

## Quoting Shakespeare

- 1 Reader 1: If you cannot understand my argument, and declare  
2 *Reader 2: it's Greek to me,*  
3 Reader 1: you are quoting Shakespeare; if you claim to be  
4 *Reader 3: more sinned against than sinning,*  
5 Reader 1: you are quoting Shakespeare; if you recall your  
6 *Reader 4: salad days,*  
7 Reader 1: you are quoting Shakespeare; if you act  
8 *Reader 5: more in sorrow than in anger;*  
9 Reader 1: if your  
10 *Reader 6: wish is father to the thought;*  
11 Reader 1: if your lost property has  
12 *Reader 7: vanished into thin air,*  
13 Reader 1: you are quoting Shakespeare; if you have ever refused  
14 *Reader 2: to budge an inch*  
15 Reader 1: or suffered from  
16 *Reader 3: green-eyed jealousy,*  
17 Reader 1: if you have  
18 *Reader 4: played fast and loose,*  
19 Reader 1: if you have been  
20 *Reader 5: tongue-tied,*  
21 *Reader 6: a tower of strength,*  
22 *Reader 7: hoodwinked*  
23 Reader 1: or  
24 *Reader 2: in a pickle,*  
25 Reader 1: if you have  
26 *Reader 3: knitted your brows,*  
27 *Reader 4: made a virtue of necessity,*  
28 Reader 1: insisted on  
29 *Reader 5: fair play,*  
30 *Reader 6: slept not one wink,*  
31 *Reader 7: stood on ceremony,*  
32 *Reader 2: danced attendance (on your lord and master),*  
33 *Reader 3: laughed yourself into stitches,*  
34 Reader 1: had  
35 *Reader 4: short shrift,*  
36 *Reader 5: cold comfort*  
37 Reader 1: or  
38 *Reader 6: too much of a good thing,*  
39 Reader 1: if you have  
40 *Reader 7: seen better days*  
41 Reader 1: or lived  
42 *Reader 2: in a fool's paradise -*  
43 Reader 1: why, be that as it may,  
44 *Reader 3: the more fool you ,*  
45 Reader 1: for it is  
46 *Reader 4: a foregone conclusion*

47 Reader 1: that you are,  
48 *Reader 5: as good luck would have it,*  
49 Reader 1 quoting Shakespeare; if you think it is  
50 *Reader 6: early days*  
51 Reader 1: and clear out  
52 *Reader 7: bag and baggage,*  
53 Reader 1: if you think  
54 *Reader 2: it is high time*  
55 Reader 1: and  
56 *Reader 3: that that is the long and short of it,*  
57 Reader 1: if you believe that the  
58 *Reader 4: game is up*  
59 Reader 1: and that  
60 *Reader 5: truth will out*  
61 Reader 1: even if it involves your  
62 *Reader 6: own flesh and blood,*  
63 Reader 1: if you  
64 *Reader 7: lie low*  
65 Reader 1: till  
66 *Reader 2: the crack of doom*  
67 Reader 1: because you suspect  
68 *Reader 3: foul play,*  
69 Reader 1: if you have your  
70 *Reader 4: teeth set on edge*  
71 *Reader 5: (at one fell swoop)*  
72 Reader 1: without  
73 *Reader 6: rhyme or reason,*  
74 Reader 1: then -  
75 *Reader 7: to give the devil his due -*  
76 Reader 1: if the  
77 *Reader 2: truth were known*  
78 Reader 1: (for surely you have a  
79 *Reader 3: tongue in your head)*  
80 Reader 1: you are quoting Shakespeare; even if you bid me  
81 *Reader 4: good riddance*  
82 Reader 1: and  
83 *Reader 5: send me packing,*  
84 Reader 1: if you wish I  
85 *Reader 6: was dead as a door-nail,*  
86 Reader 1: if you think I am an  
87 *Reader 7: eyesore,*  
88 Reader 2: a *laughing stock,*  
89 Reader 1: the  
90 *Reader 3: devil incarnate,*  
91 *Reader 4: a stony-hearted villain,*  
92 *Reader 5: bloody-minded*

