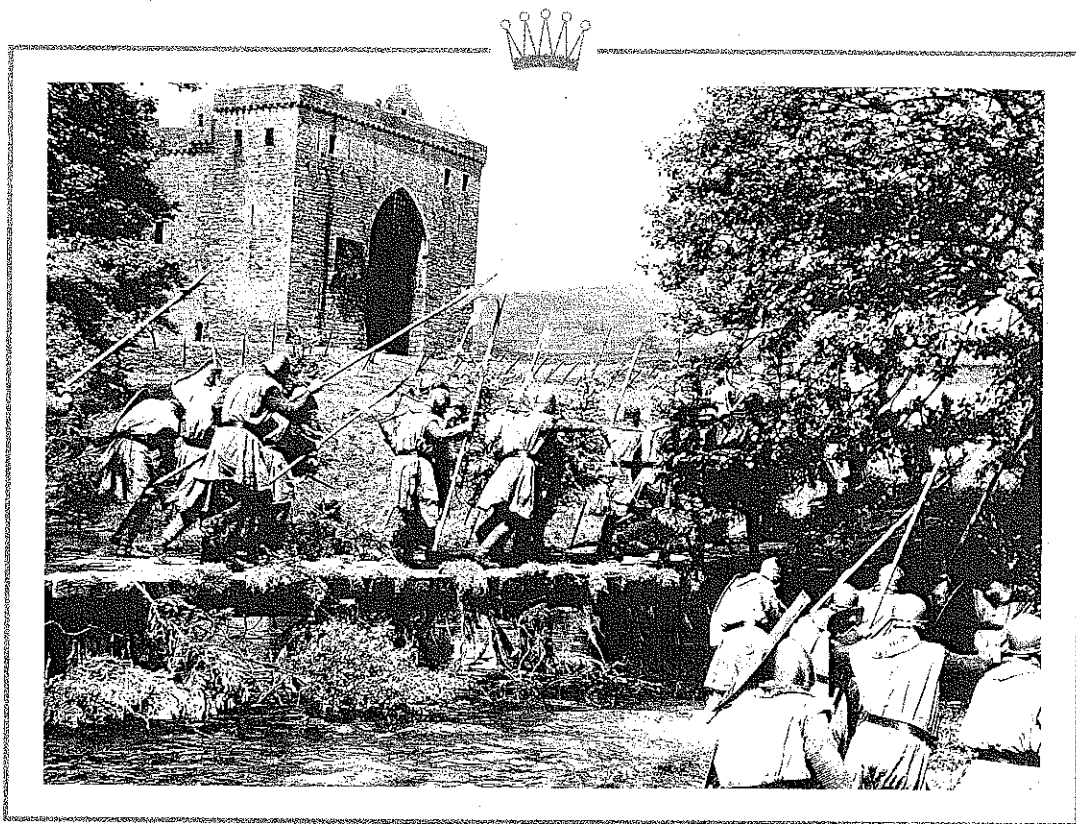
*Dunsinane. Before the castle.*

*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 leavy screens throw down  
And show like those you are. You, worthy uncle,  
Shall with my cousin, your right noble son,  
Lead our first battle. Worthy Macduff and we  
5 Shall take upon's what else remains to do,

38–52 The messenger's news has dampened Macbeth's determination (**resolution**); Macbeth begins to fear that the witches have tricked him (**to doubt the 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.



Act 5, Scene 6: The attack on Dunsinane Castle (film, 1961)

According to our order.

**Siward.** Fare you well.

Do we but find the tyrant's power tonight,  
Let us be beaten if we cannot fight.

**Macduff.** Make all our trumpets speak, give them all breath,  
10 Those clamorous harbingers of blood and death.

[*Exeunt. Alarums continued.*]

1-6 Malcolm commands the troops to put down their branches (leavy screens) and gives the battle instructions.

7 power: forces.

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 bearlike I must fight the course. What's he  
That was not born of woman? Such a one  
Am I to fear, or none.

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).





[Enter Young Siward.]

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.

[Fight, and Young Siward 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. [Exit.]

[Alarums. Enter Macduff.]

**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 bruited. Let me find him, Fortune!  
And more I beg not.

[Exit. Alarums.]

[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.

[Exeunt. Alarum.]

