

Texas Christian University

2013 APSI for English

Fascinating Shakespeare: Macbeth



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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.

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

ACT IV: SCENE I. A cavern. In the middle, a boiling cauldron.

Thunder. Enter the three Witches

First Witch: Thrice the brinded cat hath mew'd.

Second Witch: Thrice and once the hedge-pig whined.

Third Witch: Harpier cries 'Tis time, 'tis time.

First Witch: Round about the cauldron go;

In the poison'd entrails throw.

Toad, that under cold stone

Days and nights has thirty-one

Swelter'd venom sleeping got,

Boil thou first i' the charmed pot.

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 owlet'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,

Liver of blaspheming Jew,

Gall of goat, and slips of yew

Silver'd in the moon's eclipse,

Nose of Turk and Tartar's lips,

Finger of birth-strangled babe

Ditch-deliver'd by a drab,

Make the gruel thick and slab:

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.

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.

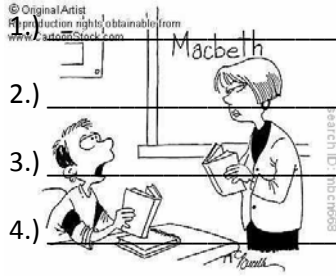
| Item | Poison | Night, darkness, blindness | Cutting, dismemberment | Eating, greed, lustfulness | Unnaturalness, irreligion |
|--------------------|---------------|---|-----------------------------------|---------------------------------------|--------------------------------------|
| Entrails | | | | | |
| 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?

5. Write a summary in five sentences.



- 1.) _____
- 2.) _____
- 3.) _____
- 4.) _____
- 5.) "I didn't read that scene, but I did highlight several passages." _____

4. List four important characters. Why are they important in this scene?

- 1.) _____
- 2.) _____
- 3.) _____
- 4.) _____

3. List three quotations from the scene and explain their significance.

- 1.) _____
- 2.) _____
- 3.) _____

2. Find two literary devices used. Write down the quotations and location. What devices are they? Why are they used?

- 1.) _____
- 2.) _____

1. What is one symbol used in the scene? Write down any quotations and their locations. Why is the symbol used? Why is it effective?

- 1.) _____

Use the back of the paper if you need more room to write your answers.

Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed.--Come seeling night,
Scarf up the tender eye of pitiful day,
And with thy bloody and invisible hand
Cancel and tear to pieces that great bond
Which keeps me pale. Light thickens, and the crow
Makes wing to th' rooky wood.
Good things of day begin to droop and drowse,
Whiles night's black agents to their preys do rouse.

The first thing one notices about the imagery here is the compression. There is nothing expansive or loose about the image of night as a monster which blinds the light of the world so that evil may initiate its destructive course of mutilation. And the extraordinarily compressed metaphor in the phrase "Light thickens," together with the vision of the "good things of day" slowly falling asleep as the agents of evil set about their work, is anything but conventional or unexpected or easy to pass by. The emotional pressure of Macbeth's fully conscious commitment to evil is here evoked unforgettably.

(Observations on Shakespeare's Dramatic Verse in *Richard III* and *Macbeth*)

...when he receives the news that his wife is dead, he response is so low key and bitter. In one of the very greatest speeches in all of Shakespeare, he accepts the news with a horrifying calm:

She should have died hereafter.
There would have been a time for such a word.
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. (5.5.16-27)

This famous speech acknowledges fully the empty mockery his life has become. Once again, the remarkable quality of this passage is Macbeth's refusal to evade the reality of the world he has created for himself. His life has become an insane farce, not because he no longer has any power or physical security (he has both and, as he remarks earlier, could easily withstand the siege), but because he has ceased to care about anything, even about his wife. There is no one to blame but himself, and he has learned too late the truth of what he understood would happen if he gave into his desires and killed Duncan. It's not surprising that immediately after this speech, once he hears about the moving wood, he decides to end it all in a final battle, not because he has any desire to win but because wants to take charge of the final event, his own death. The life he has created for himself leaves him with nothing else to do.

As many people have observed, the theatrical metaphor in this famous speech resonates throughout the play. Macbeth has, in a sense, tried to seize control of the script of his life, to write it in accordance with his desires, in the clear knowledge that that's probably going to be disastrous. Instead of living out his life, as normal people (including Banquo) do, in a drama out of his total control, he seeks to change the plot. And the result is a play that leaves him feeling increasingly pained, disoriented, and afraid (that we in modern terminology might call inauthentic). His returns to the witches and the murders that result are frantic attempts to keep rewriting the script, to turn it into something answering his needs. But all he succeeds in doing is to turn the play into a sinking nightmare of strutting and fretting (in which, interestingly enough, there are frequent references to how his clothes, like a poorly cut theatrical costume, just don't fit). ... **Introduction to *Macbeth***

Nothing could be apparently more simple than the choice of language here. This is a key moment in the play, Macbeth's response to the news that his wife is dead. And yet there is no high rhetoric, no lofty declamation. But notice the enormous emotional power of this utterance, an expression of Macbeth's sense of the total emptiness and uselessness of life. The emotional power is conveyed in a number of ways, particularly in words like "struts and frets," and "idiot." If you read this passage aloud, attending to the rhythm, you observe how these words (and their sounds) are emphasized. And the punctuation forces one to keep moving beyond the end of the lines, coming to rest on "no more" and "nothing." The key image at work here is a very conventional one, life as a staged drama, but there's nothing conventional about this use of it to convey an unforgettable expression of an emotional state.

One should notice, too, how flexible the blank verse has become in *Macbeth*. Shakespeare has clearly learned not to be imprisoned by the demands of the iambic pentameter but to use it to evoke the mood appropriate to a particular moment, often deliberately violating the regular pattern:

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.

