

# UNIT 2



Included in this unit: TEKS 1A-C, 2, 2A-C, 3, 4, 5B, 6, 7, 8, 9A, 9B, 9D, 10A, 10B, 11B, 12A-D, 13A-E, 14B, 14C, 15A, 15C, 15D, 16, 17, 17A, 17B, 18, 19, 24A, 26, RC-12(A), RC-12(B)

## Preview Unit Goals

### LITERARY ANALYSIS

- Understand the historical context and cultural influences of the Renaissance
- Identify and analyze characteristics of Shakespearean tragedy
- Interpret figurative language, including hyperbole, simile, metaphor
- Analyze imagery
- Identify and analyze sonnets, including Shakespearean, Petrarchan, and Spenserian
- Identify and analyze rhyme, including rhyme scheme and end rhyme
- Interpret metaphysical conceits

### READING

- Develop strategies for reading Shakespearean drama
- Analyze and evaluate an argument
- Summarize key ideas in poetry

### WRITING AND GRAMMAR

- Write a script
- Create strong sensory images in writing
- Construct formal language by using appropriate vocabulary and sentence structures

### LISTENING AND SPEAKING

- Deliver a poem
- Analyze an oral presentation

### VOCABULARY

- Discriminate between connotative and denotative meanings of words
- Research word origins as an aid to understanding word meaning

### ACADEMIC VOCABULARY

- attribute
- feature
- monitor
- phase
- primary

### MEDIA AND VIEWING

- Analyze visual techniques that create mood in film
- Compare written and film versions of a work
- Produce a docudrama

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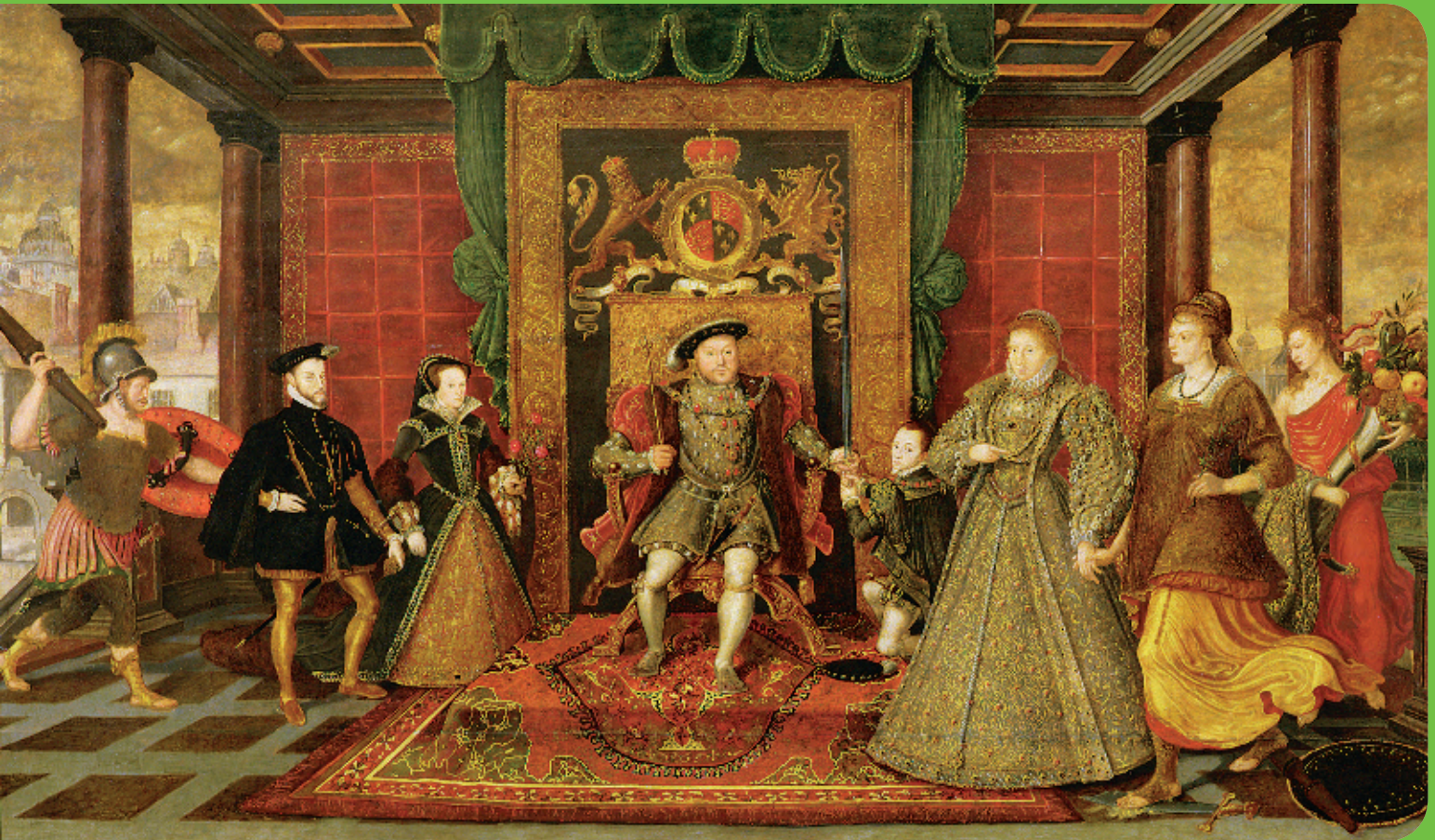


# The English Renaissance

1485–1660



John  
Milton



## A CELEBRATION OF HUMAN ACHIEVEMENT

- Pastoral Poems and Sonnets
- Shakespearean Drama
- The Rise of Humanism
- Spiritual and Devotional Writings
- The Metaphysical and Cavalier Poets

Media  Smart DVD-ROM

### Great Stories on Film

Discover how a movie captures the **imagination** of viewers in a scene from *Macbeth*. Page 440



## UNIT 2

### Questions of the Times

**DISCUSS** Talk about the following questions with your classmates. Then turn the page to learn more about how these issues affected the lives of people during the English Renaissance.

#### *Should religion be tied to* **POLITICS?**

The Renaissance period in England was marked by religious conflict. Henry VIII and each successive monarch held a different view on the country's official religion. Leaders were assassinated, writers were imprisoned, and the country even endured a civil war over questions of religion. What is the proper role of religion in public life? How can societies reconcile religion and politics?

#### *Why is love so* **COMPLICATED?**

The Renaissance was a time of rapid change in the arts, literature, and learning. New ideas were embraced, and old ones—including the concept of love—were examined from fresh perspectives. Poets of the day put their pens to many different aspects of love: unrequited love, constant love, timeless love, fickle love. What is so fascinating about love? Why does it seem so complicated?







**READING 2** Analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts.

## *What is the* **IDEAL SOCIETY?**

In certain respects, the Renaissance was a golden age—a time of relative peace and prosperity, a time of amazing advances in the arts and sciences. Yet people of the day began to question their society, examining its failings and asking themselves how it could be improved. Sir Thomas More even created a fictional “perfect world” that he called Utopia—a world ruled by reason. What do you think a perfect society might be like?

## *Why do people* **seek POWER?**

During William Shakespeare’s lifetime, there were frequent struggles for control in and around the court of Elizabeth I and her successor, James I. In turn, many of Shakespeare’s plays dealt with themes of political conflict and the struggle to achieve balance between power, justice, and legitimate authority in society. What is so attractive about power? Is it a worthwhile objective, or does power inevitably corrupt people?



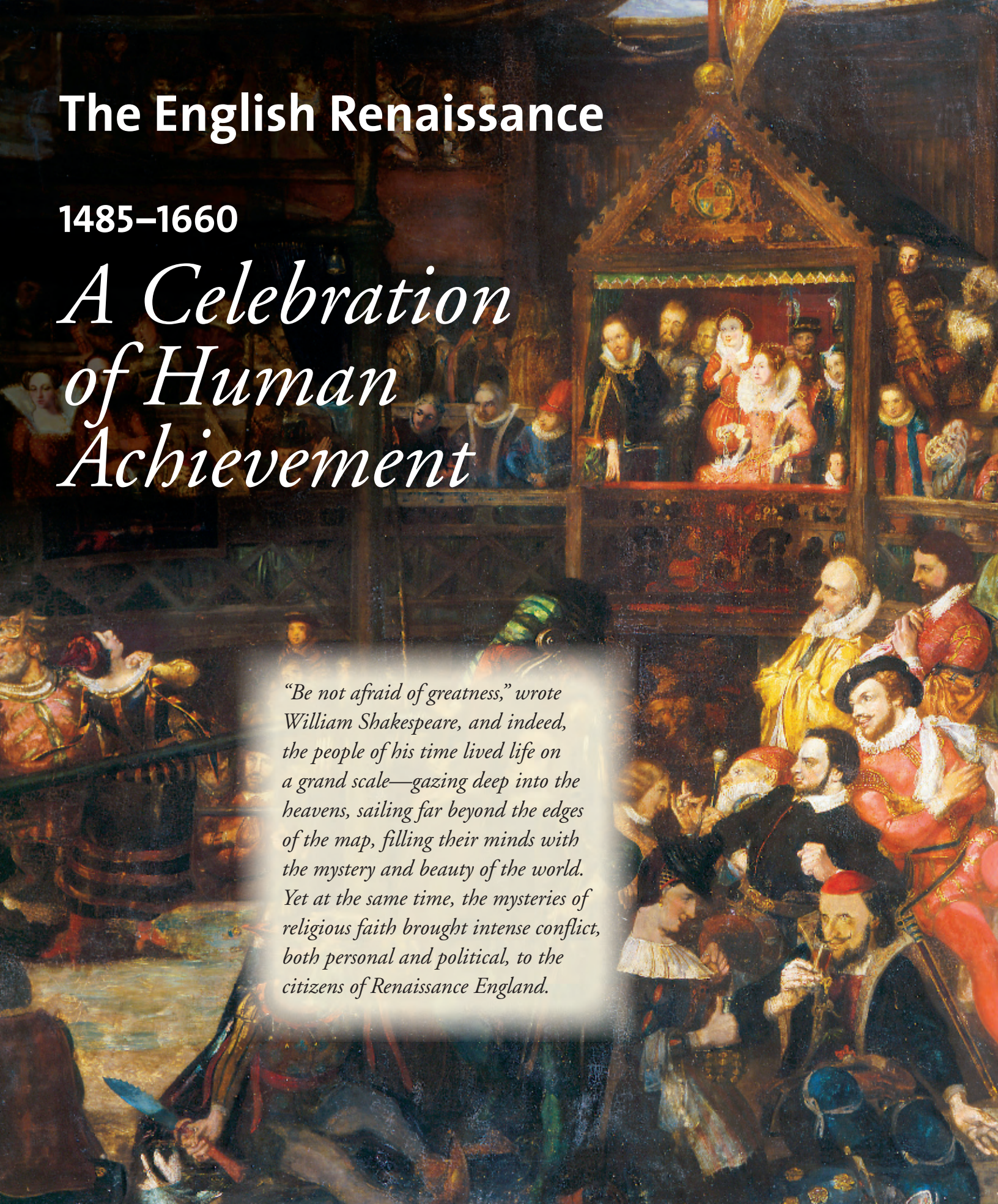


# The English Renaissance

1485–1660

## *A Celebration of Human Achievement*

*“Be not afraid of greatness,” wrote William Shakespeare, and indeed, the people of his time lived life on a grand scale—gazing deep into the heavens, sailing far beyond the edges of the map, filling their minds with the mystery and beauty of the world. Yet at the same time, the mysteries of religious faith brought intense conflict, both personal and political, to the citizens of Renaissance England.*





# The Renaissance: Historical Context

**Writers, as well as kings, queens, and everyday citizens, could not help being affected by the religious conflict that defined their society during the Renaissance years.**



**READING 2** Analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts. **2C** Relate the characters, setting, and theme of a literary work to the historical, social, and economic ideas of its time.

## The Monarchy and the Church

Writers during the English Renaissance often found their fates married to the shifting winds of political influence. As kings and queens rose to power and as varying forms of Christianity became the law of the land, writers found themselves either celebrated for their work or censured for it. Some writers, including **Sir Thomas More** and **Sir Walter Raleigh**, were even put to death for falling out of favor with the ruler of the day. As you will see, the kings and queens who ruled during this period held widely differing views on just about everything of importance, but especially religion.

**THE TUDORS** In 1485, **Henry Tudor** took the throne as Henry VII. A shrewd leader, Henry negotiated favorable commercial treaties abroad, built up the nation's merchant fleet, and financed expeditions that established English claims in the Americas. He also arranged for his son **Arthur** to marry the Spanish princess **Catherine of Aragon**, thereby creating a political alliance with Spain, England's greatest "New World" rival. When Arthur died unexpectedly, the pope granted a special dispensation, allowing Arthur's younger brother Henry, the new heir to the throne, to marry Catherine—a marriage that would have lasting consequences.

**THE PROTESTANT REFORMATION** During the reign of **Henry VIII**, dissatisfaction with the Roman Catholic Church was spreading in Europe. The great wealth and power of the church had led to corruption at many levels, from cardinals living in luxury to friars traveling the countryside selling "indulgences" to peasants in exchange for forgiveness of their sins.

In response, in 1517 a German monk named **Martin Luther** wrote out 95 theses, or arguments, against such practices and nailed them to the door of a church. Though the pope condemned him as a heretic, Luther's criticisms created a sensation, and printed copies were soon in circulation across Europe. Luther wanted the church to reform itself, but other protesters went farther, splitting off from Rome into reformed, **Protestant** churches.

**THE CHURCH OF ENGLAND** Henry VIII had at first remained loyal to Rome, yet he became obsessed with producing a male heir and so sought an annulment from his wife (who had given him only a daughter, Mary). When the pope refused, Henry broke with Rome and in 1534 declared himself head of the **Church of England**. He then divorced Catherine and married her court attendant, **Anne Boleyn**. In all, Henry went through six wives, but only one produced a son—the frail and sickly **Edward VI**, who succeeded at the age of 9 but died when he was just 15. During Edward's reign, a group of radical Protestants believed the church

### ▶ TAKING NOTES

**Outlining** As you read this introduction, use an outline to record the main ideas about the history and literature of the period. You can use headings, boldfaced terms, and the information in these boxes as starting points. (See page R49 in the **Research Handbook** for more help with outlining.)

#### *I. Historical Context*

*A. The Monarchy and the Church*

*1. the Tudors*

*2. the Reformation*

*3. the Church of England*

needed even further reform and sought to “purify” it of all Roman practices. This group became known as **Puritans**. In coming years, Puritans would increasingly clash with the monarchy.

Following Edward, Catherine’s daughter, Mary, took the throne. To avenge her mother, she brought back Roman Catholicism and persecuted Protestants, which earned her the nickname **Bloody Mary**. On her death in 1558, most citizens welcomed the succession of her half-sister, Elizabeth.

## The Elizabethan Era

**Elizabeth I**, the unwanted daughter of Henry VIII and Anne Boleyn, proved to be one of the ablest monarchs in English history. During her long reign, England enjoyed a time of unprecedented prosperity and international prestige. Elizabeth was a consummate politician, exercising absolute authority while remaining sensitive to public opinion and respectful of Parliament. She kept England out of costly wars, ended the unpopular Spanish alliance, and encouraged overseas adventures, including **Sir Francis Drake’s** circumnavigation of the globe and **Sir Walter Raleigh’s** attempt to establish a colony in Virginia.

In religion, she steered a middle course, reestablishing the Church of England and using it as a buffer between Catholics and Puritans. Catholics, however, considered her cousin **Mary Stuart**, the queen of Scotland, to be the rightful heir to the English throne. After enduring years of conspiracies, Elizabeth ordered Mary beheaded in 1587. In response, Catholic Spain’s Philip II sent a great Armada, or fleet of warships, to challenge the English navy. Aided by a violent storm, the smaller, more maneuverable English ships defeated the Spanish Armada, making Elizabeth the undisputed leader of a great military power.

*Elizabeth I, Armada portrait (c. 1588), English school. Oil on panel, 110.5 cm × 127 cm.*  
© Bridgeman Art Library.



### A Voice from the Times

*I know I have the body but of  
a weak and feeble woman; but  
I have the heart and stomach  
of a king, and of a king of  
England too, and think foul  
scorn that Parma or Spain, or  
any prince of Europe, should  
dare to invade the borders of  
my realm.*

—Elizabeth I

### ◀ Analyze Visuals

This portrait of Queen Elizabeth I is rich with symbolism. The pearls adorning her hair and gown suggest purity, the imperial crown to her right suggests power, and the scenes of the defeat of the Spanish Armada behind her represent her greatest victory. In addition, Elizabeth’s right hand is resting on a globe—specifically, her fingers rest upon the Americas. What might this last symbol suggest?

## The Rise of the Stuarts

With Elizabeth's death in 1603, the powerful Tudor dynasty came to an end. Elizabeth was succeeded by her cousin James VI of Scotland (son of Mary Stuart), who ruled as **James I** of England.

James supported the Church of England, thus angering both Roman Catholic and Protestant extremists. Early in his reign, a Catholic group including Guy Fawkes plotted to kill him and blow up Parliament in the unsuccessful **Gunpowder Plot** of 1605. James and his son Charles both aroused opposition in the Puritan-dominated House of Commons with their extravagance, contempt for Parliament, and preference for Catholic-style "High-Church" rituals in the Anglican Church. Clashes with the Puritans only worsened when **Charles I** took the throne in 1625.

In 1629, Charles I dismissed **Parliament**, and he did not summon it again for 11 years. During this time, he took strong measures against his opponents. Thousands of English citizens—especially Puritans—emigrated to North America to escape persecution. Then, in 1637, Charles's attempt to introduce Anglican practices in Scotland's Presbyterian churches led to rebellion there. In need of funds to suppress the Scots, Charles, in 1640, was forced to reconvene Parliament, which promptly stripped many of his powers. He responded with a show of military force, and England was soon plunged into **civil war**.

## The Defeat of the Monarchy

The English Civil War pitted the Royalists (mainly Catholics, Anglicans, and the nobility) against supporters of Parliament (Puritans, smaller landowners, and the middle class). Under the leadership of General **Oliver Cromwell**, the devout, disciplined Puritan army soundly defeated the Royalists in 1645, and the king surrendered a year later.

At first, Parliament established a **commonwealth** with Cromwell as head; later, they made him "lord protector" for life. The Puritan-dominated government proved no less autocratic than the Stuart reign, however. England's theaters were closed, most forms of recreation were suspended, and Sunday became a day of prayer, when even walking for pleasure was forbidden.

When Cromwell died in 1658, his son inherited his title but not his ability to handle the wrangling among political factions and an increasingly unruly public. In 1660, a new Parliament invited **Charles II**, son of Charles I, to return from exile and assume the throne. His reign ushered in a new chapter in English history, the **Restoration**.

### THE ARTISTS' GALLERY



*Self-Portrait*, Nicholas Hilliard. © Victoria & Albert Museum, London/Art Resource, New York.

### Renaissance Portraiture

During the Reformation, many Protestants objected to the practice of richly adorning churches with paintings and sculptures of biblical scenes and saints. Denied their traditional occupation, many English artists turned instead to painting the portraits of wealthy patrons.

**Royal Portraits** The most notable early portrait painter in England was actually a German, Hans Holbein the Younger. The son of a respected German painter, he came to England during the reign of Henry VIII, hoping to escape the turmoil of the Reformation. Soon, however, England broke with Rome, and Holbein had to give up painting religious subjects. Instead, he became the court painter for the royal family. One of his most striking paintings was his portrait of Henry VIII (see page 292).

**Miniatures** Unlike Holbein, who painted his subjects just the way he saw them—with their expressions revealing their personalities—later English portraitists painted in a refined, elegant style that flattered their noble patrons. During the reign of Elizabeth I, **miniatures** were in fashion—tiny portraits that could be set among precious stones and worn as jewelry or discreetly given as a token of romance at court. Nicholas Hilliard, whose *Self-Portrait* (1577) is shown here, was a master of the miniature.



# Cultural Influences

Creativity flourished during the Renaissance, a time of invention, exploration, and appreciation for the arts.

## The Renaissance

For writers, artists, scientists, and scholars—in fact, for anyone gripped by curiosity or the urge to create—the **Renaissance** was an amazing time to be alive. The Renaissance, which literally means “rebirth” or “revival,” was marked by a surge of creative energy and the emergence of a worldview more modern than medieval. It began in Italy in the 14th century and rapidly spread north throughout Europe. In England, political instability delayed the advent of Renaissance ideas, but they began to take hold after 1485, when Henry VII took the throne, and reached full flower during the reign of Elizabeth I.

**THE RENAISSANCE WORLDVIEW** All through the Middle Ages, Europeans had focused their energy on religion and the afterlife, viewing this world primarily as preparation for the world to come. During the time of the Renaissance, people became much more interested in, and curious about, life on earth. A new emphasis was placed on the individual and on the development of human potential. The ideal “Renaissance man” was not a bold and dashing knight or a scholarly monk but a well-rounded person who cultivated his talents to the fullest.

**CREATIVITY AND EXPLORATION** Renaissance Europeans delighted in the arts and literature, the beauty of nature, human impulses, exploration, and a new sense of mastery over the world. This was the time of **Shakespeare**, **Galileo**, and **Columbus**, after all. Inventions and discoveries made possible things that had been previously unimaginable. The compass, for example, along with advances in astronomy, allowed ships to venture into uncharted seas, and subsequent exploration profoundly altered narrow medieval perceptions of the world. Gutenberg’s **printing press** expanded horizons of a different sort. It meant that books no longer had to be copied out by hand. Once the rare and precious treasures of a privileged few, books were now widely available. In turn, by 1530 more than half of England’s population could read.

The Renaissance flourished in Elizabethan times, when **theater** and literature reached new heights. Even Elizabeth’s successor, James I, contributed to the period’s literary legacy with his commissioning of a new translation of the **Bible**. With the reign of Puritan Oliver Cromwell and his closing of theaters, however, the period was near its end. The restoration of the monarchy in 1660 marked the official conclusion of the Renaissance period in English history.

Telescope, triangle, magnet compass, and pendulum clock belonging to Galileo Galilei (1564–1642)





# Renaissance Literature

The English Renaissance nurtured the talents of such literary giants as Shakespeare, Milton, and Donne. Poetry, drama, humanist works, and religious writings defined the literature of the period.

## Pastoral Poems and Sonnets

During the Renaissance, the creative energy of the English people burst forth into the greatest harvest of literature the Western world had yet known. Poets and playwrights, readers and listeners, all delighted in the vigor and beauty of the English language.

The glittering Elizabethan court was a focus of poetic creativity. Members of the court vied with one another to see who could create the most highly polished, technically perfect poems. The appreciative audience for these lyrics was the elite artistic and social circle that surrounded the queen. Elizabeth I herself wrote lyrics, and she patronized favorite poets and rewarded courtiers for eloquent poetic tributes. Among her protégés were **Sir Philip Sidney** and **Sir Walter Raleigh**. Raleigh, in turn, encouraged **Edmund Spenser**, who wrote the epic *The Faerie Queene* (1590) in honor of Elizabeth.

Sir Walter Raleigh and his contemporary **Christopher Marlowe** wrote excellent examples of a type of poetry popular with Elizabeth's court: the **pastoral**. A pastoral is a poem that portrays shepherds and rustic life, usually in an idealized manner. The poets did not attempt to write in the voice of a common shepherd, however. Their speakers used courtly language rather than the language of common speech. The pastoral's form was artificial as well, with meters and rhyme schemes characteristic of formal poetry.

**IMPROVING NATURE** The Elizabethans viewed nature as intricate, complex, and beautiful. To them, however, the natural world was a subject not for imitation but for improvement by creative minds. Nature provided raw material to be shaped into works of art. The greater the intricacy or “artificiality” of the result, the more admired the artistry of the poet. Elizabethan poets thus created ingenious metaphors, elaborate allegories, and complex analogies, often within the strictures of a popular verse form that came from Italy, the **sonnet** (see page 310).

Earlier poets, such as **Sir Thomas Wyatt** and **Henry Howard, Earl of Surrey**, had introduced into England the 14-line verse form, modifying it to better suit the English language. During Elizabethan times, the sonnet became the most popular form of love lyric. Sonnets were often published in sequences, such as **Edmund Spenser's** *Amoretti*, addressed to his future wife. **William Shakespeare's** sonnets do not form a clear sequence, but several address a mysterious dark lady some scholars think may have been the poet **Amelia Lanier**. The English sonnet eventually became known as the **Shakespearean sonnet**, in tribute to Shakespeare's mastery of the form.



*Young Man Leaning Against a Tree Among Roses*, Nicholas Hilliard. Miniature.  
© Victoria & Albert Museum, London/  
Art Resource, New York.

### ► For Your Outline

#### PASTORAL POEMS AND SONNETS

- Pastorals portray shepherds and rustic life, usually in an idealized manner.
- Elizabethans admired intricacy and artifice.
- The sonnet is a 14-line verse form, often published in sequences.

# Shakespearean Drama

Although Shakespeare's contributions to poetry were great, he left an even clearer mark on drama, which came of age during the Elizabethan period. Elizabethan drama emerged from three sources: medieval plays, 16th-century interludes, and Latin and Greek classics.

The **mystery, miracle, and morality plays** of medieval times—simple plays performed in churches, inns, and marketplaces as a way of spreading religious knowledge—provided the opportunity for actors and writers to develop their craft within biblical story outlines already familiar to audiences. In the 16th century, another form of drama arose. Certain noble families of the time maintained their own companies of actors who, when they weren't doubling as household servants, amused their patrons with brief farcical **interludes** that ridiculed the manners and customs of commoners. These interludes had little to do with the Bible, paving the way for later Elizabethan dramatists to write plays with secular themes. The third source, **Latin and Greek dramas** that were revived during the Renaissance and studied at university centers such as Oxford and Cambridge, modeled for Elizabethan playwrights the characteristics of comedy and tragedy.

Renaissance dramatists borrowed devices from these earlier works but inserted their own elements consistent with the thinking of the age. As products of the Renaissance mindset, dramas dealt with the complexities of human life on earth rather than with the religious themes of earlier times. Plays were often staged at court, in the homes of wealthy nobles, and in inn yards where spectators could sit on the ground in front of the stage or in balconies overlooking it. A similar plan was used in England's first theaters, such as the famous **Globe Theater** in London.

**SHAKESPEARE'S INFLUENCE** By 1600, London had more playhouses than any other European capital. The Globe was the most successful, thanks to actor, poet, and playwright William Shakespeare. Tremendously versatile and prolific, Shakespeare contributed 37 plays to the theater's repertory: **tragedies**, such as *Othello*; **comedies**, such as *A Midsummer Night's Dream*; and **histories** about the kings of England. Shakespeare's clever wordplay, memorable characters, and complex plots appealed to everyone in his audience, from the uneducated "groundlings," who paid a penny to stand and watch, to the royal family, who received special private performances.

Being an actor himself, Shakespeare knew well the capabilities and limitations of the theater building and of the acting company for whom he wrote his plays. It wasn't easy putting on a crowd-pleasing performance in Elizabethan times. Besides having to memorize their lines, actors had to be able to sing and dance, wrestle and fence, clown and weep. Because the stage had no front curtain, the actors always walked on and off the stage in full view of the audience. Plays had to be written so that any character who died on stage could be unobtrusively hauled off.

## ► For Your Outline

### SHAKESPEAREAN DRAMA

- Elizabethan drama came from three sources: medieval plays, 16th-century interludes, and Greek and Latin classics.
- Plays focused on human complexities rather than religious themes.
- The Globe was the most successful of many English theaters.
- Shakespeare contributed 37 plays—comedies, tragedies, and histories.
- Marlowe and Jonson were popular playwrights.
- After 1649, Puritans closed theaters.



Laurence Fishburne and Kenneth Branagh in *Othello* (1995)

In retrospect, Shakespeare dominates the theater of the late 16th and early 17th centuries—in fact, his plays represent the height of the English dramatic tradition. At the time, however, others were equally admired. **Christopher Marlowe** was the first playwright to exploit the potential of the English language as a dramatic medium. His tragedies show the kind of psychological probing that is a hallmark of the finest Elizabethan and 17th-century dramas. Also popular were the comedies of a rugged, boisterous poet and playwright named **Ben Jonson**. His plays provided a satiric, somewhat cynical commentary on the lives of ordinary Londoners. Jonson's **masques**, especially, attracted aristocratic audiences, who flocked to the spectacular pageants with their elaborate scenery, costumes, music, and dance.

By the time of Elizabeth's death in 1603, the influence of the Puritans had begun to grow in England. Puritans, who believed that the Elizabethan dramas and the rowdy crowds they attracted were highly immoral, worked to close all the theaters. They were not immediately successful.

Shakespeare wrote some of his greatest tragedies, including *Macbeth* (see page 348), during the reign of Elizabeth's successor, James I. Shakespeare's interest in issues of power may have been sparked by the intense conflicts between the king and Parliament. When the Puritans overthrew James's son Charles in 1649, however, they finally closed all the playhouses. This act brought the final curtain down on the golden age of drama.

### A Voice from the Times

*Soul of the age!  
The applause, delight, the  
wonder of our stage!  
My Shakespeare, rise. . .  
Thou art a monument, without  
a tomb,  
And art alive still, while thy  
book doth live,  
And we have wits to read, and  
praise to give.*

—Ben Jonson



# The Rise of Humanism

During the Renaissance, literature reflected another important influence: **humanism**. At this time, the universities of Europe buzzed with new ideas—about the worth and importance of the individual, about the spiritual value of beauty in nature and art, about the power of human reason to decide what was good and right. Those who taught these new ideas were called **humanists**, because they studied the **humanities** (art, history, philosophy, and literature; in other words, subjects that were human rather than sacred) and looked to the classics for wisdom and guidance.

Humanists were often devout Christians—one, in fact, became Pope Pius II—and they tried to reconcile the new ideas with their religious beliefs. In northern Europe, Christian humanists led by the Dutch monk **Erasmus** studied ancient Greek and Hebrew so they could read not just the classics but also the Bible and other sacred writings in the original. Naturally, reading the words of history’s greatest thinkers gave Erasmus and his followers high ideals, and they sharply criticized European society, and especially the church, for falling short.

**ENGLISH HUMANISTS** Erasmus traveled widely throughout Europe, writing and teaching, and made many friends, among them the artist Hans Holbein the Younger and English writer and scholar **Sir Thomas More**. Like Erasmus, More saw much to criticize in the way the world was being run and believed humans could do better. In 1516, he published his book called *Utopia* (from the Greek for “no place”), about a perfect society on an imaginary island. In Utopia, there was no poverty or greed—not even private property; everything was shared, and everyone was equal. War and competition were unknown, and people were governed by reason.

Humanists were concerned with classical learning. One of their aims was to educate the sons of nobility to speak and write in Latin, the language of diplomacy and all higher learning. For humanist writers, however, reverence for the classics created a conflict: should they write their own works in Latin or English? Although many wrote in the classical Latin, others urged scholars to improve English by writing ambitious works in it. In any case, the humanist reverence for classics combined with a pride in the English language led to many distinguished **translations** throughout the period, including the **Earl of Surrey’s** translation of Virgil’s *Aeneid* and **George Chapman’s** translations of Homer’s *Iliad* and *Odyssey*.

Interestingly, the humanists reflected a fact of life during the Renaissance period—religion was a subject

## ► For Your Outline

### HUMANISM

- Humanists were so called because they studied the humanities (art, history, philosophy, literature).
- Christian humanists criticized society.
- A reverence for the classics and pride in the English language led to distinguished translations.
- Humanists disagreed on religious issues.

Illustration of Sir Thomas More’s island of Utopia



dear to most but agreed upon by few. From the outset, humanism was concerned with Christianity; but while early humanists, such as Sir Thomas More, a Catholic, primarily attacked Luther and the Protestants, later humanists, such as Roger Ascham, were earnest Protestants who attacked a more secular humanism coming out of Italy. These men went on to influence later Christian writers, such as the great John Milton.

## Spiritual and Devotional Writings

Despite the religious turmoil that marked this period in English history, England remained a Christian nation, and its literature reflects the beliefs of its people. Spiritual and devotional writings became some of the most popular and influential works of the day. In fact, the **King James Bible** likely did more to mold English prose style than any other work.

For centuries, the church had resisted calls to translate the Latin Bible into languages the common people could understand, on the grounds that it would diminish church authority and lead to heresy. In fact, when the first English version of the Bible was translated by the 14th-century scholar **John Wycliffe**, he was attacked by a British archbishop as “that wretched and pestilent fellow . . . who crowned his wickedness by translating the Scriptures into the mother tongue.” Another English translator, **William Tyndale**, fled to the continent during the early years of Henry VIII’s reign, only to be condemned as a heretic and burned at the stake.

**THE KING JAMES BIBLE** Ironically, in the meantime Henry had broken with Rome, and in the following years English translations of the Bible proliferated. Finally, in 1604, James I commissioned 54 leading biblical scholars to create a new, “authorized” version, one based on the original Hebrew and Greek as well as on earlier translations from the Latin. Masterpieces of literature are not generally created by committee, but the King James Bible, completed in 1611, proved to be an exception. Its beautiful imagery, graceful simplicity, and measured cadences made it the principal Protestant Bible in English for more than 300 years, and it still remains the most important and influential of all the English translations.

**TWO MASTERPIECES** One of the earliest writers to be influenced by the King James Bible was the Puritan poet **John Milton**. In fact, it has been said that he knew the Bible by heart. His epic blank-verse poem *Paradise Lost* is based on the biblical story of the first humans, Adam and Eve, who are tempted by Satan to eat the forbidden fruit of the tree of knowledge. They eat and then are punished by being driven from the Garden of Eden out into the world, where they and all their descendants must suffer and die. A devout believer, Milton filled his work with energy and power, and none of the many “rebel” characters in literature since can equal his portrayal of Satan, the fallen angel. Dignified and elevated, even biblical, Milton’s language is meant to evoke reverence for his religious

### ► For Your Outline

#### SPIRITUAL WRITING

- Early efforts to translate the Bible were censured by the church.
- The King James Bible was created by a committee of scholars; it became the most influential English translation.
- Milton’s *Paradise Lost* is based on a biblical story.
- Bunyan’s *The Pilgrim’s Progress* is an allegory of the journey to the afterlife.



Detail of *Princess Elizabeth, Later Queen of Bohemia* (1606), Robert Peake the Elder. Oil on canvas, 60 3/4" x 31 1/4". Gift of Kate T. Davison, in memory of her husband, Henry Pomeroy Davison, 1951 (51.194.1). © Metropolitan Museum of Art, New York.





*Demon Leaving Heaven* from 1800s book illustration for *Paradise Lost* by John Milton. © Corbis.

themes. His rich and complex style, married with his devotion to religious themes, places Milton with other Renaissance Christian humanists, but his talent sets him apart as an artist.

Milton was a typical “Renaissance man”—a scholar who read widely, studying the classics as well as the Bible, and who was fluent in many languages. Fellow Puritan writer **John Bunyan**, on the other hand, was an uneducated tinker and preacher who spent many years in jail for his religious beliefs. While in jail, Bunyan wrote his greatest work, *The Pilgrim’s Progress*—an **allegory** in which a character named Christian undertakes a dangerous journey from this world to the next. Along the way, he encounters such obstacles as the Slough of Despond and meets characters with such names as Mr. Moneylove and Ignorance. Bunyan modeled his style on that of the English Bible, and he used concrete language and details familiar to most readers, enabling even the most basic of readers to share in Christian’s experiences. Though *The Pilgrim’s Progress* lacks the grandeur and complexity of *Paradise Lost*, its deeply felt simplicity made it one of the most widely read books in the English language.

## The Metaphysical and Cavalier Poets

In the early 17th century, two new groups of poets emerged. The first was inspired by the literary man-of-all-trades **Ben Jonson**. Like Shakespeare, his friend and rival, Ben Jonson was not just a playwright but also an accomplished poet. Dissatisfied with the extravagant romance of Elizabethan lyrics, Jonson chose instead to imitate the graceful craftsmanship of classical forms. Far from the typical image of a refined poet, however, Jonson was a great bellowing bear of a man who loved an argument and didn’t mind if it

### Analyze Visuals

Gustave Doré was a 19th-century artist known for his wood-engraved illustrations for famous works such as Dante’s *Inferno*, Cervantes’s *Don Quixote*, and Milton’s *Paradise Lost*. According to the historian Millicent Rose, “Gigantic scale and limitless space had always fascinated Doré.” How well does this Doré engraving from *Paradise Lost* capture the scale and space of the heavens?

### For Your Outline

#### METAPHYSICAL AND CAVALIER POETS

- Ben Jonson, a boisterous man and an accomplished poet, inspired later poets, called “sons of Ben.”
- These poets were known as Cavaliers because they took the side of Charles I and his Royalist cavaliers.
- Cavalier poetry was charming and witty, dealing with themes of love, war, and *carpe diem*.
- John Donne wrote metaphysical poetry—poems characterized by themes of love, death, and religious devotion.
- Metaphysical poets used elaborate metaphors to explore life’s complexities.

turned into a brawl, and his forceful personality won him as many admirers as his considerable talent did.

Jonson's followers, called "sons of Ben," were sophisticated young aristocrats, among them **Robert Herrick**, **Richard Lovelace**, and **Sir John Suckling**. These poets were known as the **Cavaliers**, because many of them took the side of Charles I in the civil war between Cromwell's "Roundheads" (so called for their closely cropped hair) and the long-haired Royalist cavaliers. Lighthearted, charming, witty, and sometimes cynical, Cavalier poetry dealt mainly with themes of love, war, chivalry, and loyalty to the throne and frequently advocated the philosophy of *carpe diem*, or living for the moment.

Jonson's contemporary, **John Donne**, is representative of a second group of poets, the **metaphysical poets**. These writers broke with convention, employing unusual imagery, elaborate metaphors, and irregular meter to produce intense poems characterized by themes of death, physical love, and religious devotion (see page 514). Whereas the Cavalier poets tended to treat limited, human-focused subjects, Donne and other metaphysical poets tried to encompass the vastness of the universe and to explore life's complexities and contradictions. Some ridiculed Donne for the philosophical tone of his love poems, saying that instead of winning over women he merely succeeded in perplexing them. However, Donne's unique blend of intellect and passion influenced many other poets, from his own time to the 21st century.

## A CHANGING LANGUAGE

During the "great vowel shift" of the 1400s, the pronunciation of most English long vowels changed, and the final *e* in words like *take* was no longer pronounced. Yet early printers continued to use Middle English spellings—retaining, for example, the *k* and *e* in *knave*, even though the letters were no longer pronounced. This practice resulted in many of the inconsistent spellings for which modern English is known.

**Renaissance English** By 1500, Middle English had evolved into an early form of the modern English spoken today. Nevertheless, there are some differences. During the Renaissance, *thou*, *thee*, *thy*, and *thine* were used for familiar address, while *you*, *your*, and *yours* were reserved for more formal and impersonal situations. Speakers used the verb ending *-est* or *-st* with *thou* ("thou leade<sup>st</sup>") and *-eth* or *-th* with *she* and *he* ("he doth"). They also used fewer helping verbs, especially in questions ("Saw you the bird?").



*Andrew Marvell Visiting His Friend John Milton*, George Henry Boughton. Oil on canvas, 69.5 cm × 166 cm. Private collection. © Bridgeman Art Library.



# Connecting Literature, History, and Culture

Use this timeline and the questions on the next page to gain insight into trends in England and other parts of the world during the Renaissance period.

BRITISH LITERARY MILESTONES		
1485	1515	1545
<p><b>CIRCA 1495</b> <i>Everyman</i>, the earliest morality play, is written anonymously.</p>	<p><b>1516</b> Sir Thomas More publishes <i>Utopia</i> in Latin (published in English c. 1551).</p> <p><b>1535</b> More is executed by order of Henry VIII after refusing to recognize the king as head of the church.</p>	<p><b>1549</b> The <i>Book of Common Prayer</i> replaces Latin missals.</p> <p><b>1557</b> Richard Tottel's anthology <i>Miscellany</i> is published, containing 97 poems attributed to Sir Thomas Wyatt.</p> <p><b>1564</b> William Shakespeare is born.</p>
HISTORICAL CONTEXT		
1485	1515	1545
<p><b>1485</b> The Wars of the Roses end as Henry Tudor defeats Richard III and takes the throne as Henry VII.</p> <p><b>1509</b> The reign of Henry VIII begins (to 1547).</p>	<p><b>1534</b> At insistence of Henry VIII, England breaks with Roman Catholic Church; Henry proclaims himself head of new Church of England. ▶</p> <p><b>1536</b> Henry VIII unites England and Wales.</p>	<p><b>1547</b> The reign of Edward VI begins.</p> <p><b>1553</b> Mary Tudor, a Catholic, succeeds to the English throne.</p> <p><b>1558</b> Protestant Elizabeth I begins her reign as queen of England (to 1603).</p>
WORLD CULTURE AND EVENTS		
1485	1515	1545
<p><b>1492</b> Columbus sails to Bahamas in Western Hemisphere. ▼</p> <p><b>1497</b> Vasco da Gama sails around Cape of Good Hope (Africa).</p> <p><b>1503</b> Leonardo da Vinci paints the <i>Mona Lisa</i>.</p>	<p><b>1517</b> Martin Luther inspires the Protestant Reformation.</p> <p><b>1521</b> Cortés conquers the Aztecs in Mexico.</p> <p><b>1522</b> Magellan's crew sails around the world.</p> <p><b>1543</b> Polish astronomer Nicolaus Copernicus publishes his theory that the earth and other planets revolve around the sun.</p>	<p><b>1547</b> Ivan the Terrible, after seizing power in Russia, becomes its first czar (to 1584).</p> <p><b>1556</b> Emperor Akbar the Great begins rule over India at age 13.</p>



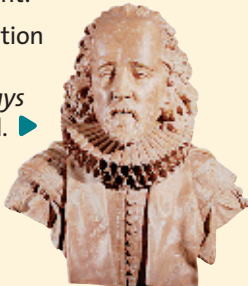





MAKING CONNECTIONS

- What evidence do you see that the Renaissance was taking place in other European countries as well as in England?
- How important was religion to the politics of Europe? What influence did religion have on the literature of the period? Explain.



**READING 11B** Evaluate the structures of text for their clarity and organizational coherence and for the effectiveness of their graphic representations.

<p><b>1575</b></p> <p><b>CIRCA</b> Shakespeare, settled in <b>1590</b> London, begins his career as playwright.</p> <p><b>1597</b> The first edition of Francis Bacon's <i>Essays</i> is published. ▶</p> 	<p><b>1605</b></p> <p><b>CIRCA</b> Shakespeare's <i>Macbeth</i> is produced.</p> <p><b>1610</b> Ben Jonson's popular play <i>The Alchemist</i> is produced.</p> <p><b>1611</b> The King James Bible is published. It will become the standard English Bible for centuries to come.</p>	<p><b>1635</b></p> <p><b>1642</b> Puritans close theaters in England (to 1660).</p> <p><b>1644</b> John Milton's pamphlet <i>Areopagitica</i> attacks press censorship.</p> <p><b>1658</b> Milton begins composing <i>Paradise Lost</i>.</p>
<p><b>1575</b></p> <p><b>1580</b> Sir Francis Drake brings great treasures back to England after sailing around world.</p> <p><b>1588</b> English navy defeats the Spanish Armada.</p> <p><b>1603</b> James VI of Scotland becomes king of England as James I (to 1625).</p>	<p><b>1605</b></p>  <p><b>1607</b> English settlers establish Jamestown colony in Virginia.</p> <p><b>1620</b> Pilgrims set sail on the <i>Mayflower</i>. ▲</p> <p><b>1625</b> The reign of Charles I begins.</p>	<p><b>1635</b></p> <p><b>1642</b> The English Civil War begins (to 1651).</p> <p><b>1649</b> Charles I is beheaded; Oliver Cromwell takes power.</p> <p><b>1660</b> The monarchy is restored with the accession of Charles II.</p>
<p><b>1575</b></p> <p><b>1580</b> Michel de Montaigne publishes his <i>Essays</i> in France.</p> <p><b>CIRCA</b> Japanese kabuki theater is introduced. ▼</p> 	<p><b>1605</b> Miguel de Cervantes publishes <i>Don Quixote</i>.</p> <p><b>1609</b> Italian scientist Galileo Galilei studies the heavens with a telescope.</p> <p><b>1633</b> Galileo is condemned for supporting Copernicus's theory.</p>	<p><b>1635</b></p> <p><b>1643</b> Louis XIV begins 72-year reign in France. ▶</p> <p><b>1644</b> Ming Dynasty collapses and is replaced by the Qing Dynasty, China's last (to 1912).</p> 

## UNIT 2

# The Legacy of the Renaissance

## Renaissance People

A “Renaissance man” was a person who encompassed a wide range of interests and abilities, such as Italy’s Leonardo da Vinci, who was not only a painter and sculptor but also an architect, a scientist, and an engineer. England’s Queen Elizabeth I could be considered the ultimate Renaissance woman. She was educated in Latin, Greek, French, Italian, history, and theology; she was an accomplished poet and speechwriter; and she was a consummate politician.

**DISCUSS** Who are today’s “Renaissance people”? In our current world of increasing specialization, is there still value in being well-rounded?

Businessman and innovator  
Steven Jobs, media mogul  
Oprah Winfrey, and musician  
and activist Bono







A scene from Akira Kurosawa's 1985 movie *Ran*, the story of *King Lear* set in feudal Japan

## The Play's the Thing

Shakespeare's plays have proven to have enormous staying power. They are still performed on stage all over the world as well as on film, with new movie versions coming out on a regular basis. Writers in all genres have used Shakespeare's plots as inspiration, transplanting *King Lear* to an Iowa cornfield or feudal Japan, and *Romeo and Juliet* to New York City streets or a Southern California shopping mall.

**ONLINE RESEARCH** With a partner, find a recent book or movie based on one of Shakespeare's plays. What changes make the story more relevant to today's concerns? What timeless issues remain?

## Utopia and Dystopia

Since Sir Thomas More published *Utopia* in 1516, many other writers have tried to create their own vision of the ideal society, such as one run by women (as in *Herland*) or by the environmentally friendly (as in *Ecotopia*). Even more popular today are "dystopian" books and movies, nightmarish futuristic visions of the world gone bad (think *1984* and *The Matrix*).

**QUICKWRITE** Describe your own utopian or dystopian vision. What would have to change in our society to make your utopia possible—or to make sure your dystopia doesn't come true?





Included in this workshop:  
**READING 3** Evaluate the changes in sound, form, figurative language, graphics, and dramatic structure in poetry across literary time periods.

## The Sonnet Form

How do you convey love for a person? For centuries, people have searched for just the right words to express how much they love someone, how long they have loved someone, or how uniquely they love someone. For many, poetry has been the vehicle for conveying love. Every form of poetry has been used to this end, but none more so than the sonnet.

### Origins of the Sonnet

In 13th-century Italy, poets introduced a poetic form called the sonnet, an Italian word meaning “little song.” The **sonnet** is a 14-line lyric poem with a complicated rhyme scheme and a defined structure. Because of the technical skill required to write a sonnet, the form has challenged poets for centuries. The great Italian poet Francesco Petrarch (1304–1374) perfected the **Italian sonnet**, which is often called the **Petrarchan sonnet** in his honor. Petrarch felt that the sonnet, with its brevity and musical rhymes, was a perfect medium for the expression of emotion, especially love. Although Italian sonneteers did not restrict themselves to love as a subject, Petrarch wrote over 300 sonnets detailing his devotion to a beautiful but unobtainable woman whom he called Laura.



*Henry Percy, 9th Earl of Northumberland (1595),  
Nicholas Hilliard.*

### The English Sonnet

The English sonnet began with another lovelorn poet, Sir Thomas Wyatt (1503–1542). In the 1530s, Wyatt translated some of Petrarch’s love sonnets and wrote a few of his own in a slight modification of the Italian form. Another English poet who deserves credit for popularizing the sonnet in England is Henry Howard, Earl of Surrey (1517–1547). Building on Wyatt’s modifications to the form, Surrey changed the rhyme scheme of the sonnet to make it more suitable to the English language. Surrey’s innovations distinguished the English sonnet from the Italian sonnet, and eventually became known as the **Shakespearean sonnet** because of Shakespeare’s mastery of the form.

Edmund Spenser also introduced a variation on Wyatt’s form based around an interlocking rhyme scheme (*abab bcbf cdcd ee*). Surrey’s rhyme scheme allowed Shakespeare more freedom in his versification, and he used this freedom to expand on the typical sonnet subject matter. Instead of limiting himself to the subject of love, he introduced deep philosophical issues and perplexing ironies.

## CHARACTERISTICS OF A SONNET

**Length:** 14 lines

**Meter:** iambic pentameter—lines containing five metrical units, each consisting of an unstressed syllable followed by a stressed syllable (˘ ˘ ˘ ˘ ˘)

**Structure and rhyme scheme:** a strict pattern; the three most common known as Petrarchan, Shakespearean, or Spenserian.

**Subject:** a focus on personal feelings and thoughts that are lyrical in nature

## Sonnet Structure

The **Petrarchan form** has a two-part structure.

- The **octave** (the first 8 lines), usually rhyming *abbaabba*, establishes the speaker's situation.
- The **sestet** (the last 6 lines), usually with the rhyme scheme *cdcdcd* or *cdecde*, resolves, draws conclusions about, or expresses a reaction to the speaker's situation.

The Petrarchan sonnet has been called organic in its unity because the octave and sestet fit together naturally. Unity is also produced by the rhyme scheme, which involves only four or five different rhyming sounds.

The **Shakespearean form** also has 14 lines but is structured differently.

- Three **quatrains** (stanzas of 4 lines) are followed by a rhyming **couplet** (2 lines).
- The rhyme scheme is *abab cdcd efef gg*.
- The first quatrain introduces a situation, which is explored in the next two quatrains. The third quatrain (or sometimes the final couplet) usually includes a turn, or shift in thought. The couplet resolves the situation.

The time of year thou mayst in me behold  
When yellow leaves, or none, or few, do hang  
Upon those boughs which shake against the cold,  
Bare ruined choirs, where late the sweet birds sang.  
In me thou see'st the twilight of such day  
As after sunset fadeth in the west;  
Which by and by black night doth take away,  
Death's second self, that seals up all in rest.  
In me thou see'st the glowing of such fire,  
That on the ashes of his youth doth lie,  
As the deathbed whereon it must expire,  
Consumed with that which it was nourished by.  
This thou perceiv'st, which makes thy love more strong,  
To love that well which thou must leave ere long.  
—William Shakespeare, "Sonnet 73"

### Close Read

Explain the situation developed and explored in the three quatrains. How is it resolved in the couplet?

Notice that each quatrain elaborates on a particular image: autumn in the first quatrain, twilight in the second, and the embers of a fire in the third. The final couplet is a concise statement that pulls the sonnet together. Think of the closing couplet in a Shakespearean sonnet as a "punch line" that gives meaning to the whole.





**READING 3** Evaluate the changes in sound, form, figurative language, graphics, and dramatic structure in poetry across literary time periods.

## The Passionate Shepherd to His Love

Poem by Christopher Marlowe

## The Nymph's Reply to the Shepherd

Poem by Sir Walter Raleigh

VIDEO TRAILER



KEYWORD: HML12-312A

### Meet the Authors

#### Christopher Marlowe

1564–1593



Christopher Marlowe was the first great English playwright. In his brief career, he transformed theater by showing the potential power and beauty of blank verse dialogue.

**Rise to Fame** The son of a poor shoemaker, Marlowe attended Cambridge University on a scholarship. By age 23, he was the best-known playwright in England. His most famous play, *Dr. Faustus*, is about a scholar who sells his soul to the devil in return for knowledge, power, and pleasure. Marlowe also distinguished himself as a poet; his poem “The Passionate Shepherd to His Love” was so popular that it inspired responses

in verse, including Raleigh’s “The Nymph’s Reply to the Shepherd.” The two poems present sharply contrasting views on love.

**Freethinker . . . and Criminal?** Marlowe was a freethinker who questioned established authority and religious teaching, which gained him enemies in Elizabethan England. He was accused of being an atheist, a spy, a counterfeiter, a traitor, and a murderer. Although he spent time in prison, he was never convicted of any crime. He died from a stab wound in a tavern brawl at age 29. Some biographers speculate that he was murdered for political reasons.

#### Sir Walter Raleigh

1552?–1618



Like his friend Christopher Marlowe, Sir Walter Raleigh met a violent end. He was beheaded by an axe, which he called “sharp medicine.” A soldier, explorer, and writer who enjoyed wealth and power under Queen Elizabeth I, Raleigh was imprisoned and executed by her successor, King James I.

**The Queen’s Favorite** According to legend, Raleigh attracted Elizabeth’s attention by taking off an expensive cloak and spreading it over the ground so she would not have to walk through mud. Raleigh became the queen’s favorite, gaining a mansion and a monopoly on licensing wine. She also made him a knight and captain of her guard.

**Losing It All** When the queen found out that Raleigh had secretly married without her permission, she imprisoned him and his wife in the Tower of London. Raleigh bought his way out of prison and subsequently led several expeditions to the New World. But the queen’s death in 1603 sealed his fate. King James distrusted Raleigh, who was imprisoned for 13 years on a charge of treason. The king released him to lead a gold-finding expedition to South America. But after that expedition ended in failure, Raleigh was executed.

Author Online



Go to [thinkcentral.com](http://thinkcentral.com). KEYWORD: HML12-312B

## ● POETIC FORM: PASTORAL

A **pastoral** is a poem that presents shepherds in idealized rural settings. Renaissance poets like Marlowe and Raleigh used the pastoral form to express their feelings and thoughts about love and other subjects. Shepherds in pastorals tend to use courtly speech. The poems usually have metrical patterns and rhyme schemes that help give them a musical or songlike quality. The imagery derives from commonplace country settings, as the following lines suggest:

*And we will sit upon the rocks,  
Seeing the shepherds feed their flocks.*

As you read these poems, look for details of pastoral life and for the use of nature imagery to convey emotions and ideas.

## ● READING SKILL: COMPARE SPEAKERS

The **speaker** in a poem is the voice that addresses the reader, much like the narrator in a work of fiction. Poets use the speakers they create to express ideas or tell a story from a specific point of view. The speaker and the poet are not necessarily identical, even when the words *I* and *me* are used.

The speakers in the following poems—the shepherd and the nymph—express very different attitudes about the topic of love. To identify the differences, consider

- whom the speaker is addressing
- the speaker's choice of words
- evidence of the speaker's attitude toward the poem's subject

As you read both poems, use a chart like the one shown to make notes on the speakers' differing attitudes toward love. Look for specific words and phrases that indicate their feelings.

<i>Shepherd's Line</i>	<i>Nymph's Reply</i>
<i>"I will make thee beds of roses"</i>	<i>"flowers do fade"</i>



Complete the activities in your **Reader/Writer Notebook**.

## *Is PASSION overrated?*

Throughout the ages, writers have composed poems and songs describing the ardor of new love. But have people placed too much emphasis on passion in romantic love? Are other aspects of love—such as friendship, respect, and trust—more important?

**QUICKWRITE** Make a list of qualities that you think are important in a romantic relationship. Rank the items, and then write a paragraph explaining the reasons for your ranking.



# The Passionate Shepherd to His Love

Christopher Marlowe

Come live with me and be my love,  
And we will all the pleasures prove  
That valleys, groves, hills, and fields,  
Woods, or steepy mountain yields.

2 **prove:** experience.

5 And we will sit upon the rocks,  
Seeing the shepherds feed their flocks,  
By shallow rivers to whose falls  
Melodious birds sing madrigals.

8 **madrigals:** songs of a type popular during the Renaissance.

And I will make thee beds of roses  
10 And a thousand fragrant posies,  
A cap of flowers, and a kirtle  
Embroidered all with leaves of myrtle;

11 **kirtle:** skirt or dress.

A gown made of the finest wool  
Which from our pretty lambs we pull; **A**  
15 Fair lined slippers for the cold,  
With buckles of the purest gold;

**A PASTORAL**  
What characteristics of **pastoral** poems do you find in lines 9–14?

A belt of straw and ivy buds,  
With coral clasps and amber studs:  
And if these pleasures may thee move,  
20 Come live with me, and be my love.

The shepherds' swains shall dance and sing  
For thy delight each May morning:  
If these delights thy mind may move,  
Then live with me and be my love.

21 **swains:** companions.







# The Nymph's Reply to the Shepherd

Sir Walter Raleigh

If all the world and love were young,  
And truth in every shepherd's tongue,  
These pretty pleasures might me move  
To live with thee and be thy love.

5 Time drives the flocks from field to fold  
When rivers rage and rocks grow cold,  
And Philomel becometh dumb;  
The rest complains of cares to come.

**5 fold:** a pen for animals, especially sheep.

**7 Philomel:** the nightingale; **dumb:** silent.

The flowers do fade, and wanton fields  
10 To wayward winter reckoning yields;  
A honey tongue, a heart of gall,  
Is fancy's spring, but sorrow's fall.

**9 wanton:** here, producing abundant crops; luxuriant.

Thy gowns, thy shoes, thy beds of roses,  
Thy cap, thy kirtle, and thy posies  
15 Soon break, soon wither, soon forgotten—  
In folly ripe, in reason rotten. **B**

## **B** COMPARE SPEAKERS

Reread lines 13–16. How does the nymph directly refute the shepherd's promises?

Thy belt of straw and ivy buds,  
Thy coral clasps and amber studs,  
All these in me no means can move  
20 To come to thee and be thy love.

But could youth last and love still breed,  
Had joys no date nor age no need,  
Then these delights my mind might move  
To live with thee and be thy love.

**22 date:** ending.

## Comprehension

1. **Recall** What gifts does the shepherd offer his beloved in Marlowe's poem?
2. **Recall** What does the shepherd ask from his love in return?
3. **Clarify** In Raleigh's poem, under what conditions might the nymph agree to live with the shepherd?



**READING 3** Evaluate the changes in sound, form, figurative language, graphics, and dramatic structure in poetry across literary time periods.

## Literary Analysis

4. **Identify Pastoral Elements** What details does Marlowe use to create an idealized portrait of the rural life of shepherds?
5. **Make Inferences** Reread lines 1–4 of “The Nymph’s Reply to the Shepherd.” What does this statement suggest about the nymph’s attitude toward the shepherd?
6. **Draw Conclusions** How would you describe the nymph’s view of each of the following subjects? Cite evidence from Raleigh’s poem.
  - lovers’ words
  - the value of love tokens
  - planning for the future
7. **Analyze Imagery** In “The Nymph’s Reply to the Shepherd,” note Raleigh’s use of imagery that reflects seasonal change. What idea is conveyed through this imagery?
8. **Compare Speakers** There are many lines in “The Nymph’s Reply to the Shepherd” that parallel lines in “The Passionate Shepherd to His Love.” Refer to the chart you made as you read these poems. What do the statements reveal about each poet’s perspective on passion?
9. **Make Judgments** Raleigh was not the only Elizabethan poet who was inspired by “The Passionate Shepherd to His Love.” What qualities do you think made Marlowe’s poem so popular and intriguing? Support your opinion with evidence from the poem.

## Literary Criticism

10. **Critical Interpretations** One critic has suggested that Raleigh’s “witty and sardonic” response to Marlowe’s poem is a comment on “the human propensity for self-delusion.” Do you agree or disagree? Consider the subject of both poems—idealized love—and what the speakers have to say about it.

### *Is **PASSION** overrated?*

From your own perspective, how much emphasis should be placed on strong emotions or feelings? What role should logic play in love? What hints of logic or rational thought can you find in these poems?



**READING 3** Evaluate the changes in sound, form, figurative language, graphics, and dramatic structure in poetry across literary time periods. **RC-12(A)** Reflect on understanding to monitor comprehension.

## Sonnet 30 Sonnet 75

Poetry by Edmund Spenser

### Meet the Author

## Edmund Spenser 1552?–1599

Although Edmund Spenser was born in London and educated in England, he spent most of his life in Ireland. It was there that he wrote one of the greatest epic romances in English literature, *The Faerie Queene*. The poem tells the stories of six knights, each representing a particular moral virtue. Spenser was innovative in devising a new verse form, in mixing features of the Italian romance and the classical epic, and in using archaic English words.

**Move to Ireland** In 1576, Spenser earned a master's degree from Pembroke College at Cambridge University. Three years later, he published his first important work of poetry, *The Shepheardes Calender*, which was immediately popular. It consisted of 12 pastoral poems, one for each month of the year. In 1580, Spenser became secretary to the lord deputy of Ireland, who was charged with defending English settlers from native Irish opposed to England's colonization of Ireland. Spenser wrote the rest of his major poetry in Ireland, and that country's landscape and people greatly influenced his writing.

Spenser held various civil service posts during his years in Ireland. In 1589, he was granted a large estate surrounding Kilcolman Castle, which had

been taken from an Irish rebel. Spenser's friend Sir Walter Raleigh owned a neighboring estate.

**Second Marriage** Spenser's courtship of his second wife, Elizabeth Boyle, inspired him to write a sonnet sequence (a series of related sonnets) called *Amoretti*, which means "little love poems." The details and emotions presented in the sonnets are thought to be partly autobiographical. "Sonnet 30" and "Sonnet 75" are part of this sonnet sequence. To celebrate his marriage to Boyle in 1594, Spenser wrote the lyric poem *Epithalamion*.

In 1598, just four years after Spenser's marriage, Irish rebels overran his estate and burned his home. Spenser and his family had to flee through an underground tunnel. They escaped to Cork, and a few months later, Spenser traveled to London to deliver documents reporting on the problems in Ireland. He died shortly after his arrival in London.

In honor of his great literary achievements, Spenser was buried near Geoffrey Chaucer—one of his favorite poets and a major influence—in what is now called the Poets' Corner of Westminster Abbey. An inscription on Spenser's monument calls him "the Prince of Poets in his time."

### Author Online

Go to [thinkcentral.com](http://thinkcentral.com). KEYWORD: HML12-318



### DID YOU KNOW?

Edmund Spenser ...

- worked as a servant to pay for his room and board at college.
- wrote a satire that was censored because it insulted Queen Elizabeth I and other English notables.



## ● POETIC FORM: SPENSERIAN SONNET

The **Spenserian sonnet** is a variation on the English sonnet, which was introduced in Britain by Sir Thomas Wyatt in the 1530s. Like the English (or Shakespearean) sonnet, the Spenserian sonnet consists of three four-line units, called **quatrains**, followed by two rhymed lines, called a **couplet**. Each quatrain addresses the poem's main idea, thought, or question, and the couplet provides an answer or summation. What is unique to the Spenserian sonnet is the interlocking **rhyme scheme** (*abab bcbc cdcd ee*) that links the three quatrains.

As you read the following Spenserian sonnets, notice the rhymes that connect one quatrain to the next, and the way in which the sonnet's main idea is developed and resolved.