93 Reader 1: or a  
94 *Reader 6: blinking idiot,*  
95 Reader 1: then -  
96 *Reader 7: by Jove!*  
97 *Reader 2: O Lord!*  
98 *Reader 3: Tut tut!*  
99 *Reader 4: For goodness' sake!*  
100 *Reader 5: What the dickens!*  
101 *Reader 6: But me no buts! -*  
102 *Reader 7: it is all one to me,*  
103 Reader 1: for you are quoting Shakespeare.

# Kohlberg's stages of moral development

## **PRE-CONVENTIONAL MORAL DEVELOPMENT**

### **Stage 0 - Pre-Moral**

- Pleasure-pain (exciting-fearful) determine behavior
- Whatever pleases the individual/ no sense of guilt
- Take what is pleasant; avoid what is unpleasant
- Person is guided only by what he can and wants to do

### **Stage One - Simple Authority Orientation**

- Obedience and punishment orientation
- Physical consequences determine good/bad
- Authority figure determines standards
- Only in terms of right and wrong/fear of authority

### **Stage Two - Instrumental Relativist**

- Eye for an eye, same for all, treat all the same
- You scratch my back; I'll scratch yours (not from concern or loyalty, but because it's fair.)
- Equal sharing: exchange, fairness, tit for tat

## **CONVENTIONAL MORAL DEVELOPMENT**

### **Stage Three - Interpersonal Concordance - good boy/nice girl orientation**

- Being nice, approval, pleasing a limited group are important
- I'll do it because you said you would give me something
- Not wish to offend anyone who is our friend.
- Stereotypes of right behavior of majority Intentions ("he means well") become important
- Giving in to external pressure

### **Stage Four - Law and Order**

- Maintain the given social order for its own sake
- Doing one's duty
- Respect for authority and majority rule
- Laws exist - therefore are good. We should abide by them. They are fixed - cannot be changed.

## **POST-CONVENTIONAL MORAL DEVELOPMENT**

### **Stage Five - Social Contract**

- Standards critically examined and socially agreed upon
- Laws for our benefit.
- Constitutional and democratic
- Legalistic but law can be changed for benefit of society
- Individual rights respected except when contrary to constitutionally agreed rights.
- Moral values are defined in terms of individual rights and standards agreed upon by society.
- Consensus rather than majority
- Official morality of United States

### **Stage Six - Ethical Principle**

- Orientation to principles above social rules
- Principles above the law
- Principles appeal to logical universality and consistency
- Justice - It is right not just here but under other circumstances
- Justice with individual dignity
- Obedience or disobedience to law based on moral respect for justice
- Conscience guided by self-chosen principle

Directions: Read the statement in the center column. Decide if you **strongly agree** (SA), **agree** (A), **disagree** (D), or **strongly disagree** (SD) with the statement. Circle your response and **write a reason or reasons in the statement box**. (You may use the back of the paper if you need more room.) Be prepared to discuss your opinion on the statements.

| before you read | Statements  | after you read |
|-----------------|---|----------------|
| SA A D SD       | 1. There are people who can accurately predict the future.  | SA A D SD      |
| SA A D SD       | 2. You are the maker of your own destiny.   | SA A D SD      |
| SA A D SD       | 3. If you reach your goal, the end always justifies the means.  | SA A D SD      |
| SA A D SD       | 4. Patriotism requires obedience to the governing authority.  | SA A D SD      |
| SA A D SD       | 5. True love has no ambition.   | SA A D SD      |
| SA A D SD       | 6. Loyalty to family supersedes loyalty to government.  | SA A D SD      |
| SA A D SD       | 7. Commitment to principle supersedes loyalty to family.  | SA A D SD      |
| SA A D SD       | 8. I would break my moral code for a loved one.   | SA A D SD      |
| SA A D SD       | 9. I believe everyone is in a personal battle of good~vs~evil.  | SA A D SD      |
| SA A D SD       | 10. If someone prophesied you would become someone of importance (i.e.-President, Homecoming King/Queen, etc), you would try to make it happen. | SA A D SD      |
| SA A D SD       | 11. It is never right to kill another person.   | SA A D SD      |
| SA A D SD       | 12. If a political leader has done wrong, it is all right to get rid of him/her by whatever means necessary.                                    | SA A D SD      |
| SA A D SD       | 13. No cause, political or otherwise, is worth dying for.   | SA A D SD      |
| SA A D SD       | 14. Power corrupts, and absolute power corrupts absolutely.   | SA A D SD      |

