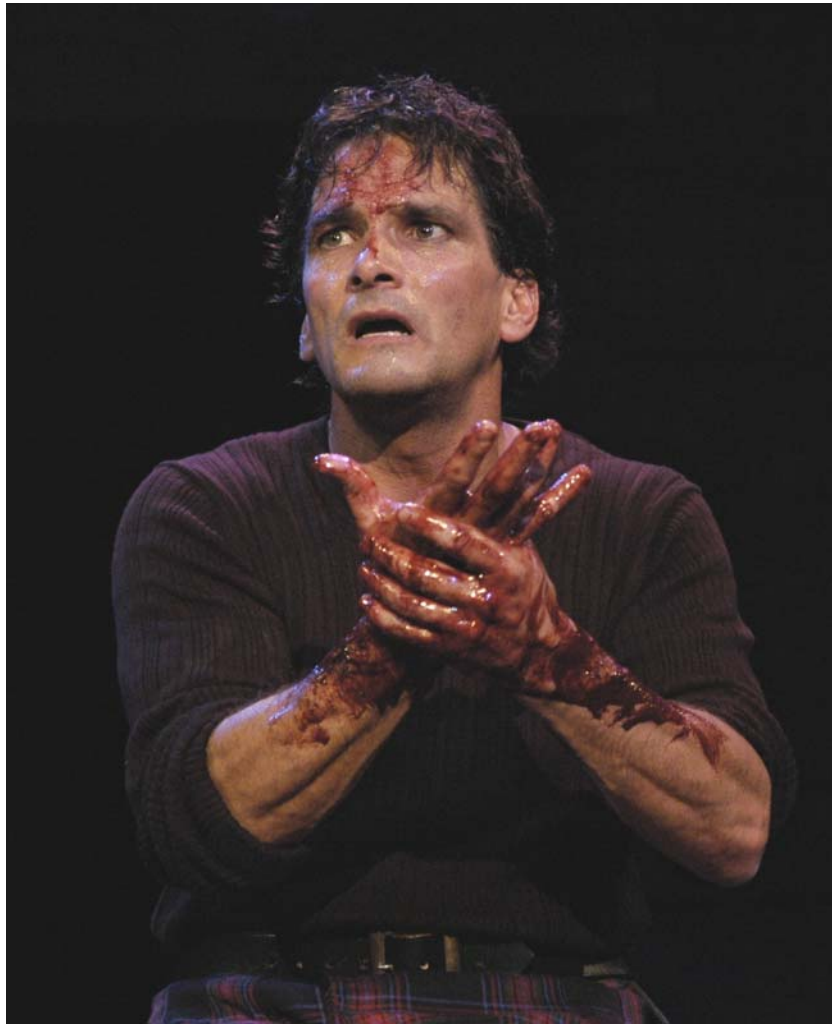


Æ Welcome



to the 2005 APT Education Viewing Guide
for William Shakespeare's



Macbeth

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*Cover Photo: Jim Devita as Macbeth

This study guide is designed to be an interactive compliment to American Players Theatre's production of William Shakespeare's *Macbeth*. Commentary is primarily based on this particular production, however we do include some information from past productions by APT to use as a contrast.

The amount of information available about William Shakespeare and *Macbeth* is overwhelming, so this guide is not meant to be a comprehensive source. Rather, it is a supplement to your studies that is production specific. We have suggested several sources to pursue further research in the bibliography section of the guide.

All APT production photos included in this guide are by Zane B. Williams.

If you have any questions or comments regarding the exercises or the information within, please contact David Daniel, APT Education Director, 608-588-7402 x112 or at education@americanplayers.org.

For more information about APT's educational programs, please visit our website at www.playinthewoods.org.

A special thank you to Sarah Kooiman, APT Administrative Intern, for researching and compiling the material in this study guide.

We are grateful to our 2005 Major Education Sponsors for helping to make our program possible:



Bear welcome in your eye...



Speak, if you can: what are you? p 2

So many characters with so similar names! What's a person to do? Fear not. Our introduction to the characters will help sort out who's who and what they're up to.

Happy prologues to the swelling act... p 4

If you're new to the play or just want to refresh your memory, take a look at our summary of the plot and map of character relationships.

Time and the hour runs through the roughest day... p 8

To understand the present, we must first explore the past. Our little history lesson gives you not only the back-story, but also Shakespeare's inspiration – the "real" Macbeth.

Something wicked this way comes... p12

Watch what you say when dealing with this play. It's haunted by a curse...or is it? Superstitious hogwash or seriously spooky – you be the judge if the curse is fact or fiction.

Blood will have blood... p14

Such is the stuff essays are made of! Themes, motifs and symbols abound in the text of this play. We'll explore what's going on beneath the surface of the action.

Propheying with accents terrible... p16

We'll point a few of the Bard's most famous lines from this play.

Question this most bloody piece of work... p17

We've drawn from the best teachers, guides, games and exercises to help you explore the inner workings of the play and the APT Production.

Here's the smell of the blood still... p28

Hundreds of years later, versions of *Macbeth* continue to thrive, especially through film and television adaptations. We present you with a few that may be of particular interest.

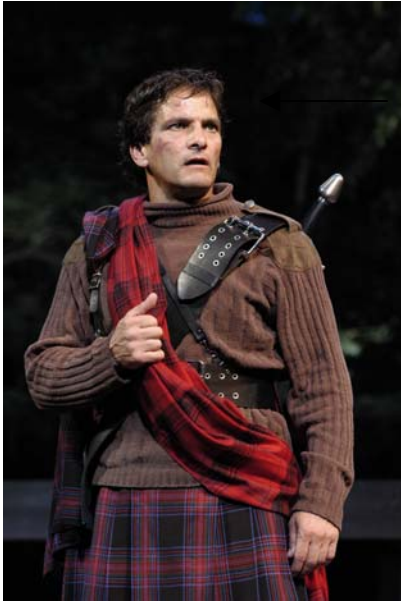
Thy letters have transported me beyond... p32

If you'd like to venture further into the world of the play, the playwright, or just like surfing the web, we've got a few suggestions to get you started.



Speak, if you can: what are you?

Here are the characters from APT's production of *Macbeth*.



Macbeth – Celebrated battle hero. Once the weird sisters relay the prophecy that he will be king, Macbeth is quickly tempted and acts on his lofty desires, committing and arranging several murders to serve his purpose. His rule becomes tyrannical and he must defend his throne the only way he knows how, through violence and murder.



Lady Macbeth – Macbeth's wife. A very ambitious woman who consistently urges her husband to do whatever vile deeds necessary to advance their power. She is strong and ruthless, but eventually succumbs to the guilt of her conscience.



The Three Witches – Using charms, spells and prophecies, these three “black and midnight hags” plant the seed in Macbeth's mind that grows into his reign of terror, prompting murder and usurpation. The play leaves their identities rather ambiguous and they use their supernatural powers to toy with the lives of humans.



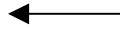
King Duncan – The king of Scotland at the beginning of the play. Duncan is presented as a fair and just ruler, the model of a good king. He is murdered in his sleep by Macbeth, sending the country into chaos and Macbeth and his Lady plunging into the depths of their own guilt.

Malcolm – Son of Duncan. Malcolm flees to England after his father's murder but soon proves his strength when he raises an army to attack Macbeth and assert his claim to the throne.



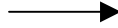


Banquo – Friend and comrade-in-arms to Macbeth. Banquo also receives prophecies from the witches. After becoming king, Macbeth sees Banquo as a threat and orders his murder. After Banquo is murdered, his ghost haunts Macbeth at a royal banquet.



Fleance – Banquo’s son. He escapes the attack where Macbeth’s murderers kill his father.

Macduff – A Scottish nobleman who is resistant to embrace Macbeth’s kingship from the very beginning. He joins forces with Malcolm in an effort to restore the rightful king to the throne, but also seeks revenge for the murder of his wife and child by Macbeth. According to the witches, Macbeth should beware Macduff and for good reason.



Lady Macduff – Macduff’s wife. Along with her son, she is murdered upon orders from Macbeth.

Ross, Lenox and Menteth – Thanes of Scotland



Seyton – Aide to Macbeth

Old Siward – Leader of Malcolm’s English military support and Earl of Northumberland. Siward brings 10,000 men to Malcolm's fight against Macbeth for the Throne of Scotland

Young Siward – Son of Old Siward. Macbeth kills him on the battlefield.

Happy prologues to the swelling act...

Using photos from this season's production, we take you through the key moments in the play.



"All hail Macbeth..."