## ● READING SKILL: SUMMARIZE MAJOR IDEAS IN POETRY

When you **summarize** a poem, you briefly restate the main ideas or themes in your own words. Summarizing a sonnet's major ideas can help you understand and remember what you read, especially when the text or language is particularly complicated or difficult to understand. You can break down each quatrain and the couplet and use your own words to summarize the meaning of each part.

For each Spenser sonnet, use a chart like the one shown to help you summarize the major ideas in each part of the poem.

"Sonnet 75"	
Part of Poem	Major Idea
1st quatrain	Whenever I write my beloved's name in the sand, the waves wash it away.
2nd quatrain	
3rd quatrain	
couplet	

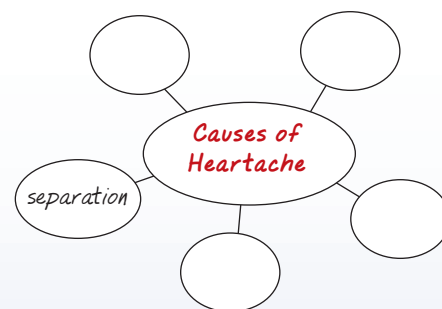


Complete the activities in your **Reader/Writer Notebook**.

## What makes your HEART ache?

Love can bring great joy— and great sorrow. Poets and songwriters probably lament the heartache of love as much as they extol its pleasures. Anyone who falls in love knows, or soon finds out, that the ride can be bumpy.

**DISCUSS** Think about all the things that can cause heartache in a loving relationship. Make a web of your ideas. Then share your web with a partner and compare your ideas.





# SONNET 30

Edmund Spenser

My love is like to ice, and I to fire;  
How comes it then that this her cold so great  
Is not dissolved through my so hot desire,  
But harder grows the more I her entreat? **A**  
5 Or how comes it that my exceeding heat  
Is not delayed by her heart-frozen cold:  
But that I burn much more in boiling sweat,  
And feel my flames augmented manifold?  
What more miraculous thing may be told  
10 That fire which all things melts, should harden ice:  
And ice which is congealed with senseless cold,  
Should kindle fire by wonderful device.  
Such is the pow'r of love in gentle mind,  
That it can alter all the course of kind.

## **A SUMMARIZE**

What is the main idea in lines 1–4?

**8 augmented manifold:** greatly increased.

**11 congealed:** solidified.

**14 kind:** nature.



# SONNET 75

Edmund Spenser

One day I wrote her name upon the strand,  
But came the waves and washéd it away:  
Again I wrote it with a second hand,  
But came the tide, and made my pains his prey.  
5 “Vain man,” said she, “that dost in vain assay,  
A mortal thing so to immortalize.  
For I myself shall like to this decay,  
And eke my name be wipéd out likewise.”  
“Not so,” quod I, “let baser things devise  
10 To die in dust, but you shall live by fame:  
My verse your virtues rare shall eternize,  
And in the heavens write your glorious name,  
Where whenas death shall all the world subdue,  
Our love shall live, and later life renew.” **B**

1 strand: beach.

5 assay: try.

8 eke: also.

9 quod: said.

## **B SPENSERIAN SONNET**

Note the words Spenser uses in his end rhymes. In what ways are they related to the major ideas in this sonnet?

## Comprehension

1. **Recall** In “Sonnet 30,” to what does the speaker compare himself and his beloved?
2. **Recall** In “Sonnet 75,” what happens when the speaker writes his lover’s name in the sand?
3. **Paraphrase** In “Sonnet 75,” how does the speaker’s lover describe him and his actions (lines 5–6)?



**READING 3** Evaluate the changes in sound, form, figurative language, graphics, and dramatic structure in poetry across literary time periods.  
**RC-12(A)** Reflect on understanding to monitor comprehension.

## Literary Analysis

4. **Identify Paradox** A **paradox** is a statement that seems to contradict ordinary experience but actually reveals a hidden truth. What paradox does Spenser develop in “Sonnet 30”?
5. **Examine Spenserian Sonnet** Reread lines 13–14 of “Sonnet 30.” Does this couplet suggest that the speaker has overcome the heartache expressed in the preceding quatrains? Support your answer.
6. **Summarize Major Ideas in Poetry** Look over the charts you created as you read. On the basis of the ideas you noted, what would you say is the **theme** of each poem?
7. **Draw Conclusions** In these two sonnets, how would you characterize the speaker’s views about the following?
  - a beloved woman (“Sonnet 75,” lines 9–12)
  - romantic love (“Sonnet 30,” lines 13–14; “Sonnet 75,” lines 13–14)
  - the value of his poetry (“Sonnet 75,” lines 11–14)
8. **Compare Texts** In “Sonnet 75,” Spenser allows the speaker’s lover to respond directly to the speaker. Compare her statements with those of the nymph in Raleigh’s “The Nymph’s Reply to the Shepherd” (page 316). In what ways are their responses similar?

## Literary Criticism

9. **Critical Interpretations** The poet John Hollander has written that some literary scholars have found **Spenserian sonnets** “somewhat syrupy beside Shakespeare.” Do you think most contemporary readers would consider these sonnets by Spenser “syrupy”? Cite examples from the sonnets to support your answer.

*What makes your **HEART** ache?*

Heartache, or classic love sickness, is part of falling in love. Why does being “madly” in love have to involve the sadness of heartache?



## Conventions in Writing

### ◆ GRAMMAR IN CONTEXT: Use Sensory Details

In “Sonnet 30,” Spenser reinforces his images of fire and ice by using **adjectives** and **verbs** that appeal to the senses. Here is an example:

*Or how comes it that my exceeding heat  
Is not delayed by her heart-frozen cold:  
But that I burn much more in boiling sweat,  
And feel my flames augmented manifold? (lines 5–8)*

Notice how the adjective *boiling* and the verb *burn* intensify the images. Such sensory details are especially effective when applied to subjects such as fire and ice, which have strong sensory associations. Spenser effectively uses these details to heighten the disparity between the two lovers’ feelings.

**PRACTICE** Rewrite each of the following sentences, changing or adding adjectives and verbs to help create stronger sensory images.

#### EXAMPLE

As the director posted the final cast list on the board in the school theater, I waited in anticipation.

*As the director posted the final cast list on the worn corkboard in the school theater, I stood as still as a stone, barely breathing in anticipation.*

1. The room filled with applause each time the speaker made a good point.
2. When the movie ended, we walked to our favorite restaurant and discussed what we had just experienced.
3. I remained on the waiting-room couch while my grandfather met with his doctor.

### READING-WRITING CONNECTION



Expand your understanding of heartache by responding to this prompt. Then, use the **revising tips** to improve your letter.

#### WRITING PROMPT

**WRITE A LETTER** We have all known someone who has suffered from **heartache**. Suppose that you are a friend of the speaker in “Sonnet 30.” Would you console him or encourage him to move on? Using examples from the sonnet, write a **two-paragraph letter** with your advice to the speaker.

#### REVISING TIPS

- Make sure some of the details you cite include sensory details.
- Read your letter again. Did you answer all the questions in the prompt?



**WRITING 16** Write a persuasive essay.





**READING 3** Evaluate the changes in sound, form, figurative language, graphics, and dramatic structure in poetry across literary time periods. **7** Analyze how the author's patterns of imagery, literary allusions, and conceits reveal theme, set tone, and create meaning.

### DID YOU KNOW?

William Shakespeare ...

- never attended a university.
- was denounced early in his career by a jealous writer who called him an "upstart crow."

Church in Stratford-upon-Avon

## Selected Poetry

by William Shakespeare

VIDEO TRAILER



KEYWORD: HML12-324A

### Meet the Author

## William Shakespeare 1564–1616

Shakespeare is the most influential writer in the English language. Four centuries after his death, he continues to occupy a central place in literary studies and in our culture at large. His plays are regularly performed around the world and have been made into numerous films.

**Humble Beginnings** Most of what is known about Shakespeare's life comes from court and church records. He was born in Stratford-upon-Avon, a small town in central England. His father was a successful businessman and town official, and his mother inherited farmland from her father. Shakespeare's family was initially prosperous but began having financial difficulties in the 1570s. Shakespeare probably attended Stratford's excellent grammar school, where he would have studied Latin and read classical authors.

No one knows what Shakespeare did immediately after he left school. In 1582, when he was 18 years old, he married Anne Hathaway, who was 26 years old. Six months later, they had a daughter. In 1585, they had twins, a boy and a girl. Shakespeare's son died at age 11.

**Early Success as Actor and Playwright**  
Sometime around

1590, Shakespeare moved to London and began working as an actor and playwright. He went on to become the most successful playwright of his time, earning enough to buy a large house in Stratford, where his wife and children lived. Although he retired to Stratford around 1612, he continued writing until his death at age 52.

**Shakespeare the Poet** In addition to his 37 plays, Shakespeare wrote an innovative collection of sonnets and two long narrative poems. In the 1590s, many English poets wrote sonnet sequences, which were usually addressed to an unattainable, idealized woman. Shakespeare expanded the conventions of the sonnet, making the form thematically more complex and less predictable. For example, the object of affection in some of his sonnets is not a divinely beautiful woman but a "dark lady" with all-too-human defects. He also wrote sonnets to an unidentified young man as well as to a rival poet. And while most sonnet writers focused primarily on love and beauty, Shakespeare addressed themes such as time, change, and death.

Because of his mastery of the sonnet's form and his broadening of its content, Shakespeare remains the undisputed master of the English sonnet. Today, the English sonnet is often referred to as the Shakespearean sonnet.

### Author Online

Go to [thinkcentral.com](http://thinkcentral.com). KEYWORD: HML12-324B



## ● POETIC FORM: SHAKESPEAREAN SONNET

Shakespeare wrote very complex and sophisticated sonnets, moving beyond the traditional themes of love and beauty. The **Shakespearean sonnet** form, also known as the English sonnet, has the following characteristics:

- The sonnet contains three **quatrains** and a **couplet**.
- The **rhyme scheme** is *abab cdcd efef gg*.
- There is often a **turn**, or shift in thought, which occurs in the third quatrain or the couplet.

As you read these four sonnets, notice the way Shakespeare sets up his subjects in the early quatrains and employs the turn near the end.

## ● READING SKILL: ANALYZE IMAGERY

Among the many tools of poets, few are as important as **imagery**—words and phrases that re-create sensory experiences for the reader. Although Shakespeare often addresses philosophical themes in his sonnets, he breathes life into his ideas by evoking sights, sounds, smells, and textures. For example, in “Sonnet 116” Shakespeare uses the image “rosy lips and cheeks” to convey the idea of mortal flesh.

As you read the following sonnets, look for language that appeals to your senses. Use a chart like the one shown to identify ideas or emotions that are conveyed through this imagery.

<i>Sonnet</i>	<i>Imagery</i>	<i>Idea or Emotion Conveyed</i>
18	<i>rough winds</i>	<i>Summer weather can be harsh.</i>

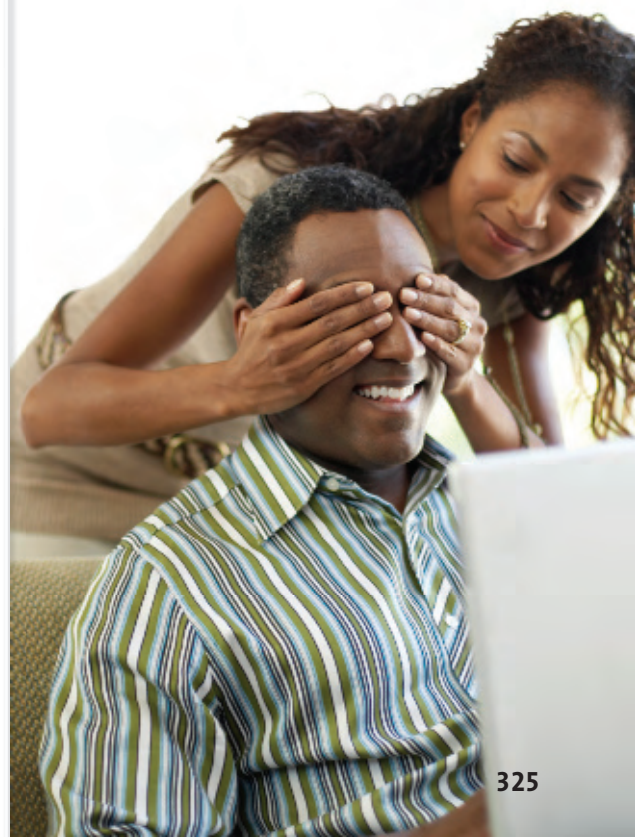


Complete the activities in your **Reader/Writer Notebook**.

## *Can* **LOVERS** *see clearly?*

According to an old saying, “Love is blind,” but to what extent is this true? The thrill of falling in love can cloud one’s perceptions of a lover, but usually those clouds drift away over time. Is it possible to see a person’s faults clearly and still love him or her?

**PRESENT** Working with a partner, list several fictional lovers from books, movies, or plays. For each couple, answer the question “Did they see each other clearly?” Discuss the reasons for your answers. What conclusions can you draw about the way love is portrayed in fiction? Present your conclusions to the class.





# Sonnet 18

*William Shakespeare*

Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate:  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date:  
5 Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimmed; **A**  
And every fair from fair sometime declines,  
By chance or nature's changing course untrimmed;  
But thy eternal summer shall not fade,  
10 Nor lose possession of that fair thou owest;  
Nor shall Death brag thou wander'st in his shade,  
When in eternal lines to time thou growest:  
    So long as men can breathe, or eyes can see,  
    So long lives this, and this gives life to thee.

## **A ANALYZE IMAGERY**

What images does Shakespeare use in lines 1–6 to illustrate why summer is less temperate, or moderate, than the subject of the poem?

**7–8 fair from . . . untrimmed:** beauty eventually fades, due to misfortune or natural aging.

**10 thou owest:** you own; you possess.

**12 when . . . growest:** when in immortal poetry you become a part of time.

## **Analyze Visuals ►**

Compare this painting with the one on page 331. What can you discern about each subject?

## **Literary Analysis**

- 1. Interpret** Reread lines 13–14 of “Sonnet 18.” According to the speaker, what will allow the subject of the poem to become immortal?
- 2. Make Inferences** Summer is the favorite time of year for many people. Why might Shakespeare have chosen to focus on the ways in which his subject is different from summer instead of describing how they are similar? Explain.





# Sonnet 29

*William Shakespeare*

When in disgrace with Fortune and men's eyes  
I all alone beweepe my outcast state,  
And trouble deaf heaven with my bootless cries,  
And look upon myself and curse my fate,  
5 Wishing me like to one more rich in hope,  
Featur'd like him, like him with friends possess'd,  
Desiring this man's art, and that man's scope,  
With what I most enjoy contented least;  
Yet in these thoughts myself almost despising,  
10 Haply I think on thee, and then my state,  
Like to the lark at break of day arising  
From sullen earth, sings hymns at heaven's gate,  
For thy sweet love rememb'ed such wealth brings,  
That then I scorn to change my state with kings. **B**

**3 bootless:** futile; useless.

**6 featur'd like him:** with his handsome features.

**7 this man's art . . . scope:** this man's skill and that man's intelligence.

**10 haply:** by chance.

**11 lark:** the English skylark, noted for its beautiful singing while soaring in flight.

**B SHAKESPEAREAN SONNET**  
Reread lines 13–14. In what way is this **couplet** related to the poem's second **quatrain**?

## Literary Analysis

- 1. Summarize** What emotions does the speaker describe in the first two quatrains of “Sonnet 29”? What circumstances stir up these feelings?
- 2. Analyze Tone** How does the speaker's tone change over the course of the poem?



# Sonnet 116

*William Shakespeare*

Let me not to the marriage of true minds  
Admit impediments; love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove.  
5 O no, it is an ever-fixed mark  
That looks on tempests and is never shaken;  
It is the star to every wand'ring bark,  
Whose worth's unknown, although his height be taken.  
Love's not Time's fool, though rosy lips and cheeks  
10 Within his bending sickle's compass come,  
Love alters not with his brief hours and weeks,  
But bears it out even to the edge of doom.  
If this be error and upon me proved,  
I never writ, nor no man ever loved.

**2 impediments:** obstacles.

**5 mark:** a landmark seen from the sea and used by sailors as a guide in navigation.

**7–8 the star . . . taken:** the star—usually the North Star—whose altitude sailors measure in order to help guide their ships. A **bark** is a sailing ship.

**10 within . . . come:** come within range of Time's curving sickle.

**12 bears . . . doom:** endures even to Judgment Day, the time when, Christian teachings predict, the world will end and God will make his final judgment of all people.

## Literary Analysis

- 1. Paraphrase** What does the speaker say about love in lines 9–12 of “Sonnet 116”?
- 2. Analyze Metaphors** What metaphors does Shakespeare use in lines 5–8 to describe love? What do they suggest about the nature of love?
- 3. Make Inferences** What view of love does the speaker react against in the poem?

# Sonnet 130

*William Shakespeare*

My mistress' eyes are nothing like the sun;  
Coral is far more red than her lips' red;  
If snow be white, why then her breasts are dun;  
If hairs be wires, black wires grow on her head.  
5 I have seen roses damask'd, red and white,  
But no such roses see I in her cheeks,  
And in some perfumes is there more delight  
Than in the breath that from my mistress reeks.  
I love to hear her speak, yet well I know  
10 That music hath a far more pleasing sound;  
I grant I never saw a goddess go,  
My mistress when she walks treads on the ground.  
And yet, by heaven, I think my love as rare  
As any she belied with false compare. ©

3 **dun**: grayish brown.

5 **damask'd**: mottled; spotted or streaked with different colors.

8 **reeks**: is exhaled (used here without the word's present reference to offensive odors).

11 **go**: walk.

14 **as any . . . compare**: as any woman misrepresented by exaggerated comparisons.



TEKS 7

## © **SENSORY LANGUAGE**

Shakespeare's sonnets are highly complex. While he does write about the traditional themes of love and beauty, he often uses new patterns of imagery, conceits, and allusions to reveal those themes. A **conceit** is an extended metaphor that compares two dissimilar things on several points. What are the elements of the conceit in this poem? What is being compared? How does the conceit reveal the theme of the poem?





*Portrait of an Unknown Lady* (1646), Cornelius Johnson. Oil on canvas, 794 cm × 641 cm.  
Bequeathed by George Salting, 1910. © Tate Gallery, London/Art Resource, New York.

## Comprehension

1. **Recall** What details does the speaker provide in “Sonnet 130” about his mistress’s appearance?
2. **Clarify** What does the speaker suggest in lines 11–12 of “Sonnet 130”?
3. **Summarize** How does the speaker of “Sonnet 130” feel about his mistress?



**READING 3** Evaluate the changes in sound, form, figurative language, graphics, and dramatic structure in poetry across literary time periods. **7** Analyze how the author’s patterns of imagery, literary allusions, and conceits reveal theme, set tone, and create meaning.

## Literary Analysis

4. **Examine Shakespearean Sonnet** Where does the **turn** occur in “Sonnet 29”? What does this shift in thought reveal about the speaker?
5. **Analyze Simile** Reread lines 10–12 of “Sonnet 29.” How does the comparison to the lark reflect the change that the speaker experiences?
6. **Analyze Imagery** Review the chart you created as you read. Which images does Shakespeare use in “Sonnet 130” to suggest the type of ideal woman glorified in traditional love sonnets?
7. **Interpret Themes** What ideas about the effects of time does Shakespeare convey in “Sonnet 18” and “Sonnet 116”?
8. **Make Judgments** Compare the views of beauty expressed in “Sonnet 18” and “Sonnet 130.” Which sonnet do you consider more complimentary of the poem’s subject? Explain why.
9. **Compare Texts** In what ways do the speakers of the following poems idealize love? Compare and contrast the themes, citing specific details.
  - Marlowe’s “The Passionate Shepherd to His Love” (page 314)
  - Spenser’s “Sonnet 30” (page 320)
  - Shakespeare’s “Sonnet 116”

## Literary Criticism

10. **Historical Context** Shakespeare wrote his sonnets during the English Renaissance, a period of great social, religious, and political change. England was ruled at the time by a very powerful female monarch—Queen Elizabeth I—and though the changes were modest, women’s role in society was evolving. In what ways does Shakespeare’s “Sonnet 130” reflect this context?

### *Can **LOVERS** see clearly?*

“Love is blind” can also mean that lovers cannot objectively see how they act when they are in love. Does Shakespeare suggest this is good, bad, or neither? What advice do you have for the poet in love?



## Conventions in Writing

### ◆ GRAMMAR IN CONTEXT: Create Rhythm

While iambic pentameter serves as the main source of rhythm in Shakespeare's poetry, **parallelism**—the repetition of a particular grammatical structure—also adds a rhythmic quality to his writing. Here are two examples:

*I all alone beweepe my outcast state,  
And trouble deaf heaven with my bootless cries,  
And look upon myself and curse my fate,* ("Sonnet 29," lines 2–4)

*If snow be white, why then her breasts are dun;  
If hairs be wires, black wires grow on her head.* ("Sonnet 130," lines 3–4)

In the example from "Sonnet 29," Shakespeare repeatedly uses the coordinating conjunction *and* followed by a predicate. In the example from "Sonnet 130," a subordinate clause introduced by *if* begins each line.

**PRACTICE** Rewrite the following pairs of sentences so that they are parallel.

#### EXAMPLE

He stands alone upon the riverbank.  
Along the farther shore, she is walking unaware.  
*He stands alone upon the riverbank.  
She walks unaware along the farther shore.*

1. No silly fool in love he'd ever be.  
She'd never see a crying idiot.
2. So gently she would brush his tangled hair.  
She would wipe away the tears so softly.
3. With just a word he took away her fear.  
He showed how much he cared with just a look.

### READING-WRITING CONNECTION



Expand your understanding of the sonnet form by responding to this prompt. Then use the **revising tips** to improve your sonnet.

#### WRITING PROMPT

**WRITE A SONNET** The best way to gain appreciation for the sonnet form is to write one. Choose someone you **love**—a friend, a family member, or even a pet—and write a **Shakespearean sonnet** expressing your feelings and thoughts for the loved one.

#### REVISING TIPS

- Identify a problem in the quatrains that is solved in the couplet.
- Add an instance of parallelism to your sonnet.



**WRITING 14B** Write a poem that reflects an awareness of poetic conventions and traditions within different forms. **ORAL AND WRITTEN CONVENTIONS 17A** Use and understand the function of different types of clauses and phrases.

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KEYWORD: HML12-333



**READING 3** Evaluate the changes in sound, form, figurative language, graphics, and dramatic structure in poetry across literary time periods.

## Sonnet 90 Sonnet 292

Poetry by Francesco Petrararch

### Meet the Author

### Francesco Petrararch 1304–1374

Francesco Petrararch composed over 300 poems to a woman with whom he never had a relationship. But his innovation on the Italian sonnet form—usually referred to as the Petrarchan sonnet—immortalized both the poet and this mysterious woman.

Although Italian writers had written sonnets before Petrararch, he improved the 14-line poem's structure and wrote in the vernacular of the day, more closely reflecting the way people actually spoke. Petrararch's success established the sonnet as a major poetic form. Petrararch influenced poets throughout Europe, including Elizabethan poets like Spenser and Shakespeare.

**From Law Student to Clergyman** Petrararch was born in Arezzo, Italy, where his father practiced law. Petrararch's father insisted that his sons study law, so the poet and his younger brother complied until their father died in 1326. By then, Petrararch had developed an interest in classical

studies and, as he described it, “an unquenchable thirst for literature.” After his father's death, Petrararch abandoned the study of law and became a Catholic clergyman.

Living in Avignon, France, then the seat of the exiled papal court, Petrararch held a variety of church positions that provided him with a modest

income as well as free time to devote to literature, classical studies, and extensive traveling.

**The Love of His Life** On Good Friday in 1327, when he was 22 years old, Petrararch saw a woman in the Church of Saint Clare in Avignon and immediately fell in love with her. For the rest of his life, he wrote and revised sonnets about his unrequited love for a woman he identified only as Laura. Like Petrararch's son and many of his friends, Laura died in the plague that devastated much of Europe in the mid-14th century. Petrararch recorded the date of her death—April 6, 1348—in a copy of a work by Virgil, a classical Roman poet whom he revered. After Laura's death, Petrararch continued to write sonnets reminiscing about her, including “Sonnet 292.” The *Canzoniere*, his masterpiece, is a collection of 366 poems, most of them sonnets that focus on Laura and the themes of unrequited love, desperate love, eternal love, and tragic love.

**Poet Laureate of Rome** By the time Petrararch was in his mid-30s, his poetry was widely admired in Italy and France. He received invitations from both the University of Paris and the Senate in Rome to be poet laureate. In 1341, he became Rome's first poet laureate since ancient times.

### DID YOU KNOW?

Francesco Petrararch . . .

- studied law at a university when he was only 12 years old.
- would spend his allowance on classical poetry, which so angered Petrararch's father that he burned most of the books.

(background)  
Avignon, France



Author Online

Go to [thinkcentral.com](http://thinkcentral.com). KEYWORD: HML12-334



## ● POETIC FORM: PETRARCHAN SONNET

In reading sonnets by Spenser and Shakespeare, you've learned about two variations on the sonnet form. Two centuries earlier, Petrarch perfected his own form of the sonnet. The 14 lines of the **Petrarchan sonnet** are divided into two distinct parts.

- The **octave** (first 8 lines) introduces a situation, presents a problem, or raises a question. Its rhyme scheme is usually *abbaabba*.
- The **sestet** (the last 6 lines) is where the speaker comments on or resolves the problem or question. Its rhyme scheme is usually *cdcdcd* or *cdecde*.

Most of Petrarch's sonnets are about love, specifically unrequited love or love from afar. As you read the following sonnets, notice the relationship between the structure and the content of the poems.

## ● READING SKILL: ANALYZE METAPHOR

One element that makes Petrarch's sonnets so emotionally powerful is his use of metaphor. A **metaphor** makes a comparison between two unlike things. Unlike a simile, a metaphor does not use the word *like* or *as*. For example, the metaphor "in fragile bark on the tempestuous sea" compares the speaker's emotional state to a ship in stormy waters. Writers often use metaphors to help express emotions or convey abstract ideas.

As you read each of Petrarch's sonnets, use a chart like the one shown to record and analyze examples of metaphor.

"Sonnet 90"	
Metaphor	Comparison
"I had love's tinder in my breast unburned"	compares love that hasn't been aroused yet to unburned firewood



Complete the activities in your **Reader/Writer Notebook**.

## When does love become OBSESSION?

An obsession is an excessive preoccupation with a single idea or emotion. The theme of obsessive love appears in many movies, novels, and plays, as well as in real-life stories in newspapers and magazines. When exactly does love cross the line and become an obsession?

**SURVEY** Conduct a survey, asking several people you know to complete the statement "Love becomes an obsession when..." Put a star by the answers you agree with. Then share and discuss the results of your survey.

Love becomes an obsession when...	
1.	you have trouble sleeping
2.	you're distracted all the time
3.	
4.	
5.	



# SONNET 90

Francesco Petrarch

Upon the breeze she spread her golden hair  
that in a thousand gentle knots was turned,  
and the sweet light beyond all measure burned  
in eyes where now that radiance is rare;

5 and in her face there seemed to come an air  
of pity, true or false, that I discerned:  
I had love's tinder in my breast unburned,  
was it a wonder if it kindled there? **A**

She moved not like a mortal, but as though  
10 she bore an angel's form, her words had then  
a sound that simple human voices lack;

a heavenly spirit, a living sun  
was what I saw; now, if it is not so,  
the wound's not healed because the bow grows slack.

*Translated by Anthony Mortimer*

## Analyze Visuals ►

In what ways does the drawing on page 337 resemble Petrarch's Laura?

## **A** PETRARCHAN SONNET

Reread lines 1–8. What situation does Petrarch describe in this octave?

**14 the wound's . . . slack:** I still ache with love for her, even though her beauty has faded. Petrarch alludes to Cupid, Roman god of love, often portrayed as an archer whose arrows pierce the heart and cause someone to fall in love.





*Head of a Woman* (1472),  
Leonardo da Vinci. Inv.: 428E.  
Gabinetto dei Disegni e delle  
Stampe, Uffizi, Florence.  
© Scala/Art Resource, New York.

# SONNET 292

**Francesco Petrarch**

The eyes I spoke of once in words that burn,  
the arms and hands and feet and lovely face  
that took me from myself for such a space  
of time, and marked me out from other men;

5 the waving hair of unmixed gold that shone,  
the smile that flashed with the angelic rays **B**  
that used to make this earth a paradise,  
are now a little dust, all feeling gone.

And yet I live, hence grief and rage for me,  
10 left where the light I cherished never shows,  
in fragile bark on the tempestuous sea.

Here let my loving song come to a close,  
the vein of my accustomed art is dry,  
and this, my lyre, turned at last to tears.

*Translated by Anthony Mortimer*

## **B ANALYZE METAPHOR**

What idea or emotion does Petrarch convey through the use of metaphors in lines 5–6?

**11 bark:** sailing ship; **tempestuous:** stormy.

**14 lyre** (lir): a stringed instrument that poets traditionally plucked to accompany the oral performance of their poetry.

## Comprehension

1. **Clarify** In “Sonnet 90,” how has the speaker’s beloved changed since he first fell in love with her?
2. **Clarify** What has happened to the speaker’s beloved in “Sonnet 292”?
3. **Paraphrase** In your own words, what is the poet saying in lines 12–14 of “Sonnet 292”?



**READING 3** Evaluate the changes in sound, form, figurative language, graphics, and dramatic structure in poetry across literary time periods.

## Literary Analysis

4. **Examine Petrarchan Sonnet** In the **octave** of “Sonnet 90,” the speaker describes the experience of falling in love. How does Petrarch use the **sestet** to develop a more complicated view of love? Cite details in your answer.
5. **Interpret Lines** Reread lines 10–11 of “Sonnet 292.” What feeling does Petrarch express through the **metaphor** of being left “in fragile bark on the tempestuous sea”?
6. **Draw Conclusions** What ideas does Petrarch convey in these sonnets about the nature of beauty, poetic inspiration, and love at first sight?
7. **Analyze Metaphors** Review the chart you created as you read. What characteristics of love and the speaker’s beloved are emphasized through the metaphors in these two sonnets?
8. **Make Judgments** Is each speaker truly in love with the woman he describes, or is he really just experiencing obsession? Support your opinion with examples from the sonnets.
9. **Compare Texts** Reread Shakespeare’s “Sonnet 130” on page 330. Some of his imagery is intended as a parody of Petrarch’s sonnets. Using a chart like the one shown, pick out examples of Petrarchan imagery from “Sonnet 90” and “Sonnet 292” that Shakespeare pokes fun at in “Sonnet 130.”

Petrarch’s Image	Shakespeare’s Parody
“the sweet light beyond all measure burned / in [her] eyes”	“My mistress’ eyes are nothing like the sun”

## Literary Criticism

10. **Historical Context** A Petrarchan scholar said that Petrarch’s expressions of love were nothing more than “a great fiction to compensate for a real state of affairs in which it was a man’s world and a violent one at that.” If Petrarch were writing today, how might he alter his portrayal of women?

### When does love become **OBSESSION**?

Love is not always returned when given. Why do some people obsess over a person who does not love them?



## Universal Themes in Love Poetry

*"Come live with me and be my love,  
And we will all the pleasures prove  
That valleys, groves, hills, and fields,  
Woods, or steepy mountain yields."*

—Christopher Marlowe,  
from "The Passionate Shepherd to His Love"

The speaker in "The Passionate Shepherd" does his best to convince his lover to return his affections. But love can be complicated, as becomes apparent when reading the rest of the poems in this section (pages 314–337). Each of these poems makes a point or comment about love that could be considered universal, yet none of the poems look at love from the same angle. What is the main message about love that each speaker conveys? Which speaker develops his ideas most fully?

### Writing to Compare

Write a three-to-five paragraph essay comparing two or more of the poems you have read in this section, focusing on the theme of each poem and the literary devices used to develop the theme.

#### Consider

- how you would summarize the theme of each poem (Keep in mind that the final couplet in a sonnet often comments on the situation or question raised in the first 12 lines.)
- the use of literary devices such as symbolism, imagery, metaphor, and simile
- which poem you feel most successfully develops its central theme

### Extension

#### LISTENING & SPEAKING

Choose a poem from this section and rewrite it using modern language and modern imagery, but be sure to retain the poem's original theme. Deliver your poem to your class by reading it aloud in an expressive voice. Then, listen attentively while your classmates deliver their poems. Take notes as you consider each poem's content. Jot down key words and phrases, questions you have, and points you want to share with the speaker, such as things you liked about the poem or improvements. After listening to all of your classmates' poems, discuss which ones work best in their modern form and why.



**WRITING 15C** Write an interpretation of a literary text. **LISTENING AND SPEAKING 24A** Listen responsively to a speaker by framing inquiries that reflect an understanding of the content.



# *Macbeth* and Shakespeare's Theater

Scene from *Macbeth*, performed by the Pennsylvania Shakespeare Festival, 2004

**The Scottish Play** Say the name Macbeth backstage within earshot of actors taking part in a production of the play and you will probably be told to leave the theater, spin around three times, spit on the ground, and then ask for permission to return. Superstition holds that the play is cursed; even pronouncing its name backstage is supposed to bring bad luck. For that reason, cast and crew often refer to it as “the Scottish play” or “that play.” Accidents and injuries (particularly sword wounds) have plagued productions of *Macbeth* throughout the play’s 400-year history. The misfortunes seem to have begun with the very first performance in 1606, when the actor (a boy—more about that later) playing Lady Macbeth died backstage. Shakespeare himself had to step into the role.

**The Globe Theater** The first performance of *Macbeth* was held before King James at Hampton Court Palace. However, in Shakespeare’s time most plays were performed in outdoor public theaters. These theaters resembled courtyards, with the stage surrounded on three sides by tall raised galleries. The best-known of these theaters in London was the Globe, where Shakespeare and his acting company performed.

The Globe was a three-story wooden structure that could hold as many as 3,000 people. Plays were performed on a platform stage in the theater’s center. The poorer patrons, or “groundlings,” stood around the stage to watch the performance. Wealthier patrons sat in the covered galleries.

Because the Globe was an open-air theater, performers had to depend on natural lighting for illumination. But Shakespeare found creative ways to work with the natural light. When *Macbeth* was performed at the Globe, audiences were probably struck by the sight in Act Five, Scene 1, of Lady Macbeth pacing around the stage with a candle. By that point in the play, the eerie scene would probably have been effective because the natural light may well have dimmed.

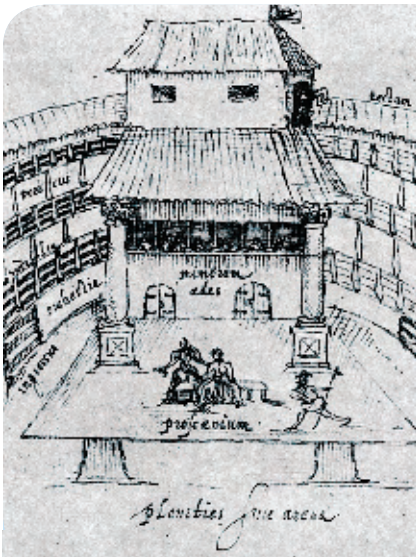




**The Players** Actors worked in close proximity to the groundlings, who stood around the stage, eating and drinking. If they disapproved of certain characters or lines, they would let the actors know by jeering or even throwing food. The large crowds also attracted pickpockets and other rough elements. The rowdiness of the audiences and the location of theaters near taverns and other unsavory establishments gave theaters, and actors, an immoral reputation. Because the theater was viewed as so disreputable, women were not allowed to perform. As with the ill-fated actor who was supposed to play Lady Macbeth in 1606, boys normally played all of the female roles.

**The Fate of the Globe** In 1613, the Globe's thatched roof caught fire during a performance of *Henry VIII*, and the theater was destroyed. It was quickly rebuilt at the same location, however, this time with a tiled gallery roof. Only 30 years later, Oliver Cromwell and the Puritans shut down the theater, suppressing what they considered a frivolous form of entertainment. But the Globe would rise again. In the 1990s, Shakespeare's theater was rebuilt to the same size and design of the old Globe. Since its official opening in 1997, the new Globe has become one of London's most popular tourist attractions.

## THEATER STAGING



This drawing of the Swan theater, left, is one of the few historical sources of information about the design of Elizabethan public theaters. Because of their open-air design, performances could only take place in daylight and in warm weather. The drawing was used to reconstruct Shakespeare's Globe theater, right, in which a Zulu version of *Macbeth* was performed in 1997.



- 1 Though scenery was minimal, audiences still demanded a good show. A trapdoor in the stage led to a space below, from which ghosts—or the witches in *Macbeth*—could emerge.
- 2 The enclosed tower behind the stage offered a place to create sound effects, such as the thunder, drums, and bells heard in *Macbeth*.
- 3 Above the back of the stage and its small balcony was a painted ceiling called “the heavens.” It contained trapdoors for the appearance of angels and spirits from the enclosed tower.
- 4 Props, such as swords and flags, and elaborate costumes added to the display.



Included in this workshop:  
**READING 4** Evaluate how the structure and elements of drama change in the works of British dramatists across literary periods.

## Shakespearean Tragedy

Revenge, intrigue, murder, and insanity—these are just a few of the topics explored in William Shakespeare’s tragedies. Basing his works on the Greek and Roman traditions of drama, Shakespeare created some of the most enduring tragedies, which continue to enthrall audiences to this day.

### Renaissance Drama

During the Middle Ages, English drama focused mainly on religious themes, teaching moral lessons or retelling Bible stories to a populace that by and large could not read. With the Renaissance, however, came a rebirth of interest in the dramas of ancient Greece and Rome. First at England’s universities and then among graduates of those universities, plays imitating classical models became increasingly popular. These plays fell into two main categories: comedies and tragedies.



Shakespeare’s *King Lear*

In Renaissance England, **comedy** was broadly defined as a dramatic work with a happy ending; many comedies contained humor, but humor was not required. A **tragedy**, in contrast, was a work in which the main character, or **tragic hero**, came to an unhappy end. In addition to comedies and tragedies, Shakespeare wrote several plays classified as **histories**, which present stories about England’s earlier monarchs. Of all Shakespeare’s plays, however, his tragedies are the ones most often cited as his greatest.

### The Greek Origins of Tragedy

In Western civilization, both comedies and tragedies arose in ancient Greece, where they were performed as part of elaborate outdoor festivals. According to the famous ancient Greek philosopher Aristotle, tragedy arouses pity and fear in the audience—pity for the hero and fear for all human beings, who are subject to character flaws and an unknown destiny. Seeing a tragedy unfold produces a **catharsis**, or cleansing, of these emotions in the audience.

In ancient Greek tragedies, the hero’s tragic flaw is often **hubris**—excessive pride that leads the tragic hero to challenge the gods. Angered by such hubris, the gods unleash their retribution, or **nemesis**, on the hero. Ancient Greek tragedies also make use of a **chorus**, a group of performers who stand outside the action and comment on the events and characters in the play, often hinting at the doom to come and stressing the fatalistic aspect of the hero’s downfall. By Shakespeare’s day, the chorus consisted of only one person—a kind of narrator—or was dispensed with entirely.



# Characteristics of Tragedy

The intention of tragedy is to exemplify the idea that human beings are doomed to suffer, fail, or die because of their own flaws, destiny, or fate. As part of this tradition, Shakespeare's tragedies share the following characteristics with the classic Greek tragedies.

## CHARACTERISTICS OF TRAGEDY

### THE TRAGIC HERO

- is the main character who comes to an unhappy or miserable end
- is generally a person of importance in society, such as a king or a queen
- ▶ • exhibits extraordinary abilities but also a **tragic flaw**, a fatal error in judgment or weakness of character, that leads directly to his or her downfall



### THE PLOT

- involves a **conflict** between the hero and a person or force, called the **antagonist**, which the hero must battle. Inevitably the conflict contributes to the hero's downfall.
- ▶ • is built upon a series of causally related events that lead to the **catastrophe**, or tragic resolution. This final stage of the plot usually involves the death of the hero.
- is resolved when the tragic hero meets his or her doom with courage and dignity, reaffirming the grandeur of the human spirit.



### THE THEME

- ▶ • is the central idea conveyed by the work and usually focuses on an aspect of fate, ambition, loss, defeat, death, loyalty, impulse, or desire. Tragedies, such as Shakespeare's *Macbeth* (page 348), may contain several themes.



Shakespearean tragedy differs somewhat from classic Greek tragedy in that Shakespeare's works are not unrelentingly serious. For example, he often eased the intensity of the action by using the device of **comic relief**—a light, mildly humorous scene following a serious one.

In the following example from *Macbeth*, Act I, Scene 3, lines 143–147, Macbeth is expressing his thoughts, unheard by Banquo, about the witches' prophecy that he will be king of Scotland.

**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.

### Close Read

In this short dialogue, what characteristics of a tragedy do you recognize?

## Shakespeare's Conventions of Drama

The printed text of Shakespeare's plays, such as *Macbeth*, is like that of any drama. The play is divided into **acts**, which are divided into **scenes**, often marking a change in setting. The **dialogue** spoken by the characters is labeled to show who is speaking, and **stage directions**, written in italics and in parentheses, specify the setting (time and place) and how the characters should behave and speak. In addition, Shakespeare typically used the following literary devices in his dramas.

### BLANK VERSE

Like many plays written before the 20th century, *Macbeth* is a **verse drama**, a play in which the dialogue consists almost entirely of poetry with a fixed pattern of rhythm, or meter. Many English verse dramas are written in **blank verse**, or unrhymed iambic pentameter, a meter in which the normal line contains five stressed syllables, each preceded by an unstressed syllable.

So foul and fair a day I have not seen.

### SOLILOQUY AND ASIDE

Playwrights rely on certain conventions to give the audience more information about the characters. Two such conventions are the soliloquy and the aside.

- A **soliloquy** is a speech that a character makes while alone on stage, to reveal his or her thoughts to the audience.
- An **aside** is a remark that a character makes in an undertone to the audience or another character but that others on stage are not supposed to hear. A stage direction clarifies that a remark is an aside; unless otherwise specified, the aside is to the audience. Here is an example from *Macbeth*.

**Macbeth.** [*Aside*] Glamis, and Thane of Cawdor!  
The greatest is behind.—[*To Ross and Angus*] Thanks for your pains.  
[*Aside to Banquo*] Do you not hope your children shall be kings . . . ?

### DRAMATIC IRONY

**Irony** is based on a contrast between appearance or expectation and reality. In **dramatic irony**, what appears true to one or more characters in a play is seen to be false by the audience, which has a more complete picture of the action. In Act One of *Macbeth*, dramatic irony can be found in Duncan's words to Lady Macbeth upon his arrival at the Macbeths' castle.

Conduct me to mine host. We love him highly  
And shall continue our graces toward him.



Duncan is sure of Macbeth's loyalty and says that he will continue to honor Macbeth with marks of his favor. However, the audience knows that Macbeth is planning to murder Duncan to increase his own power. The audience recognizes the irony of Duncan's trusting remarks.

## FORESHADOWING

**Foreshadowing** is a writer's use of hints or clues to suggest what events will occur later in a work. In Act One, Scene 1, the witches' dialogue opens the play with clues as to what is to come.

**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.** 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.

## Shakespearean Language

The English language in which Shakespeare wrote was quite different from today's. As you read a Shakespearean play, pay attention to the following.

### SHAKESPEAREAN LANGUAGE

#### GRAMMATICAL FORMS

In Shakespeare's day, people still commonly used the pronouns *thou, thee, thy, thine*, and *thyself* in place of forms of *you*. Verb forms that are now outdated were also in use—*art* for *are* and *cometh* for *comes*, for example.

#### UNUSUAL WORD ORDER

Shakespeare often puts verbs before subjects, objects before verbs, and other sentence parts in positions that now seem unusual. For instance, Lady Macbeth says, "O, never shall sun that morrow see!" instead of "O, that morrow shall never see the sun!"

#### UNFAMILIAR VOCABULARY

Shakespeare's vocabulary included many words no longer in use (like *seeling*, meaning "blinding") or words with meanings different from their meanings today (like *choppy* meaning "chapped"). Shakespeare also coined new words, some of which (like *assassination*) have become a permanent part of the language.

### STRATEGIES FOR READING DRAMA

1. Look over the opening cast of characters to familiarize yourself with the characters, their titles, and their relationships.
2. Study the plot summary and stage directions at the beginning of each scene. Try to develop a mental picture of the setting.
3. Pay attention to labels indicating who is speaking and to stage directions.
4. To get a better sense of what the dialogue might sound like, try reading some of it aloud.

### Close Read

What do these lines of the witches' dialogue suggest about the conflict that will occur in the play? What might be the result, or **resolution**, of the conflict?



**READING 2B** Compare and contrast the similarities and differences in classical plays with their modern day novel, play, or film versions. **4** Evaluate how the structure and elements of drama change in the works of British dramatists across literary periods.

# The Tragedy of Macbeth

Drama by William Shakespeare

VIDEO TRAILER



KEYWORD: HML12-346A

### Meet the Author

### DID YOU KNOW?

William Shakespeare ...

- is often referred to as “the Bard”—an ancient Celtic term for a poet who composed songs about heroes.
- introduced more than 1,700 new words into the English language.
- has had his work translated into 118 languages, including sign language.

(background) Nash’s House, a Shakespeare museum in Stratford-upon-Avon

## William Shakespeare 1564–1616

In 1592—the first time William Shakespeare was recognized as an actor, poet, and playwright—rival dramatist Robert Greene referred to him as an “upstart crow.” Greene was probably jealous. Audiences had already begun to notice the young Shakespeare’s promise. Of course, they couldn’t have foreseen that in time he would be considered the greatest writer in the English language.

**Stage-Struck** Shakespeare probably arrived in London and began his career in the late 1580s. He left his wife, Anne Hathaway, and their three children behind in Stratford. Over the next 20 years, Shakespeare rarely returned home. (See the biography on page 324 for more about Shakespeare’s early life in Stratford.)

Unlike most playwrights of his time, Shakespeare also worked as an actor. He even appeared in his own plays; among other roles, he played King Duncan in a stage production of *Macbeth*.

**Toast of the Town** In 1594, Shakespeare joined the Lord Chamberlain’s Men, the most prestigious theater company in England. A measure of their success was that the theater company frequently performed before Queen Elizabeth I and her court. In 1599, they were also able to purchase and rebuild a theater across the Thames called the Globe.

The company’s domination of the London theater scene continued after Elizabeth’s Scottish cousin James succeeded her in 1603. James became the patron, or chief sponsor, of Shakespeare’s company, thereafter known as the King’s Men.

**The Curtain Falls** Between 1600 and 1607, Shakespeare wrote his greatest tragedies, including *Hamlet*, *Macbeth*, and *King Lear*. As he neared the end of his writing career and his life, even his comedies took on a darker tone. He wrote no more plays after 1613.

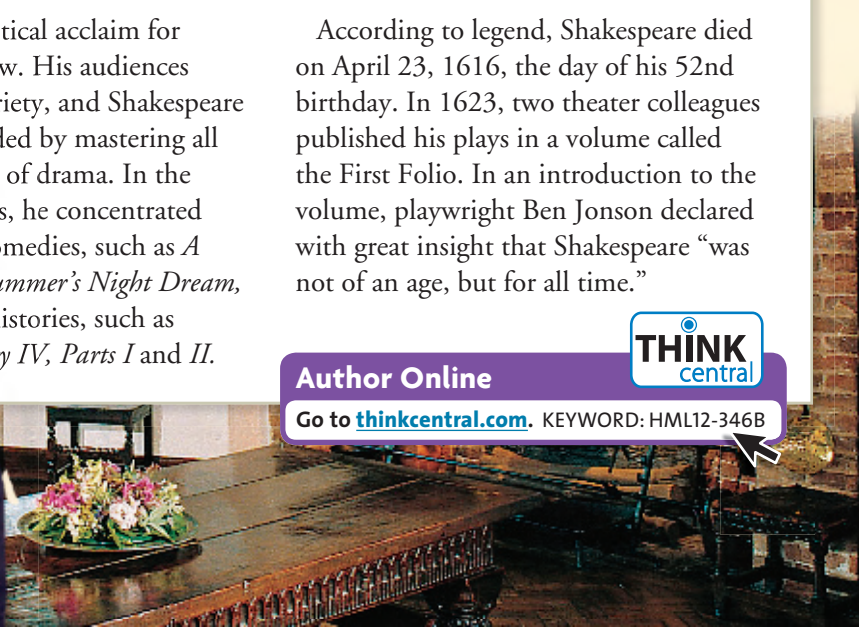
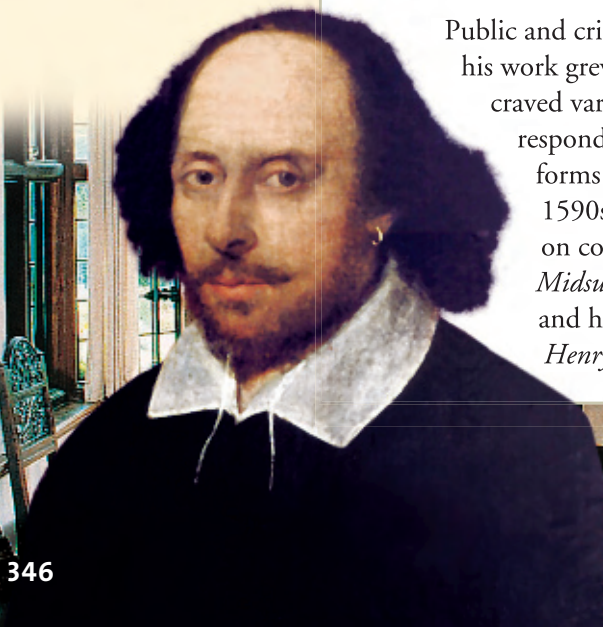
According to legend, Shakespeare died on April 23, 1616, the day of his 52nd birthday. In 1623, two theater colleagues published his plays in a volume called the First Folio. In an introduction to the volume, playwright Ben Jonson declared with great insight that Shakespeare “was not of an age, but for all time.”

Public and critical acclaim for his work grew. His audiences craved variety, and Shakespeare responded by mastering all forms of drama. In the 1590s, he concentrated on comedies, such as *A Midsummer’s Night Dream*, and histories, such as *Henry IV, Parts I and II*.

### Author Online



Go to [thinkcentral.com](http://thinkcentral.com). KEYWORD: HML12-346B



## LITERARY ANALYSIS: SHAKESPEAREAN TRAGEDY

As you've learned, a Shakespearean **tragedy** presents a superior figure—the **tragic hero**—who comes to ruin because of an error in judgment or a weakness in character—a **tragic flaw**. One or more **antagonists**, or opposing characters, also work against the tragic hero, and the action builds to a **catastrophe**, a disastrous end involving deaths. As you read *Macbeth*, be aware of these dramatic conventions:

- The play is written in **blank verse**, or unrhymed **iambic pentameter**, in which the normal line has five stressed syllables, each preceded by an unstressed syllable.
- Characters often reveal their private thoughts through **soliloquies** and **asides**, which other characters cannot hear.
- Enjoyment of the play's action is sometimes enhanced through the use of **foreshadowing**—hints about what may happen later—and **dramatic irony**—the contrast created when the audience knows more about a situation than a character knows.

## READING STRATEGY: READING SHAKESPEAREAN DRAMA

For centuries, Shakespeare has been celebrated for his powerful poetic language—what Shakespearean characters say defines them as much as what they do. However, the Bard's language can present a challenge for modern readers. Keep a chart like the one below to record the words and actions of Macbeth and Lady Macbeth to uncover their true personalities and motives. To help you understand Shakespearean language:

- Use stage directions, plot summaries, and sidenotes to establish the context, or circumstances, surrounding what characters say.
- Read important speeches aloud, such as soliloquies, focusing on clues they provide to each character's feelings and motivations.
- Shakespeare's unusual word order often puts verbs before subjects and objects before verbs. Find the subject, verb, and object in each line and rearrange them to clarify what the line means.

Character: Macbeth	
His Words or Actions	What They Reveal About Him
He defeats the enemy on the battlefield.	He's a brave and inspiring soldier and general.

## Can you ever be too AMBITIOUS?

Ambition is a powerful motivating force. Often it is considered desirable, since it inspires people to realize their dreams. In fact, people without ambition are usually regarded as lazy. But is it possible to be overly ambitious? When might high aspirations lead to terrible consequences? Such questions are explored in the story of Macbeth, a general whose ambition is to become king.

**QUICKWRITE** With a partner, brainstorm a list of people—historical and contemporary—whose ambitions had tragic consequences. Beside their names, jot down what they hoped to achieve and the negative results of their ambitions.



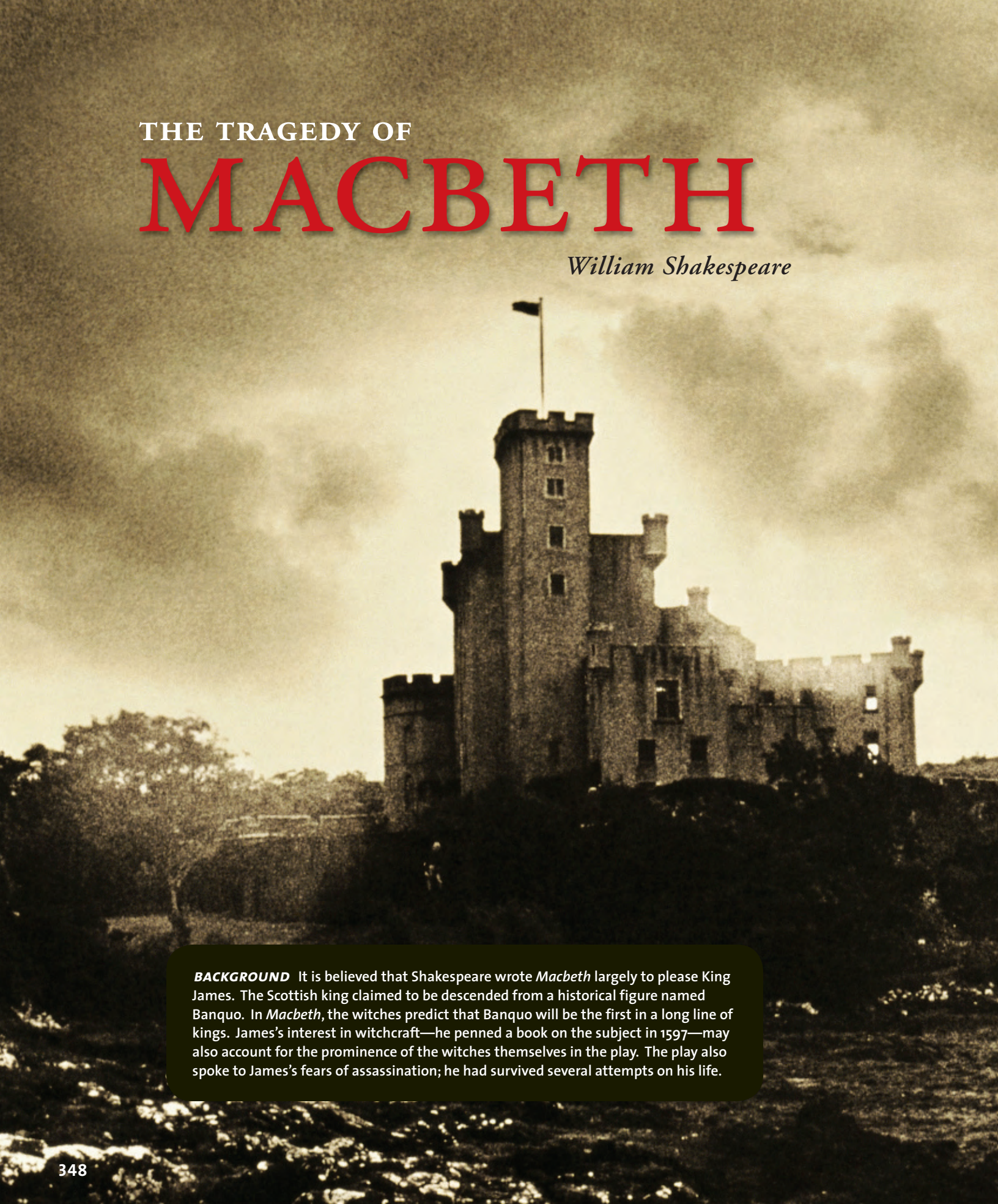
Complete the activities in your **Reader/Writer Notebook**.



THE TRAGEDY OF


# MACBETH

*William Shakespeare*



**BACKGROUND** It is believed that Shakespeare wrote *Macbeth* largely to please King James. The Scottish king claimed to be descended from a historical figure named Banquo. In *Macbeth*, the witches predict that Banquo will be the first in a long line of kings. James's interest in witchcraft—he penned a book on the subject in 1597—may also account for the prominence of the witches themselves in the play. The play also spoke to James's fears of assassination; he had survived several attempts on his life.





## Go Behind the Curtain

As you read the play, you will find photographs from the 2005 production of *Macbeth* by the Derby Playhouse in Derby, England. Photographs from other productions appear in the **Behind the Curtain** feature pages, which explore the stagecraft used to create exciting theatrical productions of this famous play.

### CHARACTERS

**Duncan**, king of Scotland

#### HIS SONS

**Malcolm**

**Donalbain**

#### NOBLEMEN OF SCOTLAND

**Macbeth**

**Banquo**

**Macduff**

**Lennox**

**Ross**

**Menteith** (měn-tēth')

**Angus**

**Caithness** (kāth'nŷs)

**Fleance** (flā'əns), son to Banquo

**Siward** (syōō'ərd), earl of Northumberland, general of the English forces

**Young Siward**, his son

**Seyton** (sā'tən), an officer attending on Macbeth

**Son**, to Macduff

**An English Doctor**

**A Scottish Doctor**

**A Porter**

**An Old Man**

**Three Murderers**

**Lady Macbeth**

**Lady Macduff**

**A Gentlewoman** attending on Lady Macbeth

**Hecate** (hěk'ŷt), goddess of witchcraft

**Three Witches**

**Apparitions**

**Lords, Officers, Soldiers, Messengers, and Attendants**

### THE TIME

The 11th century

### THE PLACE

Scotland and England

**Scene 1** *An open place in Scotland.*

*The play opens in a wild and lonely place in medieval Scotland. Three witches enter and speak of what they know will happen this day: the civil war will end, and they will meet Macbeth, one of the generals. Their meeting ends when their demon companions, in the form of a toad and a cat, call them away.*

[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.

**3 hurly-burly:** turmoil; uproar.

**5 Third Witch.** 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.

**8–9 Graymalkin . . . Paddock:** two demon helpers in the form of a cat and a toad; **Anon:** at once.

**Second Witch.** Paddock calls.

**Third Witch.** Anon.

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

**10** The witches delight in the confusion of good and bad, beauty and ugliness.

[They exit.]

**Scene 2** *King Duncan's camp near the battlefield.*

*Duncan, the king of Scotland, waits in his camp for news of the battle. He learns that one of his generals, Macbeth, has been victorious in several battles. Not only has Macbeth defeated the rebellious Macdonwald, but he has also conquered the armies of the king of Norway and the Scottish traitor, the thane of Cawdor. Duncan orders the thane of Cawdor's execution and announces that Macbeth will receive the traitor's title.*

[Alarum within. Enter King Duncan, Malcolm, Donalbain, Lennox, with Attendants, meeting a bleeding Captain.]

[Stage Direction] **Alarum within:** the sound of a trumpet offstage, a signal that soldiers should arm themselves.

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

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

**5 'gainst my captivity:** to save me from capture.

**6 broil:** battle.





The three witches, from the 2005 Derby  
Playhouse production of *Macbeth*



**Captain.** Doubtful it stood,  
 As two spent swimmers that do cling together  
 And choke their art. The merciless Macdonwald  
 10 (Worthy to be a rebel, for to that  
 The multiplying villainies of nature  
 Do swarm upon him) from the Western Isles  
 Of kerns and gallowglasses is supplied;  
 And Fortune, on his damnèd quarrel smiling,  
 15 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  
 20 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.

**Duncan.** O valiant cousin, worthy gentleman!

25 **Captain.** As whence the sun 'gins his reflection  
 Shipwrecking 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 Norweyan lord, surveying vantage,  
 With furbished arms and new supplies of men,  
 Began a fresh assault.

**Duncan.** Dismayed not this our captains, Macbeth and Banquo?

35 **Captain.** 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.  
 [*The Captain is led off by Attendants.*]  
 [*Enter Ross and Angus.*]

45 Who comes here?

**Malcolm.** The worthy Thane of Ross.

**7–9** The two armies are compared to two exhausted swimmers who cling to each other and thus cannot swim.

**9–13** The officer hates Macdonwald, whose evils (**multiplying villainies**) swarm like insects around him. His army consists of soldiers (**kerns and gallowglasses**) from the Hebrides (**Western Isles**).

**19 valor's minion:** the favorite of valor, meaning the bravest of all.

**22 unseamed him . . . chops:** split him open from the navel to the jaw. *What does this act suggest about Macbeth?*

**25–28** As the rising sun is sometimes followed by storms, a new assault on Macbeth began.

**31–33** The king of Norway took an opportunity to attack.

**36 sooth:** the truth.

**37 double cracks:** a double load of ammunition.

**39–40** The officer's admiration leads to exaggeration. He claims he cannot decide whether (**except**) Macbeth and Banquo wanted to bathe in blood or make the battlefield as famous as Golgotha, the site of Christ's crucifixion.

**45 Thane:** a Scottish noble, similar in rank to an English earl.



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

**Ross.** God save the King.

**Duncan.** Whence cam'st thou, worthy thane?

- 50 **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,  
55 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,  
60 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 disbursèd at Saint Colme's Inch

- 65 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.

- 70 **Duncan.** What he hath lost, noble Macbeth hath won.  
[*They exit.*]

### **Scene 3** A bleak place near the battlefield.

*While leaving the battlefield, Macbeth and Banquo meet the witches, who are gleefully discussing the trouble they have caused. The witches hail Macbeth by a title he already holds, thane of Glamis. Then they prophesy that he will become both thane of Cawdor and king. When Banquo asks about his future, they speak in riddles, saying that he will be the father of kings but not a king himself.*

*After the witches vanish, Ross and Angus arrive to announce that Macbeth has been named thane of Cawdor. The first part of the witches' prophecy has come true, and Macbeth is stunned. He immediately begins to consider the possibility of murdering King Duncan to fulfill the rest of the witches' prophecy to him. Shaken, he turns his thoughts away from this "horrid image."*

**49–60** Ross has arrived from Fife, where Norway's troops had invaded and frightened the people. There the king of Norway, along with the thane of Cawdor, met Macbeth (described as the husband of **Bellona**, the goddess of war). Macbeth, in heavy armor (**proof**), challenged the enemy and achieved victory.