**Macbeth, Act IV, Scene 1**

|  |                     |
|--|---------------------|
| <p>SCENE. A cavern. In the middle, a boiling cauldron.<br/>(Thunder. Enter the three Witches)<br/><b>First Witch</b><br/>Thrice the brinded cat hath mew'd.<br/><b>Second Witch</b><br/>Thrice and once the hedge-pig whined.<br/><b>Third Witch</b><br/>Harpier cries 'Tis time, 'tis time.<br/><b>First Witch</b><br/>Round about the cauldron go;<br/>In the poison'd entrails throw.<br/>Toad, that under cold stone<br/>Days and nights has thirty-one<br/>Swelter'd venom sleeping got,<br/>Boil thou first i' the charmed pot.<br/><b>ALL</b><br/>Double, double toil and trouble;<br/>Fire burn, and cauldron bubble.<br/><b>Second Witch</b><br/>Fillet of a fenny snake,<br/>In the cauldron boil and bake;<br/>Eye of newt and toe of frog,<br/>Wool of bat and tongue of dog,<br/>Adder's fork and blind-worm's sting,<br/>Lizard's leg and owlet's wing,<br/>For a charm of powerful trouble,<br/>Like a hell-broth boil and bubble.<br/><b>ALL</b><br/>Double, double toil and trouble;<br/>Fire burn and cauldron bubble.<br/><b>Third Witch</b><br/>Scale of dragon, tooth of wolf,<br/>Witches' mummy, maw and gulf<br/>Of the ravin'd salt-sea shark,<br/>Root of hemlock digg'd i' the dark,<br/>Liver of blaspheming Jew,<br/>Gall of goat, and slips of yew<br/>Silver'd in the moon's eclipse,<br/>Nose of Turk and Tartar's lips,<br/>Finger of birth-strangled babe<br/>Ditch-deliver'd by a drab,<br/>Make the gruel thick and slab:<br/>Add thereto a tiger's chaudron,<br/>For the ingredients of our cauldron.</p> | <p><b>Notes</b></p> |
|--|---------------------|

**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.

**Second Witch**

By the pricking of my thumbs,  
Something wicked this way comes.

Open, locks,

Whoever knocks!

(Enter MACBETH)

**MACBETH**

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

**ALL**

A deed without a name.

**MACBETH**

I conjure you, by that which you profess,  
Howe'er you come to know it, answer me:  
Though you untie the winds and let them fight  
Against the churches; though the yesty waves  
Confound and swallow navigation up;  
Though bladed corn be lodged and trees blown  
down;  
Though castles topple on their warders' heads;  
Though palaces and pyramids do slope  
Their heads to their foundations; though the  
treasure  
Of nature's germens tumble all together,  
Even till destruction sicken; answer me  
To what I ask you.

**First Witch**

Speak.

**Second Witch**

Demand.

**Third Witch**

We'll answer.

**First Witch**

Say, if thou'dst rather hear it from our mouths,  
Or from our masters?

**MACBETH**

Call 'em; let me see 'em.

**First Witch**

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

Don't underestimate the power of this scene. It is certainly there to entertain, but also to add more texture to some of the play's ideas, and to its mood.