Macbeth and Banquo meet 3 witches and they tell Macbeth that he will become king.



"Make thick my blood..."

Macbeth tells his wife of the prophecy in a letter. She begins to plot how to kill the current King, Duncan.



"Look like th' innocent flower..."

Lady Macbeth convinces Macbeth to murder Duncan.



"Is this a dagger..."

As he thinks about the murder, Macbeth speaks of a frightening vision.



"What hands are here?"

Macbeth returns bloody from committing the murder and Lady Macbeth plants the daggers on the king's guards.



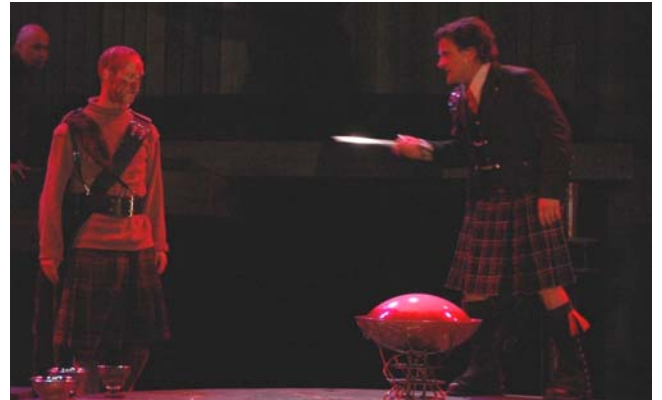
"Thou hast it now..."

Macbeth becomes King.



“Our fears in Banquo stick deep...”

Macbeth has Banquo murdered, but his son escapes.



“Thy bones are marrowless...”

Macbeth sees Banquo’s ghost at a royal banquet.



“None of woman born...”

Macbeth returns to the witches. They tell him to beware Macduff, but that he cannot be defeated until the forest comes to his castle.



“Your wife and babes savagely slaughter’d...”

Macbeth learns that Macduff has fled to England, so he orders the murder of his family.



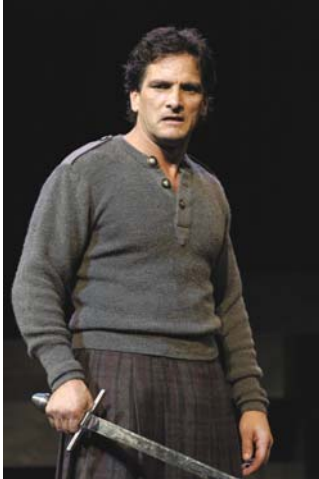
“Let grief convert to anger...”

Macduff hears of his family’s fate and he joins with Duncan’s son Malcolm in raising an army against Macbeth.



“Out, damn’d spot!”

Lady Macbeth is seen sleepwalking. She dies soon after.



“Methought the wood began to move...”

Macbeth receives word that Malcolm’s army is advancing on his castle, using tree branches as camouflage.

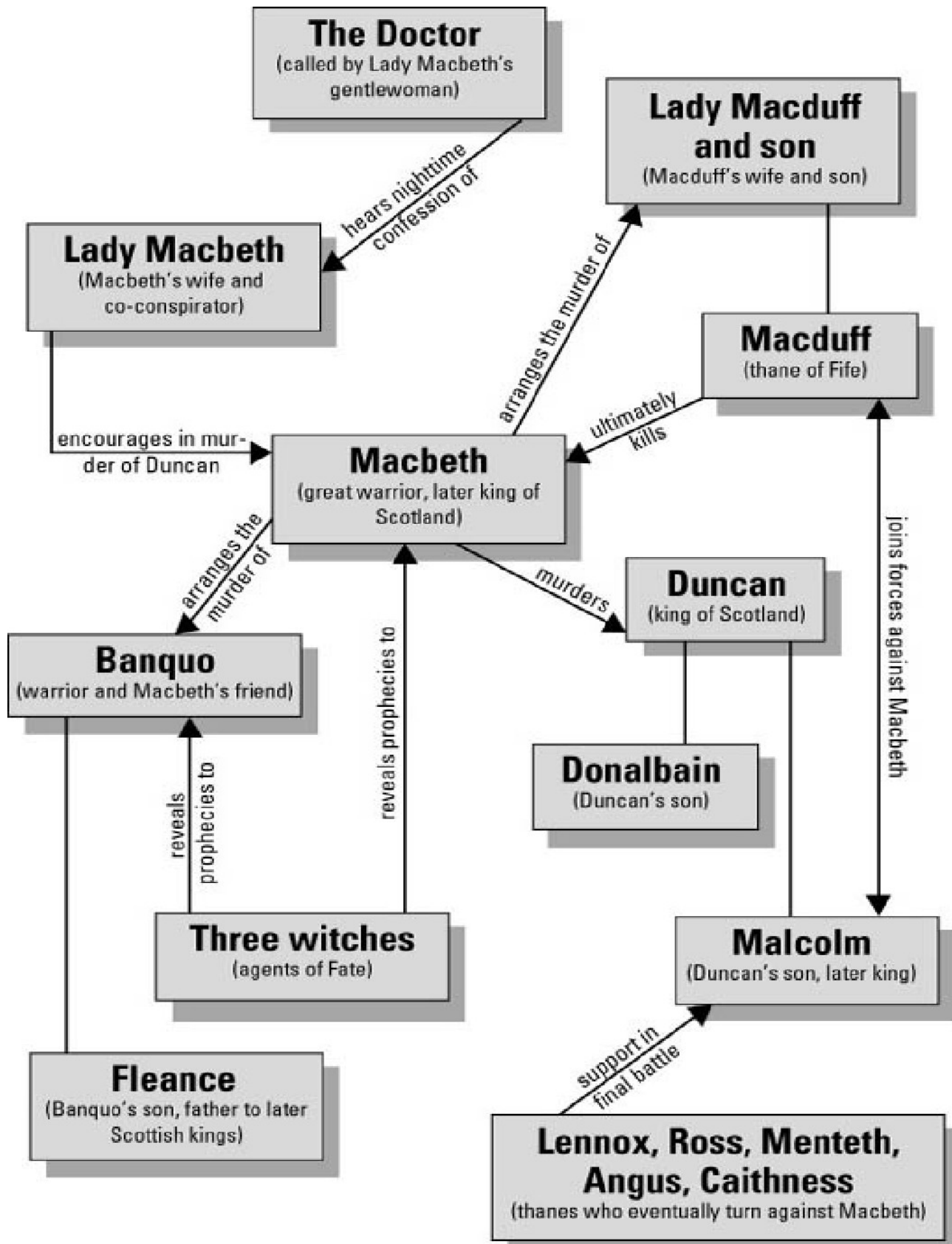


“Behold where stands th’ usurper’s cursed head...”

Macbeth meets Macduff in battle. Macbeth is slain and Malcolm is hailed as King.

Map of character relationships

This diagram illustrates how key characters relate to each other.



Time and hour runs through the roughest day...

This section contains information about the background and history of *Macbeth*.



Composition, Publication, Production

William Shakespeare was an actor and a playwright, but also a man of business. He had a product to sell, so he wrote plays that would attract audiences. This is especially true of *Macbeth*. It is said that in 1606, King James I requested a play as entertainment for King Christian IV of Denmark's visit to England. Writing a play for such an esteemed audience required that Shakespeare do his homework and ensure the story reflected the interests of the monarchs. King James I was King of Scotland as well as of England. His interests included witchcraft and, as a self-proclaimed expert, he even wrote a book on the subject titled *Demonology*. Shakespeare selected for his play the story of Macbeth, a real king in Scotland's history. He enhanced the story by including the supernatural element of the witches. These thematic choices would have flattered his royal audience, who would have recognized their significance.

Shakespeare's Sources

Shakespeare's main source for *Macbeth* was the 1587 edition of *The Chronicles of England, Scotland and Ireland* by Raphael Holinshed. These *Chronicles*, like much of the recorded history of early Scotland, embellished the factual account of King Macbeth's reign.

Macbeth ruled in the eleventh century, yet it wasn't until the fifteenth century that monks recorded his tale in early Scottish history. Andrew of Wyntoun, a canon of St. Andrew's in Fife, completed his *Cronykil* in 1406. Although he laid down the basic facts of Macbeth's tale in sequence, he did include some old tales and myths to make things more interesting. In Wyntoun's version, Macbeth dreams of three weird sisters who tell him his destiny – Thane of Cromarty, then Thane of Moray and finally, King.