**62 craves composition:** wants a treaty.

**63 deign:** allow.

**64 disbursèd at Saint Colme's Inch:** paid at Saint Colme's Inch, an island in the North Sea.

**66–67 deceive our bosom interest:** betray our friendship; **present death:** immediate execution.

**68** *What reward has the king decided to give to Macbeth?*

[*Thunder. Enter the three Witches.*]

**First Witch.** Where hast thou been, sister?

**Second Witch.** Killing swine.

**Third Witch.** Sister, where thou?

**First Witch.** A sailor's wife had chestnuts in her lap

5 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.** Th' art kind.

**Third Witch.** And I another.

**First Witch.** I myself have all the other,

15 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'nights, nine times nine,

Shall he dwindle, peak, and pine.

Though his bark cannot be lost,

25 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,

Wracked as homeward he did come.

[*Drum within*]

30 **Third Witch.** A drum, a drum!

Macbeth doth come.

**All.** [*Dancing in a circle*] The Weïrd 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. **A**

**2 Killing swine:** Witches were often accused of killing people's pigs.

**6 "Aroint thee, witch," . . . runnion cries:** "Go away, witch!" the fat-bottomed (**rump-fed**), ugly creature (**runnion**) cries.

**7–8** The woman's husband, the master of a merchant ship (**th' Tiger**), has sailed to Aleppo, a famous trading center in the Middle East. The witch will pursue him. Witches, who could change shape at will, were thought to sail on strainers (**sieve**).

**14–23** The witch is going to torture the woman's husband. She controls where the winds blow, covering all points of a compass (**shipman's card**). She will make him sleepless, keeping his eyelids (**penthouse lid**) from closing. Thus, he will lead an accursed (**forbid**) life for weeks (**sev'nnights**), wasting away with fatigue.

### Language Coach

**Synonyms** Words with the same meaning are synonyms. Reread lines 22–23. What does *pine* mean in this verse? A pair of synonyms in the verse provide a clue. What are those words?

**33 posters:** quick riders.

**36** Nine was considered a magical number by superstitious people.

### **A** BLANK VERSE

Reread line 38. Compare its meter with that of line 10 in Scene 1, spoken by the three witches. What do the two lines suggest about the witches?



**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.

**Macbeth.** Speak, if you can. What are you?

**First Witch.** All hail, Macbeth! Hail to thee, Thane of Glamis!

**Second Witch.** All hail, Macbeth! Hail to thee, Thane of Cawdor!

50 **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? I' th' name of truth,  
Are you fantastical, or that indeed  
Which outwardly you show? My noble partner  
55 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  
And say which grain will grow and which will not,  
60 Speak, then, to me, who neither beg nor fear  
Your favors nor your hate.

**First Witch.** Hail!

**Second Witch.** Hail!

**Third Witch.** Hail!

65 **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! **B**

**First Witch.** Banquo and Macbeth, all hail!

70 **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  
Stands not within the prospect of belief,  
75 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*.]

**42–46 aught:** anything; **choppy:** chapped; **your beards:** Beards on women identified them as witches. Banquo vividly describes the witches. *What does he notice about them?*

**48–50** *What is surprising about the three titles the witches use to greet Macbeth?*

**53 are you fantastical:** Are you (the witches) imaginary?

**54–57** The witches' prophecies of noble possessions (**having**)—the lands and wealth of Cawdor—and kingship (**royal hope**) have left Macbeth dazed (**rapt withal**).

## **B** FORESHADOWING

In lines 65–68, the witches compare Banquo to Macbeth and prophesy that Banquo will not be king but will father (**get**) future kings. What do you think their words predict for Macbeth?

**75–76 whence:** where. Macbeth wants to know where the witches received their knowledge (**strange intelligence**).

**Banquo.** The earth hath bubbles, as the water has,  
80 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?  
Or have we eaten on the insane root  
85 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.** To th' selfsame tune and words.—Who's here?  
[Enter Ross and Angus.]

**Ross.** The King hath happily received, Macbeth,  
90 The news of thy success, and, when he reads  
Thy personal venture in the rebels' fight,  
His wonders and his praises do contend  
Which should be thine or his. Silenced with that,  
In viewing o'er the rest o' th' selfsame day  
95 He finds thee in the stout Norweyan ranks,  
Nothing afeard of what thyself didst make,  
Strange images of death. As thick as hail  
Came post with post, and every one did bear  
Thy praises in his kingdom's great defense,  
100 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,  
Not pay thee.

**Ross.** And for an earnest of a greater honor,  
105 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.** The Thane of Cawdor lives. Why do you dress me  
In borrowed robes?

**Angus.** Who was the Thane lives yet,  
110 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  
With hidden help and vantage, or that with both  
He labored in his country's wrack, I know not;  
115 But treasons capital, confessed and proved,  
Have overthrown him.

**80 whither:** where.

**81 corporal:** physical; real.

**84 insane root:** A number of plants were believed to cause insanity when eaten.

**92–93** King Duncan hesitates between awe (**wonders**) and gratitude (**praises**) and is, as a result, speechless.

**96–97** Although Macbeth left many dead (**strange images of death**), he obviously did not fear death himself.

**104 earnest:** partial payment.

**106 addition:** title.

**111–116** The former thane of Cawdor may have been secretly allied (**combined**) with the king of Norway, or he may have supported the traitor Macdonwald (**did line the rebel**). But he is guilty of treasons that deserve the death penalty (**treasons capital**), having aimed at the country's ruin (**wrack**).



**Macbeth.** [*Aside*] Glamis and Thane of Cawdor!  
The greatest is behind. [*To Ross and Angus*] Thanks for your pains.  
[*Aside to Banquo*] Do you not hope your children shall be kings  
When those that gave the Thane of Cawdor to me

120 Promised no less to them?

**Banquo.** That, trusted home,  
Might yet enkindle you unto the crown,  
Besides the Thane of Cawdor. But 'tis strange.  
And oftentimes, to win us to our harm,  
The instruments of darkness tell us truths,

125 Win us with honest trifles, to betray 's  
In deepest consequence.—

Cousins, a word, I pray you. [*They step aside.*]

**Macbeth.** [*Aside*] Two truths are told  
As happy prologues to the swelling act  
Of the imperial theme.—I thank you, gentlemen.

130 [*Aside*] This supernatural soliciting  
Cannot be ill, cannot be good. If ill,  
Why hath it given me earnest of success  
Commencing in a truth? I am Thane of Cawdor.

If good, why do I yield to that suggestion  
135 Whose horrid image doth unfix my hair  
And make my seated heart knock at my ribs  
Against the use of nature? Present fears  
Are less than horrible imaginings.  
My thought, whose murder yet is but fantastical,

140 Shakes so my single state of man  
That function is smothered in surmise,  
And nothing is but what is not. **C**

**Banquo.** Look how our partner's rapt.

**Macbeth.** [*Aside*] If chance will have me king, why, chance may  
crown me  
Without my stir.

**Banquo.** New honors come upon him,  
145 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.

**Banquo.** Worthy Macbeth, we stay upon your leisure.

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

**116 Aside:** a stage direction that means Macbeth is speaking to himself, beyond hearing.

**120 home:** fully; completely.

**121 enkindle you unto:** inflame your ambitions.

**123–126** Banquo warns that evil powers often offer little truths to tempt people. The witches may be lying about what matters most (**in deepest consequence**).

**C ASIDE**

Reread Macbeth's aside in lines 130–142. What private thoughts does he reveal to the audience? Why might he want to keep these thoughts hidden from the other characters?

**144 my stir:** my doing anything.

**146–147 Come what . . . roughest day:** The future will arrive no matter what.

**148 stay:** wait.

**150–152 your pains . . . read them:** I will always remember your efforts. The metaphor refers to keeping a diary and reading it regularly.

[*Aside to Banquo*] Think upon what hath chanced, and at more time,  
The interim having weighed it, let us speak  
155 Our free hearts each to other.

**Banquo.** Very gladly.

**Macbeth.** Till then, enough.—Come, friends.

[*They exit.*]

#### Scene 4 A room in the king's palace at Forres.

*King Duncan receives news of the execution of the former thane of Cawdor. As the king is admitting his bad judgment concerning the traitor, Macbeth enters with Banquo, Ross, and Angus. Duncan expresses his gratitude to them and then, in a most unusual action, officially names his own son Malcolm as heir to the throne. To honor Macbeth, Duncan decides to visit Macbeth's castle at Inverness. Macbeth, his thoughts full of dark ambition, leaves to prepare for the king's visit.*

[*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. **D**

[*Enter Macbeth, Banquo, Ross, and Angus.*]

O worthiest cousin,  
15 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,  
That the proportion both of thanks and payment  
20 Might have been mine! Only I have left to say,  
More is thy due than more than all can pay.

**153–155** Macbeth wants to discuss the prophecies later, after he and Banquo have had time to think about them.

**2 those in commission:** those who have the responsibility for Cawdor's execution.

**6 set forth:** showed.

**8–11 He died as . . . trifle:** He died as if he had rehearsed (**studied**) the moment. Though losing his life (**the dearest thing he owed**), he behaved with calm dignity.

#### **D** FORESHADOWING

Notice that in lines 11–14, Duncan admits he misjudged the thane of Cawdor, who proved a traitor. What might this admission foreshadow about the king?

**14–21** The king feels that he cannot repay (**recompense**) Macbeth enough. Macbeth's qualities and accomplishments are of greater value than any thanks or payment Duncan can give.

## Behind the Curtain

The 2004 Out of Joint Theatre Company production in London



The 1999 Queen's Theatre production in London



The 2002 Albery Theatre production in London



TEKS 2B, 4

**Casting** involves selecting actors to perform the roles in a play. Actors are chosen for their appearance (an actor playing Macbeth usually looks strong enough to be a soldier) and their ability to portray the psychological dimensions of a character through body language, such as gestures and expressions. In Shakespeare's time, only white male actors could be cast in plays, and boys played women's roles onstage because the theater was considered a corrupt environment unsuitable for women. In modern adaptations, casting incorporates actors from both genders and crosses racial lines.

Study the actors cast as Macbeth and Lady Macbeth in these photographs from modern productions of the play. How would you describe their physical appearance? What expressions or gestures does each actor use? What does the body language of the actors suggest about Macbeth and Lady Macbeth's relationship?

If you were staging this play, name two actors you would cast in these roles and explain why they would be intriguing and effective choices.



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

**Duncan.** Welcome hither.  
I have begun to plant thee and will labor  
To make thee full of growing.—Noble Banquo,  
30 That hast no less deserved nor must be known  
No less to have done so, let me enfold thee  
And hold thee to my heart.

**Banquo.** There, if I grow,  
The harvest is your own.

**Duncan.** My plenteous joys,  
Wanton in fullness, seek to hide themselves  
35 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  
40 Not unaccompanied invest him only,  
But signs of nobleness, like stars, shall shine  
On all deservers.—From hence to Inverness,  
And bind us further to you.

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

**Duncan.** My worthy Cawdor.

**Macbeth.** [*Aside*] The Prince of Cumberland! That is a step  
On which I must fall down or else o'erleap,  
50 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  
Which the eye fears, when it is done, to see. **E**  
[*He exits.*]

**Duncan.** True, worthy Banquo. He is full so valiant,  
55 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.  
It is a peerless kinsman.  
[*Flourish. They exit.*]

**28–29** The king plans to give more honors to Macbeth. *What might Macbeth be thinking now?*

**33–35** My plenteous . . . sorrow: The king is crying tears of joy.

**39 Prince of Cumberland:** the title given to the heir to the Scottish throne. *Now that Malcolm is heir, how might Macbeth react?*

**42 Inverness:** site of Macbeth's castle, where the king has just invited himself, giving another honor to Macbeth.

**45 harbinger:** a representative sent before a royal party to make proper arrangements for its arrival.

## **E TRAGEDY**

Be aware that in Macbeth's aside in lines 48–53, he admits that he hopes the king will be murdered. Based on these lines, what do you think is Macbeth's tragic flaw?

## Scene 5 Macbeth's castle at Inverness.

*Lady Macbeth reads a letter from her husband that tells her of the witches' prophecies, one of which has already come true. She is determined that Macbeth will be king. However, she fears that he lacks the courage to kill Duncan. After a messenger tells her the king is coming, she calls on the powers of evil to help her do what must be done. When Macbeth arrives, she tells him that the king must die that night but reminds him that he must appear to be a good and loyal host.*

[Enter Lady Macbeth, alone, with a letter.]

**Lady Macbeth.** [Reading the letter] "They met me in the day of success, and I have learned by the perfect'st 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  
5 rapt in the wonder of it came missives from the King, who all-hailed me 'Thane of Cawdor,' by which title, before, these Weïrd 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  
10 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  
15 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'd'st have, great Glamis,  
20 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  
25 All that impedes thee from the golden round  
Which fate and metaphysical aid doth seem  
To have thee crowned withal. **G**

[Enter Messenger.]

What is your tidings?

**Messenger.** The King comes here tonight.

**Lady Macbeth.** Thou'rt mad to say it!  
Is not thy master with him? who, were't so,  
30 Would have informed for preparation.

**Messenger.** So please you, it is true. Our Thane is coming.  
One of my fellows had the speed of him,

### **F** GRAMMAR AND STYLE

Reread line 8. Shakespeare frequently uses **inverted sentences** and other types of inverted word order to achieve a poetic effect. Notice that in this line, Shakespeare places *have*, part of the verb phrase *have thought*, before the subject *I* to create a regular, pleasing rhythm.

**13–18** Lady Macbeth fears her husband is too good (**too full o' th' milk of human kindness**) to seize the throne by murder (**the nearest way**). Lacking the necessary wickedness (**illness**), he wants to gain power virtuously (**holily**).

### **G** SOLILOQUY

Notice that in her soliloquy in lines 12–27, Lady Macbeth expresses her thoughts about the prophecies. What conclusions can you draw about Lady Macbeth?

**32** had the speed of him: rode faster than he.

Who, almost dead for breath, had scarcely more  
Than would make up his message.

**Lady Macbeth.** Give him tending.

35 He brings great news.

[Messenger *exits*.]

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  
40 Of direst cruelty. Make thick my blood.  
Stop up th' access and passage to remorse,  
That no compunctious visitings of nature  
Shake my fell purpose, nor keep peace between  
Th' effect and it. Come to my woman's breasts  
45 And take my milk for gall, you murd'ring ministers,  
Wherever in your sightless substances  
You wait on nature's mischief. Come, thick night,  
And pall thee in the dunnest smoke of hell,  
That my keen knife see not the wound it makes,  
50 Nor heaven peep through the blanket of the dark  
To cry "Hold, hold!"  
[Enter Macbeth.]

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  
55 The future in the instant.

**Macbeth.** My dearest love,  
Duncan comes here tonight.

**Lady Macbeth.** And when goes hence?

**Macbeth.** Tomorrow, as he purposes.

**Lady Macbeth.** O, never  
Shall sun that morrow see!  
Your face, my thane, is as a book where men  
60 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  
65 This night's great business into my dispatch,  
Which shall to all our nights and days to come  
Give solely sovereign sway and masterdom.

**35 raven:** The harsh cry of the raven, a bird symbolizing evil and misfortune, was supposed to indicate an approaching death.

**37–51** Lady Macbeth calls on the spirits of evil to rid her of feminine weakness (**unsex me**) and to block out guilt. She wants no normal pangs of conscience (**compunctious visitings of nature**) to get in the way of her murderous plan. She asks that her mother's milk be turned to bile (**gall**) by the unseen evil forces (**murd'ring ministers, sightless substances**) that exist in nature. Furthermore, she asks that the night wrap (**pall**) itself in darkness as black as hell so that no one may see or stop the crime.

## Language Coach

**Roots and Affixes** A word's root may contain its core meaning. The Latin root *ignorare*, meaning "to have no knowledge of," is the root of *ignore*, *ignoramus*, and *ignorant*. Reread lines 53–55. Why does Lady Macbeth call the present "ignorant"?

**60–63 To beguile . . . under 't:** To fool (**beguile**) everyone, act as expected at such a time, that is, as a good host. *Who is more like a serpent, Lady Macbeth or her husband?*

**65 my dispatch:** my management.

**67 give solely sovereign sway:** bring absolute royal power.



**Macbeth.** We will speak further.

**Lady Macbeth.** Only look up clear.

To alter favor ever is to fear.

70 Leave all the rest to me.

[*They exit.*]

### **Scene 6** *In front of Macbeth's castle.*

*King Duncan and his party arrive, and Lady Macbeth welcomes them.*

*Duncan is generous in his praise of his hosts and eagerly awaits the arrival of Macbeth.*

[*Hautboys and Torches. Enter King Duncan, Malcolm, Donalbain, Banquo, Lennox, Macduff, Ross, Angus, and Attendants.*]

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

**Banquo.** This guest of summer,  
The temple-haunting martlet, does approve,  
5 By his loved mansionry, that the heaven's breath  
Smells wooingly here. No jutting, 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,  
10 The air is delicate.

[*Enter Lady Macbeth.*]

**Duncan.** 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.

**Lady Macbeth.** All our service,  
15 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,  
20 We rest your hermits.

**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 helped him  
To his home before us. Fair and noble hostess,  
25 We are your guest tonight.

**69 To alter . . . fear:** To change your expression (**favor**) is a sign of fear.

[Stage Direction] **hautboys:** oboes.

**1 seat:** location.

**3–10** The martin (**martlet**) usually built its nest on a church (**temple**), where every projection (**jutting**), sculptured decoration (**frieze**), support (**buttress**), and convenient corner (**coign of vantage**) offered a good nesting site. Banquo sees the presence of the martin's hanging (**pendant**) nest, a breeding (**procreant**) place, as a sign of healthy air.

**16 single business:** weak service. Lady Macbeth claims that nothing she or her husband can do will match Duncan's generosity.

**20 we rest your hermits:** we can only repay you with prayers. The wealthy used to hire hermits to pray for the dead.

**21 coursed him at the heels:** followed him closely.

**22 purveyor:** one who makes advance arrangements for a royal visit.



Lady Macbeth greets King Duncan.

**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.  
[Taking her hand]  
Conduct me to mine host. We love him highly  
30 And shall continue our graces towards him.  
By your leave, hostess. **H**  
[They exit.]

### Scene 7 A room in Macbeth's castle.

*Macbeth has left Duncan in the middle of dinner. Alone, he begins to have second thoughts about his murderous plan. Lady Macbeth enters and discovers that he has changed his mind. She scornfully accuses him of cowardice and tells him that a true man would never back out of a commitment. She reassures him of success and explains her plan. She will make sure that the king's attendants drink too much. When they are fast asleep, Macbeth will stab the king with the servants' weapons.*

[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 th' 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

**25–28** Legally, Duncan owned everything in his kingdom. Lady Macbeth politely says that they hold his property in trust (**compt**), ready to return it (**make their audit**) whenever he wants.

**H DRAMATIC IRONY**  
Why is the exchange between Lady Macbeth and Duncan in lines 25–31 ironic?

[Stage Direction] **Sewer:** the steward, the servant in charge of arranging the banquet and tasting the king's food; **divers:** various.

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 th' ingredience 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 cherubin 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— ❶  
 [Enter Lady Macbeth.]

How now? What news?

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

30 **Macbeth.** 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 afeard  
 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.

1–10 Again, Macbeth argues with himself about murdering the king. If it could be done without causing problems later, then it would be good to do it soon. If Duncan's murder would have no negative consequences and be successfully completed with his death (**surcease**), then Macbeth would risk eternal damnation. He knows, however, that terrible deeds (**bloody instructions**) often backfire.

## Language Coach

**Homonyms** Homonyms have different meanings but the same pronunciation. *Bear* can mean "shaggy, four-footed carnivore" or "carry." What does it mean in line 16? What form of *bear* in line 17 has a homonym meaning "come to life"? How is each homonym spelled?

## ❶ SOLILOQUY

Note that in lines 12–28 of his soliloquy, Macbeth lists the reasons why he shouldn't kill Duncan. How do you think other characters will react if Macbeth kills the king?

32–35 **I have . . . so soon:** The praises that Macbeth has received are, like new clothes, to be worn, not quickly thrown away. *What has Macbeth decided?*

35–38 Lady Macbeth sarcastically suggests that Macbeth's ambition must have been drunk, because it now seems to have a hangover (**to look so green and pale**).

39–45 Lady Macbeth criticizes Macbeth's weakened resolve to secure the crown (**ornament of life**) and calls him a coward. She compares him to a cat in a proverb (**adage**) who wouldn't catch fish because it feared wet feet.



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;

- 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. **J**

**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  
(Where to 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 drenched natures lie as in a death,  
What cannot you and I perform upon  
70 Th' 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?

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

- Macbeth.** I am settled and bend up  
80 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.  
[*They exit.*]

54 I have given suck: I have nursed a baby.

### **J TRAGEDY**

Reread lines 47–59. How does Lady Macbeth urge her husband to carry out his terrible plan?

60 When each string of a guitar or lute is tightened to the peg (**sticking place**), the instrument is ready to be played.

65–67 Memory was thought to be at the base of the brain, to guard against harmful vapors rising from the body. Lady Macbeth will get the guards so drunk that their reason will become like a still (**limbeck**), producing confused thoughts.

72 quell: murder.

72–74 Bring forth . . . males: Your bold spirit (**undaunted mettle**) is better suited to raising males than females. *Do you think Macbeth's words express admiration?*

79–82 Now that Macbeth has made up his mind, every part of his body (**each corporal agent**) is tightened like a bow. He and Lady Macbeth will return to the banquet and deceive everyone (**mock the time**), hiding their evil intent with gracious faces.



**READING 4** Evaluate how the structure and elements of drama change in the works of British dramatists across literary periods.

## Comprehension

1. **Recall** What predictions do the witches make about Macbeth and Banquo?
2. **Clarify** How does Macbeth react when Duncan declares his son Malcolm heir to the Scottish throne?
3. **Summarize** What do Macbeth and his wife plan to do to make the witches' predictions come true?

## Literary Analysis

4. **Identify Mood** Reread Scene 1, lines 1–11. What mood is created by the witches? Why do you think the drama opens with this scene?
5. **Make Inferences** What can you infer about Macbeth and Lady Macbeth's marriage from their interaction in Scene 7?
6. **Examine Shakespearean Drama** Review the actions you've recorded in your charts so far for Macbeth and Lady Macbeth. At this point in the play, which **character** do you think is more forceful? Cite evidence to explain your answer.
7. **Analyze Shakespearean Tragedy** Use a chart like the one shown to record the **soliloquies** and **asides** in Act One that provide insight into the characters who speak them. What do Macbeth's and Banquo's asides to each other after hearing the witches' prophecies (Scene 3, lines 118–126) reveal about each man?

<i>Scene, Lines</i>	<i>Soliloquy or Aside?</i>	<i>Insight</i>

8. **Make Judgments About a Character** What character traits do Macbeth's exploits on the battlefield demonstrate? Are these qualities consistent with the plot he devises? Explain why or why not.

## Literary Criticism

9. **Critical Interpretations** Some critics have pointed out that Macbeth clearly recognizes the immorality of his murderous plan and foresees its terrible consequences, yet still goes through with it. Why would Macbeth do this? Provide evidence from the text to support your explanation.

### *Can you ever be too* **AMBITIOUS?**

Without the witches' predictions, do you think Macbeth and Lady Macbeth would have been satisfied with their place in life? Explain why.

**Scene 1** *The court of Macbeth's castle.*

*It is past midnight, and Banquo and his son, Fleance, cannot sleep. When Macbeth appears, Banquo tells of his uneasy dreams about the witches. Macbeth promises that they will discuss the prophecies later, and Banquo goes to bed. Once alone, Macbeth imagines a dagger leading him toward the king's chamber. When he hears a bell, the signal from Lady Macbeth, he knows it is time to go to Duncan's room.*

[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.** Hold, take my sword. [Giving his sword to Fleance]  
There's husbandry in heaven;

5 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?

10 **Macbeth.** A friend.

**Banquo.** What, sir, not yet at rest? The King's abed.  
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. [He gives Macbeth a diamond.]

**Macbeth.** Being unprepared,  
Our will became the servant to defect,  
Which else should free have wrought. **A**

**Banquo.** All's well.  
I dreamt last night of the three Weïrd Sisters.

20 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.

4–5 The heavens show economy (husbandry) by keeping the lights (candles) out—it is a starless night.

6 heavy summons: desire for sleep.

13 largess to your offices: gifts to the servants' quarters.

15 shut up: went to bed.

**A DRAMATIC IRONY**

Reread lines 16–18, in which Macbeth tells Banquo that he and his wife couldn't entertain the king as they would have liked. Why are these remarks ironic?

21 can entreat an hour: both have the time.





Macbeth and Lady Macbeth



**Banquo.** At your kind'st leisure.

**Macbeth.** If you shall cleave to my consent, when 'tis,

25 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 counseled.

**Macbeth.** Good repose the while.

**Banquo.** Thanks, sir. The like to you.

[Banquo and Fleance *exit*.]

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

[Servant *exits*.]

Is this a dagger which I see before me,  
The handle toward my hand? Come, let me clutch thee.  
I have thee not, and yet I see thee still.

35 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?  
I see thee yet, in form as palpable

40 As this which now I draw. [*He draws his dagger.*]  
Thou marshal'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  
Or else worth all the rest. I see thee still,

45 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  
Nature seems dead, and wicked dreams abuse

50 The curtained sleep. Witchcraft celebrates  
Pale Hecate's off'rings, and withered murder,  
Alarumed by his sentinel, the wolf,  
Whose howl's his watch, thus with his stealthy pace,  
With Tarquin's ravishing strides, towards his design  
55 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,  
Which now suits with it. Whiles I threat, he lives.

60 Words to the heat of deeds too cold breath gives. **B**

**24–28** Macbeth asks Banquo for his support (**cleave to my consent**), promising honors in return. Banquo is willing to increase (**augment**) his honor provided he can keep a clear conscience and remain loyal to the king (**keep my bosom . . . clear**). *How do you think Macbeth feels about Banquo's virtuous stand?*

**32–42** Macbeth sees a dagger hanging in midair before him and questions whether it is real (**palpable**) or the illusion of a disturbed (**heat-oppressèd**) mind. The floating, imaginary dagger, which leads (**marshal'st**) him to Duncan's room, prompts him to draw his own dagger.

**43–44** Either his eyes are mistaken (**fools**) or his other senses are.

**45** He sees drops of blood on the blade and handle.

## **B SOLILOQUY**

What does Macbeth's soliloquy in lines 32–60 reveal about his state of mind? Cite details that support your ideas.

[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.

[He exits.]

62 **knell**: funeral bell.

## Scene 2 Macbeth's castle.

*As Lady Macbeth waits for her husband, she explains how she drugged Duncan's servants. Suddenly a dazed and terrified Macbeth enters, carrying the bloody daggers that he used to murder Duncan. He imagines a voice that warns "Macbeth shall sleep no more" and is too afraid to return to the scene of the crime. Lady Macbeth takes the bloody daggers back so that the servants will be blamed. Startled by a knocking at the gate, she hurries back and tells Macbeth to wash off the blood and change into his nightclothes.*

[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.

3 **fatal bellman**: town crier.

5 **surfeited grooms**: drunken servants.

6 **possets**: drinks.

**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.

9–10 *Why does the sound of Macbeth's voice make his wife so afraid?*

11 **confounds**: destroys. If Duncan survives, they will be killed (as his attempted murderers).

[Enter Macbeth with bloody daggers.]

My husband?

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

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

**Macbeth.** When?

**Lady Macbeth.** Now.

**Macbeth.** As I descended?

**Lady Macbeth.** Ay.

**Macbeth.** Hark!—Who lies i' th' second chamber?

**Lady Macbeth.** Donalbain.

**Macbeth.** This is a sorry sight.



**Lady Macbeth.** A foolish thought, to say a sorry sight.

20 **Macbeth.** 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.** One cried "God bless us" and "Amen" the other,

25 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.** But wherefore could not I pronounce "Amen"?

30 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.

**Macbeth.** Methought I heard a voice cry "Sleep no more!  
Macbeth does murder sleep"—the innocent sleep,

35 Sleep that knits up the raveled sleeve 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.** Still it cried "Sleep no more!" to all the house.

40 "Glamis hath murdered sleep, and therefore Cawdor  
Shall sleep no more. Macbeth shall sleep no more." **C**

**Lady Macbeth.** Who was it that thus cried? Why, worthythane,  
You do unbend your noble strength to think  
So brainsickly of things. Go get some water

45 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,

**25–26** He imagines that the sleepers could see him listening to their exclamations of fear, with his hands bloody like those of an executioner.

**34–38** Sleep eases worries (**knits up the raveled sleeve of care**), relieves the aches of physical work (**sore labor's bath**), soothes the anxious (**hurt minds**), and nourishes like food.

### **C** FORESHADOWING

Reread lines 39–41. What mental state might the inability to sleep reflect? What do you suppose these lines foreshadow for Macbeth?

### **Language Coach**

**Roots and Affixes** A **prefix** is an affix at the beginning of a word. The prefix *in-* can mean "in" or "not." What does it mean in *infirm* (line 50)? How can you tell? How would Lady Macbeth say this line?

I'll gild the faces of the grooms withal,  
55 For it must seem their guilt.  
[*She exits with the daggers. Knock within.*]

**Macbeth.** Whence is that knocking?  
How is 't with me when every noise appalls 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  
60 The multitudinous seas incarnadine,  
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]  
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]

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]  
Wake Duncan with thy knocking. I would thou couldst.  
[*They exit.*]

### Scene 3 Within Macbeth's castle, near the gate.

*The drunken porter staggers across the courtyard to answer the knocking. After Lennox and Macduff are let in, Macbeth arrives to lead them to the king's quarters. Macduff enters Duncan's room and discovers his murder. Lennox and Macbeth then go to the scene, and Macbeth, pretending to be enraged, kills the two servants. Amid all the commotion, Lady Macbeth faints. Duncan's sons, Malcolm and Donalbain, fearing for their lives, quietly leave, hoping to escape the country.*

[*Knocking within. Enter a Porter.*]

**Porter.** Here's a knocking indeed! If a man were porter of hell gate, he **D**  
should have old turning the key. [Knock] Knock, knock, knock! Who's  
there, i' th' name of Beelzebub? Here's a farmer that hanged himself on  
th' expectation of plenty. Come in time! Have napkins enough about  
5 you; here you'll sweat for 't. [Knock] Knock, knock! Who's there, in th'

54–55 She'll cover (**gild**) the servants with blood, blaming them for the murder. *How is her attitude toward blood different from her husband's?*

59–61 **this my hand . . . one red:**  
The blood on my hand will redden (**incarnadine**) the seas.

66–67 **Your constancy . . . unattended:** Your courage has left you.

68–69 **lest . . . watchers:** in case we are called for and found awake (**watchers**), which would look suspicious.

71 **To know . . . myself:** To come to terms with what I have done, I must forget about my conscience.

#### **D BLANK VERSE**

Be aware that the porter's speech in lines 1–16 is written in prose rather than blank verse. Why do you think Shakespeare chose to have the porter speak in prose?

2 **old turning the key:** plenty of key turning. Hell's porter would be busy because so many people are ending up in hell these days.

3 **Beelzebub:** a devil.

other devil's name? Faith, here's an equivocator that could swear in both the scales against either scale, who committed treason enough for God's sake yet could not equivocate to heaven. O, come in, equivocator.  
 [Knock] Knock, knock, knock! Who's there? Faith, here's an English  
 10 tailor come hither for stealing out of a French hose. Come in, tailor.  
 Here you may roast your goose. [Knock] Knock, knock! Never at quiet.  
 —What are you? —But this place is too cold for hell. I'll devilporter it  
 no further. I had thought to have let in some of all professions that go  
 the primrose way to th' everlasting bonfire. [Knock] Anon, anon! [The  
 15 Porter *opens the door to Macduff and Lennox.*]

I pray you, remember the porter. **E**

**Macduff.** 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,  
 20 is a great provoker of three things.

**Macduff.** What three things does drink especially provoke?

**Porter.** 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  
 25 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.

**Macduff.** I believe drink gave thee the lie last night.

30 **Porter.** 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.  
 [Porter *exits.*]

35 **Lennox.** Good morrow, noble sir.

**Macbeth.** Good morrow, both.

**Macduff.** 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,  
 40 But yet 'tis one.

**3–10** The porter pretends he is welcoming a farmer who killed himself after his schemes to get rich (**expectation of plenty**) failed, a double talker (**equivocator**) who perjured himself yet couldn't talk his way into heaven, and a tailor who cheated his customers by skimping on material (**stealing out of a French hose**).

## **E TRAGEDY**

Note that the porter's speech in lines 1–16 provides **comic relief**, which breaks the tension of the preceding scene. What is ironic about the porter's notion that he is opening hell's gate?

**22–28** The porter jokes that alcohol stimulates lust (**lechery**) but makes the lover a failure.

**29–32** More jokes about alcohol, this time described as a wrestler finally thrown off (**cast**) by the porter, who thus paid him back (**requited him**) for disappointment in love. *Cast* also means "to vomit" and "to urinate," two other ways of dealing with alcohol.

**37 timely:** early.

**38 slipped the hour:** missed the time.



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

**Macduff.** I'll make so bold to call,  
For 'tis my limited service. [Macduff *exits*.]

**Lennox.** Goes the King hence today?

45 **Macbeth.** He does. He did appoint so.

**Lennox.** 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,

50 Of dire combustion and confused events  
New hatched to th' woeful time. The obscure bird  
Clamored the livelong night. Some say the earth  
Was feverous and did shake. **F**

**Macbeth.** 'Twas a rough night.

**Lennox.** My young remembrance cannot parallel  
55 A fellow to it.

[*Enter Macduff.*]

**Macduff.** O horror, horror, horror!  
Tongue nor heart cannot conceive nor name thee!

**Macbeth and Lennox.** What's the matter?

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

**Macbeth.** What is 't you say? The life?

**Lennox.** Mean you his majesty?

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

[*Macbeth and Lennox exit.*]

Awake, awake!

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  
70 The great doom's image. Malcolm. Banquo.  
As from your graves rise up and walk like sprites  
To countenance this horror.—Ring the bell.

[*Bell rings.*]

41 **physics:** cures.

43 **limited service:** appointed duty.

### **F BLANK VERSE**

In lines 46–53, Lennox discusses the strange events of the night and the confusion they foretell. Would prose have been as effective as blank verse in conveying the **mood** of the speech?

58–61 Macduff mourns Duncan's death as the destruction (**confusion**) of order and as sacrilegious, violating all that is holy. In Shakespeare's time the king was believed to be God's sacred representative on earth.

64 **new Gorgon:** Macduff compares the shocking sight of the corpse to a Gorgon, a monster of Greek mythology with snakes for hair. Anyone who saw a Gorgon turned to stone.

68 **counterfeit:** imitation.

70 **great doom's image:** a picture like the Last Judgment, the end of the world.

71 **sprites:** spirits. The spirits of the dead were supposed to rise on Judgment Day.

[Enter Lady Macbeth.]

**Lady Macbeth.** What's the business,  
That such a hideous trumpet calls to parley

75 The sleepers of the house? Speak, speak!

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

[Enter Banquo.]

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

**Lady Macbeth.** Woe, alas!

80 What, in our house?

**Banquo.** Too cruel anywhere.—  
Dear Duff, I prithee, contradict thyself  
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 blessed time; for from this instant

85 There's nothing serious in mortality.

All is but toys. Renown and grace is dead.  
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.

90 The spring, the head, the fountain of your blood  
Is stopped; the very source of it is stopped.

**Macduff.** Your royal father's murdered.

**Malcolm.** O, by whom?

**Lennox.** Those of his chamber, as it seemed, had done 't.  
Their hands and faces were all badged with blood.

95 So were their daggers, which unwiped we found  
Upon their pillows. They stared and were distracted.  
No man's life was to be trusted with them.

**Macbeth.** O, yet I do repent me of my fury,  
That I did kill them.

**Macduff.** Wherefore did you so?

100 **Macbeth.** Who can be wise, amazed, temp'rate, and furious,  
Loyal, and neutral, in a moment? No man.

**74 trumpet calls to parley:** She compares the clanging bell to a trumpet used to call two sides of a battle to negotiation.

### **G DRAMATIC IRONY**

Recall Lady Macbeth's soliloquy in Act One, in which she calls on the spirits of evil to "unsex her." How do Macduff's words in lines 75–78 ironically echo Lady Macbeth's speech?

**84–88 for from . . . brag of:** From now on, nothing matters (**there's nothing serious**) in human life (**mortality**); even fame and grace have been made meaningless. The good wine of life has been removed (**drawn**), leaving only the dregs (**lees**). *Is Macbeth being completely insincere, or does he regret his crime?*

**94 badged:** marked.

### **Language Coach**

**Antonyms** Words with opposite meanings are **antonyms**.

Reread lines 100–101. *Temp'rate* (*temperate*) means "self-restrained." Which word in the same line is its antonym? Do other antonym pairs appear in these lines?

Th' expedition of my violent love  
 Outrun the pauser, reason. Here lay Duncan,  
 His silver skin laced with his golden blood,  
 105 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  
 110 Courage to make 's love known?

**Lady Macbeth.** Help me hence, ho!

**Macduff.** 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?  
 115 Let's away. Our tears are not yet brewed.

**Malcolm.** [*Aside to Donalbain*]  
 Nor our strong sorrow upon the foot of motion.

**Banquo.** Look to the lady.

[*Lady Macbeth is assisted to leave.*]

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

125 **Macbeth.** Let's briefly put on manly readiness  
 And meet it 'th' hall together.

**All.** Well contented.

[*All but Malcolm and Donalbain exit.*]

**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.

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

**102–103** He claims his emotions overpowered his reason, which would have made him pause to think before he killed Duncan's servants.

**105 breach:** a military term to describe a break in defenses, such as a hole in a castle wall.

**110** Lady Macbeth faints.

**111–112** Malcolm wonders why he and Donalbain are silent, since they have the most right to discuss the topic (**argument**) of their father's death.

**118–121** Banquo suggests that they all meet to discuss the murder after they have dressed (**our naked frailties hid**), since people are shivering in their nightclothes (**suffer in exposure**).

**121–124** Though shaken by fears and doubts (**scruples**), he will fight against the secret plans (**undivulged pretense**) of the traitor. *Do you think Banquo suspects Macbeth?*

**127–129** Malcolm does not want to join (**consort with**) the others because one of them may have plotted the murder.



## Behind the Curtain



TEKS 2B, 4

The 1980 Old Vic Theatre production in London



The 2002 Albery Theatre production in London



The 2002 Shakespeare & Company production in Lenox, Massachusetts

There is no law that *Macbeth* must be staged in 11<sup>th</sup>-century Scotland for the sake of historical accuracy. Recent adaptations set the play in the late 20<sup>th</sup> century in such diverse places as a war-torn African state, the slums of Melbourne, Australia, and a Pennsylvania fast-food restaurant.

Because *Macbeth* is about the ruthless struggle for power, directors can adapt it surprisingly well to a variety of unexpected time periods and settings. Such innovative productions risk becoming gimmicks that may distract us from the play itself, but they also invite us to see it with fresh eyes. When an inventive adaptation works, it reminds us that Shakespeare's characters and themes remain relevant today.

**Costumes** reflect the production's time period and setting, as well as representing each character's personality or position. The production's costume designer carefully selects fabrics, colors, and details to create costumes for each character. In the top photograph, for example, the costume Macbeth wears tells us this is a traditional production of the play, set in medieval Scotland. Macbeth may parade publicly as king, but he has a bloody history to hide. His luxurious red robe may signify his power as king, but it is also the color of blood.

What time periods and settings do the two other photographs of Macbeth represent? What do these costumes suggest about his character? If you could stage *Macbeth* in any time or place, what would you choose? What costume would you have Macbeth wear to reflect his personality?

**Malcolm.** This murderous shaft that's shot  
 Hath not yet lighted, and our safest way  
 135 Is to avoid the aim. Therefore to horse,  
 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.  
 [*They exit.*]

**Scene 4** *Outside Macbeth's castle.*

[*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,  
 Threaten his bloody stage. By th' clock 'tis day,  
 And yet dark night strangles the traveling 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.  
 [*Enter Macduff.*]

Here comes the good Macduff.—  
 How goes the world, sir, now?

**Macduff.** Why, see you not?

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

**137–138 There's . . . left:** There's good reason (**warrant**) to steal away from a situation that promises no mercy.

**1–4** Nothing the old man has seen in 70 years (**threescore and ten**) has been as strange and terrible (**sore**) as this night. It has made other times seem trivial (**hath trifled**) by comparison.

**6–10 By th' clock . . . kiss it:** Though daytime, an unnatural darkness blots out the sun (**strangles the traveling lamp**).

**12–13** The owl would never be expected to attack a high-flying (**tow'ring**) falcon, much less defeat one.

**15 minions:** best or favorites.

**17 Contending 'gainst obedience:** The well-trained horses rebelliously fought against all constraints.

**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 ravin 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.** Carried to Colmekill,  
The sacred storehouse of his predecessors

35 And guardian of their bones.

**Ross.** Will you to Scone?

**Macduff.** No, cousin, I'll to Fife.

**Ross.** Well, I will thither.

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

**Ross.** Farewell, father.

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

[*All exit.*]

**24 What . . . pretend:** Ross wonders what the servants could have hoped to achieve (**pretend**) by killing; **suborned:** hired or bribed.

**27–29** He is horrified by the thought that the sons could act contrary to nature (**'gainst nature still**) because of wasteful (**thriftless**) ambition and greedily destroy (**ravin up**) their father, the source of their own life (**thine own lives' means**).

**31–32** Macbeth went to the traditional site (**Scone**) where Scotland's kings were crowned.

**40–41** The old man gives his blessing (**benison**) to Macduff and all those who would restore good and bring peace to the troubled land.





**READING 4** Evaluate how the structure and elements of drama change in the works of British dramatists across literary periods.

## Comprehension

1. **Recall** Whom do Macbeth and his wife frame for Duncan's murder?
2. **Clarify** Why do Malcolm and Donalbain flee after their father's death?
3. **Summarize** How does the flight of Duncan's sons play into Macbeth's hands?

## Literary Analysis

4. **Identify Stage Directions** The stage directions in Act Two often contain instructions about **sound effects**. Find the important sound effects listed in the chart shown and note the action or events they signal. What purpose do you think these sound effects might play in the drama?

<i>Sound Effects</i>	<i>Events They Signal</i>
<i>bell at the end of Scene 1</i>	
<i>knocking in Scene 2 and Scene 3</i>	
<i>alarum bell in Scene 3</i>	

5. **Recognize Figurative Language** Reread Macbeth's dagger speech in Scene 1, lines 32–46. Note the use in these lines of **apostrophe**, a figure of speech in which an object is addressed directly. Why do you think Shakespeare chose to use apostrophe rather than have Macbeth describe a menacing dagger?
6. **Examine Shakespearean Drama** Review your notes about the actions of Macbeth and his wife in Act Two. What does each character do after Duncan's body is discovered? What do these actions reveal about them?
7. **Analyze Shakespearean Tragedy** Copy the following passages of **blank verse** from Act Two and mark the unstressed (˘) and stressed (ˈ) syllables: Scene 1, line 32; Scene 2, lines 58–60; and Scene 3, lines 83–85. How does the rhythm of the lines help convey the meaning of each passage?

## Literary Criticism

8. **Author's Style** Shakespeare uses the drunken porter at the beginning of Scene 3 to provide **comic relief**, a humorous break from intense emotion. However, the porter's speech also ironically comments on Macbeth. Explain the connections that can be made between the porter's words and Macbeth's actions.

### *Can you ever be too* **AMBITIOUS?**

Macbeth tries to hide his ambition and ignore its effects, but evidence of it seeps into the world around him. What are some of the symbols Shakespeare uses to represent the dangers of Macbeth's ambition?

### Scene 1 Macbeth's palace at Forres.

*Banquo voices his suspicions of Macbeth but still hopes that the prophecy about his own children will prove true. Macbeth, as king, enters to request Banquo's presence at a state banquet. Banquo explains that he will be away during the day with his son, Fleance, but that they will return in time for the banquet. Alone, Macbeth expresses his fear of Banquo, because of the witches' promise that Banquo's sons will be kings. He persuades two murderers to kill Banquo and his son before the banquet.*

[Enter Banquo.]

**Banquo.** Thou hast it now—King, Cawdor, Glamis, all  
As the Weïrd 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. **A**

[Sennet sounded. Enter Macbeth as King, Lady Macbeth, Lennox, Ross, Lords, 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.** Tonight we hold a solemn supper, sir,

15 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.

**Macbeth.** Ride you this afternoon?

**Banquo.** Ay, my good lord.

20 **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?

#### **A SOLILOQUY**

Reread lines 1–10, in which Banquo hopes the witches' predictions for him will come true as they have for Macbeth. Why might Banquo want to hide his thoughts from Macbeth?

[Stage Direction] Sennet sounded:  
A trumpet is sounded.

14–15 A king usually uses the royal pronoun *we*. Notice how Macbeth switches to *I*, keeping a personal tone with Banquo.

15–18 Banquo says he is duty bound to serve the king. *Do you think his tone is cold or warm here?*

21 **grave and prosperous:** thoughtful and profitable.





Banquo's murder



**Banquo.** As far, my lord, as will fill up the time  
25 'Twixt 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.** We hear our bloody cousins are bestowed  
30 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  
Craving us jointly. Hie you to horse. Adieu,  
35 Till you 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.  
Farewell.

[Banquo *exits*.]

40 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.

[Lords *and all but Macbeth and a Servant exit*.]

Sirrah, a word with you. Attend those men

45 Our pleasure?

**Servant.** They are, my lord, without the palace gate.

**Macbeth.** Bring them before us.

[Servant *exits*.]

To be thus is nothing,  
But to be safely thus. Our fears in Banquo  
Stick deep, and in his royalty of nature  
50 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  
Whose being I do fear; and under him  
55 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, prophet-like,  
They hailed him father to a line of kings.

**25–27** If his horse goes no faster than usual, he'll be back an hour or two (**twain**) after dark.

**29 bloody cousins:** murderous relatives (Malcolm and Donalbain); **bestowed:** settled.

**32 strange invention:** lies; stories they have invented. *What kinds of stories might they be telling?*

**33–34 when . . . jointly:** when matters of state will require the attention of us both.

**40 be master of his time:** do what he wants.

**43 while:** until.

**44–45 sirrah:** a term of address to an inferior; **Attend . . . pleasure:** Are they waiting for me?

**47–48 To be thus . . . safely thus:** To be king is worthless unless my position as king is safe.

**51 dauntless temper:** fearless temperament.

**55–56** Banquo's mere presence forces back (**rebukes**) Macbeth's ruling spirit (**genius**). In ancient Rome, Octavius Caesar, who became emperor, had the same effect on his rival, Mark Antony.

60 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,  
 For Banquo's issue have I filed my mind;  
 65 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  
 To make them kings, the seeds of Banquo kings.  
 70 Rather than so, come fate into the list,  
 And champion me to th' utterance.—Who's there? **B**  
 [*Enter Servant and two Murderers.*]  
 [*To the Servant*] Now go to the door, and stay there till we call.  
 [*Servant exits.*]

Was it not yesterday we spoke together?  
**Murderers.** It was, so please your Highness.

**Macbeth.** Well then, now

75 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  
 In our last conference, passed in probation with you  
 80 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.** I did so, and went further, which is now

85 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,  
 Whose heavy hand hath bowed you to the grave  
 90 And beggared yours forever?

**First Murderer.** We are men, my liege.

**Macbeth.** Ay, in the catalogue you go for men,  
 As hounds and greyhounds, mongrels, spaniels, curs,  
 Shoughs, water-rugs, and demi-wolves are clept  
 All by the name of dogs. The valued file  
 95 Distinguishes the swift, the slow, the subtle,  
 The housekeeper, the hunter, every one  
 According to the gift which bounteous nature

**60–69** They gave me a childless (**fruitless, barren**) crown and scepter, which will be taken away by someone outside my family (**unlineal**). It appears that I have committed murder, poisoned (**filed**) my mind, and destroyed my soul (**eternal jewel**) all for the benefit of Banquo's heirs.

## **B TRAGEDY**

In lines 70–71, Macbeth challenges fate to enter the combat arena so that he can fight it to the death. What will be the likely result of Macbeth's efforts to fight fate?

**75–83** Macbeth supposedly proved (**passed in probation**) Banquo's role, his deception (**how you were borne in hand**), his methods, and his allies. Even a half-wit (**half a soul**) or a crazed person would agree that Banquo caused their trouble.

**87–90** He asks whether they are so influenced by the gospel's message of forgiveness (**so gospelled**) that they will pray for Banquo and his children despite his harshness, which will leave their own families beggars.

**91–100** The true worth of a dog can be measured only by examining the record (**valued file**) of its special qualities (**particular addition**).

Hath in him closed; whereby he does receive  
 Particular addition, from the bill  
 100 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  
 Whose execution takes your enemy off,  
 105 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  
 Hath so incensed that I am reckless what  
 110 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  
 Know Banquo was your enemy.

**Murderers.** True, my lord.  
 115 **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  
 And bid my will avouch it, yet I must not,  
 120 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,  
 Masking the business from the common eye  
 125 For sundry weighty 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,  
 Acquaint you with the perfect spy o' th' time,  
 130 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)  
 Fleance, his son, that keeps him company,

**103–107** Macbeth will give them a secret job (**business in your bosoms**) that will earn them his loyalty (**grapples you to the heart**) and love. Banquo's death will make this sick king healthy.

**111 tugged with:** knocked about by.

**115–117** Banquo is near enough to draw blood, and like a menacing swordsman, his mere presence threatens (**thrusts against**) Macbeth's existence.

**119 bid my will avouch it:** justify it as my will.

## Language Coach

**Fixed Expressions** What do you think the expression *the common eye* refers to in line 124? What is a similar **fixed**, or standard, **expression** in today's language?

**127 Your spirits shine through you:** Your courage is evident.

**131–132 and something . . . clearness:** The murder must be done away from the palace so that I remain blameless (**I require a clearness**).



135 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.

**Murderers.** We are resolved, my lord.

**Macbeth.** I'll call upon you straight. Abide within.

[Murderers *exit*.]

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

[*He exits*.]

### Scene 2 Macbeth's palace at Forres.

*Lady Macbeth and her husband discuss the troubled thoughts and bad dreams they have had since Duncan's murder. However, they agree to hide their dark emotions at the night's banquet. Lady Macbeth tries to comfort the tormented Macbeth, but her words do no good. Instead, Macbeth hints at some terrible event that will occur that night.*

[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.** Madam, I will.

[*He exits*.]

**Lady Macbeth.** Naught's had, all's spent,

5 Where our desire is got without content.

'Tis safer to be that which we destroy  
Than by destruction dwell in doubtful joy. 

[Enter Macbeth.]

How now, my lord? Why do you keep alone,  
Of sorriest fancies your companions making,

10 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.** We have scorched the snake, not killed it.  
She'll close and be herself whilst our poor malice

15 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  
In the affliction of these terrible dreams  
That shake us nightly. Better be with the dead,  
20 Whom we, to gain our peace, have sent to peace,

135 **absence:** death. *Why is the death of Fleance so important?*

137 **Resolve yourselves apart:** Decide in private.

139 **straight:** soon.

4–7 Nothing (**naught**) has been gained; everything has been wasted (**spent**). It would be better to be dead like Duncan than to live in uncertain joy.

#### SOLILOQUY

Compare Lady Macbeth's brief soliloquy in lines 4–7 with what she says to Macbeth in lines 8–12. Why do you think she wants to conceal her real feelings from her husband?

16–22 He would rather have the world fall apart (**the frame of things disjoint**) than be afflicted with such fears and nightmares. Death is preferable to life on the torture rack of mental anguish (**restless ecstasy**).

Than on the torture of the mind to lie  
 In restless ecstasy. Duncan is in his grave.  
 After life's fitful fever he sleeps well.  
 Treason has done his worst; nor steel nor poison,  
 25 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  
 Among your guests tonight.

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

**Lady Macbeth.** You must leave this.

35 **Macbeth.** O, 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.** There's comfort yet; they are assailable.  
 Then be thou jocund. Ere the bat hath flown  
 40 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  
 A deed of dreadful note.

**Lady Macbeth.** What's to be done?

**Macbeth.** Be innocent of the knowledge, dearest chuck,  
 45 Till thou applaud the deed.—Come, seeling night,  
 Scarf up the tender eye of pitiful day,  
 And with thy bloody and invisible hand  
 Cancel and tear to pieces that great bond  
 Which keeps me pale. Light thickens, and the crow  
 50 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.—  
 Thou marvel'st at my words, but hold thee still.  
 Things bad begun make strong themselves by ill.  
 55 So prithee go with me.

[*They exit.*]

27 **sleek:** smooth.

30 **present him eminence:** pay special attention to him.

32 **lave . . . streams:** wash (**lave**) our honor in streams of flattery—that is, falsify our feelings.

33 **vizards:** masks.

37 **in them . . . not eterne:** Nature did not give them immortality.

39–43 **jocund:** cheerful; merry; **Ere the bat . . . note:** Before nightfall, when the bats and beetles fly, something dreadful will happen.

44 **chuck:** chick (a term of affection).

45 **seeling:** blinding.

48 **great bond:** Banquo's life.

50 **rooky:** gloomy; also, filled with rooks, or crows.

54 Things brought about through evil need additional evil to make them strong.

### Scene 3 *A park near the palace.*

*The two murderers, joined by a third, ambush Banquo and Fleance, killing Banquo. Fleance manages to escape in the darkness.*

[Enter three Murderers.]

**First Murderer.** But who did bid thee join with us?

**Third Murderer.** Macbeth.

**Second Murderer.** [*To the First Murderer*]

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

**First Murderer.** Then stand with us.—

5 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.** [*Within*] Give us a light there, ho!

**Second Murderer.** Then 'tis he. The rest

10 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 th' palace gate  
Make it their walk.

[Enter Banquo and Fleance, with a torch.]

**Second Murderer.** A light, a light!

**Third Murderer.** 'Tis he.

15 **First Murderer.** Stand to 't.

**Banquo.** It will be rain tonight.

**First Murderer.** Let it come down!

[*The three Murderers attack.*]

**Banquo.** O, treachery! Fly, good Fleance, fly, fly, fly!  
Thou mayst revenge—O slave!

[*He dies. Fleance exits.*]

**Third Murderer.** Who did strike out the light?

**First Murderer.** Was 't not the way?

20 **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.

[*They exit.*]

**2–4 He needs . . . just:** Macbeth should not be distrustful, since he gave us the orders (**offices**) and we plan to follow his directions exactly.

**6 lated:** tardy; late.

**9 Give us a light:** Banquo, nearing the palace, calls for servants to bring a light.

**9–11 Then 'tis . . . court:** It must be Banquo, since all the other expected guests are already in the palace.

**15 Stand to 't:** Be prepared.

**18 Thou mayst revenge:** You might live to avenge my death.

**19 Was 't not the way:** Isn't that what we were supposed to do? Apparently, one of the murderers struck out the light, thus allowing Fleance to escape.



### Scene 4 The hall in the palace.

*As the banquet begins, one of the murderers reports on Banquo's death and Fleance's escape. Macbeth is disturbed by the news and even more shaken when he returns to the banquet table and sees the bloody ghost of Banquo. Only Macbeth sees the ghost, and his terrified reaction startles the guests. Lady Macbeth explains her husband's strange behavior as an illness from childhood that will soon pass. Once the ghost disappears, Macbeth calls for a toast to Banquo, whose ghost immediately reappears. Because Macbeth begins to rant and rave, Lady Macbeth dismisses the guests, fearful that her husband will reveal too much. Macbeth, alone with his wife, tells of his suspicions of Macduff, absent from the banquet. He also says he will visit the witches again and hints at bloody deeds yet to happen.*

[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.

[*They 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.

**1 your own degrees:** where your rank entitles you to sit.

**5 keeps her state:** sits on her throne rather than at the banquet table.



Macbeth and one of the murderers

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

[*Enter First Murderer to 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. [*Approaching the Murderer*] There's blood upon thy  
face.

**Murderer.** 'Tis Banquo's then.

**Macbeth.** 'Tis better thee without than he within.

15 Is he dispatched?

**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.

20 **Murderer.** Most royal sir, Fleance is 'scaped.

**Macbeth.** [*Aside*] 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.

But now I am cabined, cribbed, confined, bound in

25 To saucy doubts and fears.—But Banquo's safe? **D**

**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.

[*Murderer exits.*]

**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.

[*Enter the Ghost of Banquo, and sits in Macbeth's place.*]

**Macbeth.** [*To Lady Macbeth*] Sweet remembrancer!—

Now, good digestion wait on appetite

And health on both!

**Lennox.** May't please your Highness sit.

**11 measure:** toast. Macbeth keeps talking to his wife and guests as he casually edges toward the door to speak privately with the murderer.

**15 dispatched:** killed.

**19 nonpareil:** best.

**23 casing:** surrounding.

#### **D ASIDE**

Notice that Macbeth admits his fear in the aside in lines 21–25. What further actions might Macbeth take as a result of his fears?

**29 worm:** little serpent, that is, Fleance.

**31 no teeth for th' present:** too young to cause harm right now.

**32 hear ourselves:** talk together.

**32–37** Macbeth must not forget his duties as host. A feast will be no different from a meal that one pays for unless the host gives his guests courteous attention (**ceremony**), the best part of any meal.

**37 sweet remembrancer:** a term of affection for his wife, who has reminded him of his duty.

40 **Macbeth.** 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?

50 **Macbeth.** [*To the Ghost*] Thou canst not say I did it. Never shake  
Thy gory locks 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. [*Drawing Macbeth aside*] Are you a man? **E**

**Macbeth.** Ay, and a bold one, that dare look on that  
60 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. O, 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.** Prithee see there. Behold, look! [*To the Ghost*] Lo, how say you?  
70 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.  
[*Ghost exits.*]

**Lady Macbeth.** What, quite unmanned in folly?

**Macbeth.** If I stand here, I saw him.

**40–43** The best people of Scotland would all be under Macbeth's roof if Banquo were present too. He hopes Banquo's absence is due to rudeness rather than to some accident (**mischance**).

**46** Macbeth finally notices that Banquo's ghost is present and sitting in the king's chair.

#### **E DRAMATIC IRONY**

In lines 53–58, Lady Macbeth tells her guests to pay no attention to her husband's fit. Why is the situation ironic?

**60–68** She dismisses his hallucination as utter nonsense (**proper stuff**). His outbursts (**flaws and starts**) are the product of imaginary fears (**impostors to true fear**) and are unmanly, the kind of behavior described in a woman's story.

**71–73** If burial vaults (**charnel houses**) give back the dead, then we may as well throw our bodies to the birds (**kites**), whose stomachs (**maws**) will become our tombs (**monuments**).



**Lady Macbeth.**

Fie, for shame!

- 75 **Macbeth.** 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 Ghost.*]

- 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, **F**  
And all to all.

**Lords.** Our duties, and the pledge.

[*They raise their drinking cups.*]

**Macbeth.** [*To the Ghost*] Avaunt, and quit my sight! Let the earth hide  
thee.

- Thy bones are marrowless; thy blood is cold;  
95 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.** [*To the Ghost*] 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 mock'ry, hence!

**75–78** Macbeth desperately tries to justify his murder of Banquo. Murder has been common from ancient times to the present, though laws (**humane statute**) have tried to rid civilized society (**gentle weal**) of violence.

**85 muse:** wonder.

**F DRAMATIC IRONY**

Recognize the irony of Macbeth's remark about Banquo in line 91: "Would he were here!" How do you think an actor playing Macbeth should say this line?

**93–96** **avaunt:** go away. Macbeth sees Banquo again. He tells Banquo that he is only a ghost, with unreal bones, cold blood, and no consciousness (**speculation**).

**99–104** Macbeth would be willing to face Banquo in any other form, even his living self.

**105–106** **If trembling . . . girl:** If I still tremble, call me a girl's doll.

[Ghost *exits*.]

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

**Lady Macbeth.** You have displaced the mirth, broke the good meeting  
110 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.

**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,  
120 But go at once.

**Lennox.** Good night, and better health  
Attend his Majesty.

**Lady Macbeth.** A kind good night to all.  
[Lords *and all but Macbeth and Lady Macbeth exit*.]

**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  
125 By maggot pies and choughs and rooks brought forth  
The secret'st man of blood.—What is the night?

**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?

130 **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 Weïrd Sisters.  
More shall they speak, for now I am bent to know  
135 By the worst means the worst. For mine own good,  
All causes shall give way. I am in blood  
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,  
140 Which must be acted ere they may be scanned.

**110 admired:** astonishing.

**110–116** Macbeth is bewildered by his wife's calm. Her reaction makes him seem a stranger to himself (**strange even to the disposition that I owe**): she seems to be the one with all the courage, since he is white (**blanched**) with fear.

**119 Stand . . . going:** Don't worry about the proper formalities of leaving.

**122–126** Macbeth fears that Banquo's murder (it) will be revenged by his own murder. Stones, trees, or talking birds (**maggot pies and choughs and rooks**) may reveal the hidden knowledge (**augurs**) of his guilt.

**128–129 How say'st . . . bidding:** What do you think of Macduff's refusal to come? *Why do you think Macbeth is suddenly so concerned about Macduff?*

**131–132** Macbeth has paid (**fee'd**) household servants to spy on every noble, including Macduff.

**133 betimes:** early.

**134 bent:** determined.

**135–140** Macbeth will do anything to protect himself. He has stepped so far into a river of blood that it would make no sense to turn back. He will act upon his unnatural (**strange**) thoughts without having examined (**scanned**) them.

## Behind the Curtain

1985 poster for Verdi's opera *Macbeth*



## Promotion

Flyers and posters are among the materials used for **promotion**, in order to attract an audience for a play. What ideas do each of these posters for *Macbeth* communicate about the play? Which poster grabs your attention most, and why?

Dalhousie University's 2005 production in Halifax, Nova Scotia



The Large Group's 2004 production in Auckland, New Zealand



**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.

[*They exit.*]

### Scene 5 A heath.

*The goddess of witchcraft, Hecate, scolds the three witches for dealing independently with Macbeth. She outlines their next meeting with him, planning to cause his downfall by making him overconfident. (Experts believe this scene was not written by Shakespeare but rather was added later.)*

[*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, **G**

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 th' 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.

30 He shall spurn fate, scorn death, and bear

141 **season:** preservative.

142–144 His vision of the ghost (**strange and self-abuse**) is only the result of a beginner's fear (**initiate fear**), to be cured with practice (**hard use**).

2 **beldams:** hags.

#### **G BLANK VERSE**

Read aloud a few lines from Hecate's speech (lines 2–33). Note that they are not written in blank verse. Why might the **rhyme** and **rhythm** of these lines be appropriate for a witch?

13 **loves . . . you:** cares only about his own goals, not about you.

15 **Acheron:** a river in hell, according to Greek mythology. Hecate plans to hold their meeting in a hellish place.

20–21 **This . . . end:** Tonight I'm working for a disastrous (**dismal**) and fatal end for Macbeth.

