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| **Macbeth** | | **Lady Macbeth** | **The Witches** | **Banquo** | | **Macduff** | **Other** |
|  | **Act One** | | | | | | |
| **Scene** | **Quotation** | | | | **Explanation** | | |
| 1.1 | *Fair is foul, and foul is fair –* **The Witches** | | | | * Literally meaning ‘good is bad, and bad is good’; **repeated by Macbeth in 1.3** * Reflects the **confusion, chaos and disorder** from the start of the play | | |
| 1.3 | *All hail Macbeth, that shalt be king hereafter.* | | | | * The witches’ prophecies for Macbeth: he will become Thane of Cawdor, then king. | | |
| *Thou shalt get kings, though thou be none.* | | | | * The witches’ prophecies for Banquo: despite not being as powerful as Macbeth, he is a better man and his children shall be kings. | | |
| *Good sir, why do you start and seem to fear things that do sound so fair?* | | | | * This demonstrates that Macbeth is already considering what he will need to do to become king. | | |
| *If chance may have me king, why chance may crown me without my stir. –* ***Macbeth*** | | | | * Macbeth does not plan to try to become king; it is clear he already knows what he would have to do. | | |
| 1.4 | *There’s no art to find the mind’s construction in the face. He was a gentleman on whom I built an absolute trust. –* ***Duncan*** | | | | * This comment from Duncan is dramatic irony – Macbeth will do the same to him * Links to the theme of **deception**, deliberately hiding your true intentions. See **insert lines** for similar quotations. | | |
| *Stars, hide your fires, let light not see my black and deep desires.* | | | | * **Dark and light imagery**, links to the theme of **deception**, echoed in 1.5 | | |
| 1.5 | *…my dearest partner of greatness –* ***Lady Macbeth*** | | | | * Shows the equality in Macbeth and Lady Macbeth’s relationship at the start of the play, which will deteriorate as they commit their crimes | | |
| *yet do I fear thy nature, it is too full o’th’milk of human kindness* | | | | * Lady Macbeth is surprisingly critical of Macbeth, with *milk* having connotations of innocence and childhood. She fears he cannot achieve his potential. | | |
| *The raven himself is hoarse that croaks the fatal entrance of Duncan under my battlements.* | | | | * The **animal imagery** here is heavily linked to **death** * Lady Macbeth shows her control by referring to the castle as hers, while ‘fatal’ shows Duncan’s demise is inevitable. | | |
| *Come you spirits […] unsex me here […[take my milk for gall* | | | | * Asking to replace her milk with poison a disregard for femininity, including basic maternal instinct * This would be highly shocking to an audience | | |
| *Come, thick night, and pall thee in the dunnest smoke of hell, that my knife see not the wound it makes, nor heaven peep through the blanket of the dark, to cry ‘Hold, hold’.* | | | | * **Darkness imagery** links to the theme of **deception**, **similarly to 1.4** * Despite aligning herself with the devil, Lady Macbeth still fears that heaven could hold her back | | |
| *Look like th’innocent flower, but be the serpent under it* | | | | * The snake links to the devil and the theme of **deception** | | |
| 1.7 | *He’s here in double trust* | | | | * Duncan trusts Macbeth for two reasons: first, as his subject and secondly as his host. | | |
| *I have no spur to prick the sides of my intent, but only vaulting ambition* | | | | * Macbeth’s ambition to become king is the only reason he has for killing Duncan, a good king. | | |
| *When you durst do it, then you were a man.* | | | | * Lady Macbeth undermining her husband’s manliness would have been extremely powerful; she clearly knows how to manipulate him | | |
| *I have given suck [..] I would […] have dashed the brains out, had I so sworn...* | | | | * This **violent imagery** emphasises Lady Macbeth’s lack of maternal instincts and her commitment to power. | | |