Over one hundred years later, in 1527, a historian named Hector Boethius wrote yet another Chronicle of early Scotland. In his version of the story, drawing upon Wyntoun's, he changed the predicted titles to Glamis and Cawder. Boethius also invented the character of Banquo, Thane of Lochaber, to integrate the royal Stuart line of Scotland in the story and to please the contemporary king, James V. Although the Stuarts real ancestors actually came from the region of Brittany in France, the legend stuck firm and it has long been believed that they descended from Banquo of Scotland.

Holinshed's story, written sixty years after Boethius, featured witches, prophesy, treason and murder, all topics that fascinated King James VI of Scotland. Holinshed's Macbeth is a strong man who, prompted by supernatural prophesy, removes a weak king from power. Banquo is party to the death of Duncan, whom was slain in battle by Macbeth. Macbeth was described as a king who "accomplished many worthie acts, right profitable to the common wealth," but eventually turned tyrannical and "by illusion of the divell, he defamed the same with most terrible crueltie." When Malcolm finally beheads Macbeth on the battlefield, he is immediately restored to the throne as the rightful king.

Twenty years later, Shakespeare altered the story even more to suit it for performance. Shakespeare merged two plots from Holinshed, the accounts of Macbeth and of King Duff. Holinshed described King Duff as

having nightmares of witches that caused him to sleepwalk and he was eventually murdered by Donwald (upon encouragement from Donwald's wife) as he slept. Shakespeare's play was performed before the same king who ruled Scotland during Holinshed's time, now also King James I of England. Since James I was of the House of Stuart, Shakespeare left Banquo in the story and even made him the martyr-like hero who haunts Macbeth for his evil deeds. One of the apparitions that the witches show Macbeth is of a line of kings, ending with one holding a mirror, meant to reflect the image of James I. Shakespeare even made it clear that the defeated Macdonwald was Norwegian, even though it is likely that he was actually the leader of a Danish invasion. Since the King of Denmark was in the audience, it certainly would not have been polite to begin the play with a Danish defeat.

Due to Shakespeare's lasting influence, his version of Macbeth has overshadowed historical events. Many individuals think Macbeth was an evil villain and some don't even realize there was a real King Macbeth. This skewed image is one that has frustrated many people over the years. The 5th Earl of Cawdor is quoted as saying, "I wish the Bard had never written his damned play!" Of course, the question now becomes "What *did* really happen? What is the story of the *real* Macbeth?"

The "Real" Story

Duncan I (the same Duncan from *Macbeth*) became king in 1034, in succession to his maternal grandfather, Malcolm II. Although his reign was only six years long, Duncan became known as "Duncan the Gracious," a title meant to be taken with a grain of salt. Duncan was unpopular with both his subjects and the nobility, as he used his position to satisfy his own lusts. He was vicious, selfish, and his uncaring approach to matters of state gave him the reputation of a tyrant. Concerned more for himself than for his country, Duncan was a weak king. Duncan's cousin Macbeth took up arms against him and on August 14, 1040, Duncan was slain in battle by Macbeth's forces.

Macbeth could not just seize the crown for his own. A council of Scottish leaders debated his claim and decided if he should become king. Upon approval by the elected council, Macbeth was crowned High King of Scotland at the age of thirty-five. The late Duncan's sons were sent out of Scotland by their grandfather to avoid assassination. By all accounts, Macbeth was a strong king who instituted a new form of law and order in Scotland. His reign is noted as a time of prosperity and stability and he was even able to leave for several months on a pilgrimage to Rome. He reigned for seventeen years until Duncan's eldest son Malcolm Canmore returned to claim the throne.

Malcolm had been brought up in the English court, an environment that operates according to primogeniture, the inheritance of station and land from father to son. Since Malcolm's father had been King of Scotland, Malcolm believed that he should rightfully be King. With the support of King Edward of England and Siward, Earl of Northumbria, Malcolm began his campaign against Macbeth in 1053. At the age of fifty-two, Macbeth was slain by Malcolm on August 15, 1057. Macbeth's body was taken to the island of Iona and was buried with all the ceremony appropriated to the High King of Scotland.

Despite his victory in battle, Malcolm Canmore was not able to gain the crown right away. The throne passed to Macbeth's stepson, Lulach. Malcolm continued his military pursuit until he killed Lulach in 1058. He then succeeded as king. Malcolm was crowned on April 25, 1058 as Malcolm III, High King of Scotland.

Finally, who could forget Lady Macbeth? Returning to the days of Duncan for a moment, it bears mentioning that Lady Macbeth did indeed exist. Her name was Gruoch and she was the granddaughter of King Kenneth IV. Her family was a rival to Duncan's family, so she had a legitimate reason for a blood feud with him. Her son from her first marriage, Lulach, succeeded Macbeth after he was killed.

As for a couple other loose ends, the actual title of Thane of Glamis was not introduced until the late 1300s, so it was certainly not Macbeth's title. In addition, Cawdor Castle was not built until the late 14th century as well, so its common association with the castle where Macbeth commits the murder in the play is not historically accurate.

The Role of the King – James vs. Macbeth

When Macbeth reacts so strongly against the unnatural idea of killing Duncan, his revulsion is based upon the conventions and beliefs of Shakespeare's times, not Macbeth's. Macbeth's Scotland was a feudal society, a kind of political structure where a king was no more than the first among equals. In many cases, the King was not even as strong as some of his vassals and disobedience and rebellion were hardly uncommon. Keeping feudal practices in mind, the proceedings after Duncan's murder would have been quite different than in the play. A preferred successor would be chosen from the royal family and since Duncan's sons were only children, they were not yet capable to rule. Macbeth was of the royal family and also a noted military leader, so his succession would be the logical choice. There was no fixed system of inheritance or legitimacy for the throne of Scotland in those days. Ideally, the most competent and strong member of the royal family should be King. Since Duncan was a weak king, under whom Scotland experienced rebellion and anarchy, he was not popular by any means and few opposed Macbeth's succession.

These practices and views of monarchy are very different from those held by those living under James I. After feudalism began to break down, the King's power grew to the point where the concept of "legitimacy" became firmly installed in society. Instead of being chosen by elected councils or military leaders, each new king ascended to the throne via succession of birth, regardless of his qualifications (see *Primogeniture*). The doctrine of the "divine right of kings" maintained that the king was chosen by God and his rights were therefore obtained by God. This made the king answerable to God and no one else. To kill a king was a mortal sin, viewed the same as killing God himself. James I was a staunch believer in the "divine right of kings" and made his viewpoints very well known. When presenting *Macbeth* to such a king, Shakespeare had to alter the proceedings concerning Duncan's death to suit the King's beliefs. Duncan was really only 36 years old when he became the king, but Shakespeare makes him an old man to increase the magnitude of the crime. He had to make the killing of Duncan a much more horrifying and unnatural deed than it probably would have been considered in Macbeth's time.

Primogeniture

From Wikipedia, the free encyclopedia.

Primogeniture is inheritance by the first-born of the entirety of a parent's wealth, estate or office, or in the absence of children, by collateral relatives in order of seniority of the collateral line. It is often used in monarchies. As a mechanism of succession in hereditary monarchies, some sort of *primogeniture* has for long been the most used, but it is not the only nor even the probably oldest method. Primogeniture became the most common method of succession in hereditary monarchies as a slow development correlating with the development of the average lifespan in wealthier classes (particularly with the wealth of a monarch's family) increasing to a level where the eldest children of a parent were, in average, more or less adult at the time of the death of the parent. This correlated with the wealthier and healthier conditions and food, and with less personal participation in violent activities such as warring, marauding, robber expeditions and duels.

Agnatic primogeniture or **patrilineal primogeniture** (a form of *male primogeniture*) is inheritance by the eldest surviving male child, with females excluded. This is sometimes referred to as a form of Salic law. **Agnatic-cognatic primogeniture** is inheritance by the eldest surviving male child, but females may inherit provided the subject has no sons. This is the usual feudal primogeniture in the Western European culture. **Absolute, equal or lineal primogeniture** is inheritance by the oldest surviving child without regard to gender. This system was virtually unknown in monarchies until the late 20th century - for centuries until its invention, females, if entitled to succeed at all, were at least surpassed by a consistent preference of males. The first country to adopt fully equal primogeniture was Sweden in 1980. No known monarchy applies **matrilineal primogeniture** (uterine primogeniture) or any other form of hereditary succession to total exclusion of males.

Other methods of succession

There are several other ways to organize hereditary succession, which produce more or less different outcome than primogeniture. Some examples of widely used methods of alternative order of succession:

- Seniority
- Tanistry
- Degree of kinship, i.e proximity of blood
- Elective monarchy, election from among one family
- "Lottery"
- Rotation (Taking turns: seniority, tanistry, lottery and election are used and practical ways to organize rotation. Rotation may have aimed at some balance between branches of the House or the Clan.)