**11–13** Do you think Macbeth is justified in his confidence?

**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.

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

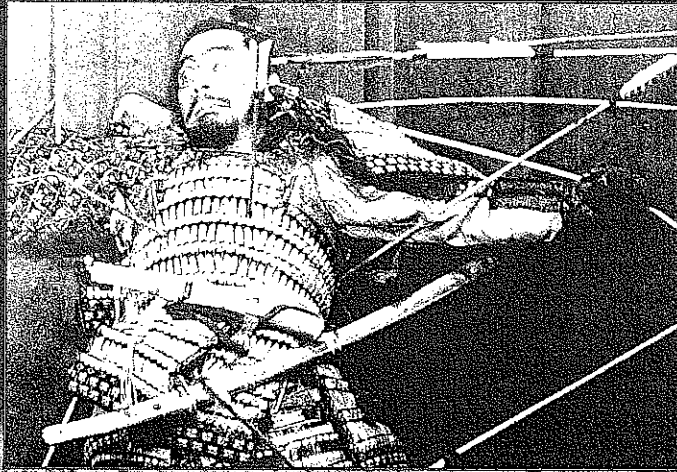
**27** You have almost won the day.

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

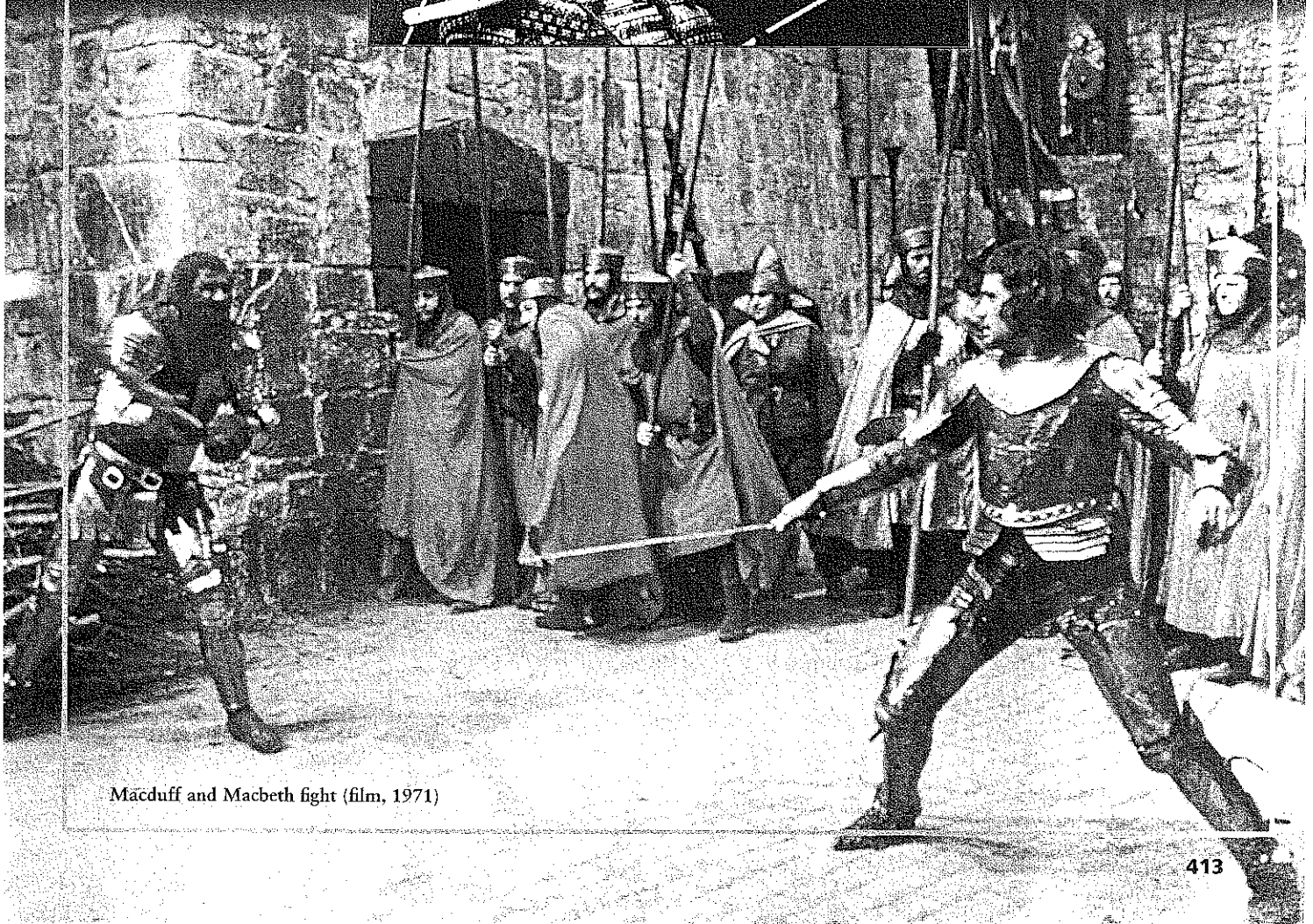


## View and Compare

*Which portrayal of Macbeth's death better captures the mood of the scene as you interpret it?*



The fallen Macbeth in  
*The Throne of Blood*  
(film, 1957)



Macduff and Macbeth fight (film, 1971)



## 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.

**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.** Accursed 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,

**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. Do you think Macbeth regrets his past actions?

**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).

**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.



That keep the word of promise to our ear  
And break it to our hope! I'll not fight with thee!

**Macduff.** Then yield thee, coward,  
And live to be the show and gaze o' the time!  
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!"

[*Exeunt fighting. Alarums.*]

[*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.

**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.

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' the time**). Macbeth's picture will be hung on a pole (**painted upon a pole**) as if he were part of a circus sideshow.

27–34 Macbeth cannot face the shame of surrender and public ridicule. He prefers to fight to the death (**try the last**) against Macduff, even though he knows all hope is gone. What is your opinion of Macbeth's attitude?

[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.

50 **knell is knolled**: Young Siward's death bell has already rung, meaning there is no need to mourn him further. What do you think of old Siward's refusal to grieve for his son?



[Enter Macduff, with Macbeth's head.]

**Macduff.** Hail, King! for so thou art. Behold where stands  
55 The usurper's cursed head. The time is free.  
I see thee compassed with thy kingdom's pearl,  
That speak my salutation in their minds;  
Whose voices I desire aloud with mine—  
Hail, King of Scotland!

**All.** Hail, King of Scotland!

[*Flourish.*]

60 **Malcolm.** We shall not spend a large expense of time  
Before we reckon with your several loves  
And make us even with you. My Thanes and kinsmen,  
Henceforth be Earls, the first that ever Scotland  
In such an honor named. What's more to do  