23–29 Hecate will obtain a magical drop from the moon, treat it with secret art, and so create spirits (**artificial sprites**) that will lead Macbeth to his destruction (**confusion**).

His hopes 'bove wisdom, grace, and fear.  
And you all know, security  
Is mortals' chiefest enemy. **H**

[*Music and a song*]

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

[*Hecate exits.*]

[*Sing within "Come away, come away," etc.*]

**First Witch.** Come, let's make haste. She'll soon be back again.

[*They exit.*]

### Scene 6 The palace at Forres.

*Lennox and another Scottish lord review the events surrounding the murders of Duncan and Banquo, indirectly suggesting that Macbeth is both a murderer and a tyrant. It is reported that Macduff has gone to England, where Duncan's son Malcolm is staying with King Edward and raising an army to regain the Scottish throne. Macbeth, angered by Macduff's refusal to see him, is also preparing for war.*

[*Enter Lennox and another Lord.*]

**Lennox.** 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.  
5 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  
10 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,  
15 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  
20 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?

### **H** TRAGEDY

Reread lines 23–33. How does Hecate reveal herself to be Macbeth's **antagonist**?

**34–35** Like the other witches, Hecate has a demon helper (**my little spirit**). At the end of her speech, she is raised by pulley to "the heavens" of the stage.

**1–3** Lennox and the other lord have shared suspicions of Macbeth.

**6–7** Lennox is being ironic when he says that fleeing the scene of the crime must make Fleance guilty of his father's murder.

**8–10** He says that everyone agrees on the horror of Duncan's murder by his sons. But Lennox has been consistently ironic, claiming to believe in what is obviously false. His words indirectly blame Macbeth.

**12 pious:** holy.

**15–16** Again, he is being ironic. If the servants had lived, Macbeth might have been discovered.

**21 from broad words:** because of his frank talk.

**24 bestows himself:** is staying.

**Lord.** The son of Duncan  
 25 (From whom this tyrant holds the due of birth)  
 Lives in the English court and is received  
 Of the most pious Edward with such grace  
 That the malevolence of fortune nothing  
 Takes from his high respect. Thither Macduff  
 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 exasperate the King that he  
 Prepares for some attempt of war.

**Lennox.** Sent he to Macduff?

40 **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  
 Advise him to a caution t’ hold what distance  
 45 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  
 Under a hand accursed.

**Lord.** I’ll send my prayers with him.  
 [*They exit.*]

**25** Macbeth keeps Malcolm from his birthright. As the eldest son of Duncan, Malcolm should be king.

**27 Edward:** Edward the Confessor, king of England from 1042 to 1066, a man known for his virtue and religion.

**28–29 that . . . respect:** Though Malcolm suffers from bad fortune (the loss of the throne), he is respectfully treated by Edward.

**29–37** Macduff wants the king to persuade the people of Northumberland and their earl, Siward, to join Malcolm’s cause.

**40–43** The messenger, fearing Macbeth’s anger, was unhappy (**cloudy**) with Macduff’s refusal to cooperate. Because Macduff burdens (**clogs**) him with bad news, he will not hurry back.

### Language Coach

**Figures of Speech** Shakespeare often uses a **figure of speech** in which a part stands for the whole. Reread lines 45–49. Who or what does *the hand accursed* (or “wicked hand”) stand for?





**READING 4** Evaluate how the structure and elements of drama change in the works of British dramatists across literary periods.

## Comprehension

1. **Recall** Whom does Macbeth command the two murderers to kill?
2. **Clarify** Why does Macbeth behave so strangely at the banquet?
3. **Summarize** In Scene 6, what does Lennox suggest about Macbeth?

## Literary Analysis

4. **Examine Shakespearean Drama** Review the notes you recorded on Macbeth and Lady Macbeth in Act Three. What do their actions reveal about how their relationship has changed since the death of Duncan? Be specific.
5. **Interpret Character Motives** Reread Scene 1, lines 47–56. Why does Macbeth fear Banquo and feel threatened by his “being”? Support your answer.
6. **Compare Actions** Compare and contrast Duncan’s murder in Act Two with that of Banquo in Act Three. What does Banquo’s murder suggest about how Macbeth has been affected by his first crime?
7. **Analyze Shakespearean Tragedy** Skim Act Three for remarks that create **dramatic irony**. In a chart like the one shown, explain why the remarks are ironic by jotting down what characters think or say and what the audience knows. How does the dramatic irony enhance your enjoyment of the play?

Scene, Lines	What Characters Think or Say	What Audience Knows

8. **Analyze Theme** In which moments of Act Three is manhood equated with a lack of fear? How valid is this view of manhood?

## Literary Criticism

9. **Critical Interpretations** In Scene 1, Macbeth meets with two murderers, but three murderers take part in Banquo’s murder in Scene 3. Some people have speculated that the third murderer may be Macbeth himself. Is this plausible? Would that help explain his behavior at the banquet? Support your answer.

### *Can you ever be too* **AMBITIOUS?**

Many characters pose a threat to Macbeth. Which characters in the play do you believe pose the greatest threat to him? Why?

**Scene 1** A cave. In the middle, a boiling cauldron.

*The three witches prepare a potion in a boiling kettle. When Macbeth arrives, demanding to know his future, the witches raise three apparitions. The first, an armed (helmeted) head, tells him to beware of Macduff. Next, a bloody child assures Macbeth that he will never be harmed by anyone born of woman. The third apparition tells him that he will never be defeated until the trees of Birnam Wood move toward his castle at Dunsinane. Macbeth, now confident of his future, asks about Banquo's son. His confidence fades when the witches show him a line of kings who all resemble Banquo, suggesting that Banquo's sons will indeed be kings. Macbeth curses the witches as they disappear.*

*Lennox enters the cave and tells Macbeth that Macduff has gone to the English court. Hearing this, Macbeth swears to kill Macduff's family.*

[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' charmed pot.

[The Witches circle the cauldron.]

10 **All.** Double, double toil and trouble;

Fire burn, and cauldron bubble.

**Second Witch.** Fillet of a fenny snake

In the cauldron boil and bake.

Eye of newt and toe of frog,

15 Wool of bat and tongue of dog,

Adder's fork and blindworm's sting,

Lizard's leg and howlet's wing,

For a charm of powerful trouble,

Like a hell-broth boil and bubble.

20 **All.** Double, double toil and trouble;

Fire burn, and cauldron bubble.

**Third Witch.** Scale of dragon, tooth of wolf,

Witch's mummy, maw and gulf

Of the ravined salt-sea shark,

1–3 Magical signals and the call of the third witch's attending demon (harpier) tell the witches to begin.

4–34 The witches are stirring up a magical stew to bring trouble to humanity. Their recipe includes intestines (entrails, chaudron), a slice (fillet) of snake, eye of salamander (newt), snake tongue (adder's fork), a lizard (blindworm), a baby owl's (howlet's) wing, a shark's stomach and gullet (maw and gulf), the finger of a baby strangled by a prostitute (drab), and other gruesome ingredients. They stir their brew until it is thick and slimy (slab).





Macbeth and the three witches



- 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 th' ingredience of our cauldron.
- 35 **All.** Double, double toil and trouble;  
Fire burn, and cauldron bubble.
- Second Witch.** Cool it with a baboon's blood.  
Then the charm is firm and good.
- [*Enter Hecate and the other three Witches.*]
- Hecate.** O, well done! I commend your pains,  
40 And everyone 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," etc. Hecate exits.*]
- Second Witch.** By the pricking of my thumbs,  
45 Something wicked this way comes.  
Open, locks,  
Whoever knocks.
- [*Enter Macbeth.*]
- Macbeth.** How now, you secret, black, and midnight hags?  
What is 't you do?
- All.** A deed without a name.
- 50 **Macbeth.** I conjure you by that which you profess  
(Howe'er you come to know it), answer me.  
Though you untie the winds and let them fight  
Against the churches, though the yeasty waves  
Confound and swallow navigation up,
- 55 Though bladed corn be lodged and trees blown down,  
Though castles topple on their warders' heads,  
Though palaces and pyramids do slope  
Their heads to their foundations, though the treasure  
Of nature's germens tumble all together  
60 Even till destruction sicken, answer me  
To what I ask you.

## Language Coach

**Word Definitions** Shakespeare (like other poets) invents many compound words by joining a noun and adjective with a hyphen. Reread lines 30–31. *Birth-strangled* is shorthand for “strangled at birth.” Why do you think Shakespeare uses this short version? What does *ditch-delivered* mean?

[Stage Direction] **Enter Hecate . . .** Most experts believe that the entrance of Hecate and three more witches was not written by Shakespeare. The characters were probably added later to expand the role of the witches, who were favorites of the audience.

**50–61** Macbeth calls upon (**conjure**) the witches in the name of their dark magic (**that which you profess**). Though they unleash winds to topple churches and make foaming (**yeasty**) waves to destroy (**confound**) ships, though they flatten wheat (**corn**) fields, destroy buildings, and reduce nature's order to chaos by mixing all seeds (**germens**) together, he demands an answer to his question.

**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.** Pour in sow's blood that hath eaten

65 Her nine farrow; grease that's sweaten  
From the murderers' gibbet throw  
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 naught.

**First Apparition.** Macbeth! Macbeth! Macbeth! Beware Macduff!  
Beware the Thane of Fife! Dismiss me. Enough.

[*He descends.*]

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

75 **First Witch.** 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.** Be bloody, bold, and resolute. Laugh to scorn

80 The power of man, for none of woman born  
Shall harm Macbeth. **A**

[*He 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?

**63 masters:** the demons whom the witches serve.

**65–66 farrow:** newborn pigs;  
**grease . . . gibbet:** grease from a gallows where murderers were hung.

[Stage Direction] Each of the three apparitions holds a clue to Macbeth's future. *What do you think is suggested by the armed head?*

**74 harped:** guessed. The apparition has confirmed Macbeth's fears of Macduff.

#### **A FORESHADOWING**

Reread lines 79–81. Note the prophecy's apparent promise of safety. What effect do you think the prophecy will have on Macbeth?

**84** The murder of Macduff will give Macbeth a guarantee (**bond**) of his fate and put his fears to rest.

**87 issue:** child.

**88–89 the round and top:** the crown.

**All.** Listen, but speak not to 't.

90 **Third Apparition.** 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.

[*He 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?

**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!

[*Cauldron sinks. Hautboys.*]

Why sinks that cauldron? And what noise is this?

**First Witch.** Show.

**Second Witch.** Show.

**Third Witch.** Show.

110 **All.** Show his eyes, and grieve his heart.  
Come like shadows; so depart.

[*A show of eight kings, the eighth king with a glass in his hand, and  
Banquo last.*]

**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.

[*The Apparitions disappear.*]

What, is this so?

**90–94** The third apparition tells Macbeth to take courage. He cannot be defeated unless Birnam Wood travels the 12-mile distance to Dunsinane Hill, where his castle is located.

**95 impress:** force into service.

**96 bodements:** prophecies.

**97–100** Macbeth boasts that he will never again be troubled by ghosts (**rebellious dead**) and that he will live out his expected life span (**lease of nature**). He believes he will die (**pay his breath**) by natural causes (**mortal custom**).

**106** The cauldron is sinking from sight to make room for the next apparition.

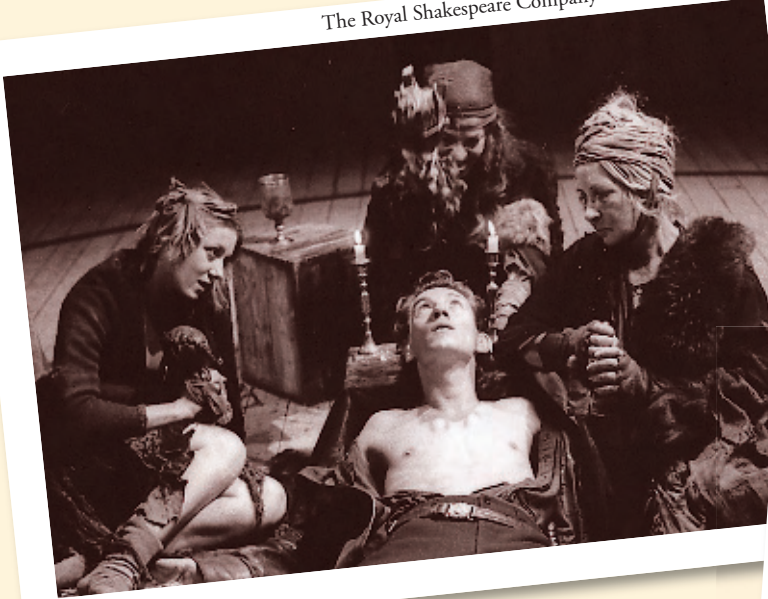
[Stage Direction] **A show . . .** : Macbeth next sees a procession (**show**) of eight kings, the last carrying a mirror (**glass**). According to legend, Fleance escaped to England, where he founded the Stuart family, to which King James belonged.

**112–124** Macbeth is outraged that all eight kings in the procession look like Banquo. The mirror held by the last one shows a future with many more Banquo look-alikes as kings. The twofold balls and treble scepters pictured in the mirror foretell the union of Scotland and England in 1603, the year that James became king of both realms. Banquo, his hair matted (**boltered**) with blood, claims all the kings as his descendants. *What do you think is going through Macbeth's mind?*



## Behind the Curtain

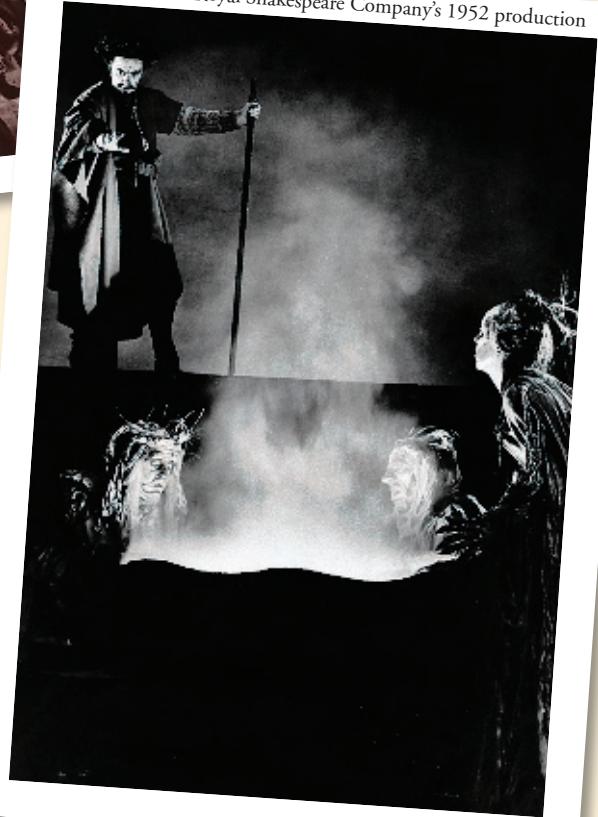
The Royal Shakespeare Company's 1976 production



## Blocking

The placement and movement of actors on the stage is called **blocking**. These photos from different productions of *Macbeth* show Act Four, Scene 1, in which Macbeth sees the apparitions. What different ideas about the scene do you get from the different positions of the actors? Which arrangement has the most visual impact? Explain.

The Royal Shakespeare Company's 1952 production



The 2003 production by Utah's Pioneer Theatre Company

125 **First Witch.** 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.  
I'll charm the air to give a sound

130 While you perform your antic round,  
That this great king may kindly say  
Our duties did his welcome pay.

[*Music. The Witches dance and 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 Weïrd 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?

**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.** [*Aside*] Time, thou anticipat'st my dread exploits.

145 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,  
To crown my thoughts with acts, be it thought and done:

150 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;  
This deed I'll do before this purpose cool.

155 But no more sights!—Where are these gentlemen?  
Come bring me where they are.

[*They exit.*]

133 **pernicious:** evil.

134 **aye:** always.

135 After the witches vanish, Macbeth hears noises outside the cave and calls out.

144–156 Frustrated in his desire to kill Macduff, Macbeth blames his own hesitation, which gave his enemy time to flee. He concludes that one's plans (**flighty purpose**) are never achieved (**o'ertook**) unless carried out at once. From now on, Macbeth promises, he will act immediately on his impulses (**firstlings of my heart**) and complete (**crown**) his thoughts with acts. He will surprise Macduff's castle at Fife and kill his wife and children. *Why does Macbeth decide to kill Macduff's family?*

## Scene 2 Macduff's castle at Fife.

Ross visits Lady Macduff to assure her of her husband's wisdom and courage. Lady Macduff cannot be comforted, believing that he left out of fear. After Ross leaves she tells her son, who is still loyal to his father, that Macduff was a traitor and is now dead. A messenger warns them to flee but is too late. Murderers sent by Macbeth burst in, killing both wife and son.

[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 move—I take my leave of you.

Shall not be long but I'll be here again.

Things at the worst will cease or else climb upward

25 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.

[Ross exits.]

**Lady Macduff.** Sirrah, your father's dead.

And what will you do now? How will you live?

3–4 Macduff's wife is worried that others will think her husband a traitor because his fears made him flee the country (**our fears do make us traitors**), though he was guilty of no wrongdoing.

9 **wants the natural touch:** lacks the instinct to protect his family.

12–14 Lady Macduff believes her husband is motivated entirely by fear, not by love of his family. His hasty flight is contrary to reason.

14 **coz:** cousin (a term used for any close relation).

15 **school:** control; **for:** as for.

17 **fits o' th' season:** disorders of the present time.

18–22 Ross laments the cruelty of the times that made Macduff flee. In such times, people are treated like traitors for no reason. Their fears make them believe (**hold**) rumors, though they do not know what to fear and drift aimlessly like ships tossed by a tempest.

28–30 Moved by pity for Macduff's family, Ross is near tears (**my disgrace**). He will leave before he embarrasses himself.

30–31 **Why does Lady Macduff tell her son that his father is dead, though the boy heard her discussion with Ross?**



**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?

40 **Lady Macduff.** Why, I can buy me twenty 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?

45 **Lady Macduff.** 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.

50 **Son.** 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.** Then the liars and swearers are fools, for there are liars and  
55 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.

60 **Lady Macduff.** Poor prattler, how thou talk'st!

[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.

[Messenger exits.]

**32–35** The spirited son refuses to be defeated by their bleak situation. He will live as birds do, taking whatever comes his way. His mother responds in kind, calling attention to devices used to catch birds: nets, sticky birdlime (**lime**), snares (**pitfall**), and traps (**gin**).

**40–43** Lady Macduff and her son affectionately joke about her ability to find a new husband. She expresses admiration for his intelligence (**with wit enough**).

**44–53** Continuing his banter, the son asks if his father is a traitor. Lady Macduff, understandably hurt and confused by her husband's unexplained departure, answers yes.

**54–60** Her son points out that traitors outnumber honest men in this troubled time. The mother's terms of affection, **monkey** and **prattler** (childish talker), suggest that his playfulness has won her over.

**61–69** The messenger, who knows Lady Macduff is an honorable person (**in your state of honor I am perfect**), delivers a polite but desperate warning, urging her to flee immediately. While he apologizes for scaring her, he warns that she faces a deadly (**fell**) cruelty, one dangerously close (**too nigh**).



Lady Macduff, Ross, and children of Macduff

**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? **B**

**Murderer.** Where is your husband?

**Lady Macduff.** I hope in no place so unsanctified  
Where such as thou mayst find him.

**Murderer.** He's a traitor.

**Son.** Thou liest, thou shag-eared villain!

**Murderer.** What, you egg!

[Stabbing him]

80 Young fry of treachery!

**Son.** He has killed me, mother.

Run away, I pray you,

[Lady Macduff exits, crying "Murder!" followed by the Murderers bearing the Son's body.]

**B SOLILOQUY**

Reread Lady Macduff's speech in lines 69–75. How have some of the characters in the drama reflected her conclusions about "this earthly world"?

77 **unsanctified:** unholy.

79 **shag-eared:** long-haired. Note how quickly the son reacts to the word *traitor*. *How do you think he feels about his father?*

80 **young fry:** small fish.

### Scene 3 England. Before King Edward's palace.

*Macduff urges Malcolm to join him in an invasion of Scotland, where the people suffer under Macbeth's harsh rule. Since Malcolm is uncertain of Macduff's motives, he tests him to see what kind of king Macduff would support. Once convinced of Macduff's honesty, Malcolm tells him that he has 10,000 soldiers ready to launch an attack. Ross arrives to tell them that some revolts against Macbeth have already begun. Reluctantly, Ross tells Macduff about the murder of his family. Wild with grief, Macduff vows to confront Macbeth and avenge the murders.*

[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. **C**

**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.  
A good and virtuous nature may recoil  
20 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,  
Yet grace must still look so.

**Macduff.** I have lost my hopes.

25 **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,

1–8 In response to Malcolm's depression about Scotland, Macduff advises that they grab a deadly (**mortal**) sword and defend their homeland (**birthdom**). The anguished cries of Macbeth's victims strike heaven and make the skies echo with cries of sorrow (**syllable of dolor**).

**C DRAMATIC IRONY**  
What is ironic about Macduff's speech in lines 2–8?

8–15 Malcolm will strike back only if the time is right (**as I shall find the time to friend**). Macduff may be sincere, but he may be deceiving Malcolm to gain a reward from Macbeth (**something you may deserve of him through me**).

18–24 Malcolm further explains the reasons for his suspicions. Even a good person may fall (**recoil**) into wickedness because of a king's command (**imperial charge**). If Macduff is innocent, he will not be harmed by these suspicions, which cannot change (**transpose**) his nature (**that which you are**). Virtue cannot be damaged even by those who fall into evil, like Lucifer (**the brightest angel**), and disguise themselves as virtuous (**wear the brows of grace**).

25–31 Malcolm cannot understand how Macduff could leave his family, a source of inspiration (**motives**) and love, in an unprotected state (**rawness**). He asks him not to be insulted by his suspicions (**jealousies**); Malcolm is guarding his own safety.



Let not my jealousies be your dishonors,  
30 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;  
The title is affeered.—Fare thee well, lord.

35 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.  
I think our country sinks beneath the yoke.  
40 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  
Of goodly thousands. But, for all this,  
45 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,  
By him that shall succeed.

**Macduff.** What should he be?

50 **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  
Esteem him as a lamb, being compared  
55 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,  
Sudden, malicious, smacking of every sin  
60 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  
All continent impediments would o'erbear  
65 That did oppose my will. Better Macbeth  
Than such an one to reign.

34 **affeered:** confirmed.

46–49 **yet my . . . succeed:** To test Macduff's honor and loyalty, Malcolm begins a lengthy description of his own fictitious vices. He suggests that Scotland may suffer more under his rule than under Macbeth's.

50–55 Malcolm says that his own vices are so plentiful and deeply planted (**grafted**) that Macbeth will seem innocent by comparison.

58 **luxurious:** lustful.

59 **sudden:** violent; **smacking:** tasting.

61 **voluptuousness:** lust.

63 **cistern:** large storage tank.

63–65 His lust is so great that it would overpower (**o'erbear**) all restraining obstacles (**continent impediments**).

**Macduff.** Boundless intemperance  
 In nature is a tyranny. It hath been  
 Th' untimely emptying of the happy throne  
 And fall of many kings. But fear not yet  
 70 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  
 That vulture in you to devour so many  
 75 As will to greatness dedicate themselves,  
 Finding it so inclined.

**Malcolm.** With this there grows  
 In my most ill-composed affection such  
 A stanchless avarice that, were I king,  
 I should cut off the nobles for their lands,  
 80 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  
 Quarrels unjust against the good and loyal,  
 Destroying them for wealth.

**Macduff.** This avarice  
 85 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.  
 Scotland hath foisons to fill up your will  
 Of your mere own. All these are portable,  
 90 With other graces weighed.

**Malcolm.** But I have none. The king-becoming graces,  
 As justice, verity, temp'rance, stableness,  
 Bounty, perseverance, mercy, lowliness,  
 Devotion, patience, courage, fortitude,  
 95 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  
 Pour the sweet milk of concord into hell,  
 Uproar the universal peace, confound  
 100 All unity on earth.

**Macduff.** O Scotland, Scotland!

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

**Macduff.** Fit to govern?  
 No, not to live.—O nation miserable,  
 With an untitled tyrant bloody-sceptered,  
 105 When shalt thou see thy wholesome days again,

**66–76** Macduff describes uncontrolled desire (**boundless intemperance**) as a tyrant of human nature that has caused the early (**untimely**) downfall of many kings. When Malcolm is king, however, his lustful appetite (**vulture in you**) can be satisfied by the many women willing to give (**dedicate**) themselves to a king.

**76–78** Malcolm adds insatiable greed (**stanchless avarice**) to the list of evils in his disposition (**affection**).

**84–90** Macduff recognizes that greed is a deeper-rooted problem than lust, which passes as quickly as the summer (**summer-seeming**). But the king's property alone (**of your mere own**) offers plenty (**foisons**) to satisfy his desire. Malcolm's vices can be tolerated (**are portable**).

**91–95** Malcolm claims that he lacks all the virtues appropriate to a king (**king-becoming graces**). His list of missing virtues includes truthfulness (**verity**), consistency (**stableness**), generosity (**bounty**), humility (**lowliness**), and religious devotion.

Since that the truest issue of thy throne  
 By his own interdiction stands accursed  
 And does blaspheme his breed?—Thy royal father  
 Was a most sainted king. The queen that bore thee,  
 110 Oft'ner upon her knees than on her feet,  
 Died every day she lived. Fare thee well.  
 These evils thou repeat'st upon thyself  
 Have banished me from Scotland.—O my breast,  
 Thy hope ends here!

**Malcolm.** Macduff, this noble passion,  
 115 Child of integrity, hath from my soul  
 Wiped the black scruples, reconciled my thoughts  
 To thy good truth and honor. Devilish Macbeth  
 By many of these trains hath sought to win me  
 Into his power, and modest wisdom plucks me  
 120 From overcredulous haste. But God above  
 Deal between thee and me, for even now  
 I put myself to thy direction and  
 Unspeak mine own detraction, here abjure  
 The taints and blames I laid upon myself  
 125 For strangers to my nature. I am yet  
 Unknown to woman, never was forsworn,  
 Scarcely have coveted what was mine own,  
 At no time broke my faith, would not betray  
 The devil to his fellow, and delight  
 130 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—  
 Whither indeed, before thy here-approach,  
 Old Siward with ten thousand warlike men,  
 135 Already at a point, was setting forth.  
 Now we'll together, and the chance of goodness  
 Be like our warranted quarrel. Why are you silent?

**Macduff.** Such welcome and unwelcome things at once  
 'Tis hard to reconcile.

[*Enter a Doctor.*]

140 **Malcolm.** Well, more anon.—Comes the King forth, I pray you?

**Doctor.** Ay, sir. There are a crew of wretched souls  
 That stay his cure. Their malady convinces  
 The great assay of art, but at his touch  
 (Such sanctity hath heaven given his hand)

145 They presently amend.

**Malcolm.** I thank you, doctor.

[*Doctor exits.*]

**102–114** Macduff can see no relief for Scotland's suffering under a tyrant who has no right to the throne (**untitled**). The rightful heir (**truest issue**), Malcolm, bans himself from the throne (**by his own interdiction**) because of his evil. Malcolm's vices slander his parents (**blaspheme his breed**)—his saintly father and his mother who renounced the world (**died every day**) for her religion. Since Macduff will not help an evil man to become king, he will not be able to return to Scotland.

**114–125** Macduff has finally convinced Malcolm of his honesty. Malcolm explains that his caution (**modest wisdom**) resulted from his fear of Macbeth's tricks. He takes back his accusations against himself (**unspeak mine own detraction**) and renounces (**abjure**) the evils he previously claimed.

**133–137** Malcolm already has an army, 10,000 troops belonging to old Siward, the earl of Northumberland. Now that Macduff is an ally, he hopes the battle's result will match the justice of their cause (**warranted quarrel**).

## Language Coach

**Multiple Meanings** Lines 142–143 contain three out-of-date usages. Here, *convinces* means “defeats”; *assay* means “efforts”; and *art* refers to medical practice. Rephrase the lines in modern language. With the help of a dictionary, use each word in a sentence with its modern meaning.



**Macduff.** What's the disease he means?

**Malcolm.** 'Tis called the evil:

A most miraculous work in this good king,  
Which often since my here-remain in England  
I have seen him do. How he solicits heaven  
150 Himself best knows, but strangely visited people  
All swoll'n and ulcerous, pitiful to the eye,  
The mere despair of surgery, he cures,  
Hanging a golden stamp about their necks  
Put on with holy prayers; and, 'tis spoken,  
155 To the succeeding royalty he leaves  
The healing benediction. With this strange virtue,  
He hath a heavenly gift of prophecy,  
And sundry blessings hang about his throne  
That speak him full of grace.

[Enter Ross.]

**Macduff.** See who comes here.

160 **Malcolm.** My countryman, but yet I know him not.

**Macduff.** My ever-gentle cousin, welcome hither.

**Malcolm.** 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,  
165 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;  
Where sighs and groans and shrieks that rent the air  
Are made, not marked; where violent sorrow seems  
170 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,  
Dying or ere they sicken. **D**

**Macduff.** O relation too nice and yet too true!

175 **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.

**141–159** Edward the Confessor, king of England, could reportedly heal the disease of scrofula (**the evil**) by his saintly touch. The doctor describes people who cannot be helped by medicine's best efforts (**the great assay of art**) waiting for the touch of the king's hand. Edward has cured many victims of this disease. Each time, he hangs a gold coin around their neck and offers prayers, a healing ritual that he will teach to his royal descendants (**succeeding royalty**).

**162–163** **Good God . . . strangers:** May God remove Macbeth, who is the cause (**means**) of our being strangers.

## **D** TRAGEDY

Reread lines 164–173, in which the audience learns that in Macbeth's bloody reign, screams go unnoticed (**are made, not marked**) and violent sorrow has become commonplace (**modern ecstasy**). What emotions does Macbeth inspire as a **tragic hero** at this point?

**174** **relation too nice:** news that is too accurate.

**176–177** If the news is more than an hour old, listeners hiss at the speaker for being outdated; every minute gives birth to a new grief.

**Macduff.** The tyrant has not battered at their peace?

180 **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  
Of many worthy fellows that were out;  
185 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  
To doff their dire distresses.

**Malcolm.** Be 't their comfort  
190 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.

**Ross.** Would I could answer  
This comfort with the like. But I have words  
195 That would be howled out in the desert air,  
Where hearing should not latch them.

**Macduff.** What concern they—  
The general cause, or is it a fee-grief  
Due to some single breast?

**Ross.** No mind that's honest  
But in it shares some woe, though the main part  
200 Pertains to you alone.

**Macduff.** If it be mine,  
Keep it not from me. Quickly let me have it.

**Ross.** Let not your ears despise my tongue forever,  
Which shall possess them with the heaviest sound  
That ever yet they heard.

**Macduff.** Hum! I guess at it.

205 **Ross.** 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.

**Malcolm.** Merciful heaven!  
What, man, ne'er pull your hat upon your brows.  
210 Give sorrow words. The grief that does not speak  
Whispers the o'erfraught heart and bids it break.

**Macduff.** My children too?

**Ross.** Wife, children, servants, all that could be found.

**180 well at peace:** Ross knows about the murder of Macduff's wife and children, but the news is too terrible to report.

**182–189** Notice how Ross avoids the subject of Macduff's family. He mentions the rumors of nobles who are rebelling (**out**) against Macbeth. Ross believes the rumors because he saw Macbeth's troops on the march (**tyrant's power afoot**). The presence (**eye**) of Malcolm and Macduff in Scotland would help raise soldiers and remove (**doff**) Macbeth's evil (**dire distresses**).

**195 would:** should.

**196 latch:** catch.

**197 fee-grief:** private sorrow.

**198–199 No mind . . . woe:** Every honorable (**honest**) person shares in this sorrow.

**206–208** Ross won't add to Macduff's sorrow by telling him how his family was killed. He compares Macduff's dear ones to the piled bodies of killed deer (**quarry**).

**210–211 The grief . . . break:** Silence will only push an overburdened heart to the breaking point.

**Macduff.** And I must be from thence? My wife killed too?

215 **Ross.** I have said.

**Malcolm.** Be comforted.

Let's make us med'cines of our great revenge  
To cure this deadly grief.

**Macduff.** He has no children. All my pretty ones?

220 Did you say "all"? O hell-kite! All?

What, all my pretty chickens and their dam  
At one fell swoop?

**Malcolm.** Dispute it like a man.

**Macduff.** I shall do so,  
But I must also feel it as a man.

225 I cannot but remember such things were

That were most precious to me. Did heaven look on  
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,

230 Fell slaughter on their souls. Heaven rest them now.

**Malcolm.** Be this the whetstone of your sword. Let grief  
Convert to anger. Blunt not the heart; enrage it.

**Macduff.** O, I could play the woman with mine eyes  
And braggart with my tongue! But, gentle heavens,

235 Cut short all intermission! Front to front

Bring thou this fiend of Scotland and myself.  
Within my sword's length set him. If he scape,  
Heaven forgive him too. **E**

**Malcolm.** This tune goes manly.

Come, go we to the King. Our power is ready;

240 Our lack is nothing but our leave. Macbeth

Is ripe for shaking, and the powers above  
Put on their instruments. Receive what cheer you may.  
The night is long that never finds the day.

[*They exit.*]

214 Macduff laments his absence from the castle.

219–222 **He has no children:** possibly a reference to Macbeth, who has no children to be killed for revenge. Macduff compares Macbeth to a bird of prey (**hell-kite**) who kills defenseless chickens and their mother.

228 **naught:** nothing.

231 **whetstone:** grindstone used for sharpening.

**E FORESHADOWING**  
What event does Macduff's speech in lines 233–238 foreshadow?

239–243 Our troops are ready to attack, needing only the king's permission (**our lack is nothing but our leave**). Like a ripe fruit, Macbeth is ready to fall, and heavenly powers are preparing to assist us. The long night of Macbeth's evil will be broken.



## Comprehension

1. **Recall** What three messages does Macbeth receive from the three apparitions?
2. **Clarify** What happens to Lady Macduff and her children?
3. **Paraphrase** Reread Scene 3, lines 235–238. How would you paraphrase these lines?



**READING 4** Evaluate how the structure and elements of drama change in the works of British dramatists across literary periods.

## Literary Analysis

4. **Recognize Cause and Effect** What is the result—or effect—of each of the following events? Use specific details to explain your answers.
  - Macbeth’s second visit to the Three Witches (Scene 1, lines 48–133)
  - Malcolm tests Macduff (Scene 3, lines 37–114)
  - Macduff’s family is murdered (Scene 2, lines 76–81)
5. **Examine Shakespearean Drama** Review the notes you recorded about Macbeth’s actions in Act Four. How does Macbeth react when he encounters the apparitions? What does his reaction reveal about how he has changed?
6. **Analyze Shakespearean Tragedy** What is **foreshadowed** by each of the apparitions that appear to Macbeth in Scene 1?
7. **Analyze Rhythm and Rhyme** Reread Scene 1, lines 4–38, in which the witches make their magical brew. What effect do you think the rhythm and rhyme in the lines would have on an audience?
8. **Compare Characters** Compare Lady Macbeth with Lady Macduff. How are the characters similar? How do they differ? Cite specific evidence from the play to support your ideas.
9. **Draw Conclusions** Lady Macduff and Malcolm both question Macduff’s motives for fleeing Scotland. Think about the crimes Macbeth has already committed. Why might the nature and manner of these crimes have led Macduff to believe that his family would be safe at his castle?

## Literary Criticism

10. **Different Perspectives** In some productions of *Macbeth*, the director omits Malcolm’s lengthy test of Macduff. Do you agree with this decision? What would be lost or gained by omitting the speech? Support your response.

### *Can you ever be too* **AMBITIOUS?**

According to one definition, knowledge is power. When might this be true? When might it not be true? Provide concrete examples from the play that prove *and* disprove this definition of “knowledge.”

**Scene 1** *Macbeth's castle at Dunsinane.*

*A sleepwalking Lady Macbeth is observed by a concerned attendant, or gentlewoman, and a doctor. Lady Macbeth appears to be washing imagined blood from her hands. Her actions and confused speech greatly concern the doctor, and he warns the attendant to keep an eye on Lady Macbeth, fearing that she will harm herself.*

[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.** Since his Majesty went into the field, I have seen her rise from her bed, throw her nightgown upon her, unlock her closet,  
5 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.** A great perturbation in nature, to receive at once the benefit of sleep and do the effects of watching. In this slumb'ry agitation, besides her walking and other actual performances, what at any time have you  
10 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.** Neither to you nor anyone, having no witness to confirm my speech.

[Enter Lady Macbeth with a taper.]

15 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?

**Gentlewoman.** Why, it stood by her. She has light by her continually. 'Tis her command.

20 **Doctor.** You see her eyes are open.

**Gentlewoman.** Ay, but their sense are shut.

**Doctor.** What is it she does now? Look how she rubs her hands.

**Gentlewoman.** 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.

25 **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.** 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?

3 **went into the field:** went to battle.

7–8 **A great . . . of watching:** To behave as though awake (**watching**) while sleeping is a sign of a greatly troubled nature.

12 **meet:** appropriate.

13–14 The attendant won't repeat what Lady Macbeth has said, because there are no other witnesses to confirm her report. *What is she worried about?*

15 **guise:** usual manner.

16 **stand close:** hide yourself.

17 **that light:** her candle.

18–19 *Why might Lady Macbeth want a light by her at all times?*

## Language Coach

**Derivations** Words formed from another word or base are **derivations**. For example, the word *custom*, meaning “habit,” has many derivations, including *customary* and *customer*. Reread lines 23–24. What derivation of *custom* appears in these lines? What do you think it means?





Macduff and Macbeth



30 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? **A**

**Doctor.** Do you mark that?

**Lady Macbeth.** The Thane of Fife had a wife. Where is she now? What, 35 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.

**Gentlewoman.** She has spoke what she should not, I am sure of that. Heaven knows what she has known.

40 **Lady Macbeth.** Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand. O, O, O!

**Doctor.** What a sigh is there! The heart is sorely charged.

**Gentlewoman.** I would not have such a heart in my bosom for the dignity of the whole body.

45 **Doctor.** Well, well, well.

**Gentlewoman.** Pray God it be, sir.

**Doctor.** 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 50 pale. I tell you yet again, Banquo's buried; he cannot come out on 's grave.

**Doctor.** 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 55 undone. To bed, to bed, to bed.

[Lady Macbeth *exits*.]

**Doctor.** Will she go now to bed?

**Gentlewoman.** Directly.

**Doctor.** Foul whisp'rings are abroad. Unnatural deeds  
Do breed unnatural troubles. Infected minds  
60 To their deaf pillows will discharge their secrets.  
More needs she the divine than the physician.  
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.  
65 My mind she has mated, and amazed my sight.  
I think but dare not speak.

**Gentlewoman.** Good night, good doctor.

[*They exit*.]

## **A TRAGEDY**

Reread lines 28–32, in which Lady Macbeth relives how she persuaded her husband to murder Duncan. What appears to have happened to Lady Macbeth as a result of their plot?

**34–36** Lady Macbeth shows guilt about Macduff's wife. Then she addresses her husband, as if he were having another ghostly fit (**starting**).

**42** **sorely charged:** heavily burdened.

**43–44** The gentlewoman says that she would not want Lady Macbeth's heavy heart in exchange for being queen.

**47** **practice:** skill.

**50** **on 's:** of his.

**52** *What has the doctor learned so far from Lady Macbeth's ramblings?*

**58** **Foul whisp'rings are abroad:** Rumors of evil deeds are circulating.

**61** She needs a priest more than a doctor.

**63** **annoyance:** injury. The doctor may be worried about the possibility of Lady Macbeth's committing suicide.

**65** **mated:** astonished.

## Scene 2 The country near Dunsinane.

*The Scottish rebels, led by Menteith, Caithness, Angus, and Lennox, have come to Birnam Wood to join Malcolm and his English army. They know that Dunsinane has been fortified by a furious and brave Macbeth. They also know that his men neither love nor respect him.*

[*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.  
Revenge 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.

**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 med'cine of the sickly weal,  
And with him pour we in our country's purge  
Each drop of us.

**3–5 for their dear . . . man:** The cause of Malcolm and Macduff is so deeply felt that a dead (**mortified**) man would respond to their call to arms (**alarm**).

**10–11 many . . . manhood:** many soldiers who are too young to grow beards (**unrough**)—that is, who have hardly reached manhood.

**15–16** Like a man so swollen with disease (**distempered**) that he cannot buckle his belt, Macbeth cannot control his evil actions.

**18** Every minute, the revolts against Macbeth shame him for his treachery (**faith-breach**).

**22–25** Macbeth's troubled nerves (**pestered senses**)—the product of his guilty conscience—have made him jumpy.

**25–29** Caithness and the others will give their loyalty to the only help (**med'cine**) for the sick country (**weal**). They are willing to sacrifice their last drop of blood to cleanse (**purge**) Scotland.

**Lennox.** Or so much as it needs  
 30 To dew the sovereign flower and drown the weeds.  
 Make we our march towards Birnam.  
*[They exit marching.]*

**Scene 3 Dunsinane. A room in the castle.**  
*Macbeth awaits battle, confident of victory because of what he learned from the witches. After hearing that a huge army is ready to march upon his castle, he expresses bitter regrets about his life. While Macbeth prepares for battle, the doctor reports that he cannot cure Lady Macbeth, whose illness is mental, not physical.*  
*[Enter Macbeth, the 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 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.** Soldiers, sir.

**Macbeth.** Go prick thy face and over-red thy fear,  
 15 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.** The English force, so please you.

**Macbeth.** Take thy face hence.

*[Servant exits.]*  
 Seyton!—I am sick at heart  
 20 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  
 Is fall'n into the sere, the yellow leaf,  
 And that which should accompany old age,  
 25 As honor, love, obedience, troops of friends,

**29–31** Lennox compares Malcolm to a flower that needs the blood of patriots to water (**dew**) it and drown out weeds like Macbeth.

**1** Macbeth wants no more news of thanes who have gone to Malcolm's side.

**2–10** Macbeth will not be infected (**taint**) with fear, because the witches (**spirits**), who know all human events (**mortal consequences**), have convinced him that he is invincible. He mocks the self-indulgent English (**English epicures**), then swears that he will never lack confidence.

**11 loon:** stupid rascal.

**12 goose-look:** look of fear.

**14–17** Macbeth suggests that the servant cut his face so that blood will hide his cowardice. He repeatedly insults the servant, calling him a coward (**lily-livered**) and a clown (**patch**) and making fun of his white complexion (**linen cheeks, whey-face**).

**20–28 This push . . . dare not:** The upcoming battle will either make Macbeth secure (**cheer me ever**) or dethrone (**disseat**) him. He bitterly compares his life to a withered (**sere**) leaf. He cannot look forward to old age with friends and honor, but only to curses and empty flattery (**mouth-honor, breath**) from those too timid (**the poor heart**) to tell the truth.



I must not look to have, but in their stead  
Curses, not loud but deep, mouth-honor, breath  
Which the poor heart would fain deny and dare not.—  
Seyton!

[Enter Seyton.]

30 **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.** 'Tis not needed yet.

**Macbeth.** I'll put it on.

35 Send out more horses. Skirr the country round.  
Hang those that talk of fear. Give me mine armor.—  
How does your patient, doctor?

**Doctor.** Not so sick, my lord,  
As she is troubled with thick-coming fancies  
That keep her from her rest.

**Macbeth.** Cure her of that.

40 Canst thou not minister to a mind diseased,  
Pluck from the memory a rooted sorrow,  
Raze out the written troubles of the brain,  
And with some sweet oblivious antidote  
Cleanse the stuffed bosom of that perilous stuff

45 Which weighs upon the heart? **B**

**Doctor.** Therein the patient  
Must minister to himself.

**Macbeth.** Throw physic to the dogs, I'll none of it.—  
Come, put mine armor on. Give me my staff.

[Attendants *begin to arm him*.]

Seyton, send out.—Doctor, the thanes fly from me.—

50 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,  
I would applaud thee to the very echo  
That should applaud again.—Pull 't off, I say.—

55 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  
Makes us hear something.

## Language Coach

**Denotation/Connotation** The images or feelings associated with a word are its

**connotations.** Reread line 32. The word *hacked* has several synonyms, including *chopped* and *sliced*. What connotations or feelings accompany *hacked* and its synonyms?

35 *skirr*: scour.

## **B** TRAGEDY

In lines 39–45, Macbeth asks the doctor to remove the sorrow from Lady Macbeth's memory and relieve her overburdened heart. Why are these lines so moving?

47–54 Macbeth has lost his faith in the ability of medicine (*physic*) to help his wife. Then as he struggles into his armor, he says that if the doctor could diagnose Scotland's disease (*cast . . . land*) and cure it, Macbeth would never stop praising him.

54 *Pull 't off*: Macbeth is referring to a piece of armor.

56 *scour*: purge; *them*: the English.

**Macbeth.** Bring it after me.—  
 I will not be afraid of death and bane  
 60 Till Birnam Forest come to Dunsinane.  
**Doctor.** [*Aside*] Were I from Dunsinane away and clear,  
 Profit again should hardly draw me here.  
 [*They exit.*]

**58–60** Macbeth leaves for battle, telling Seyton to bring the armor. He declares his fearlessness before death and destruction (**bane**).

#### Scene 4 The country near Birnam Wood.

*The rebels and English forces have met in Birnam Wood. Malcolm orders each soldier to cut tree branches to camouflage himself. In this way Birnam Wood will march upon Dunsinane.*

[*Drum and Colors. Enter Malcolm, Siward, Macduff, Siward's son, Menteith, Caithness, Angus, 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. **C**

**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.

**Siward.** 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,  
 20 But certain issue strokes must arbitrate;  
 Towards which, advance the war.  
 [*They exit marching.*]

#### **C** FORESHADOWING

In lines 4–7, Malcolm orders his men to cut down tree branches to camouflage themselves and confuse Macbeth's scouts. How will this affect the prophecy about Birnam Wood?

**10 setting down:** siege.

**10–14** Malcolm says that men of all ranks (**both more and less**) have abandoned Macbeth. Only weak men who have been forced into service remain with him.

**14–16** Macduff warns against overconfidence and advises that they attend to the business of fighting.

**16–21** Siward says that the approaching battle will decide whether their claims will match what they actually possess (**owe**). Right now, their hopes and expectations are the product of guesswork (**thoughts speculative**); only fighting (**strokes**) can settle (**arbitrate**) the issue.

## Behind the Curtain

## Cross-Cultural Adaptations

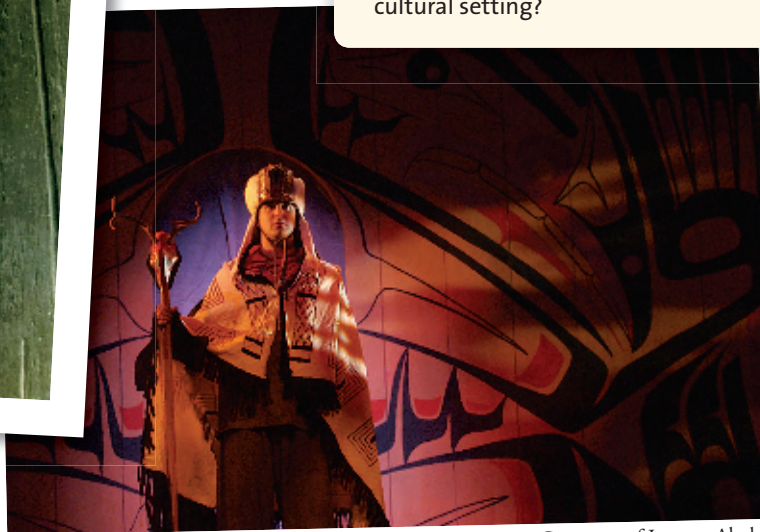


TEKS 2B, 4

*Umabatha: The Zulu Macbeth*, performed at Lincoln Center in 1997



Akira Kurosawa's 1957 film *Throne of Blood*



*Macbeth*, performed in 2004 by the Perseverance Theatre Company of Juneau, Alaska

With its universal themes of ambition and guilt, *Macbeth* is often reimaged in other cultural settings. These photos show a Zulu version of the play, set in South Africa; a famous film adaptation, *Throne of Blood*, set in medieval Japan; and a version set among the Tlingit, an Alaskan native tribe. Notice how the settings and costumes, such as the Japanese statue and samurai dress in the middle photo, reflect these different cultural contexts.

Cross-cultural productions may even reinterpret the play to comment on broader political issues, such as in Tlingit adaptation of *Macbeth*. In Tlingit culture, one should always value the welfare of the tribe above one's own interests. Macbeth clearly favors his own desires at the expense of his countrymen's lives. In the Tlingit *Macbeth*, when characters adhered to communal values, those cast members spoke in the language of the Tlingit; when they voiced individual concerns, they spoke Shakespearean English. According to the Tlingit adaptation of *Macbeth*, English is the language of selfish individuality and violence, while Tlingit is the language of tribal unity and peace.

If you could choose to set *Macbeth* in another cultural setting, what would it be? How would you adjust the set, costumes, or other aspects of the play to reflect this cultural setting?



## Scene 5 Dunsinane. Within the castle.

*Convinced of his powers, Macbeth mocks the enemy; his slaughters have left him fearless. News of Lady Macbeth's death stirs little emotion, only a comment on the emptiness of life. However, when a messenger reports that Birnam Wood seems to be moving toward the castle, Macbeth grows agitated. Fearing that the prophecies have deceived him, he decides to leave the castle to fight and die on the battlefield.*

[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. [He exits.]

**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.

**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 **D**

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. **E**

[Enter a Messenger.]

Thou com'st to use thy tongue: thy story quickly.

**4 ague:** fever.

**5–7** Macbeth complains that the attackers have been reinforced (**forced**) by deserters (**those that should be ours**), which has forced him to wait at Dunsinane instead of seeking victory on the battlefield.

**9–15** There was a time when a scream in the night would have frozen Macbeth in fear and a terrifying tale (**dismal treatise**) would have made the hair on his skin (**fell of hair**) stand on end. But since he has fed on horror (**direness**), it cannot stir (**start**) him anymore.

**17–18** Macbeth wishes that his wife had died later (**hereafter**), when he would have had time to mourn her.

### **D** BLANK VERSE

Tap your foot to the **rhythm** as you read aloud lines 19–20. How does the rhythm of the lines mirror their meaning?

### **E** TRAGEDY

Reread lines 24–28, in which Macbeth compares life to an actor with a small part to play. How does he probably view his ambitions now? Describe the emotions he inspires in you.

30 **Messenger.** Gracious my lord,  
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  
35 The wood began to move.

**Macbeth.** Liar and slave!

**Messenger.** Let me endure your wrath, if 't be not so.  
Within this three mile may you see it coming.  
I say, a moving grove.

**Macbeth.** If thou speak'st false,  
Upon the next tree shall thou hang alive  
40 Till famine cling thee. If thy speech be sooth,  
I care not if thou dost for me as much.—  
I pull in resolution and begin  
To doubt th' equivocation of the fiend,  
That lies like truth. "Fear not till Birnam Wood  
45 Do come to Dunsinane," and now a wood  
Comes toward Dunsinane. —Arm, arm, and out!—  
If this which he avouches does appear,  
There is nor flying hence nor tarrying here.  
I 'gin to be aweary of the sun  
50 And wish th' estate o' th' world were now undone.—  
Ring the alarum bell! —Blow wind, come wrack,  
At least we'll die with harness on our back. **F**  
[*They exit.*]

### **Scene 6** *Dunsinane. Before the castle.*

*Malcolm and the combined forces reach the castle, throw away their camouflage, and prepare for battle.*

[*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.

**38–52** The messenger's news has dampened Macbeth's determination (**resolution**); Macbeth begins to fear that the witches have tricked him (**to doubt th' equivocation of the fiend**). His fear that the messenger tells the truth (**avouches**) makes him decide to confront the enemy instead of staying in his castle. Weary of life, he nevertheless decides to face death and ruin (**wrack**) with his armor (**harness**) on.

### **F TRAGEDY**

Reread lines 47–52. Note that Macbeth vows to take action, which will probably lead to the drama's **catastrophe**, or tragic resolution. What is the likely outcome of his action?

**1–6** Malcolm commands the troops to put down their branches (**leafy screens**) and gives the battle instructions.

**7 power:** forces.

**Macduff.** Make all our trumpets speak; give them all breath,  
10 Those clamorous harbingers of blood and death.  
[*They exit. Alarums continued.*]

10 **harbingers:** announcers.

### Scene 7 Another part of the battlefield.

*Macbeth kills young Siward, which restores his belief that he cannot be killed by any man born of a woman. Meanwhile, Macduff searches for the hated king. Young Siward's father reports that Macbeth's soldiers have surrendered and that many have even joined their attackers.*

[*Enter Macbeth.*]

**Macbeth.** They have tied me to a stake. I cannot fly,  
But, bear-like, 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.*]

1–4 Macbeth compares himself to a bear tied to a post (a reference to the sport of bearbaiting, in which a bear was tied to a stake and attacked by dogs).

5 **Young Siward.** 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.** The devil himself could not pronounce a title  
More hateful to mine ear.

**Macbeth.** No, nor more fearful.

10 **Young Siward.** Thou liest, abhorrèd 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. [*He exits.*]

[*Alarums. Enter Macduff.*]

### G FORESHADOWING

Be aware that in lines 11–13, Macbeth recalls the third prophecy. What conclusion might Macbeth draw from killing young Siward?

**Macduff.** That way the noise is. Tyrant, show thy face!

15 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,  
Or else my sword with an unbattered edge

20 I sheathe again undeeded. There thou shouldst be;  
By this great clatter, one of greatest note  
Seems bruited. Let me find him, Fortune,  
And more I beg not.

[*He exits. Alarums.*]

14–20 Macduff enters alone. He wants to avenge the murders of his wife and children and hopes to find Macbeth before someone else has the chance to kill him. Macduff does not want to fight the miserable hired soldiers (**kerns**), who are armed only with spears (**staves**). If he can't fight Macbeth, Macduff will leave his sword unused (**undeeded**).

20–23 After hearing sounds suggesting that a person of great distinction (**note**) is nearby, Macduff exits in pursuit of Macbeth.



[Enter Malcolm and Siward.]

**Siward.** This way, my lord. The castle's gently rendered.

25 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.

**Malcolm.** We have met with foes  
That strike beside us.

**Siward.** Enter, sir, the castle.

[They exit. Alarum.]

### Scene 8 Another part of the battlefield.

*Macduff finally hunts down Macbeth, who is reluctant to fight because he has already killed too many Macduffs. The still-proud Macbeth tells his enemy that no man born of a woman can defeat him, only to learn that Macduff was ripped from his mother's womb, thus not born naturally. Rather than face humiliation, Macbeth decides to fight to the death. After their fight takes them elsewhere, the Scottish lords, now in charge of Macbeth's castle, discuss young Siward's noble death. Macduff returns carrying Macbeth's bloody head, proclaiming final victory and declaring Malcolm king of Scotland. The new king thanks his supporters and promises rewards, while asking for God's help to restore order and harmony.*

[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.

[Fight. Alarum.]

**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.

**24 gently rendered:** surrendered without a fight.

**27** You have almost won the day.

**28–29** During the battle many of Macbeth's men deserted to Malcolm's army.

**1–3** Macbeth vows to continue fighting, refusing to commit suicide in the style of a defeated Roman general.

**4–6** Macbeth does not want to fight Macduff, having already killed so many members of Macduff's family.

**8–13** Macbeth says that Macduff is wasting his effort. Trying to wound Macbeth is as useless as trying to wound the invulnerable (**intrenchant**) air. Macduff should attack other, more easily injured foes, described in terms of helmets (**crests**).

**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.

**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 upon 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!" **H**

[*They exit fighting. Alarums.*]

[*They enter fighting, and Macbeth is slain. Macduff exits carrying off  
Macbeth's body. Retreat and flourish. Enter, with Drum and Colors,  
Malcolm, Siward, Ross, Thanes, and Soldiers.*]

35 **Malcolm.** 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.

**Ross.** Your son, my lord, has paid a soldier's debt.  
40 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.** Ay, and brought off the field. Your cause of sorrow  
45 Must not be measured by his worth, for then  
It hath no end.

**Siward.** Had he his hurts before?

**Ross.** Ay, on the front.

**15–16 Macduff . . . untimely ripped:**  
Macduff was a premature baby  
delivered by cesarean section, an  
operation that removes the child  
directly from the mother's womb.

**18 cowed my better part of man:**  
made my spirit, or soul, fearful.

**19–22** The cheating witches  
(**juggling fiends**) have tricked him  
(**palter with us**) with words that  
have double meanings.

**23–27** Macduff scornfully tells  
Macbeth to surrender so that he  
can become a public spectacle  
(**the show and gaze o' th' time**).  
Macbeth's picture will be hung on a  
pole (**painted upon a pole**) as if he  
were part of a circus sideshow.

## **H TRAGEDY**

A **tragic hero** typically realizes  
how he has contributed to his  
own downfall and faces his end  
with dignity. Notice that in lines  
27–34, Macbeth realizes that he  
is doomed. To what extent is he  
redeemed by his determination  
to fight to the death?

[Stage Direction] **Retreat . . .**: The  
first trumpet call (**retreat**) signals the  
battle's end. The next one (**flourish**)  
announces Malcolm's entrance.

**36–37** Though some must die (**go  
off**) in battle, Siward can see that  
their side does not have many  
casualties.

**44–46** Ross tells old Siward that if  
he mourns his son according to the  
boy's value, his sorrow will never end.

**46 hurts before:** wounds in the front  
of his body, which indicate he died  
facing his enemy.

**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.*]

55 **Macduff.** Hail, King! for so thou art. Behold where stands  
Th' usurper's cursèd head. The time is free.  
I see thee compassed with thy kingdom's pearl,  
That speak my salutation in their minds,  
Whose voices I desire aloud with mine.  
60 Hail, King of Scotland!

**All.** Hail, King of Scotland!

[*Flourish*]

**Malcolm.** 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  
65 In such an honor named. What's more to do,  
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  
70 Of this dead butcher and his fiend-like queen  
(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.  
75 So thanks to all at once and to each one,  
Whom we invite to see us crowned at Scone.  
[*Flourish. All exit.*]

**50 knell is knolled:** Young Siward's death bell has already rung, meaning there is no need to mourn him further.

[Stage Direction] Macduff is probably carrying Macbeth's head on a pole.

**56–57 The time . . . pearl:** Macduff declares that the age (**time**) is now freed from tyranny. He sees Malcolm surrounded by Scotland's noblest men (**thy kingdom's pearl**).

**61–76** Malcolm promises that he will quickly reward his nobles according to the devotion (**several loves**) they have shown. He gives the thanes new titles (**henceforth be earls**) and declares his intention, as a sign of the new age (**planted newly with the time**), to welcome back the exiles who fled Macbeth's tyranny and his cruel agents (**ministers**). Now that Scotland is free of the butcher Macbeth and his queen, who is reported to have killed herself, Malcolm asks for God's help to restore order and harmony. He concludes by inviting all present to his coronation.



## Comprehension

1. **Recall** What happens to Lady Macbeth in Act Five?
2. **Clarify** Why does Macbeth have to face his enemies basically alone?
3. **Summarize** How do the apparitions' three predictions in Act Four come true?

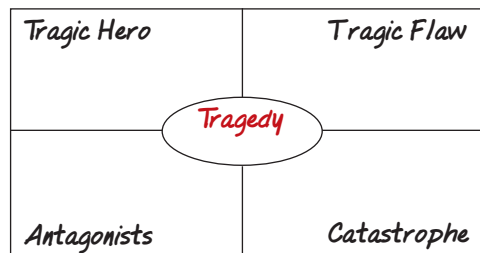


**READING 4** Evaluate how the structure and elements of drama change in the works of British dramatists across literary periods.

## Literary Analysis

4. **Compare Scenes** Reread Scene 1, lines 28–55. Compare this scene, revealing Lady Macbeth's madness, with Scene 4 in Act Three, in which Macbeth believes he sees Banquo's ghost. What is ironic about Lady Macbeth's behavior in these scenes? (Recall that **situational irony** is a contrast between what is expected and what actually occurs.)
5. **Examine Shakespearean Drama** Review the notes you recorded as you read Act Five. How have both Macbeth and Lady Macbeth changed during the course of the play? Cite evidence to support your response.
6. **Interpret Figurative Language** Reread Macbeth's famous soliloquy in Scene 5, lines 19–28. In the **metaphors** in these lines, what does Shakespeare compare life to? What do the metaphors suggest about Macbeth's mental state?

7. **Analyze Shakespearean Tragedy** In a chart like the one shown, identify the characteristics of tragedy in *Macbeth*. To what extent is Macbeth redeemed in Act Five? In what ways could he be considered a **tragic hero** rather than a villain?



8. **Synthesize Themes** A theme is the central idea the writer wishes to share with the reader. Use specific details to explain the message *Macbeth* conveys about the following issues:
  - appearance versus reality
  - loyalty
  - impulses and desires

## Literary Criticism

9. **Critical Interpretations** In a famous critique of Shakespeare's plays, the poet and critic Samuel Taylor Coleridge wrote, "The interest in the plot is always . . . on account of the characters, not vice versa." Do you agree, based on your reading of *Macbeth*? Support your answer.

### Can you ever be too **AMBITIOUS**?

Do you think Macbeth's downfall is a result of fate, his own ambition, or other factors? Cite evidence from the play to support your argument.

# Conventions in Writing

## GRAMMAR AND STYLE: Vary Sentence Structure

Review the **Grammar and Style** note on page 361. A key aspect of Shakespeare’s style is his use of **inverted sentences**, in which the subject follows the verb or part of the verb phrase. The Bard also often inverts word order by putting an object before a verb, an adjective after a noun, or a prepositional phrase before the noun or verb it modifies. Here are two examples from *Macbeth*:

*Come, go we to the King.* (Act Four, Scene 3, line 239)

*O, never / Shall sun that morrow see!* (Act One, Scene 5, lines 57–58)

Notice that in the first line, the verb *go* precedes the subject *we*. In the second sentence, the direct object *sun* appears before both the subject *morrow* and the verb *see*. Shakespeare used this kind of sentence structure primarily for poetic effect. You can use inverted sentences and other types of inverted word order to add variety to your writing or to emphasize a specific word or idea.

**PRACTICE** Write down each of the following lines from *Macbeth*. Identify the inverted parts of speech in each sentence and then write your own lines with a similar pattern.

### EXAMPLE

Now does he feel / His secret murders sticking on his hands.  
*Now does she taste the sweet strawberries growing on the vines.*

1. My dull brain was wrought / With things forgotten.
2. O, full of scorpions is my mind, dear wife!
3. I’ll fight, till from my bones my flesh be hacked.

## READING-WRITING CONNECTION



Expand your understanding of Shakespeare’s language by responding to this prompt. Then use the **revising tips** to improve your speech.