Non-hereditary succession is most easily organized by using election as the method.

Something wicked this way comes...

Is the play of *Macbeth* cursed? Determine for yourself.



The world of theatre is full of superstitions and lore, but there is none as famous as the Curse of *Macbeth*. Actors won't mention the name of the play inside a theatre, lest they summon the curse, so titles such as "The Scottish Play," "The Scottish Tragedy," or simply "That Play" are used instead. Why all the fuss? The so-called "curse" has been around since the play's creation about 400 years ago and shows no sign of slowing down.

In an effort to make the play as appealing to King James I as possible, Shakespeare set *Macbeth* in James's homeland of Scotland and involved the king's area of expertise: witchcraft and demonology. Some say that the curse began because the witches' incantations and spells were too authentic. Others believe that area witches were offended by their representation in public. Regardless of

the reason, the curse appeared right from the beginning. Hall Berridge, who was to play Lady Macbeth in its first performance in 1606, caught a fever and died on opening night. Rumor has it that the playwright himself had to step in to cover the role.

Still not buying it? There are numerous disastrous incidents associated with the play over the next few centuries, but here's just a sample of some of the more famous manifestations of the Curse of the Scottish Play:

- In 1672, an actor playing Macbeth in a performance in Amsterdam is said to have actually murdered the actor playing Duncan with his stage dagger.

- On the day the production opened in London in 1703, England was hit with one of the most violent storms in its history.

- During a performance in New York City in 1849, a feud between the actors William Charles Macready (starring in the title role) and Edwin Forrest prompted a riot outside the Astor Theatre where 23 people died and hundreds were injured.

- In 1937, Laurence Olivier, playing the title role, narrowly escaped death when a sandbag fell from the flies, missing him by inches. In the same production, the director and the actress playing Lady Macduff were in a car accident on the way to the theater and the theatre's proprietor suddenly died of a heart attack during dress rehearsal.

- John Gielgud directed a production of the play in 1942 where one of the witches died of a heart attack, Duncan died of angina pectoris, another witch died on stage while dancing around the cauldron, and the set designer committed suicide in his studio that was filled with designs for the set.

- Not even Charlton Heston is immune to the Curse. During opening night of an open-air production in Bermuda, Heston sustained severe burns to his groin and legs when a fire on stage got out of control. His tights had been accidentally soaked in kerosene.

While there are several more strange occurrences that have been attributed to the curse, the consensus among most of those working with the play is, "Better safe than sorry." If the name of the play does get mentioned inside the theatre walls, the offender must leave the room or theatre, turn around three times to the right, spit on the ground and either say the filthiest word that comes to mind or say "Angels and ministers of grace defend us!" Then, they must knock on the door and wait for permission to re-enter.

Whether the curse is for real or merely just a coincidence associated with Shakespeare's shortest tragedy is up for debate, but for the sake of the actors and superstitious folk, watch what you say once you enter the theatre. You never know....lightning might strike.

Blood will have blood...

A discussion of the themes, motifs and symbols found throughout the play.



Corrupting Power of Unchecked Ambition

Macbeth is not naturally inclined to commit evil deeds, yet he deeply desires power and advancement. He kills Duncan against his better judgment and quickly descends into a guilt-ridden madness. Lady Macbeth also falls victim to her own determination to achieve power. Ambition, helped along by prophecy, drives these two to their actions. The problem, the play suggests, is that once one decides to use violence to further one's quest for power, it is difficult to stop.

Masculinity and Gender

Lady Macbeth manipulates her husband by challenging his manhood and wishes that she could be "unsexed." Macbeth and Lady Macbeth equate masculinity with naked aggression, and whenever they converse about manhood, violence soon follows. Women are also presented as sources of violence and evil, as shown by the witches' prophecies and Lady Macbeth's plotting and instigation of her husband's deeds.

Hallucination / Visions

Hallucinations act as reminders of the dirty deeds being performed. Macbeth sees a bloody dagger floating in the air as he's about to kill Duncan. Pointed toward the king's chamber, the dagger represents the bloody course Macbeth is about to take. He later sees Banquo's ghost at a feast and even Lady Macbeth experiences visions as she sees her hands covered in blood as she sleepwalks. These visions are visceral reminders of their guilt.

Prophecy / The Supernatural

The witches' prophecies act as the spark that sets the action of *Macbeth* into motion. They act as a reference by which Macbeth performs his actions and they provide foreshadowing for many of the events of the play, including Macbeth's ascension as king and Macduff's power to defeat Macbeth. However, the question remains: do the witches dictate his actions or do they merely report his inevitable actions?

Blood

From beginning to end, blood is everywhere in *Macbeth*. From the opening battle where the soldier describes Macbeth wading in blood on the battlefield, he is plagued by blood. Blood comes to symbolize Macbeth and Lady Macbeth's guilt, coating the daggers and their hands in a way that cannot be washed clean, staining their consciences.

Fair and Foul / Opposites

Inversion is used frequently to enhance the unnatural atmosphere surrounding Macbeth and the whole of the play. Macbeth's first line begins, "So fair and foul a day" and Lady Macbeth wants him to look fair and loyal, so as to better hide his foul intentions. Lady Macbeth wants her milk changed to gall, Macbeth suggests they go

to the feast and pretend to be the King's loving subjects, even though they plan to kill him that night, and the witches consistently use opposites such as "When the battles lost and won" in their speech. These inversions and parallels only add to the tense environment of *Macbeth* and constantly suggest that things are not always as they seem.

Nature and the Unnatural

While the witches are the embodiment of "the unnatural," their influence begins to seep into the entire world of the play. After killing the king, a guest in his house, Macbeth feels that he will never again be nourished by the kindly nature of sleep and Lady Macbeth directly calls on unnatural, evil forces to make *her* unnatural, removing any feelings of conscience or remorse. Even the weather and the world outside of Macbeth's castle behave against nature once his foul deed is conceived. The sky remains dark at the hour the sun should be rising, a nocturnal owl flew up and killed a day-flying falcon, and the king's horses went wild and began to eat one another. All of this unnaturalness is destructive and at their ends, both Macbeth and Lady Macbeth are eaten up from inside by despair or madness.

Sleep

Sleep rapidly becomes associated with death as the play runs its course. Macbeth wishes Banquo "Good repose," a good night's sleep, providing a poignant moment of foreshadowing to Banquo's fate. After murdering Duncan while he slept, Macbeth imagines that he hears two men cry out in their sleep, as if they could see his deeds through closed lids. He tells Lady Macbeth that a voice told him that he would never sleep again, that he had not only murdered Duncan, but also murdered sleep itself. In addition, a person asleep looks strikingly like they are dead, but sleep is only "death's counterfeit." One can awake from sleep, but real death is a permanent horror. Sleepwalking, a state somewhere between being asleep and awake, also becomes important as Lady Macbeth goes mad with her guilt.

Prophecy with accents terrible...

Following are a few of the most well-known lines from the play.



Act 1, Scene 1: “When shall we three meet again / In thunder, lightning, or in rain? / When the hurlyburly’s done, / When the battle’s lost and won.”

Act 1, Scene 5: “Look like the innocent flower, but be the serpent under’t.”

Act 1, Scene 7: “Screw your courage to the sticking-place...”

Act 2, Scene 1: “Is this a dagger which I see before me, / The handle toward my hand?”

Act 2, Scene 1: “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.”

Act 2, Scene 2: “Will all great Neptune’s ocean wash this blood / Clean from my hand? No, this my hand will rather / The multitudinous seas in incarnadine, / Making the green one red.”

Act 2, Scene 3: “There’s daggers in men’s smiles.”

Act 4, Scene 1: “Double, double toil and trouble; / Fire burn and cauldron bubble.”

Act 4, Scene 1: “By the pricking of my thumbs, / Something wicked this way comes.”

Act 5, Scene 1: “Out, damned spot! out, I say!”

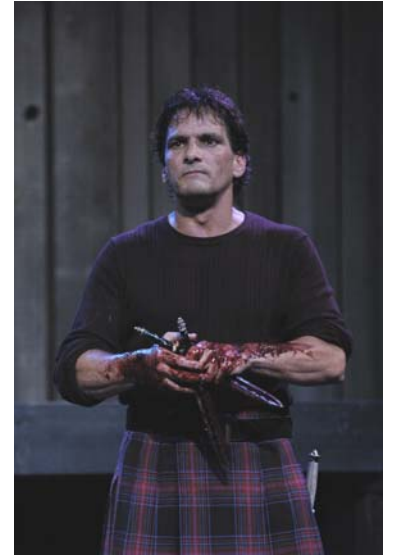
Act 5, Scene 5: “To-morrow, and to-morrow, and to-morrow, / Creeps in this petty pace from day to day / To the last syllable of recorded time, / And all our yesterdays have lighted fools / The way to dusty death.”