| *screw your courage to the sticking-place* | | | | * Another example of Lady Macbeth’s control | | |
| *False face must hide what false heart doth know.* | | | | * Links to the theme of **deception, like 1.7 and 3.2** | | |

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| **Macbeth** | | **Lady Macbeth** | **The Witches** | **Banquo** | | **Macduff** | **Other** |
|  | **Act Two** | | | | | | |
| **Scene** | **Quotation** | | | | **Explanation** | | |
| 2.1 | *Is this a dagger which I see before me..?* | | | | * This opening line of Macbeth’s **soliloquy** introduces his internal debate about whether or not he should accept the ‘dagger’ and kill Duncan * His hallucination demonstrates the toll the murder is already having on him | | |
| *Hear it not, Duncan for it is a knell*  *That summons thee to heaven or to hell.* | | | | * This **rhyming couplet** emphasises the finality of Macbeth’s decision * He is aware that he could be condemning Duncan to hell, yet still decides to proceed * **Links to his decision to murder Banquo in 3.1** | | |
| 2.2 | *That which hath made them drunk, hath made be bold*  *What hath quenched them, hath given me fire.* | | | | * Lady Macbeth’s fearlessness would be extremely shocking | | |
| *I heard the owl scream and the crickets cry* | | | | * **Animal imagery,** with both animals being linked to **death.** | | |
| *But wherefore could not I pronounce ‘Amen’?* | | | | * Macbeth’s inability to pray demonstrates how he has condemned himself in God’s eyes by committing **regicide** and killing God’s representative on earth. Therefore upsetting the **Great Chain of Being.** | | |
| *Macbeth does murder sleep* | | | | * The recurring motif of **sleep** appears several times, with a lack of sleep being a direct result of bloody deeds and subsequent guilt. | | |
| *Infirm of purpose! Give me the daggers.* | | | | * Lady Macbeth’s harsh criticism of Macbeth and her clear control over the situation would surprise a contemporary audience. | | |
| *Will all great Neptune’s ocean wash this blood clean from my hand?* | | | | * Macbeth’s obsession with the blood demonstrates his instant guilt and descent into madness. * **This is later mirrored by Lady Macbeth in 5.1.** | | |
| *My hands are of your colour, but I shame to wear a heart so white.* | | | | * Here **colour imagery** demonstrates the contrast between Macbeth and Lady Macbeth; it also maintains the focus on Macbeth’s guilty hands. | | |
| *A little water clears us of this deed, how easy is it then!* | | | | * Lady Macbeth’s flippant remark contrasts with Macbeth’s comment about Neptune’s oceans here and **her obsession with her own hands in 5.1.** | | |
| *Wake Duncan with thou knocking: I would thou couldst.* | | | | * Macbeth instantly regrets his actions. | | |

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| **Macbeth** | | **Lady Macbeth** | **The Witches** | **Banquo** | | **Macduff** | **Other** |
|  | **Act Three** | | | | | | |
| 3.1 | *myself should be the root and father of many kings* | | | | * This **natural imagery** links to Duncan comparing Macbeth and Banquo to **growing trees in 1.4** and Macbeth comparing Duncan to the **source of a fountain in 2.3.** | | |
| *Fail not our feast* | | | | * Macbeth asking Banquo not to forget the feast creates **dramatic irony** for two reasons:   1. Macbeth expects him to fail to attend, as he is having him killed   2. Banquo’s ghost will attend | | |
| *To be thus is nothing, but to be safely thus* | | | | * This quotation demonstrates Macbeth’s deep-seated **paranoia**; he has the crown and will do anything to protect it. | | |
| *Upon my head they placed a fruitless crown and put a barren sceptre in my hand* | | | | * Macbeth’s main reason for killing Banquo is to prevent his sons becoming kings. * The ‘*crown’* and ‘*sceptre’* represent Macbeth’s coronation; the words ‘*fruitless’* and ‘*barren’* his lack of children. | | |