Macbeth has been driven, by what he saw at his own banquet, to visit the Witches in *their* kitchen, where they are preparing a feast for his eyes (this is a very visual scene).

Just how fully the details of the scene add to the atmosphere of the play at this point becomes apparent if you complete the following table, which lists the items the witches throw into the cauldron. For each item check the box(es) which indicate the idea(s) to which it contributes.

| <b>Item</b>        | <b>Poison</b> | <b>Night,<br/>darkness,<br/>blindness</b> | <b>Cutting,<br/>dismemberment</b> | <b>Eating, greed,<br/>lustfulness</b> | <b>Unnaturalness,<br/>irreligion</b> |
|--------------------|---------------|---|-----------------------------------|---------------------------------------|--------------------------------------|
| Entrails           |               |   |                                   |                                       |                                      |
| Toad               |               |   |                                   |                                       |                                      |
| Snake fillet       |               |   |                                   |                                       |                                      |
| Newt's eye         |               |   |                                   |                                       |                                      |
| Frog's toe         |               |   |                                   |                                       |                                      |
| Bat's wool         |               |   |                                   |                                       |                                      |
| Dog's tongue       |               |   |                                   |                                       |                                      |
| Adder's fork       |               |   |                                   |                                       |                                      |
| Blind-worm's sting |               |   |                                   |                                       |                                      |
| Lizard's leg       |               |   |                                   |                                       |                                      |
| Owl's wing         |               |   |                                   |                                       |                                      |
| Dragon's scale     |               |   |                                   |                                       |                                      |
| Wolf's tooth       |               |   |                                   |                                       |                                      |
| Witches' mummy     |               |   |                                   |                                       |                                      |
| Shark's stomach    |               |   |                                   |                                       |                                      |
| Hemlock root       |               |   |                                   |                                       |                                      |
| Jew's liver        |               |   |                                   |                                       |                                      |
| Goat's gall        |               |   |                                   |                                       |                                      |
| Slips of yew       |               |   |                                   |                                       |                                      |
| Turk's nose        |               |   |                                   |                                       |                                      |
| Tartar's lips      |               |   |                                   |                                       |                                      |
| Baby's finger      |               |   |                                   |                                       |                                      |
| Tiger's stomach    |               |   |                                   |                                       |                                      |
| Baboon's blood     |               |   |                                   |                                       |                                      |
| Sow's blood        |               |   |                                   |                                       |                                      |
| Gibbet grease      |               |   |                                   |                                       |                                      |

What do you notice about the items associated with greed and unnaturalness, ie the ones most closely linked with Macbeth's behavior?

Why do you think the idea of cutting, separating, has prominence in the list?

What do you notice about the ideas of poison and night?

**“Tomorrow and Tomorrow”**  
**Advanced Placement Literature and Composition**

**William Shakespeare** (1564-1616)

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.

(Macbeth, Act V, scene v)

**Sir William Davenant** (1606-1668)

Tomorrow and tomorrow and tomorrow  
Creeps in a stealing pace from day to day,  
To the last minute of recorded time,  
And all our yesterdays have lighted fools  
To their eternal homes; out, out, that 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.

**The second version of this passage is a rewriting of the first. The intention of Sir William Davenant ( a poet of a generation after Shakespeare) was to remove what he considered offenses against “correctness” and “reasonableness.”**

**Consider:**

1. the differences in **diction** between the two passages.
2. the differences in **punctuation** and **their effects on meaning**
3. the differences in **tone and mood** between the two
4. the **literary devices** employed by both writers
5. does Davenant correct the offenses he found in Shakespeare’s original?
6. which passage is more powerful and why?