Act 5, Scene 8: “I bear a charmed life”

Question this most bloody piece of work...

These activities are designed to be used in conjunction with the American Players Theatre production of *Macbeth*. We've drawn from the best teachers, guides, games and exercises to help you explore the play and to think critically about the play in production. So, read the play and enjoy the show!

<i>A poor player that struts and frets his hour upon the stage...</i>	p17
<i>Double, double toil and trouble...</i>	p18
<i>Make our faces vizards to our hearts, disguising what they are...</i>	p19
<i>Will all great Neptune's ocean wash this blood clean from my hand?</i>	p19
<i>Theme Wheel</i>	p20
<i>Creative Writing</i>	p21
<i>Murderous Villain?</i>	p23
<i>Harry MacPotter</i>	p25
<i>Crossword Puzzle</i>	p27



A poor player that struts and frets his hour upon the stage...

The APT production of *Macbeth* is a powerful show that lets the language be the star. When viewed with a critical eye, it becomes apparent that a lot of elements combine to create the performance you see. Here are some questions to consider when reading, viewing and discussing *Macbeth*.

- How were characters' personalities expressed through their costumes?
- What do you think are the elements of a "good" performance?
- How do light, costume, scenery and sound contribute to creating the "world of the play"?
- Were the actors committed to their performance? How could you tell? Do you agree with the choices of the director, actors and designers? What would you have done differently?
- If Shakespeare could have created a real floating dagger for Macbeth, would he have and what would have been lost when the audience doesn't see the dagger, but does see Banquo's ghost?
- A lot of violence happens off stage in Shakespeare plays. Why did the playwright choose to keep *Macbeth's* violence onstage?
- In this production are the characters free to make their own decisions or are the witches forcing people to do things? Defend your opinion by referencing different actions in the play.
- APT's production does not include the beheaded Macbeth. What was gained or lost by having Macbeth die onstage in view of the cast?
- If you were playing especially close attention, you may have noticed that Macbeth and Lady Macbeth never exit the stage the same way twice. Plot the "story" of their exits.
- How did the music help shape your experience? What would the play have been with the extreme opposite music?
- How did the stage blood enhance or hinder the story? Would you have used more blood, more often and why?

Double, double toil and trouble...

King James I was very interested in witchcraft, so Shakespeare appealed to his king's fancy by featuring witches in *Macbeth*. Their supernatural powers are clearly shown in the play, but their identities are left somewhat ambiguous. There have been several different interpretations of the witches, including three very different troublesome trios here at APT.

WHAT WOULD YOUR WITCHES LOOK LIKE?



1990



1998



2005

Make our face vizards to our hearts, disguising what they are...

Read Holinshed's account of this time in Scottish history. On a blank sheet of paper, make two columns: 1) *Holinshed said...* 2) *Shakespeare said...* As you read the account a second time, record each discrepancy between the two. For example:

HOLINSHED:

The kings physicians forbad in anie wise, that the king should be aduertised of such businesse, for doubt of increasing his sicknes with trouble of mind about the same. But about that present time there was a murmuring amongst the pople, how the king was vexed with no naturall sicknesse, by by sorcerie and magicall art, practised by a sort of witches dwelling in a towne of Murrey land, called Fores.

Holinshed said...

King Duff

Duff had nightmares of witches

Shakespeare said...

No King Duff

Macbeth met witches

In light of these discrepancies, how is Shakespeare's play better or worse from a play's standpoint than Holinshed's *Chronicles*?

Will all great Neptune's ocean wash this blood clean from my hand?

Bloody hands is a natural (or unnatural) theme in *Macbeth*. APT's production has staged several bloody hand moments. See if you can recall a few and then comment on how they did or did not heighten the tension. Here are some examples:

Macduff as the bloody sergeant in the beginning

Macbeth's hands after Duncan's murder

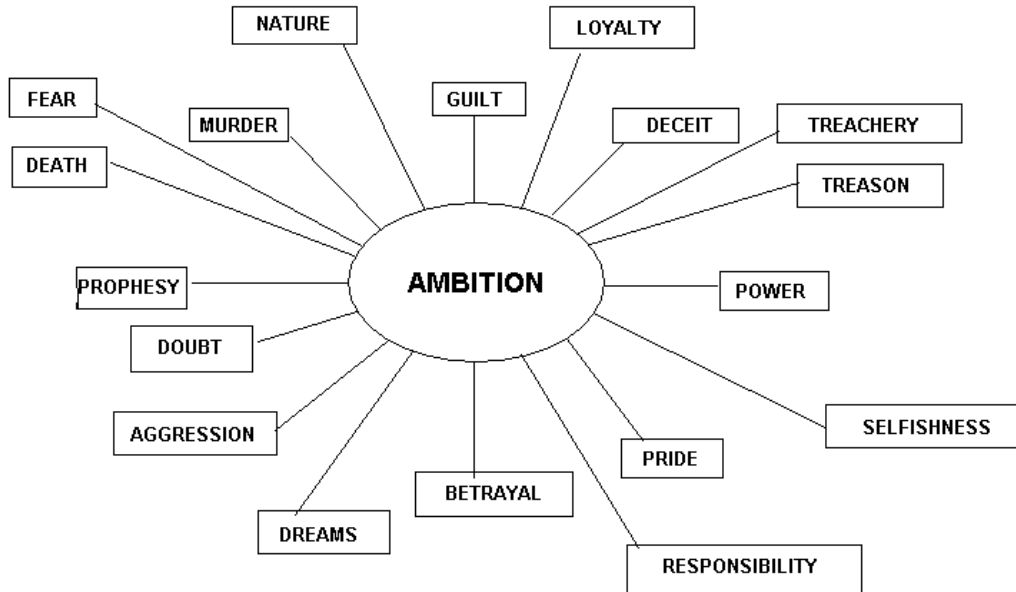
Lady Macbeth's hands after smearing blood on the grooms

Macbeth's hands when Macduff arrives to wake the king

Macbeth's hands during the banquet after he wipes Banquo's blood off Seyton's face

Lady Macbeth's hand rubbing in the sleepwalking scene

Theme Wheel



Theme Wheel Activity

Divide the class into groups of approximately five students. On the blackboard, print and circle the word *Ambition*. Give the groups 10 minutes or so to brainstorm words, phrases and examples they associate with this word. One at a time, invite representatives of each group to come up to the board and write down one of their ideas, drawing a line to the first word and explaining to the class the connection. For example:

Ambition and Dreams: You need ambition to achieve your dreams.

As students add their words, slowly a web or spoked wheel will form. There are no “right” or “wrong” answers in this exercise; it is free association, so long as some kind of connection can logically be drawn to the initial word.

Once the spokes are formed, ask students to randomly choose a character from the play and choose three words from the board which they might associate with that character. Then, explain how the words and the character are connected. For example:

Macbeth: Loyalty – Betrayal – Guilt: Macbeth is torn between his loyalty to Duncan and his desire to be king, so when he finally commits his betrayal, he is tormented by the guilt.

Following the exercises and discussion, students will repeat the process in their own notebooks, using a word of their own choosing which relates to one of the central themes in *Macbeth*.

Creative Writing

Post Discussion Exercise

1. After discussing a scene or act from the play, divide students into groups and assign each group a metaphor or phrase from the portion of the text you have just discussed. Ask each student to re-write the metaphor or phrase as they would speak it in today's vernacular.
2. Have the students share their re-writes with the group. Ask the group to select and/or modify one of its re-writes. The group will then select two speakers. Encourage speakers to be bold with their voices and gestures. Speakers will, undoubtedly, begin with some trepidation. This will pass as they become exposed to more "acted" re-writes. One reader will, in their best Shakespearean manner, speak Shakespeare's text, immediately following, the next speaker then reads the group's selected re-write in their best contemporary manner.
3. Ask the class for feedback on re-writes. What were some favorites? Pursue the difference in meaning between Shakespeare's heightened text and the modern re-writes.
What was gained by re-writing the phrase? Clarity, brevity, humor?
What was lost in the re-write? Meaning, richness, expressing the inexpressible?