### WRITING PROMPT

**WRITE A SPEECH** In a **persuasive speech**, you use the power of language to influence others. Imagine that you live in Scotland during the time of *Macbeth*. Write a **three-to-five-paragraph speech** in which you call for the overthrow of *Macbeth*. Be sure to use evidence that will support your position and persuade your audience.

### REVISING TIPS

- Make sure you state your position clearly.
- Vary sentence structure in the speech by adding one or two inverted sentences.



**WRITING 16** Write a persuasive text.  
**ORAL AND WRITTEN CONVENTIONS**  
**17B** Use a variety of correctly structured sentences.

**Interactive Revision**

Go to [thinkcentral.com](http://thinkcentral.com).  
KEYWORD: HML12-433

## Reading for Information



Use with *Macbeth*,  
page 348.



**READING 9A** Summarize a text in a manner that captures the author's viewpoint, its main ideas, and its elements without taking a position or expressing an opinion. **9B** Explain how authors writing on the same issue reached different conclusions because of differences in assumptions, evidence, reasoning, and viewpoints. **9D** Synthesize ideas and make logical connections among multiple texts representing similar or different genres and technical sources and support those findings with textual evidence.

## The Real Macbeth

- Historical Account, page 435
- Newspaper Article, page 437

When William Shakespeare wrote “the Scottish play,” he based the plot, characters, and setting on details in Raphael Holinshed’s historical account *Chronicles of England, Scotland, and Ireland*, published in 1587. Now you will read directly from this source of information and then look at a contemporary article by Julie Traves about the real Macbeth.

## Skill Focus: Take Notes and Synthesize

When you synthesize ideas from different sources, you compare and combine the ideas to gain a better understanding of a subject. For example, Holinshed and Traves suggest very different things about who Macbeth really was. By synthesizing their ideas, we can begin to evaluate the accuracy of Shakespeare’s portrayal of this Scottish king.

In order to compare these texts, it may be helpful to take notes about each work and then use those notes to summarize your findings. This process of gathering and organizing information can help you uncover the key relationships and patterns in each work. Use a chart like the one shown to take notes from each selection, or create a different chart that works better for you.

Source	Important Details and Ideas About Macbeth
“Duncan’s Murder” from <i>Holinshed’s Chronicles</i>	
“Banquo’s Murder” from <i>Holinshed’s Chronicles</i>	
“Out, Damn Slander, Out” paragraphs 1 and 2	

First read *Holinshed’s Chronicles*. Then, from each subsection, gather key details about Macbeth and list them in your chart. You will use these details to summarize the author’s viewpoint. Organize the key details into brief summaries about how Macbeth is portrayed in each subsection. Use no more than a few sentences for each summary. Then combine these sentences to create a brief overall summary that describes the author’s viewpoint about Macbeth. Follow the same process for Traves’s newspaper article.

Finally, compare your summaries. What are the major similarities and differences in the way these authors view Macbeth?



from *Holinshed's Chronicles*

by Raphael Holinshed

## Duncan's Murder

It fortune'd, as Macbeth and Banquo journeyed toward Forres, where the King then lay, they went sporting by the way together without other company save only themselves, passing through the woods and fields, when suddenly, in midst of a laund,<sup>1</sup> there met them three women in strange and wild apparel, resembling creatures of elder<sup>2</sup> world; whom when they attentively beheld, wondering much at the sight, the first of them spoke and said, "All hail, Macbeth, Thane of Glamis!" (for he had lately entered into that dignity and office by the death of his father Sinel). The second of them said, "Hail, Macbeth, Thane of Cawdor!" But the third said, "All hail, Macbeth, that hereafter shalt be King of Scotland!" **A**

<sup>10</sup> Then Banquo. "What manner of women," saith he, "are you, that seem so little favorable unto me, whereas to my fellow here, besides high offices, ye assign also the kingdom, appointing forth nothing for me at all?" "Yes," saith the first of them, "we promise greater benefits unto thee than unto him, for he shall reign indeed, but with an unlucky end; neither shall he leave any issue behind him to succeed in his place, where contrarily thou indeed shalt not reign at all, but of thee those shall be born which shall govern the Scottish kingdom by long order of continual descent." Herewith the foresaid women vanished immediately out of their sight. . . . Shortly after, the Thane of Cawdor being condemned at Forres of treason against the King committed, his lands, livings, and offices were given of the King's liberality to Macbeth. . . . **B**

<sup>20</sup> Shortly after it chanced that King Duncan, having two sons by his wife (which was the daughter of Siward Earl of Northumberland), he made the elder of them (called Malcolm) Prince of Cumberland, as it were thereby to appoint him his successor in the kingdom immediately after his decease. Macbeth, sore troubled herewith, for that he saw by this means his hope sore hindered . . . he began to take counsel how he might

1. laund: glade.

2. elder: ancient.

### **A TAKE NOTES**

According to Holinshed, whom did Macbeth and Banquo encounter on their way to Forres? What did the comments made to Macbeth suggest about his future?

### **B TAKE NOTES**

Reread lines 17–19. Why was this event significant? Record the event and its significance in your notes.

### C TAKE NOTES

Identify Macbeth's action in lines 31–33. What and/or who motivated him to commit this act? Explain.

### Language Coach

**Formal Language** The formal language of historical and other academic texts is different from everyday language. Lines 34–35 contain two formal-sounding adverbs. The first, *but* (usually a conjunction, like *and*) means “only.” The other, *thereby*, means “in that way.” Say these lines more informally.

### D TAKE NOTES

What did Macbeth hire men to do? Why? Reread lines 36–41 to identify his motives.

### E TAKE NOTES

What did Fleance do? Why? Add this information to your notes.

usurp the kingdom by force, having a just quarrel<sup>3</sup> so to do (as he took the matter), for that Duncan did what in him lay to defraud him of all manner of title and claim which he might, in time to come, pretend<sup>4</sup> unto the crown.

The words of the three Weird Sisters also (of whom before ye have heard) greatly encouraged him hereunto; but specially his wife lay sore upon him<sup>5</sup> to attempt the thing, 30 as she that was very ambitious, burning in unquenchable desire to bear the name of a queen. At length, therefore, communicating his purposed intent with his trusty friends, amongst whom Banquo was the chiefest, upon confidence of their promised aid he slew the King at Inverness or (as some say) at Bothgowanan, in the sixth year of his reign. C



## Banquo's Murder

This was but a counterfeit zeal of equity<sup>6</sup> showed by him, partly against his natural inclination, to purchase thereby the favor of the people. Shortly after, he began to show what he was, instead of equity practicing cruelty. For the prick of conscience (as it chanceth ever in tyrants and such as attain to any estate by unrighteous means) caused him ever to fear lest he should be served of the same cup as he had ministered to his predecessor. The words also of the three Weird Sisters would not out of his mind, which 40 as they promised him the kingdom, so likewise did they promise it at the same time unto the posterity of Banquo. He willed therefore the same Banquo, with his son named Fleance, to come to a supper that he had prepared for them; which was indeed, as he had devised, present death at the hands of certain murderers whom he hired to execute that deed, appointing them to meet with the same Banquo and his son without the palace, as they returned to their lodgings, and there to slay them, so that he would not have his house slandered but that in time to come he might clear himself if anything were laid to his charge upon any suspicion that might arise. D

It chanced by the benefit of the dark night that, though the father were slain, yet the son, by the help of almighty God reserving him to better fortune, escaped that danger; 50 and afterward, having some inkling (by the admonition of some friends which he had in the court) how his life was sought no less than his father's, who was slain not by chance-medley<sup>7</sup> (as by the handling of the matter Macbeth would have had it to appear) but even upon a premeditated<sup>8</sup> device, whereupon to avoid further peril he fled into Wales. E

3. **quarrel:** cause.

4. **pretend:** claim.

5. **lay sore upon him:** pressed him hard.

6. **equity:** fairness.

7. **chance-medley:** accidental homicide.

8. **premeditated:** premeditated.



## Travel Section

# Out, Damn Slander, Out

Julie Traves

On the 1,000th anniversary of Macbeth's birth, 20 members of the Scottish Parliament are trying to restore his honor—while at the same time boosting tourism. After all, the former king's influence, fictitious or otherwise, is widely felt across the landscape and landmarks of Scotland, from the castle he ruled in “the Scottish play” to the Iron Age hill fort where he reputedly met  
10 his demise.

A motion was put forward this year that “regrets the fact that Macbeth was

misportrayed in the play by Shakespeare of that name,” and notes the historical connections Macbeth had to locations all over Scotland. . . . Since the first performance of *Macbeth* nearly 500 years ago, the Scottish leader has been known as a faithless killer spurred on by witches and a “fiend-like queen.” As scholar Frank Kermode writes in his introduction to *The Riverside Shakespeare*, “In no other play does Shakespeare show a nation so cruelly occupied by the powers of darkness.”

(continued)

## Language Coach

### Frequently Misused

**Words** *Fictitious* and *fictional* are so similar in sound and meaning that they are easily confused. *Fictional* means “relating to imaginative writing,” as in “fictional hero.” *Fictitious* (line 5) means “fake” or “imaginary.” Which word has more negative associations, or connotations?



Glamis castle in Angus, Scotland—a famous Scottish castle, referred to by Shakespeare as Macbeth's home



**F TAKE NOTES**

So far, what new information about Macbeth has Julie Traves presented? Record this information in your notes.

**G TAKE NOTES**

Reread lines 35–47. According to the author, in what ways does Shakespeare manipulate Holinshed's details? Why did he change the story? Include these points in your notes.

In fact, the real Macbeth had a remarkably harmonious reign from 1040 to 1057. He is credited with spreading Christianity throughout Scotland, which prospered under his rule. In a recent interview with  
 30 the *Daily Telegraph*, historian Ted Cowan of Glasgow University said that “some of the ancient Highland clans looked to Macbeth as the last great Celtic ruler in Scotland.” . . . **F**

The Bard based *Macbeth* on Raphael Holinshed's *Chronicles of England, Scotland and Ireland*, published in 1577. While this historical tract doesn't mention Macbeth's betrayal of Duncan, it does refer  
 40 to the killer of an earlier Scots king who was also urged on by his wife. This material was applied to *Macbeth*, in part, to comment on how ambition can go awry. The story of Macbeth was also altered as a way to pay tribute to—and legitimize—  
 50 Scottish King James VI's rise to the English throne in 1603. **G**

These days, however, when people think of Macbeth, they don't think of royal

ancestry—or real history, for that matter. Most of the 120,000 visitors that go to Glamis Castle each year “make the link with Shakespeare,” according to the castle's business manager Gill Crawford. And Glamis plays up that link: There was a performance of *Macbeth* on the grounds last year, and corporate groups can hire a Lady Macbeth to give the “out damn spot” speech (a message to striving  
 60 executives, perhaps?). . . .

Bill Jameson, a writer for the *Scotsman* newspaper, doubts whether tourists want to see monuments to a goody-goody king at all. He writes: “What draws visitors is the mystery of malevolence, and the wish to see the settings of great murders and misdemeanors.”

And what do Scots themselves make of all this toil and trouble? Douglas Pattullo, a  
 70 parliamentary assistant, said that once the public learned that Macbeth was not “the baddie of history,” they were mostly in favor of burnishing his image. . . .



*Macbeth, Banquo, and the Three Witches.* English School. Woodcut. Private collection. © Bridgeman Art Library.

## Comprehension

1. **Recall** According to Holinshed, what were Macbeth's motives for killing Duncan? for attempting to have Banquo and Fleance killed?
2. **Recall** What were 20 members of the Scottish Parliament trying to do on the 1,000th anniversary of Macbeth's birth?
3. **Summarize** Describe the real Macbeth according to author Julie Traves.

## Critical Analysis

4. **Analyze Allusion** Consider the title "Out, Damn Slander, Out." What is Traves alluding to? What point is she making about Macbeth's reputation? Explain.
5. **Reflect on Your Notes** Suppose that Shakespeare had chosen to portray a more historically accurate Macbeth. Do you think he still would have managed to write an interesting play with a more virtuous protagonist? Explain.



**READING 9A** Summarize a text in a manner that captures the author's viewpoint, its main ideas, and its elements without taking a position or expressing an opinion. **9B** Explain how authors writing on the same issue reached different conclusions because of differences in assumptions, evidence, reasoning, and viewpoints. **9D** Synthesize ideas and make logical connections among multiple texts representing similar or different genres and technical sources and support those findings with textual evidence.

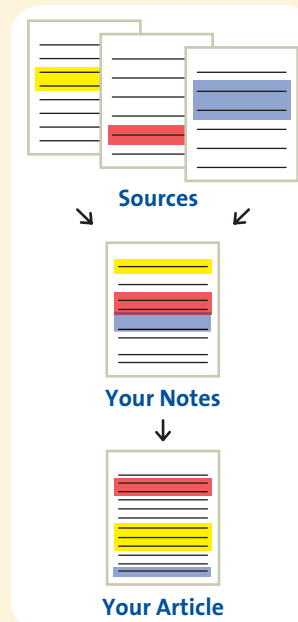
## Read for Information: Synthesize

### WRITING PROMPT

Briefly discuss how Holinshed's negative portrayal of Macbeth differs from Traves's positive one. If Shakespeare had based his play on Traves's historically accurate, positive Macbeth instead of Holinshed's version, how would the play have changed? Do you think audiences would prefer to see a play about the positive Macbeth rather than the negative one? Why or why not? Include specific evidence from Holinshed, Traves, and Shakespeare's play in your essay.

To answer the prompt, you will synthesize information from the texts in this lesson and from Shakespeare's play. Follow these steps:

1. Gather specific information about the portrayal of Macbeth in Holinshed's and Traves's writings. Use this information to summarize each author's viewpoint so you can identify the essential differences between them.
2. Review the materials on Shakespeare's *Macbeth* (pages 340–341) and make notes about Macbeth as portrayed in the play.
3. Write down a few thoughts about why people take interest in a dramatic or historical character and how they might respond to the different portrayals of the Scottish king.







**READING 12A** Evaluate how messages presented in media reflect social and cultural views in ways different from traditional texts. **12B** Evaluate the interactions of different techniques used in multilayered media. **12C** Evaluate how one issue or event is represented across various media to understand the notions of bias, audience, and purpose. **12D** Evaluate changes in formality and tone across various media for different audiences and purposes.

## From Page to Screen

In 1948 one of the world's greatest filmmakers took on the work of one of the world's greatest playwrights. Orson Welles produced, directed, starred in, and adapted the screenplay for Shakespeare's *Macbeth*. In this lesson, you'll view the opening scenes of Welles's expressionistic interpretation of the tragedy in order to explore how a director creates mood in a film.

## The Filmmaker's Challenge

Orson Welles directed his first film, *Citizen Kane*, when he was only 25. Today it's considered by many critics to be among the best movies ever made. But by 1948, just seven years after *Citizen Kane*, Welles's reputation for being difficult and going over budget made it nearly impossible for him to get Hollywood backing.

Welles's purpose, then, was to prove his critics wrong. To this end, he made *Macbeth* on a small budget and tight schedule, using many of the "guerrilla" filmmaking tactics of today's independent directors. He shot the film in just 21 days, dressing his cast in used costumes and cobbling sets together from old Western movie sets.



Orson Welles edits *Macbeth*.

Welles was further challenged by the play itself. Shakespeare is notorious for his simple, sparse stage directions, so it is largely up to each director to determine the look and feel of a Shakespeare play or film. Welles chose to create a film with a dark, primitive tone, heavy with religious symbolism and a haunting sense of doom.



## Comparing Texts: Creating Mood

**Mood** is the feeling or atmosphere that a work creates for the reader or viewer. The director of a play uses the sets, costumes, props, and lighting to develop this feeling. A film director uses these same elements, as well as the framing of each shot and the rhythm of the editing, to create the mood.

Before you view the clips from Welles's *Macbeth*, go back and skim Scenes 1 and 3 from Act One of the play. Think about the witches' dialogue in these scenes and the role the weird sisters play throughout the tragedy. What mood is created? How do lines such as "When the hurly-burly's done, / When the battle's lost and won," contribute to this mood?

Now consider *Macbeth's* brief opening stage direction.

### Act One, Scene 1

An open place in Scotland.

[*Thunder and lightning. Enter three Witches.*]

Imagine you're a director. How would you stage or film this scene? What would your set look like? your costumes? When you view the film clips, consider how the details in Welles's adaptation establish the film's mood.

## Viewing Guide

### Media Smart DVD-ROM

- **Film:** *Macbeth*
- **Director:** Orson Welles
- **Genre:** Drama
- **Running Time:** 2 minutes

The two clips you'll view from *Macbeth* open the movie. They correspond to Act One, Scenes 1 and 3 of the play—the introduction to the witches, and Macbeth and Banquo's visit with the weird sisters. You may want to watch the clips more than once to subject them to close analysis.

### NOW VIEW

#### CLOSE VIEWING: Media Analysis

1. **Compare Mood** Compare the clips you viewed with Act One, Scenes 1 and 3 from the play. How does the atmosphere Welles creates compare with that in the text?
2. **Analyze Shots** Identify two or three shots from the clips you viewed that would be impossible to re-create in a conventional stage performance. How do these shots contribute to the film's mood?
3. **Evaluate the Adaptation** How effective do you think Orson Welles was in adapting the opening of *Macbeth* to the big screen? Think about
  - the portrayal of the witches
  - the film's sets, props, and costumes
  - the types of shots Welles uses

**FILM REVIEW** This review of Orson Welles's film version of *Macbeth* appeared in the January 15, 1951, issue of the *New Republic*.

## **“BLOODY, BOLD, & RESOLUTE”** ROBERT HATCH

**W**ORD OF THE ORSON WELLES *Macbeth* has preceded it to New York and one takes a seat on the aisle, prepared for a quick escape if Glamis murders not only sleep but Shakespeare as well. The picture is by no means that bad; Welles's interpretation of the play is a perverse and limited one, but at least it is an interpretation, consistent and stated with conviction; perhaps for the screen it is even justifiable.

Taking his mood from the barbaric Holinshed chronicle rather than from the royal Elizabethan tragedy, Welles presents a *Macbeth* that looks at first glance as though it had been made in the Carlsbad Caverns by a company of Mongolian yak herders. Water seeps from every cave-like wall, and every performer is shaggy and shining with bear grease. The producer-editor has made a patchwork of Shakespeare's lines, and they are delivered with an uncouth savagery that deprives them of all their poetry and much of their sense. It is a performance in which the moral struggle—the tragedy—of *Macbeth* has been lost and violence is all.

The violence, however, is well stated; it is more than empty melodrama, having in it dark horror and a solemn recognition of the consequences of this brutish struggle. It is as

though we watched our terrible ancestors in the dawn of history tearing at one another to establish the blood lines we now proudly call our heritage.

In this atmosphere, the witches appear to advantage; so do the murderers (of whom Macbeth is now one) and so does the spectacle of Birnam Wood moving upon Dunsinane. The soliloquies fare badly, the human relationships are reduced to surface struggles, and the moments of tenderness, remorse, and honor disappear entirely. Welles as Macbeth and Dan O'Herlihy and Edgar Barrier as Macduff and Banquo are striking primitive warriors; Alan Napier, in the invented role of an early church father, seems to have just given up painting himself blue and cutting the throats of human sacrifices in oak groves. On an animal level, these principal figures are impressive and even admirable. Jeanette Nolan is a ruthless, lustful, but curiously undangerous-looking Lady Macbeth. There is not enough intelligence in her villainy.

All in all, it seems fair to say of Welles's *Macbeth* that he has lost more of the play than he has preserved, but that what he does keep he presents with power and a conviction that will make it stick in the mind.

## The Influence of Lady Macbeth

Literary critic Stephen Greenblatt discusses how Lady Macbeth influences her husband to put aside his natural unwillingness to murder.

*"Macbeth and Lady Macbeth act on ambition, restless desire, and a will to power normally kept in check by the pragmatic, ethical, and religious considerations to which the wavering Macbeth initially gives voice. Lady Macbeth in effect works to liberate that will to power in her husband, freeing him from his 'sickly' fears of damnation so that he can act with a ruthless blend of murderous violence and cunning. In her radically disenchanted, coolly skeptical view, the murder of the king can be undertaken without fear of guilty conscience, vengeful ghosts, or divine judgment: 'The sleeping and the dead,' she tells her shaken husband, 'are but as pictures. 'Tis the eye of childhood / That fears a painted devil.'"*

Do you agree with this critic that Lady Macbeth sways her husband to commit murder? Or do you think Macbeth's own ambition would have pushed him to murder, even if Lady Macbeth had said or done nothing?

### Writing to Analyze

Analyze the character of Lady Macbeth. Why does she want Macbeth to commit murder? How does she attempt to influence her husband? Is she successful in influencing him? What is the eventual outcome of her scheming?

#### Consider

- dialogue that reveals Lady Macbeth's motivation as well as her influence over her husband
- scenes between Lady Macbeth and Macbeth
- stage directions that add to your understanding of Lady Macbeth's character
- the resolution of the play

### Extension Online

**INQUIRY & RESEARCH** Research a modern leader in politics, business, or religion who has fallen because of unbridled ambition. Analyze the factors that contributed to his or her downfall, and draw relevant comparisons to Macbeth. **Report** on your investigation to the class.



Ellen Terry as Lady Macbeth (1885-1886), John Singer Sargent.



**WRITING 15C** Write an interpretation of a literary text.



## The Rise of Humanism



**READING 6** Analyze the effect of paradox in speeches. **8** Analyze the consistency and clarity of the expression of the controlling idea and the ways in which the organizational and rhetorical patterns of text support or confound the author's meaning or purpose.

### from *Utopia*

Fiction by Sir Thomas More

## Speech Before the Spanish Armada Invasion

Speech by Queen Elizabeth I

### Meet the Authors

#### Sir Thomas More 1478–1535



Sir Thomas More was uncommonly gifted. He became a powerful statesman and—400 years after his death—a saint. More was also considered one of the greatest lawyers and scholars of his day.

**A Utopian Vision** Born in London in 1478, More entered Parliament when he was 26. His experience in the political world convinced him that the time was ripe for change. In 1516, More wrote *Utopia*, a fictional work in which he enumerates the political, economic, and social problems afflicting 16th-century Europe. He also describes an ideal state ruled by reason.

**A Fatal Falling Out** The publication of *Utopia* thrust More into the spotlight, and in 1517 he joined King Henry VIII's council. Twelve years later, Henry appointed More lord chancellor.

However, a rift soon developed between More and Henry over the king's desire to break England's ties with the Roman Catholic Church. In 1534, More refused to approve legislation that would install Henry as head of the Church of England. More was tried and found guilty of treason. His final words as he stood before the executioner were, "The King's good servant, but God's first."

#### Queen Elizabeth I

1533–1603



On the day Elizabeth I was crowned, crowds cheered as she was carried through the streets. It was an auspicious beginning to her 45-year reign as queen of England.

**Stark Beginning** The daughter of King Henry VIII and Anne Boleyn, Elizabeth probably had a lonely childhood. Her father was deeply disappointed that his wife hadn't produced a male heir. Two years after Elizabeth's birth, he had her mother executed on charges of treason.

Despite his bitterness at not having a son, Henry provided Elizabeth with an excellent education normally given only

to boys. This education would prove invaluable when she became queen.

**Glorious Reign** Elizabeth I ascended the throne in 1558. Her reign was a time of great prosperity and artistic achievement. Elizabeth also proved to be a shrewd politician and orator. In 1588, when a fleet of Spanish ships known as the Spanish Armada was preparing to invade England, Elizabeth delivered an inspiring speech to her soldiers. Despite having fewer ships and soldiers, the English fleet defeated the Armada.

Authors  
Online



Go to [thinkcentral.com](http://thinkcentral.com).  
KEYWORD: HML12-444

## LITERARY ANALYSIS: RHETORICAL DEVICES

Both Sir Thomas More and Elizabeth I use **rhetorical devices**—techniques that communicate their ideas and support and strengthen their arguments. As you read, pay attention to their use of the following techniques:

- An **analogy** is a comparison made between two dissimilar things in order to explain an unfamiliar subject in terms of a familiar one. For example, More compares a bad ruler to an incompetent physician who cannot cure a disease except by creating another.
- **Repetition** is the repeated use of a word or phrase. For example, Elizabeth I repeats the phrase “I myself” to emphasize her personal involvement in England’s defense.
- A **rhetorical question** is a question to which no answer is expected. (*Who is more eager for revolution than he who is discontented with his present state of life?*)
- **Antithesis** expresses contrasting ideas in parallel grammatical structures. (*I know I have the body but of a weak and feeble woman; but I have the heart and stomach of a king...*)

## READING SKILL: DRAW CONCLUSIONS

When you **draw conclusions** about a text, you make judgments about the author’s meaning based on statements in the text. For example, if a writer consistently criticizes corruption in public officials, you might conclude that the writer values honesty and integrity. As you read the following selections, note ideas and supporting details that Thomas More and Queen Elizabeth consistently include that help you draw conclusions about their views of the proper role of a ruler.

## VOCABULARY IN CONTEXT

The words shown here help convey Elizabeth I’s and Sir Thomas More’s convictions about what constitutes a good ruler. Replace the boldfaced word in each of the following sentences with a word from the list.

<b>WORD LIST</b>	indolence	plundering
	lamentation	subjection

1. Loud **weeping** was heard at the good king’s funeral.
2. The conquerors began **looting** the village after the battle.
3. As a result of his **idleness**, the bridge was never built.



Complete the activities in your **Reader/Writer Notebook**.

## What should we expect from our LEADERS?

During the Renaissance, a nation’s leaders did not have to run for office. However, both Sir Thomas More and Elizabeth I suggest that even kings and queens must demonstrate effective leadership to win the support of their people.

**SURVEY** What qualities do you think are important in a leader? Rate each quality listed below by choosing a number from 1 (least important) to 5 (most important). Discuss your ratings with a classmate.

### Leadership Qualities

Rate the importance of each quality by circling a number.

	least				most
Intelligence	1	2	3	4	5
Morality	1	2	3	4	5
Courage	1	2	3	4	5
Eloquence	1	2	3	4	5
Charisma	1	2	3	4	5


# UTOPIA

*Sir Thomas More*

Suppose I should show that men choose a king for their own sake and not for his—to be plain, that by his labor and effort they may live well and safe from injustice and wrong. For this very reason, it belongs to the king to take more care for the welfare of his people than for his own, just as it is the duty of a shepherd, insofar as he is a shepherd, to feed his sheep rather than himself.<sup>1</sup> **A**

The blunt facts reveal that it is wrong to think that the poverty of the people is the safeguard of peace. Where will you find more quarreling than among beggars? Who is more eager for revolution than he who is discontented with his present state of life? Who is more reckless in the endeavor to upset everything, in the hope  
10 of getting profit from some source or other, than he who has nothing to lose? Now if there were any king who was either so despicable or so hateful to his subjects that he could not keep them in **subjection** otherwise than by ill usage, **plundering**, and confiscation and by reducing them to beggary, it would surely be better for him to resign his throne than to keep it by such means—means by which, though he retain the name of authority, he loses its majesty. It is not consistent with the dignity of a king to exercise authority over beggars but over prosperous and happy subjects. This was certainly the sentiment of that noble and lofty spirit, Fabricus, who replied that he would rather be a ruler of rich people than be rich himself.<sup>2</sup>

To be sure, to have a single person enjoy a life of pleasure and self-indulgence  
20 amid the groans and **lamentations** of all around him is to be the keeper, not of a kingdom, but of a jail. In fine,<sup>3</sup> as he is an incompetent physician who cannot cure one disease except by creating another, so he who cannot reform the lives of citizens in any other way than by depriving them of the good things of life must admit that he does not know how to rule free men.

Yea, the king had better amend his own **indolence** or arrogance, for these two vices generally cause his people to either despise him or to hate him. Let him live harmlessly on what is his own. Let him adjust his expenses to his revenues. Let him check mischief and crime, and, by training his subjects rightly, let him prevent rather than allow the spread of activities which he will have to punish afterwards.  
30 Let him not be hasty in enforcing laws fallen into disuse, especially those which, long given up have never been missed. Let him never take in compensation for violation anything that a private person would be forbidden in court to appropriate for the reason that such would be an act of crooked craftiness.<sup>4</sup>  **B**

## **A** RHETORICAL DEVICES

Reread lines 1–5. What rhetorical device does More use? How does it strengthen his argument?

**subjection** (səb-jĕk'shən)

*n.* the state of being under the authority or control of another

**plundering** (plūn'dər-ĭng)

*n.* taking property by force **plunder** *v.*

**lamentation**

(lām'ən-tā'shən) *n.* an expression of sorrow or regret

**indolence** (ĭn'də-ləns)

*n.* the tendency to avoid work; laziness; idleness

## **B** GRAMMAR AND STYLE

Reread lines 26–33.

Note that More uses a succession of **imperative sentences** to convey his ideas about how a king should behave.

1. **the duty of a shepherd . . . himself:** More's metaphor paraphrases the Bible (Ezekiel 34:2): "Woe be to the shepherds of Israel that do feed themselves: should not the shepherds feed the flocks?"

2. **Fabricus . . . himself:** Gaius Fabricius Luscinus was a Roman commander famous for his virtues. The statement attributed to him here was actually made by his associate M. Curius Dentatus.

3. **in fine:** in conclusion.

4. **an act of crooked craftiness:** sly, dishonest behavior.







# SPEECH BEFORE THE Spanish Armada Invasion

*Queen Elizabeth I*



*Portrait of Elizabeth I, Queen of England (1500s), Anonymous. National Portrait Gallery, London. © Bildarchiv Preussischer Kulturbesitz/Art Resource, New York.*

MY LOVING PEOPLE,

We have been persuaded by some that are careful of our safety, to take heed how we commit our selves to armed multitudes, for fear of treachery; but I assure you I do not desire to live to distrust my faithful and loving people. Let tyrants fear, I have always so behaved myself that, under God, I have placed my chiefest strength and safeguard in the loyal hearts and good-will of my subjects; and therefore I am come amongst you, as you see, at this time, not for my recreation and disport,<sup>1</sup> but being resolved, in the midst and heat of the battle, to live or die amongst you all; to lay down for my God, and for my kingdom, and my people, my honor  
10 and my blood, even in the dust. I know I have the body but of a weak and feeble woman; but I have the heart and stomach of a king, and of a king of England too, and think foul scorn that Parma or Spain, or any prince of Europe,<sup>2</sup> should dare to invade the borders of my realm; to which rather than any dishonor shall grow by me, I myself will take up arms, I myself will be your general, judge, and rewarder of every one of your virtues in the field. I know already, for your forwardness you have deserved rewards and crowns; and We do assure you in the word of a prince, they shall be duly paid you. In the mean time, my lieutenant general shall be in my stead,<sup>3</sup> than whom never prince commanded a more noble or worthy subject; not doubting but by your obedience to my general, by your concord<sup>4</sup> in the camp,  
20 and your valor in the field, we shall shortly have a famous victory over those enemies of my God, of my kingdom, and of my people. ♪ G D

1. **disport:** entertainment.

2. **Parma or Spain . . . Europe:** the duke of Parma, the king of Spain, or any other monarch of Europe. Alessandro Farnese, duke of the Italian city of Parma, was a skillful military leader whom Philip II, king of Spain, often relied upon. Philip's plan was to send the Spanish fleet to join the army under Parma's command in the Netherlands and invade England.

3. **my lieutenant general . . . stead:** Elizabeth refers to Robert Dudley, the earl of Leicester. He was a courtier who for a time was Elizabeth's favorite at court.

4. **concord** (kŏn'kôrd') *n.* friendly and peaceful relations; harmony; agreement



TEKS 6

## **C PARADOX**

A **paradox** is an apparent contradiction that is actually true. During the Renaissance, to be both female and the powerful ruler of a nation was a contradiction in terms. As the female ruler of England, Queen Elizabeth I was herself a paradox. Reread lines 10–11. How does this rhetorical device help Elizabeth present herself as a powerful female monarch? How does she expand on this paradox in the course of her speech to inspire her people?

## **D DRAW CONCLUSIONS**

Reread lines 17–21. What conclusions can you draw about the kinds of feelings a ruler should inspire in times of war?

## Comprehension

1. **Recall** According to Sir Thomas More, what should a king's labor and effort secure for his people?
2. **Recall** Why does More think it is in a king's interest to ensure the prosperity of his people?
3. **Summarize** What does Elizabeth I claim she will do if "any prince of Europe" dares to invade her realm?



**READING 8** Analyze the consistency and clarity of the expression of the controlling idea and the ways in which the organizational and rhetorical patterns of text support or confound the author's meaning or purpose.

## Literary Analysis

4. **Understand Persuasive Techniques** Persuasive techniques are the methods writers use to influence others to accept their views. How does More appeal to the values of kings to persuade them not to impoverish their subjects?
5. **Analyze Rhetorical Devices** Reread lines 6–10 in the selection from *Utopia*. What effect do these **rhetorical questions** produce? How do they help support More's argument? Reread lines 21–24. What does More emphasize through the use of an **analogy** in this sentence?
6. **Draw Conclusions** Review the notes you took as you read the two selections. What conclusions can you draw about what Elizabeth felt was the proper role of a ruler? Do you think More would have approved of her governing style? Explain your ideas using specific details.
7. **Compare Tone** The expression of a writer's attitude toward a subject is **tone**. For each selection, use a graphic organizer like the one shown to record words and details that convey the tone. What similarities in tone do you find in *Utopia* and Elizabeth's speech? In what ways do these texts differ in tone?

Utopia

Words and Details:



Tone:

## Literary Criticism

8. **Social Context** Most women had little or no role outside the home in 16th-century England, yet Elizabeth I successfully ruled the country. What details in her speech suggest how she gained the respect of her subjects as a ruler who would fight to defend her country?

*What should we expect from our **LEADERS**?*

Under what circumstances may a leader benefit from revealing a personal flaw? Under what circumstances may it hurt a leader to do so?



# Vocabulary in Context

## ▲ VOCABULARY PRACTICE

Decide whether the boldfaced words make the statements true or false.

1. A slave is in a state of **subjection**.
2. A **lamentation** is made in a mournful tone.
3. An idle aristocrat typically displays **indolence**.
4. **Plundering** does not result in damage or loss.

### WORD LIST

indolence  
lamentation  
plundering  
subjection

## ACADEMIC VOCABULARY IN WRITING

• attribute • feature • monitor • phase • primary

Queen Elizabeth marks an important **phase** in her rule when she presents herself to her subjects as a powerful warrior. Thomas More notes that a leader who lacks moral integrity could not lead effectively. Write a paragraph in which you discuss the **primary** characteristics you think make someone an ineffective leader. Use at least one of the Academic Vocabulary words in your response.

## VOCABULARY STRATEGY: ANALOGIES AND CONNOTATIONS

An **analogy**, which compares two terms to clarify the meaning of the less familiar one, can illustrate the relationship between synonyms' connotations. For example, you could say "*Indolence is to laziness as urbanity is to politeness.*" Just as *indolence* and *laziness* are synonyms, so are *urbanity* and *politeness*. However, like *indolence*, *urbanity* is a more formal term. A shorthand for this analogy is

INDOLENCE : LAZINESS :: urbanity : politeness

**PRACTICE** Choose the item that correctly completes each analogy below. Use a dictionary if necessary.

1. STEALING : PLUNDERING :: criticizing : \_\_\_\_  
(a) pouting, (b) berating, (c) praising, (d) scolding
2. LAMENTATIONS : WHIMPERS :: accolades : \_\_\_\_  
(a) sincerity, (b) attacks, (c) praise, (d) criticism
3. TYRANT : RULER :: hurricane : \_\_\_\_  
(a) tropics, (b) tranquility, (c) monsoon, (d) rainstorm
4. BEAUTIFUL : EXQUISITE :: surprising : \_\_\_\_  
(a) shocking, (b) amusing, (c) confirming, (d) numbing
5. STUPID : ASININE :: sad : \_\_\_\_  
(a) sorry, (b) relieved, (c) inconsolable, (d) agitated



**READING 1C** Use the relationship between words encountered in analogies to determine their meanings.

Interactive  
Vocabulary



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KEYWORD: HML12-450

# Conventions in Writing

◆ **GRAMMAR AND STYLE: Use Effective Sentence Types**

Review the **Grammar and Style** note on page 446. Notice that Sir Thomas More uses a series of **imperative sentences**, or sentences that express a command, to pronounce how a good king should behave. By using imperative sentences instead of less forceful declarative sentences, More emphasizes the urgency of his message.

Here is an example of one student’s use of imperative sentences:

*Follow my lead. Join me in the fight against hunger.*

Notice that imperative sentences begin with a verb in the active voice. The subject—*you*—is understood.

**PRACTICE** Rewrite the following paragraph, changing some sentences to make them imperative.

You can make a difference in the lives of those less fortunate than you by giving a contribution today. You might consider donating canned goods to your local shelter. You could even surprise a needy family with the ingredients for a special meal. Together, we can defeat hunger.

**READING-WRITING CONNECTION**



Expand your understanding of *Utopia* and “Speech Before the Spanish Armada Invasion” by responding to this prompt. Then use the **revising tips** to improve your editorial.

WRITING PROMPT	REVISING TIPS
<p><b>WRITE AN EDITORIAL</b> In the selection from <i>Utopia</i>, Sir Thomas More explains how a good king should behave. Think of a few important leaders today. Choose one, and write a <b>three-to-five-paragraph editorial</b> in which you express your opinions about this leader. Consider both positive and negative aspects of the leader’s performance. Be sure to provide instruction on how he or she could become a better leader.</p>	<ul style="list-style-type: none"><li>• Briefly define how you believe a good leader should behave to help establish your position.</li><li>• Briefly evaluate the leader’s overall performance to give your readers a context for your opinions.</li><li>• Use specific details to describe how you think the leader’s performance needs to improve.</li><li>• Use at least two imperative sentences in your editorial to urge the leader to change.</li></ul>



**WRITING 16** Write a persuasive text. **ORAL AND WRITTEN CONVENTIONS 17B** Use a variety of correctly structured sentences.

Interactive Revision

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## from *The Prince*

Treatise by Niccolò Machiavelli

**READING 6** Analyze the effect of contradiction, subtlety, paradox, and irony in literary essays. **8** Analyze the consistency and clarity of the expression of the controlling idea and the ways in which the organizational and rhetorical patterns of text support or confound the author's meaning or purpose. **RC-12(A)** Reflect on understanding to monitor comprehension.

### DID YOU KNOW?

Niccolò Machiavelli . . .

- always changed into his finest clothing before sitting down to write.
- dedicated *The Prince* to Lorenzo de' Medici, who probably never read it.
- enjoyed pranks and jokes.

### Meet the Author

## Niccolò Machiavelli 1469–1527

During the Renaissance, Sir Thomas More and other scholars assumed that morality had a central role in politics. Italy's Niccolò Machiavelli broke with this tradition, arguing that rulers should ignore moral concerns that interfere with their ability to govern. Machiavelli's political treatise *The Prince* earned him such notoriety that the term *Machiavellian* was coined to refer to a ruthless drive for power. Today he is considered the founder of the modern field of political science.

**Political Rise and Fall** Niccolò Machiavelli was born into a prominent but impoverished family in Florence, Italy. In 1498, when he was only 29, Machiavelli landed an important job in the Florentine government that required considerable travel. His travels provided him with an insider's view of various rulers' strategies and policies.

In 1512, the republic of Florence fell, and the Medici, a wealthy family that had once ruled Florence, returned to power. Machiavelli attempted to curry favor with the Medici but was instead relieved of his post. In 1513, Machiavelli's political career effectively ended when he was accused of being an accomplice in a conspiracy against the Medici and was briefly imprisoned.

**A Second Chance** Although Machiavelli was eventually released from prison, there was no place for him in the Medici government. He spent much of his remaining years writing. During this period, he composed *The Prince*, detailing how a principality should be ruled, and a companion work, *Discourses on the First Ten Books of Livy*, focusing on how a republic should be ruled.

Machiavelli dedicated *The Prince* to Lorenzo de' Medici, hoping to regain political favor. Finally, in 1519, he succeeded in partly reconciling with the family when they appointed him Florence's official historian. He worked on a history of Florence and on several other commissions until he died.

**The Power of *The Prince*** Because *The Prince* was published in 1532, after Machiavelli's death, he never experienced the controversy surrounding his work. Most early readers of *The Prince* were scandalized by its message and by its disregard of morality and ethical rules. But over time, the treatise changed people's perception of government. For hundreds of years, leaders have used *The Prince* as a guide to wielding political power.

### Author Online

Go to [thinkcentral.com](http://thinkcentral.com). KEYWORD: HML12-452





## LITERARY ANALYSIS: ARGUMENT

An **argument** is speech or writing that expresses a position on an issue or problem and supports it with reasons and evidence. In *The Prince*, Machiavelli presents his revolutionary argument on what it takes to be an effective ruler. Machiavelli uses these rhetorical elements to build his argument:

- **Irony:** a contrast between expectation and reality  
(*Therefore, it is necessary for a prince, who wishes to maintain himself, to learn how not to be good...*)
- **Paradox:** an apparent contradiction that is actually true  
(*[Is it] better to be loved more than feared or feared more than loved[?] The reply is one ought to be both feared and loved.*)
- **Subtlety:** making an argument using skillful distinctions  
(*... He must not deviate from what is good if possible, but be able to do evil if [forced].*)

## READING SKILL: ANALYZE AUTHOR'S PERSPECTIVE

An **author's perspective** is the set of beliefs, values, and feelings through which a writer views a subject. Machiavelli's view of power was strongly influenced by his observations of politicians of his era. Unlike most political writers of his time, Machiavelli based his beliefs on first-hand knowledge rather than on ideas found in books. As you read, use a chart like the one below to identify how Machiavelli's perspective is revealed in his statements, tone, and descriptions.

Statement, Tone, or Description	What It Reveals About Author's Perspective
"He who abandons what is done for what ought to be done, will ... bring about his own ruin..."	Machiavelli believes a leader benefits from practical results, not ideals.

## VOCABULARY IN CONTEXT

Machiavelli uses these words to help convey the qualities of an effective king. For each numbered item, choose a word from the list that has the same definition.

<b>WORD LIST</b>	astute	laudable	venerated
	constrain	pusillanimous	voluble
	dissension	rapacious	

1. opposition
2. cowardly
3. shrewd
4. praiseworthy

## Would you rather be LOVED or RESPECTED?

Most people want to be loved as well as respected. But as Machiavelli points out in *The Prince*, these two needs sometimes come into conflict. If you were in a position of power, would you want people to consider you their best friend, or would you prefer them to admire you for your abilities—perhaps even feel intimidated by you?

**DISCUSS** With a partner, identify a position of authority, such as a sports coach. Then discuss whether love or respect would be more important for someone who holds that position.



Complete the activities in your **Reader/Writer Notebook**.



# THE PRINCE

Niccolò Machiavelli

**BACKGROUND** In the 15th and 16th centuries, Italy was a collection of city-states. Some were republics, and some were principalities under the control of one person or family. During this period of political turmoil, Machiavelli wrote *The Prince*, a work in which he outlines the means by which a state can achieve peace and stability.

It now remains to be seen what are the methods and rules for a prince as regards his subjects and friends. And as I know that many have written of this, I fear that my writing about it may be deemed presumptuous, differing as I do, especially in this matter, from the opinions of others. But my intention being to write something of use to those who understand, it appears to me more proper to go to the real truth of the matter than to its imagination; and many have imagined republics and principalities<sup>1</sup> which have never been seen or known to exist in reality; for how we live is so far removed from how we ought to live, that he who abandons what is done for what ought to be done, will rather learn to bring about  
10 his own ruin than his preservation.

A man who wishes to make a profession of goodness in everything must necessarily come to grief among so many who are not good. Therefore it is necessary for a prince, who wishes to maintain himself, to learn how not to be good, and to use this knowledge and not use it, according to the necessity of the case. **A**

Leaving on one side, then, those things which concern only an imaginary prince, and speaking of those that are real, I state that all men, and especially princes, who are placed at a greater height, are reputed for certain qualities which bring them either praise or blame. Thus one is considered liberal, another . . . miserly; . . . one a free giver, another **rapacious**; one cruel, another merciful; one

## Analyze Visuals ►

What details in this painting help give the impression that the subject is a powerful person?

### **A ARGUMENT**

Why is the statement Machiavelli makes in lines 11-14 **ironic**? How does this help his argument?

**rapacious** (rə-pā'shəs) *adj.*  
greedy; grasping

1. **principalities** (prīn'sə-pāl'ī-tēz): monarchies. Throughout the treatise, Machiavelli uses *prince*—and related words—in a general sense, meaning any inherited ruler, not in the strict sense of the son of a king.



COSMVS MED FLOR ET SENARVM DVX II.





20 a breaker of his word, another trustworthy; one effeminate and **pusillanimous**, another fierce and high-spirited; one humane, another haughty; one lascivious, another chaste; one frank, another **astute**; one hard, another easy; one serious, another frivolous; one religious, another an unbeliever, and so on. I know that every one will admit that it would be highly praiseworthy in a prince to possess all the above-named qualities that are reputed good, but as they cannot all be possessed or observed, human conditions not permitting of it, it is necessary that he should be prudent enough to avoid the scandal of those vices which would lose him the state, and guard himself if possible against those which will not lose it [for] him, but if not able to, he can indulge them with less scruple.<sup>2</sup> And yet  
30 he must not mind incurring the scandal of those vices, without which it would be difficult to save the state, for if one considers well, it will be found that some things which seem virtues would, if followed, lead to one's ruin, and some others which appear vices result in one's greater security and wellbeing. . . . **B**

. . . I say that every prince must desire to be considered merciful and not cruel. He must, however, take care not to misuse this mercifulness. Cesare Borgia was considered cruel, but his cruelty had brought order to the Romagna,<sup>3</sup> united it, and reduced it to peace and fealty. If this is considered well, it will be seen that he was really much more merciful than the Florentine people, who, to avoid the name of cruelty, allowed Pistoia to be destroyed.<sup>4</sup> A prince, therefore, must  
40 not mind incurring the charge of cruelty for the purpose of keeping his subjects united and faithful; for, with a very few examples, he will be more merciful than those who, from excess of tenderness, allow disorders to arise, from whence spring bloodshed and rapine; for these as a rule injure the whole community, while the executions carried out by the prince injure only individuals. . . . **C**

From this arises the question whether it is better to be loved more than feared, or feared more than loved. The reply is, that one ought to be both feared and loved, but as it is difficult for the two to go together, it is much safer to be feared than loved, if one of the two has to be wanting. For it may be said of men in general that they are ungrateful, **voluble**, dissemblers, anxious to avoid danger,  
50 and covetous of gain; as long as you benefit them, they are entirely yours; they offer you their blood, their goods, their life, and their children, as I have before said, when the necessity is remote; but when it approaches, they revolt. And the prince who has relied solely on their words, without making other preparations, is ruined; for the friendship which is gained by purchase and not through grandeur and nobility of spirit is bought but not secured, and at a pinch is not to be expended in your service. And men have less scruple in offending one who makes

**pusillanimous**  
(pyōō'sə-lăn'ə-məs) *adj.*  
timid; cowardly

**astute** (ə-stōōt') *adj.*  
having a clever or shrewd  
mind; cunning; wily

### **B ARGUMENT**

Reread lines 29–33. What **subtle** distinctions between vice and virtue does Machiavelli make?

### **C AUTHOR'S PERSPECTIVE**

Reread lines 35–39. What does Machiavelli's comparison of Cesare Borgia and the Florentines reveal about his values?

**voluble** (vōl'yə-bəl) *adj.*  
talkative; glib

## **Language Coach**

**Cognates** are words from different languages with similar origins and spellings. *Remote* (line 52) is a cognate of the Spanish *remoto*. Reread lines 48–52. What does the author describe as *remote* in this passage?

2. **with less scruple:** with less hesitancy about what is right or ethical.

3. **Cesare Borgia** (chā'zär-ä' bōr'jə) . . . **Romagna** (rō-măn'yə): The military leader Cesare Borgia (c. 1476–1507) temporarily made himself ruler of a region of north-central Italy known as Romagna and used cruelty and violence to bring the population into line.

4. **Florentine people . . . destroyed:** The small Italian city of Pistoia (pī-stoi'ə) was technically under the control of Florence when a small but violent civil war broke out there in 1501. Florentine authorities sent Machiavelli himself to investigate, but in the end those authorities feared intervening, and the two rival factions in Pistoia hacked one another to death.

himself loved than one who makes himself feared; for love is held by a chain of obligation which, men being selfish, is broken whenever it serves their purpose; but fear is maintained by a dread of punishment which never fails. **D**

60 Still, a prince should make himself feared in such a way that if he does not gain love, he at any rate avoids hatred; for fear and the absence of hatred may well go together, and will be always attained by one who abstains from interfering with the property of his citizens and subjects or with their women. And when he is obliged to take the life of any one, let him do so when there is a proper justification and manifest reason for it; but above all he must abstain from taking the property of others, for men forget more easily the death of their father than the loss of their patrimony. Then also pretexts for seizing property are never wanting, and one who begins to live by rapine will always find some reason for taking the goods of others, whereas causes for taking life are rarer and more fleeting.

70 But when the prince is with his army and has a large number of soldiers under his control, then it is extremely necessary that he should not mind being thought cruel; for without this reputation he could not keep an army united or disposed to any duty. Among the noteworthy actions of Hannibal is numbered this, that although he had an enormous army, composed of men of all nations and fighting in foreign countries, there never arose any **dissension** either among them or against the prince, either in good fortune or in bad. This could not be due to anything but his inhuman cruelty,<sup>5</sup> which together with his infinite other virtues, made him always **venerated** and terrible in the sight of his soldiers, and without it his other virtues would not have sufficed to produce that effect. Thoughtless  
80 writers admire on the one hand his actions, and on the other blame the principal cause of them. . . .

How **laudable** it is for a prince to keep good faith and live with integrity, and not with astuteness, every one knows. Still the experience of our times shows those princes to have done great things who have had little regard for good faith, and have been able by astuteness to confuse men's brains, and who have ultimately overcome those who have made loyalty their foundation. **E**

You must know, then, that there are two methods of fighting, the one by law, the other by force: the first method is that of men, the second of beasts; but as the first method is often insufficient, one must have recourse to the second. It  
90 is therefore necessary for a prince to know well how to use both the beast and the man. . . .

A prince being thus obliged to know well how to act as a beast must imitate the fox and the lion, for the lion cannot protect himself from traps, and the fox cannot defend himself from wolves. One must therefore be a fox to recognize traps, and a lion to frighten wolves. Those that wish to be only lions do not understand this. Therefore, a prudent ruler ought not to keep faith when by so

## **D GRAMMAR AND STYLE**

Machiavelli uses **formal language** suited to a serious argument. Notice, for example, the complex vocabulary and sentence structure in lines 48–52.

**dissension** (dī-sen'shən)  
*n.* disagreement; violent quarreling

**venerated** (ven'ər-ā'tīd)  
*adj.* deeply respected;  
revered **venerate** *v.*

**laudable** (lō'də-bəl) *adj.*  
worthy of praise


## **E ARGUMENT**

How is the prince's behavior **paradoxical**? Why does Machiavelli believe such behavior is necessary?

5. **Hannibal . . . inhuman cruelty:** Hannibal (247–183 B.C.) led the forces of the North African city-state of Carthage against Rome in the Second Punic War. A brilliant general whose military victories almost destroyed Roman power, Hannibal was criticized for his cruelty by the Roman historian Livy, whom Machiavelli had read.

doing it would be against his interest, and when the reasons which made him bind himself no longer exist. If men were all good, this precept would not be a good one; but as they are bad, and would not observe their faith with you, so you  
 100 are not bound to keep faith with them. Nor have legitimate grounds ever failed a prince who wished to show [plausible] excuse for the non-fulfilment of his promise. Of this one could furnish an infinite number of modern examples, and show how many times peace has been broken, and how many promises rendered worthless, by the faithlessness of princes, and those that have been best able to imitate the fox have succeeded best. But it is necessary to be able to disguise this character well, and to be a great feigner and dissembler; and men are so simple and so ready to obey present necessities, that one who deceives will always find those who allow themselves to be deceived. . . . **F**

. . . Thus it is well to seem merciful, faithful, humane, sincere, religious, and  
 110 also to be so; but you must have the mind so disposed that when it is needful to be otherwise you may be able to change to the opposite qualities. And it must be understood that a prince, and especially a new prince, cannot observe all those things which are considered good in men, being often obliged, in order to maintain the state, to act against faith, against charity, against humanity, and against religion. And, therefore, he must have a mind disposed to adapt itself according to the wind, and as the variations of fortune dictate, and, as I said before, not deviate from what is good, if possible, but be able to do evil if **constrained**.

A prince must take great care that nothing goes out of his mouth which is  
 120 not full of the above-named five qualities, and, to see and hear him, he should seem to be all mercy, faith, integrity, humanity, and religion. And nothing is more necessary than to seem to have this last quality, for men in general judge more by the eyes than by the hands, for every one can see, but very few have to feel. Everybody sees what you appear to be, few feel what you are, and those few will not dare to oppose themselves to the many, who have the majesty of the state to defend them; and in the actions of men, and especially of princes, from which there is no appeal, the end justifies the means. Let a prince therefore aim at conquering and maintaining the state, and the means will always be judged honorable and praised by every one, for the vulgar is always taken by appearances  
 130 and the issue of the event; and the world consists only of the vulgar, and the few who are not vulgar are isolated when the many have a rallying point in the prince. A certain prince of the present time, whom it is well not to name, never does anything but preach peace and good faith, but he is really a great enemy to both, and either of them, had he observed them, would have lost him state or reputation on many occasions.  **G**

#### **F AUTHOR'S PERSPECTIVE**

Read aloud lines 105–108. What does the **tone** of these lines suggest about Machiavelli's attitude toward human nature?

**constrain** (kən-strān') v. to force; to compel

#### **G ARGUMENT**

Reread lines 124–131. In what way does the statement “The end justifies the means” support Machiavelli's claim about morality and power?



## Comprehension

1. **Recall** According to Machiavelli, how does his writing about the methods and rules for a prince differ from the writings of others?
2. **Clarify** What attitude does Machiavelli have toward Hannibal's cruelty?
3. **Summarize** What advice does Machiavelli give princes regarding religion?

## Literary Analysis

4. **Interpret a Statement** Reread lines 23–29. What is the main standard that Machiavelli uses to judge the personal behavior of a prince?
5. **Analyze Author's Perspective** Review the chart you created as you read. What beliefs and values influenced the author's perspective on what it takes to be an effective ruler?
6. **Evaluate an Argument** Do you think that Machiavelli presents a convincing argument? What evidence is most compelling? Decide what additional points, if any, might have strengthened his argument. Cite details in your answer.
7. **Compare Texts** Compare Machiavelli's ideas with those expressed by Sir Thomas More in *Utopia*. In what ways do their views of the relationship between rulers and subjects differ? What do these two writers have in common?
8. **Analyze Rhetorical Devices** Machiavelli uses **irony**, **paradox**, and **subtlety** to support his argument about how a prince can fortify his power. Why are these devices especially useful for Machiavelli's argument?

## Literary Criticism

9. **Critical Interpretations** Some critics have argued that Machiavelli intended *The Prince* as a work of satire. They believe that the author deliberately ridiculed the idea of cruel and ruthless rulers in his treatise for the purpose of exposing tyranny and promoting a republic. Do you agree or disagree with this opinion? Support your answer with evidence from the text.

### *Would you rather be* **LOVED** *or* **RESPECTED**?

Machiavelli suggests that “love is held by a chain of obligation, which, men being selfish, is broken whenever it serves their purpose; but fear is maintained by a dread of punishment which never fails.” What are some recent examples of “maintaining a dread of punishment” in order to control of a group of people? Do you think that using “dread of punishment” is an effective leadership strategy?



**READING 6** Analyze the effect of contradiction, subtlety, paradox, and irony in literary essays. **8** Analyze the consistency and clarity of the expression of the controlling idea and the ways in which the organizational and rhetorical patterns of text support or confound the author's meaning or purpose. **RC-12(A)** Reflect on understanding to monitor comprehension.

# Vocabulary in Context

## ▲ VOCABULARY PRACTICE

Identify the antonym of each of the following words.

1. **voluble**: (a) outgoing, (b) tiny, (c) quiet
2. **laudable**: (a) noteworthy, (b) blameworthy, (c) silent
3. **astute**: (a) stupid, (b) practical, (c) scholarly
4. **pusillanimous**: (a) courageous, (b) fragrant, (c) shy
5. **rapacious**: (a) violent, (b) generous, (c) miserly
6. **constrained**: (a) untested, (b) unsupported, (c) unforced
7. **venerated**: (a) scorned, (b) cured, (c) donated
8. **dissension**: (a) conflict, (b) harmony, (c) adaptability

### WORD LIST

astute  
constrain  
dissension  
laudable  
pusillanimous  
rapacious  
venerated  
voluble

## ACADEMIC VOCABULARY IN WRITING

• attribute • feature • monitor • phase • primary

Machiavelli's *The Prince* advises rulers on how to **monitor** and maintain their political power by adopting ruthless **attributes**, including the belief that “the end justifies the means.” Write a paragraph, using at least one of the Academic Vocabulary words, about why you do or do not believe this is the case.

## VOCABULARY STRATEGY: USING CONTEXT CLUES

You can sometimes figure out the meaning of an unfamiliar word, including its nuances, or shades of meaning, by examining its **context**—the text surrounding it. Consider this example: “The king was an **astute** ruler. No trick, it seemed, was too low for him to achieve this end.” The sentence “No trick, it seemed, was too low for him to achieve his end” gives you an important clue suggesting that *astute* means “cunning” and that the king is a clever, but disreputable, ruler.

**PRACTICE** Each boldfaced word in the following paragraph comes from *The Prince*. Use context to match each boldfaced word to a synonym below. Then tell what nuance, or shade of meaning, distinguishes each word from its synonym.

• stingy • cowardly • greedy • uneasiness • disguising

The king of Wellandia was despised by his subjects. A **covetous** rogue, he took not only his share of his tenants' crops but the shares that were rightfully theirs. He put up a threadbare front for visiting royalty, but his subjects were not fooled by his **dissembling**. They knew his **miserly** strategy was meant to keep his fellow noblemen from asking him for loans. His **pusillanimous** behavior during an outbreak of plague shocked even his loyal subjects: While citizens within the city were dying, he fled without **scruple** to the safety of his country manor.



**READING 1B** Analyze textual context (in larger sections of text) to draw conclusions about the nuance in word meanings.

Interactive  
Vocabulary



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## Conventions in Writing

### ◆ GRAMMAR AND STYLE: Use Appropriate Language

Review the **Grammar and Style** note on page 457. To convey the serious nature of his topic, Machiavelli uses **formal language** to discuss strategies for maintaining power. Here is an example from the treatise:

*Thus it is well to seem merciful, faithful, humane, sincere, religious, and also to be so; but you must have the mind so disposed that when it is needful to be otherwise you may be able to change to the opposite qualities.* (lines 109–111)

Notice that the passage contains key elements of formal language, including sophisticated vocabulary and complex sentence structure. Note that it does not contain slang or contractions.

**PRACTICE** Write down each of the following lines. Then rewrite the sentences using the kind of formal language Machiavelli might have used.

#### EXAMPLE

The outsiders who wanted to bring our nation to its knees won't be giving us any more trouble.

*The infiltrators who threatened to bring this great nation to ruin have been vanquished.*

1. We caught them red-handed—plotting with foreign powers who were just itching to invade and trash the countryside.
2. I didn't enjoy ordering those banishments, but I did it for the good of the nation.
3. Any other folks who are thinking about rebellion should know that we'll come down on them like a ton of bricks.

### READING-WRITING CONNECTION



Expand your understanding of *The Prince* by responding to this prompt. Then, use the **revising tips** to improve the speech you write.

#### WRITING PROMPT

**WRITE A SPEECH** Are Machiavelli's ideas immoral or simply realistic? Write a **one-page speech** in which you take a position in response to this question and defend it. You will present your speech to your classmates and teacher.

#### REVISING TIPS

- Briefly address the opposing point of view.
- Present your position concisely and clearly.
- Use formal language appropriate to a speech.



**WRITING 16** Write a persuasive text. **ORAL AND WRITTEN CONVENTIONS 17** Understand the function of and use the conventions of academic language when writing.

Interactive  
Revision



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KEYWORD: HML12-461



# The Rise of Humanism

## from Essays

Essays by Sir Francis Bacon



**READING 6** Understand, make inferences, and draw conclusions about the varied structural patterns and features of literary nonfiction. Analyze the effect of subtlety in literary essays. **10B** Draw conclusions about the credibility of persuasive text by examining its implicit and stated assumptions about an issue as conveyed by the specific use of language. **RC-12(A)** Reflect on understanding to monitor comprehension.

### DID YOU KNOW?

Sir Francis Bacon ...

- enrolled in Cambridge University at the age of 12.
- was once imprisoned in the Tower of London.
- is believed by some to be the real author of Shakespeare's plays.

Background:  
Tower of London

### Meet the Author

## Sir Francis Bacon 1561–1626

A true Renaissance man, Sir Francis Bacon had interests extending from law and public service to philosophy and science. As a literary figure, he is perhaps most famous as the father of the English essay. His edition of ten essays, published in 1597, contained the first examples of that literary form to gain popularity in England. Thomas Jefferson was profoundly influenced by Bacon's writings; he called Bacon one of the three greatest men the world has ever known.

**Little Lord Bacon** Francis Bacon was born into a wealthy and powerful family. His father served as Elizabeth I's Lord Keeper of the Great Seal, and his mother's relatives had powerful connections within the court as well. As a boy, Bacon often crossed paths with the queen, who greeted him fondly as "my little Lord Keeper."

Bacon studied at Cambridge University for two years but suffered from poor health while there. He began to pursue a diplomatic career in France, but he had to return home in 1579 after the sudden death of his father, who left him little money.

**Rise and Fall** Although Bacon would have preferred a quiet life, concentrating on his interest in natural philosophy, his financial situation forced him

to become a lawyer and a public servant. He rose steadily in royal service, acting as legal counsel to both Elizabeth I and James I. Bacon was eventually knighted, and in 1618 he was appointed to the highest judicial position in England.

Three years later, however, his career ended in scandal when he was charged with accepting bribes. He freely admitted to the charges, convinced that the bribes had never influenced his legal judgments. Bacon's accusers did not accept his defense, and he was forced to resign his post.

**A Deadly Experiment** Banished from public service, Bacon directed his energies to study and writing, expanding his edition of essays to a total of 58 on a variety of subjects, such as love, friendship, beauty, superstition, death, and revenge.

In addition to his essays, Bacon wrote many philosophical and scientific treatises. Unfortunately, his avid interest in science ultimately led to his death. One wintry day in March, it occurred to him that snow might slow the process of decomposition. Bacon obtained a dead chicken and carefully packed it with snow. Chilled by the experiment, he developed bronchitis and died a week later at the age of 65.

