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SHAKESPEARE™

MACBETH

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Amberley

# **NO FEAR SHAKESPEARE**

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**NO FEAR SHAKESPEARE**

# MACBETH

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There's matter in these sighs, these profound heavens.  
You must translate: 'tis fit we understand them.

(*Hamlet*, 4.1.1–2)

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# MACBETH

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# CHARACTERS

**Macbeth**—A Scottish general and the thane of Glamis. (“Thane” is a Scottish title of nobility, and Glamis is a village in eastern Scotland.) Macbeth is led to wicked thoughts by the prophecies of three witches, especially after their prophecy that he will be made thane of Cawdor comes true. Macbeth is a brave soldier and a powerful man, but he is not virtuous. He is easily tempted into murder to fulfill his ambitions to the throne, and once he commits his first crime and is crowned king of Scotland, he embarks on further atrocities with increasing ease. Macbeth cannot maintain his power because his increasingly brutal actions make him hated as a tyrant. Unlike Shakespeare’s other great villains, such as Iago in *Othello* and Richard III in *Richard III*, who revel in their villainy, Macbeth is never comfortable in his role as a criminal. He shows at the beginning of the play that he knows right from wrong, and chooses to do wrong without being able to justify it to himself. Ultimately, he is unable to bear the psychic consequences of his atrocities.

**Lady Macbeth**—Macbeth’s wife, a deeply ambitious woman who lusts for power and position. Early in the play she seems to be the stronger and more ruthless of the two, as she urges her husband to kill Duncan and seize the crown. After the bloodshed begins, however, Lady Macbeth falls victim to guilt and madness to an even greater degree than her husband. Her conscience affects her to such an extent that she eventually commits suicide. At the beginning of the play, Macbeth and Lady Macbeth apparently feel quite passionately for one another, and Lady Macbeth exploits her sexual hold over Macbeth as a means to persuade him to commit murder. However, their

shared alienation from the world, occasioned by their partnership in crime, does not bring them closer together, but instead seems to numb their feelings for one another.

**The Three Witches**—Three mysterious hags who plot mischief against Macbeth using charms, spells, and prophecies. Their predictions prompt him to murder Duncan, to order the deaths of Banquo and his son, and to blindly believe in his own immortality. The play leaves the witches' true nature unclear—we don't really know whether they make their own prophecies come true, or where they get their knowledge from. In some ways they resemble the mythological Fates, who impersonally wove the threads of human destiny. They clearly take a perverse delight in using their knowledge of the future to toy with and destroy human beings.

**Banquo**—The brave, noble general whose children, according to the witches' prophecy, will inherit the Scottish throne. Like Macbeth, Banquo thinks ambitious thoughts, but he does not translate those thoughts into action. In a sense, Banquo's character stands as a rebuke to Macbeth, since he represents the path Macbeth chose not to take: a path in which ambition need not lead to betrayal and murder. Appropriately, then, it is Banquo's ghost—and not Duncan's—that haunts Macbeth. In addition to embodying Macbeth's guilt for killing Banquo, the ghost also reminds Macbeth that he did not emulate Banquo's reaction to the witches' prophecy.

**King Duncan**—The good king of Scotland whom Macbeth, ambitious for the crown, murders. Duncan is the model of a virtuous, benevolent ruler. His death symbolizes the destruction of an order in Scotland that can be restored only when Duncan's line, in the person of Malcolm, once more occupies the throne.

**Macduff**—A Scottish nobleman hostile to Macbeth's kingship from the start. He eventually becomes a leader of the crusade

to unseat Macbeth. The crusade's mission is to place the rightful king, Malcolm, on the throne, but Macduff also desires vengeance for Macbeth's murder of Macduff's wife and young son.

**Malcolm**—The son of Duncan, whose restoration to the throne signals Scotland's return to order following Macbeth's reign of terror. Malcolm becomes a serious challenge to Macbeth with Macduff's aid (and the support of England). Prior to this, he appears weak and uncertain of his own power, as when he and Donalbain flee Scotland after their father's murder.

**Hecate**—The goddess of witchcraft, who helps the three witches work their mischief on Macbeth.

**Fleance**—Banquo's son, who survives Macbeth's attempt to murder him. At the end of the play, Fleance's whereabouts are unknown. Presumably, he may come to rule Scotland, fulfilling the witches' prophecy that Banquo's sons will sit on the Scottish throne.

**Lennox**—A Scottish nobleman.

**Ross**—A Scottish nobleman.

**The Murderers**—A group of ruffians conscripted by Macbeth to murder Banquo, Fleance (whom they fail to kill), and Macduff's wife and children.

**Porter**—The drunken doorman of Macbeth's castle.

**Lady Macduff**—Macduff's wife. The scene in her castle provides our only glimpse of family life other than that of Macbeth and Lady Macbeth. She and her home serve as contrasts to Lady Macbeth and the hellish world of Inverness.

**Donalbain**—Duncan's son and Malcolm's younger brother.



**NO FEAR SHAKESPEARE**

# MACBETH



# ACT ONE

## SCENE 1

*Thunder and lightning. Enter three WITCHES*

FIRST WITCH

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

SECOND WITCH

When the hurly-burly's done,  
When the battle's lost and won.

THIRD WITCH

5 That will be ere the set of sun.

FIRST WITCH

Where the place?

SECOND WITCH

Upon the heath.

THIRD WITCH

There to meet with Macbeth.

FIRST WITCH

I come, Graymalkin!

SECOND WITCH

10 Paddock calls.

THIRD WITCH

Anon.

ALL

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

*Exeunt*

# ACT ONE

## SCENE 1

*Thunder and lightning. Three WITCHES enter.*

FIRST WITCH

When should the three of us meet again? Will it be in thunder, lightning, or rain?

SECOND WITCH

We'll meet when the noise of the battle is over, when one side has won and the other side has lost.

THIRD WITCH

That will happen before sunset.

FIRST WITCH

Where should we meet?

SECOND WITCH

Let's do it in the open field.

THIRD WITCH

We'll meet Macbeth there.

*The WITCHES hear the calls of their spirit friends or "familiars," which look like animals—one is a cat and one is a toad.*

FIRST WITCH

*(calling to her cat)* I'm coming, Graymalkin!

SECOND WITCH

My toad, Paddock, calls me.

THIRD WITCH

*(to her spirit)* I'll be right there!

ALL

Fair is foul, and foul is fair. Let's fly away through the fog and filthy air.

*They exit.*

*Alarum within. Enter KING DUNCAN, MALCOLM, DONALBAIN, LENNOX, with attendants, meeting a bleeding CAPTAIN*

What bloody man is that? He can report,  
As seemeth by his plight, of the revolt  
The newest state.

This is the sergeant  
Who like a good and hardy soldier fought  
'Gainst my captivity. Hail, brave friend!  
Say to the king the knowledge of the broil  
As thou didst leave it.

Doubtful it stood,  
As two spent swimmers that do cling together  
And choke their art. The merciless Macdonwald—  
Worthy to be a rebel, for to that  
The multiplying villanies of nature  
Do swarm upon him—from the Western Isles  
Of kerns and gallowglasses is supplied,  
And fortune, on his damnèd quarrel smiling,  
Showed like a rebel's whore. But all's too weak,  
For brave Macbeth—well he deserves that name—  
Disdaining fortune, with his brandished steel,  
Which smoked with bloody execution,  
Like valor's minion carved out his passage  
Till he faced the slave;  
Which ne'er shook hands, nor bade farewell to him,  
Till he unseamed him from the nave to th' chops,  
And fixed his head upon our battlements.

O valiant cousin! Worthy gentleman!



ACT 1, SCENE 2  
**NO FEAR SHAKESPEARE**

**ACT 1, SCENE 2**

*Sounds of a trumpet and soldiers fighting offstage. KING DUNCAN enters with his sons MALCOLM and DONALBAIN, LENNOX, and a number of attendants. They meet a wounded and bloody CAPTAIN.*

**DUNCAN**

Who is this bloody man? Judging from his appearance, I bet he can tell us the latest news about the revolt.

**MALCOLM**

This is the brave sergeant who fought to keep me from being captured. Hail, brave friend! Tell the king what was happening in the battle when you left it.

**CAPTAIN**

For a while you couldn't tell who would win. The armies were like two exhausted swimmers clinging to each other and struggling in the water, unable to move. The villainous rebel Macdonwald was supported by foot soldiers and horsemen from Ireland and the Hebrides, and Lady Luck was with him, smiling cruelly at his enemies as if she were his whore. But Luck and Macdonwald together weren't strong enough. Brave Macbeth, laughing at Luck, chopped his way through to Macdonwald, who didn't even have time to say good-bye or shake hands before Macbeth split him open from his navel to his jawbone and stuck his head on our castle walls.

**DUNCAN**

My brave relative! What a worthy man!

**CAPTAIN**

25       As whence the sun 'gins his reflection  
Shipwracking storms and direful thunders break,  
So from that spring whence comfort seemed to come  
Discomfort swells. Mark, King of Scotland, mark:  
No sooner justice had, with valor armed,  
30       Compelled these skipping kerns to trust their heels,  
But the Norwegian lord, surveying vantage,  
With furbished arms and new supplies of men,  
Began a fresh assault.

**DUNCAN**

Dismayed not this our captains, Macbeth and Banquo?

**CAPTAIN**

35       Yes, as sparrows eagles, or the hare the lion.  
If I say sooth, I must report they were  
As cannons overcharged with double cracks,  
So they doubly redoubled strokes upon the foe.  
Except they meant to bathe in reeking wounds,  
40       Or memorize another Golgotha,  
I cannot tell—  
But I am faint, my gashes cry for help.

**DUNCAN**

So well thy words become thee as thy wounds;  
They smack of honor both. Go get him surgeons.

*Exit CAPTAIN with attendants*

*Enter ROSS and ANGUS*

45       Who comes here?

**MALCOLM**

The worthythane of Ross.

**LENNOX**

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

# NO FEAR SHAKESPEARE

**CAPTAIN**

But in the same way that violent storms always come just as spring appears, our success against Macdonwald created new problems for us. Listen to this, King: as soon as we sent those Irish soldiers running for cover, the Norwegian king saw his chance to attack us with fresh troops and shiny weapons.

**DUNCAN**

Didn't this frighten our captains, Macbeth and Banquo?

**CAPTAIN**

The new challenge scared them about as much as sparrows frighten eagles, or rabbits frighten a lion. To tell you the truth, they fought the new enemy with twice as much force as before; they were like cannons loaded with double ammunition. Maybe they wanted to take a bath in their enemies' blood, or make that battlefield as infamous as Golgotha, where Christ was crucified, I don't know. But I feel weak. My wounds must be tended to.

**DUNCAN**

Your words, like your wounds, bring you honor. Take him to the surgeons.

*The CAPTAIN exits, helped by attendants.*

**ROSS and ANGUS enter.**

Who is this?

**MALCOLM**

→ "Thane" is a  
Scottish title of  
nobility.

The worthy thane of Ross.

**LENNOX**

His eyes seem frantic! He looks like someone with a strange tale to tell.

**ROSS**

God save the king.

**DUNCAN**

Whence cam'st thou, worthy thane?

**ROSS**

From Fife, great king,

Where the Norweyan banners flout the sky  
And fan our people cold.  
Norway himself, with terrible numbers,  
Assisted by that most disloyal traitor,  
The thane of Cawdor, began a dismal conflict,  
Till that Bellona's bridegroom, lapped in proof,  
Confronted him with self-comparisons,  
Point against point, rebellious arm 'gainst arm,  
Curbing his lavish spirit; and to conclude,  
The victory fell on us.

**DUNCAN**

Great happiness!

**ROSS**

That now

Sweno, the Norways' king, craves composition.  
Nor would we deign him burial of his men  
Till he disbursed at Saint Colme's Inch  
Ten thousand dollars to our general use.

**DUNCAN**

No more that thane of Cawdor shall deceive  
Our bosom interest: go pronounce his present death,  
And with his former title greet Macbeth.

**ROSS**

I'll see it done.

**DUNCAN**

What he hath lost, noble Macbeth hath won.

*Exeunt*

ACT 1, SCENE 2  
**NO FEAR SHAKESPEARE**

**ROSS**

God save the king!

**DUNCAN**

Where have you come from, worthythane?

**ROSS**

Great king, I've come from Fife, where the Norwegian flag flies, mocking our country and frightening our people. Leading an enormous army and assisted by that disloyal traitor, the thane of Cawdor, the king of Norway began a bloody battle. But outfitted in his battle-weathered armor, Macbeth met the Norwegian attacks shot for shot, as if he were the goddess of war's husband. Finally he broke the enemy's spirit, and we were victorious.

**DUNCAN**

Great happiness!

**ROSS**

So now Sweno, the Norwegian king, wants a treaty. We told him we wouldn't even let him bury his men until he retreated to Saint Colme's Inch and paid us ten thousand dollars.

**DUNCAN**

The thane of Cawdor will never again betray me. Go announce that he will be executed, and tell Macbeth that Cawdor's titles will be given to him.

**ROSS**

I'll get it done right away.

**DUNCAN**

The thane of Cawdor has lost what the noble Macbeth has won.

*They all exit.*

**ACT 1, SCENE 3**

*Thunder. Enter the three WITCHES*

**FIRST WITCH**

Where hast thou been, sister?

**SECOND WITCH**

Killing swine.

**THIRD WITCH**

Sister, where thou?

**FIRST WITCH**

5       A sailor's wife had chestnuts in her lap,  
And munched, and munched, and munched. "Give me,"  
              quoth I.  
      "Aroint thee, witch!" the rump-fed runnion cries.  
Her husband's to Aleppo gone, master o' th' *Tiger*;  
But in a sieve I'll thither sail,  
And like a rat without a tail,  
10       I'll do, I'll do, and I'll do.

**SECOND WITCH**

I'll give thee a wind.

**FIRST WITCH**

Thou 'rt kind.

**THIRD WITCH**

And I another.

**FIRST WITCH**

15       I myself have all the other,  
And the very ports they blow,  
All the quarters that they know  
I' th' shipman's card.  
I'll drain him dry as hay.  
Sleep shall neither night nor day  
20       Hang upon his penthouse lid.  
He shall live a man forbid.  
Weary sev'n nights nine times nine  
Shall he dwindle, peak and pine.

ACT 1, SCENE 3  
**NO FEAR SHAKESPEARE**

**ACT 1, SCENE 3**

*Thunder. The three WITCHES enter.*

**FIRST WITCH**

Where have you been, sister?

**SECOND WITCH**

Killing pigs.

**THIRD WITCH**

And you, sister?

**FIRST WITCH**

A sailor's wife had chestnuts in her lap and munched away at them. "Give me one," I said. "Get away from me, witch!" the fat woman cried. Her husband has sailed off to Aleppo as master of a ship called the *Tiger*. I'll sail there in a kitchen strainer, turn myself into a tailless rat, and do things to him—

**SECOND WITCH**

I'll give you some wind to sail there.

**FIRST WITCH**

How nice of you!

**THIRD WITCH**

And I will give you some more.

**FIRST WITCH**

I already have control of all the other winds, along with the ports from which they blow and every direction on the sailor's compass in which they can go. I'll drain the life out of him. He won't catch a wink of sleep, either at night or during the day. He will live as a cursed man. For eighty-one weeks he will waste away in agony.

25           Though his bark cannot be lost,  
          Yet it shall be tempest-tossed.  
          Look what I have.

**SECOND WITCH**

          Show me, show me.

**FIRST WITCH**

          Here I have a pilot's thumb,  
          Wrecked as homeward he did come.

*Drum within*

**THIRD WITCH**

30           A drum, a drum!  
          Macbeth doth come.

**ALL**

*(dancing together in a circle)* The weird sisters, hand in hand,  
          Posters of the sea and land,  
          Thus do go about, about,  
35           Thrice to thine and thrice to mine  
          And thrice again, to make up nine.  
          Peace! The charm's wound up.

*Enter MACBETH and BANQUO*

**MACBETH**

          So foul and fair a day I have not seen.

**BANQUO**

          How far is 't called to Forres?—What are these  
40           So withered and so wild in their attire,  
          That look not like th' inhabitants o' th' Earth,  
          And yet are on 't?—Live you? Or are you aught  
          That man may question? You seem to understand me,  
          By each at once her choppy finger laying  
45           Upon her skinny lips. You should be women,  
          And yet your beards forbid me to interpret  
          That you are so.



**NO FEAR SHAKESPEARE**

Although I can't make his ship disappear, I can still make his journey miserable. Look what I have here.

**SECOND WITCH**

Show me, show me.

**FIRST WITCH**

Here I have the thumb of a pilot who was drowned while trying to return home.

*A drum sounds offstage.*

**THIRD WITCH**

A drum, a drum! Macbeth has come.

**ALL**

*(dancing together in a circle)* We weird sisters, hand in hand, swift travelers over the sea and land, dance around and around like so. Three times to yours, and three times to mine, and three times again, to add up to nine. Enough! The charm is ready.

**MACBETH and BANQUO enter.**

**MACBETH**

*(to BANQUO)* I have never seen a day that was so good and bad at the same time.

**BANQUO**

How far is it supposed to be to Forres? *(he sees the WITCHES)* What are these creatures? They're so withered-looking and crazily dressed. They don't look like they belong on this planet, but I see them standing here on Earth. *(to the WITCHES)* Are you alive? Can you answer questions? You seem to understand me, because each of you has put a gruesome finger to her skinny lips. You look like women, but your beards keep me from believing that you really are.

**MACBETH**

Speak, if you can: what are you?

**FIRST WITCH**

All hail, Macbeth! Hail to thee, thane of Glamis!

**SECOND WITCH**

50 All hail, Macbeth! Hail to thee, thane of Cawdor!

**THIRD WITCH**

All hail, Macbeth, that shalt be king hereafter!

**BANQUO**

Good sir, why do you start and seem to fear  
Things that do sound so fair? (*to the WITCHES*) I' th' name of  
truth,

Are ye fantastical, or that indeed  
55 Which outwardly ye show? My noble partner  
You greet with present grace and great prediction  
Of noble having and of royal hope,  
That he seems rapt withal. To me you speak not.  
If you can look into the seeds of time  
60 And say which grain will grow and which will not,  
Speak, then, to me, who neither beg nor fear  
Your favors nor your hate.

**FIRST WITCH**

Hail!

**SECOND WITCH**

Hail!

**THIRD WITCH**

65 Hail!

**FIRST WITCH**

Lesser than Macbeth and greater.

**SECOND WITCH**

Not so happy, yet much happier.

**THIRD WITCH**

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

**FIRST WITCH**

70 Banquo and Macbeth, all hail!

# NO FEAR SHAKESPEARE

**MACBETH**

Speak, if you can. What kind of creatures are you?

**FIRST WITCH**

All hail, Macbeth! Hail to you, thane of Glamis!

**SECOND WITCH**

All hail, Macbeth! Hail to you, thane of Cawdor!

**THIRD WITCH**

All hail, Macbeth, the future king!

**BANQUO**

My dear Macbeth, why do you look so startled and afraid of these nice things they're saying? (*to the WITCHES*) Tell me honestly, are you illusions, or are you really what you seem to be? You've greeted my noble friend with honors and talk of a future so glorious that you've made him speechless. But you don't say anything to me. If you can see the future and say how things will turn out, tell me. I don't want your favors and I'm not afraid of your hatred.

**FIRST WITCH**

Hail!

**SECOND WITCH**

Hail!

**THIRD WITCH**

Hail!

**FIRST WITCH**

You are lesser than Macbeth but also greater.

**SECOND WITCH**

You are not as happy as Macbeth, yet much happier.

**THIRD WITCH**

Your descendants will be kings, even though you will not be one. So all hail, Macbeth and Banquo!

**FIRST WITCH**

Banquo and Macbeth, all hail!

**MACBETH**

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

**BANQUO**

80 The earth hath bubbles, as the water has,  
And these are of them. Whither are they vanished?

**MACBETH**

Into the air, and what seemed corporal  
Melted, as breath into the wind. Would they had stayed.

**BANQUO**

Were such things here as we do speak about?  
85 Or have we eaten on the insane root  
That takes the reason prisoner?

**MACBETH**

Your children shall be kings.

**BANQUO**

You shall be king.

**MACBETH**

And thane of Cawdor too: went it not so?

**BANQUO**

90 To the selfsame tune and words. Who's here?

*Enter ROSS and ANGUS*

**NO FEAR SHAKESPEARE****MACBETH**

Wait! You only told me part of what I want to know. Stay and tell me more. I already know I am the thane of Glamis because I inherited the position when my father, Sinel, died. But how can you call me the thane of Cawdor? The thane of Cawdor is alive, and he's a rich and powerful man. And for me to be the king is completely impossible, just as it's impossible for me to be thane of Cawdor. Tell me where you learned these strange things, and why you stop us at this desolate place with this prophetic greeting? Speak, I command you.

*The WITCHES vanish.*

**BANQUO**

The earth has bubbles, just like the water, and these creatures must have come from a bubble in the earth. Where did they disappear to?

**MACBETH**

Into thin air. Their bodies melted like breath in the wind. I wish they had stayed!

**BANQUO**

Were these things we're talking about really here? Or are we both on drugs?

**MACBETH**

Your children will be kings.

**BANQUO**

You will be the king.

**MACBETH**

And thane of Cawdor too. Isn't that what they said?

**BANQUO**

That's exactly what they said. Who's this?

*ROSS and ANGUS enter.*

**ROSS**

The king hath happily received, Macbeth,  
The news of thy success, and when he reads  
Thy personal venture in the rebels' fight,  
His wonders and his praises do contend  
95 Which should be thine or his. Silenced with that,  
In viewing o'er the rest o' the selfsame day,  
He finds thee in the stout Norweyan ranks,  
Nothing afeard of what thyself didst make,  
Strange images of death. As thick as tale  
100 Can post with post, and every one did bear  
Thy praises in his kingdom's great defense,  
And poured them down before him.

**ANGUS**

We are sent  
To give thee from our royal master thanks,  
Only to herald thee into his sight,  
105 Not pay thee.

**ROSS**

And, for an earnest of a greater honor,  
He bade me, from him, call thee thane of Cawdor:  
In which addition, hail, most worthy thane,  
For it is thine.

**BANQUO**

What, can the devil speak true?

**MACBETH**

110 The thane of Cawdor lives. Why do you dress me  
In borrowed robes?

**ANGUS**

Who was the thane lives yet,  
But under heavy judgment bears that life  
Which he deserves to lose. Whether he was combined  
With those of Norway, or did line the rebel  
115 With hidden help and vantage, or that with both  
He labored in his country's wrack, I know not;  
But treasons capital, confessed and proved,  
Have overthrown him.

**NO FEAR SHAKESPEARE****ROSS**

The king was happy to hear of your success, Macbeth. Whenever he hears the story of your exploits in the fight against the rebels, he becomes so amazed it makes him speechless. He was also shocked to learn that on the same day you fought the rebels you also fought against the army of Norway, and that you weren't the least bit afraid of death, even as you killed everyone around you. Messenger after messenger delivered news of your bravery to the king with praise for how you defended his country.

**ANGUS**

The king sent us to give you his thanks and to bring you to him. Your real reward won't come from us.

**ROSS**

And to give you a taste of what's in store for you, he told me to call you the thane of Cawdor. So hail, thane of Cawdor! That title belongs to you now.

**BANQUO**

*(shocked)* Can the devil tell the truth?

**MACBETH**

The thane of Cawdor is still alive. Why are you putting his clothes on me?

**ANGUS**

The man who was the thane of Cawdor is still alive, but he's been sentenced to death, and he deserves to die. I don't know whether he fought on Norway's side, or if he secretly aided the rebels, or if he fought with both of our enemies. But his treason, which has been proven, and to which he's confessed, means he's finished.

**MACBETH**

(*aside*) Glamis, and thane of Cawdor!  
The greatest is behind. (*to ROSS and ANGUS*) Thanks for  
your pains.  
120 (*aside to BANQUO*) Do you not hope your children shall be  
kings,  
When those that gave the thane of Cawdor to me  
Promised no less to them?

**BANQUO**

That, trusted home,  
Might yet enkindle you unto the crown,  
Besides the thane of Cawdor. But 'tis strange.  
125 And oftentimes, to win us to our harm,  
The instruments of darkness tell us truths,  
Win us with honest trifles, to betray 's  
In deepest consequence.  
(*to ROSS and ANGUS*) Cousins, a word, I pray you.

**BANQUO, ROSS, and ANGUS move to one side**

**MACBETH**

(*aside*) Two truths are told,  
130 As happy prologues to the swelling act  
Of the imperial theme. (*to ROSS and ANGUS*) I thank you,  
gentlemen.  
(*aside*) This supernatural soliciting  
Cannot be ill, cannot be good. If ill,  
Why hath it given me earnest of success,  
135 Commencing in a truth? I am thane of Cawdor.  
If good, why do I yield to that suggestion  
Whose horrid image doth unfix my hair  
And make my seated heart knock at my ribs,  
Against the use of nature? Present fears  
140 Are less than horrible imaginings.



**NO FEAR SHAKESPEARE****MACBETH**

*(to himself)* It's just like they said—now I'm the thane of Glamis and the thane of Cawdor. And the best part of what they predicted is still to come. *(to ROSS and ANGUS)* Thank you for the news. *(speaking so that only BANQUO can hear)* Aren't you beginning to hope your children will be kings? After all, the witches who said I was thane of Cawdor promised them nothing less.

**BANQUO**

If you trust what they say, you might be on your way to becoming king, as well as thane of Cawdor. But this whole thing is strange. The agents of evil often tell us part of the truth in order to lead us to our destruction. They earn our trust by telling us the truth about little things, but then they betray us when it will damage us the most. *(to ROSS and ANGUS)* Gentlemen, I'd like to have a word with you, please.

**ROSS, ANGUS, and BANQUO** *move to one side.*

**MACBETH**

*(to himself)* So far the witches have told me two things that came true, so it seems like this will culminate in my becoming king. *(to ROSS and ANGUS)* Thank you, gentlemen. *(to himself)* This supernatural temptation doesn't seem like it can be a bad thing, but it can't be good either. If it's a bad thing, why was I promised a promotion that turned out to be true? Now I'm the thane of Cawdor, just like they said I would be. But if this is a good thing, why do I find myself thinking about murdering King Duncan, a thought so horrifying that it makes my hair stand on end and my heart pound inside my chest? The dangers that actually threaten me here and now frighten me less than the horrible things I'm imagining.