Pre Discussion Exercise

1. Before studying the next scene or act, select a metaphor or phrase whose theme or content would appeal to the class for either its theme or imagery. Re-write this phrase yourself into modern vernacular.
2. Divide the class, again, into groups. Ask each student to re-write this portion of modern vernacular into a piece of text that sounds and feels Shakespearean. Use the *Fun Odd Ball Shakespearean Words* handout and encourage the use of any weekly class vocabulary.
3. Have the students share their re-writes with the group. Ask the group to select and/or modify one of its re-writes. The group will then select two speakers. Encourage speakers to be bold with their voices and gestures. One reader will speak the modern vernacular phrase. Immediately following, the next speaker then reads the group's selected re-write in their best Shakespearean manner.
4. Ask the class for feedback on re-writes. What were some favorites? Pursue the difference in meaning between the modern phrase and their Shakespearean re-write.
What was gained by re-writing the phrase?
What was lost in the re-write?

After sufficient discussion, once again speak the modern vernacular phrase and then follow it with its true Shakespeare text. Ask the class for feedback. How does Shakespeare's text compare with the re-writes? Share observations and opinions on the difference between plain everyday speech and heightened Shakespearean speaking.

This exercise is best used routinely throughout your study.

Fun Odd Ball Shakespeare Words

Here's a list of commonly used words from Shakespeare's plays, and their modern day 'translation'.

Addition: <i>title</i>	Passing: <i>exceeding, surprisingly</i>
Alarum: <i>call to arms with trumpets (alarm)</i>	Perchance: <i>perhaps, maybe</i>
Anon: <i>until later</i>	Power: <i>army</i>
Arrant: <i>absolute</i>	Prithee: <i>I pray thee (please)</i>
Attend: <i>to wait on</i>	Shog: <i>to get going</i>
Aye: <i>yes</i>	Soundly: <i>plainly</i>
Belike: <i>maybe, perhaps</i>	Tax: <i>criticize, accuse</i>
Bodkin: <i>dagger</i>	Tittle-tattle: <i>gossip</i>
Brake: <i>bushes</i>	Troth: <i>belief</i>
Brave: <i>handsome, fine</i>	Verily: <i>truly</i>
Catch: <i>song</i>	Want: <i>lack</i>
Character: <i>handwriting</i>	Welkin: <i>i</i>
Chuck: <i>a loving name</i>	Well a day: <i>alas, Oh no</i>
Coil: <i>trouble</i>	Wherefore: <i>why</i>
Cousin: <i>any close relative</i>	Yea: <i>yes</i>
Cur: <i>dog</i>	Zounds: <i>by God's wounds</i>
Dispatch: <i>hurry</i>	
E'en: <i>evening</i>	
Enow: <i>enough</i>	
Fadge: <i>work out</i>	
Fardel: <i>bag or burden</i>	
Fare thee well: <i>goodbye</i>	
Fie: <i>curse</i>	
Foppery: <i>foolishness</i>	
Grammarcy: <i>thank you</i>	
Heavy: <i>sorrowful</i>	
Honest: <i>chaste, pure</i>	
Hugger-mugger: <i>secrecy</i>	
Kicky-wicky: <i>love name</i>	
List: <i>listen</i>	
Logger-headed: <i>stupid</i>	
Mayhap: <i>maybe</i>	
Morrow: <i>day</i>	
Nay: <i>no</i>	
Ne'er: <i>never</i>	
Noodle: <i>head</i>	
Oft: <i>often</i>	

Murderous Villain?

Was Macbeth really the violent usurper that Shakespeare makes him out to be? All signs point to “NO” and there is a movement underway to try to clear Macbeth’s name.

Macleod, Angus. *Is this a murderous villain I see before me? No, it’s a cuddly, peace-loving king.* TIMES ONLINE. February 3, 2005. www.timesonline.co.uk

Double, double toil and trouble: Shakespeare’s portrayal of Macbeth as a blood-soaked assassin manipulated by a cunning wife has been branded a travesty by politicians who want to restore the king to his proper place in his nation’s history – and cash in on it.

Members of the Scottish Parliament want to rescue the 11th-century monarch from what they claim is the “bad press” of the play.

The MSPs have submitted a motion to the Scottish Parliament which, if agreed, will see 2005, the 1,000th anniversary of Macbeth’s birth, as the year in which he acquires a new halo and his image as the tragic, twisted villain of the Scottish play is dumped in favour of that of a cuddly, peace-loving monarch.

The motion calls for the Parliament to make arrangements to mark Macbeth’s birthday and regrets that he is “misportrayed in the inaccurate Shakespeare play when he was in fact a successful Scottish king”.

The 20 MSPs who have signed the motion are also calling for the establishment of a Macbeth heritage trail in the north-east of Scotland to boost both tourism in the area, which contains a Macbeth Well and a Macbeth Cairn.

Alex Johnstone, the Conservative MSP who is spearheading the Save Macbeth campaign, said yesterday: “Macbeth gets a bad press from his association with Shakespeare. He was very probably a good king and he should be given an amnesty.

“Of course Shakespeare used sources for his plays and of course he is allowed dramatic license. But the issue here is that everyone assumes it is Scottish history,” Mr. Johnstone said.

“Many people feel that Mel Gibson’s interpretation of William Wallace in the film *Braveheart* was far from accurate and this is precisely the same thing. It is about recapturing our true history rather than settling for the myths that surround it.”

He revealed that his interest in the issue was sparked after being contacted by Professor John Beatty of Brooklyn College, part of the City University of New York, who says that too many students who study the play do not realize that Macbeth was a real person and that Shakespeare “defamed” him. Professor Beatty said: “Naming 2005 the Year of Macbeth would help to correct the misconceptions of a long-reigning Scottish king (1040-1057) and the misunderstandings that led to his depiction as a usurper of the throne.”

Certainly, many historians agree with Mr. Johnstone and Professor Beatty that Shakespeare’s version bears little resemblance to the real Macbeth.

Duncan, who is murdered in the play by Macbeth, was not a venerable, elderly monarch but a young king who was killed in battle, although Macbeth may have played a role in his death.

Macbeth, King of Moray, was made King of Scotland in place of Duncan's son Malcolm, who was a child, and for 14 years he is thought to have ruled with relative benevolence, imposing law and order on a previously lawless country and encouraging Christianity.

So confident was Macbeth that he would not be replaced in his absence that he even traveled to Rome for a papal jubilee, as well as making more warlike forays over the border into England. In 1054, Macbeth was challenged by the Earl of Northumbria who wanted Malcolm returned to the throne. In 1057, Macbeth was killed at the Battle of Lumphanan in Aberdeenshire, but probably by Malcolm and not by Macduff. There was a Battle of Dunsinane, but that happened years earlier.

The play was written for James I (James VI of Scotland) and was first performed in 1606.

Response

What is your response to this article? Do you agree with Johnstone and Beatty that Macbeth's name should be cleared? Does learning about the "real" Macbeth change the way you read or view the play? Why or why not? To what extent should art be allowed to embellish history (such as in the case mentioned of *Braveheart*)? Whose responsibility is it to set the record straight or should the matter simply be left alone?

Harry MacPotter

Developed by Kate Buckley, David Daniel and Sarah Kooiman

In the most recent installment of J.K. Rowling's popular *Harry Potter* series, several comparisons can be made between Voldemort and Harry and the play *Macbeth*.

From Harry Potter and the Half-Blood Prince:

...what would happen to a wizard so determined to evade death that he would be prepared to murder many times, rip his soul repeatedly...? (p. 500)

...Voldemort seemed to grow less human with the passing years, and the transformation he has undergone seemed to be explicable if his soul was mutilated beyond the realms of what we might call 'usual evil'... (p. 502)

...Voldemort is now so immersed in evil, and these crucial parts of himself have been detached for so long, he does not feel as we do. Perhaps, at the point of his death, he might be aware of his loss. (p. 507)

...Voldemort himself created his worst enemy, just as tyrants do everywhere! Have you any idea how much tyrants fear the people they oppress? All of them realize that, one day, amongst their many victims, there is sure to be one who rises against them and strikes back! Voldemort is no different! Always he was on the lookout for the one who would challenge him. He heard the prophecy and he leapt into action, with the result that he handpicked the man most likely to finish him... (p. 510)

...Your ability to love is the only protection that can possibly work against the lure of power... (p. 511)

Imagine that you had never heard of the prophecy? ... You see, the prophecy does not mean you have to do anything! ... In other words, you are free to choose your way, quite free to turn your back on the prophecy! (p. 512)

Activities

- Using these examples (and any others that you know of), compare and contrast Harry Potter and *Macbeth*. Make a list of the parallels that you find. For example:

Harry Potter

Voldemort receives a partial prophecy

Voldemort kills Harry's parents

Macbeth

Macbeth is given a prophecy

Macbeth has Macduff's family killed

- What about the characters? What parallels do you see between characters in the two works? For example: Between Harry & Macduff and Voldemort & Macbeth
- What role does prophecy play in the lives of Harry, Voldemort, Macbeth and Macduff? Are they "free to choose [their] way" or does prophecy govern their actions?
- Discuss Macbeth's journey/descent in terms of Harry's journey. How are they similar? Different?
- If Harry lived in Macbeth's Scotland (Harry MacPotter), how would the following subjects help him?