### Author Online

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## LITERARY ANALYSIS: ESSAY

An **essay** is a relatively brief work of nonfiction that offers an opinion on a subject. The purpose of an essay may be to express ideas and feelings, to inform, to entertain, or to persuade. Sir Francis Bacon wrote essays to persuade the reader to accept his opinions. Bacon's essays are **formal**; that is, they are highly structured and written in a serious, impersonal style using formal language. To get across his points, however, Bacon sprinkles his essays with **aphorisms**, brief statements that express general observations about life in a witty, pointed way that makes them memorable for his reader. In the following aphorism from "Of Studies," for example, Bacon comments on the value of learning:

*Natural abilities are like natural plants, that need pruning by study. . . .*

As you read Bacon's essays, notice the aphorisms and the characteristics of a formal essay that the essays contain.

**Review:** Rhetorical Devices

## READING SKILL: EVALUATE OPINIONS

Bacon's essays are filled with opinions based on his experiences and observations. When you read the essays, it is important to **evaluate** these opinions, determining whether you agree or disagree with them and the assumptions upon which they are based. Make a chart like the one shown for each of Bacon's essays. As you read each essay, look for statements of opinion. Write each statement in your chart, and give a brief explanation of why you agree or disagree with it.

"Of Studies"		
Opinion	Agree	Disagree
"Some books are to be tasted, others to be swallowed. . . ."	Not all books demand equal attention.	



Complete the activities in your Reader/Writer Notebook.

## What's the best ADVICE you ever got?

Francis Bacon wrote his essays to help guide young men who were ambitious to succeed. Like Bacon, many people love to dispense advice and share their knowledge and experience. You've probably received advice from your family and friends on everything from how to manage your homework to what clothes to wear. What advice has made a real difference in your life?

**QUICKWRITE** Think of some advice that you have found especially helpful. Craft the advice into an aphorism—a brief statement that expresses the advice.



# *Of Studies*

Sir Francis Bacon

Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring; for ornament, is in discourse;<sup>1</sup> and for ability, is in the judgment and disposition of business. For expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshaling of affairs, come best from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament is affectation; to make judgment wholly by their rules is the humor<sup>2</sup> of a scholar. They perfect **A** nature, and are perfected by experience; for natural abilities are like natural plants, that need pruning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men contemn<sup>3</sup> 10 studies, simple men admire them, and wise men use them, for they teach not their own use; but that is a wisdom without them, and above them, won by observation. Read not to contradict and confute,<sup>4</sup> nor to believe and take for granted, nor to

**A EVALUATE OPINIONS**  
Reread lines 5–7. Explain why you agree or disagree with Bacon's opinions on the use of study.

**Analyze Visuals ►**  
Consider Bacon's discussion of the uses of studies. What might the pear in this image symbolize?

- 
1. **discourse:** conversation.
  2. **humor:** eccentricity; peculiar whim.
  3. **Crafty men contemn:** practical men view with contempt.
  4. **confute:** prove wrong.







find talk and discourse, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously;<sup>5</sup> and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy and extracts made of them by others, but that would be only in the less important arguments and the meaner sort of books; else distilled books  
 20 are like common distilled waters, flashy things.<sup>6</sup> Reading maketh a full man, conference a ready man, and writing an exact man. And therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning, to seem to know that he doth not. Histories make men wise; poets, witty; the mathematics, subtle; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend. **B** *Abeunt studia in mores.*<sup>7</sup> Nay, there is no stond<sup>8</sup> or impediment in the wit but may be wrought out by fit studies, like as diseases of the body may have appropriate exercises. Bowling is good for the stone and reins,<sup>9</sup> shooting for the lungs and breast, gentle walking for the stomach, riding for the head, and the like. So if a  
 30 man's wit be wandering, let him study the mathematics; for in demonstrations, if his wit be called away never so little, he must begin again. If his wit be not apt to distinguish or find differences, let him study the schoolmen,<sup>10</sup> for they are *cymini sectores*.<sup>11</sup> If he be not apt to beat over matters and to call up one thing to prove and illustrate another, let him study the lawyers' cases. So every defect of the mind may have a special receipt.<sup>12</sup> ☞



TEKS 6

**B SUBTLETY**

Bacon is a master of using **subtlety**, or fine distinctions, to build his argument. He frequently defines and then elaborates upon an idea by dividing it into distinct parts. For example, in lines 10-12 Bacon provides three distinct opinions about the value of studies: “crafty men condemn studies, simple men admire them, and wise men use them. . . .” In lines 20-25, note the **aphorism** and its elaboration. What subtle distinctions does Bacon make between the acts of reading, of conversing, and of writing? What are the benefits of each? What do these subtle distinctions add to Bacon’s argument about the purpose of studies?

5. **curiously**: carefully; thoroughly.

6. **else distilled books . . . flashy things**: in other respects, abridged books are like herbal home remedies, flat, tasteless things.

7. ***Abeunt studia in mores*** (ä'bě-ōōnt stōō'dē-ä ȳn mō'rāz) *Latin*: Studies show themselves in behavior.

8. **stond**: obstacle.

9. **stone and reins**: gall bladder and kidneys.

10. **schoolmen**: medieval scholars.

11. ***cymini sectores*** (kē'mĭ-nē sĕk-tō'rāz) *Latin*: cutters of herbs—that is, people who make extremely fine distinctions; hairsplitters.

12. **receipt**: prescription; remedy.



# *Of Marriage and Single Life*

Sir Francis Bacon

He that hath wife and children hath given hostages to fortune; for they are impediments to great enterprises, either of virtue or mischief. Certainly the best works, and of greatest merit for the public, have proceeded from the unmarried or childless men, which both in affection and means have married and endowed the public. Yet it were great reason that those that have children should have greatest **C** care of future times, unto which they know they must transmit their dearest pledges. Some there are who, though they lead a single life, yet their thoughts do end with themselves, and account future times impertinences.<sup>1</sup> Nay, there are some other that account wife and children but as bills of charges. Nay more, there are some foolish  
10 rich covetous men that take a pride in having no children, because they may be thought so much the richer. For perhaps they have heard some talk, “Such an one is a great rich man,” and another except to it, “Yea, but he hath a great charge of

## **C EVALUATE OPINIONS**

Reread the opinion expressed in lines 2–5. Do you agree or disagree with this opinion? Explain.


---

1. **account future times impertinences** (ˈɪm-pərˈtɪn-əns-əz): consider future times to be matters of no concern.



children”; as if it were an abatement to his riches. But the most ordinary cause of a single life is liberty, especially in certain self-pleasing and humorous minds, which are so sensible of every restraint, as they will go near to think their girdles and garters to be bonds and shackles. Unmarried men are best friends, best masters, best servants, but not always best subjects, for they are light to run **D** away, and almost all fugitives are of that condition. A single life doth well with churchmen, for charity will hardly water the ground where it must first fill a pool.

20 It is indifferent for judges and magistrates, for if they be facile<sup>2</sup> and corrupt, you shall have a servant five times worse than a wife. For soldiers, I find the generals commonly in their hortatives<sup>3</sup> put men in mind of their wives and children; and I think the despising of marriage amongst the Turks maketh the vulgar soldier more base. Certainly wife and children are a kind of discipline of humanity; and single men, though they be many times more charitable, because their means are less exhaust, yet, on the other side, they are more cruel and hard-hearted (good to make severe inquisitors), because their tenderness is not so oft called upon. Grave natures, led by custom, and therefore constant, are commonly loving husbands, as was said of Ulysses, *Vetulam suam praetulit immortalitati*.<sup>4</sup> Chaste women are often proud **E** and froward,<sup>5</sup> as presuming upon the merit of their chastity. It is one of the best bonds, both of chastity and obedience, in the wife if she think her husband wise, which she will never do if she find him jealous. Wives are young men’s mistresses, companions for middle age, and old men’s nurses, so as a man may have a quarrel<sup>6</sup> to marry when he will. But yet he was reputed one of the wise men that made answer to the question when a man should marry: “A young man not yet, an elder man not at all.”<sup>7</sup> It is often seen that bad husbands have very good wives; whether it be that it raiseth the price of their husbands’ kindness when it comes, or that the wives take a pride in their patience. But this never fails, if the bad husbands were of their own choosing, against their friends’ consent; for then they will be sure to

40 make good their own folly. 

## **D RHETORICAL DEVICES**

Notice the **repetition** of the word *best* in lines 16–17. What effects does Bacon achieve by repeating this word?

## **E ESSAY**

What characteristics of a formal essay do you observe in lines 27–29?

## **Language Coach**

### **Commonly Confused**

**Words** Some words that look similar are easy to confuse. *Elder* and *older* have similar meanings, but *elder* is now mostly used to describe a senior member of a family or group. Does Bacon use *elder* (line 35) the way we do today?

2. **facile** (fās’əl): easily influenced or persuaded; pliable.

3. **hortatives** (hôr’tə-tīvz): speeches to encourage troops before battle.

4. ***Vetulam suam praetulit immortalitati*** (vē’tōō-lām sōō’ām pri’tōō-līt ĩm-mô-tā’lê-tā’tê) *Latin*: He preferred his aged wife to immortality.

5. **froward** (frō-wərd): stubborn.

6. **quarrel**: excuse; reason.

7. **he was reputed . . . not at all**: a quote from the ancient Greek philosopher Thales (thā’lēz), who lived in the sixth century B.C.

## Comprehension

1. **Recall** According to “Of Studies,” why should people avoid studying too much or relying too much on their studies?
2. **Paraphrase** Reread lines 13–14 in “Of Studies.” How would you paraphrase Bacon’s advice on the purpose of reading?
3. **Recall** According to “Of Marriage and Single Life,” why are single men more charitable than married ones?
4. **Clarify** What is the point of the quotation Bacon offers in lines 34–36 in “Of Marriage and Single Life”?



**READING 6** Understand, make inferences, and draw conclusions about the varied structural patterns and features of literary nonfiction. **10B** Draw conclusions about the credibility of persuasive text by examining its implicit and stated assumptions about an issue as conveyed by the specific use of language. **RC-12(A)** Reflect on understanding to monitor comprehension.

## Literary Analysis

5. **Identify Author’s Purpose** Reread lines 14–17 in “Of Studies.” Why might Bacon have chosen to give this advice to his young readers?
6. **Make Inferences** Think about the aspects of marriage that Bacon describes in “Of Marriage and Single Life.” Why might he have chosen not to discuss romantic love in his essay?
7. **Draw Conclusions** After reading the two essays, what conclusions can you draw about Bacon’s views on the following subjects? Cite evidence to support your conclusions.
  - the importance of reading to a person’s development
  - the influence of marriage on a man’s temperament
  - the role of women in society
8. **Analyze Essays** What advantages did Bacon gain by presenting his advice and opinions in formal essays? What might have been the disadvantages in writing this type of essay?
9. **Evaluate Opinions** Review the opinion charts you created as you read the essays. Which opinions do you consider most useful for people living today? Which ones have become most outdated? Explain.

*What’s the best **ADVICE** you ever got?*

What is the least useful advice someone has given you? Why? What advice would have been more useful?

### Female Orations

Debate by Margaret Cavendish, Duchess of Newcastle



**READING 6** Analyze the effect of contradiction in literary nonfiction. **8** Analyze, make inferences, and draw conclusions about the author's purpose in cultural and historical contexts. Analyze the consistency and clarity of the expression of the controlling idea and the ways in which the organizational and rhetorical patterns of text support or confound the author's meaning or purpose. **10A** Evaluate the merits of an argument, action, or policy by analyzing the relationships among evidence, inferences, assumptions, and claims in text. **RC-12(A)** Reflect on understanding to monitor comprehension.

#### DID YOU KNOW?

Margaret Cavendish . . .

- wrote what has been described as the first science fiction novel.
- thought it was against nature for a woman to spell correctly.
- used her own remedies to treat her illnesses, a course of action that probably hastened her death.

(background)  
Rocky coast  
near Newcastle

#### Meet the Author

### Margaret Cavendish, Duchess of Newcastle 1623?–1674

Margaret Cavendish was probably the first Englishwoman who wrote with the intent of being published. She desired fame, but she gained notoriety. Her many critics called her “mad, conceited, and ridiculous.” They attacked her writing style as well as the outlandish clothes she wore. Today, however, Cavendish is appreciated for her originality and for what Virginia Woolf called her “vein of authentic fire.”

**Loyal Royalists** Born Margaret Lucas around 1623, Margaret was two years old when her father died. Her mother, who assumed control of the family's extensive estate, proved to be a shrewd businesswoman and as a result was not well liked by the locals. The Lucases further alienated their neighbors by allying themselves with the monarchy during the political and religious conflicts between Charles I and Parliament.

When civil war broke out in England in 1642, the Lucas family fled to Oxford, where the royal court was in exile. Margaret became an attendant to Queen Henrietta Maria and traveled with her to Paris in 1645. There, Margaret met and married William Cavendish, the duke of Newcastle, a man 30 years her senior.

**A Writer Is Born** William Cavendish had commanded an army for Charles I and was known to his enemies as “the greatest traitor in England.” As a result, the Cavendishes were forced to live in France and later Belgium after the king was overthrown. During their exile, Cavendish completed her first book, *Poems and Fancies*.

When the monarchy was restored in 1660, Cavendish and her husband returned to England, where she began to pursue a literary career in earnest. Cavendish wrote about science, mathematics, and philosophy—subjects considered beyond the capacities of women in the 17th century—and produced numerous works of poetry, prose, and drama.

**Mad Madge** Cavendish's bold writings and strange manner earned her the nickname Mad Madge of Newcastle. In spite of her reputation, she became the first woman to attend the Royal Society of London, a scientific academy founded in 1660. Cavendish also enjoyed the love and support of her husband throughout their marriage. At her death, he wrote that “This duchess was a wise, witty and learned lady, which her many books do well testify.”

#### Author Online

Go to [thinkcentral.com](http://thinkcentral.com). KEYWORD: HML12-470





## LITERARY ANALYSIS: HISTORICAL CONTEXT

The **historical context** of a literary work consists of the events and social conditions that inspired or influenced its creation. In 17th-century England, society placed severe limitations on women. For the most part, women were confined to the home and family. Margaret Cavendish responded to these limitations by writing sentences such as the following in “Female Orations”:

*Alas! men, that are not only our tyrants but our devils, keep us in the hell of subjection, from whence I cannot perceive any redemption or getting out. . . .*

As you read, look for sentences that refer to the condition of Englishwomen in the 17th century.

## READING STRATEGY: READING A DEBATE

A **debate** is an organized exchange of opinions on an issue. In academic settings, *debate* refers to a formal oral contest in which two opposing teams defend and attack a proposition. Cavendish loosely uses the debate form in “Female Orations” to express seven different views on the role of women in society. Look for the **claim**, or assertion, that each speaker makes, and note how the speaker defends this claim. In addition, look for the following in each oration:

- **Counterarguments**, the arguments the speaker makes to oppose another speaker’s claim
- **Support**, such as reasons, evidence, or appeals to the audience’s values, that helps the speaker prove a claim
- **Assumptions**, the beliefs that are taken for granted by the speaker as the basis for a claim

As you read each oration, record the speaker’s counterargument to the previous argument and her own claim in a chart like the one shown.

Speaker	Counterargument to Previous Argument	Speaker’s Own Claim
I	no previous argument	Women should unite to free themselves from the control of men.



Complete the activities in your **Reader/Writer Notebook**.

## Does GENDER impose limits?

From birth, you are identified by your gender. In every society, certain traits and behaviors are considered typically masculine or feminine; for example, some of the speakers in “Female Orations” believe that women should be submissive toward men and strive only to become good housewives. Of course, attitudes toward women have changed greatly since the Renaissance, but many people feel that gender still influences how we see ourselves and how others see us.

**DISCUSS** With a partner of the same gender, discuss whether you feel that your gender has limited choices or opportunities. Share your conclusions with a pair of the opposite gender.



# Female Orations



*Margaret Cavendish,  
Duchess of Newcastle*

**BACKGROUND** In 17th-century England, women could not own property or vote, and most received little formal education. Their lives generally revolved around family, religion, and the responsibilities of keeping a household. Margaret Cavendish addresses some of these limitations in “Female Orations.”



**Ladies, gentlewomen, and other inferior women, but not less worthy:** I have been industrious to assemble you together, and wish I were so fortunate as to persuade you to make frequent assemblies, associations, and combinations amongst our sex, that we may unite in prudent counsels, to make ourselves as free, happy, and famous as men; whereas now we live and die as if we were produced from beasts, rather than from men; for men are happy, and we women are miserable; they possess all the ease, rest, pleasure, wealth, power, and fame; whereas women are restless with labor, easeless with pain, melancholy for want of pleasures, helpless for want of power, and die in oblivion, for want of fame. 10 Nevertheless, men are so unconscionable and cruel against us that they endeavor to bar us of all sorts of liberty, and will not suffer us freely to associate amongst our own sex; but would fain<sup>1</sup> bury us in their houses or beds, as in a grave. The truth is, we live like bats or owls, labor like beasts, and die like worms. **A**



**Ladies, gentlewomen, and other inferior women:** The lady that spoke to you hath spoken wisely and eloquently, in expressing our unhappiness; but she hath not declared a remedy, or showed us a way to come out of our miseries; but, if she could or would be our guide, to lead us out of the labyrinth men have put us into, we should not only praise and admire her, but adore and worship her as our goddess: but alas! men, that are not only our tyrants but our devils, keep us in

## **A ANALYZE DEBATE**

Reread lines 12–13, in which the speaker compares the condition of women to that of lowly animals. Why might Cavendish have chosen to have the first speaker use these **similes** as **support** for her position?

1. **fain:** gladly.



*Conversation of Women During the Absence of Their Husbands*, Abraham Bosse. ECL 846. Oil on wood. Photo by Gérard Blot. Musée de la Renaissance, Ecouen, France. © Réunion des Musées Nationaux/Art Resource, New York.

### ◀ Analyze Visuals

How well does this painting match the **mood** of the selection? Explain.

20 the hell of subjection, from whence I cannot perceive any redemption or getting out; we may complain and bewail our condition, yet that will not free us; we may murmur and rail<sup>2</sup> against men, yet they regard not what we say. In short, our words to men are as empty sounds; our sighs, as puffs of winds; and our tears, as fruitless showers; and our power is so inconsiderable, that men laugh at our weakness. **B**



**Ladies, gentlewomen, and other inferior women:** The former orations were exclamations against men, repining at their condition and mourning for our own; but we have no reason to speak against men, who are our admirers and lovers; they are our protectors, defenders, and maintainers; they admire our beauties, and love our persons; they protect us from injuries, defend us from dangers, are industrious

### **B** HISTORICAL CONTEXT

What 17th-century social conditions help explain the sense of hopelessness expressed in lines 21–24?

2. **rail:** complain violently or speak bitterly about.



30 for our subsistence, and provide for our children; they swim great voyages by sea, travel long journeys by land, to get us rarities and curiosities; they dig to the center of the earth for gold for us; they dive to the bottom of the sea for jewels for us: they build to the skies houses for us: they hunt, fowl, fish, plant, and reap for food for us. All which, we could not do ourselves; and yet we complain of men, as if they were our enemies, whenas<sup>3</sup> we could not possibly live without them, which shows we are as ungrateful as inconstant. But we have more reason to murmur against Nature, than against men, who hath made men more ingenious, witty, and wise than women; more strong, industrious, and laborious than women; for women are witless and strengthless, and unprofitable creatures, did they not bear children.

40 Wherefore, let us love men, praise men, and pray for men; for without men, we should be the most miserable creatures that Nature hath made or could make. **C**



**Noble ladies, gentlewomen, and other inferior women:** The former oratoress says we are witless and strengthless; if so, it is that we neglect the one and make no use of the other, for strength is increased by exercise, and wit is lost for want of conversation. But to show men we are not so weak and foolish as the former **D** oratoress doth express us to be, let us hawk, hunt, race, and do the like exercises that men have; and let us converse in camps,<sup>4</sup> courts, and cities; in schools, colleges, and courts of judicature; in taverns, brothels, and gaming houses; all of which will make our strength and wit known, both to men and to our own selves,

50 for we are as ignorant of ourselves as men are of us. And how should we know ourselves, when we never made a trial of ourselves? Or how should men know us, when they never put us to the proof? Wherefore my advice is, we should imitate men; so will our bodies and minds appear more masculine, and our power will increase by our actions.



**Noble, honorable, and virtuous women:** The former oration was to persuade us to change the custom of our sex, which is a strange and unwise persuasion, since we cannot change the nature of our sex, nor make ourselves men; and to have female bodies, and yet to act masculine parts, will be very preposterous and unnatural. In truth, we shall make ourselves like the defects of Nature, and be

60 hermaphroditical,<sup>5</sup> neither perfect women, nor perfect men, but corrupt and imperfect creatures. Wherefore let me persuade you, since we cannot alter the nature of our persons, not to alter the course of our lives; but to rule so our lives and behaviors that we be acceptable and pleasing to God and men; which is, to be modest, chaste, temperate, humble, patient, and pious; also, be housewifely, cleanly, and of few words. All which will gain us praise from men and blessing from Heaven; love in this world and glory in the next. **E**

3. **whenas:** when in fact.

4. **camps:** military encampments.

5. **hermaphroditical** (hər-măf'ər-ə-dīt'-ī-kəl): having both male and female characteristics in one body.

### **C ANALYZE DEBATE**

Reread lines 34–39. What objection does the third speaker make to the positions of the first two speakers? What is her **counterargument**?

### **D HISTORICAL CONTEXT**

Reread lines 45–50. Judging from the background information you have read, how would most readers in 17th-century England have responded to the fourth speaker's suggestions?



TEKS 6


### **E CONTRADICTION**

As the debate progresses, each speaker begins by **contradicting**, or opposing, the **claims** of the previous speaker about the role of women in society. By disputing the previous speaker's claims, the fifth speaker attempts to strengthen her own position about the issue. Which of the previous speaker's claims does the speaker in this paragraph contradict?



**Worthy women:** The former oratoress's oration endeavored to persuade us that it would not only be a reproach and disgrace, but unnatural, for women in their actions and behavior to imitate men: we may as well say it will be a reproach, disgrace, and unnatural to imitate the gods, which imitation we are commanded  
70 both by the gods and their ministers; and shall we neglect the imitation of men, which is more easy and natural than the imitation of the gods? For how can terrestrial creatures imitate celestial deities?<sup>6</sup> Yet one terrestrial may imitate another, although in different sorts of creatures. Wherefore, since all terrestrial imitations ought to ascend to the better and not to descend to the worse, women ought to imitate men, as being a degree in nature more perfect than they themselves; and all masculine women ought to be as much praised as effeminate men to be dispraised; for the one advances to perfection, the other sinks to imperfection; that so, by our industry, we may come, at last, to equal men, both in perfection and power. **F**



**80 Noble ladies, honorable gentlewomen, and worthy female-commoners:** The former oratoress's speech was to persuade us out of ourselves and to be that which Nature never intended us to be, to wit, masculine. But why should we desire to be masculine, since our own sex and condition is far the better? For if men have more courage, they have more danger; and if men have more strength, they have more labor than women have; if men are more eloquent in speech, women are more harmonious in voice; if men be more active, women are more graceful; if men have more liberty, women have more safety; for we never fight duels nor battles; nor do we go long travels or dangerous voyages; we labor not in building nor digging in mines, quarries, or pits, for metal, stone, or coals; neither do we waste  
90 or shorten our lives with university or scholastical studies, questions, and disputes; we burn not our faces with smiths' forges or chemists' furnaces;<sup>7</sup> and hundreds of other actions which men are employed in; for they would not only fade the fresh beauty, spoil the lovely features, and decay the youth of women, causing them to appear old, when they are young; but would break their small limbs, and destroy their tender lives. Wherefore women have no reason to complain against Nature **G** or the god of Nature, for although the gifts are not the same as they have given to men, yet those gifts they have given to women are much better; for we women are much more favored by Nature than men, in giving us such beauties, features, shapes, graceful demeanor, and such insinuating and enticing attractives, that  
100 men are forced to admire us, love us, and be desirous of us; insomuch that rather than not have and enjoy us, they will deliver to our disposals their power, persons, and lives, enslaving themselves to our will and pleasures; also, we are their saints, whom they adore and worship; and what can we desire more than to be men's tyrants, destinies, and goddesses? 

6. **terrestrial creatures . . . celestial deities:** earthly creatures and heavenly gods.

7. **smiths' forges or chemists' furnaces:** furnaces used by blacksmiths to heat metal or those used by alchemists to heat chemical substances.

**F ANALYZE DEBATE**

What flaw does the sixth speaker point out in the fifth speaker's **claims**?

**Language Coach**

**Fixed Expressions** As a verb, *wit* ("to know") is now only used in the fixed expression *to wit*, meaning "that is; namely" (line 82). Rephrase lines 81–82 in your own words.

**G ANALYZE DEBATE**

Speaker VII makes several **assumptions** about how men live. How do these assumptions **support** her **claim** that women should not "desire to be masculine"?

from

# Eve's Apology in *Defense of Women*

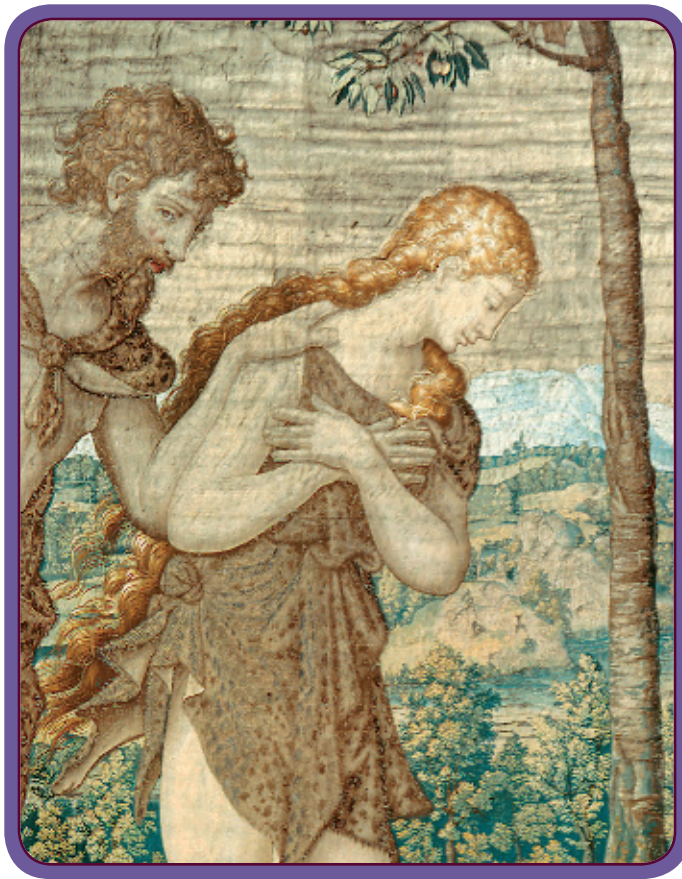
*Amelia Lanier*

**BACKGROUND** In the biblical Book of Genesis, Eve is tempted by a serpent to eat the fruit of the forbidden tree of knowledge, and she in turn offers it to Adam. As a result of their disobedience, God expels them from the Garden of Eden, taking away the gift of human immortality. These stanzas are from Amelia Lanier's defense of Eve, in which the poet (1570?–1640?) adopts a position that was quite radical at the time.

But surely Adam cannot be excused;  
Her fault though great, yet he was most to blame.  
What weakness offered, strength might have refused;  
Being lord of all, the greater was his shame;  
5 Although the serpent's craft had her abused,  
God's holy word ought all his actions frame;  
For he was lord and king of all the earth,  
Before poor Eve had either life or breath,

Who being framed by God's eternal hand  
10 The perfectest man that ever breathed on earth,  
And from God's mouth received that strait command,  
The breach whereof he knew was present death;  
Yea, having power to rule both sea and land,  
Yet with one apple won to lose that breath  
15 Which God had breathed in his beauteous face,  
Bringing us all in danger and disgrace;





Detail of *Expulsion from Paradise* (1500s). Flemish tapestry from Brussels. Accademia, Florence.  
© Scala/Art Resource, New York.

- And then to lay the fault on patience's back,  
That we (poor women) must endure it all;  
We know right well he did discretion lack,  
20 Being not persuaded thereunto at all.  
If Eve did err, it was for knowledge sake;  
The fruit being fair persuaded him to fall.  
    No subtle serpent's falsehood did betray him;  
    If he would eat it, who had power to stay him?
- 25 Not Eve, whose fault was only too much love,  
Which made her give this present to her dear,  
That what she tasted he likewise might prove,  
Whereby his knowledge might become more clear;  
He never sought her weakness to reprove  
30 With those sharp words which he of God did hear;  
    Yet men will boast of knowledge, which he took  
    From Eve's fair hand, as from a learned book.

### Language Coach

**Multiple Meanings** The word *endure* has more than one meaning. It can mean “bear,” “tolerate,” or “last.” What does it mean in line 18? What does it mean in this sentence? *Scruffy is gone but his memory will endure.*

## Comprehension

1. **Recall** Why does the second speaker doubt that women will free themselves of male domination?
2. **Clarify** Why does the fourth speaker suggest that women should hunt, gamble, and engage in other typically male activities?
3. **Summarize** How would you summarize the seventh speaker's view of limitations placed on women?

## Literary Analysis

4. **Make Inferences** Reread the sixth speaker's oration. What can you infer about the speaker's values?
5. **Analyze a Debate** Review the chart you created as you read the speeches in "Female Orations." Why do you think Cavendish chose to present her discussion of women's issues in the form of a debate?
6. **Analyze Historical Context** In what ways does "Female Orations" reflect or challenge social conditions experienced by women in the 17th century?
7. **Compare Texts** Consider the view of the relationship between men and women expressed in "Eve's Apology in Defense of Women" (page 476). How is it similar to or different from the view of one or more of the speakers in "Female Orations"? Use details from the poem and from the orations to support your ideas.
8. **Evaluate an Argument** Choose one of the orations, and evaluate the argument that the speaker presents. Discuss how well the speaker uses **reasons** and **evidence** to support her **claims**.

## Literary Criticism

9. **Different Perspectives** In what ways do the views expressed about gender in "Female Orations" differ from commonly accepted views in our society today? Support your response with evidence from the text.



**READING 8** Analyze, make inferences, and draw conclusions about the author's purpose in cultural and historical contexts. Analyze the consistency and clarity of the expression of the controlling idea and the ways in which the organizational and rhetorical patterns of text support or confound the author's meaning or purpose. **10A** Evaluate the merits of an argument, action, or policy by analyzing the relationships among evidence, inferences, assumptions, and claims in text. **RC-12(A)** Reflect on understanding to monitor comprehension.

### *Does **GENDER** impose limits?*

What are activities today that we still consider more appropriate for men than for women, or for women more than men? Why do you think this is the case?

## Persuasive Techniques in Humanist Literature

Writer John Milton once said, “Where there is much desire to learn, there of necessity will be much arguing, much writing, many opinions; for opinion in good men is but knowledge in the making.” The writers in this section (pages 444–478) certainly have strong opinions, and they use a variety of persuasive techniques to convince their audiences to adopt those opinions, including incorporating rhetorical devices such as

- analogies
- repetition
- rhetorical questions
- antithesis
- aphorisms
- irony
- subtlety
- counterarguments

### Writing to Evaluate

Write an evaluation of the persuasive techniques used by two of the writers whose work you have read in this section by focusing on the rhetorical devices they use to make their arguments. Be sure to cite specific passages to support your evaluation. Completing a chart like the one below will help you organize your thoughts. In the conclusion of your evaluation, explain which writer you think is most persuasive and why. Include specific references to rhetorical devices used by that author.

<i>Title of Selection</i>	<i>Persuasive Techniques Used</i>	<i>Examples</i>
<i>from Utopia</i>		
<i>“Speech Before the Spanish Armada Invasion”</i>		

### Extension

#### LISTENING & SPEAKING

With a partner, choose one of the selections from this section and stage a point/counterpoint debate. One partner will argue the writer’s position, while the other will offer counterarguments. Present your debate to the class.



WRITING 15A Write an analytical essay.



# Selections from the King James Bible



**READING 6** Understand, make inferences, and draw conclusions about the varied structural patterns and features of literary nonfiction. Analyze the effect of contradiction. **RC-12(B)** Make complex inferences about text and use textual evidence to support understanding.

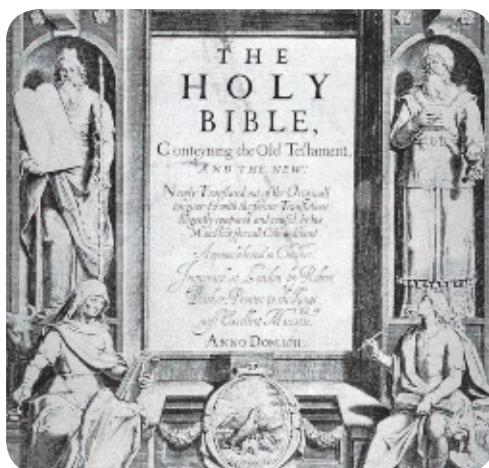
## DID YOU KNOW?

The King James Bible ...

- contains more than 12,000 different English words.
- is the source of many common expressions, such as “the apple of his eye” and “at their wits’ end.”
- is one of the most published books in history, with more than one billion copies printed.

## Meet the Author

### The King James Bible



In 1603, when James I, the successor of Elizabeth I, became king of England, Puritan leaders petitioned him to support a new translation of the Bible. Although James bore no great love for the Puritans, he agreed that English worshipers needed a better translation of the Bible than the ones that were currently popular.

**A Massive Undertaking** In 1604, the king appointed 54 distinguished scholars and clergymen to create a new version. (In the end, not all of them actively participated in the translation.) Their goal was to create a Bible that would be more accurate than previous English versions and more beautiful in its use of the English language. The scholars split into groups and translated the Bible piecemeal. To ensure consistency and impartiality of the new translation, they all followed a strict set of rules.

To make their translation as accurate as possible, they worked from original Greek and Hebrew texts. They also consulted previous English translations. In the preface to the new translation, they praised earlier translations and noted their indebtedness to them: “We never thought, from the beginning that we should need to make a new translation, nor yet to make of a bad one a good one; . . . but to make a good one better, or out of many good ones, one principal good one.” The final result of their endeavors was the King James Bible, which was to remain the main English version of the Protestant Bible for some 300 years.

**A Popular Classic** Although the language of the King James Bible is elegant, it is also simple and straightforward. It was not intended solely for the educated elite. Clergymen throughout England read from it at services, making its message available to the most humble parishioners. The translation also had a tremendous impact on the authors of the time, including John Milton and John Bunyan, whom the 19th-century clergyman C. H. Spurgeon claimed was so “saturated with scripture” that he was “a living Bible.” Centuries later, authors such as William Wordsworth, Herman Melville, Walt Whitman, and T. S. Eliot continued to find inspiration in the themes, imagery, and language of the King James Bible. Even today, although many other translations are available, it remains the most influential of all versions.

**Author Online**



Go to [thinkcentral.com](http://thinkcentral.com). KEYWORD: HML12-480

## LITERARY ANALYSIS: SCRIPTURAL WRITING

**Scriptural writing**, or sacred literature, conveys the traditions and beliefs of particular religions. Such texts are often used in rituals of worship and may be considered divinely inspired. The King James Bible is an example of Christian scripture, notable for its lyrical language. It contains the following literary forms.

A **maxim** is a brief and memorable statement of general truth, one that often imparts guidance or advice. Such writing is common in the Book of Ecclesiastes, a work that stems from the wisdom movement of the early Hebrews.

A **psalm** is a sacred song or lyric poem. Most psalms were originally set to music and performed during worship services in the temples of ancient Israel. The Book of Psalms preserves 150 hymns.

A **parable** is a short story that is meant to teach a lesson or illustrate a moral truth. The characters and events of a parable are usually **allegorical**—that is, they stand for abstract ideas and principles, such as love and forgiveness. Among the best-known parables are those attributed to Jesus and presented in the Gospels of the New Testament.

As you read the selections, look for details that are characteristic of each literary form.

## READING SKILL: MAKE INFERENCES

Many passages in the King James Bible are explicit and easy to grasp. However, certain parts—such as maxims, psalms, and parables—often require readers to **make inferences**, or logical guesses, about the wisdom they convey. Sometimes called “reading between the lines,” making inferences involves using your own knowledge and details from a text to figure out information not directly stated. As you read each selection, make inferences about the spiritual advice or lesson communicated. Record your inferences using a chart like the one shown.

<i>Selection</i>	<i>Details from the Text</i>	<i>Inferences About Spiritual Advice or Lesson</i>
<i>Ecclesiastes, Chapter 3</i>		
<i>Psalms 23</i>		
<i>Parable of the Prodigal Son</i>		

## Where do we find WISDOM?

If you have ever “burned the midnight oil” to finish a paper or “stuck your neck out” for a friend, you were using expressions derived from the King James Bible. The Bible is one of the world’s most important works of literature and, for many people, a source of great wisdom. For example, Ecclesiastes is intended to help people find meaning in life. Psalm 23 offers spiritual guidance, and the Parable of the Prodigal Son imparts a moral lesson.

**DISCUSS** Working with two or three classmates, create a list of the people, books, and other resources you regularly turn to when you seek advice about life’s problems—great and small. Discuss each response. Then circle the example of the resource that has been the most reliable and helpful. Compare the results of your discussion with those of other groups.

### Where We Find Wisdom

1. Grandparents
2. Advice columns
- 3.
- 4.
- 5.



Complete the activities in your Reader/Writer Notebook.

from the King James Bible

# Ecclesiastes,

## CHAPTER 3

- 1 To every thing there is a season, and a time to every purpose under the heaven:
- 2 A time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted;
- 3 A time to kill, and a time to heal; a time to break down, and a time to build up;
- 4 A time to weep, and a time to laugh; a time to mourn, and a time to dance;
- 5 A time to cast away stones, and a time to gather stones together; a time to embrace, and a time to refrain from embracing;
- 6 A time to get, and a time to lose; a time to keep, and a time to cast away;
- 7 A time to rend, and a time to sew; a time to keep silence, and a time to speak;
- 8 A time to love, and a time to hate; a time of war, and a time of peace. **A**

### Analyze Visuals ►

This image is from a 16th-century Christian prayer book. In what ways does the scene relate to events described in Ecclesiastes, Chapter 3?



TEKS 6

#### **A** CONTRADICTION

Opposites, such as the verbs “to weep” and “to laugh” or “to love” and “to hate,” **contradict**, or oppose, each other. The contradictory pairs in this selection are like the opposite sides of a scale, with one extreme balancing the other. Pairing contradictory elements in this way demonstrates the full spectrum, or range, of an idea, emotion, or situation, such as “a time to be born and a time to die” in verse 2. This selection includes contradictory pairs of verbs in almost every line. What message do they help convey?

## Literary Analysis

1. **Analyze Repetition** In literature, repetition is a technique in which a word or group of words is repeated throughout a selection. What effect does the extensive repetition in this selection help create?
2. **Make Judgments** Which lines do you think have special relevance to contemporary life?

*The Month of October: Ploughing and Sowing,*  
Simon Bening. Miniature from *The Book of Hours*.  
Bodycolor on vellum, 14 cm × 9.5 cm. © Victoria &  
Albert Museum, London/Art Resource, New York.





# Psalm 23

- 1 The Lord is my shepherd; I shall not want.
- 2 He maketh me to lie down in green pastures: he leadeth me beside the still waters.
- 3 He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.
- 4 Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.
- 5 Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.
- 6 Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever. **B**

## **B** SCRIPTURAL WRITING

Psalm 23 is part of a collection of psalms often called “songs of trust.” Why might it be included in this group?

## Literary Analysis

1. **Identify Metaphor** A metaphor is a figure of speech that compares two things that are basically unlike but have something in common. What metaphor does the speaker use in verses 1–4 to describe his relationship with the Lord?
2. **Analyze Word Choice** In verses 1–3, the speaker refers to the Lord using the pronouns *he* and *his*. However, beginning in verse 4, the speaker switches to *thou* and *thy*. What does this shift seem to suggest about the relationship between the speaker and the Lord?
3. **Make Inferences** Why does the speaker expect goodness and mercy to follow him all the days of his life? Give details to support your response.



# The Parable of the Prodigal Son

from **LUKE, CHAPTER 15**



*The Parable of the Prodigal Son*, section from the Mompelgarter Altarpiece, Matthias Gerung. Oil on panel, 41 cm × 28 cm. Kunsthistorisches Museum, Vienna. © Bridgeman Art Library.

- 11 And he said, A certain man had two sons:  
12 And the younger of them said to his father, Father, give me the portion of goods that falleth to me. And he divided unto them his living.  
13 And not many days after the younger son gathered all together, and took his journey into a far country, and there wasted his substance with riotous living.  
14 And when he had spent all, there arose a mighty famine in that land; and he began to be in want.

**12 And he divided unto them his living:** And the father divided his livelihood, or wealth, between the two sons.

**13 substance:** material possessions.



- 15 And he went and joined himself to a citizen of that country; and he sent him into his fields to feed swine.
- 16 And he would fain have filled his belly with the husks that the swine did eat: and no man gave unto him.
- 17 And when he came to himself, he said, How many hired servants of my father's have bread enough and to spare, and I perish with hunger!
- 18 I will arise and go to my father, and will say unto him, Father, I have sinned against heaven, and before thee,
- 19 And am no more worthy to be called thy son: make me as one of thy hired servants. **C**
- 20 And he arose, and came to his father. But when he was yet a great way off, his father saw him, and had compassion, and ran, and fell on his neck, and kissed him.
- 21 And the son said unto him, Father, I have sinned against heaven, and in thy sight, and am no more worthy to be called thy son.
- 22 But the father said to his servants, Bring forth the best robe, and put it on him; and put a ring on his hand, and shoes on his feet:
- 23 And bring hither the fatted calf, and kill it; and let us eat, and be merry:
- 24 For this my son was dead, and is alive again; he was lost, and is found. And they began to be merry.
- 25 Now his elder son was in the field: and as he came and drew nigh to the house, he heard musick and dancing.
- 26 And he called one of the servants, and asked what these things meant.
- 27 And he said unto him, Thy brother is come; and thy father hath killed the fatted calf, because he hath received him safe and sound.
- 28 And he was angry, and would not go in: therefore came his father out, and intreated him.
- 29 And he answering said to his father, Lo, these many years do I serve thee, neither transgressed I at any time thy commandment: and yet thou never gavest me a kid, that I might make merry with my friends:
- 30 But as soon as this thy son was come, which hath devoured thy living with harlots, thou hast killed for him the fatted calf.
- 31 And he said unto him, Son, thou art ever with me, and all that I have is thine.
- 32 It was meet that we should make merry, and be glad: for this thy brother was dead, and is alive again; and was lost, and is found.

15 **he sent:** the citizen sent.

16 **fain:** gladly.

### **C MAKE INFERENCES**

Judging from the younger son's realization in verses 17–19, what values does the parable suggest are important?

### **Language Coach**

**Oral Fluency** The word *nigh* (verse 25), meaning “near,” is rarely used today, but it contains a spelling pattern and pronunciation found in many English words. Pronounce *nigh* and then think of two other words with the same pattern.

28 **intreated:** entreated; urged.

29 **transgressed:** violated; broke; **kid:** young goat.

30 **which hath . . . harlots:** who has wasted your wealth on prostitutes.

32 **meet:** fitting; proper.

## Comprehension

1. **Clarify** Ecclesiastes, Chapter 3, begins: “To every thing there is a season, and a time to every purpose under the heaven.” What is meant by this statement?
2. **Clarify** In Psalm 23, what kind of relationship does the speaker have with the Lord?
3. **Summarize** Review the Parable of the Prodigal Son. Describe the responses of the father and the elder son to the return of the Prodigal Son.



**READING 6** Understand, make inferences, and draw conclusions about the varied structural patterns and features of literary nonfiction. **RC-12(B)** Make complex inferences about text and use textual evidence to support understanding.

## Literary Analysis

4. **Interpret Imagery** The King James Bible is widely admired for the beauty of its imagery—words and phrases that create vivid sensory experiences. Explain how each of the following images from Psalm 23 appeals to your senses. Which example creates the most memorable mental picture?
  - “leadeth me beside the still waters” (verse 2)
  - “walk through the valley of the shadow of death” (verse 4)
  - “anointest my head with oil” (verse 5)
5. **Analyze Parable** Many characters in parables are **allegorical**—that is, they stand for abstract ideas and principles. Describe the main characters from the Parable of the Prodigal Son. What might each character symbolize?
6. **Make Inferences** Review the chart you made as you read. What **wisdom** or spiritual advice does each selection convey? Cite evidence in your answer.
7. **Synthesize Information** Each biblical selection dates back thousands of years and derives from the traditions of the ancient Hebrews. Using evidence from all three texts, what general statements can you make about the values and way of life of these people?
8. **Evaluate Scriptural Writing** The three selections in the lesson are among the Bible’s most famous passages. Review the forms of scriptural writing on page 481. In what ways does each selection fit the pattern of its literary form? Cite specific evidence to support your answer.

## Literary Criticism

9. **Different Perspectives** How might readers of varying ages—for example, a young adult and an elderly person—differ in their reactions to the passage from Ecclesiastes, the psalm, or the parable? Use details from the text and your own knowledge to support your ideas.

### *Where do we find* **WISDOM?**

What are some contemporary examples of parables in print or other media, such as movies and television? What moral lessons do they convey?



**READING 3** Evaluate the changes in sound, form, and figurative language across literary time periods. **RC-12(A)** Reflect on understanding to monitor comprehension.

## How Soon Hath Time When I Consider How My Light Is Spent

Poetry by John Milton

### Meet the Author

#### John Milton 1608–1674

John Milton decided early in life that he would become an important writer, a goal that he accomplished without question. Amid political upheavals and personal struggles, he produced work that places him in the company of England's most revered poets. His crowning achievement, *Paradise Lost*, is widely accepted as the finest epic poem in the English language.

**Youthful Dreams** As a youth, Milton applied himself eagerly to his studies, often reading by candlelight until the early hours of morning. In 1625, at the age of 16, he entered Christ's College at Cambridge University. Although he was critical of the school's rigid curriculum, he remained there for seven years, eventually earning a master's degree in 1632. After leaving Cambridge, he continued his education independently, reading history, literature, and philosophy and writing his first eight sonnets.

**A Dedicated Puritan** When civil war erupted in 1642, Milton, a critic of the monarchy, allied himself with the Puritan faction, the Roundheads, who supported Parliament over the king. During this time Milton produced very little poetry, instead writing various political tracts and pamphlets

in support of a republican government. Following the execution of Charles I in 1649, a republic was established under the Puritan leadership of Oliver Cromwell. Milton was appointed to a post as one of Cromwell's secretaries, with duties that included handling foreign correspondence and writing defenses of the actions of the Puritan leadership.

**Blind Despair** The year of 1652 was one of tragedy for Milton. His wife, Mary, died shortly after giving birth to their third daughter, Deborah. Weeks later, Milton suffered the death of his infant son, John. Compounding his misery, Milton's eyesight, weak since childhood, failed completely. It was a shattering year for a man who had dedicated his life to family, faith, and literature.

**Crowning Achievement** Around 1658, shortly before the restoration of the monarchy, Milton began work on a poem he had been planning since he was 19, a great Christian epic that would "justify the ways of God to men." Using the biblical account of the Fall of Man as his basic source, Milton dictated long sentences in rhythmic blank verse to his daughters and various assistants and friends. After five years, he completed his epic poem, *Paradise Lost*, achieving what many had considered utterly impossible.

Author Online

Go to [thinkcentral.com](http://thinkcentral.com). KEYWORD: HML12-488



### DID YOU KNOW?

John Milton ...

- coined the word *pandemonium*.
- loved the Arthurian legends and nearly based his great English epic on them.
- deeply influenced the writing of J. R. R. Tolkien, author of *The Lord of the Rings*.





## LITERARY ANALYSIS: FIGURATIVE LANGUAGE

In “How Soon Hath Time” and “When I Consider How My Light Is Spent,” Milton offers readers powerful glimpses into his Puritan beliefs and practices. In each sonnet he experiences a profound crisis in which he strongly questions his ability to serve God. Milton conveys the intensity of his emotions through his use of **figurative language**—words that communicate ideas beyond their literal meanings. As you read these works of personal meditation, pay close attention to the following types of figurative language:

- **Personification**—an expression in which human qualities are attributed to an object, an animal, or an idea. For example, Milton gives human qualities to time: *How soon hath Time, the subtle thief of youth.* . . .
- **Metaphor**—an expression that makes a comparison between two seemingly unlike things. For example, Milton compares his youth to a delayed spring: *My hasting days fly on with full career, / But my late spring no bud or blossom show’th.*

## READING STRATEGY: CLARIFY MEANING

When reading works by Milton, it is important to stop and **clarify meaning** by rereading and restating difficult sentences. Be aware of the following as you read the selections:

- **Archaic language**—words that were once in common use but that are now considered old-fashioned or out-of-date
- **Inverted syntax**—sentence structure in which the expected order of words is reversed

As you read each sonnet, use a chart like the one shown to record and restate examples of archaic language and inverted syntax.

“How Soon Hath Time”	
Archaic Language	Inverted Syntax
“hath” (has) line 1	“That I to manhood am arrived so near” (That I am arrived so near to manhood) line 6



Complete the activities in your **Reader/Writer Notebook**.

## What are life’s major DISAPPOINTMENTS?

John Milton, one of England’s most distinguished poets, was a man of great ambition and talent, but he sometimes despaired of ever achieving his goals. Ironically, he composed some of his finest sonnets during such bouts of disappointment. “How Soon Hath Time” marks the occasion of his 23rd birthday and laments the meagerness of his creative output. “When I Consider How My Light Is Spent” is an exploration of his feelings about the loss of his eyesight at the age of 43.

**QUICKWRITE** Think of someone you know or have read about—such as a musician or an athlete—who has suffered disappointment in trying to reach a desired goal or to realize a dream. Describe how he or she reacted to disappointment.



# HOW SOON HATH TIME

*John Milton*

How soon hath Time, the subtle thief of youth,  
Stoln on his wing my three and twentieth year!  
My hasting days fly on with full career,  
But my late spring no bud or blossom show'th.  
5 Perhaps my semblance might deceive the truth,  
That I to manhood am arrived so near,  
And inward ripeness doth much less appear,  
That some more timely-happy spirits endu'th.  
Yet be it less or more, or soon or slow,  
10 It shall be still in strictest measure even  
To that same lot, however mean or high,  
Toward which Time leads me, and the will of Heaven;  
All is, if I have grace to use it so,  
As ever in my great Taskmaster's eye. **A**

**3 career:** speed.

**5 my semblance . . . truth:** my youthful appearance might keep you from recognizing the truth.

**8 that . . . endu'th:** that endows some early achievers.

**14 Taskmaster's eye:** a reference to God as an authority that imposes and oversees work.

**A FIGURATIVE LANGUAGE**  
Reread the poem. Examine Milton's use of **personification** in lines 1–2 and 9–12. How does personifying Time as a thief contribute to the poem's theme?

## Literary Analysis

- 1. Clarify Sentence Meaning** Restate lines 1–4 using conventional word order and modern words. What is Milton's complaint?
- 2. Make Inferences** What conclusions does Milton reach by the poem's end?



*Books of Account* (1600s), Franco-Flemish School. Galerie Berko, Brussels. © Fine Art Photographic Library, London/Art Resource, New York.

# WHEN I CONSIDER HOW MY LIGHT IS SPENT

*John Milton*

When I consider how my light is spent  
 Ere half my days, in this dark world and wide,  
 And that one talent which is death to hide,  
 Lodged with me useless, though my soul more bent  
 5 To serve therewith my Maker, and present  
 My true account, lest he returning chide;  
 “Doth God exact day-labor, light denied?”  
 I fondly ask; but Patience to prevent  
 That murmur, soon replies, “God doth not need  
 10 Either man’s work or his own gifts; who best  
 Bear his mild yoke, they serve him best. His state  
 Is kingly. Thousands at his bidding speed  
 And post o’er land and ocean without rest:  
 They also serve who only stand and wait.” **B**

**3 talent:** a reference to the biblical parable of the talents (Matthew 25: 14–30), in which a servant is reprimanded for not putting his talent to good use.

**8 fondly:** foolishly.

**12 thousands:** thousands of angels.

**13 post:** hasten; travel quickly.

**B CLARIFY MEANING**

Use modern words to paraphrase lines 1–6 of this sonnet. In what way has blindness affected Milton?



## Comprehension

1. **Recall** According to “When I Consider How My Light Is Spent,” at what point in Milton’s life does blindness begin to affect him and his work?
2. **Clarify** In “When I Consider How My Light Is Spent,” what “talent” is Milton unable to use because of his loss of sight?
3. **Paraphrase** Restate lines 7–8 of “When I Consider How My Light Is Spent.” What does Milton ask about God?



**READING 3** Evaluate the changes in sound, form, and figurative language in poetry across literary time periods. **RC-12(A)** Reflect on understanding to monitor comprehension.

## Literary Analysis

4. **Interpret Diction and Tone** Reread lines 1–8 of “When I Consider How My Light Is Spent,” reviewing Milton’s **diction**, or choice of words. On the basis of phrases such as “light is spent” and “dark world and wide,” describe Milton’s **tone**, or attitude, toward his blindness.
5. **Examine Symbol** Poets typically communicate their messages using little space and few words. One literary technique they often rely on is **symbolism**—using a person, a place, or an object to represent something beyond itself. What symbolic meaning might “light” have in the second poem?
6. **Analyze Figurative Language** Review Milton’s use of figurative language in both poems. Identify each of the following examples as either **personification** or **metaphor**. How does each help communicate Milton’s intense emotions?
  - the description of his talent (lines 5–8 of the first poem)
  - the reference to patience (lines 8–14 of the second poem)
7. **Understand Poetic Form** A **Petrarchan**, or **Italian, sonnet** is a 14-line lyric poem divided into an **octave** of 8 lines and a **sestet** of 6. The octave has a rhyme scheme of *abbaabba* and raises a question or problem. The sestet has a variable rhyme scheme and resolves or comments on the problem. Choose either poem and explain how well it fits this pattern.
8. **Clarify Meaning** Review the strategies for clarifying sentence meaning listed on page 489. Which reading strategy did you find most useful in helping you understand the poems? Offer examples to support your answer.

## Literary Criticism

9. **Biographical Context** Compare Milton’s spiritual crisis in “How Soon Hath Time” with that in “When I Consider How My Life Is Spent.” What do these events reveal about Milton’s personality? Cite details to support your ideas.

*What are life’s major* **DISAPPOINTMENTS?**

Is it better to resist sadness caused by a major loss or to embrace it? Why?

## Spiritual and Devotional Writings

### from *Paradise Lost*

Epic Poem by John Milton

VIDEO TRAILER



KEYWORD: HML12-493



TEKS 3, 7

#### LITERARY ANALYSIS: ALLUSION

An **allusion** is a brief reference to a fictional or historical person, place, or event, or to another literary work or passage. In ordinary conversation, we might allude to a literary character or historical figure by calling a miserly person a Scrooge or a treacherous person a Benedict Arnold. In literature, writers often use allusions as a type of shorthand language to add color and vigor to their works. Most of the allusions Milton includes in his great Christian epic come from biblical stories and classical literature, such as Greek and Roman mythology. For example, in line 34, Milton calls Satan “Th’ infernal serpent,” a reference to Satan’s temptation of Eve in the Bible. As you read *Paradise Lost*, refer to the sidenotes to help you interpret the poem’s many allusions.

#### READING STRATEGY: READING DIFFICULT TEXTS

In writing his masterpiece, Milton employed a dramatic writing style, one that most readers find challenging. Here are a few strategies you can use to confront common difficulties in reading *Paradise Lost*:

- Simplify difficult **syntax** (word order) by paraphrasing. For a difficult line, first identify its subject and verb. Then sort out the meaning conveyed in extra phrases and clauses by rearranging them in conventional order.
- Use sidenotes to interpret **archaic expressions**, or words and phrases we no longer use.
- Avoid becoming overwhelmed by small details. Instead, focus on the thoughts, words, and actions of the main character.

As you read, use a chart like the one shown to take notes about the thoughts, words, and actions of Satan, the main character in this portion of the poem.

Satan		
Thoughts	Words	Actions



Complete the activities in your Reader/Writer Notebook.

## What are the dangers of PRIDE?

You’ve probably been encouraged to take pride in your accomplishments or your heritage. Were John Milton alive today, he may not have approved. As a devout and learned Puritan, he knew that the Bible cautions that “pride goeth before destruction,” a warning he illustrates brilliantly in *Paradise Lost*.

**DISCUSS** Does pride have a darker side? With a small group make a list like the one shown of the various ways pride can manifest itself. Discuss the pros and cons of each pride-related item on your list.

### Pride Week at School

**Pros:** Gives us a chance to feel good about our school’s achievements

**Cons:** Some people use it as an excuse to say bad things about rival schools.

# PARADISE LOST

John Milton

**BACKGROUND** In this excerpt—the opening of Book I of *Paradise Lost*—Milton begins his epic like the ancient epics that were his models, with an invocation of, or call upon, a Muse. The speaker asks for inspiration and sets forth the subject and themes of the poem. There follows a summary of how Satan, once among the most powerful of God’s angels, was cast out of Heaven for leading a rebellion against God’s rule. Awakening in Hell alongside Beëlzebub (bē-ēl’zə-bŭb’), another fallen angel, Satan considers what he has lost and reaffirms his defiance of God.

Of man’s first disobedience, and the fruit  
Of that forbidden tree whose mortal taste  
Brought death into the world, and all our woe,  
With loss of Eden, till one greater Man  
5 Restore us, and regain the blissful seat,  
Sing, Heavenly Muse, that on the secret top  
Of Oreb, or of Sinai, didst inspire  
That shepherd who first taught the chosen seed  
In the beginning how the heavens and earth  
10 Rose out of Chaos: or, if Sion hill  
Delight thee more, and Siloa’s brook that flowed  
Fast by the oracle of God, I thence  
Invoke thy aid to my adventurous song,  
That with no middle flight intends to soar  
15 Above th’ Aonian mount, while it pursues  
Things unattempted yet in prose or rhyme. **A**  
And chiefly thou, O Spirit, that dost prefer  
Before all temples th’ upright heart and pure,  
Instruct me, for thou know’st; thou from the first  
20 Wast present, and with mighty wings outspread  
Dovelike sat’st brooding on the vast abyss,

**4 one greater Man:** Jesus Christ.

**6 Heavenly Muse:** the source of Milton’s inspiration—here identified with the Spirit of God that spoke to Moses.

**7 Oreb . . . Sinai:** Mounts Horeb and Sinai, on which Moses heard the voice of God.

**8 shepherd:** Moses; **the chosen seed:** the Jews.

**10–11 Sion Hill . . . Siloa’s brook:** places in Jerusalem, the holy city of the Jews.

**15 Aonian** (ā-ō’nē-ən) **mount:** Mount Helicon in Greece, sacred to Muses.

**A ALLUSION**  
Reread lines 1–16, using the sidenotes to interpret the various allusions. What will be the subject of Milton’s poem?







And mad'st it pregnant: what in me is dark  
 Illumine; what is low, raise and support;  
 That to the height of this great argument  
 25 I may assert Eternal Providence,  
 And justify the ways of God to men.  
     Say first (for Heaven hides nothing from thy view,  
 Nor the deep tract of Hell), say first what cause  
 Moved our grand parents, in that happy state,  
 30 Favored of Heaven so highly, to fall off  
 From their Creator, and transgress his will  
 For one restraint, lords of the world besides?  
 Who first seduced them to that foul revolt?  
     Th' infernal serpent; he it was, whose guile,  
 35 Stirred up with envy and revenge, deceived  
 The mother of mankind, what time his pride  
 Had cast him out from Heaven, with all his host  
 Of rebel angels, by whose aid aspiring  
 To set himself in glory above his peers,  
 40 He trusted to have equaled the Most High,  
 If he opposed; and with ambitious aim  
 Against the throne and monarchy of God  
 Raised impious war in Heaven and battle proud,  
 With vain attempt. Him the Almighty Power  
 45 Hurl'd headlong flaming from th' ethereal sky  
 With hideous ruin and combustion down  
 To bottomless perdition, there to dwell  
 In adamantine chains and penal fire,  
 Who durst defy th' Omnipotent to arms.  
 50 Nine times the space that measures day and night  
 To mortal men, he with his horrid crew  
 Lay vanquished, rolling in the fiery gulf  
 Confounded though immortal. But his doom  
 Reserved him to more wrath; for now the thought  
 55 Both of lost happiness and lasting pain  
 Torments him; round he throws his baleful eyes,  
 That witnessed huge affliction and dismay,  
 Mixed with obdurate pride and steadfast hate.  
 At once, as far as angels ken, he views  
 60 The dismal situation waste and wild:  
 A dungeon horrible, on all sides round  
 As one great furnace flamed; yet from those flames  
 No light, but rather darkness visible  
 Served only to discover sights of woe,

**24 argument:** subject.

**25 Providence:** God's plan for the universe.

**26 justify:** show the justice of. Milton states his purpose in this line.

**29 our grand parents:** Adam and Eve.

**31 transgress:** sin against.

**32 for one restraint:** on account of the command not to eat of the tree of knowledge.

**34 th' infernal serpent:** Satan, who in the Bible takes the form of a serpent and tempts Eve to eat the fruit of the tree of knowledge.

**34–44** These lines introduce the figure of Satan.

**36 what time:** when.

**37 host:** army.

**44–49 Him the Almighty Power . . .**

**arms:** God hurls Satan from the ethereal (ĭ-thĭr'ē-əl) sky, or heaven, to hell, a bottomless pit of perdition, or damnation, where he must live in unbreakable chains and punishing fire.

**53–54 his doom . . . wrath:** fate had more punishment in store for him.

**58 obdurate** (öb'döö-rĭt): stubborn.

**59 ken:** can see.

**62–63** Milton conveys the desolation of hell through a horrifying paradox: flames that give no light, only "darkness visible."

65 Regions of sorrow, doleful shades, where peace  
 And rest can never dwell, hope never comes  
 That comes to all, but torture without end  
 Still urges, and a fiery deluge, fed  
 With ever-burning sulphur unconsumed:

70 Such place Eternal Justice had prepared  
 For those rebellious; here their prison ordained  
 In utter darkness and their portion set  
 As far removed from God and light of Heaven  
 As from the center thrice to th' utmost pole.