My thought, whose murder yet is but fantastical,  
Shakes so my single state of man  
That function is smothered in surmise,  
And nothing is but what is not.

**BANQUO**

Look how our partner's rapt.

145 **MACBETH**

*(aside)* If chance will have me king, why, chance may  
crown me  
Without my stir.

**BANQUO**

New honors come upon him,  
Like our strange garments, cleave not to their mold  
But with the aid of use.

**MACBETH**

*(aside)* Come what come may,  
Time and the hour runs through the roughest day.

150 **BANQUO**

Worthy Macbeth, we stay upon your leisure.

**MACBETH**

Give me your favor. My dull brain was wrought  
With things forgotten. Kind gentlemen, your pains  
Are registered where every day I turn  
The leaf to read them. Let us toward the king.

155 *(aside to BANQUO)* Think upon what hath chanced, and, at  
more time,

The interim having weighed it, let us speak  
Our free hearts each to other.

**BANQUO**

Very gladly.

**MACBETH**

Till then, enough. *(to ROSS and ANGUS)* Come, friends.

160

*Exeunt*

**NO FEAR SHAKESPEARE**

Even though it's just a fantasy so far, the mere thought of committing murder shakes me up so much that I hardly know who I am anymore. My ability to act is stifled by my thoughts and speculations, and the only things that matter to me are things that don't really exist.

**BANQUO**

Look at Macbeth—he's in a daze.

**MACBETH**

*(to himself)* If fate wants me to be king, perhaps fate will just make it happen and I won't have to do anything.

**BANQUO**

*(to ROSS and ANGUS)* Macbeth is not used to his new titles. They're like new clothes: they don't fit until you break them in over time.

**MACBETH**

*(to himself)* One way or another, what's going to happen is going to happen.

**BANQUO**

Good Macbeth, we're ready when you are.

**MACBETH**

I beg your pardon; I was distracted. Kind gentlemen, I won't forget the trouble you've taken for me whenever I think of this day. Let's go to the king. *(speaking so that only BANQUO can hear)* Think about what happened today, and when we've both had time to consider things, let's talk.

**BANQUO**

Absolutely.

**MACBETH**

Until then, we've said enough. *(to ROSS and ANGUS)* Let's go, my friends.

*They all exit.*

**ACT 1, SCENE 4**

*Flourish. Enter KING DUNCAN, LENNOX, MALCOLM, DONALBAIN, and attendants*

**DUNCAN**

Is execution done on Cawdor? Are not  
Those in commission yet returned?

**MALCOLM**

My liege,  
They are not yet come back. But I have spoke  
With one that saw him die, who did report  
5 That very frankly he confessed his treasons,  
Implored your highness' pardon, and set forth  
A deep repentance. Nothing in his life  
Became him like the leaving it. He died  
As one that had been studied in his death  
10 To throw away the dearest thing he owed  
As 'twere a careless trifle.

**DUNCAN**

There's no art  
To find the mind's construction in the face.  
He was a gentleman on whom I built  
An absolute trust.

*Enter MACBETH, BANQUO, ROSS, and ANGUS*

15 (to **MACBETH**) O worthiest cousin,  
The sin of my ingratitude even now  
Was heavy on me. Thou art so far before  
That swiftest wing of recompense is slow  
To overtake thee. Would thou hadst less deserved,  
20 That the proportion both of thanks and payment  
Might have been mine! Only I have left to say,  
More is thy due than more than all can pay.

ACT 1, SCENE 4  
**NO FEAR SHAKESPEARE**

**ACT 1, SCENE 4**

*A trumpet fanfare sounds. KING DUNCAN, LENNOX, MALCOLM, DONALBAIN, and their attendants enter.*

**DUNCAN**

Has the former thane of Cawdor been executed yet?  
Haven't the people in charge of that come back?

**MALCOLM**

My king, they haven't come back yet. But I spoke with someone who saw Cawdor die, and he said that Cawdor openly confessed his treasons, begged your highness's forgiveness, and repented deeply. He never did anything in his whole life that looked as good as the way he died. He died like someone who had practiced how to toss away his most cherished possession as if it were a worthless piece of garbage.

**DUNCAN**

There's no way to read a man's mind by looking at his face. I trusted Cawdor completely.

*MACBETH, BANQUO, ROSS, and ANGUS enter.*

(to **MACBETH**) My worthiest kinsman! Just this moment I was feeling guilty for not having thanked you enough. You have done so much for me so fast that it has been impossible to reward you properly. If you deserved less, then perhaps my payment would have matched your deeds! All I can say is that I owe you more than I can ever repay.

The service and the loyalty I owe  
In doing it pays itself. Your highness' part  
Is to receive our duties, and our duties  
Are to your throne and state children and servants,  
Which do but what they should, by doing everything  
Safe toward your love and honor.

I have begun to plant thee, and will labor  
To make thee full of growing. (*to BANQUO*) Noble Banquo,  
That hast no less deserved, nor must be known  
No less to have done so, let me infold thee  
And hold thee to my heart.

The harvest is your own.

Wanton in fullness, seek to hide themselves  
In drops of sorrow. Sons, kinsmen, thanes,  
And you whose places are the nearest, know  
We will establish our estate upon  
Our eldest, Malcolm, whom we name hereafter  
The prince of Cumberland; which honor must  
Not unaccompanied invest him only,  
But signs of nobleness, like stars, shall shine  
On all deservers. (*to MACBETH*) From hence to Inverness,  
And bind us further to you.

The rest is labor which is not used for you:  
I'll be myself the harbinger and make joyful  
The hearing of my wife with your approach.  
So humbly take my leave.

My worthy Cawdor!

**NO FEAR SHAKESPEARE****MACBETH**

The opportunity to serve you is its own reward. Your only duty, your highness, is to accept what we owe you. Our duty to you and your state is like the duty of children to their father or servants to their master. By doing everything we can to protect you, we're only doing what we should.

**DUNCAN**

You are welcome here. By making you thane of Cawdor, I have planted the seeds of a great career for you, and I will make sure they grow. *(to BANQUO)* Noble Banquo, you deserve no less than Macbeth, and everyone should know it. Let me bring you close to me and give you the benefit of my love and good will.

**BANQUO**

Then if I accomplish anything great, it will be a credit to you.

**DUNCAN**

My joy is so overwhelming it brings tears to my eyes. My sons, relatives, lords, and all those closest to me, I want you to witness that I will bestow my kingdom on my eldest son, Malcolm. Today I name him the prince of Cumberland. But Malcolm isn't going to be alone in receiving honors—titles of nobility will shine like stars on all of you who deserve them. *(to MACBETH)* And now, let's go to your castle at Inverness, where I will become even more obliged to you because of your hospitality.

**MACBETH**

I'm not happy unless I can be working for you. I will go ahead and bring my wife the good news that you are coming. With that, I'll be off.

**DUNCAN**

My worthy Cawdor!

**MACBETH**

50       *(aside)* The prince of Cumberland! That is a step  
On which I must fall down, or else o'erleap,  
For in my way it lies. Stars, hide your fires;  
Let not light see my black and deep desires.  
The eye wink at the hand, yet let that be  
55       Which the eye fears, when it is done, to see.

*Exit***DUNCAN**

True, worthy Banquo. He is full so valiant,  
And in his commendations I am fed;  
It is a banquet to me.—Let's after him,  
Whose care is gone before to bid us welcome:  
60       It is a peerless kinsman.

*Flourish. Exeunt*



**NO FEAR SHAKESPEARE****MACBETH**

*(to himself)* Malcolm is now the prince of Cumberland! To become king myself, I'm either going to have to step over him or give up, because he's in my way. Stars, hide your light so no one can see the terrible desires within me. I won't let my eye look at what my hand is doing, but in the end I'm still going to do that thing I'd be horrified to see.

**MACBETH** *exits.***DUNCAN**

*(to BANQUO, in the middle of a conversation we haven't heard)* You're right, Banquo. Macbeth is every bit as valiant as you say, and I am satisfied with these praises of him. Let's follow after him, now that he has gone ahead to prepare our welcome. He is a man without equal.

*Trumpet fanfare. They exit.*

**ACT 1, SCENE 5**

*Enter LADY MACBETH, alone, with a letter*

**LADY MACBETH**

(*reading*) "They met me in the day of success, and I have learned by the perfectest report they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it came missives from the king, who all-hailed me 'Thane of Cawdor,' by which title, before, these weird sisters saluted me, and referred me to the coming on of time with 'Hail, king that shalt be!' This have I thought good to deliver thee, my dearest partner of greatness, that thou might'st not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell."

Glamis thou art, and Cawdor; and shalt be  
What thou art promised. Yet do I fear thy nature;  
It is too full o' th' milk of human kindness  
To catch the nearest way: thou wouldst be great,  
Art not without ambition, but without  
The illness should attend it. What thou wouldst highly,  
That wouldst thou holily; wouldst not play false,  
And yet wouldst wrongly win. Thou'ld'st have, great Glamis,  
That which cries, "Thus thou must do," if thou have it,  
And that which rather thou dost fear to do,  
Than wishest should be undone. Hie thee hither,  
That I may pour my spirits in thine ear  
And chastise with the valor of my tongue  
All that impedes thee from the golden round,  
Which fate and metaphysical aid doth seem  
To have thee crowned withal.

*Enter SERVANT*

ACT 1, SCENE 5  
**NO FEAR SHAKESPEARE**

**ACT 1, SCENE 5**

**LADY MACBETH** *enters, reading a letter.*

**LADY MACBETH**

“The witches met me on the day of my victory in battle, and I have since learned that they have supernatural knowledge. When I tried desperately to question them further, they vanished into thin air. While I stood spellbound, messengers from the king arrived and greeted me as the thane of Cawdor, which is precisely how the weird sisters had saluted me before calling me ‘the future king!’ I thought I should tell you this news, my dearest partner in greatness, so that you could rejoice along with me about the greatness that is promised to us. Keep it secret, and farewell.”

*(she looks up from the letter)* You are thane of Glamis and Cawdor, and you’re going to be king, just like you were promised. But I worry about whether or not you have what it takes to seize the crown. You are too full of the milk of human kindness to strike aggressively at your first opportunity. You want to be powerful, and you don’t lack ambition, but you don’t have the mean streak that these things call for. The things you want to do, you want to do like a good man. You don’t want to cheat, yet you want what doesn’t belong to you. There’s something you want, but you’re afraid to do what you need to do to get it. You want it to be done for you. Hurry home so I can persuade you and talk you out of whatever’s keeping you from going after the crown. After all, fate and witchcraft both seem to want you to be king.

**A SERVANT** *enters.*

What is your tidings?

**SERVANT**

The king comes here tonight.

**LADY MACBETH**

30

Thou 'rt mad to say it.

Is not thy master with him, who, were 't so,  
Would have informed for preparation?

**SERVANT**

35

So please you, it is true: our thane is coming.  
One of my fellows had the speed of him,  
Who, almost dead for breath, had scarcely more  
Than would make up his message.

**LADY MACBETH**

Give him tending.  
He brings great news.

*Exit* **SERVANT**

40

The raven himself is hoarse  
That croaks the fatal entrance of Duncan  
Under my battlements. Come, you spirits  
That tend on mortal thoughts, unsex me here,  
And fill me from the crown to the toe top-full  
Of direst cruelty. Make thick my blood.  
45 Stop up the access and passage to remorse,  
That no compunctious visitings of nature  
Shake my fell purpose, nor keep peace between  
The effect and it! Come to my woman's breasts,  
And take my milk for gall, you murd'ring ministers,  
50 Wherever in your sightless substances  
You wait on nature's mischief. Come, thick night,  
And pall thee in the dunkest 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!"

**NO FEAR SHAKESPEARE**

What news do you bring?

**SERVANT**

The king is coming here tonight.

**LADY MACBETH**

You must be crazy to say that! Isn't Macbeth with the king, and wouldn't Macbeth have told me in advance so I could prepare, if the king were really coming?

**SERVANT**

I'm sorry, but it's the truth. Macbeth is coming. He sent a messenger ahead of him who arrived here so out of breath that he could barely speak his message.

**LADY MACBETH**

Take good care of him. He brings great news.

*The SERVANT exits.*

So the messenger is short of breath, like a hoarse raven, as he announces Duncan's entrance into my fortress, where he will die. Come, you spirits that assist murderous thoughts, make me less like a woman and more like a man, and fill me from head to toe with deadly cruelty! Thicken my blood and clog up my veins so I won't feel remorse, so that no human compassion can stop my evil plan or prevent me from accomplishing it! Come to my female breasts and turn my mother's milk into poisonous acid, you murdering demons, wherever you hide, invisible and waiting to do evil! Come, thick night, and cover the world in the darkest smoke of hell, so that my sharp knife can't see the wound it cuts open, and so heaven can't peep through the darkness and cry, "No! Stop!"

*Enter MACBETH*

55

Great Glamis, worthy Cawdor,  
Greater than both, by the all-hail hereafter,  
Thy letters have transported me beyond  
This ignorant present, and I feel now  
The future in the instant.

**MACBETH**

60

My dearest love,  
Duncan comes here tonight.

**LADY MACBETH**

And when goes hence?

**MACBETH**

Tomorrow, as he purposes.

**LADY MACBETH**

O, never

65

Shall sun that morrow see!  
Your face, my thane, is as a book where men  
May read strange matters. To beguile the time,  
Look like the time. Bear welcome in your eye,  
Your hand, your tongue. Look like th' innocent flower,  
But be the serpent under 't. He that's coming  
Must be provided for; and you shall put  
This night's great business into my dispatch,  
Which shall to all our nights and days to come  
Give solely sovereign sway and masterdom.

70

**MACBETH**

We will speak further.

**LADY MACBETH**

75

Only look up clear.  
To alter favor ever is to fear.  
Leave all the rest to me.

*Exeunt*

**NO FEAR SHAKESPEARE**

**MACBETH** *enters.*

Great thane of Glamis! Worthy thane of Cawdor!  
You'll soon be greater than both those titles, once you  
become king! Your letter has transported me from the  
present moment, when who knows what will happen,  
and has made me feel like the future is already here.

**MACBETH**

My dearest love, Duncan is coming here tonight.

**LADY MACBETH**

And when is he leaving?

**MACBETH**

He plans to leave tomorrow.

**LADY MACBETH**

That day will never come. Your face betrays strange  
feelings, my lord, and people will be able to read it like  
a book. In order to deceive them, you must appear the  
way they expect you to look. Greet the king with a wel-  
coming expression in your eyes, your hands, and your  
words. You should look like an innocent flower, but be  
like the snake that hides underneath the flower. The  
king is coming, and he's got to be taken care of. Let me  
handle tonight's preparations, because tonight will  
change every night and day for the rest of our lives.

**MACBETH**

We will speak about this further.

**LADY MACBETH**

You should project a peaceful mood, because if you  
look troubled, you will arouse suspicion. Leave all the  
rest to me.

*They exit.*

*Hautboys and torches. Enter KING DUNCAN, MALCOLM, DONALBAIN, BANQUO, LENNOX, MACDUFF, ROSS, ANGUS, and attendants*

This castle hath a pleasant seat. The air  
Nimble and sweetly recommends itself  
Unto our gentle senses.

This guest of summer,  
The temple-haunting martlet, does approve,  
By his loved mansionry, that the heaven's breath  
Smells wooingly here. No jutty, frieze,  
Buttress, nor coign of vantage, but this bird  
Hath made his pendant bed and procreant cradle.  
Where they most breed and haunt, I have observed,  
The air is delicate.

*Enter* LADY MACBETH

See, see, our honored hostess!  
The love that follows us sometime is our trouble,  
Which still we thank as love. Herein I teach you  
How you shall bid God 'ild us for your pains,  
And thank us for your trouble.

All our service,  
In every point twice done and then done double,  
Were poor and single business to contend  
Against those honors deep and broad wherewith  
Your majesty loads our house. For those of old,  
And the late dignities heaped up to them,  
We rest your hermits.



ACT 1, SCENE 6  
**NO FEAR SHAKESPEARE**

**ACT 1, SCENE 6**

A hautboy is a loud  
woodwind instru-  
ment—the ances-  
tor of the modern  
oboe—used in out-  
door ceremonies.

*The stage is lit by torches. Hautboys play.* **DUNCAN**  
*enters, together with MALCOLM, DONALBAIN, BANQUO,*  
**LENNOX, MACDUFF, ROSS, ANGUS, and their attendants.**

**DUNCAN**

This castle is in a pleasant place. The air is sweet and  
appeals to my refined senses.

**BANQUO**

The fact that this summer bird, the house martin,  
builds his nests here proves how inviting the breezes  
are. There isn't a single protrusion in the castle walls  
where these birds haven't built their hanging nests to  
sleep and breed. I've noticed that they always like to  
settle and mate where the air is the nicest.

**LADY MACBETH enters.**

**DUNCAN**

Look, here comes our honored hostess! Sometimes  
the love my subjects bring me is inconvenient, but I  
still accept it as love. In doing so, I'm teaching you to  
thank me for the inconvenience I'm causing you by  
being here, because it comes from my love to you.

**LADY MACBETH**

Everything we're doing for you, even if it were dou-  
bled and then doubled again, is nothing compared to  
the honors you have brought to our family. We gladly  
welcome you as our guests, with gratitude for both the  
honors you've given us before and the new honors  
you've just given us.

**DUNCAN**

Where's the thane of Cawdor?  
We coursed him at the heels and had a purpose  
To be his purveyor; but he rides well,  
And his great love, sharp as his spur, hath holp him  
To his home before us. Fair and noble hostess,  
25 We are your guest tonight.

**LADY MACBETH**

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

**DUNCAN**

Give me your hand.  
Conduct me to mine host. We love him highly  
30 And shall continue our graces towards him.  
By your leave, hostess.

*Exeunt*

**NO FEAR SHAKESPEARE****DUNCAN**

Where is Macbeth, the thane of Cawdor? We followed closely after him. I hoped to arrive here before him, but he rides swiftly. And his great love, which is as sharp as his spur, helped him beat us here. Fair and noble hostess, we are your guests tonight.

**LADY MACBETH**

We are your servants, your highness, and as always our house and everything in it is at your disposal, for after all, we keep it in your trust and we're glad to give you back what's yours.

**DUNCAN**

Give me your hand. Bring me to my host, Macbeth. I love him dearly, and I shall continue to favor him. Whenever you're ready, hostess.

*They all exit.*

**ACT 1, SCENE 7**

*Hautboys. Torches. Enter a sewer and divers servants with dishes and service over the stage. Then enter MACBETH*

**MACBETH**

If it were done when 'tis done, then 'twere well  
It were done quickly. If the assassination  
Could trammel up the consequence, and catch  
With his surcease success; that but this blow  
5 Might be the be-all and the end-all here,  
But here, upon this bank and shoal of time,  
We'd jump the life to come. But in these cases  
We still have judgment here, that we but teach  
Bloody instructions, which, being taught, return  
10 To plague th' inventor: this even-handed justice  
Commends the ingredients of our poisoned chalice  
To our own lips. He's here in double trust:  
First, as I am his kinsman and his subject,  
Strong both against the deed; then, as his host,  
15 Who should against his murderer shut the door,  
Not bear the knife myself. Besides, this Duncan  
Hath borne his faculties so meek, hath been  
So clear in his great office, that his virtues  
Will plead like angels, trumpet-tongued, against  
20 The deep damnation of his taking-off;  
And pity, like a naked newborn babe,  
Striding the blast, or heaven's cherubim, horsed  
Upon the sightless couriers of the air,  
Shall blow the horrid deed in every eye,  
25 That tears shall drown the wind. I have no spur  
To prick the sides of my intent, but only  
Vaulting ambition, which o'erleaps itself  
And falls on th' other.

ACT 1, SCENE 7  
**NO FEAR SHAKESPEARE**

**ACT 1, SCENE 7**

*Hautboys play. The stage is lit by torches. A butler enters, and various servants carry utensils and dishes of food across the stage. Then MACBETH enters.*

**MACBETH**

If this business would really be finished when I did the deed, then it would be best to get it over with quickly. If the assassination of the king could work like a net, sweeping up everything and preventing any consequences, then the murder would be the be-all and end-all of the whole affair, and I would gladly put my soul and the afterlife at risk to do it. But for crimes like these there are still punishments in this world. By committing violent crimes we only teach other people to commit violence, and the violence of our students will come back to plague us teachers. Justice, being equal to everyone, forces us to drink from the poisoned cup that we serve to others. The king trusts me in two ways. First of all, I am his kinsman and his subject, so I should always try to protect him. Second, I am his host, so I should be closing the door in his murderer's face, not trying to murder him myself. Besides, Duncan has been such a humble leader, so free of corruption, that his virtuous legacy will speak for him when he dies, as if angels were playing trumpets against the injustice of his murder. Pity, like an innocent newborn baby, will ride the wind with winged angels on invisible horses through the air to spread news of the horrible deed to everyone everywhere. People will shed a flood of tears that will drown the wind like a horrible downpour of rain. I can't spur myself to action. The only thing motivating me is ambition, which makes people rush ahead of themselves toward disaster.

*Enter* LADY MACBETH

How now! What news?

LADY MACBETH

He has almost supped. Why have you left the chamber?

MACBETH

30 Hath he asked for me?

LADY MACBETH

Know you not he has?

MACBETH

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

LADY MACBETH

Was the hope drunk  
Wherein you dressed yourself? Hath it slept since?  
And wakes it now, to look so green and pale  
At what it did so freely? From this time  
Such I account thy love. Art thou afraid  
40 To be the same in thine own act and valor  
As thou art in desire? Wouldst thou have that  
Which thou esteem'st the ornament of life,  
And live a coward in thine own esteem,  
Letting "I dare not" wait upon "I would,"  
45 Like the poor cat i' th' adage?

MACBETH

Prithee, peace:

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

LADY MACBETH

What beast was 't, then,  
That made you break this enterprise to me?  
When you durst do it, then you were a man;

ACT 1, SCENE 7  
**NO FEAR SHAKESPEARE**

**LADY MACBETH** *enters.*

What news do you have?

**LADY MACBETH**

He has almost finished dinner. Why did you leave the dining room?

**MACBETH**

Has he asked for me?

**LADY MACBETH**

Don't you know he has?

**MACBETH**

We can't go on with this plan. The king has just honored me, and I have earned the good opinion of all sorts of people. I want to enjoy these honors while the feeling is fresh and not throw them away so soon.

**LADY MACBETH**

Were you drunk when you seemed so hopeful before? Have you gone to sleep and woken up green and pale in fear of this idea? From now on this is what I'll think of your love. Are you afraid to act the way you desire? Will you take the crown you want so badly, or will you live as a coward, always saying "I can't" after you say "I want to"? You're like the poor cat in the old story.

**MACBETH**

Please, stop! I dare to do only what is proper for a man to do. He who dares to do more is not a man at all.

**LADY MACBETH**

If you weren't a man, then what kind of animal were you when you first told me you wanted to do this? When you dared to do it, that's when you were a man.

50 And to be more than what you were, you would  
Be so much more the man. Nor time nor place  
Did then adhere, and yet you would make both.  
They have made themselves, and that their fitness now  
Does unmake you. I have given suck, and know  
55 How tender 'tis to love the babe that milks me.  
I would, while it was smiling in my face,  
Have plucked my nipple from his boneless gums  
And dashed the brains out, had I so sworn as you  
Have done to this.

**MACBETH**

If we should fail?

**LADY MACBETH**

We fail?

60 But screw your courage to the sticking-place,  
And we'll not fail. When Duncan is asleep—  
Whereto the rather shall his day's hard journey  
Soundly invite him—his two chamberlains  
Will I with wine and wassail so convince  
65 That memory, the warder of the brain,  
Shall be a fume, and the receipt of reason  
A limbeck only: when in swinish sleep  
Their drenchèd natures lie as in a death,  
What cannot you and I perform upon  
70 The unguarded Duncan? What not put upon  
His spongy officers, who shall bear the guilt  
Of our great quell?

**MACBETH**

Bring forth men-children only,  
For thy undaunted mettle should compose  
Nothing but males. Will it not be received,  
75 When we have marked with blood those sleepy two  
Of his own chamber and used their very daggers,  
That they have done 't?



**NO FEAR SHAKESPEARE**

And if you go one step further by doing what you dared to do before, you'll be that much more the man. The time and place weren't right before, but you would have gone ahead with the murder anyhow. Now the time and place are just right, but they're almost too good for you. I have suckled a baby, and I know how sweet it is to love the baby at my breast. But even as the baby was smiling up at me, I would have plucked my nipple out of its mouth and smashed its brains out against a wall if I had sworn to do that the same way you have sworn to do this.

**MACBETH**

But if we fail—

**LADY MACBETH**

We, fail? If you get your courage up, we can't fail. When Duncan is asleep—the day's hard journey has definitely made him tired—I'll get his two servants so drunk that their memory will go up in smoke through the chimneys of their brains. When they lie asleep like pigs, so drunk they'll be dead to the world, what won't you and I be able to do to the unguarded Duncan? And whatever we do, we can lay all the blame on the drunken servants.

**MACBETH**

May you only give birth to male children, because your fearless spirit should create nothing that isn't masculine. Once we have covered the two servants with blood, and used their daggers to kill, won't people believe that they were the culprits?

LADY MACBETH

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

MACBETH

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

*Exeunt*

# NO FEAR SHAKESPEARE

**LADY MACBETH**

Who could think it happened any other way? We'll be  
grieving loudly when we hear that Duncan has died.

**MACBETH**

Now I'm decided, and I will exert every muscle in my  
body to commit this crime. Go now, and pretend to be  
a friendly hostess. Hide with a false pleasant face what  
you know in your false, evil heart.

*They exit.*

# ACT TWO

## SCENE 1

*Enter BANQUO, and FLEANCE, with a torch before him*

BANQUO

How goes the night, boy?

FLEANCE

The moon is down. I have not heard the clock.

BANQUO

And she goes down at twelve.

FLEANCE

I take 't 'tis later, sir.