"Out, out..." Robert Frost

The buzz saw snarled and rattled in the yard  
And made dust and dropped stove-length sticks of wood,  
Sweet-scented stuff when the breeze drew across it.  
And from there those that lifted eyes could count  
Five mountain ranges one behind the other  
Under the sunset far into Vermont.  
And the saw snarled and rattled, snarled and rattled,  
As it ran light, or had to bear a load.  
And nothing happened: day was all but done.  
Call it a day, I wish they might have said  
To please the boy by giving him the half hour  
That a boy counts so much when saved from work.  
His sister stood beside him in her apron  
To tell them "Supper." At the word, the saw,  
As if it meant to prove saws know what supper meant,  
Leaped out at the boy's hand, or seemed to leap -  
He must have given the hand. However it was,  
Neither refused the meeting. But the hand!  
The boy's first outcry was a rueful laugh,  
As he swung toward them holding up the hand,  
Half in appeal, but half as if to keep  
The life from spilling. Then the boy saw all -  
Since he was old enough to know, big boy  
Doing a man's work, though a child at heart -  
He saw all was spoiled. "Don't let him cut my hand off -  
The doctor, when he comes. Don't let him, sister!"  
So. The hand was gone already.  
The doctor put him in the dark of ether.  
He lay and puffed his lips out with his breath.  
And then - the watcher at his pulse took a fright.  
No one believed. They listened to his heart.  
Little - less - nothing! - and that ended it.  
No more to build on there. And they, since they  
Were not the one dead, turned to their affairs.



# Macbeth Scene Performance Evaluation

Performer: \_\_\_\_\_

Role(s): \_\_\_\_\_

Scene: \_\_\_\_\_

Date: \_\_\_\_\_

Group Members: \_\_\_\_\_

| CATEGORY            | 90-100  | 80-89  | 70-79  | 60-69   |
|---------------------|---|--|--|---|
| <b>Memorization</b> | Student has all lines memorized and recited with fluency.   | Student has most lines memorized and recited with fluency.   | Student has made an attempt at memorization but fails to remember some lines or recites the lines with little fluency. | Student has failed to memorize the lines but does perform some lines.                       |
| <b>Preparedness</b> | Student is completely prepared and has obviously rehearsed.   | Student seems pretty prepared but might have needed a couple more rehearsals.                                  | The student is somewhat prepared, but it is clear that rehearsal was lacking.  | Student does not seem at all prepared to present.   |
| <b>Actions</b>      | Facial expressions and body language are used to help the student demonstrate understanding of the scene. | Some facial expressions and body language are used to help the student demonstrate understanding of the scene. | Few facial expressions and body language are used to help the student demonstrate understanding of the scene           | Understanding of the scene is not demonstrated through facial expressions or body language. |
| <b>Creativity</b>   | Student shows considerable work/creativity which makes the presentation better.                           | Student shows some work/creativity which makes the presentation better.  | Student shows little work/creativity which makes the presentation better.  | The student shows no work/creativity which makes the presentation better.                   |
| <b>Introduction</b> | An introduction is given which effectively provides context for the scene.                                | An introduction is given which somewhat sets up the scene.   | An introduction is given which makes an attempting at setting up the scene but does so inadequately.                   | No introduction is given.   |

Score: \_\_\_\_\_/

Comments:

## The Macbeth Murder Mystery

"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 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 'Lorne 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 far 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 'Sacriligious 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 somehow 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."

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 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 killed.' 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 eye 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.

Thurber, James 1943 *The Thurber Carnival* Harper and Brothers, NY pp. 60-63

# A Letter from the Condo Association to Mr. and Mrs. Macbeth

---

 [mcsweeneys.net/articles/a-letter-from-the-condo-association-to-mr-and-mrs-macbeth](https://mcsweeneys.net/articles/a-letter-from-the-condo-association-to-mr-and-mrs-macbeth)

by Ross Murray, by Mike Warner and Michael Pardo, by Caroline Bicks and Michelle Ephraim, by Shane Ryan, by David Sklar, by Madeleine Trebenski, by Sally Miller and Julie Vick, by Juliana Gray, by Wendi Aarons and Mariana Olenko, by rebekah diamond, by Drew Drevyanko, by Ali Solomon and Janine Annett, by Emerson Whitney

Dear Mr. and Mrs. Macbeth,

I am writing to you as interim president of the Dunsinane Estates Condo Association to express serious concerns about recent activities on your part as well as violations of the association's regulations and rules of conduct.