Classes at *Hogwarts School of Witchcraft and Wizardry*

Apparitions

Care of Magical Creatures

Charms

Defense Against the Dark Arts

Divination

Herbology

History of Magic

Potions

Transfigurations

- Where and how do the subjects of these classes show up in *Macbeth*?

Macbeth Crossword

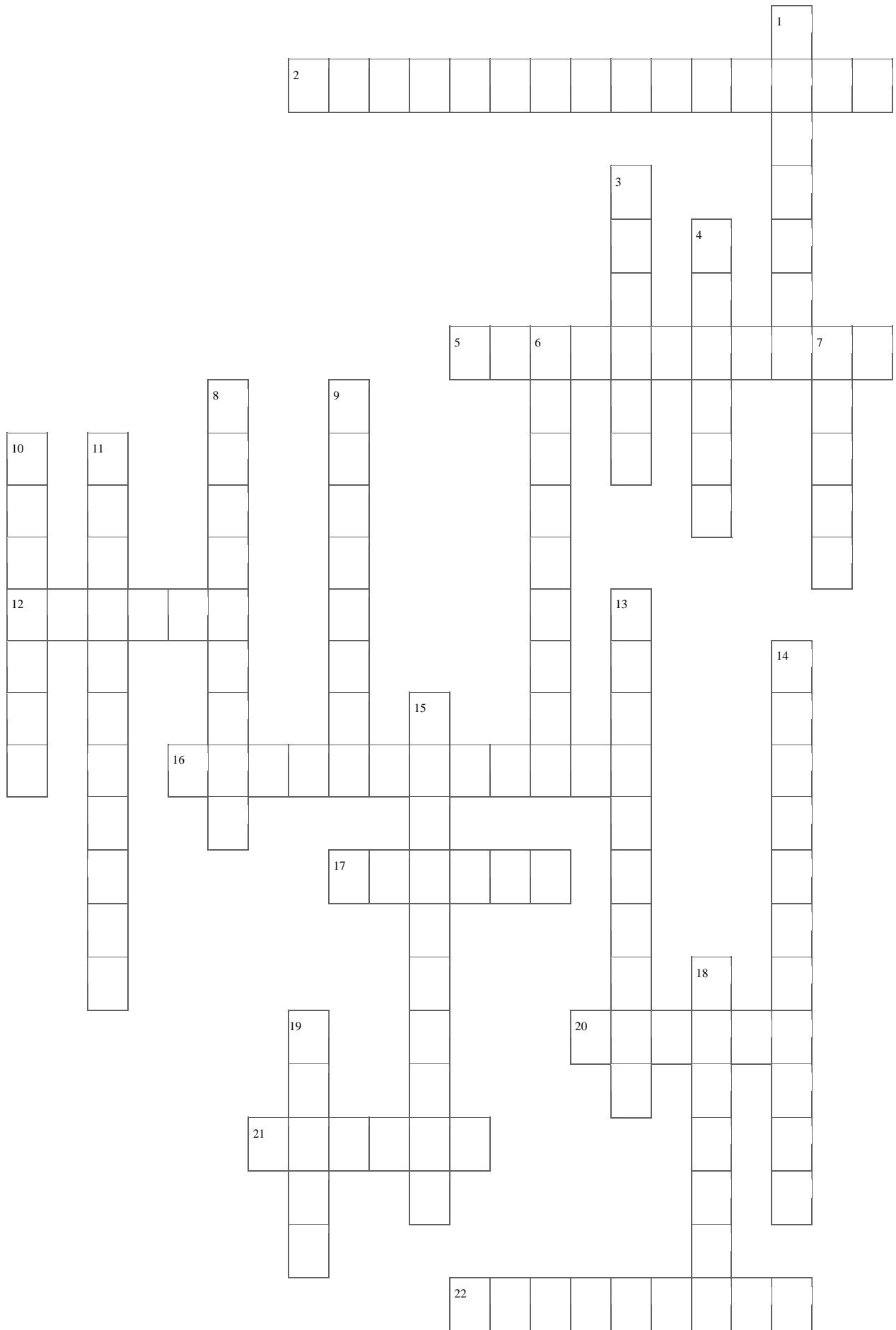
Created by Sarah Kooiman using Eclipse Software.

Across

2. REFER TO THE PLAY AS THIS, LEST YOU SUMMON THE CURSE
5. CALLS UPON EVIL SPIRITS TO ASSIST HER
12. MURDERED IN HIS SLEEP
16. THE WITCHES ARE ALSO REFERRED TO AS THIS
17. HAUNTS MACBETH'S SEAT AT DINNER
20. LEADER OF MALCOLM'S ENGLISH MILITARY SUPPORT
21. DUNCAN ORDERS THAT HE BE EXECUTED AS A TRAITOR
22. SHAKESPEARE'S PRIMARY AUDIENCE FOR "MACBETH"
4. "BY THE PRICKING OF MY THUMBS, SOMETHING _____ THIS WAY COMES..."
6. LOCATION OF MACBETH'S CASTLE
7. TERM FOR SCOTTISH NOBILITY
8. SHAKESPEARE'S MAIN SOURCE FOR "MACBETH"
9. COUNTRY "MACBETH" IS SET IN
10. WAS "FROM HIS MOTHER'S WOMB UNTIMELY RIPP'D"
11. SLAIN BY MACBETH ON THE BATTLEFIELD
13. "MACBETH" WOULD HAVE BEEN LOST, HAD IT NOT BEEN PUBLISHED IN THIS COLLECTION OF SHAKESPEARE'S WORKS

Down

1. ESCAPES THE ATTACK OF THE MURDERERS
3. MACBETH'S TITLE AT THE START OF THE PLAY
14. SHE AND HER CHILDREN ARE MURDERED IN THEIR HOME
15. FOREST THAT MACBETH SEES APPROACHING HIS CASTLE
18. SUCCESSOR TO MACBETH, ACCORDING TO THE PLAY
19. WHERE THE WITCHES FIRST INTERCEPT MACBETH



Here's the smell of the blood still...

Film versions and adaptations of *Macbeth*

MACBETH - FILMS



Macbeth (1948); Directed by: Orson Welles. Black & White. VHS.

Orson Welles's 1948 *Macbeth* is about a doomed man of ordinary ambition. As depicted by Welles, the title character is a facile, superstitious man consigned to fate even as the character does not trust fate. For her part, Lady Macbeth is merely obsessed with the unimpeded exercise of her will to power, viewing her husband's life as a tale told by an idiot.

APT Comments: While this version does a wonderful job with the text of the play, it is a bit slow for a general audience, such as a classroom of students. We recommend using selected scenes from this film, but avoid showing the whole thing.



Macbeth (1971); Directed by: Roman Polanski. DVD.

Roman Polanski's adaptation remains one of the most infamous for a number of reasons: the copious amounts of bloody gore, its expert use of location settings and Lady Macbeth's nude sleepwalking scene. Despite its notoriety, though, this does remain one of the more compelling film adaptations of the Scottish tragedy. If you think the play is normally a bit of a downer, you haven't seen Polanski's bleak version of it, made in reaction to the murder of his wife, Sharon Tate, by the Manson "family." The main thrust of the film belongs to Polanski's and noted British playwright and critic Kenneth Tynan's take on the play: extremely violent, nihilistic, and visceral; this is down-in-the-dirt, no-holds-barred Shakespeare, not fussy costume drama.

APT Comments: This is a magnificent version of *Macbeth*! The soliloquies are wonderful and the film is visually stunning.*

* **However**, it is very violent, very creepy and there are scenes of nudity. We highly recommend screening this film before using it in the classroom and then only showing the selected appropriate scenes.