BANQUO

5 Hold, take my sword. There's husbandry in heaven;  
Their candles are all out. Take thee that too.  
A heavy summons lies like lead upon me,  
And yet I would not sleep. Merciful powers,  
Restrain in me the cursèd thoughts that nature  
Gives way to in repose.

*Enter MACBETH and a SERVANT with a torch*

Give me my sword. Who's there?

MACBETH

10 A friend.

BANQUO

What, sir, not yet at rest? The king's a-bed.  
He hath been in unusual pleasure, and  
Sent forth great largess to your offices.  
This diamond he greets your wife withal,  
15 By the name of most kind hostess, and shut up  
In measureless content.

MACBETH

Being unprepared,

# ACT TWO

## SCENE 1

**BANQUO** enters with **FLEANCE**, who lights the way with a torch.

**BANQUO**

How's the night going, boy?

**FLEANCE**

The moon has set. The clock hasn't struck yet.

**BANQUO**

The moon sets at twelve, right?

**FLEANCE**

I think it's later than that, sir.

**BANQUO**

Here, take my sword. The heavens are being stingy with their light. Take this, too. I'm tired and feeling heavy, but I can't sleep. Merciful powers, keep away the nightmares that plague me when I rest!

**MACBETH** enters with a **SERVANT**, who carries a torch.

Give me my sword. Who's there?

**MACBETH**

A friend.

**BANQUO**

You're not asleep yet, sir? The king's in bed. He's been in an unusually good mood and has granted many gifts to your household and servants. This diamond is a present from him to your wife for her boundless hospitality. (*he hands **MACBETH** a diamond*)

**MACBETH**

Because we were unprepared for the king's visit, we

Our will became the servant to defect,  
Which else should free have wrought.

**BANQUO**

All's well.

20 I dreamt last night of the three weird sisters:  
To you they have showed some truth.

**MACBETH**

I think not of them.

Yet, when we can entreat an hour to serve,  
We would spend it in some words upon that business,  
If you would grant the time.

**BANQUO**

At your kind'st leisure.

**MACBETH**

25 If you shall cleave to my consent, when 'tis,  
It shall make honor for you.

**BANQUO**

So I lose none  
In seeking to augment it, but still keep  
My bosom franchised and allegiance clear,  
I shall be counselled.

**MACBETH**

Good repose the while!

**BANQUO**

30 Thanks, sir: the like to you!

*Exeunt BANQUO and FLEANCE*

**MACBETH**

(*to the SERVANT*) Go bid thy mistress, when my drink is ready,  
She strike upon the bell. Get thee to bed.

*Exit SERVANT*

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

**NO FEAR SHAKESPEARE**

weren't able to entertain him as well as we would have wanted to.

**BANQUO**

Everything's OK. I had a dream last night about the three witches. At least part of what they said about you was true.

**MACBETH**

I don't think about them now. But when we have an hour to spare we can talk more about it, if you're willing.

**BANQUO**

Whenever you like.

**MACBETH**

If you stick with me, when the time comes, there will be something in it for you.

**BANQUO**

I'll do whatever you say, as long as I can do it with a clear conscience.

**MACBETH**

Rest easy in the meantime.

**BANQUO**

Thank you, sir. You do the same.

**BANQUO and FLEANCE exit.**

**MACBETH**

*(to the SERVANT)* Go and tell your mistress to strike the bell when my drink is ready. Get yourself to bed.

*The SERVANT exits.*

Is this a dagger I see in front of me, with its handle pointing toward my hand? *(to the dagger)* Come, let me hold you. *(he grabs at the air in front of him without*

35 I have thee not, and yet I see thee still.  
Art thou not, fatal vision, sensible  
To feeling as to sight? Or art thou but  
A dagger of the mind, a false creation,  
Proceeding from the heat-oppressèd brain?  
40 I see thee yet, in form as palpable  
As this which now I draw.  
Thou marshall'st me the way that I was going,  
And such an instrument I was to use.  
Mine eyes are made the fools o' th' other senses,  
45 Or else worth all the rest. I see thee still,  
And on thy blade and dudgeon gouts of blood,  
Which was not so before. There's no such thing.  
It is the bloody business which informs  
Thus to mine eyes. Now o'er the one half-world  
50 Nature seems dead, and wicked dreams abuse  
The curtained sleep. Witchcraft celebrates  
Pale Hecate's offerings, and withered murder,  
Alarumed by his sentinel, the wolf,  
Whose howl's his watch, thus with his stealthy pace,  
55 With Tarquin's ravishing strides, towards his design  
Moves like a ghost. Thou sure and firm-set earth,  
Hear not my steps, which way they walk, for fear  
Thy very stones prate of my whereabouts,  
And take the present horror from the time,  
60 Which now suits with it. Whiles I threat, he lives.  
Words to the heat of deeds too cold breath gives.

*A bell rings*

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

*Exit*



**NO FEAR SHAKESPEARE**

*touching anything*) I don't have you but I can still see you. Fateful apparition, isn't it possible to touch you as well as see you? Or are you nothing more than a dagger created by the mind, a hallucination from my fevered brain? I can still see you, and you look as real as this other dagger that I'm pulling out now. *(he draws a dagger)* You're leading me toward the place I was going already, and I was planning to use a weapon just like you. My eyesight must either be the one sense that's not working, or else it's the only one that's working right. I can still see you, and I see blood splotches on your blade and handle that weren't there before. *(to himself)* There's no dagger here. It's the murder I'm about to do that's making me think I see one. Now half the world is asleep and being deceived by evil nightmares. Witches are offering sacrifices to their goddess Hecate. Old man murder, having been roused by the howls of his wolf, walks silently to his destination, moving like Tarquin, as quiet as a ghost. *(speaking to the ground)* Hard ground, don't listen to the direction of my steps. I don't want you to echo back where I am and break the terrible stillness of this moment, a silence that is so appropriate for what I'm about to do. While I stay here talking, Duncan lives. The more I talk, the more my courage cools.

→ Tarquin was a Roman prince who sneaked into a Roman wife's bedroom in the middle of the night and raped her.

*A bell rings.*

I'm going now. The murder is as good as done. The bell is telling me to do it. Don't listen to the bell, Duncan, because it summons you either to heaven or to hell.

**MACBETH** *exits.*

**ACT 2, SCENE 2**

*Enter* **LADY MACBETH**

**LADY MACBETH**

That which hath made them drunk hath made me bold.  
What hath quenched them hath given me fire.  
Hark! Peace! It was the owl that shrieked, the fatal bellman,  
Which gives the stern'st good-night. He is about it.  
5 The doors are open, and the surfeited grooms  
Do mock their charge with snores. I have drugged their possets,  
That death and nature do contend about them,  
Whether they live or die.

**MACBETH**

*(within)*

Who's there? What, ho!

**LADY MACBETH**

Alack, I am afraid they have awaked,  
10 And 'tis not done. Th' attempt and not the deed  
Confounds us. Hark! I laid their daggers ready;  
He could not miss 'em. Had he not resembled  
My father as he slept, I had done 't.

*Enter* **MACBETH**, *with bloody daggers*

My husband!

**MACBETH**

I have done the deed. Didst thou not hear a noise?

**LADY MACBETH**

15 I heard the owl scream and the crickets cry.  
Did not you speak?

**MACBETH**

When?

ACT 2, SCENE 2  
**NO FEAR SHAKESPEARE**

**ACT 2, SCENE 2**

**LADY MACBETH** *enters.*

**LADY MACBETH**

The alcohol that got the servants drunk has made me bold. The same liquor that quenched their thirst has fired me up. Listen! Quiet! That was the owl that shrieked, with a scary “good night” like the bells they ring before they execute people. Macbeth must be killing the king right now. The doors to Duncan’s chamber are open, and the drunk servants make a mockery of their jobs by snoring instead of protecting the king. I put so many drugs in their drinks that you can’t tell if they’re alive or dead.

**MACBETH**

*(from offstage)* Who’s there? What is it?

**LADY MACBETH**

Oh no, I’m afraid the servants woke up, and the murder didn’t happen. For us to attempt murder and not succeed would ruin us. *(She hears a noise.)* Listen to that! I put the servants’ daggers where Macbeth would find them. He couldn’t have missed them. If Duncan hadn’t reminded me of my father when I saw him sleeping, I would have killed him myself.

**MACBETH** *enters carrying bloody daggers.*

My husband!

**MACBETH**

I have done the deed. Did you hear a noise?

**LADY MACBETH**

I heard the owl scream and the crickets cry. Didn’t you say something?

**MACBETH**

When?

LADY MACBETH

Now.

MACBETH

As I descended?

LADY MACBETH

Ay.

MACBETH

Hark! Who lies i' th' second chamber?

LADY MACBETH

Donalbain.

MACBETH

*(looking at his hands)* This is a sorry sight.

LADY MACBETH

A foolish thought, to say a sorry sight.

MACBETH

20      There's one did laugh in 's sleep, and one cried. "Murder!"  
That they did wake each other. I stood and heard them.  
But they did say their prayers, and addressed them  
Again to sleep.

LADY MACBETH

There are two lodged together.

MACBETH

25      One cried, "God bless us!" and "Amen" the other,  
As they had seen me with these hangman's hands.  
List'ning their fear I could not say "Amen,"  
When they did say "God bless us!"

LADY MACBETH

Consider it not so deeply.

MACBETH

30      But wherefore could not I pronounce "Amen"?  
I had most need of blessing, and "Amen"  
Stuck in my throat.

LADY MACBETH

These deeds must not be thought  
After these ways. So, it will make us mad.

# NO FEAR SHAKESPEARE

LADY MACBETH

Just now.

MACBETH

As I came down?

LADY MACBETH

Yes.

MACBETH

Listen! Who's sleeping in the second chamber?

LADY MACBETH

Donalbain.

MACBETH

*(looking at his bloody hands)* This is a sorry sight.

LADY MACBETH

That's a stupid thing to say.

MACBETH

One of the servants laughed in his sleep, and one cried, "Murder!" and they woke each other up. I stood and listened to them, but then they said their prayers and went back to sleep.

LADY MACBETH

Malcolm and Donalbain are asleep in the same room.

MACBETH

One servant cried, "God bless us!" and the other replied, "Amen," as if they had seen my bloody hands. Listening to their frightened voices, I couldn't reply "Amen" when they said "God bless us!"

LADY MACBETH

Don't think about it so much.

MACBETH

But why couldn't I say "Amen"? I desperately needed God's blessing, but the word "Amen" stuck in my throat.

LADY MACBETH

We can't think that way about what we did. If we do, it'll drive us crazy.

**MACBETH**

35 Methought I heard a voice cry, "Sleep no more!  
Macbeth does murder sleep"—the innocent sleep,  
Sleep that knits up the raveled sleave 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.

**LADY MACBETH**

What do you mean?

**MACBETH**

40 Still it cried, "Sleep no more!" to all the house.  
"Glamis hath murdered sleep, and therefore Cawdor  
Shall sleep no more. Macbeth shall sleep no more."

**LADY MACBETH**

45 Who was it that thus cried? Why, worthy thane,  
You do unbend your noble strength to think  
So brainsickly of things. Go get some water,  
And wash this filthy witness from your hand.  
Why did you bring these daggers from the place?  
They must lie there. Go carry them and smear  
The sleepy grooms with blood.

**MACBETH**

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

**LADY MACBETH**

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

*Exit*

*Knock within*

**NO FEAR SHAKESPEARE****MACBETH**

I thought I heard a voice cry, "Sleep no more! Macbeth is murdering sleep." Innocent sleep. Sleep that soothes away all our worries. Sleep that puts each day to rest. Sleep that relieves the weary laborer and heals hurt minds. Sleep, the main course in life's feast, and the most nourishing.

**LADY MACBETH**

What are you talking about?

**MACBETH**

The voice kept crying, "Sleep no more!" to everyone in the house. "Macbeth has murdered sleep, and therefore Macbeth will sleep no more."

**LADY MACBETH**

Who said that? Why, my worthy lord, you let yourself become weak when you think about things in this cowardly way. Go get some water and wash this bloody evidence from your hands. Why did you carry these daggers out of the room? They have to stay there. Go take them back and smear the sleeping guards with the blood.

**MACBETH**

I can't go back. I'm afraid even to think about what I've done. I can't stand to look at it again.

**LADY MACBETH**

Coward! Give me the daggers. Dead and sleeping people can't hurt you any more than pictures can. Only children are afraid of scary pictures. If Duncan bleeds I'll paint the servants' faces with his blood. We must make it seem like they're guilty.

**LADY MACBETH exits.**

*A sound of knocking from offstage.*

**MACBETH**

Whence is that knocking?

How is 't with me when every noise appals me?  
What hands are here? Ha! They pluck out mine eyes.  
Will all great Neptune's ocean wash this blood  
Clean from my hand? No, this my hand will rather  
The multitudinous seas incarnadine,  
60 Making the green one red.

*Enter LADY MACBETH***LADY MACBETH**

My hands are of your color, but I shame  
To wear a heart so white.

*Knock within*

I hear a knocking

At the south entry. Retire we to our chamber.  
65 A little water clears us of this deed.  
How easy is it, then! Your constancy  
Hath left you unattended.

*Knock within*

Hark! More knocking.

Get on your nightgown, lest occasion call us  
And show us to be watchers. Be not lost  
70 So poorly in your thoughts.

**MACBETH**

To know my deed, 'twere best not know myself.

*Knock within*

Wake Duncan with thy knocking. I would thou couldst.

*Exeunt*



**NO FEAR SHAKESPEARE****MACBETH**

Where is that knocking coming from? What's happening to me, that I'm frightened of every noise? (*looking at his hands*) Whose hands are these? Ha! They're plucking out my eyes. Will all the water in the ocean wash this blood from my hands? No, instead my hands will stain the seas scarlet, turning the green waters red.

**LADY MACBETH** *enters.*

**LADY MACBETH**

My hands are as red as yours, but I would be ashamed if my heart were as pale and weak.

*A sound of knocking from offstage.*

I hear someone knocking at the south entry. Let's go back to our bedroom. A little water will wash away the evidence of our guilt. It's so simple! You've lost your resolve.

*A sound of knocking from offstage.*

Listen! There's more knocking. Put on your nightgown, in case someone comes and sees that we're awake. Snap out of your daze.

**MACBETH**

Rather than have to think about my crime, I'd prefer to be completely unconscious.

*A sound of knocking from offstage.*

Wake Duncan with your knocking. I wish you could!  
*They exit.*

**ACT 2, SCENE 3**

*Enter a PORTER. Knocking within*

**PORTER**

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

*Knock within*

Knock, knock, knock! Who's there, i' th' name of  
Beelzebub? Here's a farmer that hanged himself on the  
5 expectation of plenty. Come in time, have napkins enough  
about you, here you'll sweat for 't.

*Knock within*

Knock, knock! Who's there, in th' other devil's name?  
Faith, here's an equivocator that could swear in both the  
scales against either scale, who committed treason enough  
10 for God's sake, yet could not equivocate to heaven. O, come  
in, equivocator.

*Knock within*

Knock, knock, knock! Who's there? Faith, here's an English  
tailor come hither for stealing out of a French hose. Come  
in, tailor. Here you may roast your goose.

*Knock within*

ACT 2, SCENE 3  
**NO FEAR SHAKESPEARE**

**ACT 2, SCENE 3**

→ A porter is a  
doorkeeper.

*A sound of knocking from offstage. A PORTER, who is obviously drunk, enters.*

**PORTER**

This is a lot of knocking! Come to think of it, if a man were in charge of opening the gates of hell to let people in, he would have to turn the key a lot.

*A sound of knocking from offstage.*

Knock, knock, knock! (*pretending he's the gatekeeper in hell*) Who's there, in the devil's name? Maybe it's a farmer who killed himself because grain was cheap. (*talking to the imaginary farmer*) You're here just in time! I hope you brought some handkerchiefs; you're going to sweat a lot here.

*A sound of knocking from offstage.*

Knock, knock! Who's there, in the other devil's name? Maybe it's some slick, two-faced con man who lied under oath. But he found out that you can't lie to God, and now he's going to hell for perjury. Come on in, con man.

*A sound of knocking from offstage.*

Knock, knock, knock! Who's there? Maybe it's an English tailor who liked to skim on the fabric for people's clothes. But now that tight pants are in fashion he can't get away with it. Come on in, tailor. You can heat your iron up in here.

*A sound of knocking from offstage.*

15

Knock, knock! Never at quiet. What are you? But this place is too cold for hell. I'll devil-porter it no further. I had thought to have let in some of all professions that go the primrose way to the everlasting bonfire.

*Knock within*

Anon, anon! I pray you, remember the porter.

*Opens the gate*

*Enter MACDUFF and LENNOX*

**MACDUFF**

20

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

**PORTER**

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

**MACDUFF**

What three things does drink especially provoke?

**PORTER**

25

Marry, sir, nose-painting, sleep, and urine. Lechery, sir, it provokes and unprovokes. It provokes the desire, but it takes away the performance. Therefore, much drink may be said to be an equivocator with lechery. It makes him, and it mars him; it sets him on, and it takes him off; it persuades him, and disheartens him; makes him stand to and not stand to; in conclusion, equivocates him in a sleep, and, giving him the lie, leaves him.

30

**MACDUFF**

I believe drink gave thee the lie last night.

**NO FEAR SHAKESPEARE**

Knock, knock! Never a moment of peace! Who are you? Ah, this place is too cold to be hell. I won't pretend to be the devil's porter anymore. I was going to let someone from every profession into hell.

*A sound of knocking from offstage.*

I'm coming, I'm coming! Please, don't forget to leave me a tip.

*The PORTER opens the gate.*

**MACDUFF** and **LENNOX** enter.

**MACDUFF**

Did you go to bed so late, my friend, that you're having a hard time getting up now?

**PORTER**

That's right sir, we were drinking until 3 A.M., and drink, sir, makes a man do three things.

**MACDUFF**

What three things does drink make a man do?

**PORTER**

Drinking turns your nose red, it puts you to sleep, and it makes you urinate. Lust it turns on but also turns off. What I mean is, drinking stimulates desire but hinders performance. Therefore, too much drink is like a con artist when it comes to your sex drive. It sets you up for a fall. It gets you up but it keeps you from getting off. It persuades you and discourages you. It gives you an erection but doesn't let you keep it, if you see what I'm saying. It makes you dream about erotic experiences, but then it leaves you asleep and needing to pee.

**MACDUFF**

I believe drink did all of this to you last night.

**PORTER**

35 That it did, sir, i' th' very throat on me; but I requited him  
for his lie, and, I think, being too strong for him, though he  
took up my legs sometime, yet I made a shift to cast him.

**MACDUFF**

Is thy master stirring?

*Enter MACBETH*

Our knocking has awaked him. Here he comes.

**LENNOX**

Good morrow, noble sir.

**MACBETH**

Good morrow, both.

**MACDUFF**

40 Is the king stirring, worthy thane?

**MACBETH**

Not yet.

**MACDUFF**

He did command me to call timely on him.  
I have almost slipped the hour.

**MACBETH**

I'll bring you to him.

**MACDUFF**

I know this is a joyful trouble to you,  
But yet 'tis one.

**MACBETH**

45 The labor we delight in physics pain.  
This is the door.

**MACDUFF**

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

*Exit MACDUFF*

**LENNOX**

Goes the king hence today?

**NO FEAR SHAKESPEARE****PORTER**

It did, sir. It got me right in the throat. But I got even with drink. I was too strong for it. Although it weakened my legs and made me unsteady, I managed to vomit it out and laid it flat on the ground.

**MACDUFF**

Is your master awake?

**MACBETH** *enters.*

Our knocking woke him up. Here he comes.

**LENNOX**

Good morning, noble sir.

**MACBETH**

Good morning to both of you.

**MACDUFF**

Is the king awake, worthythane?

**MACBETH**

Not yet.

**MACDUFF**

He commanded me to wake him up early. I've almost missed the time he requested.

**MACBETH**

I'll bring you to him.

**MACDUFF**

I know the burden of hosting him is both an honor and a trouble, but that doesn't mean it's not a trouble just the same.

**MACBETH**

The work we enjoy is not really work. This is the door.

**MACDUFF**

I'll wake him, because that's my job.

**MACDUFF** *exits.*

**LENNOX**

Is the king leaving here today?

**MACBETH**

He does. He did appoint so.

**LENNOX**

50 The night has been unruly. Where we lay,  
Our chimneys were blown down and, as they say,  
Lamentings heard i' th' air, strange screams of death,  
And prophesying with accents terrible  
Of dire combustion and confused events  
New hatched to the woeful time. The obscure bird  
55 Clamored the livelong night. Some say the Earth  
Was feverous and did shake.

**MACBETH**

'Twas a rough night.

**LENNOX**

My young remembrance cannot parallel  
A fellow to it.

*Enter MACDUFF***MACDUFF**

O horror, horror, horror!  
Tongue nor heart cannot conceive nor name thee!

**MACBETH & LENNOX**

60 What's the matter?

**MACDUFF**

Confusion now hath made his masterpiece.  
Most sacrilegious murder hath broke ope  
The Lord's anointed temple, and stole thence  
The life o' th' building!

**MACBETH**

What is 't you say? "The life"?

**LENNOX**

65 Mean you his majesty?



# NO FEAR SHAKESPEARE

**MACBETH**

He is. He told us to arrange it.

**LENNOX**

The night has been chaotic. The wind blew down through the chimneys where we were sleeping. People are saying they heard cries of grief in the air, strange screams of death, and terrible voices predicting catastrophes that will usher in a woeful new age. The owl made noise all night. Some people say that the earth shook as if it had a fever.

**MACBETH**

It was a rough night.

**LENNOX**

I'm too young to remember anything like it.

**MACDUFF** *enters, upset.*

**MACDUFF**

Oh, horror, horror, horror! This is beyond words and beyond belief!

**MACBETH & LENNOX**

What's the matter?

**MACDUFF**

→ *Macduff compares Duncan's corpse to a church that has been broken into, which confuses his listeners.*

The worst thing imaginable has happened. A murderer has broken into God's temple and stolen the life out of it.

**MACBETH**

What are you talking about? "The life"?

**LENNOX**

Do you mean the king?

**MACDUFF**

Approach the chamber, and destroy your sight  
With a new Gorgon. Do not bid me speak.  
See, and then speak yourselves.

*Exeunt MACBETH and LENNOX*

Awake, awake!

70 Ring the alarum bell. Murder and treason!  
Banquo and Donalbain! Malcolm! Awake!  
Shake off this downy sleep, death's counterfeit,  
And look on death itself! Up, up, and see  
The great doom's image! Malcolm! Banquo!  
75 As from your graves rise up, and walk like sprites,  
To countenance this horror! Ring the bell.

*Bell rings. Enter LADY MACBETH*

**LADY MACBETH**

What's the business,  
That such a hideous trumpet calls to parley  
The sleepers of the house? Speak, speak!

**MACDUFF**

O gentle lady,  
'Tis not for you to hear what I can speak:  
80 The repetition, in a woman's ear,  
Would murder as it fell.

*Enter BANQUO*

O Banquo, Banquo,  
Our royal master's murdered!

**LADY MACBETH**

Woe, alas!  
What, in our house?

**NO FEAR SHAKESPEARE****MACDUFF**

Go into the bedroom and see for yourself. What's in there will make you freeze with horror. Don't ask me to talk about it. Go look and then do the talking yourselves.

**MACBETH** and **LENNOX** *exit*.

Wake up, wake up! Ring the alarm bell. Murder and treason! Banquo and Donalbain, Malcolm! Wake up! Shake off sleep, which looks like death, and look at death itself! Get up, get up, and look at this image of doomsday! Malcolm! Banquo! Get up from your beds as if you were rising out of your own graves, and walk like ghosts to come witness this horror. Ring the bell.

*A bell rings. LADY MACBETH enters.*

**LADY MACBETH**

What's going on? Why is that terrifying trumpet calling together everyone who's sleeping in the house? Speak up and tell me!

**MACDUFF**

Oh gentle lady, my news isn't fit for your ears. If I repeated it to you, it would kill you as soon as you heard it.

**BANQUO** *enters*.

Oh Banquo, Banquo, the king has been murdered!

**LADY MACBETH**

How horrible! What, in our own house?

**BANQUO**

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

*Enter MACBETH, LENNOX, and ROSS*

**MACBETH**

Had I but died an hour before this chance,  
I had lived a blessèd time, for from this instant  
There's nothing serious in mortality.  
All is but toys. Renown and grace is dead.  
90 The wine of life is drawn, and the mere lees  
Is left this vault to brag of.

*Enter MALCOLM and DONALBAIN*

**DONALBAIN**

What is amiss?

**MACBETH**

You are, and do not know 't.  
The spring, the head, the fountain of your blood  
95 Is stopped; the very source of it is stopped.

**MACDUFF**

Your royal father's murdered.

**MALCOLM**

Oh, by whom?

**LENNOX**

Those of his chamber, as it seemed, had done 't.  
Their hands and faces were all badged with blood.  
So were their daggers, which unwiped we found  
100 Upon their pillows. They stared, and were distracted.  
No man's life was to be trusted with them.

**MACBETH**

Oh, yet I do repent me of my fury,  
That I did kill them.

**NO FEAR SHAKESPEARE****BANQUO**

It would be a terrible event no matter where it happened. Dear Macduff, I beg you, tell us you were lying and say it isn't so.

**MACBETH and LENNOX** *reenter, with ROSS.*

**MACBETH**

If I had only died an hour before this event I could say I had lived a blessed life. Because from this moment on, there is nothing worth living for. Everything is a sick joke. The graceful and renowned king is dead. The wine of life has been poured out, and only the dregs remain.

**MALCOLM and DONALBAIN** *enter.*

**DONALBAIN**

What's wrong?

**MACBETH**

You are, but you don't know it yet. The source from which your royal blood comes has been stopped.

**MACDUFF**

Your royal father is murdered.

**MALCOLM**

Who did it?

**LENNOX**

It seems that the guards who were supposed to be protecting his chamber did it. Their hands and faces were all covered with blood. So were their daggers, which we found on their pillows, unwiped. They stared at us in confusion. No one's life should have been entrusted to them.

**MACBETH**

And yet I still regret the anger that drove me to kill them.

**MACDUFF**

Wherefore did you so?