| *Banquo, thy soul’s flight, if it find heaven, must find it out tonight* | | | | * **Links to Macbeth’s earlier resolve to kill Duncan in 2.1**: he considers whether each of them will go to heaven or not. * The **rhyming couplet** emphasises the finality of his decision. | | |
| 3.2 | *Nought’s had, all’s spent where our desire is got without content.* | | | | * **Mirrors Macbeth in 3.1**: despite having what they wanted, they are not happy. | | |
| *what’s done is done.* | | | | * Here Lady Macbeth criticises Macbeth for his regret * This line is **mirrored in 5.1**, where Lady Macbeth clearly regrets what they have done. | | |
| *We have scorched the snake, not killed it* | | | | * They may have killed Duncan, the person most in Macbeth’s way, but Banquo still stands in his way. | | |
| *…make our faces vizards to our hearts* | | | | * **Links to 1.5 and 1.7** and the theme of **deception.** | | |
| *O, full of scorpions is my mind* | | | | * This use of **animal imagery** illustrates Macbeth’s descent into **madness.** | | |
| *Things bad begun, make strong themselves by ill* | | | | * Macbeth will need to do many more dark deeds to secure his power. | | |
| 3.4 | *There the grown serpent lies; the worm that’s fled* | | | | * **Links to 3.2**: here the snake that stood in Macbeth’s way was Banquo, but he will still be under threat from Fleance in the future. | | |
|  | *Thou canst not say I did it; never shake thy gory locks at me!* | | | | * Macbeth’s vision of Banquo’s bloody body here demonstrates his descent into **madness** and his fear of being caught. | | |
|  | *Are you a man?* | | | | * Lady Macbeth uses her earlier tactics to question Macbeth’s **masculinity;** however, they do not have the same effect. | | |
|  | *Thou hast no speculation in those eyes which thou dost glare with.* | | | | * Macbeth knows that Banquo is dead, but cannot escape the ghost and his **guilt/madness.** | | |

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| **Macbeth** | | **Lady Macbeth** | **The Witches** | **Banquo** | | **Macduff** | **Other** |
|  | **Act Four** | | | | | | |
| **Scene** | **Quotation** | | | | **Explanation** | | |
| 4.1 | *By the pricking of my thumbs, something wicked this way comes* | | | | * The witches speak in a **couplet**, emphasising Macbeth’s wickedness and making their words sound more spell-like. | | |
| *None of woman born shall harm Macbeth.* | | | | * The witches’ prophecies here are designed to trick Macbeth, linking to the theme of **deception.** * This prophecy cryptically refers to Macduff, who was born by caesarean. | | |
| *Macbeth shall never vanquish'd be until Great Birnam wood to high Dunsinane hill shall come against him* | | | | * This second prophecy refers to Malcolm’s army using the trees as camoflauge. | | |
| *From this moment the very firstlings of my heart shall be the firstlings of my hand.* | | | | * Macbeth will act on instinct from now on, without fearing the consequences. | | |
| 4.2 | *Whither should I fly? I have done no harm. But I remember now I am in this earthly world where harm is often laudable* | | | | * This comment from Lady Macduff shows how no one is safe in Macbeth’s Scotland, where being evil is the only way to progress. | | |
| 4.3 | *What I am truly, is thine and my poor country's to command* | | | | * Macduff is the epitome of what a nobleman should be, contrasting with Macbeth. | | |
| *He has no children. All my pretty ones? […] I must also feel it as a man* | | | | * Macduff knows that he will never truly be able to make Macbeth suffer the pain he is, as her has no children to kill. * Despite his emotions, he will avenge their death as a man should, channelling his grief into anger. | | |

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| **Macbeth** | | **Lady Macbeth** | **The Witches** | **Banquo** | | **Macduff** | **Other** |
|  | **Act Five** | | | | | | |
| **Scene** | **Quotation** | | | | **Explanation** | | |