65 Which would be planted newly with the time—  
As calling home our exiled friends abroad  
That fled the snares of watchful tyranny,  
Producing forth the cruel ministers  
Of this dead butcher and his fiendlike queen,  
70 Who (as 'tis thought) by self and violent hands  
Took off her life—this, and what needful else  
That calls upon us, by the grace of Grace  
We will perform in measure, time, and place.  
So thanks to all at once and to each one,  
75 Whom we invite to see us crowned at Scone.

[*Flourish. Exeunt omnes.*]

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

**55–56 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**).

**60–75** 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.



# THE MACBETH MURDER MYSTERY

by James Thurber

## Preparing to Read

### Build Background

Ohio-born author James Thurber (1894–1961) had a long association with the literary magazine *The New Yorker*, to which he contributed not only stories and other humorous pieces but also comical drawings. Thurber, in his writings, often portrayed an average person attempting to function as normally as possible in a perplexing, modern-day world.

### Focus Your Reading

**ESSAY HUMOR** "The Macbeth Murder Mystery" ridicules certain ideas or customs. As you read, think about what Thurber is making fun of and to what purpose.



It was a stupid mistake to make," said the American woman I had met at my hotel in the English lake country, "but it was on the counter with the other Penguin books—the little sixpenny ones, you know, with the paper covers—and I supposed of course it was a detective story. All the others were detective stories. I'd read all the others, so I bought this one without really looking at it carefully. You can imagine how mad I was when I found it was Shakespeare." I murmured something sympathetically. "I don't see why the Penguin-books people had to get out Shakespeare's plays in the same size and everything as the detective stories," went on my companion. "I think they have different-colored jackets," I said. "Well, I didn't notice that," she said. "Anyway, I got real comfy in bed that night and all ready to read a good mystery story and here I had 'The Tragedy of Macbeth'—a book for high-school students. Like 'Ivanhoe.'" "Or 'Lorna Doone,'" I said. "Exactly," said the American lady. "And I was just crazy for a good Agatha Christie, or something. Hercule Poirot is my favorite detective." "Is he the rabbit one?" I asked. "Oh, no," said my crime-fiction expert. "He's the Belgian one. You're thinking of Mr. Pinkerton, the one that helps Inspector Bull. He's good, too."