**MACBETH**

105 Who can be wise, amazed, temp'rate, and furious,  
Loyal and neutral, in a moment? No man.  
Th' expedition of my violent love  
Outrun the pauser, reason. Here lay Duncan,  
His silver skin laced with his golden blood,  
110 And his gashed stabs looked like a breach in nature  
For ruin's wasteful entrance; there, the murderers,  
Steeped in the colors of their trade, their daggers  
Unmannerly breeched with gore. Who could refrain,  
That had a heart to love, and in that heart  
Courage to make 's love known?

**LADY MACBETH**

Help me hence, ho!

**MACDUFF**

115 Look to the lady.

**MALCOLM**

(*aside to DONALBAIN*) Why do we hold our tongues,  
That most may claim this argument for ours?

**DONALBAIN**

(*aside to MALCOLM*) What should be spoken here, where our  
fate,  
Hid in an auger-hole, may rush and seize us?  
Let's away. Our tears are not yet brewed.

**MALCOLM**

120 (*aside to DONALBAIN*) Nor our strong sorrow  
Upon the foot of motion.

**BANQUO**

Look to the lady.

*Exit LADY MACBETH, attended*

And when we have our naked frailties hid,  
That suffer in exposure, let us meet  
And question this most bloody piece of work,

**NO FEAR SHAKESPEARE****MACDUFF**

What did you do that for?

**MACBETH**

Is it possible to be wise, bewildered, calm, furious, loyal, and neutral all at once? Nobody can do that. The violent rage inspired by my love for Duncan caused me to act before I could think rationally and tell myself to pause. There was Duncan, his white skin all splattered with his precious blood. The gashes where the knives had cut him looked like wounds to nature itself. Then right next to him I saw the murderers, dripping with blood, their daggers rudely covered in gore. Who could have restrained himself, who loved Duncan and had the courage to act on it?

**LADY MACBETH**

Help me out of here, quickly!

**MACDUFF**

Take care of the lady.

**MALCOLM**

*(speaking so that only DONALBAIN can hear)* Why are we keeping quiet? The two of us have the most to say in this matter.

**DONALBAIN**

*(speaking so that only MALCOLM can hear)* What are we going to say here, where danger may be waiting to strike at us from anywhere? Let's get out of here. We haven't even begun to weep yet—but there will be time for that later.

**MALCOLM**

*(speaking so that only DONALBAIN can hear)* And the time hasn't come yet for us to turn our deep grief into action.

**BANQUO**

Take care of the lady.

**LADY MACBETH** *is carried out.*

125 To know it further. Fears and scruples shake us.  
In the great hand of God I stand, and thence  
Against the undivulged pretense I fight  
Of treasonous malice.

**MACDUFF**

And so do I.

**ALL**

So all.

**MACBETH**

Let's briefly put on manly readiness,  
130 And meet i' th' hall together.

**ALL**

Well contented.

*Exeunt all but MALCOLM and DONALBAIN*

**MALCOLM**

What will you do? Let's not consort with them.  
To show an unfelt sorrow is an office  
Which the false man does easy. I'll to England.

**DONALBAIN**

To Ireland, I. Our separated fortune  
135 Shall keep us both the safer. Where we are,  
There's daggers in men's smiles. The near in blood,  
The nearer bloody.

**MALCOLM**

This murderous shaft that's shot  
Hath not yet lighted, and our safest way  
Is to avoid the aim. Therefore, to horse,  
140 And let us not be dainty of leave-taking,  
But shift away. There's warrant in that theft  
Which steals itself when there's no mercy left.

*Exeunt*



**NO FEAR SHAKESPEARE**

When we're properly dressed for the cold, let's meet and discuss this bloody crime to see if we can figure anything out. Right now we're shaken up by fears and doubts. I'm putting myself in God's hands, and with his help I plan to fight against the secret plot that caused this treasonous murder.

**MACDUFF**

So will I.

**ALL**

So will we all.

**MACBETH**

Let's get dressed quickly and then meet in the hall.

**ALL**

Agreed.

*Everyone exits except MALCOLM and DONALBAIN.*

**MALCOLM**

What are you going to do? Let's not stay here with them. It's easy for a liar to pretend to feel sorrow when he actually feels none. I'm going to England.

**DONALBAIN**

I'll go to Ireland. We'll both be safer if we go separate ways. Wherever we go, men will smile at us while hiding daggers. Our closest relatives are the ones most likely to murder us.

**MALCOLM**

We haven't yet encountered that danger, and the best thing to do is avoid it entirely. With that in mind, let's get on our horses. We'd better not worry about saying polite good-byes; we should just get away quickly. There's good reason to escape when there's no mercy to be found anymore.

*They exit.*

**ACT 2, SCENE 4**

*Enter ROSS with an OLD MAN*

**OLD MAN**

Threescore and ten I can remember well,  
Within the volume of which time I have seen  
Hours dreadful and things strange, but this sore night  
Hath trifled former knowings.

**ROSS**

Ha, good father,  
5 Thou seest the heavens, as troubled with man's act,  
Threatens his bloody stage. By th' clock 'tis day,  
And yet dark night strangles the travelling lamp.  
Is 't night's predominance or the day's shame  
That darkness does the face of Earth entomb  
10 When living light should kiss it?

**OLD MAN**

'Tis unnatural,  
Even like the deed that's done. On Tuesday last,  
A falcon, tow'ring in her pride of place,  
Was by a mousing owl hawked at and killed.

**ROSS**

And Duncan's horses—a thing most strange and certain—  
15 Beauteous and swift, the minions of their race,  
Turned wild in nature, broke their stalls, flung out,  
Contending 'gainst obedience, as they would  
Make war with mankind.

**OLD MAN**

'Tis said they eat each other.

**ROSS**

They did so, to th' amazement of mine eyes  
20 That looked upon 't. Here comes the good Macduff.

*Enter MACDUFF*

ACT 2, SCENE 4  
**NO FEAR SHAKESPEARE**

**ACT 2, SCENE 4**

*ROSS and an OLD MAN enter.*

**OLD MAN**

I can remember the past seventy years pretty well, and in all that time I have seen dreadful hours and strange things. But last night's horrors make everything that came before seem like a joke.

**ROSS**

Ah yes, old man. You can see the skies. They look like they're upset about what mankind has been doing, and they're threatening the Earth with storms. The clock says it's daytime, but dark night is strangling the sun. Is it because night is so strong, or because day is so weak, that darkness covers the earth when it's supposed to be light?

**OLD MAN**

It's unnatural, just like the murder that has been committed. Last Tuesday a falcon was circling high in the sky, and it was caught and killed by an ordinary owl that usually goes after mice.

**ROSS**

And something else strange happened. Duncan's horses, which are beautiful and swift and the best of their breed, suddenly turned wild and broke out of their stalls. Refusing to be obedient as usual, they acted like they were at war with mankind.

**OLD MAN**

They say the horses ate each other.

**ROSS**

I saw it with my own eyes. It was an amazing sight. Here comes the good Macduff.

**MACDUFF enters.**

How goes the world, sir, now?

**MACDUFF**

Why, see you not?

**ROSS**

Is 't known who did this more than bloody deed?

**MACDUFF**

Those that Macbeth hath slain.

**ROSS**

Alas, the day!

What good could they pretend?

**MACDUFF**

They were suborned.

25

Malcolm and Donalbain, the king's two sons,  
Are stol'n away and fled, which puts upon them  
Suspicion of the deed.

**ROSS**

'Gainst nature still!

Thriftless ambition, that will raven up  
Thine own lives' means! Then 'tis most like  
30 The sovereignty will fall upon Macbeth.

**MACDUFF**

He is already named and gone to Scone  
To be invested.

**ROSS**

Where is Duncan's body?

**MACDUFF**

35

Carried to Colmekill,  
The sacred storehouse of his predecessors,  
And guardian of their bones.

**ROSS**

Will you to Scone?

**MACDUFF**

No, cousin, I'll to Fife.

**ROSS**

Well, I will thither.

# NO FEAR SHAKESPEARE

How are things going now?

**MACDUFF**

Can't you see for yourself?

**ROSS**

Does anyone know who committed this horrible crime?

**MACDUFF**

The servants Macbeth killed.

**ROSS**

It's too bad he killed them. What good would it have done those men to kill Duncan?

**MACDUFF**

They were paid to betray their master. Malcolm and Donalbain, the king's two sons, have run away and fled, which makes them the prime suspects.

**ROSS**

Everything about this is unnatural! What a stupid ambition, causing a son to kill the father who supports him. Then it looks like Macbeth will become king.

**MACDUFF**

He has already been named king and has left for Scone to be crowned.

**ROSS**

Where is Duncan's body?

**MACDUFF**

It was carried to Colmekill to be placed in the tomb of his ancestors, where their bones are kept safe.

**ROSS**

Are you going to Scone?

**MACDUFF**

No, cousin, I'm going to Fife.

**ROSS**

Well, I'll go to Scone.

**MACDUFF**

Well, may you see things well done there. Adieu,  
Lest our old robes sit easier than our new!

**ROSS**

40 Farewell, father.

**OLD MAN**

God's benison go with you and with those  
That would make good of bad and friends of foes.

*Exeunt*

# NO FEAR SHAKESPEARE

**MACDUFF**

I hope things go well there. Good-bye! And let's hope things don't get worse.

**ROSS**

Farewell, old man.

**OLD MAN**

May God's blessing go with you and with all who turn bad into good, and enemies into friends!

*They all exit.*

# ACT THREE

## SCENE 1

*Enter* BANQUO

BANQUO

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

*Sennet sounded. Enter MACBETH, as king, LADY MACBETH, as queen, LENNOX, ROSS, LORDS, LADIES, and attendants.*

MACBETH

Here's our chief guest.

LADY MACBETH

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

MACBETH

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

BANQUO

Let your highness  
Command upon me, to the which my duties  
Are with a most indissoluble tie  
Forever knit.



# ACT THREE

## SCENE 1

**BANQUO** enters.

**BANQUO**

Now you have it all: you're the king, the thane of Cawdor, and the thane of Glamis, just like the weird women promised you. And I suspect you cheated to win these titles. But it was also prophesied that the crown would not go to your descendants, and that my sons and grandsons would be kings instead. If the witches tell the truth—which they did about you—maybe what they said about me will come true too. But shhh! I'll shut up now.

*A trumpet plays. MACBETH enters dressed as king, and LADY MACBETH enters dressed as queen, together with LENNOX, ROSS, LORDS, LADIES, and their attendants.*

**MACBETH**

*(indicating BANQUO)* Here's our most important guest.

**LADY MACBETH**

If we forgot him, our big celebration wouldn't be complete, and that wouldn't be any good.

**MACBETH**

*(to BANQUO)* Tonight we're having a ceremonial banquet, and I want you to be there.

**BANQUO**

Whatever your highness commands me to do, it is always my duty to do it.

**MACBETH**

Ride you this afternoon?

**BANQUO**

20 Ay, my good lord.

**MACBETH**

We should have else desired your good advice—  
Which still hath been both grave and prosperous—  
In this day's council, but we'll take tomorrow.  
Is 't far you ride?

**BANQUO**

25 As far, my lord, as will fill up the time  
'Twi'th this and supper. Go not my horse the better,  
I must become a borrower of the night  
For a dark hour or twain.

**MACBETH**

Fail not our feast.

**BANQUO**

My lord, I will not.

**MACBETH**

30 We hear our bloody cousins are bestowed  
In England and in Ireland, not confessing  
Their cruel parricide, filling their hearers  
With strange invention. But of that tomorrow,  
When therewithal we shall have cause of state  
35 Craving us jointly. Hie you to horse. Adieu,  
Till your return at night. Goes Fleance with you?

**BANQUO**

Ay, my good lord. Our time does call upon 's.

**MACBETH**

I wish your horses swift and sure of foot,  
And so I do commend you to their backs.  
40 Farewell.

*Exit BANQUO*

Let every man be master of his time  
Till seven at night. To make society  
The sweeter welcome, we will keep ourself  
Till suppertime alone. While then, God be with you!

**NO FEAR SHAKESPEARE****MACBETH**

Are you going riding this afternoon?

**BANQUO**

Yes, my good lord.

**MACBETH**

We would have liked to have heard your good advice, which has always been serious and helpful, at the council today, but we'll wait until tomorrow. Are you riding far?

**BANQUO**

I'm going far enough that I'll be riding from now until dinner. Unless my horse goes faster than expected, I will be back an hour or two after sunset.

**MACBETH**

Don't miss our feast.

**BANQUO**

My lord, I won't miss it.

**MACBETH**

We hear that the princes, those murderers, have hidden in England and Ireland. They haven't confessed to cruelly murdering their own father, and they've been making up strange lies to tell their hosts. But we can talk more about that tomorrow, when we'll discuss matters of state that concern us both. Hurry up and get to your horse. Good-bye, until you return tonight. Is Fleance going with you?

**BANQUO**

Yes, my good lord. It's time we hit the road.

**MACBETH**

I hope your horses are fast and surefooted. And with that, I send you to them. Farewell.

**BANQUO exits.**

Everybody may do as they please until seven o'clock tonight. In order to make your company even more enjoyable, I'm going to keep to myself until supper-time. Until then, God be with you!

*Exeunt all except MACBETH and a SERVANT*

45       Sirrah, a word with you. Attend those men  
Our pleasure?

**SERVANT**

They are, my lord, without the palace gate.

**MACBETH**

Bring them before us.

*Exit SERVANT*

To be thus is nothing,  
But to be safely thus. Our fears in Banquo  
50       Stick deep, and in his royalty of nature  
Reigns that which would be feared. 'Tis much he dares,  
And to that dauntless temper of his mind  
He hath a wisdom that doth guide his valor  
To act in safety. There is none but he  
55       Whose being I do fear, and under him  
My genius is rebuked, as it is said  
Mark Antony's was by Caesar. He chid the sisters  
When first they put the name of king upon me  
And bade them speak to him. Then, prophetlike,  
60       They hailed him father to a line of kings.  
Upon my head they placed a fruitless crown  
And put a barren scepter in my grip,  
Thence to be wrenched with an unlineal hand,  
No son of mine succeeding. If 't be so,  
65       For Banquo's issue have I filed my mind;  
For them the gracious Duncan have I murdered;  
Put rancors in the vessel of my peace  
Only for them; and mine eternal jewel  
Given to the common enemy of man,  
70       To make them kings, the seed of Banquo kings!  
Rather than so, come fate into the list,  
And champion me to th' utterance. Who's there?

*Enter SERVANT and two MURDERERS*

**NO FEAR SHAKESPEARE**

*Everyone exits except MACBETH and a SERVANT.*  
 (to the SERVANT) You there, let me have a word with you. Are those men waiting for me?

**SERVANT**

They're waiting outside the palace gate, my lord.

**MACBETH**

Bring them to me.

*The SERVANT exits.*

To be the king is nothing if I'm not safe as the king. I'm very afraid of Banquo. There's something noble about him that makes me fear him. He's willing to take risks, and his mind never stops working. He has the wisdom to act bravely but also safely. I'm not afraid of anyone but him. Around him, my guardian angel is frightened, just as Mark Antony's angel supposedly feared Octavius Caesar. Banquo chided the witches when they first called me king, asking them to tell him his own future. Then, like prophets, they named him the father to a line of kings. They gave me a crown and a scepter that I can't pass on. Someone outside my family will take these things away from me, since no son of mine will take my place as king. If this is true, then I've tortured my conscience and murdered the gracious Duncan for Banquo's sons. I've ruined my own peace for their benefit. I've handed over my everlasting soul to the devil so that they could be kings. Banquo's sons, kings! Instead of watching that happen, I will challenge fate to battle and fight to the death. Who's there!

*The SERVANT comes back in with two MURDERERS.*

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

*Exit SERVANT*

Was it not yesterday we spoke together?

**FIRST MURDERER**

75 It was, so please your highness.

**MACBETH**

Well then, now

Have you considered of my speeches? Know

That it was he, in the times past, which held you

So under fortune, which you thought had been

Our innocent self. This I made good to you

80 In our last conference, passed in probation with you,

How you were borne in hand, how crossed, the instruments,

Who wrought with them, and all things else that might

To half a soul and to a notion crazed

Say, "Thus did Banquo."

**FIRST MURDERER**

You made it known to us.

**MACBETH**

85 I did so, and went further, which is now

Our point of second meeting. Do you find

Your patience so predominant in your nature

That you can let this go? Are you so gospelled

To pray for this good man and for his issue,

90 Whose heavy hand hath bowed you to the grave

And beggared yours forever?

**FIRST MURDERER**

We are men, my liege.

**MACBETH**

Ay, in the catalogue ye go for men,

As hounds and greyhounds, mongrels, spaniels, curs,

Shoughs, water-rugs, and demi-wolves are cleft

95 All by the name of dogs. The valued file

Distinguishes the swift, the slow, the subtle,

The housekeeper, the hunter, every one

According to the gift which bounteous nature

Hath in him closed, whereby he does receive

**NO FEAR SHAKESPEARE**

Now go to the door and stay there until I call for you.

*The SERVANT exits.*

Wasn't it just yesterday that we spoke to each other?

**FIRST MURDERER**

It was yesterday, your highness.

**MACBETH**

Well, did you think about what I said? You should know that it was Banquo who made your lives hell for so long, which you always thought was my fault. But I was innocent. I showed you the proof at our last meeting. I explained how you were deceived, how you were thwarted, the things that were used against you, who was working against you, and a lot of other things that would convince even a half-wit or a crazy person to say, "Banquo did it!"

**FIRST MURDERER**

You explained it all.

**MACBETH**

I did that and more, which brings me to the point of this second meeting. Are you so patient and forgiving that you're going to let him off the hook? Are you so pious that you would pray for this man and his children, a man who has pushed you toward an early grave and put your family in poverty forever?

**FIRST MURDERER**

We are men, my lord.

**MACBETH**

Yes, you're part of the species called men. Just as hounds and greyhounds, mongrels, spaniels, mutts, shaggy lapdogs, swimming dogs, and wolf-dog cross-breeds are all dogs. But if you list the different kinds of dogs according to their qualities, you can distinguish which breeds are fast or slow, which ones are clever, which ones are watchdogs, and which ones hunters. You can classify each dog according to the

100 Particular addition, from the bill  
That writes them all alike. And so of men.  
Now, if you have a station in the file,  
Not i' th' worst rank of manhood, say 't,  
And I will put that business in your bosoms,  
105 Whose execution takes your enemy off,  
Grapples you to the heart and love of us,  
Who wear our health but sickly in his life,  
Which in his death were perfect.

**SECOND MURDERER**

I am one, my liege,  
Whom the vile blows and buffets of the world  
110 Have so incensed that I am reckless what  
I do to spite the world.

**FIRST MURDERER**

And I another  
So weary with disasters, tugged with fortune,  
That I would set my life on any chance,  
To mend it or be rid on 't.

**MACBETH**

Both of you  
115 Know Banquo was your enemy.

**BOTH MURDERERS**

True, my lord.

**MACBETH**

So is he mine; and in such bloody distance  
That every minute of his being thrusts  
Against my near'st of life. And though I could  
With barefaced power sweep him from my sight  
120 And bid my will avouch it, yet I must not,  
For certain friends that are both his and mine,  
Whose loves I may not drop, but wail his fall  
Who I myself struck down. And thence it is,  
That I to your assistance do make love,  
125 Masking the business from the common eye  
For sundry weighty reasons.



**NO FEAR SHAKESPEARE**

natural gifts that separate it from all other dogs. It's the same with men. Now, if you occupy some place in the list of men that isn't down at the very bottom, tell me. Because if that's the case, I will tell you a plan that will get rid of your enemy and bring you closer to me. As long as Banquo lives, I am sick. I'll be healthy when he is dead.

**SECOND MURDERER**

My lord, I've been so kicked around by the world, and I'm so angry, that I don't even care what I do.

**FIRST MURDERER**

I'm the same. I'm so sick of bad luck and trouble that I'd risk my life on any bet, as long as it would either fix my life or end it once and for all.

**MACBETH**

You both know Banquo was your enemy.

**BOTH MURDERERS**

It's true, my lord.

**MACBETH**

He's my enemy too, and I hate him so much that every minute he's alive it eats away at my heart. Since I'm king, I could simply use my power to get rid of him. But I can't do that, because he and I have friends in common whom I need, so I have to be able to moan and cry over his death in public even though I'll be the one who had him killed. That's why I need your help right now. I have to hide my real plans from the public eye for many important reasons.

**SECOND MURDERER**

We shall, my lord,  
Perform what you command us.

**FIRST MURDERER**

Though our lives—

**MACBETH**

Your spirits shine through you. Within this hour at most  
I will advise you where to plant yourselves,  
130 Acquaint you with the perfect spy o' th' time,  
The moment on 't; for 't must be done tonight,  
And something from the palace; always thought  
That I require a clearness. And with him—  
To leave no rubs nor botches in the work—  
135 Fleance, his son, that keeps him company,  
Whose absence is no less material to me  
Than is his father's, must embrace the fate  
Of that dark hour. Resolve yourselves apart.  
I'll come to you anon.

**BOTH MURDERERS**

We are resolved, my lord.

**MACBETH**

140 I'll call upon you straight. Abide within.

*Exeunt MURDERERS*

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

*Exit*

**NO FEAR SHAKESPEARE****SECOND MURDERER**

We'll do what you want us to, my lord.

**FIRST MURDERER**

Though our lives—

**MACBETH**

*(interrupts him)* I can see the determination in your eyes. Within the next hour I'll tell you where to go and exactly when to strike. It must be done tonight, away from the palace. Always remember that I must be free from suspicion. For the plan to work perfectly, you must kill both Banquo and his son, Fleance, who keeps him company. Getting rid of Fleance is as important to me as knocking off Banquo. Each of you should make up your own mind about whether you're going to do this. I'll come to you soon.

**BOTH MURDERERS**

We have decided, my lord. We're in.

**MACBETH**

I'll call for you soon. Stay inside.

*The MURDERERS exit.*

The deal is closed. Banquo, if your soul is going to make it to heaven, tonight's the night.

*He exits.*

**ACT 3, SCENE 2**

*Enter* **LADY MACBETH** *and a* **SERVANT**

**LADY MACBETH**

Is Banquo gone from court?

**SERVANT**

Ay, madam, but returns again tonight.

**LADY MACBETH**

Say to the king I would attend his leisure  
For a few words.

**SERVANT**

5 Madam, I will.

*Exit* **SERVANT**

**LADY MACBETH**

Naught's had, all's spent,  
Where our desire is got without content.  
'Tis safer to be that which we destroy  
Than by destruction dwell in doubtful joy.

*Enter* **MACBETH**

10 How now, my lord! Why do you keep alone,  
Of sorriest fancies your companions making,  
Using those thoughts which should indeed have died  
With them they think on? Things without all remedy  
Should be without regard. What's done is done.

**MACBETH**

15 We have scorched the snake, not killed it.  
She'll close and be herself whilst our poor malice  
Remains in danger of her former tooth.  
But let the frame of things disjoint, both the worlds suffer,  
Ere we will eat our meal in fear, and sleep  
20 In the affliction of these terrible dreams  
That shake us nightly. Better be with the dead,  
Whom we, to gain our peace, have sent to peace,

ACT 3, SCENE 2  
**NO FEAR SHAKESPEARE**

**ACT 3, SCENE 2**

**LADY MACBETH** and a **SERVANT** enter.

**LADY MACBETH**

Has Banquo left the court?

**SERVANT**

Yes, madam, but he'll be back tonight.

**LADY MACBETH**

Go tell the king I want to talk to him for a few minutes.

**SERVANT**

No problem, madam.

*The **SERVANT** exits.*

**LADY MACBETH**

If you get what you want and you're still not happy, you've spent everything and gained nothing. It's better to be the person who gets murdered than to be the killer and be tormented with anxiety.

**MACBETH** enters.

What's going on, my lord? Why are you keeping to yourself, with only your sad thoughts to keep you company? Those thoughts should have died when you killed the men you're thinking about. If you can't fix it, you shouldn't give it a second thought. What's done is done.

**MACBETH**

We have slashed the snake but not killed it. It will heal and be as good as new, and we'll be threatened by its fangs once again. But the universe can fall apart, and heaven and earth crumble, before I'll eat my meals in fear and spend my nights tossing and turning with these nightmares I've been having. I'd rather be dead than endure this endless mental torture and harrowing sleep deprivation. We killed those men and sent

Than on the torture of the mind to lie  
In restless ecstasy. Duncan is in his grave.  
25 After life's fitful fever he sleeps well.  
Treason has done his worst; nor steel nor poison,  
Malice domestic, foreign levy, nothing  
Can touch him further.

**LADY MACBETH**

Come on, gentle my lord,  
Sleek o'er your rugged looks. Be bright and jovial  
30 Among your guests tonight.

**MACBETH**

So shall I, love,  
And so, I pray, be you. Let your remembrance  
Apply to Banquo; present him eminence,  
Both with eye and tongue: unsafe the while that we  
Must lave our honors in these flattering streams,  
35 And make our faces vizards to our hearts,  
Disguising what they are.

**LADY MACBETH**

You must leave this.

**MACBETH**

Oh, full of scorpions is my mind, dear wife!  
Thou know'st that Banquo, and his Fleance, lives.

**LADY MACBETH**

But in them nature's copy's not eterne.

**MACBETH**

40 There's comfort yet; they are assailable.  
Then be thou jocund. Ere the bat hath flown  
His cloistered flight, ere to black Hecate's summons  
The shard-borne beetle with his drowsy hums  
Hath rung night's yawning peal, there shall be done  
45 A deed of dreadful note.

**LADY MACBETH**

What's to be done?

**NO FEAR SHAKESPEARE**

them to rest in peace so that we could gain our own peace. Duncan lies in his grave, through with life's troubles, and he's sleeping well. We have already done the worst we can do to him with our treason. After that, nothing can hurt him further—not weapons, poison, rebellion, invasion, or anything else.

**LADY MACBETH**

Come on, relax, dear. Put on a happy face and look cheerful and agreeable for your guests tonight.

**MACBETH**

That's exactly what I'll do, my love, and I hope you'll do the same. Give Banquo your special attention. Talk to him and look at him in a way that will make him feel important. We're in a dangerous situation, where we have to flatter him and hide our true feelings.