I confess it is with trepidation that I write this note, given that Mr. Macbeth and I are both candidates in the upcoming condo board election to replace our previous president, Mr. Duncan, whose unexplained disappearance has left a void in the association leadership. Nonetheless, your recent behavior leaves me no choice but to address you on the board's behalf. Perhaps they did things differently when you resided at Cawdor Developments, but here at Dunsinane we live by exemplary standards.

I appreciate that you are entitled to your lifestyle choices, Mr. and Mrs. Macbeth, but not when said choices infringe on those of your neighbors. For example, while family visits are certainly permitted, the recent stay by Mr. Macbeth's so-called "sisters" greatly perturbed the residents with their cackling, chanting and writhing in the mail area. Withered and so wild in their attire, loud and unnerving, not to mention the beards, the sisters were, to be blunt, weird.

Which brings me to a more serious matter, namely the unauthorized use of a cauldron, in non-conformity with Article 32.7: "Installation of Appliances." See also Article 33.2: "Proper Ventilation" in regards to the horrendous cooking odors. I know I am not alone in stating that it is next to impossible to rid one's clothing of the smell of eye of newt.

Furthermore, while I have not had visual confirmation, I have heard enough accounts to suspect that you are also in violation of our no-pets policy. According to reports, thrice the brindred cat has mewed, thrice and once the hedge-pig whined. Toads have been mentioned.

In addition, several residents have remarked on your failure to adequately clean bloodstains in the utility area.

Then there is the issue of general behavior. We have received numerous complaints about loud plotting as well as general vociferous scheming. Mrs. Macbeth has earned specific notice for haranguing, emasculating and threatening to bash the skulls of nursing babies, which, while not a bylaw violation, is certainly frowned upon.

We have also been notified about instances of swordplay (see Article 14.7: “Roughhousing and Usurping”) along with strange screams of death, and prophesying, with accents terrible, of dire combustion and confused events. Also bagpipes. All of this is highly disturbing and disruptive, particularly late at night. In the words of your immediate neighbor Mrs. Rosse, “Macbeth does murder sleep.”

Also note that Article 14.3 clearly states: “No soliloquies after 11 pm.”

Perhaps most distressing, you both have been seen wandering about the complex in an allegedly drug-induced state, babbling about floating daggers (which nobody else could locate), apparitions, and invisible bloodstains. Mr. Macbeth startled several residents when he swore that Mr. Banquo’s ghost was grilling in the gazebo when we all know Mr. Banquo is still wintering in Florida. Mrs. Macbeth, meanwhile, caused a stir with her cries of, “Out damned spot!” while relentlessly sniffing her hands, effectively clearing the pool area and ruining Timmy Seward’s 10th birthday party. On a personal note, I am gravely concerned about Mrs. Macbeth’s well-being, as there has been no sign of her since this incident.

Finally, it has come to our attention that Mr. Macbeth was involved in an altercation outside his balcony this past Saturday, said balcony being heavily fortified in violation of Article 10.2: “Decorations and Barricades.” At the goading of Mr. Macbeth, several individuals were involved in unauthorized pruning at nearby Birnam Wood and carried several downed branches with them to Dunsinane Estates. After engaging with Mr. Macbeth, the individuals threw them about the grounds in a disrespectful manner. They likewise damaged several trellises, left behind several unsightly corpses in the guest parking area, and trampled Mrs. Lennox’s rhododendrons.

As a consequence of all the above, the condo board is left with no choice but to impose the following penalties: a fine of \$2000; your removal from the condo association board; beheading. We understand that this course of justice might seem odious to you, but foul is fair and fair is foul.

Sincerely,  
Malcolm King  
Interim President