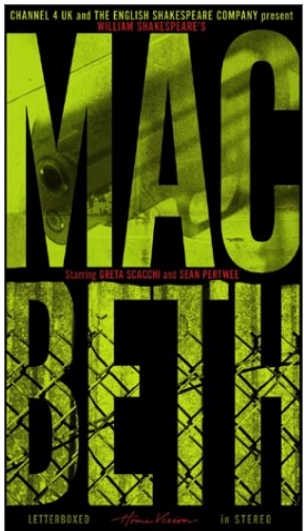


Macbeth (1979); Royal Shakespeare Company. Directed by: Philip Casson. Starring: Dame Judi Dench and Sir Ian McKellen. DVD.

Two of England's greatest actors, Sir Ian McKellen and Dame Judi Dench, electrify in this lean, stripped-down production of Shakespeare's darkest tragedy.

APT Comments: *These are two amazing actors in the starring roles, but this version was made at a time where there was a strong movement in theatre toward very natural, bare-bones production styles. This is not exactly an action-packed version of Macbeth. The acting is wonderful, but the pace may be too slow for the classroom.*

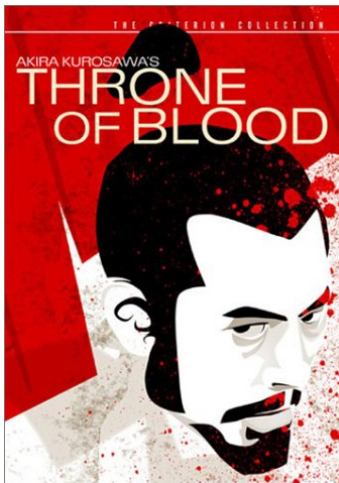
MACBETH – ADAPTATIONS



Macbeth (1997); Directed by: Michael Boqdanov. DVD.

This is Macbeth as never seen before! Using Shakespeare's classic text, the production is set in a timeless zone somewhere in the twentieth century against a raw, urban industrial environment giving the film a surreal quality.

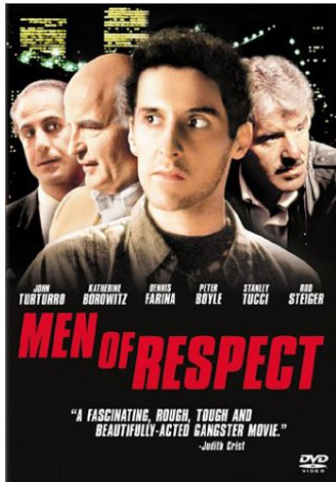
APT Comments: *This version is right up the same alley as Baz Luhrmann's Romeo and Juliet. There's a lot of guns and violence in an abstract setting, but the modern translation isn't bad.*



Throne of Blood (1961); Directed by: Akira Kurosawa. DVD.

One of the most celebrated screen adaptations of Shakespeare into film, Akira Kurosawa's *Throne of Blood* re-imagines *Macbeth* in feudal Japan. The film tells of a valiant warrior's savage rise to power and his ignominious fall. With *Throne of Blood*, Kurosawa fuses one of Shakespeare's greatest tragedies with the formal elements of Japanese Noh theater to make a *Macbeth* that is all his own—a classic tale of ambition and duplicity set against a ghostly landscape of fog and inescapable doom.

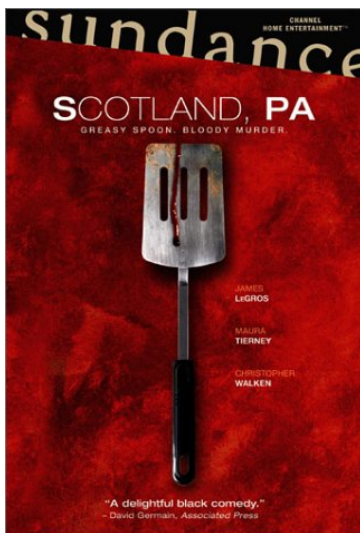
APT Comments: *Outstanding!! This film is subtitled, but it is so visually stunning due to the infusion of Japanese culture with the story of Macbeth. A perfect example of multi-cultural Shakespeare and very creepy! Lady Macbeth is particularly powerful.*



Men of Respect (1991); Directed by: William Reilly. DVD.

A fatally ambitious gangland enforcer collides with destiny after following the murderous advice of three fortunetellers and his shrewish wife. While this occasionally effective, mostly hilarious drama may not be the first film to transplant the tragedy of *Macbeth* to a modern-day milieu, it is surely the most brazenly literal, with a jaw-dropping amount of anachronistic boogying by cast and crew. Viewers familiar with the Bard are advised not to drink milk during the reworking of Lady M's famous "Out, damn spot" soliloquy, lest they run the risk of having said dairy product forcibly eject itself via nasal passage.

APT Comments: *A pretty enjoyable adaptation. Makes Macbeth a kind of gang war. Students will recognize a lot of the actors.*



Scotland, PA (2001); Directed by: Billy Morrissette. DVD.

Think of *Scotland, PA* as truck-stop Shakespeare, *Macbeth* given a drive-through makeover as the deadliest of deadpan comedies. Pat and Mac McBeth, a married pair of Pennsylvanian schemers, circa 1973, plot to escape their thankless jobs at Duncan's burger joint. They dispatch Duncan in a sizzling accident and inherit the diner from Duncan's stoner son (who's also a suspect), hoping to prove to Detective McDuff that their newfound happiness is entirely legal. This movie's hilarious if you're in on the joke.

APT Comments: *This film is great! Christopher Walkin as McDuff is particularly hilarious and students will also recognize Maura Tierney, who plays Pat McBeth.*



Macbeth (2005); Opera by Giuseppe Verdi. Glyndebourne Opera. DVD.

The plot takes place in the eleventh century just as it's supposed to. Musically this production is quite good. 'Macbeth' is sometimes referred to as Verdi's 'chorus opera' and indeed the Glyndebourne chorus is something special. This is probably the best 'Macbeth' among the currently available contenders. It conveys the mounting tragedy convincingly, has more than passable singing, has excellent staging, and serves Verdi's intentions well.

APT Comments: *Pretty cool opera, but trying to show an opera in the classroom is probably a pretty tough sell!*



The Simpsons, "The Regina Monolouges."
Season 15. Original Air Date: November 23,
2003. TV.

With newfound money, Bart decides to take his family to England. While wandering around in London, they are greeted by [Ian McKellen](#), who is taking part in the play "Macbeth."

McKellen tells the family that it is bad luck to say

"Macbeth", and Homer says it several times. The first time he says it, water splashes on McKellen. The second, an anvil drops on his foot, and the third, McKellen is struck by lightning. All in all, the word "Macbeth" is said 10+ times, and McKellen ends up in severe pain underneath the fallen Macbeth sign.



Gargoyles. Disney. TV.



Macbeth is an immortal former King of Scotland now locked into an eternal conflict with Demona. She helped him win the throne of Scotland in the 11th century and they were linked for all eternity by the Weird Sisters. The only way they can die is for one to kill the other. When he was thought to have been killed by Canmore, Gruoch, his wife, insisted that he go into hiding since his people would likely not accept him as an immortal.

Thy letters have transported me beyond...

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Absolute Shakespeare – www.absoluteshakespeare.com
Mr. Shakespeare and the Internet - <http://shakespeare.palomar.edu/>
The Shakespeare Birthplace Trust – www.shakespeare.org.uk
The Shakespeare Web – www.shakespeare.com
The Complete Works - <http://www-tech.mit.edu/Shakespeare/works.html>
Surfing with the Bard – www.shakespearehigh.com/library/surfbard
Includes detailed descriptions of Shakespeare-based “Star Trek” episodes
Shakespeare’s World - <http://shakespeare.emory.edu/index.html>
Shake Sphere - <http://cumingsstudyguides.net/xShakeSph.html#top>

Shakespeare Store

The Poor Yorick Shakespeare Catalogue – www.bardcentral.com

Background / Source Material

Wikipedia – http://en.wikipedia.org/wiki/Main_Page
Official Website of the British Monarchy – www.royal.gov.uk
Scottish and English Monarchy Lineage Charts

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http://pretaliez.com/onstage/theatre/broadway/macbeth/macbeth_curse.html

Study Guides / Lesson Plans

Kennedy Center-Arts Edge – www.artsedge.kennedy-center.org
Folger Shakespeare Library – www.folger.edu/index.cfm

Other Relevant Sites

Witchcraft in Scotland/England - <http://members.aol.com/Shyelander/witch1.html>
Holinshed’s Chronicles – www.clicknotes.com/macbeth/Holinshed/welcome.html
Enjoying Macbeth - www.pathguy.com/macbeth.htm
Birnam Wood on the Net - www.geocities.com/Athens/Styx/5025/
Cawdor Castle Official Website – www.cawdorcastle.com/macbeth.cfm
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