Over her second cup of tea my companion began to tell the plot of a detective story that had fooled her completely—it seems it was the old family doctor all the time. But I cut in on her. "Tell me," I said. "Did you read 'Macbeth'?" "I *had* to read it," she said. "There wasn't a scrap of anything else to read in the whole room." "Did you like it?" I asked. "No, I did not," she said, decisively. "In the first place, I don't think for a moment that Macbeth did it." I looked at her blankly. "Did what?" I asked. "I don't think for a moment that he killed the King," she said. "I don't think the Macbeth woman was mixed up in it, either."

You suspect them the most, of course, but those are the ones that are never guilty—or shouldn't be, anyway." "I'm afraid," I began, "that I—" "But don't you see?" said the American lady. "It would spoil everything if you could figure out right away who did it. Shakespeare was too smart for that. I've read that people never *have* figured out 'Hamlet,' so it isn't likely Shakespeare would have made 'Macbeth' as simple as it seems." I thought this over while I filled my pipe. "Who do you suspect?" I asked, suddenly. "Macduff," she said, promptly. "Good God!" I whispered, softly.

"Oh, Macduff did it, all right," said the murder specialist. "Hercule Poirot would have got him easily." "How did you figure it out?" I demanded. "Well," she said, "I didn't right away. At first I suspected Banquo. And then, of course, he was the second person killed. That was good right in there, that part. The person you suspect of the first murder should always be the second victim." "Is that so?" I murmured. "Oh, yes," said my informant. "They have to keep surprising you. Well, after the second murder I didn't know *who* the killer was for a while." "How about Malcolm and Donalbain, the King's sons?" I asked. "As I remember it, they fled right after the first murder. That looks suspicious." "Too suspicious," said the American lady. "Much too suspicious. When they flee, they're never guilty. You can count on that." "I believe," I said, "I'll have a brandy," and I summoned the waiter. My companion leaned toward me, her eyes bright, her teacup quivering. "Do you know who discovered Duncan's body?" she demanded. I said I was sorry, but I had forgotten. "Macduff discovers it," she said, slipping into the historical present. "Then he comes running downstairs and shouts, 'Confusion has broke open the Lord's anointed temple' and 'Sacrilegious murder has made his masterpiece' and on and on like that." The good lady tapped me on the knee. "All that stuff was *rehearsed*," she said. "You wouldn't say a lot of stuff like that, offhand, would you—if you had found a body?" She fixed me with a glittering eye. "I—" I began. "You're right!" she

said. "You wouldn't! Unless you had practiced it in advance. 'My God, there's a body in here!' is what an innocent man would say." She sat back with a confident glare.

I thought for a while. "But what do you make of the Third Murderer?" I asked. "You know, the Third Murderer has puzzled 'Macbeth' scholars for three hundred years." "That's because they never thought of Macduff," said the American lady. "It was Macduff, I'm certain. You couldn't have one of the victims murdered by two ordinary thugs—the murderer always has to be somebody important." "But what about the banquet scene?" I asked, after a moment. "How do you account for Macbeth's guilty actions there, when Banquo's ghost came in and sat in his chair?" The lady leaned forward and tapped me on the knee again. "There wasn't any ghost," she said. "A big, strong man like that doesn't go around seeing ghosts—especially in a brightly lighted banquet hall with dozens of people around. Macbeth was *shielding somebody*!" "Who was he shielding?" I asked. "Mrs. Macbeth, of course," she said. "He thought she did it and he was going to take the rap himself. The husband always does that when the wife is suspected." "But what," I demanded, "about the sleepwalking scene, then?" "The same thing, only the other way around," said my companion. "That time *she* was shielding *him*. She wasn't asleep at all. Do you remember where it says, 'Enter Lady Macbeth with a taper'?" "Yes," I said. "Well, people who walk in their sleep *never carry lights*!" said my fellow-traveler. "They have a second sight. Did you ever hear of a sleepwalker carrying a light?" "No," I said, "I never did." "Well, then, she wasn't asleep. She was acting guilty to shield Macbeth." "I think," I said, "I'll have another brandy," and I called the waiter. When he brought it, I drank it rapidly and rose to go. "I believe," I said, "that you have got hold of something. Would you lend me that 'Macbeth'? I'd like to look it over tonight. I don't feel, somehow, as if I'd ever really read it." "I'll get it for you," she said. "But you'll find that I am right."