| 5.1 | *She has light by her continually; 'tis her command* | | | | * This comment from Lady Macbeth’s **gentlewoman** shows that the **darkness** which Lady Macbeth previously found comfort in to hide her deeds is now tormenting her. | | |
| *Out, damned spot! Out, I say! […] will these hands ne’er be clean?* | | | | * Lady Macbeth’s obsession with cleaning the blood from her hands **mirrors Macbeth’s in 2.2.** | | |
| *Yet who would have thought the old man/to have had so much blood in him?* | | | | * Lady Macbeth’s obsession with the blood links back to **2.2**; this and her lack of **sleep** reflects her guilt. | | |
| *All the perfumes of Arabia will not sweeten this little hand.* | | | | * Mirrors’ Macbeth’s comment on **Neptune’s oceans in 2.2.** | | |
| *What’s done cannot be undone.* | | | | * **Mirrors her words in 3.2;** this time, she is focusing on what she wants ‘undone’ rather than what she was happy to have ‘done’. | | |
| *unnatural deeds/Do breed unnatural troubles* | | | | * This comment from the Doctor links both to the Macbeths’ disruption of **the Great Chain of Being** and the **supernatural** elements of the play. | | |
| 5.2 | *Now he does feel his title hang loose about him, like a giant’s robe upon a dwarfish thief.* | | | | * Angus makes this direct comparison between Macbeth and Duncan, emphasising the fact that he is a usurper with no right to be king. | | |
| 5.3 | *The mind I sway by and the heart I bear shall never sag with doubt nor shake with fear* | | | | * Macbeth refuses to indulge in self-doubt, determined to remain true to his cause until the end. | | |
| *Go prick thy face and over-red thy fear […] those linen cheeks of thine are counsellors to fear.* | | | | * This use of red and white colour imagery links back to **Lady Macbeth’s comments in 2.2.** | | |
| 5.4 | *I have supped full with horrors* | | | | * This has two meanings:   1. Macbeth has metaphorically ‘filled himself up’ with the dark deeds he has committed   2. He has literally ‘supped’ (eaten) with Banquo’s ghost | | |
| 5.5 | *Life’s but a walking shadow, […] It is a tale told bt an idiot, full of sound and fury and signifying nothing.* | | | | * Macbeth’s approach to life has been transformed by his actions, with nothing having meaning anymore. | | |
| *Blow wind, come wrack: at least we’ll die with harness on our back* | | | | * Macbeth is a soldier to the end, with this **couplet** emphasising the **finality** of his decision. | | |
| 5.7 | *swords I smile at, weapons laugh to scorn, brandish'd by man that's of a woman born* | | | | * Again, Macbeth uses a **couplet**, here mirroring the witches’ prophecies | | |
| 5.8 | *If thou be'st slain and with no stroke of mine, my wife and children's ghosts will haunt me still.* | | | | * Macduff must avenge his family’s deaths in order to find peace/closure. | | |
| *my soul is too much charged/With blood of thine already* | | | | * Macbeth is warning Macduff, half-gloating at the murder of Macduff’s family. | | |
| *Macduff was from his mother's womb/Untimely ripp'd.* | | | | * Macduff’s revelation, along with the moving of Birnam Wood, makes Macbeth realise that he has met his end. | | |
| *I will not yield,/To kiss the ground before young Malcolm's feet* | | | | * Despite his imminent death, Macbeth refuses to be mocked or bow down to Malcolm, showing that he remains proud. | | |
| 5.9 | *behold, where stands, the usurper's cursed head:* | | | | * Macbeth’s role as a ‘usurper’ shows that he never deserved the crown, while the reference to his head reminds us that the ‘head’ of Scotland has now been removed, ready for Malcolm to take charge. | | |
| *this dead butcher and his fiend-like queen* | | | | * Malcolm’s description of Macbeth and Lady Macbeth links them with **murder, madness and Hell.** | | |
| *thanks to all at once and to each one,/Whom we invite to see us crown'd at Scone* | | | | * Malcolm closes the play with this **couplet** showing that the natural order has been restored and giving the audience a sense of hope through its finality. | | |