**LADY MACBETH**

You have to stop talking like this.

**MACBETH**

Argh! I feel like my mind is full of scorpions, my dear wife. You know that Banquo and his son Fleance are still alive.

**LADY MACBETH**

But they can't live forever.

**MACBETH**

That's comforting. They can be killed, it's true. So be cheerful. Before the bat flies through the castle, and before the dung beetle makes his little humming noise to tell us it's nighttime, a dreadful deed will be done.

**LADY MACBETH**

What are you going to do?

## MACBETH

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  
50 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.  
55 Thou marvel'st at my words: but hold thee still.  
Things bad begun make strong themselves by ill.  
So, prithee, go with me.

*Exeunt*



**NO FEAR SHAKESPEARE****MACBETH**

It's better you don't know about it until after it's done, when you can applaud it. *(to the night)* Come, night, and blindfold the kindhearted day. Use your bloody and invisible hand to tear up Banquo's lease on life, which keeps me in fear. *(to himself)* The sky's getting dark, and the crow is returning home to the woods. The gentle creatures of the day are falling asleep, while night's predators are waking up to look for their prey. *(to LADY MACBETH)* You seem surprised at my words, but don't question me yet. Bad deeds force you to commit more bad deeds. So please, come with me.

*They exit.*

**ACT 3, SCENE 3**

*Enter three MURDERERS*

**FIRST MURDERER**

But who did bid thee join with us?

**THIRD MURDERER**

Macbeth.

**SECOND MURDERER**

He needs not our mistrust, since he delivers  
Our offices and what we have to do  
5 To the direction just.

**FIRST MURDERER**

Then stand with us.  
The west yet glimmers with some streaks of day.  
Now spurs the lated traveler apace  
To gain the timely inn, and near approaches  
The subject of our watch.

**THIRD MURDERER**

Hark, I hear horses.

**BANQUO**

10 (*within*) Give us a light there, ho!

**SECOND MURDERER**

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

**FIRST MURDERER**

His horses go about.

**THIRD MURDERER**

Almost a mile; but he does usually—  
So all men do—from hence to the palace gate  
15 Make it their walk.

*Enter BANQUO and FLEANCE with a torch*

ACT 3, SCENE 3  
**NO FEAR SHAKESPEARE**

**ACT 3, SCENE 3**

*The two MURDERERS enter with a third MURDERER.*

**FIRST MURDERER**

But who told you to come here and join us?

**THIRD MURDERER**

Macbeth.

**SECOND MURDERER**

We can trust this guy. He was given exactly the same orders we were.

**FIRST MURDERER**

Then stay with us. There's still a bit of daylight in the sky. Now all the late travellers are hurrying to reach their inns. Banquo is almost here.

**THIRD MURDERER**

Listen! I hear horses.

**BANQUO**

*(from offstage)* Hey, give us some light here!

**SECOND MURDERER**

That must be him. The rest of the king's guests are already inside.

**FIRST MURDERER**

You can hear his horses moving around as the servants take them to the stables.

**THIRD MURDERER**

It's almost a mile to the palace gate, but Banquo, like everybody else, usually walks from here to the palace.

*BANQUO and FLEANCE enter with a torch.*

SECOND MURDERER

A light, a light!

THIRD MURDERER

'Tis he.

FIRST MURDERER

Stand to 't.

BANQUO

It will be rain tonight.

FIRST MURDERER

Let it come down.

*The MURDERERS attack BANQUO*

BANQUO

O treachery! Fly, good Fleance, fly, fly, fly!

Thou may 'st revenge —O slave!

*BANQUO dies. Exit FLEANCE*

THIRD MURDERER

20 Who did strike out the light?

FIRST MURDERER

Was 't not the way?

THIRD MURDERER

There's but one down. The son is fled.

SECOND MURDERER

We have lost best half of our affair.

FIRST MURDERER

Well, let's away and say how much is done.

*Exeunt*

ACT 3, SCENE 3  
**NO FEAR SHAKESPEARE**

**SECOND MURDERER**

Here comes a light! Here comes a light!

**THIRD MURDERER**

That's him.

**FIRST MURDERER**

Prepare yourselves.

**BANQUO**

It will rain tonight.

**FIRST MURDERER**

Then let the rain come down.

*The MURDERERS attack BANQUO.*

**BANQUO**

Oh, this is treachery! Get out of here, good Fleance, run, run, run! Someday you can get revenge.—Oh, you bastard!

*BANQUO dies. FLEANCE escapes.*

**THIRD MURDERER**

Who put out the light?

**FIRST MURDERER**

Wasn't that the best thing to do?

**THIRD MURDERER**

There's only one body here. The son ran away.

**SECOND MURDERER**

We failed in half of our mission.

**FIRST MURDERER**

Well, let's get out of here and tell Macbeth what we did accomplish.

*They exit.*

**ACT 3, SCENE 4**

*Banquet prepared. Enter MACBETH, LADY MACBETH, ROSS, LENNOX, LORDS, and attendants.*

**MACBETH**

You know your own degrees; sit down. At first  
And last, the hearty welcome.

*The LORDS sit*

**LORDS**

Thanks to your majesty.

**MACBETH**

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

**LADY MACBETH**

Pronounce it for me, sir, to all our friends,  
For my heart speaks they are welcome.

*Enter FIRST MURDERER at the door*

**MACBETH**

See, they encounter thee with their hearts' thanks.  
10 Both sides are even. Here I'll sit i' th' midst.  
Be large in mirth. Anon we'll drink a measure  
The table round.  
(*aside to FIRST MURDERER*) There's blood upon thy face.

**FIRST MURDERER**

'Tis Banquo's then.

**MACBETH**

'Tis better thee without than he within.  
15 Is he dispatched?

ACT 3, SCENE 4  
**NO FEAR SHAKESPEARE**

**ACT 3, SCENE 4**

*The stage is set for a banquet. MACBETH enters with LADY MACBETH, ROSS, LENNOX, LORDS, and their attendants.*

**MACBETH**

You know your own ranks, so you know where to sit. Sit down. From the highest to the lowest of you, I bid you a hearty welcome.

*The LORDS sit down.*

**LORDS**

Thanks to your majesty.

**MACBETH**

I will walk around and mingle with all of you, playing the humble host. My wife will stay in her royal chair, but at the appropriate time I will have her welcome you all.

**LADY MACBETH**

Say welcome to all of our friends for me, sir, for in my heart they are all welcome.

*The FIRST MURDERER appears at the door.*

**MACBETH**

And they respond to you with their hearts as well. The table is full on both sides. I will sit here in the middle. Be free and happy. Soon we will toast around the table. (*approaching the door and speaking to the MURDERER*) There's blood on your face.

**FIRST MURDERER**

Then it must be Banquo's.

**MACBETH**

I'd rather see his blood splattered on your face than flowing through his veins. Did you finish him off?

**FIRST MURDERER**

My lord, his throat is cut. That I did for him.

**MACBETH**

Thou art the best o' th' cutthroats:  
Yet he's good that did the like for Fleance.  
If thou didst it, thou art the nonpareil.

**FIRST MURDERER**

20 Most royal sir, Fleance is 'scaped.

**MACBETH**

Then comes my fit again. I had else been perfect,  
Whole as the marble, founded as the rock,  
As broad and general as the casing air.  
25 But now I am cabined, cribbed, confined, bound in  
To saucy doubts and fears.—But Banquo's safe?

**FIRST MURDERER**

Ay, my good lord. Safe in a ditch he bides,  
With twenty trenchèd gashes on his head,  
The least a death to nature.

**MACBETH**

Thanks for that.  
There the grown serpent lies. The worm that's fled  
30 Hath nature that in time will venom breed;  
No teeth for th' present. Get thee gone. Tomorrow  
We'll hear ourselves again.

*Exit FIRST MURDERER*

**LADY MACBETH**

My royal lord,  
You do not give the cheer. The feast is sold  
That is not often vouched, while 'tis a-making,  
35 'Tis given with welcome. To feed were best at home;  
From thence, the sauce to meat is ceremony;  
Meeting were bare without it.



**NO FEAR SHAKESPEARE****FIRST MURDERER**

My lord, his throat is cut. I did that to him.

**MACBETH**

You are the best of the cutthroats. But whoever did the same to Fleance must also be good. If you cut both their throats, then you are the absolute best.

**FIRST MURDERER**

Most royal sir, Fleance has escaped.

**MACBETH**

Now I'm scared again. Otherwise I would have been perfect, as solid as a piece of marble, as firm as a rock, as free as the air itself. But now I'm all tangled up with doubts and fears. But Banquo's been taken care of?

**FIRST MURDERER**

Yes, my good lord. He's lying dead in a ditch, with twenty deep gashes in his head, any one of which would have been enough to kill him.

**MACBETH**

Thanks for that. The adult snake lies in the ditch. The young snake that escaped will in time become poisonous and threatening, but for now he has no fangs. Get out of here. I'll talk to you again tomorrow.

*The FIRST MURDERER exits.*

**LADY MACBETH**

My royal lord, you're not entertaining the guests. If you don't make your guests know they're welcome, they'll feel like they're paying for their meal. When you just want to eat, it's better to do that at home. When you're eating out with people, you need to have a little more ceremony. Otherwise dinner parties would be boring.

**MACBETH**

Sweet remembrancer!

Now, good digestion wait on appetite,  
And health on both!

**LENNOX**

May 't please your highness sit.

*Enter the GHOST OF BANQUO, and sits in MACBETH's place***MACBETH**

40 Here had we now our country's honor roofed,  
Were the graced person of our Banquo present,  
Who may I rather challenge for unkindness  
Than pity for mischance.

**ROSS**

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

**MACBETH**

The table's full.

**LENNOX**

Here is a place reserved, sir.

**MACBETH**

Where?

**LENNOX**

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

**MACBETH**

Which of you have done this?

**LORDS**

What, my good lord?

**MACBETH**

50 (to GHOST) Thou canst not say I did it. Never shake  
Thy gory locks at me.

**NO FEAR SHAKESPEARE****MACBETH**

It's nice of you to remind me. (*raising a glass to toast his guests*) Since good digestion requires a good appetite, and good health requires both of those, here's to good appetites, good digestion, and good health!

**LENNOX**

Why don't you have a seat, your highness?

*The GHOST OF BANQUO enters and sits in MACBETH's place.*

**MACBETH**

We would have all the nobility of Scotland gathered under one roof, if only Banquo were here. I hope it turns out that he's late out of rudeness, and not because something bad has happened to him.

**ROSS**

His absence means he's broken his promise, sir. If it pleases you, your highness, why don't you sit with us and grace us with your royal company?

**MACBETH**

The table's full.

**LENNOX**

Here's an empty seat, sir.

**MACBETH**

Where?

**LENNOX**

(*pointing to where the GHOST sits*) Here, my good lord. What's wrong, your highness?

**MACBETH**

(*seeing the GHOST*) Which one of you did this?

**LORDS**

What, my good lord?

**MACBETH**

(*to the GHOST*) You can't say I did it. Don't shake your bloody head at me.

**ROSS**

Gentlemen, rise. His highness is not well.

**LADY MACBETH**

Sit, worthy friends. My lord is often thus  
And hath been from his youth. Pray you, keep seat.  
55 The fit is momentary; upon a thought  
He will again be well. If much you note him,  
You shall offend him and extend his passion.  
Feed and regard him not. (*aside to MACBETH*) Are you a man?

**MACBETH**

60 Ay, and a bold one, that dare look on that  
Which might appall the devil.

**LADY MACBETH**

O proper stuff!  
This is the very painting of your fear.  
This is the air-drawn dagger which you said  
Led you to Duncan. Oh, these flaws and starts,  
Impostors to true fear, would well become  
65 A woman's story at a winter's fire,  
Authorized by her grandam. Shame itself!  
Why do you make such faces? When all's done,  
You look but on a stool.

**MACBETH**

70 Prithee, see there! Behold! Look! Lo! How say you?  
Why, what care I? If thou canst nod, speak too.  
If charnel houses and our graves must send  
Those that we bury back, our monuments  
Shall be the maws of kites.

*Exit GHOST*

**LADY MACBETH**

What, quite unmanned in folly?

**NO FEAR SHAKESPEARE****ROSS**

Gentlemen, stand up. His highness is not well.

**LADY MACBETH**

Sit down, worthy friends. My husband is often like this, and he has been since he was a child. Please stay seated. This is just a brief fit. In a moment he'll be well again. If you pay too much attention to him you'll make him angry, and that will make his convulsions go on longer. Eat your dinner and pay no attention to him. (*speaking so that only MACBETH can hear*) Are you a man?

**MACBETH**

Yes, and a brave one, who dares to look at something that would frighten the devil.

**LADY MACBETH**

Oh, that's nonsense! This is just another one of the hallucinations you always get when you're afraid. This is like that floating dagger you said was leading you toward Duncan. These outbursts of yours don't even look like real fear. They're more like how you would act if you were a woman telling a scary story by the fire-side in front of her grandmother. Shame on you! Why are you making these faces? When the vision passes, you'll see that you're just looking at a stool.

**MACBETH**

Please, just look over there. Look! Look! See! (*to the GHOST*) What do you have to say? What do I care? If you can nod, then speak too. If the dead are going to return from their graves, then there's nothing to stop the birds from eating the bodies. So there's no point in our burying people.

*The GHOST vanishes.*

**LADY MACBETH**

What, has your foolishness paralyzed you completely?

**MACBETH**

If I stand here, I saw him.

**LADY MACBETH**

Fie, for shame!

**MACBETH**

75      Blood hath been shed ere now, i' th' olden time,  
Ere humane statute purged the gentle weal;  
Ay, and since too, murders have been performed  
Too terrible for the ear. The time has been  
That, when the brains were out, the man would die,  
80      And there an end. But now they rise again  
With twenty mortal murders on their crowns  
And push us from our stools. This is more strange  
Than such a murder is.

**LADY MACBETH**

My worthy lord,  
Your noble friends do lack you.

**MACBETH**

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

*Enter the GHOST OF BANQUO*

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

**LORDS**

Our duties, and the pledge.

*They drink*

**NO FEAR SHAKESPEARE****MACBETH**

As sure as I'm standing here, I saw him.

**LADY MACBETH**

Nonsense!

**MACBETH**

In ancient times, before there were laws to make the land safe and peaceful, a lot of blood was spilled. Yes, and since then murders have been committed that are too awful to talk about. It used to be that when you knocked a man's brains out he would just die, and that would be it. But now they rise from the dead with twenty fatal head wounds and push us off our stools. This haunting business is even stranger than murder.

**LADY MACBETH**

My worthy lord, your noble friends miss your company.

**MACBETH**

I forgot about them. *(to the guests)* Don't be alarmed on my account, my most worthy friends. I have a strange disorder, which no longer shocks those who know me well. *(raising his glass to toast the company)* Come, let's drink a toast: love and health to you all. Now I'll sit down. Give me some wine. Fill up my cup.

*The GHOST OF BANQUO reappears in MACBETH's seat.*

I drink to the happiness of everyone at the table, and to our dear friend Banquo, whom we miss. I wish he were here! Let's drink to everyone here, and to Banquo. Now, everybody, drink

**LORDS**

Hear, hear.

*They drink.*

**MACBETH**

(*seeing the GHOST*) Avaunt, and quit my sight! Let the earth  
hide thee.

95 Thy bones are marrowless, thy blood is cold.  
Thou hast no speculation in those eyes  
Which thou dost glare with!

**LADY MACBETH**

Think of this, good peers,  
But as a thing of custom. 'Tis no other;  
Only it spoils the pleasure of the time.

**MACBETH**

What man dare, I dare.  
100 Approach thou like the rugged Russian bear,  
The armed rhinoceros, or th' Hyrcan tiger;  
Take any shape but that, and my firm nerves  
Shall never tremble. Or be alive again,  
And dare me to the desert with thy sword.  
105 If trembling I inhabit then, protest me  
The baby of a girl. Hence, horrible shadow!  
Unreal mockery, hence!

*Exit GHOST*

Why so, being gone,  
I am a man again. Pray you sit still.

**LADY MACBETH**

110 You have displaced the mirth, broke the good meeting,  
With most admired disorder.

**MACBETH**

Can such things be,  
And overcome us like a summer's cloud,  
Without our special wonder? You make me strange  
Even to the disposition that I owe,  
When now I think you can behold such sights,  
115 And keep the natural ruby of your cheeks,  
When mine is blanched with fear.



**NO FEAR SHAKESPEARE****MACBETH**

*(to the GHOST)* Go! And get out of my sight! Stay in your grave. There's no marrow in your bones, and your blood is cold. You're staring at me with eyes that have no power to see.

**LADY MACBETH**

Good friends, think of this as nothing more than a strange habit. It's nothing else. Too bad it's spoiling our pleasure tonight.

**MACBETH**

I am as brave as any other man. Come at me in the form of a rugged Russian bear, an armor-plated rhinoceros, or a tiger from Iran. Take any shape other than the one you have now and I will never tremble in fear. Or come back to life again and challenge me to a duel in some deserted place. If I tremble then, you can call me a little girl. Get out of here, you horrible ghost, you hallucination. Get out!

*The GHOST vanishes.*

Look, now that it's gone, I'm a man again. Please, remain seated.

**LADY MACBETH**

You have ruined our good cheer and disrupted the gathering by making a spectacle of yourself.

**MACBETH**

*(to the guests)* Can things like this happen so suddenly without making us all astonished? You make me feel like I don't know myself, when I see you looking at these terrible things and keeping a straight face, while my face has gone white with fear.

**ROSS**

What sights, my lord?

**LADY MACBETH**

I pray you, speak not. He grows worse and worse.  
Question enrages him. At once, good night.  
Stand not upon the order of your going,  
But go at once.

120

**LENNOX**

Good night, and better health  
Attend his majesty!

**LADY MACBETH**

A kind good night to all!

*Exeunt all but MACBETH and LADY MACBETH***MACBETH**

It will have blood, they say. Blood will have blood.  
Stones have been known to move, and trees to speak.  
Augurs and understood relations have  
By magot pies and choughs and rooks brought forth  
The secret'st man of blood.—What is the night?

125

**LADY MACBETH**

Almost at odds with morning, which is which.

**MACBETH**

How say'st thou that Macduff denies his person  
At our great bidding?

**LADY MACBETH**

Did you send to him, sir?

**MACBETH**

I hear it by the way; but I will send.  
There's not a one of them but in his house  
I keep a servant fee'd. I will tomorrow—  
And betimes I will—to the weird sisters.  
More shall they speak, for now I am bent to know,  
By the worst means, the worst. For mine own good,  
All causes shall give way. I am in blood

130

135

**NO FEAR SHAKESPEARE****ROSS**

What things, my lord?

**LADY MACBETH**

Please, don't speak to him. He's getting worse and worse. Talk makes him crazy. Everybody, please leave right now. Don't bother exiting in the order of your rank, but just leave right away.

**LENNOX**

Good night. I hope the king recovers soon!

**LADY MACBETH**

A kind good night to all!

*Everyone leaves except MACBETH and LADY MACBETH.*

**MACBETH**

There's an old saying: the dead will have their revenge. Gravestones have been known to move, and trees to speak, to bring guilty men to justice. The craftiest murderers have been exposed by the mystical signs made by crows and magpies. How late at night is it?

**LADY MACBETH**

It's almost morning. You can't tell whether it's day or night.

**MACBETH**

What do you think about the fact that Macduff refuses to come to me when I command him?

**LADY MACBETH**

Did you send for him, sir?

**MACBETH**

I've heard about this indirectly, but I will send for him. In every one of the lords' households I have a servant paid to spy for me. Tomorrow, while it's still early, I will go see the witches. They will tell me more, because I'm determined to know the worst about what's going to happen. My own safety is the only important thing now. I have walked so far into this

140

Stepped in so far that, should I wade no more,  
Returning were as tedious as go o'er.  
Strange things I have in head, that will to hand,  
Which must be acted ere they may be scanned.

**LADY MACBETH**

You lack the season of all natures, sleep.

**MACBETH**

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

*Exeunt*

**NO FEAR SHAKESPEARE**

river of blood that even if I stopped now, it would be as hard to go back to being good as it is to keep killing people. I have some schemes in my head that I'm planning to put into action. I have to do these things before I have a chance to think about them.

**LADY MACBETH**

You haven't slept.

**MACBETH**

Yes, let's go to sleep. My strange self-delusions just come from inexperience. We're still just beginners when it comes to crime.

*They exit.*

**ACT 3, SCENE 5**

*Thunder. Enter the three WITCHES meeting HECATE*

**FIRST WITCH**

Why, how now, Hecate! You look angrily.

**HECATE**

Have I not reason, beldams as you are?

Saucy and overbold, how did you dare

To trade and traffic with Macbeth

5 In riddles and affairs of death,

And I, the mistress of your charms,

The close contriver of all harms,

Was never called to bear my part,

Or show the glory of our art?

10 And, which is worse, all you have done

Hath been but for a wayward son,

Spiteful and wrathful, who, as others do,

Loves for his own ends, not for you.

But make amends now. Get you gone,

15 And at the pit of Acheron

Meet me i' th' morning. Thither he

Will come to know his destiny.

Your vessels and your spells provide,

Your charms and everything beside.

20 I am for the air. This night I'll spend

Unto a dismal and a fatal end.

Great business must be wrought ere noon.

Upon the corner of the moon

There hangs a vap'rous drop profound.

25 I'll catch it ere it come to ground.

And that distilled by magic sleights

Shall raise such artificial sprites

As by the strength of their illusion

Shall draw him on to his confusion.

ACT 3, SCENE 5  
**NO FEAR SHAKESPEARE**

**ACT 3, SCENE 5**

*Thunder. The three WITCHES enter, meeting HECATE.*

**FIRST WITCH**

What's wrong, Hecate? You look angry.

**HECATE**

Don't I have a reason to be angry, you disobedient hags? How dare you give Macbeth riddles and prophecies about his future without telling me? I am your boss and the source of your powers. I am the one who secretly decides what evil things happen, but you never called me to join in and show off my own powers. And what's worse, you've done all this for a man who behaves like a spoiled brat, angry and hateful. Like all spoiled sons, he chases after what he wants and doesn't care about you. But you can make it up to me. Go away now and in the morning meet me in the pit by the river in hell. Macbeth will go there to learn his destiny. You bring your cauldrons, your spells, your charms, and everything else. I'm about to fly away. I'll spend tonight working to make something horrible happen. I have a lot to do before noon. An important droplet is hanging from the corner of the moon. I'll catch it before it falls to the ground. When I work it over with magic spells, the drop will produce magical spirits that will trick Macbeth with illusions.

30       He shall spurn fate, scorn death, and bear  
His hopes 'bove wisdom, grace, and fear.  
And you all know, security  
Is mortals' chiefest enemy.

*Music and a song within: 'Come away, come away,' &c*

35       Hark! I am called. My little spirit, see,  
Sits in a foggy cloud and stays for me.

*Exit*

**FIRST WITCH**

Come, let's make haste; she'll soon be back again.

*Exeunt*



**NO FEAR SHAKESPEARE**

He will be fooled into thinking he is greater than fate, he will mock death, and he will think he is above wisdom, grace, and fear. As you all know, overconfidence is man's greatest enemy.

*Music plays offstage, and voices sing a song with the words "Come away, come away."*

Listen! I'm being called. Look, my little spirit is sitting in a foggy cloud waiting for me.

**HECATE** *exits.*

**FIRST WITCH**

Come on, let's hurry. She'll be back again soon.

*They all exit.*

*Enter LENNOX and another LORD*

My former speeches have but hit your thoughts,  
Which can interpret farther. Only I say  
Things have been strangely borne. The gracious Duncan  
Was pitied of Macbeth. Marry, he was dead.  
And the right-valiant Banquo walked too late,  
Whom, you may say, if 't please you, Fleance killed,  
For Fleance fled. Men must not walk too late.  
Who cannot want the thought how monstrous  
It was for Malcolm and for Donalbain  
To kill their gracious father? Damnèd fact!  
How it did grieve Macbeth! Did he not straight  
In pious rage the two delinquents tear  
That were the slaves of drink and thralls of sleep?  
Was not that nobly done? Ay, and wisely too,  
For 'twould have angered any heart alive  
To hear the men deny 't. So that, I say,  
He has borne all things well. And I do think  
That had he Duncan's sons under his key—  
As, an't please heaven, he shall not—they should find  
What 'twere to kill a father. So should Fleance.  
But, peace! For from broad words, and 'cause he failed  
His presence at the tyrant's feast, I hear  
Macduff lives in disgrace. Sir, can you tell  
Where he bestows himself?

The son of Duncan—

O R I G I N A L   T E X T

ACT 3, SCENE 6  
**NO FEAR SHAKESPEARE**

**ACT 3, SCENE 6**

**LENNOX** and another **LORD** enter.

**LENNOX**

→  
*Lennox speaks  
sarcastically  
throughout this  
speech, making it  
clear that he  
thinks Macbeth is  
guilty of the  
murders.*

What I've already said shows you we think alike, so you can draw your own conclusions. All I'm saying is that strange things have been going on. Macbeth pitied Duncan—after Duncan was dead. And Banquo went out walking too late at night. If you like, we can say that Fleance must have killed him, because Fleance fled the scene of the crime. Clearly, men should not go out walking too late! And who can help thinking how monstrous it was for Malcolm and Donalbain to kill their gracious father? Such a heinous crime—how it saddened Macbeth! Wasn't it loyal of him to kill those two servants right away, while they were still drunk and asleep? That was the right thing to do, wasn't it? Yes, and it was the wise thing, too, because we all would have been outraged to hear those two deny their crime. Considering all this, I think Macbeth has handled things well. If he had Duncan's sons in prison—which I hope won't happen—they would find out how awful the punishment is for those who kill their fathers, and so would Fleance. But enough of that. I hear that Macduff is out of favor with the king because he speaks his mind too plainly, and because he failed to show up at Macbeth's feast. Can you tell me where he's hiding himself?