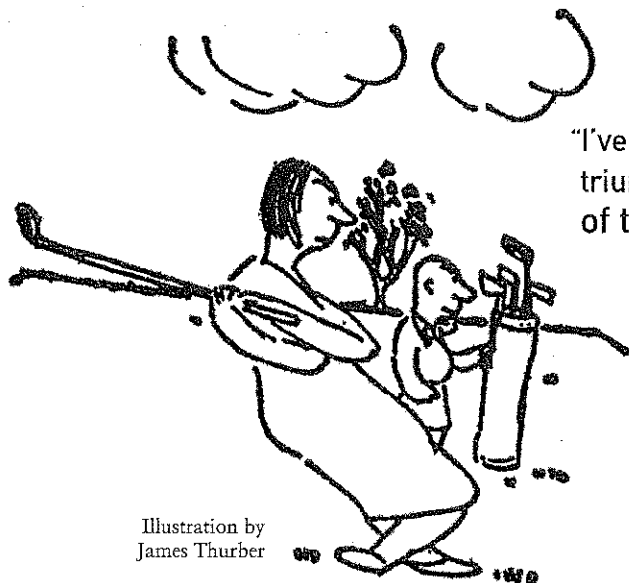


Illustration by  
James Thurber

I read the play over carefully that night, and the next morning, after breakfast, I sought out the American woman. She was on the putting green, and I came up behind her silently and took her arm. She gave an exclamation. "Could I see you alone?" I asked, in a low voice. She nodded cautiously and followed me to a secluded spot. "You've found out something?" she breathed. "I've found out," I said, triumphantly, "the name of the murderer!" "You mean it wasn't Macduff?" she said. "Macduff is as innocent of those murders," I said, "as Macbeth and the Macbeth woman." I opened the copy of the play, which I had with me, and turned to Act II, Scene 2. "Here," I said, "you will see where Lady Macbeth says, 'I laid their daggers ready. He could not miss 'em. Had he not resembled my father as he slept, I had done it.' Do you see?" "No," said the American woman, bluntly, "I don't." "But it's simple!" I exclaimed. "I wonder I didn't see it years ago. The reason Duncan resembled Lady Macbeth's father as he slept is that *it actually was her father!*" "Good God!" breathed my companion, softly. "Lady Macbeth's father killed the King," I said, "and, hearing someone coming, thrust the body under the bed and crawled into the bed himself." "But," said the lady, "you can't have a murderer who only appears in the story once. You can't have that."

"I've found out," I said, triumphantly, "the name of the murderer!"

"I know that," I said, and I turned to Act II, Scene 4. "It says here, 'Enter Ross with an old Man.' Now, that old man is never identified and it is my contention

he was old Mr. Macbeth, whose ambition it was to make his daughter Queen. There you have your motive." "But even then," cried the American lady, "he's still a minor character!" "Not," I said, gleefully, "when you realize that he was also *one of the weird sisters in disguise!*" "You mean one of the three witches?" "Precisely," I said. "Listen to this speech of the old man's. 'On Tuesday last, a falcon towering in her pride of place, was by a mousing owl hawk'd at and kill'd.' Who does that sound like?" "It sounds like the way the three witches talk," said my companion, reluctantly. "Precisely!" I said again. "Well," said the American woman, "maybe you're right, but—" "I'm sure I am," I said. "And do you know what I'm going to do now?" "No," she said. "What?" "Buy a copy of 'Hamlet,'" I said, "and solve *that!*" My companion's eyes brightened. "Then," she said, "you don't think Hamlet did it?" "I am," I said, "absolutely positive he didn't." "But who," she demanded, "do you suspect?" I looked at her cryptically. "Everybody," I said, and disappeared into a small grove of trees as silently as I had come.