75 O how unlike the place from whence they fell!  
 There the companions of his fall, o'erwhelmed  
 With floods and whirlwinds of tempestuous fire,  
 He soon discerns; and, weltering by his side,  
 One next himself in power, and next in crime,

80 Long after known in Palestine, and named  
 Beëlzebub. To whom th' arch-enemy,  
 And thence in Heaven called Satan, with bold words  
 Breaking the horrid silence thus began:  
 "If thou beest he—but O how fallen! how changed

85 From him who in the happy realms of light  
 Clothed with transcendent brightness didst outshine  
 Myriads, though bright! if he whom mutual league, **B**  
 United thoughts and counsels, equal hope  
 And hazard in the glorious enterprise,

90 Joined with me once, now misery hath joined  
 In equal ruin; into what pit thou seest  
 From what height fallen, so much the stronger proved  
 He with his thunder: and till then who knew  
 The force of those dire arms? Yet not for those,

95 Nor what the potent Victor in his rage  
 Can else inflict, do I repent or change,  
 Though changed in outward luster, that fixed mind  
 And high disdain, from sense of injured merit, **C**  
 That with the Mightiest raised me to contend,

100 And to the fierce contention brought along  
 Innumerable force of spirits armed,  
 That durst dislike his reign, and me preferring,  
 His utmost power with adverse power opposed  
 In dubious battle on the plains of Heaven,

105 And shook his throne. What though the field be lost?  
 All is not lost: the unconquerable will,  
 And study of revenge, immortal hate,

**68 still urges:** always presses; afflicts.

**69 sulphur:** Burning sulphur, called brimstone, is often associated with God's wrath.

**73–74 as far removed . . . utmost pole:** The image is probably drawn from Virgil's *Aeneid*, which situates Tartarus, or hell, as twice as far below the earth's surface as the heavens are above it.

**78 weltering:** writhing; thrashing about.

**80–82 long after known . . . Satan:** The ancient Phoenicians, whose land is here called Palestine (pāl'ī-stīn'), worshipped the god Baal, also known as Beëlzebub in the Bible. The name Satan comes from the Hebrew word meaning "enemy."

#### **B DIFFICULT TEXTS**

**Clarify** the pronoun referents for the words *thou* and *he* in line 84. What character is Satan addressing in this speech? Explain Satan's impression of this character.

#### **C DIFFICULT TEXTS**

Reread lines 94–98. **Paraphrase** this passage to clarify its meaning. What is Satan's attitude toward his defeat?

**107 study:** pursuit.



And courage never to submit or yield:  
 And what is else not to be overcome?  
 110 That glory never shall his wrath or might  
 Extort from me. To bow and sue for grace  
 With suppliant knee, and deify his power  
 Who from the terror of this arm so late  
 Doubted his empire—that were low indeed;  
 115 That were an ignominy and shame beneath  
 This downfall; since, by fate, the strength of gods  
 And this empyreal substance cannot fail;  
 Since, through experience of this great event,  
 In arms not worse, in foresight much advanced,  
 120 We may with more successful hope resolve  
 To wage by force or guile eternal war,  
 Irreconcilable to our grand Foe,  
 Who now triumphs, and in th' excess of joy  
 Sole reigning holds the tyranny of Heaven.” **D**  
 125 So spake th' apostate angel, though in pain,  
 Vaunting aloud, but racked with deep despair;  
 And him thus answered soon his bold compeer:  
 “O prince, O chief of many thronèd powers,  
 That led th' embattled seraphim to war  
 130 Under thy conduct, and in dreadful deeds  
 Fearless, endangered Heaven's perpetual King,  
 And put to proof his high supremacy,  
 Whether upheld by strength, or chance, or fate!  
 Too well I see and rue the dire event  
 135 That with sad overthrow and foul defeat  
 Hath lost us Heaven, and all this mighty host  
 In horrible destruction laid thus low,  
 As far as gods and heavenly essences  
 Can perish: for the mind and spirit remains  
 140 Invincible, and vigor soon returns,  
 Though all our glory extinct, and happy state  
 Here swallowed up in endless misery.  
 But what if he our Conqueror (whom I now  
 Of force believe almighty, since no less  
 145 Than such could have o'erpowered such force as ours)  
 Have left us this our spirit and strength entire,  
 Strongly to suffer and support our pains,  
 That we may so suffice his vengeful ire,  
 Or do him mightier service as his thralls

**112 with suppliant** (sŭp'lē-ənt) **knee**: pleading in a kneeling position.

**114 doubted**: feared for.

**115 ignominy** (ĭg'nə-mĭn'ē): disgrace.

**117 empyreal** (ĕm-pĭr'ē-əl): heavenly.

#### **D DIFFICULT TEXTS**

Using the sidenotes, interpret the various **archaic expressions** in lines 111–124. Does Satan regret rebelling against God? Support your response with details.

**125 apostate** (ə-pŏs'tāt'): renegade.

**126 vaunting**: boasting.

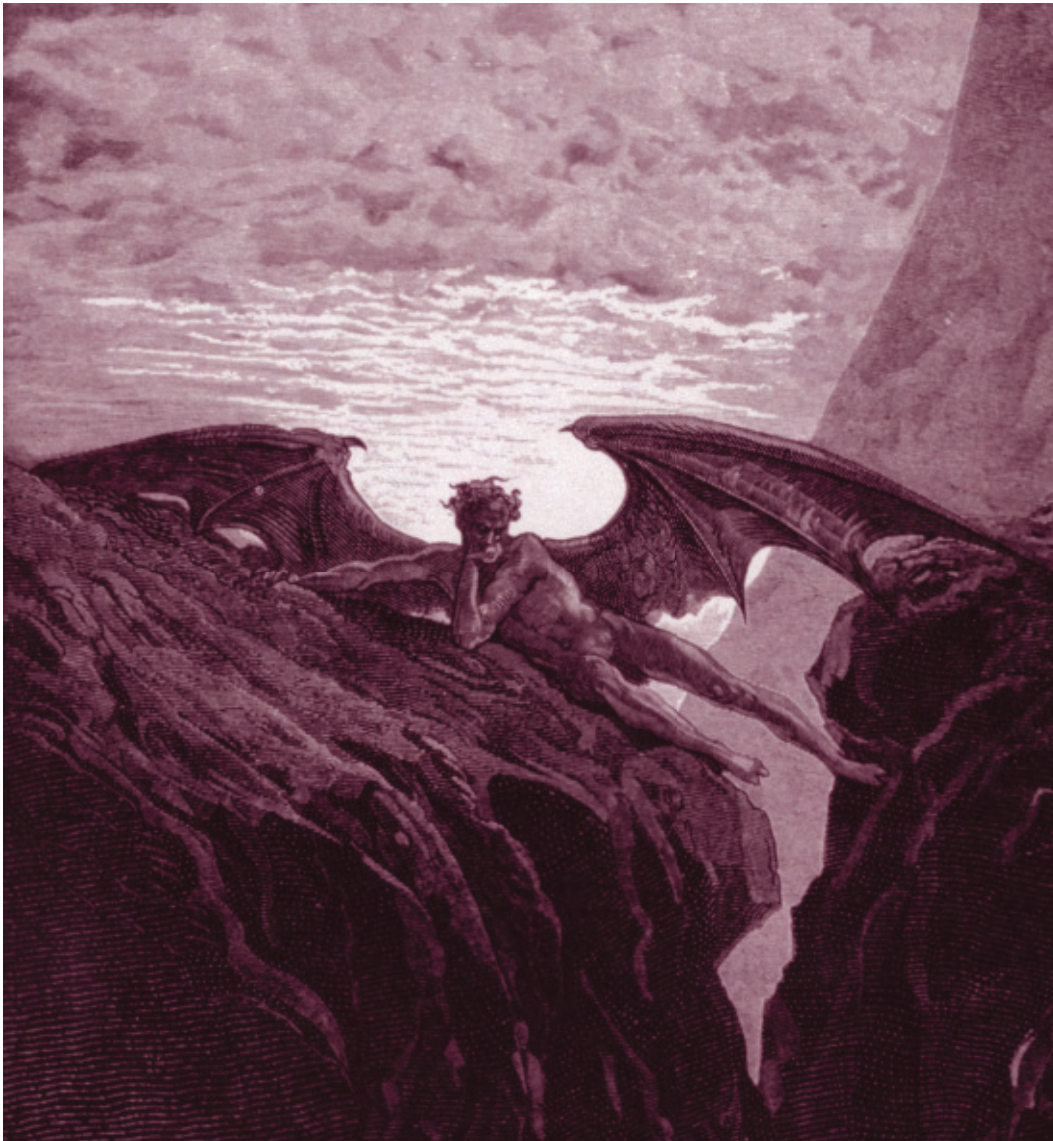
**127 compeer** (kəm-pĭr'): companion of equal rank.

**143–155** Beëlzebub suggests that God has left the fallen angels their strength so that their suffering will be increased or so that he can use them for his own purposes. Then Beëlzebub asks what use in that case (“What can it then avail”) the fallen angels' strength and eternal life will be to them.

**144 of force**: necessarily.

**148 suffice** (sə-fis'): satisfy fully.

**149 thralls**: slaves.



*Now Night her Course began..* (1882), Gustave Doré. Plate no. 26, Book VI, line 406, © Central Saint Martin's College of Art and Design, London/Bridgeman Art Library.

150 By right of war, whate'er his business be,  
 Here in the heart of Hell to work in fire,  
 Or do his errands in the gloomy deep?  
 What can it then avail though yet we feel  
 Strength undiminished, or eternal being  
 155 To undergo eternal punishment?"  
 Whereto with speedy words th' arch-fiend replied:  
 "Fallen cherub, to be weak is miserable,  
 Doing or suffering: but of this be sure,

157 cherub: angel.

To do aught good never will be our task,  
 160 But ever to do ill our sole delight,  
 As being the contrary to his high will  
 Whom we resist. If then his providence  
 Out of our evil seek to bring forth good,  
 Our labor must be to pervert that end,  
 165 And out of good still to find means of evil; **E**  
 Which oftentimes may succeed, so as perhaps  
 Shall grieve him, if I fail not, and disturb  
 His inmost counsels from their destined aim.  
 But see! the angry Victor hath recalled  
 170 His ministers of vengeance and pursuit  
 Back to the gates of Heaven; the sulphurous hail,  
 Shot after us in storm, o'erblown hath laid  
 The fiery surge that from the precipice  
 Of Heaven received us falling; and the thunder,  
 175 Winged with red lightning and impetuous rage,  
 Perhaps hath spent his shafts, and ceases now  
 To bellow through the vast and boundless deep.  
 Let us not slip th' occasion, whether scorn  
 Or satiate fury yield it from our Foe.  
 180 Seest thou yon dreary plain, forlorn and wild,  
 The seat of desolation, void of light,  
 Save what the glimmering of these livid flames  
 Casts pale and dreadful? Thither let us tend  
 From off the tossing of these fiery waves;  
 185 There rest, if any rest can harbor there;  
 And reassembling our afflicted powers,  
 Consult how we may henceforth most offend  
 Our enemy, our own loss how repair,  
 How overcome this dire calamity,  
 190 What reinforcement we may gain from hope,  
 If not, what resolution from despair."  
 Thus Satan talking to his nearest mate  
 With head uplift above the wave, and eyes  
 That sparkling blazed; his other parts besides  
 195 Prone on the flood, extended long and large  
 Lay floating many a rood, in bulk as huge  
 As whom the fables name of monstrous size,  
 Titanian or Earth-born, that warred on Jove,  
 Briareos or Typhon, whom the den  
 200 By ancient Tarsus held, or that sea beast  
 Leviathan, which God of all his works

159 aught: at all.

#### **E DIFFICULT TEXTS**

Rewrite lines 159–165, reordering the **syntax**. What does Satan set out to accomplish?

172 laid: calmed.

175 **impetuous** (ĩm-pěch'ōō-es): violently forceful.

178 **slip th' occasion**: miss the chance.

179 **satiate** (sā'shē-ĩt): satisfied.

186 **afflicted powers**: stricken troops.

190 **reinforcement**: increase of strength.

196 **rood**: a unit of measure, between six and eight yards.

**197–200 as whom . . . Tarsus held:** In Greek mythology, both the huge Titans—of whom Briareos was one—and the earth-born giant Typhon battled unsuccessfully against Jove (Zeus), just as Satan rebelled against God. Zeus defeated Typhon in Asia Minor, near the town of Tarsus.

**201 Leviathan** (lə-vĩ'ə-thən): a huge sea beast mentioned in the Bible—here identified with the whale by Milton.



Created hugest that swim th' ocean-stream.  
 Him, haply, slumbering on the Norway foam,  
 The pilot of some small night-foundered skiff,  
 205 Deeming some island, oft, as seamen tell,  
 With fixèd anchor in his scaly rind  
 Moors by his side under the lee, while night  
 Invests the sea, and wishèd morn delays: **F**  
 So stretched out huge in length the arch-fiend lay,  
 210 Chained on the burning lake; nor ever thence  
 Had risen or heaved his head, but that the will  
 And high permission of all-ruling Heaven  
 Left him at large to his own dark designs,  
 That with reiterated crimes he might  
 215 Heap on himself damnation, while he sought  
 Evil to others, and enraged might see  
 How all his malice served but to bring forth  
 Infinite goodness, grace, and mercy shown  
 On man by him seduced, but on himself  
 220 Treble confusion, wrath, and vengeance poured. **G**  
 Forthwith upright he rears from off the pool  
 His mighty stature; on each hand the flames  
 Driven backward slope their pointing spires, and rolled  
 In billows, leave i' th' midst a horrid vale.  
 225 Then with expanded wings he steers his flight  
 Aloft, incumbent on the dusky air,  
 That felt unusual weight; till on dry land  
 He lights, if it were land that ever burned  
 With solid, as the lake with liquid fire,  
 230 And such appeared in hue; as when the force  
 Of subterranean wind transports a hill  
 Torn from Pelorus or the shattered side  
 Of thundering Etna, whose combustible  
 And fuelèd entrails thence conceiving fire,  
 235 Sublimed with mineral fury, aid the winds,  
 And leave a singèd bottom all involved  
 With stench and smoke: such resting found the sole  
 Of unblest feet. Him followed his next mate,  
 Both glorying to have 'scaped the Stygian flood  
 240 As gods, and by their own recovered strength,  
 Not by the sufferance of supernal power.  
 "Is this the region, this the soil, the clime,"  
 Said then the lost archangel, "this the seat  
 That we must change for Heaven? this mournful gloom

**204 night-foundered:** overtaken by the darkness of night.

**208 invests:** covers.

#### **F ALLUSION**

In lines 192–208, Milton compares Satan to several mythological and biblical figures. What do you learn about Satan from the allusions to Typhon and Leviathan?

#### **G DIFFICULT TEXTS**

Reread the sentence in lines 209–220, identifying its subject and verb. Which details suggest that Satan has limited control over his own future?

**226 incumbent on:** resting upon.

**228 lights:** rests after flight.

**230–233 the force . . . Etna:** an underground wind moves a hill torn from Cape Pelorus (pə-lôr'əs), on the coast of Sicily, or Mount Etna, a nearby volcano. It was formerly thought that earthquakes were caused by underground winds.

**235 sublimed:** vaporized.

**236–237 involved with:** wrapped in.

**239 the Stygian** (stīj'ē-ən) **flood:** the river Styx—in Greek mythology, one of the rivers of the underworld.

**241 sufferance of supernal** (söö-pûr'nəl) **power:** permission of heavenly power.

245 For that celestial light? Be it so, since he  
 Who now is sovereign can dispose and bid  
 What shall be right: farthest from him is best,  
 Whom reason hath equaled, force hath made supreme  
 Above his equals. Farewell, happy fields,  
 250 Where joy forever dwells! Hail, horrors! hail,  
 Infernal world! and thou, profoundest Hell,  
 Receive thy new possessor, one who brings  
 A mind not to be changed by place or time.  
 The mind is its own place, and in itself  
 255 Can make a Heaven of Hell, a Hell of Heaven.  
 What matter where, if I be still the same,  
 And what I should be, all but less than he  
 Whom thunder hath made greater? Here at least  
 We shall be free; th' Almighty hath not built  
 260 Here for his envy, will not drive us hence.  
 Here we may reign secure; and in my choice  
 To reign is worth ambition, though in Hell:  
 Better to reign in Hell than serve in Heaven.  
 But wherefore let we then our faithful friends,  
 265 Th' associates and copartners of our loss,  
 Lie thus astonished on th' oblivious pool,  
 And call them not to share with us their part  
 In this unhappy mansion, or once more  
 With rallied arms to try what may be yet  
 270 Regained in Heaven, or what more lost in Hell?"

## Language Coach

**Oral Fluency** The word *sovereign* (line 246) has a silent *g*. What word used three times in lines 261–263 has a similar spelling pattern? How is each word pronounced? How are the words' meanings related?

**257 all but less than:** second only to.

**264 wherefore:** why.

**266 astonished:** stunned; **th' oblivious pool:** the river Lethe—in Greek mythology, a river of the underworld that causes forgetfulness.

**268 mansion:** dwelling place.

## Comprehension

1. **Recall** Where do the fallen angels find themselves after their rebellion?
2. **Recall** Who is their leader?
3. **Summarize** In your own words, describe the connection between the rebellion of the fallen angels and “man’s first disobedience.”



**READING 3** Evaluate the changes in sound, form, figurative language, and dramatic structure in poetry across literary time periods. **7** Analyze how the author’s literary allusions reveal theme, set tone, and create meaning in metaphors, passages, and literary works.

## Literary Analysis

4. **Draw Conclusions About the Speaker** Reread the opening invocation, lines 1–26. Do you view the speaker as humble, ambitious, or some combination of these? Support your answer with specific references.
5. **Understand Imagery** Generations of readers have been captivated by Milton’s description of hell in *Paradise Lost*. Reread lines 59–74, noting Milton’s use of imagery, or words and phrases that appeal to the senses. Which image is the most vivid? Explain your response.
6. **Interpret Difficult Texts** Review the character chart you created as you read the selection. Summarize Satan’s words, thoughts, and behavior in each of the following scenes.
  - his thoughts as he lies in the fiery water (lines 53–58)
  - his first speech to Beëlzebub (lines 106–124)
  - his final speech (lines 242–270)
7. **Compare and Contrast Characters** A **foil** is a character who provides a striking contrast to other characters. In what way does Beëlzebub serve as a foil to Satan? Cite details to support your response.
8. **Analyze Allusions** Review the mythological, biblical, and geographical allusions that Milton uses in lines 192–241. Why do you think Milton draws on so many different sources for his description of Satan?

## Literary Criticism

9. **Critical Interpretations** In an essay on Milton, the 19th-century historian and literary critic Thomas Babington Macauley observed, “Poetry which relates to the beings of another world ought to be at once mysterious and picturesque. That of Milton is so.” Do you agree or disagree with this opinion? Provide evidence to support your view.

### *What are the dangers of* **PRIDE**?

The 14th-century poet Dante defined pride as “love of self perverted to hatred and contempt for one’s neighbor” and ranked it as the very worst of all sins. How does Milton’s portrayal of pride differ from or resemble Dante’s?



## Spiritual and Devotional Writings

### from *The Pilgrim's Progress*

Allegory by John Bunyan



**READING 5B** Analyze the moral dilemmas and quandaries presented in works of fiction as revealed by the underlying motivations and behaviors of the characters. **8** Analyze the consistency and clarity of the expression of the controlling idea and the ways in which the organizational and rhetorical patterns of text support or confound the author's meaning or purpose.

#### DID YOU KNOW?

John Bunyan . . .

- wrote much of *The Pilgrim's Progress* in jail, using paper covers from milk bottles.
- presided over a congregation of 3,000 to 4,000 people in his last years.
- inspired the name of a famous 19th-century English novel and a popular American magazine.

#### Meet the Author

### John Bunyan 1628–1688

John Bunyan's Christian allegory, *The Pilgrim's Progress*, is one of the most famous and widely read books in English literature. Since its original publication in 1678, the work has been consistently in print. It has also been translated into more than 100 different languages.

**An Uncommon Commoner** John Bunyan was born in Elstow, Bedfordshire, England. He grew up poor and attended a local school, where he learned to read and write. When Bunyan came of age he joined his father in his tinkering trade and traveled the countryside repairing pots and pans. At 16, Bunyan joined Oliver Cromwell's Parliamentary army to fight against the Royalists in the English Civil War. It is likely that he received his first exposure to Puritan thought and teachings during his military service.

**Tempted By Satan** Following his discharge from the army, Bunyan married a devoutly religious woman and began taking a deeper interest in religion. He attended church regularly and spent long hours reading theological literature.

Bunyan underwent a long spiritual struggle during which, according to his memoir, Satan continually tempted him to betray his Christian beliefs. Eventually, with the guidance of the charismatic

Calvinist preacher John Gifford, Bunyan "experienced God's light." Soon Bunyan himself took to the pulpit and began preaching as a nonconformist minister in various towns in Bedfordshire.

**A Prisoner's Progress** When the monarchy was restored in 1660, Charles II sought to suppress religious dissent. Bunyan was imprisoned for "pertinaciously abstaining" from attending Church of England services and for holding "unlawful meetings." He was jailed twice, for a total of nearly 12 years. While in prison, Bunyan wrote *The Pilgrim's Progress*, which recounts the allegorical journey to salvation of an ordinary man named Christian. The direct, vivid style and the sense of spiritual urgency made the work an instant success. It was so popular, in fact, that six years later Bunyan wrote a second part to *The Pilgrim's Progress* in which Christian's wife and children set out on a similar journey.

**The First Bestseller** *The Pilgrim's Progress* was truly the first bestselling fiction written in English. Printed on inexpensive paper, it was quite affordable, and 100,000 copies were sold before Bunyan's death. Even in homes where books were a luxury, a copy of *The Pilgrim's Progress* might be found alongside the Bible.

Author Online

Go to [thinkcentral.com](http://thinkcentral.com). KEYWORD: HML12-504



## LITERARY ANALYSIS: ALLEGORY

You can enjoy John Bunyan's story for its adventure and you can also read it as an **allegory**, a story with two levels of meaning. The characters, settings, and events of an allegory stand not only for themselves but also for abstract qualities and ideas. Like parables and fables, most allegories convey a specific moral message in the form of a story. *The Pilgrim's Progress* is the best-known allegory in the English language. Christian, the hero, represents those who face moral dilemmas on their way to salvation when they are encouraged by others to embrace the temptations of worldly life and reject a virtuous path. Other allegorical characters include Mr. No-good and Faithful. As you read the selection, use the allegorical elements to help you understand the story's deeper, symbolic meaning.

## READING SKILL: UNDERSTAND AUTHOR'S PURPOSE

An author creates a work to achieve a particular **purpose**, or goal. John Bunyan wrote *The Pilgrim's Progress* primarily to persuade readers to follow a Christian way of life. However, a complex work such as this one often fulfills more than one purpose. As you read the selection, fill in a questionnaire like the one shown. Identify passages from the story to support each of your responses.

Question	Answer and Supporting Passage
1. Does the story make you laugh?	
2. Does it contain a lesson about life?	
3. Does it convince you of a particular viewpoint?	
4. Does it move you emotionally?	

## VOCABULARY IN CONTEXT

The following boldfaced words are critical to your understanding of *The Pilgrim's Progress*. Use context clues to help you understand the meaning of each term.

1. **enmity** toward an enemy
2. dressed in satin **raiment**
3. **implacable** rules
4. the **vanity** of earthly wishes
5. the **celestial** kingdom in the sky
6. an evil **heretic** of the church
7. a brief **respite** from travel
8. to **transfigure** into angels



Complete the activities in your Reader/Writer Notebook.

## How can we resist TEMPTATION?

Temptation comes in many forms: a free concert, a favorite television show, even a leftover piece of chocolate cake. Situations like these can lead us off course and away from our intended goals. So how can we resist indulging?

**QUICKWRITE** Think of a goal that you worked hard to achieve. What obstacles did you encounter along the way? Describe the steps you took to "keep your eyes on the prize."



# THE Pilgrim's Progress

John Bunyan

**BACKGROUND** *The Pilgrim's Progress* is told as if it were a story dreamt by the narrator. The hero is a devout wanderer named Christian who has fled his home in the City of Destruction because of its corruption. He sets off on a pilgrimage to the Celestial City, where he hopes to receive God's eternal blessing. On his journey he encounters allegorical characters with names such as Hypocrisy and Mistrust, who personify obstacles to salvation. Christian must also negotiate places—such as the Slough of Despond and Difficulty Hill—that tempt him to abandon his quest. In the excerpt that follows, Christian and another pilgrim, Faithful, come upon Vanity Fair, a veritable marketplace of sin and depravity.

## Analyze Visuals ►

Examine the composition of this image. How does the arrangement of figures help convey a sense of danger?

Then I saw in my dream that when they were got out of the wilderness, they presently saw a town before them, and the name of that Town is **Vanity**; and at the town there is a fair kept called Vanity Fair. It is kept all the year long; it beareth the name of Vanity Fair, because the town where 'tis kept is lighter than vanity, and also because all that is there sold or that cometh thither is Vanity. As is the saying of the wise, "All that cometh is vanity."

This fair is no new erected business, but a thing of ancient standing; I will show you the original of it.

Almost five thousand years ago, there were pilgrims walking to the **Celestial** City, as these two honest persons are; and Beelzebub, Apollyon, and Legion, with their companions, perceiving by the path that the pilgrims made that their way to the city lay through this town of Vanity, they contrived here to set up a fair, a fair wherein should be sold of all sorts of vanity and that it should last all the year long. Therefore at this fair are all such merchandise sold, as houses, lands, trades, places, honors, preferments, titles, countries, kingdoms, lusts, pleasures, and delights of all sorts, as whores, bawds, wives, husbands, children, masters, servants, lives, blood, bodies, souls, silver, gold, pearls, precious stones, and what not.

And, moreover, at this fair there is at all times to be seen jugglings, cheats, 20 games, plays, fools, apes, knaves, and rogues, and that of all sorts. **A**

**vanity** (văn'ĩ-tē) *n.* that which is without meaning or value; emptiness; worthlessness

**celestial** (sə-lēs'chəl) *adj.* heavenly; divine

**10–11 Beelzebub** (bē-ěl'zə-bŭb')  
... **Legion**: devils or demons mentioned in the Bible.

**15 preferments**: appointments and promotions to political or church positions.

## **A** ALLEGORY

Reread lines 1–20. In a few words, describe the people and activities of Vanity Fair. What symbolic meaning might this place have?







Here are to be seen, too, and that for nothing, thefts, murders, adulteries, false swearers, and that of a blood-red color.

And as in other fairs of less moment, there are the several rows and streets under their proper names, where such and such wares are vended. So here likewise, you have the proper places, rows, streets (*viz.* countries and kingdoms), where the wares of this fair are soonest to be found. Here is the Britain Row, the French Row, the Italian Row, the Spanish Row, the German Row, where several sorts of vanities are to be sold. But as in other fairs, some one commodity is as the chief of all the fair, so the ware of Rome and her  
30 merchandise is greatly promoted in this fair. Only our English nation, with some others, have taken a dislike thereat. **B**

Now, as I said, the way to the Celestial City lies just through this town, where this lusty fair is kept, and he that will go to the city, and yet not go through this town, must needs “go out of the world.” The Prince of Princes himself, when here, went through this town to his own country and that upon a fair day, too. Yea, and as I think it was Beelzebub, the chief lord of this fair, that invited him to buy of his vanities; yea, would have made him lord of the fair would he but have done him reverence as he went through the town. Yea, because he was such a person of honor, Beelzebub had him  
40 from street to street and showed him all the kingdoms of the world in a little time that he might, if possible, allure that Blessed One to cheapen and buy some of his vanities. But he had no mind to the merchandise and therefore left the town, without laying out so much as one farthing upon these vanities. This fair therefore is an ancient thing, of long standing, and a very great fair.

Now these pilgrims, as I said, must needs go through this fair. Well, so they did, but behold, even as they entered into the fair, all the people in the fair were moved and the town itself as it were in a hubbub about them, and that for several reasons; for,

50 First, the pilgrims were clothed with such kind of **raiment** as was diverse from the raiment of any that traded in that fair. The people therefore of the fair made a great gazing upon them. Some said they were fools, some they were bedlams, and some they are outlandish men.

Secondly, and as they wondered at their apparel, so they did likewise at their speech, for few could understand what they said. They naturally spoke the language of Canaan, but they that kept the fair were the men of this world. So that from one end of the fair to the other, they seemed barbarians each to the other.

Thirdly, but that which did not a little amuse the merchandisers was that  
60 these pilgrims set very light by all their wares; they cared not so much as to look upon them, and if they called upon them to buy, they would put their fingers in their ears and cry, “Turn away mine eyes from beholding vanity,” and look upwards, signifying that their trade and traffic was in heaven.

One chanced mockingly, beholding the carriages of the men, to say unto them, “What will ye buy?” But they, looking gravely upon him, said, “We buy the truth.” At that, there was an occasion taken to despise the men the

**29 Rome:** the Roman Catholic Church, which England has broken from and which Protestants like Bunyan viewed with contempt and suspicion in this era of religious warfare.

#### **B AUTHOR'S PURPOSE**

Reread lines 23–31, using the side note on the page. Whom or what is Bunyan poking fun at? Explain the purpose this criticism might serve.

**41 cheapen:** barter or trade for; ask the price of.

### **Language Coach**

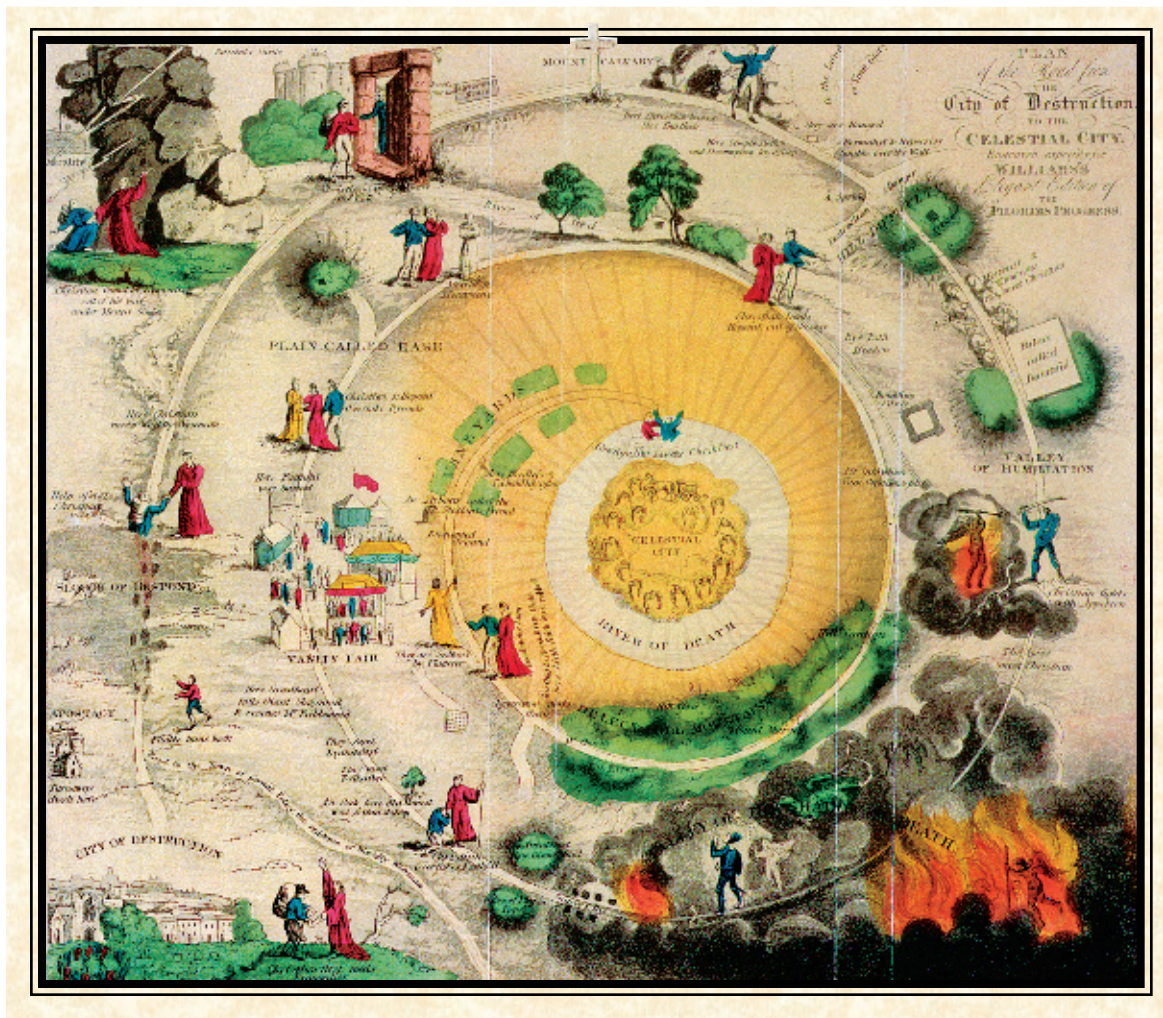
**Roots and Affixes** The word *vanities* (lines 37, 42, and 44) comes from the Latin *vanus* (“empty”). Can you guess *vanities*’ meaning?

**raiment** (rā’mənt) *n.* clothing

**52–53 some they were bedlams . . . men:** Some said they were lunatics, and some said they were foreign. Bethlehem Hospital, shortened to *Bethlem* or *Bedlam*, was the London insane asylum.

**56–57 language . . . barbarians** (bār-bār’ē-ənz): Christian and Faithful speak the language of the Bible, but those at the fair speak a variety of languages and are foreigners to each other.

**64 carriages:** the way the men carried themselves; the men’s actions or behavior.



Plan of the road from the City of Destruction to the Celestial City (1800s). Engraved expressly for Williams's Elegant Edition of *The Pilgrim's Progress*. Private collection. © Bridgeman Art Library.

more; some mocking, some taunting, some speaking reproachfully, and some calling upon others to smite them. At last things came to an hubbub, and great stir in the fair, insomuch that all order was confounded. Now was word  
 70 presently brought to the great one of the fair, who quickly came down and deputed some of his most trusty friends to take these men into examination, about whom the fair was almost overturned. . . . **C**

*Suspicious of Christian and Faithful, the angry merchandisers at Vanity Fair arrest the pilgrims and bring them to trial. Three witnesses—Envy, Superstition, and Pick-thank—testify against Faithful. A jury of townspeople decides his fate.*

Then went the jury out, whose names were Mr. Blind-man, Mr. No-good, Mr. Malice, Mr. Love-lust, Mr. Live-loose, Mr. Heady, Mr. High-mind, Mr. **Enmity**, Mr. Liar, Mr. Cruelty, Mr. Hate-light, and Mr. **Implacable**, who everyone gave in his private verdict against him among themselves, and afterwards unanimously concluded to bring him in guilty before the judge. And first Mr. Blind-man, the foreman, said, “I see clearly that this man is

### **C AUTHOR'S PURPOSE**

Reread lines 46–72, and **summarize** the three reasons the merchandisers are surprised by Christian and Faithful. Does this episode make you laugh? Why, or why not?

**enmity** (ĕn'mĭ-tē) *n.* deep-seated hatred

**implacable** (ĭm-plăk'ə-bəl) *adj.* unable to be appeased or significantly changed; inflexible; relentless




an **heretic**.” Then said Mr. No-good, “Away with such a fellow from the earth.” “Ay,” said Mr. Malice, “for I hate the very looks of him.” Then said Mr. Love-lust, “I could never endure him.” “Nor I,” said Mr. Live-loose, “for he would always be condemning my way.” “Hang him, hang him,” said Mr. Heady. “A sorry scrub,” said Mr. High-mind. “My heart riseth against him,” said Mr. Enmity. “He is a rogue,” said Mr. Liar. “Hanging is too good for him,” said Mr. Cruelty. “Let’s dispatch him out of the way,” said Mr. Hate-light. Then said Mr. Implacable, “Might I have all the world given me, I could not be reconciled to him; therefore let us forthwith bring him in guilty of death.” And so they did; therefore he was presently condemned, to be had from the place where he was to the place from whence he came, and there to be put to the most cruel death that could be invented. **D**

They therefore brought him out to do with him according to their law; and first they scourged him, then they buffeted him, then they lanced his flesh with knives; after that they stoned him with stones, then pricked him with their swords, and last of all they burned him to ashes at the stake. Thus came Faithful to his end. Now, I saw that there stood behind the multitude a chariot and a couple of horses, waiting for Faithful, who (so soon as his adversaries had dispatched him) was taken up into it, and straightway was carried up through the clouds, with sound of trumpet, the nearest way to the Celestial Gate. But as for Christian, he had some **respite**, and was remanded back to prison; so he there remained for a space. But he that overrules all things, having the power of their rage in his own hand, so wrought it about that Christian for that time escaped them, and went his way. . . .

*Christian continues on his journey and encounters another pilgrim, Hopeful. After more difficulties, the two arrive at their long-awaited destination: the Gates of the Celestial City.*

Now I saw in my dream that these two men went in at the gate; and lo, as they entered, they were **transfigured**, and they had raiment put on that shone like gold. There was also that met them with harps and crowns and gave them to them, the harp to praise withal and the crowns in token of honor. Then I heard in my dream that all the bells in the city rang again for joy, and that it was said unto them, “Enter ye into the joy of your Lord.” I also heard the men themselves that they sang with a loud voice, saying, “Blessing, honor, glory, and power, be to Him that sitteth upon the throne, and to the Lamb forever and ever.”

Now just as the gates were opened to let in the men, I looked in after them; and behold, the city shone like the sun, the streets also were paved with gold, and in them walked many men, with crowns on their heads, palms in their hands, and golden harps to sing praises withal.

There were also of them that had wings, and they answered one another without intermission, saying, “Holy, Holy, Holy, is the Lord.” And after that, they shut up the gates. Which when I had seen, I wished myself among them.  **E**

**heretic** (hěŕ’ĭ-tĭk) *n.* someone who expresses beliefs that oppose church teachings or established views

#### **D ALLEGORY**

Reread lines 73–90. Identify several allegorical characters and describe their attitude toward Faithful.

**92 first they scourged . . . buffeted him:** First they whipped him and then they beat him.

**respite** (rĕs’pĭt) *n.* an interval of temporary relief; a delay or postponement

**transfigure** (trăns-fĭg’yər) *v.* to transform, especially in a way that exalts or glorifies

#### **E AUTHOR’S PURPOSE**

In lines 103–119, Bunyan presents Christian and Hopeful reaching their final destination, the Celestial City. What emotional effect, if any, does this episode create?

## Comprehension

1. **Recall** Why do the pilgrims have to pass through the town of Vanity?
2. **Recall** How do the merchandisers react to the pilgrims at the fair?
3. **Summarize** Describe what happens to Faithful after the jury reaches its verdict.

## Literary Analysis

4. **Understand Author's Purpose** Bunyan wrote *The Pilgrim's Progress* mainly to persuade readers to lead principled lives. Review the questionnaire you filled in as you read. In your opinion, what were Bunyan's other purposes in telling this story? Cite evidence to support your answer.
5. **Compare and Contrast Characters** What **character traits**, or consistent qualities, distinguish the pilgrims from the merchandisers?
6. **Examine Tone** In literature, **tone** is the attitude a writer takes toward a subject or character. What is Bunyan's tone in the scenes of Faithful's trial (lines 73–90) and the pilgrims' arrival at the Celestial City (lines 103–119)? Give specific words and phrases to support your answers.
7. **Draw Conclusions** Reread lines 91–102. Does Bunyan view Faithful's death as a loss or a victory? Support your conclusion with evidence from the text.
8. **Analyze Allegory** Using a chart like the one below, identify a possible symbolic meaning for each character or place. Include details from the story to support your interpretation. Based on your answers, what lesson about **temptation** does Bunyan's allegory convey?

	Possible Meaning	Supporting Details
Christian	all people	
Faithful		
Vanity Fair		
Jury Members		
Celestial City		

## Literary Criticism

9. **Social Context** What does *The Pilgrim's Progress* say about the way society treats the quest for virtue? Cite evidence to support your claim.

### How can we resist **TEMPTATION**?

Advertisers often lure buyers by tempting them. What do advertisers do to make their products tempting?



**READING 5B** Analyze the moral dilemmas and quandaries presented in works of fiction as revealed by the underlying motivations and behaviors of the characters.  
**8** Analyze the consistency and clarity of the expression of the controlling idea and the ways in which the organizational and rhetorical patterns of text support or confound the author's meaning or purpose.

# Vocabulary in Context

## ▲ VOCABULARY PRACTICE

Choose the vocabulary word that best completes each sentence. Use the context clues in the sentence to help you decide.

1. We need a \_\_\_\_\_ from his constant complaining.
2. A new spiritual awareness may \_\_\_\_\_ a person.
3. Those attending the queen's court dressed in fine \_\_\_\_\_.
4. She was branded a \_\_\_\_\_ for stating controversial views.
5. The man's scowl and narrowed eyes revealed dark feelings of \_\_\_\_\_.
6. He was \_\_\_\_\_ in his resolve, refusing to change his mind even when the facts suggested that he should.
7. The Bible warns us against the \_\_\_\_\_ of worldly concerns.
8. Angels dwell in a \_\_\_\_\_ realm, far from earthly strife.

### WORD LIST

celestial  
enmity  
heretic  
implacable  
raiment  
respite  
transfigure  
vanity

## ACADEMIC VOCABULARY IN WRITING

• attribute • feature • monitor • phase • primary

In a paragraph, describe the **primary features** of a contemporary open-air market or mall. How does a contemporary market or mall compare with Bunyan's Vanity Fair? Use at least one Academic Vocabulary word in your response.

## VOCABULARY STRATEGY: THE LATIN PREFIX *trans-*

Many English words and word parts come from Latin. The Latin prefix *trans-*, for example, occurs in the word *transfigured* in *The Pilgrim's Progress* (page 510). *Trans-* can mean "over or across," "change," or "above and beyond." *Transfigure* means "change so as to exalt or glorify." Understanding the meaning of common Latin prefixes like *trans-* can help you figure out the meaning of words from many different disciplines, from biology and mathematics to psychology and geography.

**PRACTICE** Use context clues and your knowledge of word parts to explain the meaning of each boldfaced word. Then check your answers in the dictionary.

1. Upon its completion in 1869, the first **transcontinental** railway in the United States allowed passengers to travel from the eastern seaboard to California.
2. To develop **transference**, the psychologist encouraged her patient to think of her as a blank screen on which to project his feelings about his mother.
3. The choir conductor **transposed** the hymn into a higher key for the young singers.
4. Because of the extreme heat, the **transpiration** rate in the crops increased, requiring more irrigation.



**READING 1A** Determine the meaning of technical academic English words in multiple content areas derived from Latin affixes.

Interactive  
Vocabulary



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## Spiritual and Moral Beliefs

This period in British history was one of religious turmoil, beginning with Henry VIII's break from the Roman Catholic Church and subsequent formation of the Church of England, to his daughter "Bloody Mary's" persecution of Protestants, to Elizabeth I's execution of her Catholic cousin Mary, to the Puritan revolt against the monarchy. Yet amid all of this fighting, England remained a Christian nation whose people shared certain core beliefs.

Queen Elizabeth herself remarked upon the faith that united the people of England and Christian Europe despite the bitter conflicts between Catholics and Protestants.

*"If there were two princes in Christendom who had good will and courage, it would be very easy to reconcile the religious difficulties; there is only one Jesus Christ and one faith, and all the rest is a dispute over trifles."*

### Writing to Synthesize

Based on the spiritual and devotional writings you read on pages 482–510, identify some of the core beliefs shared by England's citizens. Review the selections and make a list of phrases or passages that impart spiritual beliefs or moral lessons. Use these quotations to write one to three paragraphs in which you synthesize the core beliefs that emerge from these works.

#### Consider

- moral lessons found in the biblical selections
- the meaning of the final sestet in each of Milton's sonnets
- themes of pride, free will, and responsibility in *Paradise Lost*
- allegorical characters and place names in *The Pilgrim's Progress*

Your paragraphs should be well organized and include a clear thesis statement that expresses your opinion. Be sure to include relevant evidence and well-chosen details from the text to support your synthesis.

### Extension

#### VIEWING & REPRESENTING

Traditionally, the stained glass windows that were installed in many churches depicted saints or scenes from the Bible—a benefit for a mostly illiterate churchgoing population. Choose one of the selections from this section, and plan a **stained glass window** to illustrate it. Be sure to choose a particularly vivid image or scene to depict. Write a brief explanation of your plan, telling why you chose the scene you did.



WRITING 15A Write an analytical essay.

## Literary Analysis Workshop



Included in this workshop:

**READING 2C** Relate the characters, setting, and theme of a literary work to the historical and social ideas of its time. **3** Evaluate the changes in sound, form, figurative language, and dramatic structure in poetry across literary time periods. **7** Analyze how the author's patterns of imagery and conceits reveal theme, set tone, and create meaning in metaphors, passages, and literary works.

# Metaphysical Poetry

Does logic apply to the emotions? Can you express deep feeling and spiritual devotion through the use of argument, rhetoric, and reasoning? In the 17th century, a small group of poets, who later became known as the metaphysical poets, attempted to do just that. Though criticized by generations of writers, their works ushered in a unique approach to the language of poetry.

## Transcending the Elizabethans

During the 1600s, a group of poets rejected the highly ornamented style of late-Elizabethan lyric poetry and began to write what became known as metaphysical poetry. The word *metaphysical* literally means “of or relating to the transcendent or to a reality beyond what is perceptible” and “abstract and theoretical reasoning.” The term is appropriate because **metaphysical poetry** is primarily devotional and often mystical in content, even

when dealing with subjects such as physical love and relationships. Typically, metaphysical poets used intellect, logic, and even argument to explore abstract concepts, such as love and the nature of death. The result is a poetry that is highly intellectual, slightly irreverent, and marked by unconventional imagery. John Donne is considered the movement's central figure. His innovative style led the way for other metaphysical poets, including Andrew Marvell, George Herbert, Richard Crashaw, and Henry Vaughan.



*Portrait of John Donne (1595), Anonymous. Private Collection. Photo © Bridgeman Art Library.*

In the late 1700s, Samuel Johnson named the group “metaphysical poets,” which he intended as a criticism, because he believed they used their poetry merely to show off their knowledge. Earlier, the writer John Dryden had made a similar criticism of Donne's poetry. Dryden wrote that Donne “affects the metaphysics . . . [even] in his amorous verse, where nature only should reign.” Such criticism diminished the popularity of the metaphysical poets until the early 20th century, when poet and critic T. S. Eliot published a famous essay in which he praised them as having the ability to unify experience—in particular, to “feel their thought as immediately as the odor of a rose.”

## Experiments with Language

Metaphysical poetry can be difficult to understand, which is another chief complaint of its critics. The challenge of the poetry is mainly due to the poets' attempts at experimenting with language in order to explain and depict life's

complexities in imaginative ways. Although each metaphysical poet had a unique style, their poetry tended to share several traits.

- simple, conversational **vocabulary**, but complex sentence patterns
- **metaphysical conceits**, a type of extended metaphor comparing very dissimilar things
- **paradoxes**, or statements that seem to contradict themselves
- disruptions of **poetic meter**
- witty and imaginative plays on words

The most distinguishing feature is the **metaphysical conceit**, an extended metaphor that makes a surprising connection between two quite dissimilar things. It is often used to persuade, or to bolster the “argument” of the speaker. An example is Donne’s description of how his love for someone will outlast them both in “The Canonization.”

We can die by it, if not live by love;  
And if unfit for tombs and hearse  
Our legend be, it will be fit for verse;  
And if no piece of chronicle we prove  
We’ll build in sonnets pretty rooms

—John Donne, “The Canonization”

### Close Read

Paraphrase the argument being made in this passage.

Another important characteristic of metaphysical poetry is **paradox**—a statement that seems contradictory but nevertheless suggests a truth. The use of paradox forces the reader to think about an image or a subject from a new perspective. For this reason, it may strike some readers as irreverent.

Oh do not die, for I shall hate  
All women so when thou art gone,  
That thee I shall not celebrate  
When I remember, thou wast one.

—John Donne, “A Fever”

### Close Read

Identify the paradox in these lines. What feeling is the speaker attempting to express about his loved one?

One of the criticisms of metaphysical poetry concerned its disruption of poetic meter (the regular pattern of stressed and unstressed syllables). The metaphysical poets intentionally created “roughness,” or a deliberate unevenness, in their meters. In the eyes of many critics, Donne used this poetic technique too often. Poet Ben Jonson, although a great admirer of Donne’s, once declared that “Donne, for not keeping of accent, deserved hanging.”



## Metaphysical and Cavalier Poets

### Selected Poetry and Nonfiction

by John Donne



**READING 3** Evaluate the changes in sound, form, and figurative language in poetry across literary time periods. **6** Analyze the effect of contradiction and paradox in literary essays. **7** Analyze how the author's patterns of imagery and conceits reveal theme, set tone, and create meaning in metaphors, passages, and literary works.

VIDEO TRAILER



KEYWORD: HML12-516A

#### Meet the Author

### John Donne 1572–1631

Donne's life and his poetry contained startling contrasts. Donne was born and raised a Roman Catholic, but he became a popular Anglican priest whose powerful sermons drew overflowing crowds to St. Paul's Cathedral in London. In his youth, he was a ladies' man who later became a devoted husband and the father of 12 children. He was both worldly and spiritual, dramatic and introspective, a doubter and a believer, a sensualist and an intellectual.

**The Price of Being Catholic** Donne was born into a Roman Catholic family at a time when Protestants were the majority and had no tolerance for religious ideas outside their own. He studied at Oxford University and Cambridge University, but he never received a degree, because he was a Roman Catholic and would not take an oath of allegiance to the Protestant queen. In 1593, Donne's brother died in prison, where he was sent for sheltering a Jesuit priest. Donne began to question his faith; he later abandoned Catholicism and became an Anglican priest in 1615 at the urging of King James I.

**Impoverished by Love** Besides religion, marriage also strongly influenced Donne's fortunes in life. In 1597, at the age of

25, Donne became the personal secretary of Sir Thomas Egerton, an official of the royal court. Four years later, Donne secretly married Egerton's 17-year-old niece, Anne More, without seeking her father's permission. When the marriage was discovered, Donne lost his job and was briefly imprisoned. For more than ten years, he battled poverty as his family grew. Donne described the situation as "John Donne, Anne Donne, Undone."

**Art Reflects Life** Death was a prominent theme in Donne's writing. During the Renaissance, medical knowledge was limited. It was not unusual for people to die well before the age of 50. Donne's own wife died at age 33, shortly after giving birth to their 12th child. Two of his children were stillborn, and others died at the ages of 3, 7, and 19.

"Holy Sonnet 10" (page 521) reflects Donne's concerns about death and salvation. Donne wrote "Meditation 17" (page 522) in 1623 while recovering from a serious illness. He was inspired in part by hearing the ringing of church bells to announce a person's death. "A Valediction: Forbidding Mourning" (page 518) was written to console his wife, who was distressed over her husband's impending departure for France in 1611.

#### Author Online

Go to [thinkcentral.com](http://thinkcentral.com). KEYWORD: HML12-516B



#### DID YOU KNOW?

John Donne ...

- once sailed with Sir Walter Raleigh on a treasure-hunting expedition.
- had his portrait drawn while dressed in his burial shroud.
- wrote lines that inspired the titles of the novels *Death Be Not Proud* by John Gunther and *For Whom the Bell Tolls* by Ernest Hemingway.



## LITERARY ANALYSIS: METAPHYSICAL CONCEIT

A device that often appears in metaphysical poetry is the **metaphysical conceit**, a type of metaphor or simile in which the comparison is unusually striking, original, and elaborate. While all metaphors and similes show likeness in two unlike things, a conceit compares two unlike things that may at first seem to have no connection whatsoever. In “Meditation 17,” for example, Donne compares humanity to a book in which each person makes up a chapter. As you read these selections, look for other examples of metaphysical conceits, and notice how Donne’s elaboration and subtlety allows you to make sense of the unusual comparisons.

## READING SKILL: INTERPRET IDEAS

For centuries, Donne has been acclaimed for his ability to convey complex ideas in poetry and prose. Sometimes these ideas are expressed in the form of a **paradox**—a statement that seems to **contradict**, or oppose, itself but is actually true. To uncover Donne’s ideas in this type of statement, you will need to **interpret**, or explain the meaning of, the paradox. Some paradoxes may be complex and not easily understood, so it is important to

- locate the apparent **contradictory**, or contrasting, elements in the paradox
- examine the surrounding words and phrases

As you read the selections, use a chart to record the paradoxes and your interpretations.

<i>Selection</i>	<i>Paradox</i>	<i>Interpretation</i>
<i>“A Valediction”</i>	<i>“Our two souls therefore, which are one, / Though I must go, endure not yet / A breach, but an expansion”</i>	<i>Two people so closely connected cannot be separated when apart, only expanded.</i>



Complete the activities in your **Reader/Writer Notebook**.

## What is the role of DEATH in LIFE?

Death is not something we only face at the end of our lives; it influences us when we lose loved ones or even when we contemplate our own mortality. John Donne, who experienced the early deaths of his wife and some of his children, struggled to understand the meaning of death. His thoughts about mortality inspired some of his greatest works.

**QUICKWRITE** How has the knowledge of death affected your life? Has it made you more cautious or more fearful for your personal safety? Does it influence your relationships with others? Does it affect your appreciation of life’s pleasures? On a piece of paper, list three ways in which the knowledge of death influences you. Share your ideas with others.



# *A Valediction: Forbidding Mourning*

John Donne

As virtuous men pass mildly away,  
And whisper to their souls to go,  
Whilst some of their sad friends do say  
The breath goes now, and some say, No;

5 So let us melt, and make no noise,  
No tear-floods, nor sigh-tempests move,  
'Twere profanation of our joys  
To tell the laity our love.

Moving of th' earth brings harms and fears,  
10 Men reckon what it did and meant;  
But trepidation of the spheres,  
Though greater far, is innocent.

Dull sublunary lovers' love  
(Whose soul is sense) cannot admit  
15 Absence, because it doth remove  
Those things which elemented it.

But we by a love so much refined  
That our selves know not what it is,  
Inter-assuréd of the mind,  
20 Care less, eyes, lips, and hands to miss.

## **Analyze Visuals ►**

What do the gestures and facial expressions of the figures in this painting suggest about their relationship?

**5 melt:** part; dissolve our togetherness.

**7 profanation** (prŏf'ə-nā'shən): an act of contempt for what is sacred.

**8 laity** (lā'ī-tē): persons who do not understand the "religion" of love.

**9 moving of th' earth:** an earthquake.

**11 trepidation of the spheres:** apparently irregular movements of heavenly bodies.

**12 innocent:** harmless.

**13 sublunary** (sŭb'lŏō-nĕr'ē) **lovers' love:** the love of earthly lovers, which, like all things beneath the moon, is subject to change and death.

**14 soul . . . sense:** essence is sensuality.

**16 elemented:** composed.

**19 inter-assuréd of the mind:** confident of each other's love.





Our two souls therefore, which are one,  
Though I must go, endure not yet  
A breach, but an expansion,  
Like gold to airy thinness beat.

25 If they be two, they are two so  
As stiff twin compasses are two;  
Thy soul, the fixed foot, makes no show  
To move, but doth, if th' other do.

And though it in the center sit,  
30 Yet when the other far doth roam,  
It leans and hearkens after it,  
And grows erect, as that comes home.

Such wilt thou be to me, who must  
Like th' other foot, obliquely run;  
35 Thy firmness makes my circle just,  
And makes me end where I begun. **A**

**22 endure not yet:** do not, nevertheless, suffer.

**24 like . . . beat:** Unlike less valuable metals, gold does not break when beaten thin.

**26 twin compasses:** the two legs of a compass used for drawing circles.

**32 as that comes home:** when the moving foot returns to the center as the compass is closed.

**34 obliquely** (ō-blĕk'lē): not in a straight line.

**35 firmness:** constancy; **just:** perfect.



TEKS 7

**A**

### **METAPHYSICAL CONCEIT**

We know that a **metaphysical conceit** is a type of extended metaphor in which a poet makes an unusually striking, original, and elaborate comparison. A conceit often provides a key to the poem's theme. Reread lines 25–36. What is unusual about comparing two lovers to a compass? How does this comparison help express the speaker's love?

## **Literary Analysis**

1. **Clarify** Why is the speaker trying to console his wife?
2. **Analyze** Reread lines 13–20. How would you describe the relationship between the speaker and his wife? Cite details in the poem to support your answer.



# Holy Sonnet 10

John Donne

Death, be not proud, though some have calléd thee  
Mighty and dreadful, for thou art not so;  
For those whom thou think'st thou dost overthrow  
Die not, poor Death, nor yet canst thou kill me.  
5 From rest and sleep, which but thy pictures be,  
Much pleasure; then from thee much more must flow,  
And soonest our best men with thee do go,  
Rest of their bones, and soul's delivery.  
Thou art slave to fate, chance, kings, and desperate men,  
10 And dost with poison, war, and sickness dwell,  
And poppy or charms can make us sleep as well  
And better than thy stroke; why swell'st thou then?  
One short sleep past, we wake eternally  
And death shall be no more; Death, thou shalt die. **B**

**5–6 From rest . . . flow:** Since we derive pleasure from rest and sleep, which are only likenesses of death, we should derive much more from death itself.

**8 soul's delivery:** the freeing of the soul from the body.

**11 poppy:** opium, a narcotic drug made from the juice of the poppy plant.

**12 swell'st:** swell with pride.

## **B** INTERPRET IDEAS

What wishful **paradox** does Donne include at the end of his poem? Why is this reference to death paradoxical?


## Literary Analysis

1. **Clarify** Why does the speaker state that death is not mighty or dreadful?
2. **Interpret** How do you interpret the statement "Death, thou shalt die"?



# Meditation 17

John Donne

Perchance he for whom this bell tolls may be so ill as that he knows not it tolls for him; and perchance I may think myself so much better than I am, as that they who are about me and see my state may have caused it to toll for me, and I know not that. The church is catholic,<sup>1</sup> universal, so are all her actions; all that she does belongs to all. When she baptizes a child, that action concerns me; for that child is thereby connected to that body which is my head too, and ingrafted into that body whereof I am a member.<sup>2</sup> And when she buries a man, that action concerns me: all mankind is of one author and is one volume; when one man dies, one chapter is not torn out of the book, but translated into a better language; and  
10 every chapter must be so translated. God employs several translators; some pieces are translated by age, some by sickness, some by war, some by justice; but God's hand is in every translation, and his hand shall bind up all our scattered leaves again for that library where every book shall lie open to one another. As therefore the bell **C** that rings to a sermon calls not upon the preacher only, but upon the congregation to come, so this bell calls us all; but how much more me, who am brought so near the door by this sickness. . . . Who casts not up his eye to the sun when it rises? but who takes off his eye from a comet when that breaks out? Who bends not his ear to any bell which upon any occasion rings? but who can remove it from that bell which is passing a piece of himself out of this world? No man is an island,  
20 entire of itself; every man is a piece of the continent, a part of the main.<sup>3</sup> If a clod be washed away by the sea, Europe is the less, as well as if a promontory<sup>4</sup> were, as well as if a manor of thy friend's or of thine own were. Any man's death diminishes me because I am involved in mankind, and therefore never send to know for whom the bell tolls; it tolls for thee.  **D**

## Language Coach

**Multiple Meanings** Lines 8 and 12 contain several words that have multiple meanings: *volume*, *bind*, and *leaves*. What does each word mean in this passage? How can you guess their meaning?

## **C** METAPHYSICAL CONCEIT

Reread lines 8–13. What comparison is made in this conceit?

## **D** INTERPRET IDEAS

What **paradox** do you find in lines 22–24? How would you interpret it?

1. **is catholic:** embraces all humankind.

2. **body which is my head . . . member:** Donne likens the church to the head, which controls every part of the body, and to the body itself, because it is made up of interconnected parts (the individuals who compose it).

3. **main:** mainland.

4. **promontory** (prŏm'ən-tŏr'ē): a ridge of land jutting out into a body of water.

## Comprehension

1. **Recall** What important church rituals does Donne describe in “Meditation 17”?
2. **Clarify** In “Meditation 17,” what event does the tolling bell announce?
3. **Clarify** Why does Donne feel that the tolling bell calls more to him than to most people?

## Literary Analysis

4. **Analyze Simile** Reread lines 21–24 of “A Valediction: Forbidding Mourning.” How will the speaker’s marriage be similar to gold that has been beaten thin?
5. **Interpret Ideas** Review the chart you created as you read. Choose one **paradox** you identified, and explain how it connects to the **theme** of the work it appears in.
6. **Interpret Metaphysical Conceits** Explain the meaning of the conceits in the following passages:
  - “A Valediction: Forbidding Mourning,” lines 1–6
  - “Meditation 17,” lines 8–13
  - “Meditation 17,” lines 19–22
7. **Draw Conclusions** Examine the ideas about mortality that Donne expresses in “Holy Sonnet 10” and “Meditation 17.” Use a chart like the one shown to record your response, and then draw conclusions about Donne’s view of mortality in general.
8. **Compare Texts** Compare Donne’s depiction of love in “A Valediction: Forbidding Mourning” with Shakespeare’s depiction of love in “Sonnet 116” on page 329. Do the two speakers appear to agree or disagree? Cite evidence to support your answer.

<i>Selection</i>	<i>Ideas about Mortality</i>
<i>“Holy Sonnet 10”</i>	
<i>“Meditation 17”</i>	



**READING 3** Evaluate the changes in sound, form, and figurative language in poetry across literary time periods. **6** Analyze the effect of contradiction and paradox in literary essays. **7** Analyze how the author’s patterns of imagery and conceits reveal theme, set tone, and create meaning in metaphors, passages, and literary works.

## Literary Criticism

9. **Critical Interpretations** Donne has been characterized as a writer who “married passion to reason.” Reread “Holy Sonnet 10” and explain how this description does or does not apply to this poem. Consider Donne’s ideas and the techniques he uses to present them. Support your answer with evidence from the text.

### *What is the role of* **DEATH** *in* **LIFE**?

Humans by definition are mortal, susceptible to death. What characters in literature or films are portrayed as immortal? How would being immortal change the way you lived your life?



**READING 3** Evaluate the changes in sound, form, and figurative language in poetry across literary time periods.

## On My First Son Song: To Celia

Poetry by Ben Jonson

### Meet the Author

#### Ben Jonson 1572–1637

In his day, Ben Johnson was a literary giant who knew most of London’s important writers, including John Donne and William Shakespeare. In fact, Elizabethans considered him a more important literary figure than Shakespeare. But part of Jonson’s fame resulted from his controversial life.

**Stage Call** Like Shakespeare, Jonson has been remembered chiefly as a great playwright. His route to the theater was indirect. Jonson’s father, a minister, died about a month before Ben was born, and his mother then married a bricklayer. Although Jonson gained a strong early education, he did not have the money to attend college, so he joined his stepfather in bricklaying. Jonson hated the job, ran away to enlist in the British army, and fought in the Netherlands. After returning to London, he joined a group of touring actors and began to write plays. The production of his first play landed him in prison, because it offended government officials.

#### Success . . . and Near

**Death** Jonson’s second play, *Every Man in His Humor*, was a huge success. Shakespeare’s company performed the comedy, and Shakespeare himself played one of the roles.