**LORD**

Duncan's son Malcolm, whose birthright and throne Macbeth has stolen, lives in the English court. There, the saintly King Edward treats Malcolm so well that despite Malcolm's misfortunes, he's not deprived of respect. Macduff went there to ask King Edward for help. He wants Edward to help him form an alliance

30       Is gone to pray the holy king upon his aid  
To wake Northumberland and warlike Siward,  
That by the help of these—with Him above  
To ratify the work—we may again  
Give to our tables meat, sleep to our nights,  
35       Free from our feasts and banquets bloody knives,  
Do faithful homage and receive free honors.  
All which we pine for now. And this report  
Hath so exasperated the king that he  
Prepares for some attempt of war.

**LENNOX**

40       Sent he to Macduff?

**LORD**

He did, and with an absolute “Sir, not I,”  
The cloudy messenger turns me his back,  
And hums, as who should say “You’ll rue the time  
That clogs me with this answer.”

**LENNOX**

And that well might

45       Advise him to a caution, t’ hold what distance  
His wisdom can provide. Some holy angel  
Fly to the court of England and unfold  
His message ere he come, that a swift blessing  
May soon return to this our suffering country  
50       Under a hand accursed!

**LORD**

I’ll send my prayers with him.

*Exeunt*

**NO FEAR SHAKESPEARE**

with the people of Northumberland and their lord, Siward. Macduff hopes that with their help—and with the help of God above—he may once again put food on our tables, bring peace back to our nights, free our feasts and banquets from violent murders, allow us to pay proper homage to our king, and receive honors freely. Those are the things we pine for now. Macbeth has heard this news and he is so angry that he's preparing for war.

**LENNOX**

Did he tell Macduff to return to Scotland?

**LORD**

He did, but Macduff told the messenger, "No way." The messenger scowled and rudely turned his back on Macduff, as if to say, "You'll regret the day you gave me this answer."

**LENNOX**

That might well keep Macduff away from Scotland. Some holy angel should go to the court of England and give Macduff a message. He should return quickly to free our country, which is suffering under a tyrant!

**LORD**

I'll send my prayers with him.

*They exit.*

# ACT FOUR

## SCENE 1

*A cavern. In the middle, a boiling cauldron. Thunder. Enter the three WITCHES.*

**FIRST WITCH**

Thrice the brinded cat hath mewed.

**SECOND WITCH**

Thrice, and once the hedge-pig whined.

**THIRD WITCH**

Harpier cries, "'Tis time, 'tis time."

**FIRST WITCH**

Round about the cauldron go,  
5 In the poisoned entrails throw.  
Toad, that under cold stone  
Days and nights has thirty-one  
Sweltered venom sleeping got,  
Boil thou first i' th' charmèd pot.

**ALL**

10 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,  
15 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**

20 Double, double toil and trouble,  
Fire burn and cauldron bubble.

# ACT FOUR

## SCENE 1

*A cavern. In the middle, a boiling cauldron. Thunder.  
The three WITCHES enter.*

FIRST WITCH

The tawny cat has meowed three times.

SECOND WITCH

Three times. And the hedgehog has whined once.

THIRD WITCH

Myspirit friend, Harpier, is yelling, "It's time, it's time!"

FIRST WITCH

Dance around the cauldron and throw in the poisoned entrails. (*holding up a toad*) You'll go in first—a toad that sat under a cold rock for a month, oozing poison from its pores.

ALL

Double, double toil and trouble,  
Fire burn, and cauldron bubble.

SECOND WITCH

(*holding something up*) We'll boil you in the cauldron next—a slice of swamp snake. All the rest of you in too: a newt's eye, a frog's tongue, fur from a bat, a dog's tongue, the forked tongue of an adder, the stinger of a burrowing worm, a lizard's leg, an owl's wing. (*speaking to the ingredients*) Make a charm to cause powerful trouble, and boil and bubble like a broth of hell.

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 ravined salt-sea shark,  
25 Root of hemlock digged i' th' dark,  
Liver of blaspheming Jew,  
Gall of goat and slips of yew  
Slivered in the moon's eclipse,  
Nose of Turk and Tartar's lips,  
30 Finger of birth-strangled babe  
Ditch-delivered by a drab,  
Make the gruel thick and slab.  
Add thereto a tiger's chaudron,  
For the ingredients of our cauldron.

**ALL**

35 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.

*Enter HECATE and the other three WITCHES*

**HECATE**

40 Oh well done! I commend your pains,  
And every one shall share i' th' gains.  
And now about the cauldron sing,  
Like elves and fairies in a ring,  
Enchanting all that you put in.

*Music and a song: "Black spirits," &c. HECATE retires*

**SECOND WITCH**

45 By the pricking of my thumbs,  
Something wicked this way comes.  
Open, locks,  
Whoever knocks.



# NO FEAR SHAKESPEARE

**THIRD WITCH**

Here come some more ingredients: the scale of a dragon, a wolf's tooth, a witch's mummified flesh, the gullet and stomach of a ravenous shark, a root of hemlock that was dug up in the dark, a Jew's liver, a goat's bile, some twigs of yew that were broken off during a lunar eclipse, a Turk's nose, a Tartar's lips, the finger of a baby that was strangled as a prostitute gave birth to it in a ditch. *(to the ingredients)* Make this potion thick and gluey. *(to the other WITCHES)* Now let's add a tiger's entrails to the mix.

**ALL**

Double, double toil and trouble,  
Fire burn and cauldron bubble.

**SECOND WITCH**

We'll cool the mixture with baboon blood. After that the charm is finished.

**HECATE** *enters with three other WITCHES.*

**HECATE**

Well done! I admire your efforts, and all of you will share the rewards. Now come sing around the cauldron like a ring of elves and fairies, enchanting everything you put in.

*Music plays and the six WITCHES sing a song called "Black Spirits."* **HECATE** *leaves.*

**SECOND WITCH**

I can tell that something wicked is coming by the tingling in my thumbs. Doors, open up for whoever is knocking!

*Enter MACBETH*

**MACBETH**

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

**ALL**

A deed without a name.

**MACBETH**

50 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 yeasty waves  
Confound and swallow navigation up,  
Though bladed corn be lodged and trees blown down,  
55 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,  
60 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 th' hadst rather hear it from our mouths,  
Or from our masters'.

**MACBETH**

Call 'em. Let me see 'em.

**FIRST WITCH**

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

# NO FEAR SHAKESPEARE

**MACBETH** *enters.*

**MACBETH**

What's going on here, you secret, evil, midnight hags?  
What are you doing?

**ALL**

Something there isn't a word for.

**MACBETH**

I don't know how you know the things you do, but I insist that you answer my questions. I command you in the name of whatever dark powers you serve. I don't care if you unleash violent winds that tear down churches, make the foamy waves overwhelm ships and send sailors to their deaths, flatten crops and trees, make castles fall down on their inhabitants' heads, make palaces and pyramids collapse, and mix up everything in nature. Tell me what I want to know.

**FIRST WITCH**

Speak.

**SECOND WITCH**

Demand.

**THIRD WITCH**

We'll answer.

**FIRST WITCH**

Would you rather hear these things from our mouths  
or from our master's?

**MACBETH**

Call them. Let me see them.

**FIRST WITCH**

Pour in the blood of a sow who has eaten her nine offspring. Take the sweat of a murderer on the gallows and throw it into the flame.

ALL

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

*Thunder. FIRST APPARITION: an armed head*

MACBETH

Tell me, thou unknown power—

FIRST WITCH

He knows thy thought.

70 Hear his speech but say thou nought.

FIRST APPARITION

Macbeth! Macbeth! Macbeth! Beware Macduff.  
Beware the thane of Fife. Dismiss me. Enough.

*Descends*

MACBETH

Whate'er thou art, for thy good caution, thanks.  
Thou hast harped my fear aright. But one word more—

FIRST WITCH

75 He will not be commanded. Here's another  
More potent than the first.

*Thunder. SECOND APPARITION: a bloody child*

SECOND APPARITION

Macbeth! Macbeth! Macbeth!—

MACBETH

Had I three ears, I'd hear thee.

SECOND APPARITION

80 Be bloody, bold, and resolute. Laugh to scorn  
The power of man, for none of woman born  
Shall harm Macbeth.

*Descends*

# NO FEAR SHAKESPEARE

**ALL**

Come, high or low spirits. Show yourself and what you do.

*Thunder. The **FIRST APPARITION** appears, looking like a head with an armored helmet.*

**MACBETH**

Tell me, you unknown power—

**FIRST WITCH**

He can read your thoughts. Listen, but don't speak.

**FIRST APPARITION**

Macbeth! Macbeth! Macbeth! Beware Macduff.  
Beware the thane of Fife. Let me go. Enough.

*The **FIRST APPARITION** descends.*

**MACBETH**

Whatever you are, thanks for your advice. You have guessed exactly what I feared. But one word more—

**FIRST WITCH**

He will not be commanded by you. Here's another, stronger than the first.

*Thunder. The **SECOND APPARITION** appears, looking like a bloody child.*

**SECOND APPARITION**

Macbeth! Macbeth! Macbeth!

**MACBETH**

If I had three ears I'd listen with all three.

**SECOND APPARITION**

Be violent, bold, and firm. Laugh at the power of other men, because nobody born from a woman will ever harm Macbeth.

*The **SECOND APPARITION** descends.*

## MACBETH

Then live, Macduff. What need I fear of thee?  
But yet I'll make assurance double sure,  
And take a bond of fate. Thou shalt not live,  
85 That I may tell pale-hearted fear it lies,  
And sleep in spite of thunder.

*Thunder. THIRD APPARITION: a child crowned,  
with a tree in his hand*

What is this  
That rises like the issue of a king,  
And wears upon his baby-brow the round  
And top of sovereignty?

## ALL

Listen but speak not to 't.

## THIRD APPARITION

90 Be lion-mettled, proud, and take no care  
Who chafes, who frets, or where conspirers are.  
Macbeth shall never vanquished be until  
Great Birnam Wood to high Dunsinane Hill  
Shall come against him.

*Descends*

## MACBETH

That will never be.  
95 Who can impress the forest, bid the tree  
Unfix his earthbound root? Sweet bodements! Good!  
Rebellious dead, rise never till the wood  
Of Birnam rise, and our high-placed Macbeth  
Shall live the lease of nature, pay his breath  
100 To time and mortal custom. Yet my heart  
Throbs to know one thing. Tell me, if your art  
Can tell so much: shall Banquo's issue ever  
Reign in this kingdom?

**NO FEAR SHAKESPEARE****MACBETH**

Then I don't need to kill Macduff. I have no reason to fear him. But even so, I'll make doubly sure. I'll guarantee my own fate by having you killed, Macduff. That way I can conquer my own fear and sleep easy at night.

*Thunder. The **THIRD APPARITION** appears, in the form of a child with a crown on his head and a tree in his hand.*

What is this spirit that looks like the son of a king and wears a crown on his young head?

**ALL**

Listen but don't speak to it.

**THIRD APPARITION**

Be brave like the lion and proud. Don't even worry about who hates you, who resents you, and who conspires against you. Macbeth will never be defeated until Birnam Wood marches to fight you at Dunsinane Hill.

*The **THIRD APPARITION** descends.*

**MACBETH**

That will never happen. Who can command the forest and make the trees pull their roots out of the earth? These were sweet omens! Good! My murders will never come back to threaten me until the forest of Birnam gets up and moves, and I will be king for my entire natural life. But my heart is still throbbing to know one thing. Tell me, if your dark powers can see this far: will Banquo's sons ever reign in this kingdom?

**ALL**

Seek to know no more.

**MACBETH**

I will be satisfied. Deny me this,  
105 And an eternal curse fall on you! Let me know.  
Why sinks that cauldron? And what noise is this?

*Hautboys***FIRST WITCH**

Show.

**SECOND WITCH**

Show.

**THIRD WITCH**

Show.

**ALL**

110 Show his eyes and grieve his heart.  
Come like shadows; so depart!

*A show of eight kings, the last with a glass  
in his hand, followed by BANQUO*

**MACBETH**

Thou art too like the spirit of Banquo. Down!  
Thy crown does sear mine eyeballs. And thy hair,  
Thou other gold-bound brow, is like the first.  
115 A third is like the former.—Filthy hags!  
Why do you show me this? A fourth? Start, eyes!  
What, will the line stretch out to th' crack of doom?  
Another yet? A seventh? I'll see no more.  
And yet the eighth appears, who bears a glass  
120 Which shows me many more, and some I see  
That twofold balls and treble scepters carry.  
Horrible sight! Now I see 'tis true;  
For the blood-boltered Banquo smiles upon me  
And points at them for his.



**NO FEAR SHAKESPEARE****ALL**

Don't try to find out more.

**MACBETH**

I demand to be satisfied. If you refuse, let an eternal curse fall on you. Let me know. Why is that cauldron sinking? And what is that music?

*Hautboys play music for a ceremonial procession.*

**FIRST WITCH**

Show.

**SECOND WITCH**

Show.

**THIRD WITCH**

Show.

**ALL**

Show him and make him grieve. Come like shadows and depart in the same way!

*Eight kings march across the stage, the last one with a mirror in his hand, followed by the GHOST OF BANQUO.*

**MACBETH**

You look too much like the ghost of Banquo. Go away! *(to the first)* Your crown hurts my eyes. *(to the second)* Your blond hair, which looks like another crown underneath the one you're wearing, looks just like the first king's hair. Now I see a third king who looks just like the second. Filthy hags! Why are you showing me this? A fourth! My eyes are bulging out of their sockets! Will this line stretch on forever? Another one! And a seventh! I don't want to see any more. And yet an eighth appears, holding a mirror in which I see many more men. And some are carrying double balls and triple scepters, meaning they're kings of more than one country! Horrible sight! Now I see it is true, they are Banquo's descendants. Banquo, with his blood-clotted hair, is smiling at me and pointing to them as his.

*Apparitions vanish*

What, is this so?

**FIRST WITCH**

125      Ay, sir, all this is so. But why  
            Stands Macbeth thus amazedly?  
            Come, sisters, cheer we up his sprites,  
            And show the best of our delights.  
130      I'll charm th' air to give a sound,  
            While you perform your antic round.  
            That this great king may kindly say,  
            Our duties did his welcome pay.

*Music. The WITCHES dance and then vanish*

**MACBETH**

            Where are they? Gone? Let this pernicious hour  
            Stand aye accursèd in the calendar!  
135      Come in, without there.

*Enter LENNOX*

**LENNOX**

What's your grace's will?

**MACBETH**

            Saw you the weird sisters?

**LENNOX**

            No, my lord.

**MACBETH**

            Came they not by you?

**LENNOX**

            No, indeed, my lord.

**MACBETH**

            Infected be the air whereon they ride,  
            And damned all those that trust them! I did hear  
140      The galloping of horse. Who was 't came by?

ACT 4, SCENE 1  
**NO FEAR SHAKESPEARE**

*The spirits of the kings and the GHOST OF BANQUO  
vanish.*

What? Is this true?

**FIRST WITCH**

Yes, this is true, but why do you stand there so dumb-founded? Come, sisters, let's cheer him up and show him our talents. I will charm the air to produce music while you all dance around like crazy, so this king will say we did our duty and entertained him.

*Music plays. The WITCHES dance and then vanish.*

**MACBETH**

Where are they? Gone? Let this evil hour be marked forever in the calendar as cursed. *(calls to someone off-stage)* You outside, come in!

**LENNOX enters.**

**LENNOX**

What does your grace want?

**MACBETH**

Did you see the weird sisters?

**LENNOX**

No, my lord.

**MACBETH**

Didn't they pass by you?

**LENNOX**

No, indeed, my lord.

**MACBETH**

The air on which they ride is infected. Damn all those who trust them! I heard the galloping of horses. Who was it that came here?

**LENNOX**

'Tis two or three, my lord, that bring you word  
Macduff is fled to England.

**MACBETH**

Fled to England?

**LENNOX**

Ay, my good lord.

**MACBETH**

145 Time, thou anticipat'st my dread exploits.  
The flighty purpose never is o'ertook  
Unless the deed go with it. From this moment  
The very firstlings of my heart shall be  
The firstlings of my hand. And even now,  
150 To crown my thoughts with acts, be it thought and done:  
The castle of Macduff I will surprise,  
Seize upon Fife, give to th' edge o' th' sword  
His wife, his babes, and all unfortunate souls  
That trace him in his line. No boasting like a fool.  
155 This deed I'll do before this purpose cool.  
But no more sights!—Where are these gentlemen?  
Come, bring me where they are.

*Exeunt*

**NO FEAR SHAKESPEARE****LENNOX**

Two or three men, my lord, who brought the message that Macduff has fled to England.

**MACBETH**

Fled to England?

**LENNOX**

Yes, my good lord.

**MACBETH**

Time, you thwart my dreadful plans. Unless a person does something the second he thinks of it, he'll never get a chance to do it. From now on, as soon as I decide to do something I'm going to act immediately. In fact, I'll start following up my thoughts with actions right now. I'll raid Macduff's castle, seize the town of Fife, and kill his wife, his children, and anyone else unfortunate enough to stand in line for his inheritance. No more foolish talk. I will do this deed before I lose my sense of purpose. But no more spooky visions!—Where are the messengers? Come, bring me to them.

*They exit.*

**ACT 4, SCENE 2**

*Enter LADY MACDUFF, her SON, and ROSS*

**LADY MACDUFF**

What had he done to make him fly the land?

**ROSS**

You must have patience, madam.

**LADY MACDUFF**

He had none.

His flight was madness. When our actions do not,  
Our fears do make us traitors.

**ROSS**

You know not

5       Whether it was his wisdom or his fear.

**LADY MACDUFF**

Wisdom! To leave his wife, to leave his babes,  
His mansion and his titles in a place  
From whence himself does fly? He loves us not;  
He wants the natural touch. For the poor wren,  
10       The most diminutive of birds, will fight,  
Her young ones in her nest, against the owl.  
All is the fear and nothing is the love,  
As little is the wisdom, where the flight  
So runs against all reason.

**ROSS**

My dearest coz,  
15       I pray you school yourself. But for your husband,  
He is noble, wise, judicious, and best knows  
The fits o' th' season. I dare not speak much further;  
But cruel are the times when we are traitors  
And do not know ourselves; when we hold rumor  
20       From what we fear, yet know not what we fear,  
But float upon a wild and violent sea  
Each way and none. I take my leave of you.

ACT 4, SCENE 2  
**NO FEAR SHAKESPEARE**

**ACT 4, SCENE 2**

**LADY MACDUFF**, *her son*, and **ROSS** *enter*.

**LADY MACDUFF**

What did he do that made him flee this land?

**ROSS**

You have to be patient, madam.

**LADY MACDUFF**

He had no patience. He was crazy to run away. Even if you're not a traitor, you're going to look like one if you run away.

**ROSS**

You don't know whether it was wisdom or fear that made him flee.

**LADY MACDUFF**

How could it be wisdom! To leave his wife, his children, his house, and his titles in a place so unsafe that he himself flees it! He doesn't love us. He lacks the natural instinct to protect his family. Even the fragile wren, the smallest of birds, will fight against the owl when it threatens her young ones in the nest. His running away has everything to do with fear and nothing to do with love. And since it's so unreasonable for him to run away, it has nothing to do with wisdom either.

**ROSS**

My dearest relative, I'm begging you, pull yourself together. As for your husband, he is noble, wise, and judicious, and he understands what the times require. It's not safe for me to say much more than this, but times are bad when people get denounced as traitors and don't even know why. In times like these, we believe frightening rumors but we don't even know what we're afraid of. It's like being tossed around on the ocean in every direction, and finally getting nowhere. I'll say good-bye now. It won't be long

25                    Shall not be long but I'll be here again.  
                     Things at the worst will cease, or else climb upward  
                     To what they were before.—My pretty cousin,  
                     Blessing upon you.

**LADY MACDUFF**

Fathered he is, and yet he's fatherless.

**ROSS**

                     I am so much a fool, should I stay longer  
                     It would be my disgrace and your discomfort.  
30                    I take my leave at once.

*Exit*

**LADY MACDUFF**

   Sirrah, your father's dead.  
                     And what will you do now? How will you live?

**SON**

As birds do, Mother.

**LADY MACDUFF**

   What, with worms and flies?

**SON**

With what I get, I mean, and so do they.

**LADY MACDUFF**

                     Poor bird! Thou 'dst never fear the net nor lime,  
35                    The pitfall nor the gin.

**SON**

Why should I, mother? Poor birds they are not set for.  
My father is not dead, for all your saying.

**LADY MACDUFF**

Yes, he is dead. How wilt thou do for a father?

**SON**

Nay, how will you do for a husband?

**LADY MACDUFF**

40                    Why, I can buy me twenty at any market.



**NO FEAR SHAKESPEARE**

before I'm back. When things are at their worst they have to stop, or else improve to the way things were before. My young cousin, I put my blessing upon you.

**LADY MACDUFF**

He has a father, and yet he is fatherless.

**ROSS**

I have to go. If I stay longer, I'll embarrass you and disgrace myself by crying. I'm leaving now.

**ROSS exits.**

**LADY MACDUFF**

Young man, your father's dead. What are you going to do now? How are you going to live?

**SON**

I will live the way birds do, Mother.

**LADY MACDUFF**

What? Are you going to start eating worms and flies?

**SON**

I mean I will live on whatever I get, like birds do.

**LADY MACDUFF**

You'd be a pitiful bird. You wouldn't know enough to be afraid of traps.

**SON**

Why should I be afraid of them, Mother? If I'm a pitiful bird, like you say, hunters won't want me. No matter what you say, my father is not dead.

**LADY MACDUFF**

Yes, he is dead. What are you going to do for a father?

**SON**

Maybe you should ask, what will you do for a husband?

**LADY MACDUFF**

Oh, I can buy twenty husbands at any market.

**SON**

Then you'll buy 'em to sell again.

**LADY MACDUFF**

Thou speak'st with all thy wit; and yet, i' faith,  
With wit enough for thee.

**SON**

Was my father a traitor, Mother?

**LADY MACDUFF**

45 Ay, that he was.

**SON**

What is a traitor?

**LADY MACDUFF**

Why, one that swears and lies.

**SON**

And be all traitors that do so?

**LADY MACDUFF**

Every one that does so is a traitor and must be hanged.

**SON**

50 And must they all be hanged that swear and lie?

**LADY MACDUFF**

Every one.

**SON**

Who must hang them?

**LADY MACDUFF**

Why, the honest men.

**SON**

55 Then the liars and swearers are fools, for there are liars and  
swearers enough to beat the honest men and hang up them.

**LADY MACDUFF**

Now, God help thee, poor monkey! But how wilt thou do  
for a father?

**SON**

If he were dead, you'd weep for him. If you would not, it  
were a good sign that I should quickly have a new father.

**LADY MACDUFF**

60 Poor prattler, how thou talk'st!

**NO FEAR SHAKESPEARE****SON**

If so, you'd be buying them to sell again.

**LADY MACDUFF**

You talk like a child, but you're very smart anyway.

**SON**

Was my father a traitor, Mother?

**LADY MACDUFF**

Yes, he was.

**SON**

What is a traitor?

**LADY MACDUFF**

Someone who makes a promise and breaks it.

**SON**

And is everyone who swears and lies a traitor?

**LADY MACDUFF**

Everyone who does so is a traitor and should be hanged.

**SON**

And should everyone who makes promises and breaks them be hanged?

**LADY MACDUFF**

Everyone.

**SON**

Who should hang them?

**LADY MACDUFF**

The honest men.

**SON**

Then the liars are fools, for there are enough liars in the world to beat up the honest men and hang them.

**LADY MACDUFF**

*(laughing)* Heaven help you for saying that, boy! *(sad again)* But what will you do without a father?

**SON**

If he were dead, you'd be weeping for him. If you aren't weeping, it's a good sign that I'll soon have a new father.

**LADY MACDUFF**

Silly babbler, how you talk!

*Enter a MESSENGER*

**MESSENGER**

Bless you, fair dame! I am not to you known,  
Though in your state of honor I am perfect.  
I doubt some danger does approach you nearly.  
If you will take a homely man's advice,  
65 Be not found here. Hence with your little ones.  
To fright you thus methinks I am too savage;  
To do worse to you were fell cruelty,  
Which is too nigh your person. Heaven preserve you!  
I dare abide no longer.

*Exit*

**LADY MACDUFF**

Whither should I fly?  
70 I have done no harm. But I remember now  
I am in this earthly world, where to do harm  
Is often laudable, to do good sometime  
Accounted dangerous folly. Why then, alas,  
Do I put up that womanly defense,  
75 To say I have done no harm?

*Enter MURDERERS*

What are these faces?

**FIRST MURDERER**

Where is your husband?

**LADY MACDUFF**

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

**FIRST MURDERER**

He's a traitor.

**SON**

Thou liest, thou shag-haired villain!

ACT 4, SCENE 2  
**NO FEAR SHAKESPEARE**

*A MESSENGER enters.*

**MESSENGER**

Bless you, fair lady! You don't know me, but I know you're an important person. I'm afraid something dangerous is coming toward you. If you'll take a simple man's advice, don't be here when it arrives. Go away and take your children. I feel bad for scaring you like this, but it would be much worse for me to let you come to harm. And harm is getting close! Heaven keep you safe!

*The MESSENGER exits.*

**LADY MACDUFF**

Where should I go? I haven't done anything wrong. But I have to remember that I'm here on Earth, where doing evil is often praised, and doing good is sometimes a stupid and dangerous mistake. So then why should I offer this womanish defense that I'm innocent?

*The MURDERERS enter.*

Who are these men?

**FIRST MURDERER**

Where is your husband?

**LADY MACDUFF**

I hope he's not anywhere so disreputable that thugs like you can find him.

**FIRST MURDERER**

He's a traitor.

**SON**

You're lying, you shaggy-haired villain!

**FIRST MURDERER***(Stabbing him)*

What, you egg?

80

Young fry of treachery!

**SON**

He has killed me, mother.

Run away, I pray you!

*He dies. Exit LADY MACDUFF,  
crying "Murder!" followed by MURDERERS*

# NO FEAR SHAKESPEARE

**FIRST MURDERER**

What's that, you runt? (*stabbing him*) Young son of a traitor!

**SON**

He has killed me, Mother. Run away, I beg you!