### Thinking Through the Literature

1. What do you think of the American woman's solution to the centuries-old mystery of the third murderer and her explanation of the sleepwalking scene? Would you say that she has a thorough understanding of *Macbeth*? Explain.
2. What is Thurber poking fun at in his **satire**, and why?
3. **Comparing Texts** Recall murder mysteries you have read or seen on TV and in movies. What characteristics of murder mysteries does the woman's attitude toward *Macbeth* reveal?

## Connect to the Literature

### 1. What Do You Think?

Were you surprised by the outcome of events for the Macbeths? Why or why not?

### Comprehension Check

- What happens to Lady Macbeth in Act Five?
- How do the apparitions' three predictions in Act Four come true?
- Who becomes king of Scotland after Macbeth is killed?

## Think Critically

### 2. How does Lady Macbeth change during the play?

THINK ABOUT

- her early ambition
- her remarks in the sleepwalking scene (Act Five, Scene 1)
- the remarks of the doctor and the gentlewoman as they observe her in the scene

3. **ACTIVE READING READING DRAMA** Some playwrights use numerous **stage directions**, but Shakespeare does not. Imagine Lady Macbeth's sleepwalking scene as it might appear on a stage. In what type and color of garment might Lady Macbeth be dressed? How might she speak and move? You may want to refer to any notes you have taken about Lady Macbeth in your **READER'S NOTEBOOK**.

4. In the play's opening scene, the witches say "Fair is foul, and foul is fair." How is this **paradox**, or apparent contradiction, manifested in Act Five?

5. Do you think Macbeth's downfall is more a result of fate or of his own ambition? Support your response.

6. Even though Macbeth is a villain, how is he also a **tragic hero**? Review the characteristics of tragedy listed on page 321, and use examples of Macbeth's character traits as support.

7. Do you think Lady Macbeth can be considered a **tragic hero**? Why or why not?

## Extend Interpretations

8. **Critic's Corner** In a famous assessment 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 that *Macbeth's* characters are more interesting than its plot? Explain.

9. **Connect to Life** What aspects of *Macbeth* make it relevant to readers and audiences today? Support your answer.

## Literary Analysis

**THEME** A work of literature usually conveys a central idea about life or human nature, called a **theme**. Longer works like *Macbeth* usually contain several themes.

### Cooperative Learning Activity

Review your notes about the possible themes you discovered as you read *Macbeth*. Then, with a small group of classmates, discuss what ideas the play conveys about the following topics:

- ambition
- appearance versus reality
- fate and our efforts to control it
- impulses and desires
- loyalty
- marriage
- reason and mental stability
- the supernatural

Then write a sentence stating each theme, and cite specific evidence from the play to support it.

**REVIEW CONFLICT** Identify an external conflict in any act of the play. Then find an example of an internal conflict. How does the outcome of each conflict help convey one or more of the play's themes?



## THE AUTHOR'S STYLE

### Shakespeare's Poetic Language

**Style** refers to the particular way in which a work is written. It reflects a writer's unique way of communicating ideas. Shakespeare was a poet as well as a playwright. He is as famous for his powerful poetic language as for his universal themes and keen insight into human behavior.

#### Key Aspects of Shakespeare's Style

- precise and sometimes lofty diction, or word choice
- coinage of new words (often by using one part of speech as another) and use of words with double meanings
- inversions of word order for poetic effect
- restatements of ideas for emphasis
- vivid imagery and pairs of images that appeal to more than one of the senses
- imaginative figurative language, including personifications, metaphors, similes, and hyperboles

### Analysis of Style

At the right are four excerpts from *Macbeth*. Study the list above, and read each excerpt carefully. Then do the following:

- Identify an example of each aspect of Shakespeare's style in the excerpts. Notice, for example, the personification in the first line of the second excerpt (sleep's having the ability to knit).
- Look through the play to find three or four additional examples of Shakespeare's stylistic devices.
- Try drawing or describing the images in the examples you identified.

### Applications

- 1. Speaking and Listening** Share your examples of Shakespeare's stylistic devices by reading them aloud to a small group of classmates. Then discuss how the examples illustrate different aspects of Shakespeare's style.
- 2. Changing Style** Choose a famous soliloquy or another famous passage from *Macbeth*, then rewrite it in informal, contemporary language that expresses the same ideas. Share your rewritten version with classmates.
- 3. Imitating Style** Working with a partner, write an additional scene for *Macbeth*—one that takes place just after the actual end of the play. Try to imitate Shakespeare's style. If humor is your strength, try parodying Shakespeare's style in your new scene.