Introduction to *Macbeth*

Observations on Shakespeare's Dramatic Verse in *Richard III* and *Macbeth*

[These are from the texts of lectures prepared by Ian Johnston of Malaspina University-College. This document is in the public domain, released July 1999. This text was last revised on July 17, 1999.]

<http://records.viu.ca/~johnstoi/eng366/lectures/macbeth.htm>
<http://records.viu.ca/~johnstoi/eng366/lectures/poetry.htm>

"Tomorrow and tomorrow and tomorrow"

This triplet might suggest past, present, and future. It is a lament, complete with tragic overtones, about the indefatigable advancement of time; as such, it is problematic, since the passage of time is inevitable and might therefore be inappropriate subject matter for tragedies, which are often avoidable. However, if time passing is tragic, then the ideal is static, and our lives are necessarily imperfect and dystopic.

Petty pace"

Besides describing time as something that "creeps", Macbeth further disparages it by calling it a "petty pace". The pace could be our daily lives, measured by a sequence of tomorrows, which are characterized as cheap, mean, ungenerous, inconsequential, and insignificant. The pace is a moment or measurement of time, such as the ticking of a clock or the tolling of a bell

"Time"

Time and fate are linked in Macbeth. The woods of Birnan are fated to approach Macbeth at Dunsinane and doom him. The time that passes before the advent of that day obsesses Macbeth, who no longer believes he can alter the chain of events his betrayal of Duncan set in motion. As Frank Kermode notes in the introduction to Macbeth in the Riverside Shakespeare: "The suffering of the Macbeths may be thought of as caused by the pressure of the world of order slowly resuming its true shape and crushing them. This is the work of time; as usual in Shakespeare, evil, however great, burns itself out, and time is the servant of providence."

"Lighted fools"

The past we dwell upon, our "yesterdays", has guided ("lighted") us to death. Or, the guidance might be less direct - it may not be our attention to the past, but simply the advancement of time, that will result in death. In the context of Macbeth

Shakespeare's typical Fool is outwardly incompetent or insane but inwardly nearly prescient. Macbeth is both: he is so stricken by guilt from his betrayal and murder of Duncan and Banquo that he hallucinates; and he is aware of the future fortold to him by the witches. Lady Macbeth's death furthers his guilt and prompts his soliloquy. He finds that his struggling conscience does not enable him to alter the tide of events caused by his evil actions.

"Dusty death"

"Dusty death" is reminiscent of the Biblical "from dust to dust", which again implies cycles of time.

If we take "dusty" to mean neglected at Lady Macbeth's death, her husband is not by her side This neglect upsets the normal sleep rhythms (circadian rhythms) of both characters

prior to their deaths. Lady Macbeth is tormented at night by the "slumb'ry agitation" (V, i, 11) of sleep-walking episodes,

"Brief candle", "walking shadow", "poor player"

The images of the candle, the shadow, and the player all suggest a similar despondency or fatalism. The fragile candle, insubstantial shadow, and inconstant player suggest the insignificance of the human being in the greater scope of the universe. The candle compares to the sun, the shadow to the material being, and the player to the character. These comparisons imply a subjugation of one thing by a more important thing, as perhaps our lives are in the context of the universe. The actor, in particular, suggests deliberate disguise or impersonation and falsity, especially considering that the character played can be a complete fiction, so that the actor is twice removed from substantiality. As a player in a game, the actor becomes even more transient, more contrived, and better suited for entertainment than for more important pursuits. That this player "struts and frets" emphasizes a theatrical characteristic and the fact that people worry; our worry, too, is unimportant, considering it is for a game that only lasts an "hour upon the stage."

"Told by an idiot"

Furthermore, there is a twist on the Shakespearean representation of the Fool. Arguably, the Fool typically embodies, at times, an unnaturally clear knowledge of the present or future.

"Full of sound and fury, / Signifying nothing"

Further notes

These words are uttered by [Macbeth](#) after he hears of [Lady Macbeth](#)'s death, in Act V, scene v, lines 16–27. Given the great love between them, his response is oddly muted, but it segues quickly into a speech of such pessimism and despair—one of the most famous speeches in all of Shakespeare—that the audience realizes how completely his wife's passing and the ruin of his [power](#) have undone Macbeth. His speech insists that there is no meaning or purpose in life. Rather, life "is a tale / Told by an idiot, full of sound and fury, / Signifying nothing." One can easily understand how, with his wife dead and armies marching against him, Macbeth succumbs to such pessimism. Yet, there is also a defensive and self-justifying quality to his words. If everything is meaningless, then Macbeth's awful crimes are somehow made less awful, because, like everything else, they too "signify nothing."

Macbeth's statement that "[l]ife's but a poor player / That struts and frets his hour upon the stage" can be read as Shakespeare's somewhat deflating reminder of the illusionary nature of the theater. After all, Macbeth is only a "player" himself, strutting on an Elizabethan stage. In any play, there is a conspiracy of sorts between the audience and the actors, as both pretend to accept the play's reality. Macbeth's comment calls attention to this conspiracy and partially explodes it—his nihilism embraces not only his own life but the entire play. If we take his words to heart, the play, too, can be seen as an event "full of sound and fury, / Signifying nothing."

**“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?

Performer: _____ Role(s): _____

Scene: _____ Date: _____

Group Members: _____

| CATEGORY | 90-100 | 80-89 | 70-79 | 60-69 |
|---------------------|---|--|--|---|
| Memorization | 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. |
| Preparedness | 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. |
| Actions | 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. |
| Creativity | 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. |
| Introduction | 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:

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.

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 |

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.

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

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?