*The SON dies. LADY MACDUFF exits, crying "Murder!" The MURDERERS exit, following her.*

**ACT 4, SCENE 3**

*Enter MALCOLM and MACDUFF*

**MALCOLM**

Let us seek out some desolate shade and there  
Weep our sad bosoms empty.

**MACDUFF**

Let us rather  
Hold fast the mortal sword and, like good men,  
Bestride our downfall'n birthdom. Each new morn  
5 New widows howl, new orphans cry, new sorrows  
Strike heaven on the face, that it resounds  
As if it felt with Scotland and yelled out  
Like syllable of dolor.

**MALCOLM**

What I believe I'll wail;  
What know believe, and what I can redress,  
10 As I shall find the time to friend, I will.  
What you have spoke, it may be so perchance.  
This tyrant, whose sole name blisters our tongues,  
Was once thought honest. You have loved him well.  
He hath not touched you yet. I am young, but something  
15 You may deserve of him through me, and wisdom  
To offer up a weak, poor, innocent lamb  
T' appease an angry god.

**MACDUFF**

I am not treacherous.

**MALCOLM**

But Macbeth is.  
20 A good and virtuous nature may recoil  
In an imperial charge. But I shall crave your pardon.  
That which you are, my thoughts cannot transpose.  
Angels are bright still, though the brightest fell.  
Though all things foul would wear the brows of grace,  
25 Yet grace must still look so.



ACT 4, SCENE 3  
**NO FEAR SHAKESPEARE**

**ACT 4, SCENE 3**

**MALCOLM** and **MACDUFF** enter.

**MALCOLM**

Let's seek out some shady place where we can sit down alone and cry our hearts out.

**MACDUFF**

Instead of crying, let's keep hold of our swords and defend our fallen homeland like honorable men. Each day new widows howl, new orphans cry, and new sorrows slap heaven in the face, until it sounds like heaven itself feels Scotland's anguish and screams in pain.

**MALCOLM**

I will avenge whatever I believe is wrong. And I'll believe whatever I'm sure is true. And I'll put right whatever I can when the time comes. What you just said may perhaps be true. This tyrant, whose mere name is so awful it hurts us to say it, was once considered an honest man. You were one of his favorites. He hasn't done anything to harm you yet. I'm inexperienced, but maybe you're planning to win Macbeth's favor by betraying me to him. It would be smart to offer someone poor and innocent like me as a sacrificial lamb to satisfy an angry god like Macbeth.

**MACDUFF**

I am not treacherous.

**MALCOLM**

But Macbeth is. Even someone with a good and virtuous nature might give way to a royal command. But I beg your pardon. My fears can't actually make you evil. Angels are still bright even though Lucifer, the brightest angel, fell from heaven. Even though everything evil wants to look good, good still has to look good too.

**MACDUFF**

I have lost my hopes.

**MALCOLM**

Perchance even there where I did find my doubts.  
Why in that rawness left you wife and child,  
Those precious motives, those strong knots of love,  
Without leave-taking? I pray you,  
30 Let not my jealousies be your dishonors,  
But mine own safeties. You may be rightly just,  
Whatever I shall think.

**MACDUFF**

Bleed, bleed, poor country!  
Great tyranny, lay thou thy basis sure,  
For goodness dare not check thee. Wear thou thy wrongs;  
35 The title is affeered.—Fare thee well, lord.  
I would not be the villain that thou think'st  
For the whole space that's in the tyrant's grasp,  
And the rich East to boot.

**MALCOLM**

Be not offended.  
I speak not as in absolute fear of you.  
40 I think our country sinks beneath the yoke.  
It weeps, it bleeds, and each new day a gash  
Is added to her wounds. I think withal  
There would be hands uplifted in my right;  
And here from gracious England have I offer  
45 Of goodly thousands. But, for all this,  
When I shall tread upon the tyrant's head,  
Or wear it on my sword, yet my poor country  
Shall have more vices than it had before,  
More suffer, and more sundry ways than ever,  
50 By him that shall succeed.

**MACDUFF**

What should he be?

**NO FEAR SHAKESPEARE****MACDUFF**

I have lost my hope of convincing you to fight against Macbeth.

**MALCOLM**

Maybe you lost your hopes about me where I found my doubts about you. Why did you leave your wife and child vulnerable—the most precious things in your life, those strong bonds of love? How could you leave them behind? But I beg you, don't interpret my suspicions as slander against you. You must understand that I want to protect myself. You may really be honest, no matter what I think.

**MACDUFF**

Bleed, bleed, poor country! Great tyrant, go ahead and build yourself up, because good people are afraid to stand up to you. Enjoy everything you stole, because your title is safe! Farewell, lord. I wouldn't be the villain you think I am even if I were offered all of Macbeth's kingdom and the riches of the East too.

**MALCOLM**

Don't be offended. I don't completely distrust you. I do think Scotland is sinking under Macbeth's oppression. Our country weeps, it bleeds, and each day a fresh cut is added to her wounds. I also think there would be many people willing to fight for me. The English have promised me thousands of troops. But even so, when I have Macbeth's head under my foot, or stuck on the end of my sword, then my poor country will be plagued by worse evil than it was before. It will suffer worse and in more ways than ever under the reign of the king who follows Macbeth.

**MACDUFF**

Who are you talking about?

**MALCOLM**

It is myself I mean, in whom I know  
All the particulars of vice so grafted  
That, when they shall be opened, black Macbeth  
Will seem as pure as snow, and the poor state  
55 Esteem him as a lamb, being compared  
With my confineless harms.

**MACDUFF**

Not in the legions  
Of horrid hell can come a devil more damned  
In evils to top Macbeth.

**MALCOLM**

I grant him bloody,  
Luxurious, avaricious, false, deceitful,  
60 Sudden, malicious, smacking of every sin  
That has a name. But there's no bottom, none,  
In my voluptuousness. Your wives, your daughters,  
Your matrons, and your maids could not fill up  
The cistern of my lust, and my desire  
65 All continent impediments would o'erbear  
That did oppose my will. Better Macbeth  
Than such an one to reign.

**MACDUFF**

Boundless intemperance  
In nature is a tyranny. It hath been  
The untimely emptying of the happy throne  
70 And fall of many kings. But fear not yet  
To take upon you what is yours. You may  
Convey your pleasures in a spacious plenty  
And yet seem cold; the time you may so hoodwink.  
We have willing dames enough. There cannot be  
75 That vulture in you to devour so many  
As will to greatness dedicate themselves,  
Finding it so inclined.

**NO FEAR SHAKESPEARE****MALCOLM**

I'm talking about myself. I know I have so many vices that when people see all of them exposed, evil Macbeth will seem as pure as snow in comparison, and poor Scotland will call him a sweet lamb when they compare him to me and my infinite evils.

**MACDUFF**

Even in hell you couldn't find a devil worse than Macbeth.

**MALCOLM**

I admit that he's murderous, lecherous, greedy, lying, deceitful, violent, malicious, and guilty of every sin that has a name. But there is no end, absolutely none, to my sexual desires. Your wives, your daughters, your old women, and your young maids together could not satisfy my lust. My desire would overpower all restraints and anyone who stood in my way. It would be better for Macbeth to rule than someone like me.

**MACDUFF**

Endless greed and lust in a man's nature is a kind of tyranny. It has caused the downfall of many kings. But don't be afraid to take the crown that belongs to you. You can find a way to satisfy your desires in secret, while still appearing virtuous. You can deceive everyone. There are more than enough willing women around. Your lust can't possibly be so strong that you'd use up all the women willing to give themselves to the king once they find out he wants them.

**MALCOLM**

With this there grows  
In my most ill-composed affection such  
80 A stanchless avarice that, were I king,  
I should cut off the nobles for their lands,  
Desire his jewels and this other's house.  
And my more-having would be as a sauce  
To make me hunger more, that I should forge  
85 Quarrels unjust against the good and loyal,  
Destroying them for wealth.

**MACDUFF**

This avarice

Sticks deeper, grows with more pernicious root  
Than summer-seeming lust, and it hath been  
The sword of our slain kings. Yet do not fear;  
90 Scotland hath foisons to fill up your will,  
Of your mere own. All these are portable,  
With other graces weighed.

**MALCOLM**

But I have none. The king-becoming graces,  
As justice, verity, temperance, stableness,  
95 Bounty, perseverance, mercy, lowliness,  
Devotion, patience, courage, fortitude,  
I have no relish of them but abound  
In the division of each several crime,  
Acting it many ways. Nay, had I power, I should  
100 Pour the sweet milk of concord into hell,  
Uproar the universal peace, confound  
All unity on earth.

**MACDUFF**

O Scotland, Scotland!

**MALCOLM**

If such a one be fit to govern, speak.  
I am as I have spoken.

**NO FEAR SHAKESPEARE****MALCOLM**

Along with being full of lust, I'm also incredibly greedy. If I became king, I would steal the nobles' lands, taking jewels from one guy and houses from another. The more I had, the greedier I would grow, until I'd invent false quarrels with my good and loyal subjects, destroying them so I could get my hands on their wealth.

**MACDUFF**

The greed you're talking about is worse than lust because you won't outgrow it. Greed has been the downfall of many kings. But don't be afraid. Scotland has enough treasures to satisfy you out of your own royal coffers. These bad qualities are bearable when balanced against your good sides.

**MALCOLM**

But I don't have any good sides. I don't have a trace of the qualities a king needs, such as justice, truth, moderation, stability, generosity, perseverance, mercy, humility, devotion, patience, courage, and bravery. Instead, I overflow with every variation of all the different vices. No, if I had power I would take world peace and throw it down to hell.

**MACDUFF**

Oh Scotland, Scotland!

**MALCOLM**

If someone like me is fit to be king, let me know. I really am exactly as I have described myself to you.

**MACDUFF**

Fit to govern?

105 No, not to live.—O nation miserable,  
With an untitled tyrant bloody-sceptered,  
When shalt thou see thy wholesome days again,  
Since that the truest issue of thy throne  
By his own interdiction stands accursed,  
110 And does blaspheme his breed?—Thy royal father  
Was a most sainted king. The queen that bore thee,  
 Oftener upon her knees than on her feet,  
 Died every day she lived. Fare thee well!  
 These evils thou repeat'st upon thyself  
115 Have banished me from Scotland.—O my breast,  
 Thy hope ends here!

**MALCOLM**

Macduff, this noble passion,  
Child of integrity, hath from my soul  
Wiped the black scruples, reconciled my thoughts  
To thy good truth and honor. Devilish Macbeth  
120 By many of these trains hath sought to win me  
Into his power, and modest wisdom plucks me  
From overcredulous haste. But God above  
Deal between thee and me, for even now  
I put myself to thy direction and  
125 Unspeak mine own detraction, here abjure  
The taints and blames I laid upon myself,  
For strangers to my nature. I am yet  
Unknown to woman, never was forsworn,  
Scarcely have coveted what was mine own,  
130 At no time broke my faith, would not betray  
The devil to his fellow, and delight  
No less in truth than life. My first false speaking  
Was this upon myself. What I am truly,  
Is thine and my poor country's to command.



**NO FEAR SHAKESPEARE****MACDUFF**

(to MALCOLM) Fit to be king? You're not fit to live!—Oh miserable nation, ruled by a usurping, murderous tyrant, when will you see peaceful days again? The man who has a legal right to the throne is, by his own admission, a cursed man and a disgrace to the royal family.—Your royal father Duncan was a virtuous king. Your mother spent more time on her knees in prayer than she did standing up, and she lived a life of absolute piety. Good-bye. The evils you have described inside yourself have driven me out of Scotland forever. Oh my heart, your hope is dead!

**MALCOLM**

Macduff, this passionate outburst, which proves your integrity, has removed my doubts about you and made me realize that you really are trustworthy and honorable. That devil Macbeth has tried many times to trick me and lure me into his power, and prudence prevents me from believing people too quickly. But with God as my witness, I will let myself be guided by you, and I take back my confession. I take back all the bad things I said about myself, because none of those flaws are really part of my character. I'm still a virgin. I have never told a lie. I barely care about what I already own, let alone feel jealous of another's possessions. I have never broken a promise. I wouldn't betray the devil himself. I love truth as much as I love life. The lies I told about my character are actually the first false words I have ever spoken. The person who I really am is ready to serve you and our poor country.

MACDUFF

*Enter a DOCTOR*

Well, more anon.—Comes the king forth, I pray you?

145

I thank you, doctor.

*Exit* DOCTOR

What's the disease he means?

'Tis called the evil.

1.50

**NO FEAR SHAKESPEARE**

Indeed, before you arrived here, old Siward, with ten thousand soldiers already prepared for battle, was making his way here. Now we will fight Macbeth together, and may the chances of our success be as great as the justice of our cause! Why are you silent?

**MACDUFF**

It's hard to make sense of such different stories.

*A DOCTOR enters.*

**MALCOLM**

Well, we'll speak more soon. *(to the DOCTOR)* Is King Edward coming out?

**DOCTOR**

Yes, sir. A crowd of sick people is waiting for him to heal them. Their illness confounds the most advanced techniques of modern medicine, but when he touches them, they heal immediately because of the power granted to him by heaven.

**MALCOLM**

Thank you, doctor.

*The DOCTOR exits.*

**MACDUFF**

What disease is he talking about?

**MALCOLM**

It's called the evil. Edward's healing touch is a miracle that I have seen him perform many times during my stay in England. How he receives these gifts from heaven, only he can say. But he cures people with strange conditions—all swollen, plagued by ulcers, and pitiful to look at, patients who are beyond the help of surgery—by placing a gold coin around their necks and saying holy prayers over them.

To the succeeding royalty he leaves  
The healing benediction. With this strange virtue,  
He hath a heavenly gift of prophecy,  
160 And sundry blessings hang about his throne,  
That speak him full of grace.

*Enter ROSS*

**MACDUFF**

See, who comes here?

**MALCOLM**

My countryman, but yet I know him not.

**MACDUFF**

My ever-gentle cousin, welcome hither.

**MALCOLM**

165 I know him now.—Good God, betimes remove  
The means that makes us strangers!

**ROSS**

Sir, amen.

**MACDUFF**

Stands Scotland where it did?

**ROSS**

Alas, poor country!

Almost afraid to know itself. It cannot  
Be called our mother, but our grave, where nothing,  
But who knows nothing, is once seen to smile;  
170 Where sighs and groans and shrieks that rend the air  
Are made, not marked; where violent sorrow seems  
A modern ecstasy. The dead man's knell  
Is there scarce asked for who, and good men's lives  
Expire before the flowers in their caps,  
175 Dying or ere they sicken.

**MACDUFF**

Oh, relation

Too nice and yet too true!

**NO FEAR SHAKESPEARE**

They say that he bequeaths this ability to heal to his royal descendants. Along with this strange power, he also has the gift of prophecy and various other abilities. All of these signs mark him as a man graced by God.

**ROSS** *enters.*

**MACDUFF**

Who's that coming over here?

**MALCOLM**

By his dress I can tell he's my countryman, but I don't recognize him.

**MACDUFF**

My noble kinsman, welcome.

**MALCOLM**

I recognize him now. May God alter the circumstances that keep us apart!

**ROSS**

Hello, sir.

**MACDUFF**

Is Scotland the same as when I left it?

**ROSS**

Alas, our poor country! It's too frightened to look at itself. Scotland is no longer the land where we were born; it's the land where we'll die. Where no one ever smiles except for the fool who knows nothing. Where sighs, groans, and shrieks rip through the air but no one notices. Where violent sorrow is a common emotion. When the funeral bells ring, people no longer ask who died. Good men die before the flowers in their caps wilt. They die before they even fall sick.

**MACDUFF**

Oh, your report is too poetic, but it sounds so true!

**MALCOLM**

What's the newest grief?

**ROSS**

That of an hour's age doth hiss the speaker.  
Each minute teems a new one.

**MACDUFF**

How does my wife?

**ROSS**

Why, well.

**MACDUFF**

And all my children?

**ROSS**

Well too.

**MACDUFF**

180 The tyrant has not battered at their peace?

**ROSS**

No, they were well at peace when I did leave 'em.

**MACDUFF**

Be not a niggard of your speech. How goes 't?

**ROSS**

When I came hither to transport the tidings,  
Which I have heavily borne, there ran a rumor  
185 Of many worthy fellows that were out;  
Which was to my belief witnessed the rather  
For that I saw the tyrant's power afoot.  
Now is the time of help. Your eye in Scotland  
Would create soldiers, make our women fight,  
190 To doff their dire distresses.

**MALCOLM**

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

# NO FEAR SHAKESPEARE

**MALCOLM**

What is the most recent news?

**ROSS**

Even news an hour old is old news. Every minute another awful thing happens.

**MACDUFF**

How is my wife?

**ROSS**

She's well.

**MACDUFF**

And all my children?

**ROSS**

They're well too.

**MACDUFF**

Macbeth hasn't attacked them?

**ROSS**

They were at peace when I left them.

*Lady Macduff  
and the children  
are "well" and  
"at peace" in  
the sense that  
they're dead.*

**MACDUFF**

Don't be stingy with your words. What's the news?

**ROSS**

While I was coming here to tell you my sad news, I heard rumors that many good men are arming themselves to rebel against Macbeth. When I saw Macbeth's army on the move, I knew the rumors must be true. Now is the time when we need your help. Your presence in Scotland would inspire people to fight. Even the women would fight to rid themselves of Macbeth's oppression.

**MALCOLM**

Let them be comforted—I'm returning to Scotland. Gracious King Edward has sent us noble Siward and ten thousand soldiers. There is no soldier more experienced or successful than Siward in the entire Christian world.

Would I could answer

195

What concern they?

The general cause, or is it a fee-grief  
Due to some single breast?

No mind that's honest

300

If it be mine,

Keep it not from me. Quickly let me have it.

Let not your ears despise my tongue forever,  
Which shall possess them with the heaviest sound  
That ever yet they heard.

205

Hum! I guess at it.

Your castle is surprised, your wife and babes  
Savagely slaughtered. To relate the manner,  
Were, on the quarry of these murdered deer  
To add the death of you.

Savagely slaughtered. To relate the manner,  
Were, on the quarry of these murdered deer  
To add the death of you.

Merciful heaven!

210

My children too?

Wife, children, servants, all that could be found.



**NO FEAR SHAKESPEARE****ROSS**

I wish I could repay this happy news with good news of my own. But I have some news that should be howled in a barren desert where nobody can hear it.

**MACDUFF**

What is this news about? Does it affect all of us? Or just one of us?

**ROSS**

No decent man can keep from sharing in the sorrow, but my news affects you alone.

**MACDUFF**

If it's for me, don't keep it from me. Let me have it now.

**ROSS**

I hope you won't hate me forever after I say these things, because I will soon fill your ears with the most dreadful news you have ever heard.

**MACDUFF**

I think I can guess what you're about to say.

**ROSS**

Your castle was attacked. Your wife and children were savagely slaughtered. If I told you how they were killed, it would cause you so much pain that it would kill you too, and add your body to the pile of murdered corpses.

**MALCOLM**

Merciful heaven! (*to MACDUFF*) Come on, man, don't keep your grief hidden. Put your sorrow into words. The grief you keep inside you will whisper in your heart until it breaks.

**MACDUFF**

They killed my children too?

**ROSS**

They killed your wife, your children, your servants, anyone they could find.

**MACDUFF**

215 And I must be from thence!  
My wife killed too?

**ROSS**

I have said.

**MALCOLM**

Be comforted.  
Let's make us med'cines of our great revenge,  
220 To cure this deadly grief.

**MACDUFF**

He has no children. All my pretty ones?  
Did you say all? O hell-kite! All?  
What, all my pretty chickens and their dam  
At one fell swoop?

**MALCOLM**

225 Dispute it like a man.

**MACDUFF**

I shall do so,  
But I must also feel it as a man.  
I cannot but remember such things were  
That were most precious to me. Did heaven look on,  
230 And would not take their part? Sinful Macduff,  
They were all struck for thee! Naught that I am,  
Not for their own demerits, but for mine,  
Fell slaughter on their souls. Heaven rest them now.

**MALCOLM**

Be this the whetstone of your sword. Let grief  
235 Convert to anger. Blunt not the heart, enrage it.

**MACDUFF**

Oh, I could play the woman with mine eyes  
And braggart with my tongue! But, gentle heavens,  
Cut short all intermission. Front to front  
Bring thou this fiend of Scotland and myself.  
240 Within my sword's length set him; if he 'scape,  
Heaven forgive him too.

**NO FEAR SHAKESPEARE****MACDUFF**

And I had to be away! My wife was killed too?

**ROSS**

I said she was.

**MALCOLM**

Take comfort. Let's cure this awful grief by taking revenge on Macbeth.

**MACDUFF**

He doesn't have children. All my pretty little children? Did you say all? Oh, that bird from hell! All of them? What, all my children and their mother dead in one fell swoop?

**MALCOLM**

Fight it like a man.

**MACDUFF**

I will. But I also have to feel it like a man. I can't help remembering the things that were most precious to me. Did heaven watch the slaughter and not send down any help? Sinful Macduff, they were killed because of you! As wicked as I am, they were slaughtered because of me, not because of anything they did. May God give their souls rest.

**MALCOLM**

Let this anger sharpen your sword. Transform your grief into anger. Don't block the feelings in your heart; let them loose as rage.

**MACDUFF**

I could go on weeping like a woman and bragging about how I will avenge them! But gentle heavens, don't keep me waiting. Bring me face to face with Macbeth, that devil of Scotland. Put him within the reach of my sword, and if he escapes, may heaven forgive him as well!

**MALCOLM**

This tune goes manly.

Come, go we to the king. Our power is ready;

Our lack is nothing but our leave. Macbeth

Is ripe for shaking, and the powers above

245 Put on their instruments. Receive what cheer you may.

The night is long that never finds the day.

*Exeunt*

**NO FEAR SHAKESPEARE****MALCOLM**

Now you sound like a man. Come on, let's go see King Edward. The army is ready. All we have to do now is say goodbye to the king. Macbeth is ripe for the picking. We'll be acting as God's agents. Cheer up as much as you can. A new day will come at last.

*They exit.*

# ACT FIVE

## SCENE 1

*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

5 Since his majesty went into the field, I have 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

10 A great perturbation in nature, to receive at once the benefit of sleep, and do the effects of watching. In this slumbry 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

15 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?

*The waiting-gentlewoman is an upperclass woman whose job is to wait on the queen.*

# ACT FIVE

## SCENE 1

*A DOCTOR and a waiting-GENTLEWOMAN enter.*

**DOCTOR**

I've stayed up with you for two nights now, and I haven't seen any evidence of what you were talking about. When was the last time you saw her sleepwalking?

**GENTLEWOMAN**

Since Macbeth went to war, I have seen her rise from her bed, put on her nightgown, unlock her closet, take out some paper, fold it, write on it, read it, seal it up, and then return to bed, remaining asleep the entire time.

**DOCTOR**

It's unnatural to be asleep and act as if you're awake. When she is like this, besides walking and performing various activities, have you heard her say anything?

**GENTLEWOMAN**

She says something, sir, but I will not repeat it to you.

**DOCTOR**

You can tell me. You really should.

**GENTLEWOMAN**

I will not confess it to you nor to anyone else, because there was no one else to witness her speech.

*LADY MACBETH enters, holding a candle.*

Look, here she comes! This is exactly how she always looks, and—I swear it—she is fast asleep. Watch her. Keep hidden.

**DOCTOR**

How did she get that candle?

**GENTLEWOMAN**

20           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**

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

**LADY MACBETH**

          Yet here's a spot.

**DOCTOR**

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

**LADY MACBETH**

30           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 knows it, when none  
can call our power to account?—Yet who would have  
thought the old man to have had so much blood in him.

**DOCTOR**

35           Do you mark that?

**LADY MACBETH**

          The thane of Fife had a wife. Where is 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.



**NO FEAR SHAKESPEARE****GENTLEWOMAN**

It stands by her bedside. She always has to have a light next to her. Those are her orders.

**DOCTOR**

You see, her eyes are open.

**GENTLEWOMAN**

Yes, but they don't see anything.

**DOCTOR**

What's she doing now? Look how she rubs her hands.

**GENTLEWOMAN**

She often does that. She looks like she's washing her hands. I've seen her do that before for as long as fifteen minutes.

**LADY MACBETH**

There's still a spot here.

**DOCTOR**

Listen! She's talking. I'll write down what she says, so I'll remember it better.

**LADY MACBETH**

*(rubbing her hands)* Come out, damned spot! Out, I command you! One, two. OK, it's time to do it now.—Hell is murky!—Nonsense, my lord, nonsense! You are a soldier, and yet you are afraid? Why should we be scared, when no one can lay the guilt upon us?—But who would have thought the old man would have had so much blood in him?

**DOCTOR**

Did you hear that?

**LADY MACBETH**

The thane of Fife had a wife. Where is she now?—What, will my hands never be clean?—No more of that, my lord, no more of that. You'll ruin everything by acting startled like this.

**DOCTOR**

Now look what you've done. You've heard something you shouldn't have.

**GENTLEWOMAN**

40       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!

**DOCTOR**

What a sigh is there! The heart is sorely charged.

**GENTLEWOMAN**

45       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.

**DOCTOR**

50       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; he cannot  
come out on 's grave.

**DOCTOR**

55       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*

**DOCTOR**

Will she go now to bed?

**NO FEAR SHAKESPEARE****GENTLEWOMAN**

She said something she shouldn't have said, I'm sure of that. Heaven knows what secrets she's keeping.

**LADY MACBETH**

I still have the smell of blood on my hand. All the perfumes of Arabia couldn't make my little hand smell better. Oh, oh, oh!

**DOCTOR**

What a heavy sigh! Her heart is carrying a heavy weight.

**GENTLEWOMAN**

I wouldn't want a heart like hers even if you made me queen.

**DOCTOR**

Well, well, well.

**GENTLEWOMAN**

I hope what she's saying is well, sir!

**DOCTOR**

This disease is beyond my medical skills. But I have known people who sleepwalked and weren't guilty of anything.

**LADY MACBETH**

Wash your hands. Put on your nightgown. Don't look so frightened. I tell you again, Banquo is buried. He cannot come out of his grave.

**DOCTOR**

Is this true?

**LADY MACBETH**

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

*LADY MACBETH exits.***DOCTOR**

Will she go to bed now?