#### from Act One, Scene 5

... Come, thick night,  
And pall thee in the dunnest smoke of hell,  
That my keen knife see not the wound it  
makes,  
Nor heaven peep through the blanket of the  
dark  
To cry "Hold, hold!" . . .

#### from Act Two, Scene 2

Sleep that knits up the raveled sleeve of  
care,  
The death of each day's life, sore labor's  
bath,  
Balm of hurt minds, great nature's second  
course,  
Chief nourisher in life's feast.

#### from Act Two, Scene 2

You do unbend your noble strength to think  
So brainsickly of things. . . .

#### from Act Five, Scene 5

Tomorrow, and tomorrow, and tomorrow  
Creeps in this petty pace from day to day  
To the last syllable of recorded time;  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief  
candle!  
Life's but a walking shadow, a poor player,  
That struts and frets his hour upon the  
stage  
And then is heard no more. It is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.



## Writing Options

**1. News Coverage** Write three or four news articles covering different events in *Macbeth*, such as Duncan's murder, Macbeth's odd behavior after Banquo's death, and Lady Macbeth's mental breakdown.

### Writing Handbook

See page 1368: Cause and Effect.

**2. Modern Version** Write a synopsis of a modernized version of the play. Focus on keeping the play's major themes while modernizing its plot, setting, and characters. For example, in what present-day arenas might Macbeth compete for higher status?

**3. Obituary** Write an obituary for one of the victims in *Macbeth*. You might write in the persona of one of the surviving characters.

## Activities & Explorations

**1. Actors' Workshop** With a small group of classmates, perform a scene from *Macbeth*. As in Shakespeare's day, keep the scenery simple, but feel free to use props and costumes. Afterwards, discuss how each actor's interpretation of a character helped to shape the performance. ~ **PERFORMING**


**2. Video** View the movie segment of Act One, Scenes 1 and 3, of *Macbeth* and the video-taped play segment from Act One. Then get together with your classmates to compare the presentations. Which depiction of the witches was more interesting? Create a comparison diagram to record your classmates' opinions.

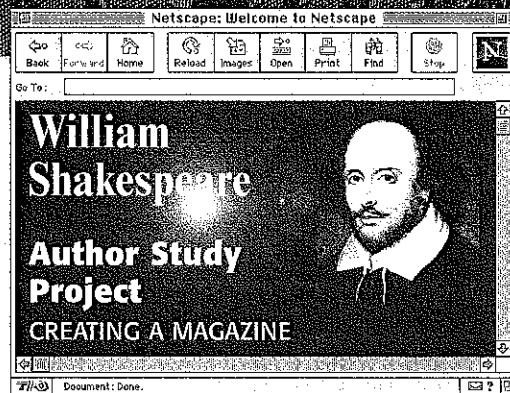
~ **VIEWING AND REPRESENTING**



Literature in Performance

## Inquiry & Research

**History Research** Scottish history to learn about the real figures on whom such characters as Macbeth, Duncan, and Banquo were based. Share your findings in a written report. Put the report in your **Working Portfolio**. 



## Shakespeare's London Life

Work with a group of classmates to research the London of Shakespeare's day, then present your findings in a special-edition magazine called *London Life*. Your magazine should include illustrations, maps, and articles that provide information about different aspects of London life—for example, religion and politics; theater and literature; science, health, and hygiene; upper-class life; and the London poor. Organize the work equitably, with some group members concentrating on illustrations, others on research, others on writing and editing, and so on.

**Primary Sources** Investigate editions of letters, diaries, pamphlets, and other writings by people of the time.

**Secondary Sources** Consult general histories, social histories, and biographies of Shakespeare. Especially useful are books that combine biography and social history, such as Marchette Chute's *Shakespeare of London*. Also consult books on specific subjects, such as the history of the English theater.

**World Wide Web Sites** Reliable Web sites can provide a wealth of detail, including addresses to which you can write for more information. Consider searching for keywords such as *Shakespeare*, *Elizabethan society*, *theater museums*, and *London tourist information*. Also look at the Web sites of English and drama departments at major universities.



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