**GENTLEWOMAN**

60       Directly.

**DOCTOR**

Foul whisp' rings are abroad. Unnatural deeds  
Do breed unnatural troubles. Infected minds  
To their deaf pillows will discharge their secrets.  
More needs she the divine than the physician.  
65       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.  
I think, but dare not speak.

**GENTLEWOMAN**

Good night, good doctor.

*Exeunt*

**NO FEAR SHAKESPEARE****GENTLEWOMAN**

Yes, right away.

**DOCTOR**

Evil rumors are going around. Unnatural acts will cause supernatural things to happen. People with guilty and deranged minds will confess their secrets to their pillows as they sleep. This woman needs a priest more than a doctor. God forgive us all! *(to the waiting-GENTLEWOMAN)* Look after her. Remove anything she might hurt herself with. Watch her constantly. And now, good-night. She has bewildered my mind and amazed my eyes. I have an opinion, but I don't dare to say it out loud.

→  
Sleepwalking and  
sleeptalking were  
considered super-  
natural events in  
Shakespeare's  
time.

**GENTLEWOMAN**

Good night, good doctor.

*They exit.*

**ACT 5, SCENE 2**

*Drum and colors. Enter MENTEITH, CAITHNESS, ANGUS, LENNOX, and soldiers*

**MENTEITH**

The English power is near, led on by Malcolm,  
His uncle Siward and the good Macduff.  
Revenes 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.  
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.

ACT 5, SCENE 2  
**NO FEAR SHAKESPEARE**

**ACT 5, SCENE 2**

**MENTEITH, CAITHNESS, ANGUS, LENNOX, and soldiers**  
*enter with a drummer and flag.*

**MENTEITH**

The English army is near, led by Malcolm, his uncle Siward, and the good Macduff. They burn for revenge. The wrongs they have suffered would make dead men rise up and fight.

**ANGUS**

We'll meet them near Birnam Wood. They are coming that way.

**CAITHNESS**

Does anyone know if Donalbain is with his brother?

**LENNOX**

He is definitely not there, sir. I have a list of all the important men. Siward's son is there, as well as many boys too young to have beards who will become men by joining in this battle.

**MENTEITH**

What is the tyrant Macbeth doing?

**CAITHNESS**

He is fortifying his castle at Dunsinane with heavy defenses. Some say he's insane. Those who hate him less call it brave anger. One thing is certain: he's out of control.

**ANGUS**

Now Macbeth feels the blood of his murdered enemies sticking to his hands. Now, rebel armies punish him every minute for his treachery. The soldiers he commands are only following orders. They don't fight because they love Macbeth. Now he seems too small to be a great king, like a midget trying to wear the robes of a giant.

**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 medicine 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*



**NO FEAR SHAKESPEARE****MENTEITH**

Who can blame him for acting crazy, when inside he condemns himself for everything he's done?

**CAITHNESS**

Well, let's keep marching and give our loyalty to someone who truly deserves it. We're going to meet Malcolm, the doctor who will cure our sick country. We'll pour out our own blood to help him.

**LENNOX**

However much blood we need to give to water the royal flower and drown the weeds—to make Malcolm king and get rid of Macbeth. Let's proceed on our march to Birnam.

*They exit, marching.*

**ACT 5, SCENE 3**

*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 a* **SERVANT**

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

**SERVANT**

There is ten thousand—

**MACBETH**

Geese, villain?

**SERVANT**

15 Soldiers, sir.

**MACBETH**

Go, prick thy face and over-red thy fear,  
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**

20 The English force, so please you.

**MACBETH**

Take thy face hence.

*Exit* **SERVANT**

ACT 5, SCENE 3  
**NO FEAR SHAKESPEARE**

**ACT 5, SCENE 3**

**MACBETH**, a **DOCTOR**, and attendants enter.

**MACBETH**

Don't bring me any more reports. I don't care if all the thanes desert me. Until Birnam Wood gets up and moves to Dunsinane, I won't be affected by fear. What's the boy Malcolm? Wasn't he born from a woman? The spirits that know the future have told me this: "Don't be afraid, Macbeth. No man born from a woman will ever defeat you." So get out of here, disloyal thanes, and join the weak and decadent English! My mind and courage will never falter with doubt or shake with fear.

A **SERVANT** enters.

May the devil turn you black, you white-faced fool!  
Why do you look like a frightened goose?

**SERVANT**

There are ten thousand—

**MACBETH**

Geese, you idiot?

**SERVANT**

Soldiers, sir.

**MACBETH**

Go pinch your cheeks and bring some color back into your face, you cowardly boy. What soldiers, fool? Curse you! That pale face of yours will frighten the others as well. What soldiers, milk-face?

**SERVANT**

The English army, sir.

**MACBETH**

Get out of my sight.

*The **SERVANT** exits.*

Seyton!—I am sick at heart,  
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  
25 Is fall'n into the sere, the yellow leaf,  
And that which should accompany old age,  
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  
30 Which the poor heart would fain deny and dare not.  
Seyton!

*Enter SEYTON*

SEYTON

What's your gracious pleasure?

MACBETH

What news more?

SEYTON

All is confirmed, my lord, which was reported.

MACBETH

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

SEYTON

35 'Tis not needed yet.

MACBETH

I'll put it on.  
Send out more horses. Skirr the country round.  
Hang those that talk of fear. Give me mine armor.  
How does your patient, doctor?

DOCTOR

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

**NO FEAR SHAKESPEARE**

Seyton!—I'm sick at heart when I see—Seyton, come here!—This battle will either secure my reign forever or else topple me from the throne. I have lived long enough. The course of my life is beginning to wither and fall away, like a yellowing leaf in autumn. The things that should go along with old age, like honor, love, obedience, and loyal friends, I cannot hope to have. Instead, I have passionate but quietly whispered curses, people who honor me with their words but not in their hearts, and lingering life, which my heart would gladly end, though I can't bring myself to do it. Seyton!

**SEYTON** *enters.*

**SEYTON**

What do you want?

**MACBETH**

Is there more news?

**SEYTON**

All the rumors have been confirmed.

**MACBETH**

I'll fight until they hack the flesh off my bones. Give me my armor.

**SEYTON**

You don't need it yet.

**MACBETH**

I'll put it on anyway. Send out more cavalry. Scour the whole country and hang anyone spreading fear. Give me my armor. (*to the DOCTOR*) How is my wife, doctor?

**DOCTOR**

She is not sick, my lord, but she is troubled with endless visions that keep her from sleeping.

MACBETH

Cure her of that.

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

DOCTOR

Therein the patient

Must minister to himself.

MACBETH

Throw physic to the dogs; I'll none of it.  
50 Come, put mine armor on. Give me my staff.  
Seyton, send out.—Doctor, the thanes fly from me.  
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,  
55 I would applaud thee to the very echo,  
That should applaud again.—Pull 't off, I say.—  
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  
60 Makes us hear something.

MACBETH

Bring it after me.

I will not be afraid of death and bane,  
Till Birnam Forest come to Dunsinane.

DOCTOR

(*aside*) Were I from Dunsinane away and clear,  
Profit again should hardly draw me here.

*Exeunt*

**NO FEAR SHAKESPEARE****MACBETH**

Cure her of that. Can't you treat a diseased mind? Take away her memory of sorrow? Use some drug to erase the troubling thoughts from her brain and ease her heart?

**DOCTOR**

For that kind of relief, the patient must heal herself.

**MACBETH**

Medicine is for the dogs. I won't have anything to do with it. *(to SEYTON)* Come, put my armor on me. Give me my lance. Seyton, send out the soldiers. *(to the DOCTOR)* Doctor, the thanes are running away from me. *(to SEYTON)* Come on, sir, hurry. *(to the DOCTOR)* Can you figure out what's wrong with my country? If you can diagnose its disease by examining its urine, and bring it back to health, I will praise you to the ends of the Earth, where the sound will echo back so you can hear the applause again.—*(to SEYTON)* Pull it off, I tell you. *(to the DOCTOR)* What drug would purge the English from this country? Have you heard of any?

**DOCTOR**

Yes, my good lord. Your preparation for war sounds like something.

**MACBETH**

*(to SEYTON)* Bring the armor and follow me. I will not be afraid of death and destruction until Birnam forest picks itself up and moves to Dunsinane.

**DOCTOR**

*(to himself)* I wish I were far away from Dunsinane. You couldn't pay me to come back here.

*They exit.*

**ACT 5, SCENE 4**

*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  
5 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  
10 Our setting down before 't.

**MALCOLM**

'Tis his main hope:  
For, where there is advantage to be given,  
Both more and less have given him the revolt,  
And none serve with him but constrained things  
Whose hearts are absent too.

**MACDUFF**

Let our just censures  
15 Attend the true event, and put we on  
Industrious soldiership.



ACT 5, SCENE 4  
**NO FEAR SHAKESPEARE**

**ACT 5, SCENE 4**

**MALCOLM**, *old SIWARD and his SON, MACDUFF,*  
**MENTEITH, CAITHNESS, ANGUS, LENNOX, ROSS, and  
**SOLDIERS** *enter marching, with a drummer and flag.***

**MALCOLM**

Kinsmen, I hope the time is coming when people will be safe in their own bedrooms.

**MENTEITH**

We don't doubt it.

**SIWARD**

What's the name of this forest behind us?

**MENTEITH**

Birnam Wood.

**MALCOLM**

Tell every soldier to break off a branch and hold it in front of him. That way we can conceal how many of us there are, and Macbeth's spies will give him inaccurate reports.

**SOLDIERS**

We'll do it.

**SIWARD**

We have no news except that the overconfident Macbeth is still in Dunsinane and will allow us to lay siege to the castle.

**MALCOLM**

He wants us to lay siege. Wherever his soldiers have an opportunity to leave him, they do, whatever rank they are. No one fights with him except men who are forced to, and their hearts aren't in it.

**MACDUFF**

We shouldn't make any judgments until we achieve our goal. Let's go fight like hardworking soldiers.

**SIWARD**

20                   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*

**NO FEAR SHAKESPEARE****SIWARD**

Soon we'll find out what's really ours and what isn't. It's easy for us to get our hopes up just sitting around thinking about it, but the only way this is really going to be settled is by violence. So let's move our armies forward.

*They exit, marching.*

**ACT 5, SCENE 5**

*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.

ACT 5, SCENE 5  
**NO FEAR SHAKESPEARE**

**ACT 5, SCENE 5**

**MACBETH, SEYTON, and SOLDIERS** *enter with a drummer and flag.*

**MACBETH**

Hang our flags on the outer walls. Everyone keeps yelling, "Here they come!" Our castle is strong enough to laugh off their siege. They can sit out there until they die of hunger and disease. If it weren't for the fact that so many of our soldiers revolted and joined them, we could have met them out in front of the castle, man to man, and beaten them back to England.

*A sound of women crying offstage.*

What's that noise?

**SEYTON**

It's women crying, my good lord.

**SEYTON** *exits.*

**MACBETH**

I've almost forgotten what fear feels like. There was a time when I would have been terrified by a shriek in the night, and the hair on my skin would have stood up when I heard a ghost story. But now I've had my fill of real horrors. Horrible things are so familiar that they can't startle me.

**SEYTON** *comes back in.*

What was that cry for?

**SEYTON**

The queen is dead, my lord.

**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.

*Enter a MESSENGER*

Thou comest to use  
Thy tongue; thy story quickly.

**MESSENGER**

Gracious my lord,  
30 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  
The wood began to move.

**MACBETH**

Liar and slave!

**MESSENGER**

35 Let me endure your wrath, if 't be not so.  
Within this three mile may you see it coming;  
I say, a moving grove.

**NO FEAR SHAKESPEARE****MACBETH**

She would have died later anyway. That news was bound to come someday. Tomorrow, and tomorrow, and tomorrow. The days creep slowly along until the end of time. And every day that's already happened has taken fools that much closer to their deaths. Out, out, brief candle. Life is nothing more than an illusion. It's like a poor actor who struts and worries for his hour on the stage and then is never heard from again. Life is a story told by an idiot, full of noise and emotional disturbance but devoid of meaning.

*A MESSENGER enters.*

You've come to tell me something. Tell me quickly.

**MESSENGER**

My gracious lord, I should tell you what I saw, but I don't know how to say it.

**MACBETH**

Just say it.

**MESSENGER**

As I was standing watch on the hill, I looked toward Birnam, and I thought I saw the forest begin to move.

**MACBETH**

Liar and slave!

**MESSENGER**

Punish me if it's not true. Three miles from here you can see it coming, a moving forest.

If thou speak'st false,

40

I care not if thou dost for me as much.

To doubt th' equivocation of the fiend

45

Comes toward Dunsinane.—Arm, arm, and out!—

There is nor flying hence nor tarrying here.

I 'gin to be aweary of the sun,

And wish th' estate o' th' world were now undone.—

50

Ring the alarum-bell!—Blow, wind! Come, wrack!

At least we'll die with harness on our back.

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**NO FEAR SHAKESPEARE****MACBETH**

If you're relying, I'll hang you alive from the nearest tree until you die of hunger. If what you say is true, you can do the same to me. *(to himself)* My confidence is failing. I'm starting to doubt the lies the devil told me, which sounded like truth. "Don't worry until Birnam Wood comes to Dunsinane." And now a wood is coming to Dunsinane. Prepare for battle, and go! If what this messenger says is true, it's no use running away or staying here. I'm starting to grow tired of living, and I'd like to see the world plunged into chaos. Ring the alarms! Blow, wind! Come, ruin! At least we'll die with our armor on.

*They exit.*

**ACT 5, SCENE 6**

*Drum and colors. Enter MALCOLM, SIWARD, MACDUFF, and their army, with boughs*

**MALCOLM**

Now near enough. Your leafy screens throw down,  
And show like those you are.—You, worthy uncle,  
Shall, with my cousin, your right-noble son,  
Lead our first battle. Worthy Macduff and we  
5 Shall take upon 's what else remains to do,  
According to our order.

**SIWARD**

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

**MACDUFF**

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

*Exeunt*

ACT 5, SCENE 6  
**NO FEAR SHAKESPEARE**

**ACT 5, SCENE 6**

**MALCOLM**, *old SIWARD*, **MACDUFF**, and *their army enter carrying branches, with a drummer and flag.*

**MALCOLM**

We're close enough now. Throw down these branches and show them who you really are. Uncle Siward, you and your son will lead the first battle. Brave Macduff and I will do the rest, according to our battle plan.

**SIWARD**

Good luck. If we meet Macbeth's army tonight, let us be beaten if we cannot fight.

**MACDUFF**

Blow all the trumpets. They loudly announce the news of blood and death.

*They exit.*

**ACT 5, SCENE 7**

*Alarums. 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.

*Enter YOUNG SIWARD*

**YOUNG SIWARD**

5      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**

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

**MACBETH**

No, nor more fearful.

**YOUNG SIWARD**

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

*They fight and YOUNG SIWARD is slain*

**MACBETH**

Thou wast born of woman.  
But swords I smile at, weapons laugh to scorn,  
Brandished by man that's of a woman born.

ACT 5, SCENE 7  
**NO FEAR SHAKESPEARE**

**ACT 5, SCENE 7**

*Trumpets and the noise of battle. MACBETH enters.*

**MACBETH**

→ *In Shakespeare's time, bears were tied to stakes and attacked by dogs for the amusement of audiences.*

They have me tied to a stake. I can't run away. I have to stand and fight, like a bear. Where's the man who wasn't born from a woman? He's the only one I'm afraid of, nobody else.

**YOUNG SIWARD enters.**

**YOUNG SIWARD**

What's your name?

**MACBETH**

You'll be afraid to hear it.

**YOUNG SIWARD**

No I won't, even if you were one of the worst demons in hell.

**MACBETH**

My name's Macbeth.

**YOUNG SIWARD**

The devil himself couldn't say a name I hate more.

**MACBETH**

No, nor could the devil's name be more frightening.

**YOUNG SIWARD**

You lie, you disgusting tyrant. I'll prove with my sword that I'm not scared of you.

*They fight and YOUNG SIWARD is killed.*

**MACBETH**

You were born from a woman. Swords don't frighten me. I laugh at any weapon used by a man who was born from a woman.

*Alarums. Enter MACDUFF*

15 That way the noise is. Tyrant, show thy face!  
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,  
20 Or else my sword with an unbattered edge  
I sheathe again undeeded. There thou shouldst be;  
By this great clatter, one of the greatest note  
Seems bruited. Let me find him, Fortune,  
And more I beg not.

*Enter MALCOLM and SIWARD*

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

We have met with foes  
That strike beside us.

30

Enter, sir, the castle.

ORIGINAL TEXT

ACT 5, SCENE 7  
**NO FEAR SHAKESPEARE**

**MACBETH** *exits.*

*Trumpets and battle sounds. MACDUFF enters.*

**MACDUFF**

The noise is coming from over there. Tyrant, show your face! If someone other than me kills you, the ghosts of my wife and children will haunt me forever. I can't be bothered to fight these lame soldiers who only fight for money. I'll either fight you, Macbeth, or else I'll put down my sword unused. You must be over there. By the great noise, it sounds like one of the highest-ranking men is being announced. I hope I find him! I ask for nothing more than that.

**MACDUFF** *exits. More battle noises.*

**MALCOLM** and *old SIWARD enter.*

**SIWARD**

Come this way, my lord. The castle has been surrendered without a fight. Macbeth's soldiers are fighting on both sides. Our noblemen are battling bravely. The victory is almost yours, and it seems like there's not much left to do.

**MALCOLM**

Our enemies fight as if they're trying not to hurt us.

**SIWARD**

Sir, enter the castle.

*They exit. Battle noises continue.*

**ACT 5, SCENE 8**

*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!

*They fight*

**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.



ACT 5, SCENE 8  
**NO FEAR SHAKESPEARE**

**ACT 5, SCENE 8**

**MACBETH** *enters.*

**MACBETH**

Why should I commit suicide like one of the ancient Romans? As long as I see enemies of mine alive, I would rather see my sword wound them than me.

**MACDUFF** *enters.*

**MACDUFF**

Turn around, you dog from hell, turn around!

**MACBETH**

You are the only man I have avoided. But go away now. I'm already guilty of killing your whole family.

**MACDUFF**

I have nothing to say to you. My sword will talk for me. You are too evil for words!

*They fight.*

**MACBETH**

You're wasting your time trying to wound me. You might as well try to stab the air with your sword. Go fight someone who can be harmed. I lead a charmed life, which can't be ended by anyone born from a woman.

**MACDUFF**

You can forget about your charm. The evil spirit you serve can tell you that I was not born. They cut me out of my mother's womb before she could bear me naturally.

**MACBETH**

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

**MACDUFF**

Then yield thee, coward,  
And live to be the show and gaze o' th' time.  
25 We'll have thee, as our rarer monsters are,  
Painted on 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. They enter fighting, and MACBETH  
slain. Retreat. Flourish. Enter, with drum and colors*

**MALCOLM, SIWARD, ROSS, THANES, and SOLDIERS**

**MALCOLM**

35 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.

**NO FEAR SHAKESPEARE****MACBETH**

Curse you for telling me this. You've frightened away my courage. I don't believe those evil creatures anymore. They tricked me with their wordgames, raising my hopes and then destroying them. I won't fight you.

**MACDUFF**

Then surrender, coward, and we'll put you in a freak-show, just like they do with deformed animals. We'll put a picture of you on a sign, right above the words "Come see the tyrant!"

**MACBETH**

I'm not going to surrender and have to kiss the ground in front of Malcolm, or be taunted by the common people. Even though Birnam Wood really did come to Dunsinane, and I'm fighting a man not of woman born, I'll fight to the end. I'll put up my shield and battle you. Come on, let's go at it, Macduff, and damn the first man who cries, 'Stop! Enough!'

*They exit fighting. Trumpets and battle noises. The trumpet of one army sounds a call to retreat. The other army's trumpet sounds a call of victory. The victorious army enters, led by MALCOLM, old SIWARD, ROSS, the other THANES, and soldiers, with a drummer and flag.*

**MALCOLM**

I wish all of our friends could have survived this battle.

**SIWARD**

In every battle, some people will always be killed, but judging from the men I see around us, our great victory didn't cost us very much.

**MALCOLM**

Macduff is missing, and so is your noble son.

**ROSS**

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

45 Ay, and brought off the field. Your cause of sorrow  
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.

*Enter MACDUFF with MACBETH's head*

**MACDUFF**

55 Hail, king! For so thou art. Behold where stands  
The usurper's cursèd head. The time is free.  
I see thee compassed with thy kingdom's pearl,  
That speak my salutation in their minds,

**NO FEAR SHAKESPEARE****ROSS**

My lord, your son has paid the soldier's price: death. He only lived long enough to become a man, and as soon as he proved that he was a man by fighting like one, he died.

**SIWARD**

So he's dead?

**ROSS**

Yes, and he's been carried off the field. Your grief should not be equal to his worth, because then your sorrow would never end.

**SIWARD**

Were his wounds on his front side?

**ROSS**

Yes, on his front.

**SIWARD**

Well then, he's God's soldier now! If I had as many sons as I have hairs on my head, I couldn't hope that any of them would die more honorably than he did. And that's all there is to it.

**MALCOLM**

He is worth more mourning than that, and I will mourn for him.

**SIWARD**

He is worth no more than that. They tell me he died well, and settled his scores. With that, I hope God is with him! Here comes better news.

*MACDUFF enters, carrying MACBETH's head.*

**MACDUFF**

Hail, king! Because that's what you are now. Look, here I have Macbeth's cursed head. We are free from his tyranny. I see that you have the kingdom's noble-men around you, and they're thinking the same thing

Whose voices I desire aloud with mine.  
Hail, King of Scotland!

ALL

Hail, King of Scotland!

*Flourish*

MALCOLM

60 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*

**NO FEAR SHAKESPEARE**

as me. I want them to join me in this loud cheer, Hail,  
King of Scotland!

**ALL**

Hail, King of Scotland!

*Trumpets play.*

**MALCOLM**

It won't be long before I reward each of you as he deserves. My thanes and kinsmen, I name you all earls, the first earls that Scotland has ever had. We have a lot to do at the dawn of this new era. We must call home all of our exiled friends who fled from the grip of Macbeth's tyranny, and we must bring to justice all the evil ministers of this dead butcher and his demon-like queen, who, rumor has it, committed suicide. This, and whatever else we are called to do by God, we will do at the right time and in the right place. So I thank you all, and I invite each and every one of you to come watch me be crowned king of Scotland at Scone.

*Trumpets play. They all exit.*

# SPARKNOTES™ LITERATURE GUIDES

1984	David Copperfield	Jane Eyre	A Passage to India
The Adventures of Huckleberry Finn	Death of a Salesman	Johnny Tremain	The Pearl
The Adventures of Tom Sawyer	The Death of Socrates	The Joy Luck Club	The Picture of Dorian Gray
The Aeneid	The Diary of a Young Girl	Julius Caesar	Poe's Short Stories
All Quiet on the Western Front	A Doll's House	The Jungle	A Portrait of the Artist as a Young Man
And Then There Were None	Don Quixote	The Killer Angels	Pride and Prejudice
Angela's Ashes	Dr. Faustus	King Lear	The Prince
Animal Farm	Dr. Jekyll and Mr. Hyde	The Last of the Mohicans	A Raisin in the Sun
Anna Karenina	Dracula	Les Miserables	The Red Badge of Courage
Anne of Green Gables	Dune	A Lesson Before Dying	The Republic
Anthem	Edith Hamilton's Mythology	The Little Prince	Richard III
Antony and Cleopatra	Emma	Little Women	Robinson Crusoe
Aristotle's Ethics	Ethan Frome	Lord of the Flies	Romeo and Juliet
As I Lay Dying	Fahrenheit 451	The Lord of the Rings	The Scarlet Letter
As You Like It	Fallen Angels	Macbeth	A Separate Peace
Atlas Shrugged	A Farewell to Arms	Madame Bovary	Silas Marner
The Autobiography of Malcolm X	A Farewell to Manzanar	A Man for All Seasons	Sir Gawain and the Green Knight
The Awakening	Flowers for Algernon	The Mayor of Casterbridge	Slaughterhouse-Five
The Bean Trees	For Whom the Bell Tolls	The Merchant of Venice	Snow Falling on Cedars
The Bell Jar	The Fountainhead	A Midsummer Night's Dream	Song of Solomon
Beloved	Frankenstein	Moby Dick	The Sound and the Fury
Beowulf	The Giver	Much Ado About Nothing	Steppenwolf
Billy Budd	The Glass Menagerie	My Antonia	The Stranger
Black Boy	Gone With the Wind	Narrative of the Life of Frederick Douglass	Streetcar Named Desire
Bless Me, Ultima	The Good Earth	Native Son	The Sun Also Rises
The Bluest Eye	The Grapes of Wrath	The New Testament	A Tale of Two Cities
Brave New World	Great Expectations	Night	The Taming of the Shrew
The Brothers Karamazov	The Great Gatsby	Notes from Underground	The Tempest
The Call of the Wild	Grendel	The Odyssey	Tess of the d'Urbervilles
Candide	Gulliver's Travels	The Oedipus Plays	The Things They Carried
The Canterbury Tales	Hamlet	Of Mice and Men	Their Eyes Were Watching God
Catch-22	Hard Times	The Old Man and the Sea	Things Fall Apart
The Catcher in the Rye	Harry Potter and the Sorcerer's Stone	The Old Testament	To Kill a Mockingbird
The Chocolate War	Heart of Darkness	Oliver Twist	To the Lighthouse
The Chosen	Henry IV, Part I	The Once and Future King	Treasure Island
Cold Mountain	Henry V	One Day in the Life of Ivan Denisovich	Twelfth Night
Cold Sassy Tree	Hiroshima	One Flew Over the Cuckoo's Nest	Ulysses
The Color Purple	The Hobbit	One Hundred Years of Solitude	Uncle Tom's Cabin
The Count of Monte Cristo	The House of Seven Gables	Othello	Walden
Crime and Punishment	I Know Why the Caged Bird Sings	Our Town	War and Peace
The Crucible	The Iliad	The Outsiders	Wuthering Heights
Cry, the Beloved Country	Inferno	Paradise Lost	A Yellow Raft in Blue Water
Cyrano de Bergerac	Inherit the Wind		
	Invisible Man		





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