The success was immediately followed by trouble,

however. The temperamental Jonson got into an argument with an actor in the company and killed him in a duel. Jonson escaped hanging by reading a passage from the Latin Bible, which allowed him to be tried by a church court rather than a harsher criminal court. At the time, knowledge of Latin was largely confined to clergymen. Jonson kept his life but was branded on the thumb as a convicted felon and had his property taken away.

**A Literary Reformer** Jonson considered himself a pioneer in drama, especially comedy, and set out to rid it of clichés, stale jokes, and improbable plots. He gained fame for his satiric comedies, which poked fun at the human vices and follies of his day. In 1616, he published a volume of his plays under the title *The Works of Ben Jonson*. At that time, scholars considered only such literary forms as poetry, historical writing, and sermons worthy of being called “works.” Jonson challenged that notion, paving the way for the acceptance of plays as literature.

Jonson also wrote some of the finest poetry of his time. “On My First Son” is the poet’s response to the death of his son, Benjamin. Like John Donne and other Elizabethans, Jonson experienced the anguish of the untimely death of a loved one more than once. Both of his children died at young ages, his son at the age of seven, a victim of the plague, and his daughter, Mary, in infancy.

#### Author Online

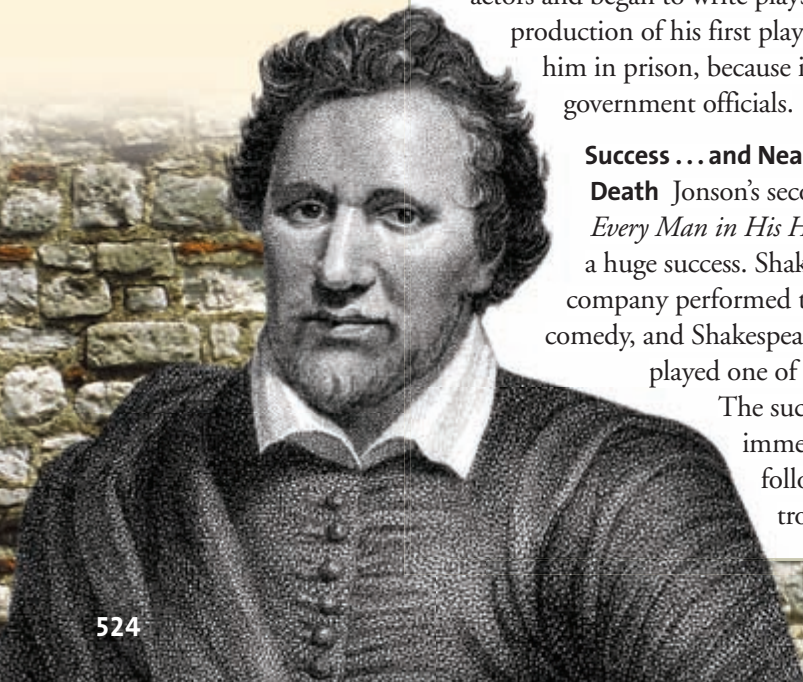
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### DID YOU KNOW?

Ben Jonson . . .

- had a fan club of young writers called “the sons of Ben.”
- converted to Catholicism while in prison for murder.
- continued to write plays from his bed after suffering a stroke.





## ● POETIC FORM: EPITAPH

An **epitaph** is an inscription placed on a tomb or monument to honor the memory of the person buried there. The term *epitaph* has also been used more loosely to describe a poem, such as “On My First Son,” which commemorates someone who has died. Notice the serious tone and somber mood of the following lines:

*Farewell, thou child of my right hand, and joy;  
My sin was too much hope of thee, loved boy*

As you read “On My First Son,” determine which lines are characteristic of an epitaph.

## ● LITERARY ANALYSIS: RHYME

The rhymes in Jonson’s poems help give them a musical quality. **Rhyme** occurs when the sounds of the accented vowels in words and all the succeeding sounds in the words are identical. Rhyme at the end of verse lines is called **end rhyme** (*joy* and *boy* in the two lines above). The pattern of a poem’s end rhymes is its **rhyme scheme**. There are two basic types of rhymes.

- An **exact rhyme** occurs when two words sound exactly alike except for their consonant sounds, as in *joy* and *boy*.
- A **slant rhyme**, or off rhyme, occurs when the rhyme is approximate, as in *come* and *doom*. Although rhymes normally fall on accented syllables, slant rhymes may pair an accented and an unaccented syllable, as in *though* and *fellow*.

As you read each poem, identify the rhyme scheme and notice where Jonson uses slant rhymes rather than exact ones.

## ● READING SKILL: COMPARE SPEAKERS

Though a poet may speak with his or her own voice in a poem, the **speaker** is often a voice or character made up by the writer. Two poems by the same writer may therefore have very different speakers. As you read the following poems by Jonson, record the images and words that directly express or imply the speaker’s feelings toward the poem’s subject. Notice how these images and words allow Jonson to create distinct speakers in the poems.

<i>“On My First Son”</i>	<i>“Song: To Celia”</i>
<i>“O could I lose all father now!”</i>	



Complete the activities in your **Reader/Writer Notebook**.

# *Is love a BLESSING or a CURSE?*

There’s no doubt that strong attachment—whether between lovers, family members, or friends—can bring both great pleasure and intense pain. Ben Jonson explored the different aspects of attachment in the selections that follow. Sometimes it’s hard to know which feeling predominates.

**DISCUSS** How do you think most people would answer the question “Is love a blessing or a curse?” With a classmate, discuss the times when attachment to someone can be painful and when it brings joy.



# On My First Son

Ben Jonson

Farewell, thou child of my right hand, and joy;  
My sin was too much hope of thee, loved boy:  
Seven years thou wert lent to me, and I thee pay,  
Exacted by thy fate, on the just day.  
5 O could I lose all father now! for why  
Will man lament the state he should envy,  
To have so soon 'scaped world's and flesh's rage,  
And, if no other misery, yet age?  
Rest in soft peace, and asked, say, "Here doth lie  
10 Ben Jonson his best piece of poetry."  
For whose sake henceforth all his vows be such  
As what he loves may never like too much. **A**

**1 child of my right hand:** Jonson's son was also named Benjamin, which literally means "son of my right hand" in Hebrew.

**4 just:** required; exact.

**5 lose all father:** lose all of the feeling or hope of being a father.

**A EPITAPH**  
What **mood** does Jonson convey in lines 11–12?

## Analyze Visuals ►

What elements of this painting help convey the subject's vulnerability?

## Literary Analysis

- 1. Clarify** Reread lines 1–2. What is the speaker's "sin"?
- 2. Interpret** How do you interpret the statement in lines 9–10, "Here doth lie / Ben Jonson his best piece of poetry"?

*Portrait of Master Bunbury* (1780), Sir Joshua Reynolds.  
Oil on canvas, 30⅞" × 25⅞". The John Howard McFadden Collection,  
1928. © The Philadelphia Museum of Art/Art Resource, New York.







# Song: To Celia

Ben Jonson



*Portrait of Lady Brownlow* (1600s),  
William Wissing. Oil on canvas, 127 cm × 103.2 cm.  
Private collection. © Bridgeman Art Library.

Drink to me only with thine eyes,  
And I will pledge with mine;  
Or leave a kiss but in the cup,  
And I'll not look for wine. **B**  
5 The thirst that from the soul doth rise  
Doth ask a drink divine:  
But might I of Jove's nectar sup,  
I would not change for thine.  
I sent thee late a rosy wreath,  
10 Not so much honoring thee,  
As giving it a hope that there  
It could not withered be.  
But thou thereon didst only breathe,  
And sent'st it back to me;  
15 Since when it grows and smells, I swear,  
Not of itself, but thee. **C**

## **B** COMPARE SPEAKERS

Reread lines 1–4. What emotion does the speaker express?

**7 Jove's nectar:** the special drink of the Greek and Roman gods. Jove is another name for Jupiter, chief of the Roman gods.

## **C** RHYME

Which end rhyme in the poem is an example of **slant rhyme**?

## Comprehension

1. **Paraphrase** Restate in your own words lines 1–2 of “Song: To Celia.”
2. **Clarify** In “Song: To Celia,” what happens when the speaker sends a wreath to his beloved?



**READING 3** Evaluate the changes in sound, form, and figurative language in poetry across literary time periods.

## Literary Analysis

3. **Examine Epitaph** Which lines from the poem “On My First Son” would be the best inscription on a gravestone for Jonson’s son? Why?
4. **Interpret Theme** What is the speaker’s message about loss in the following passages of “On My First Son”?
  - lines 1–2 (“Farewell, thou child . . . thee, loved boy”)
  - lines 3–4 (“Seven years thou . . . on the just day.”)
  - lines 11–12 (“For whose sake . . . never like too much.”)
5. **Analyze Figurative Language** An **extended metaphor** compares two unlike things at length. Identify the extended metaphor in “Song: To Celia.” What is its relevancy to the subject of the poem?
6. **Analyze Rhyme** Reread the two poems, noting Jonson’s use of **exact** and **slant rhyme**. Study the following **rhyme schemes**, and decide which one matches each poem:
  - *aabbcdeecdff*
  - *abcbabcbdefedefefe*
7. **Compare Speakers** Review the chart you filled in as you read the poems. How does each speaker feel about the person addressed in each poem? What is the main difference between the two speakers?
8. **Compare Author’s Perspectives** Reread lines 5–8 of “On My First Son.” Then compare Jonson’s attitude toward death with that of John Donne in “Holy Sonnet 10” on page 521. Use evidence from the poems to explain the similarities and differences.

## Literary Criticism

9. **Different Perspectives** The English poet Alfred, Lord Tennyson, wrote, “’Tis better to have loved and lost / Than never to have loved at all.” How might Jonson have responded to Tennyson’s statement? Explain your answer.

### *Is love a **BLESSING** or a **CURSE**?*

Sometimes attachment can be one-sided. Unrequited love is rarely considered a blessing, but are there any advantages to a painful or disappointing experience in love?



**READING 2A** Compare and contrast works of literature that express a universal theme. **3** Evaluate the changes in sound, form, and figurative language in poetry across literary time periods.

## Metaphysical and Cavalier Poets

### To His Coy Mistress

Poem by Andrew Marvell

### To the Virgins, to Make Much of Time

Poem by Robert Herrick

### To Althea, from Prison

Poem by Richard Lovelace

#### Meet the Authors

#### Andrew Marvell

1621–1678



Andrew Marvell is often grouped with Robert Herrick and Richard Lovelace as one of the Cavalier poets. They regarded Ben Jonson as their literary father, and like Jonson, they tried to imitate the grace and polish of classical Latin poetry. The Cavalier poets even referred to themselves as the “sons of Ben” or “tribe of Ben.” Marvell combined the lighthearted and melodious style of Cavalier poetry with the intellectual

depth and wit of metaphysical poetry.

During his lifetime, Marvell was known for his political activities rather than for his poetry. Unlike Herrick and Lovelace, he supported Parliament in the English Civil War of 1642–1651, and he served in Parliament from 1659 until his death. Marvell’s poetry was published posthumously; his true worth as a poet was not fully recognized until the 20th century.

#### Robert Herrick

1591–1674



Robert Herrick was an Anglican priest and an ardent admirer of Ben Jonson. An active member of London society, he was disappointed when assigned to a rural church in Devonshire in 1629. However, in 1646, under a parliamentary government, he was deprived of this post due to his loyalty to the king.

In 1648, he published his only book of poems, *Hesperides*. At the time, the

English were caught up in a civil war, and they showed little interest in Herrick’s light, playful verse. In 1662, Herrick was able to return to Devonshire, where he again settled down as a country priest and enjoyed a quiet life, although he wrote no more poetry. Today, critics appreciate Herrick’s poetry more; he has been called “the greatest songwriter ever born of English race.”

#### Richard Lovelace

1618–1657



Richard Lovelace was a courtier, soldier, poet, and connoisseur of the arts. He was born into a distinguished military family, and from early on, he was associated with the extravagant court of Charles I. At age 15 he became a “Gentleman Wayter Extraordinary” to the king, and at 18, he received an honorary masters degree from Oxford University. When conflict erupted between Charles I and Parliament, Lovelace

petitioned Parliament in the king’s favor and was imprisoned. While in prison, he wrote one of his most famous poems, “To Althea, from Prison.”

Authors Online



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## LITERARY ANALYSIS: THEME

The **theme** of a poem is the central message the poet wishes to convey. The Cavalier poets were known for their themes about love, war, honor, and courtly behavior. They frequently advocated the philosophy of *carpe diem*, a Latin expression that means “seize the day,” or live for the moment. A poem famous for its theme of *carpe diem* is “To His Coy Mistress,” in which the speaker beseeches a young woman to be his love now because life is short. As you read each of the following poems, note the imagery, figurative language, and other descriptive details that help convey the poem’s theme.

## READING SKILL: INTERPRET FIGURATIVE LANGUAGE

Often in reading poetry, you will need to interpret **figurative language**, or language that communicates ideas beyond the literal meanings of the words. The words in a figurative expression suggest rather than state information, thus helping to create an impression in the reader’s mind.

Metaphors, similes, and hyperbole are among the types of figurative language used in these poems. **Hyperbole** is any expression that greatly exaggerates facts or ideas for humorous effect or for emphasis. For example, in “To His Coy Mistress,” the speaker says that he would spend a “hundred years” praising his beloved’s eyes, which would be literally impossible, but figuratively it expresses the depth of his adoration.

Use the following strategies to interpret figurative meaning:

- Read each poem first to grasp its overall meaning.
- Then, ask questions about comparisons that are implied or directly stated. What is being compared, and how are these things alike?

As you read the poems, use a chart like the one shown to list examples of hyperbole, metaphor, and simile, and to record your interpretation of their meanings.

Poem	Figurative Language	Interpretation
“To His Coy Mistress”	Hyperbole: “My vegetable love should grow / Vaster than empires and more slow”	The speaker’s love will not dissipate in the future but continue to grow.



Complete the activities in your **Reader/Writer Notebook**.

## Should we LIVE for TODAY?

The Latin phrase *carpe diem* means literally “seize the day.” Many people subscribe to the idea that life is fleeting and that we should therefore focus on enjoyment of the present. But living for the moment can have its pitfalls too.

**PRESENT** Working with a partner, ask several friends and family members to identify the pros and cons of living for today. List all the responses you gather in a chart, and present your findings to your class. Which side seems to win out? What conclusion can you draw about people’s attitudes?

Living for the Moment	
Pros	Cons

# To His Coy Mistress

*Andrew Marvell*

Had we but world enough, and time,  
This coyness, lady, were no crime.  
We would sit down, and think which way  
To walk, and pass our long love's day.  
Thou by the Indian Ganges' side  
Shouldst rubies find; I by the tide  
Of Humber would complain. I would  
Love you ten years before the flood,  
And you should, if you please, refuse  
10 Till the conversion of the Jews.  
My vegetable love should grow  
Vaster than empires and more slow;  
An hundred years should go to praise  
Thine eyes, and on thy forehead gaze;  
15 Two hundred to adore each breast,  
But thirty thousand to the rest;  
An age at least to every part,  
And the last age should show your heart.  
For, lady, you deserve this state,  
20 Nor would I love at lower rate.  
But at my back I always hear  
Time's wingéd chariot hurrying near; **A**  
And yonder all before us lie  
Deserts of vast eternity.  
25 Thy beauty shall no more be found,  
Nor, in thy marble vault, shall sound  
My echoing song; then worms shall try  
That long-preserved virginity,  
And your quaint honor turn to dust,  
30 And into ashes all my lust: **B**  
The grave's a fine and private place,  
But none, I think, do there embrace.

**5 Ganges** (găŋ'jēz'): a great river of northern India.

**7 Humber:** a river of northern England, flowing through Marvell's hometown; **complain:** sing melancholy love songs.

**8 flood:** the biblical Flood.

**10 till . . . Jews:** In Marvell's day, Christians believed that all Jews would convert to Christianity just before the Last Judgment and the end of the world.

**11 vegetable love:** a love that grows like a plant (an oak tree, for example)—slowly but with the power to become very large.

**19 state:** dignity.

## **A** THEME

Reread lines 21–22.  
Explain how these lines help convey the theme of *carpe diem*.

## **B** FIGURATIVE MEANING

In lines 29–30, the speaker refers metaphorically to honor and lust as physical objects. What idea does this figurative language emphasize?



*Lovers in a Landscape*, Peter Lely. Musée des Beaux-Arts, Valenciennes, France. © Erich Lessing/Art Resource, New York.

Now therefore, while the youthful hue  
 Sits on thy skin like morning dew,  
 35 And while thy willing soul transpires  
 At every pore with instant fires,  
 Now let us sport us while we may,  
 And now, like amorous birds of prey,  
 Rather at once our time devour  
 40 Than languish in his slow-chapped power.  
 Let us roll all our strength and all  
 Our sweetness up into one ball,  
 And tear our pleasures with rough strife  
 Thorough the iron gates of life:  
 45 Thus, though we cannot make our sun  
 Stand still, yet we will make him run.

35 **transpires:** breathes.

40 **slow-chapped:** slow-jawed.

44 **thorough:** through.



# To the Virgins, to Make Much of Time

*Robert Herrick*

Gather ye rosebuds while ye may, **C**  
Old time is still a-flying;  
And this same flower that smiles today  
Tomorrow will be dying.

5 The glorious lamp of heaven, the sun,  
The higher he's a-getting,  
The sooner will his race be run,  
And nearer he's to setting.

That age is best which is the first,  
10 When youth and blood are warmer;  
But being spent, the worse, and worst  
Times still succeed the former.

Then be not coy, but use your time,  
And, while ye may, go marry;  
15 For, having lost but once your prime,  
You may forever tarry.

**C FIGURATIVE MEANING**  
Figuratively speaking, what might the rosebuds in line 1 be a reference to?

## Language Coach

**Word Definitions** *Former* (line 12) means “previous or past.” Paraphrase lines 11–12, starting with “and worst. . . .”

13 **coy**: hesitant; modest.

16 **tarry**: wait.

## Literary Analysis

1. **Summarize** What argument does the speaker make in “To His Coy Mistress”?
2. **Clarify** In lines 9–12 of “To the Virgins, to Make Much of Time,” what ideas does the speaker express about age?
3. **Compare Styles** In what ways are Marvell’s poem and Herrick’s poem similar in style? How do their styles differ?

# To Althea, from Prison

*Richard Lovelace*

When Love with unconfined wings  
Hovers within my gates, **D**  
And my divine Althea brings  
To whisper at the grates;  
5 When I lie tangled in her hair  
And fettered to her eye,  
The gods that wanton in the air  
Know no such liberty.

When flowing cups run swiftly round,  
10 With no allaying Thames,  
Our careless heads with roses bound,  
Our hearts with loyal flames;  
When thirsty grief in wine we steep,  
When healths and draughts go free,  
15 Fishes that tipple in the deep  
Know no such liberty.

When, like committed linnets, I  
With shriller throat shall sing  
The sweetness, mercy, majesty,  
20 And glories of my king;  
When I shall voice aloud how good  
He is, how great should be,  
Enlargèd winds, that curl the flood,  
Know no such liberty. **E**

25 Stone walls do not a prison make,  
Nor iron bars a cage;  
Minds innocent and quiet take  
That for an hermitage.  
If I have freedom in my love,  
30 And in my soul am free,  
Angels alone, that soar above,  
Enjoy such liberty.

## **D FIGURATIVE MEANING**

What **metaphor** is introduced in lines 1 and 2?

7 **wanton**: sport; play.

10 **with no allaying Thames**: The Thames, a famous river running through London, is used here poetically to mean “water.”

14 **healths and draughts**: toasts and drinks.

17 **committed linnets**: caged songbirds. A linnet is a type of finch.

## **E THEME**

Note the last line of each stanza so far. What might this **repetition** suggest about the poem’s theme?

## Comprehension

1. **Clarify** How does the speaker feel when Althea comes to visit him?
2. **Summarize** What activities in prison give the speaker a sense of liberty?
3. **Summarize** Reread the last stanza of “To Althea, from Prison.” How does the speaker regard his imprisonment?



**READING 2A** Compare and contrast works of literature that express a universal theme. **3** Evaluate the changes in sound, form, and figurative language in poetry across literary time periods.

## Literary Analysis

4. **Interpret Figurative Language** Interpret and explain the following lines from the poems:
  - lines 38–40 from “To His Coy Mistress”
  - lines 3–4 from “To the Virgins, to Make Much of Time”
  - lines 25–26 from “To Althea, from Prison”
5. **Analyze Theme** In “To His Coy Mistress” and “To the Virgins, to Make Much of Time,” which images of nature do the poets use to express the passing of time and the theme of *carpe diem*?
6. **Make Generalizations About Speakers** Think about the ways in which women are described in “To His Coy Mistress,” “To the Virgins, to Make Much of Time,” and “To Althea, from Prison.” How would you characterize each speaker’s attitude toward women? What generalizations can you make about this aspect of Cavalier poetry? Use a chart to make your responses.
7. **Compare Texts** In your opinion, what would each of the speakers of these poems think of the kind of love described in Donne’s “A Valediction: Forbidding Mourning” (page 518)? Support your answer with evidence from the poems.

<i>Speaker’s Attitude Toward Women</i>	
<i>First Poem:</i>	
<i>Second Poem:</i>	
<i>Third Poem:</i>	
↓	
<i>Generalizations:</i>	

## Literary Criticism

8. **Different Perspectives** Some literary critics have stated that female and male readers are likely to respond differently to “To His Coy Mistress.” Do you agree with this observation? Explain why, and cite evidence from the text to support your answer.

### *Should we* **LIVE for TODAY?**

Because time is fleeting, Herrick and Marvell encourage us to seize the day, or live for the moment. What are some ways to actively do this?



## Metaphysical Conceits

The metaphysical poets and, to a lesser extent, the Cavalier poets who followed them shared a love for elaborate conceits—extended metaphors that make a surprising connection between two very dissimilar things. John Donne was the master of this technique. Reread this example of one such conceit from Donne’s “A Valediction: Forbidding Mourning.”

*“If they be two, they are two so  
As stiff twin compasses are two;  
Thy soul, the fixed foot, makes no show  
To move, but doth, if th’ other do.”*

Donne compares the souls of two separated lovers to the feet of a compass that turn in sync with one another; when one moves, so does the other, for they remain attached. Metaphysical conceits require imagination on the part of the reader, who must think carefully to understand the connection being made by the comparison.

### Writing to Evaluate

The metaphysical poets’ use of such fanciful and extended conceits led the writer and critic Samuel Johnson to complain about their “violent yoking together of heterogeneous ideas.” What is your opinion of metaphysical conceits? Do you agree with Johnson that the comparisons are artificial and forced? Or do you find the comparisons add depth or complexity to your understanding? Cite specific lines from Donne’s writing to support your opinion.

#### Consider

- the nuances of each comparison
- the choice of words and images Donne uses in making each comparison
- whether, in your opinion, the conceits add to or detract from the work’s overall theme

### Extension Online

#### INQUIRY & RESEARCH

Samuel Johnson was only one of many literary critics who commented upon the work of John Donne and the metaphysical poets. Many critics did not care for the elaborate conceits and rough meter characteristic of metaphysical poetry, while others praised the poets’ complexity of ideas. Search the Internet for literary criticism on the metaphysical poets. Then, with your classmates, create a classroom poster with the most intriguing critical comments, positive and negative.



**WRITING 15C** Write an interpretation of a literary text.



# Writing Workshop

## Script

You have seen how giants of English literature such as Shakespeare, Jonson, Donne, and Milton used their imagination to inspire readers to think about the world in a new way. In this workshop, you will use your imagination to write a script that expresses your own ideas and that suggests a theme about the human experience.



Complete the workshop activities in your **Reader/Writer Notebook**.

### WRITE WITH A PURPOSE

#### WRITING PROMPT

Write a **script** in which you use a variety of literary techniques to share your ideas and feelings with a specific audience. The script should state or suggest a theme, or big idea, about life or the human condition.

#### Idea Starters

- themes expressed by writers in the unit
- a favorite scene from a story that you can adapt as a script
- a discussion of historical and modern ideas by figures from history or literature

#### THE ESSENTIALS

Here are some common purposes, audiences, and formats for writing a script.

PURPOSES	AUDIENCES	GENRES/FORMATS
<ul style="list-style-type: none"> <li>• to use characters and dialogue to provide insight into a big idea about the world</li> <li>• to express your ideas in a creative way</li> </ul>	<ul style="list-style-type: none"> <li>• classmates and teacher</li> <li>• parents</li> <li>• drama club members</li> <li>• community members</li> </ul>	<ul style="list-style-type: none"> <li>• script for class</li> <li>• performance for classmates or younger students</li> <li>• online video or podcast</li> </ul>



### TEXAS KEY TRAITS

#### 1. FOCUS AND COHERENCE

- introduces **characters** and a **conflict** or **issue** that drives the **action** and **dialogue**
- states or suggests a **theme**

#### 2. ORGANIZATION

- uses **chronological order** to move the plot and ideas forward
- uses **transitions** to show connections between ideas

#### 3. DEVELOPMENT OF IDEAS

- uses **stage directions** to establish the setting and characters
- uses **dialogue** to move **action** forward, express **characters'** ideas, and suggest a **theme**

#### 4. VOICE

- shows the writer's commitment to the expressed **theme**
- expresses the writer's unique **perspective**
- uses an appropriate **tone**

#### 5. CONVENTIONS

- uses effective **sentence structures**
- employs correct **grammar, mechanics, spelling, and punctuation**

Writing Online



Go to [thinkcentral.com](http://thinkcentral.com).  
KEYWORD: HML12-538

# Planning/Prewriting



**WRITING 14C** Write a script with an explicit or implicit theme, using a variety of literary techniques.

## Getting Started

### CHOOSE A CENTRAL IDEA

For your script, think of big ideas that interest you. List a few of them. Make sure that you choose an idea that will engage your readers and that you can explore in a short script.

#### ASK YOURSELF:

- What big ideas interest me?
- What ideas do I often think about when I decide what books to read or what movies or shows to watch?
- Why are those ideas interesting?

### CONSIDER LITERARY ELEMENTS

Before you write your script, you need to imagine its basic **literary elements**—its **characters**, its **setting**, its **plot** and **conflict**, and its **theme**. In this assignment you are limited only by your imagination, so deciding what to write about may require some time and thought.

#### TIPS:

Start with the following questions. Answer them all before you move on to consider the elements in detail.

- Who are the characters?
- Are they real or imagined people?
- When and where is the script set?
- What conflict do the characters face?
- What happens to the characters?
- What big idea do I want to explore?

### THINK ABOUT AUDIENCE AND PURPOSE

As you begin to flesh out the elements of your script, keep in mind that your **purpose** is to write a script that states or suggests a theme. Your script should both entertain your **audience** and challenge them to think about the ideas you raise.

#### ASK YOURSELF:

- Who is my audience?
- What information will my audience need to know?
- What themes or messages will interest my audience?
- What might my audience think about the ideas I raise?

### ANALYZE THE SCRIPT FORMAT

A **script** looks different on the page than other forms of literature. There is often no narrator in a script. The characters speak directly through **dialogue**. Information about the setting and how the characters appear, move, or speak on stage is provided in the form of **stage directions**. Stage directions are set off in brackets or parentheses and are usually in italics.

#### WHAT DOES IT LOOK LIKE?

*[From stage right enter three of the four characters—poet John Donne, carrying a small bell; poet and playwright Ben Jonson, carrying a rose; and poet John Milton, carrying an apple.]*

***Milton.** My fellow poets, thank you for coming to our weekly discussion group. (DONNE clears his throat and MILTON looks at him inquisitively.)*



## Planning/Prewriting *continued*

### Getting Started

#### RESEARCH YOUR CHARACTERS

If the script includes **characters** who are based on people from history or literature, you may need to do some research. Research the people on whom your characters are based to learn about how they spoke, wrote, and behaved. Use the characters' own words to support your theme.

#### ▶ ASK YOURSELF:

- How did these people speak?
- When did these people live?
- Where did these people live?
- What was popular at the time these people were alive?

#### ORGANIZE YOUR SCRIPT

Use **chronological** order to present events in the script. Before you begin writing the script, jot down a plan for a plot. Remember that the conflict and the characters' dialogue will help move your plot forward.

#### ▶ ASK YOURSELF:

- What happens first?
- What is the main conflict or problem the characters must deal with?
- What happens at the end of the script?

#### CONSIDER A THEME

A **theme** is a big idea or message about life or human existence. Your theme should be implied through your characters' dialogue—or you may have one of the characters state the theme outright. Your theme may develop and change as you write and revise your script.

#### ▶ ASK YOURSELF:

- What big idea is suggested by my characters' dialogue?
- What big idea is suggested by the resolution of the characters' conflict?
- What message about life do I want readers to get from reading my script?

#### USE LITERARY DEVICES

Use literary devices such as **symbols** and **figurative language** (**metaphors**, **similes**, and **personification**) to express your ideas creatively. Playwrights often use symbols—people, places, things, or ideas that stand both for themselves and for something else—to underscore their big ideas.

#### ▶ WHAT DOES IT LOOK LIKE?

One way to introduce symbolism is to use props as symbols.

*[From stage right enter three of the four characters—poet John Donne, carrying a small bell; poet and playwright Ben Jonson, carrying a rose; and poet John Milton, carrying an apple.]*

#### PEER REVIEW

Share your ideas with a peer. Ask: What would make my script more interesting or entertaining? Is my theme relevant?



In your *Reader/Writer Notebook*, develop your writing plan and a working theme. Consider these tips as you choose your characters' actions and words:

- Review your notes about character, setting, dialogue, plot, and theme.
- Write down bits of dialogue that sum up your characters' key ideas.
- Think about the significance of the ideas expressed by characters.

# Drafting

The following chart shows a structure for organizing an effective script.



**WRITING 13A-B** Plan a first draft; structure ideas in a sustained and persuasive way and develop drafts in open-ended situations that include transitions and rhetorical devices to convey meaning.

### Organizing Your Script

#### BEGINNING

- Provide background information about **setting** and **characters** in the stage directions.
- Introduce your **characters** and the **conflict** they face.

#### MIDDLE

- Develop characters through dialogue and action.
- Use **dialogue** to state or imply a theme, or big idea, about life.
- Use literary devices such as **figurative language** and **symbolism** to support the theme.

#### END

- Build suspense or plot intensity to the climax.
- Resolve the conflict and reveal the final outcome.
- Make the theme clear to readers.

### GRAMMAR IN CONTEXT: SENTENCE STRUCTURE

A complete sentence must contain at least one **clause**, or groups of words that contains both a subject and a verb. The kind and number of clauses in a sentence determine the **sentence structure**. There are four types of sentence structure: **simple, compound, complex, and compound-complex**.

Structure	Contains	Example
Simple	one independent clause and no subordinate clauses	<i>Jonson points to the rose in his hand.</i>
Compound	more than one independent clause and no subordinate clauses	<i>He tosses his head, and his earring gleams in the light.</i>
Complex	one independent clause and at least one subordinate clause	<i>After Shakespeare stands, he begins to speak.</i>
Compound-complex	more than one independent clause and at least one subordinate clause	<i>Shakespeare suggests that life would be dull without love, and Donne and Jonson agree.</i>



Develop a first draft of your script, following the structure outlined in the chart above. As you write, be sure to include stage directions and dialogue to move the events and ideas along. Try to include a variety of sentence structures in your draft.

# Revising

When you revise, you evaluate the content, organization, and style of your script. Your goal is to determine if you have achieved your purpose and effectively communicated your ideas to the intended audience. The questions, tips, and strategies in the following chart can help you revise and improve your draft.

SCRIPT		
Ask Yourself	Tips	Revision Strategies
1. Do the initial stage directions and opening scene establish the setting, characters, and conflict?	▶ <b>Double-underline</b> details about the setting. <b>Circle</b> facts about characters. <b>Bracket</b> information about the conflict.	▶ If needed, <b>add</b> descriptions of characters and setting. <b>Add</b> information that hints at the conflict.
2. Does the script fully explore the ideas it introduces?	▶ <b>Bracket</b> the key ideas raised by characters in the script.	▶ <b>Add</b> dialogue that discusses key ideas in the script.
3. Do all the events move the script forward?	▶ <b>Number</b> each event. Write a corresponding marginal note explaining how each event relates to the plot.	▶ <b>Cut</b> events that are not essential to the plot or the message.
4. Is dialogue used appropriately to advance the script’s plot and to develop characters and theme?	▶ <b>Underline</b> the sections of dialogue that advance the plot or develop characters or their ideas.	▶ <b>Add</b> dialogue that develops characters or theme and that advances the plot. <b>Cut</b> or rewrite unnecessary dialogue.
5. Does the script suggest an explicit or implicit theme?	▶ <b>Highlight</b> dialogue that suggests or states the theme. In the margin, paraphrase the theme.	▶ <b>Add</b> dialogue that suggests or states a theme that is consistent with the rest of the script.
6. Does the script end with a resolution of the conflict and a clear indication of the theme?	▶ <b>Circle</b> dialogue that shows a resolution of the conflict. <b>Place an asterisk</b> next to the theme.	▶ If needed, <b>add</b> dialogue that explains how the conflict is resolved. <b>Add</b> dialogue to flesh out the theme.



**PEER REVIEW** Exchange your script with a classmate. As you read and comment on your classmate’s script, make sure that you focus on its use of dialogue and literary devices. Be sure to discuss whether your classmate has explicitly stated or implicitly suggested a theme, especially at the end of the script. If not, give concrete suggestions for improvement using the revision strategies in the chart.





**WRITING 13C** Revise drafts to clarify meaning and achieve specific rhetorical purposes.

## ANALYZE A STUDENT DRAFT

As you read this student draft, notice the comments on its strengths as well as the suggestions for improvement.

### To Be or Not to Be: A Literary Debate on Love and Loss

by Tina Lafayette, Rigby High School

- 1 *[From stage right enter three of the four characters—poet John Donne, carrying a small bell; poet and playwright Ben Jonson, carrying a rose; and poet John Milton, carrying an apple. The three men seat themselves, facing the audience. One empty chair remains.]*
- 2 **Milton.** My fellow poets, thank you for coming to our weekly discussion group. (DONNE *clears his throat* and MILTON *looks at him inquisitively*.)  
**Donne.** Will Shakespeare's not yet here.  
**Milton.** Hmmph. The world's greatest playwright is late as usual. We'll start without him.  
**Donne.** I beg your pardon, Mr. Milton, but no man is an island. To begin without him will diminish us—and our conversation.
- 3 **Milton.** Hmmph. Well, where is he? (*All three men look to stage right. After a moment, SHAKESPEARE enters from stage left, carrying a globe. He seats himself in the empty chair without the others noticing.*)  
**Shakespeare.** Well, let's get started shall we? Some of us have places to go and people to see! (*He spins his globe and tosses his head.*)  
**Jonson.** (*scoffing*) Actors! For them, all the world's a stage.  
**Shakespeare.** Hey nonny, nonny that's my line! I can't remember from where though . . . Still, it's wrong to plagiarize right in front of a fellow.  
**Milton.** If I may introduce our topic—the meaning of love and loss. Any thoughts?

Although Tina's **stage directions** identify the characters, they do not clearly establish the **setting**.

Tina uses the opening **dialogue** to provide **exposition** and establish **conflict**. Milton explains that the characters are gathered for a weekly discussion and that Shakespeare is late.

Tina also uses **dialogue** and **action** to suggest the characters' personalities. Shakespeare seems playful. In comparison, Milton lacks a sense of humor.

**LEARN HOW** Use **Stage Directions to Establish Setting** Stage directions can provide details about the setting. It is especially important to establish the setting in the opening stage directions to help readers understand where and when the action is taking place. Tina revised her opening stage directions to include setting.

#### TINA'S REVISION TO THE OPENING STAGE DIRECTIONS

*Downstage are four empty chairs lit by a spotlight. The chairs are plain and wooden—timeless. The play takes place in no particular time or place in history.*  
*[From stage right enter three of the four characters . . .]*

## ANALYZE A STUDENT DRAFT *continued*

4 **Jonson.** (*holding up his rose*) Love is a rose—beautiful but short-lived and often painful (*pointing to the thorns*). The worst pain of my life was the death of Ben Junior. The bloom of my life faded forever.

**Donne.** Ahh, but in your poem “On My First Son,” you suggest that by dying, young Ben escaped the miseries of life.

**Jonson.** I was trying to be strong, Jack, but I miss him a great deal.

**Donne.** I understand, but remember that when your son died we all lost something. “Any man’s death diminishes me because I am involved in mankind, and therefore never send to know for whom the bell tolls; it tolls for thee.” (*He rings his little bell and pats Jonson on the shoulder.*)

5 **Milton.** I disagree, Jack. Pain and sorrow are gifts. Without them, what would humans struggle against every day? They force us to make smart choices or (*pointing to his apple*) pay the consequences if we choose badly. (*He taps his forehead.*) “The mind is its own place”; it is our job to make the best of our situation.

6 **Shakespeare.** (*He stands and looks down at Milton.*) Oh, John, you forget how powerful love is! They keep men like us young inside! (*He presses one hand over his heart.*) “For thy sweet love rememb’red such wealth brings / That then I scorn to change my state with kings.” Not bad, eh? (*He sighs and spins the globe.*)

Tina uses a **literary device** in her script. Jonson’s rose is a **symbol** of his belief that love and life pass quickly.

Tina uses “I disagree, Jack” as a **transition** from Donne’s comment to Milton’s. When staged, the transition would be obvious, but the phrase helps readers see the contrasting ideas.

Tina ends the script abruptly with Shakespeare quoting from one of his own sonnets. She has not resolved the conflict or **clearly suggested a theme**.

**LEARN HOW Clarify the Theme** It is not clear at the end of Tina’s script how the characters resolve their discussion and which theme she means to present. By adding to Shakespeare’s dialogue, she suggests that his view is the theme.

### TINA’S REVISION TO PARAGRAPH 6

Not bad, eh? (*He sighs and spins the globe.*)

*My friends, we are lucky to have experienced both love and sorrow in this world. There’s no reason to be sad; love and sorrow are essential to life and to literature. We would not have become great writers without them both. Come on! Admit it! (DONNE and JONSON—and even MILTON—nod in agreement. The spotlights dim.)*



Use the feedback from your peers and teacher as well as the two “Learn How” lessons to revise your script. Evaluate your use of sentence structure in the dialogue. Also, consider how well you described setting and action in the stage directions, resolved the conflict, and revealed a clear theme.

## Editing and Publishing



**WRITING 13D–E** Edit drafts for grammar, mechanics, and spelling; revise final draft in response to feedback from peers and teacher and publish written work for appropriate audiences. **ORAL AND WRITTEN CONVENTIONS 18–19** Use appropriate capitalization and punctuation conventions; spell correctly.

In the editing stage, you proofread your script to make sure that it is free of grammar, spelling, and punctuation errors. You don't want mistakes to distract your audience from focusing on your ideas.

### GRAMMAR IN CONTEXT: PRONOUN-ANTECEDENT AGREEMENT

A **pronoun** usually takes the place of a noun or another pronoun. **Antecedents** are the words to which the pronouns refer. Pronouns should agree with, or match, their antecedents in number and gender.

After a moment, SHAKESPEARE enters from stage left, carrying a globe. **He** seats himself in the empty chair without the others noticing.

[The pronoun *He* refers to the antecedent *Shakespeare*. Because Shakespeare is male and singular, the pronoun is *he*, not *she* or *they*.]

Pain and sorrow are gifts. Without **them**, what would humans struggle against every day? **They** force **us** to make smart choices.

[The pronoun *them* in the second sentence refers to the antecedents *pain and sorrow*, as does the pronoun *they* in the third sentence. *Us* refers to *humans* in the second sentence. Plural pronouns are used with plural antecedents.]

As Tina edits her script, she notices an error in pronoun-antecedent agreement. The pronoun refers to *love* in the previous sentence, so it should be singular.

Oh, John, you forget how powerful love is! ~~They keep~~ men like us young inside!  
It keeps

### PUBLISH YOUR WRITING

Share your script with an audience.

- Host a reading of your script at which you and your peers can read the work out loud to an audience.
- Use desktop publishing software to improve your script's presentation. Then, print and bind it in a folder and give it to a friend or family member.
- Use your script as the basis for a docudrama about a literary or historical figure.



Correct any errors in your script. Edit carefully and make sure your pronouns and antecedents agree in number and gender. Then, publish your final script where your audience is likely to see it.





# Scoring Rubric

Use the rubric below to evaluate your response to the on-demand prompt on the next page.

SCRIPT	
SCORE	TEXAS KEY TRAITS
4	<ul style="list-style-type: none"><li>• <b>Focus and Coherence</b> Focuses consistently on a single incident or unified sequence of events and a clear theme</li><li>• <b>Organization</b> Shows effective organization throughout with smooth transitions</li><li>• <b>Development of Ideas</b> Supports a theme thoroughly</li><li>• <b>Voice</b> Uses a formal tone throughout</li><li>• <b>Conventions</b> Exhibits a mature control of written language</li></ul>
3	<ul style="list-style-type: none"><li>• <b>Focus and Coherence</b> Focuses on a single incident or sequence of events and theme, with minor distractions</li><li>• <b>Organization</b> Shows effective organization throughout, with minor lapses</li><li>• <b>Development of Ideas</b> Supports a theme adequately</li><li>• <b>Voice</b> Uses a formal tone, with minor lapses</li><li>• <b>Conventions</b> Exhibits general control of grammar, mechanics, and spelling</li></ul>
2	<ul style="list-style-type: none"><li>• <b>Focus and Coherence</b> Includes some loosely related ideas that distract from the writer's theme</li><li>• <b>Organization</b> Shows some organization, with noticeable gaps in the flow of events or ideas</li><li>• <b>Development of Ideas</b> Develops ideas with little support or elaboration</li><li>• <b>Voice</b> Displays a formal tone in some parts of the paper</li><li>• <b>Conventions</b> Exhibits a limited control of grammar, mechanics, and spelling</li></ul>
1	<ul style="list-style-type: none"><li>• <b>Focus and Coherence</b> Shows little awareness of the topic and purpose for writing</li><li>• <b>Organization</b> Lacks organization</li><li>• <b>Development of Ideas</b> Develops ideas with minimal support and elaboration, if any</li><li>• <b>Voice</b> Uses an informal tone</li><li>• <b>Conventions</b> Exhibits major problems with grammar, mechanics, and spelling</li></ul>



# Expository Essay Preparing for Timed Writing



WRITING 13B Develop  
drafts in timed situations.

## 1. ANALYZE THE PROMPT

5 MIN



Read the prompt carefully. Then, read it again, noting the topic, the audience, and the purpose.

### PROMPT

Think about a time when you made a dramatic change in your life. The change may have been prompted by others, but it had a direct effect on you. Write a cause-and-effect essay explaining to classmates what caused the change and how it has affected your life.

← Purpose ← Audience

## 2. PLAN YOUR RESPONSE

10 MIN



Consider some times of great change in your life. Then, choose one that you don't mind sharing with classmates, and answer the following questions:

- What happened? What caused the change? Who caused it—me or someone else?
- Who else was involved in or affected by the change?
- How did the event affect me or change me?
- What illustration or elaboration can I use to demonstrate the change?

## 3. RESPOND TO THE PROMPT

20 MIN



Prepare your answer by following the plan below.

Introduction	Body	Conclusion
Tell what happened, explain who was involved, and describe where and how the event happened. Begin with an interesting anecdote.	Explain how you were affected by the change. Use transitions such as <i>consequently</i> , <i>because</i> , <i>therefore</i> , and <i>as a result</i> to make connections clear.	Explain how the change may affect you in the future.

## 4. IMPROVE YOUR RESPONSE

5–10 MIN



**Revising** Check your draft against the prompt. Does your draft clearly state a thesis about the cause(s) and effect(s) of the change? Does it provide sufficient evidence? Do you end with an explanation of how your life has changed?

**Proofreading** Find and correct any errors in grammar, usage, or mechanics. Make sure that your paper and any edits are neat and legible.

**Checking Your Final Copy** Before you submit your paper, examine it once more to make sure that you are presenting your best work.

## Technology Workshop

# Producing a Docudrama

Most scriptwriters hope to see their works acted out and viewed by an audience. You can reach a new audience for your script by adapting it as a docudrama. A docudrama is a filmed narrative based on real events and real people's lives. As in a fictional narrative, actors re-enact scenes using dialogue, costumes, and props.



Complete the workshop activities in your **Reader/Writer Notebook**.

### PRODUCE WITH A PURPOSE

#### PROMPT

Write a script for a **docudrama** that focuses on an interesting historical event or the life of a real person or historical figure.

### TEXAS KEY TRAITS

#### A STRONG DOCUDRAMA . . .

- uses scripted scenes to depict a historical event or the life of a historical figure
- suggests a clear theme about the person's life or work
- requires actors to speak and act the lines in a convincing manner
- includes sound and visual effects as well as props to enhance the portrayal



**WRITING 15D** Produce a multimedia presentation with graphics, images, and sound that appeals to a specific audience and synthesizes information from multiple points of view. **LISTENING AND SPEAKING 26** Participate productively in teams, offering ideas or judgments that are purposeful in moving the team towards goals and evaluating the work of the group based on agreed-upon criteria.

## Plan Your Docudrama

The basis of a docudrama is a script. You will need to focus on a particular event that you want to dramatize and film. Then, you can begin to shape the script in a way that presents a clear theme and keeps your viewing audience interested.

- 1. Prepare a Script** A docudrama may cover the entire life of a historical figure or may focus on one particular event. When considering the scope of your docudrama, think about the most important aspect of your subject and the point you want to make about it. Use what you learned about writing scripts in the Writing Workshop to write a script for a scene or scenes that illustrate your ideas. Be prepared to do some research. Draw on your research to make your script realistic. Also, make sure that your stage directions are clear. They should indicate the setting as well as how your actors move and speak.
- 2. Choose the Actors** Decide who will act in your docudrama. Give your actors copies of the script, and ask them to practice delivering the lines in a convincing way. Offer your actors advice on how to move or speak, and listen to their feedback about lines or directions.
- 3. Select Location and Props** Your stage directions will need to include information about setting and what props and sound effects you will use. Does your action take place inside or outside? What costumes or props will be needed? Work with your actors and assistants to check out various locations and get permission to use them, if necessary.



Media  
Tools

Go to [thinkcentral.com](http://thinkcentral.com).  
KEYWORD: HML12-548



# Produce Your Docudrama

## REHEARSE AND FILM THE SCENE

Rehearse the script for your docudrama several times before you turn on the camera. Here are a few things to consider before you start filming.

- **Blocking Your Scene** Make sure your actors know where to stand and how and when to move. Put markers on the floor of the set to help them. Rehearse the scene while holding the camera. Think about how you are going to frame the actors in each shot. Do you want close-ups? Do you want to film actors from different angles? Make notes or sketch out a storyboard to help you remember how you want to frame the shots as you film.
- **Lighting and Sound** Think about ambient sound. If your scene is set in the distant past and you are filming outside, you will need a location free of traffic noise. Alternatively, you could have your actors record a separate sound track that you can edit in later. Also consider lighting. If you want to film a night scene, think about how you will provide light for the actors. Again, you may need to adapt your scene to match your resources.

## EDIT YOUR DOCUDRAMA

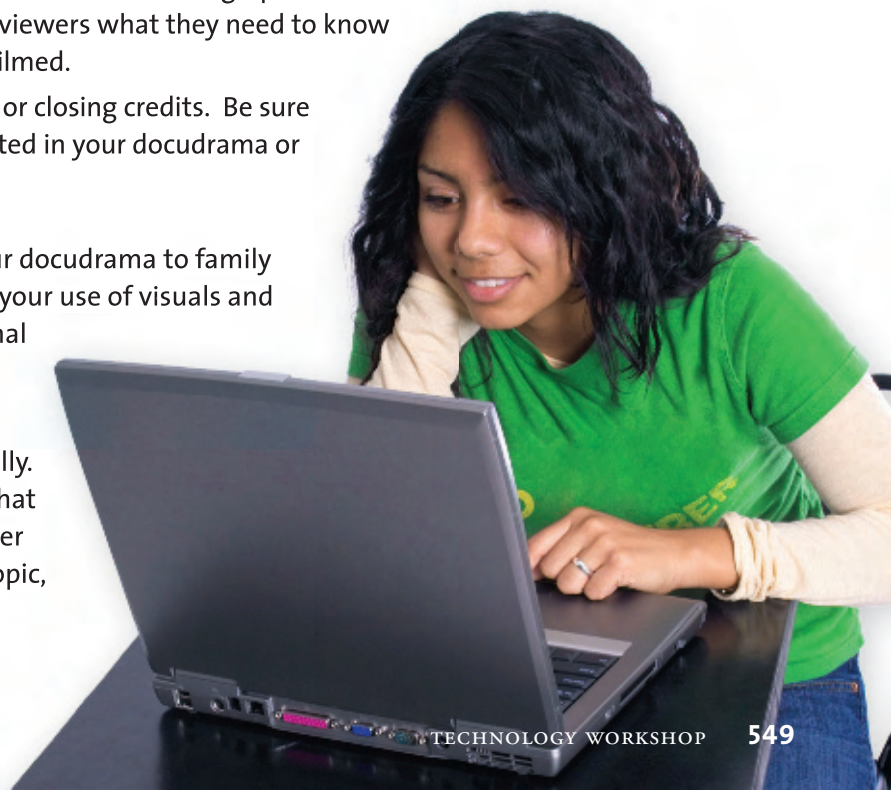
After you finish filming your docudrama, you can focus on adding audio or graphics. Review your footage. Then, use video-editing software to make any necessary changes or additions.

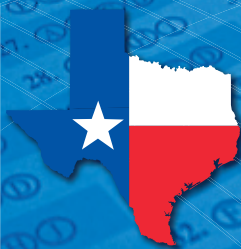
- **Audio** If you plan to have an introduction, you can present it in different ways. You can film yourself or another actor to provide context and information about your docudrama. (You will need to write a short script for that, too.) Another approach is to begin your film with written text. You can use graphics or a close-up of a document or poster that tells viewers what they need to know about the subject and the scene you have filmed.
- **Graphics** Create a title screen and opening or closing credits. Be sure to identify and thank all the people who acted in your docudrama or helped create it.



**As a Docudrama Producer** Show your docudrama to family and friends. Ask for feedback about your use of visuals and sound. Use the feedback to make final adjustments to your docudrama.

**As a Viewer** Evaluate a classmate's docudrama. Watch and listen carefully. Identify any moments in the scene that seem confusing. Think about whether the docudrama's content suits the topic, audience, and purpose.





## Texas Assessment Practice

### ASSESS

Taking this practice test will help you assess your knowledge of these skills and determine your readiness for the Unit Test.

### REVIEW

After you take the practice test, your teacher can help you identify any standards you need to review.



**READING 2A** Compare and contrast works of literature that express a universal theme.

**3** Understand, make inferences and draw conclusions about the structure and elements of poetry.

**7** Understand, make inferences and draw conclusions about how an author's sensory language creates imagery. **8** Analyze, make inferences and draw conclusions about the author's purpose in cultural, historical, and contemporary contexts.

**WRITING 13C** Revise drafts to clarify meaning and achieve specific rhetorical purposes, consistency of tone, and logical organization. **13D** Edit drafts for grammar, mechanics, and spelling. **ORAL AND WRITTEN CONVENTIONS 17A** Use and understand the function of different types of clauses and phrases.

**17B** Use a variety of correctly structured sentences. **18** Use appropriate capitalization and punctuation conventions.

For more practice, see Texas Assessment Practice Workbook.

Practice  
Test



Take it at [thinkcentral.com](http://thinkcentral.com).

KEYWORD: HML12-550

**DIRECTIONS** Read the following selections and then answer the questions.

### Sonnet 97 *by William Shakespeare*

- How like a winter hath my absence been  
From thee, the pleasure of the fleeting year!  
What freezings have I felt, what dark days seen!  
What old December's bareness every where!  
5 And yet this time remov'd was summer's time,  
The teeming autumn, big<sup>1</sup> with rich increase,  
Bearing the wanton burthen of the prime,<sup>2</sup>  
Like widowed wombs after their lords' decease:  
Yet this abundant issue seem'd to me  
10 But hope of orphans and unfathered fruit,  
For summer and his pleasures wait on thee,  
And thou away, the very birds are mute;  
Or if they sing, 'tis with so dull a cheer  
That leaves look pale, dreading the winter's near.

1. **big:** pregnant.

2. **wanton burthen of the prime:** crops planted in the spring.

# A Valediction: Of Weeping

*by John Donne*

- Let me pour forth  
My tears before thy face, whilst I stay here,  
For thy face coins them,<sup>1</sup> and thy stamp they bear,  
And by this mintage they are something worth,  
5 For thus they be  
Pregnant of thee;  
Fruits of much grief they are, emblems of more,  
When a tear falls, that thou falls which it bore,<sup>2</sup>  
So thou and I are nothing then, when on a divers shore.
- 10 On a round ball  
A workman<sup>3</sup> that hath copies by, can lay  
An Europe, Afric, and an Asia,  
And quickly make that, which was nothing, all,  
So doth each tear,  
15 Which thee doth wear,  
A globe, yea world by that impression grow,  
Till thy tears mixed with mine do overflow  
This world, by waters sent from thee, my heaven dissolved so.
- O more than moon,  
20 Draw not up seas to drown me in thy sphere,  
Weep me not dead, in thine arms, but forbear  
To teach the sea, what it may do too soon;  
Let not the wind  
Example find,  
25 To do me more harm, than it purposeth;  
Since thou and I sigh one another's breath,  
Whoe'er sighs most, is cruellest, and hastes the other's death.

1. **coins them:** is reflected in them; also gives value to them.

2. **that thou falls which it bore:** The image of the beloved is lost with each falling tear.

3. **workman:** mapmaker, or artist.

**GO ON** 



## Reading Comprehension

Use “Sonnet 97” (p. 550) to answer questions 1–9.

- 1 The rhyme scheme of this sonnet is —  
**A** *abab bcbc cdcd ee*    **C** *abab cdcd efef gg*  
**B** *aabb ccdd eeff gg*    **D** *abba cddc acca ee*
- 2 Which statement best summarizes the first quatrain?  
**F** An entire year has passed while two loved ones are separated.  
**G** The years go by quickly for two loved ones waiting to be reunited.  
**H** Remembering the summer is the best way to spend the lonely winter.  
**J** Being away from a loved one feels like a bleak winter.
- 3 By personifying “old December” in the first quatrain, the speaker conveys the feeling of —  
**A** anxiety                      **C** pleasure  
**B** emptiness                    **D** weariness
- 4 In the second quatrain the speaker reveals that —  
**F** the time is late summer or early autumn, when crops are ready for harvesting  
**G** although it is now almost autumn, the speaker still misses the loved one who is away  
**H** it is much easier to be apart during the summer when food and sun are plentiful  
**J** the loved ones’ separation will end when summer arrives
- 5 Which season is personified as a mother ready to give birth?  
**A** Autumn                      **C** Summer  
**B** Spring                      **D** Winter

- 6 Which image in the poem conveys nature’s bounty?  
**F** *From thee, the pleasure of the fleeting year*  
**G** *And yet this time remov’d was summer’s time*  
**H** *The teeming autumn, big with rich increase*  
**J** *And thou away, the very birds are mute*
- 7 The image in lines 9–10 conveys the speaker’s feelings of —  
**A** contentment              **C** melancholy  
**B** expectation              **D** shame
- 8 In the third quatrain, which idea is conveyed by the turn, or shift in thought?  
**F** The lovers’ unhappy separation is reflected in the hot summer weather.  
**G** The speaker cannot experience summer until the lovers are reunited.  
**H** Signs of the changing seasons are visible everywhere to the speaker.  
**J** The season’s harvest will benefit fatherless children.
- 9 In the couplet, Shakespeare evokes the sights and sounds of an approaching winter to emphasize the —  
**A** anticipation of unanswered love  
**B** chaos caused by the change of seasons  
**C** dismay over the loved one’s absence  
**D** unpredictability of true love

Use “A Valediction: Of Weeping” (p. 551) to answer questions 10–16.

- 10 The rhyme scheme in this poem is —  
**F** *ababccded*                      **H** *abcbcdfe*  
**G** *aabbbbccc*                      **J** *abbacdd*

- 11 In lines 1–9, the poet compares the speaker’s tears to —  
 A reflections of the loved one’s face in water  
 B coins minted with the loved one’s image  
 C fruits preserved as emblems of the summer  
 D the distance that will separate the lovers
- 12 Which statement best summarizes lines 7–9?  
 F The speaker dreads being separated from the lover.  
 G Tears are meaningless to two people who are truly in love.  
 H Distance will help the lovers overcome their unhappiness.  
 J The lovers do not recognize the significance of their separation.
- 13 Which end rhyme is a slant rhyme?  
 A Forth, worth  
 B Be, thee  
 C More, bore  
 D Grow, so
- 14 In lines 10–16, the poet develops the metaphysical conceit by comparing a tear to a —  
 F map worn by the beloved  
 G workman’s fine art  
 H globe of the world  
 J portrait of the beloved
- 15 In lines 19–22, the beloved’s power to cause weeping is compared to the moon’s power to —  
 A illuminate the night sky  
 B reflect off the surface of water  
 C represent universal mystery  
 D control the tides of the sea
- 16 In each stanza, Donne consistently uses exact rhymes in the —  
 F first four lines  
 G last three lines  
 H fifth and sixth lines  
 J first and third lines
- Use both selections to answer question 17.**
- 17 The pain of separation described in “A Valediction: Of Weeping” differs from that described in “Sonnet 97” in that it is —  
 A anticipated rather than experienced  
 B expected to last forever  
 C brought on by astonishing events  
 D emotional rather than analytical

### SHORT-ANSWER QUESTIONS

**Write three or four sentences to answer each question.**

- 18 In the couplet of “Sonnet 97,” what human emotion is attributed to the leaves? What does this image suggest about the speaker’s feelings?
- 19 As he develops a metaphysical conceit in “A Valediction: Of Weeping,” Donne likens tears to several physical objects. Name three of these objects and explain what quality they have in common.

**Write two to three paragraphs to answer this question.**

- 20 Compare both poets’ use of nature imagery to express feelings about separation. In your answer, include two examples of nature imagery from each poem.

## Revising and Editing

**DIRECTIONS** Read this passage and answer the questions that follow.

(1) In there search for new symbolic representations, writers and artists often attach a lot of meaning to everyday objects. (2) For example, throughout the ages, flowers have come to represent certain human attributes. (3) In Chinese art and literature, flowers often signify feminine beauty. (4) Flowers frequently symbolize a multiplicity of emotions in Western culture. (5) Writers and artists can't seem to get enough of using flowers as a symbol of love, and the flower they're most taken with is the rose. (6) In his play *All's Well That Ends Well*, Shakespeare uses the rose to associate unrequited love with the pain of youth, saying, "This thorn / Doth to our rose of youth rightly belong." (7) Celebrating passionate love by writing, "O my Luve's like a red, red rose / That's newly sprung in June" in his poem "A Red, Red Rose," Robert Burns employs the rose.

(8) There are other, more sinister, meanings associated with flowers, however. (9) In Shakespeare's play *Hamlet*, Ophelia goes crazy after her father's death, handing out a bunch of flowers to the court. (10) Although she can't blame the king face-to-face for his silly errors, she deals with him instead by saying, "There's fennel for you and columbines." (11) Shakespeare's audience would have been well aware of the meaning of these two gifts. (12) The fennel plant stood for flattery. (13) Ingratitude was implied by the columbines.

- 1 What change, if any, should be made in sentence 1?
  - A Change **objects** to **stuff**
  - B Delete comma
  - C Change **there** to **their**
  - D Make no change
- 2 What is the most effective way to revise sentence 4 so that it is parallel in structure to sentence 3?
  - F Frequently symbolizing a multiplicity of emotions are flowers in Western culture.
  - G In Western culture, flowers frequently symbolize a multiplicity of emotions.
  - H Frequently, flowers symbolize a multiplicity of emotions in Western culture.
  - J Flowers in Western culture frequently symbolize a multiplicity of emotions.



- 3 What is the most effective way to revise sentence 5?
- A Writers and artists traditionally associate flowers with love, and they find the rose to be the most illustrious flower to capture this emotion.
  - B Writers and artists like using flowers to stand for love, and, of all flowers, they're most likely to pick the rose.
  - C A lot of writers and artists use flowers to symbolize love, and they'll usually go for the rose over all the other flowers that they could choose.
  - D When they're looking for a flower that will best symbolize love, writers and artists most often pick the rose.
- 4 What change, if any, should be made in sentence 8?
- F Delete comma after *sinister*
  - G Move , *however* after **are**
  - H Change *meanings* to **meaning**
  - J Make no change
- 5 What is the most effective way to revise sentence 9?
- A In Shakespeare's play *Hamlet*, Ophelia acts out over her dad's death by giving flowers to the court.
  - B In that play about Hamlet, Ophelia gives out flowers to the court because she's feeling bad about her father's death.
  - C In Shakespeare's play *Hamlet*, Ophelia responds to the death of her father by bestowing flowers on members of the court.
  - D In Shakespeare's play about Hamlet, Ophelia reacts to her dad's death by supplying some flowers to the king's court.
- 6 What is the most effective way to revise sentence 13 so that it is parallel in structure to sentence 12?
- F Columbines were the flowers that implied ingratitude.
  - G The columbines implied ingratitude.
  - H Implying gratitude were the columbines.
  - J It was ingratitude that the columbines implied.



## Ideas for Independent Reading

Continue exploring the Questions of the Times on pages 292-293 with these additional works.

### *Should religion be tied to* **POLITICS?**

#### **The Children of Henry VIII**

*by Alison Weir*

The 11 years between the death of King Henry VIII and the accession of his daughter Elizabeth were fraught with conspiracy, violence, and religious conflict. Those years began with the brief reign of Henry's son, Edward VI, followed by that of his cousin, Lady Jane Grey, who was forced at 15 to reign for nine days in a futile attempt to block the claims of Edward's Catholic half-sister, Mary. Queen Mary's persecutions of Protestants earned her the nickname Bloody Mary, while her successor, Elizabeth I, went on to reign successfully for 45 years. Capturing the drama of the Tudor court, Alison Weir brings the children of Henry VIII to life.

#### **God's Secretaries: The Making of the King James Bible**

*by Adam Nicolson*

How did a group of ordinary men—ambitious, obsequious, flawed—manage to create one of the most beautiful works of literature ever published in English? This account of the roughly 50 religious scholars whom James I charged with creating an English translation of the Bible explores the influences and beliefs that shaped these men and their work. It also considers the ambitions of the king: a man who hoped, with this translation, to unify his kingdom and act as God's emissary on earth.

### *Why is love so* **COMPLICATED?**

#### **Twelfth Night**

*by William Shakespeare*

In one of Shakespeare's finest comedies, a series of mix-ups, misunderstandings, and mistaken identities impedes the course of true love. Yet by play's end, all the happy lovers have paired up. With silly characters and outrageous complications, Shakespeare pokes fun at the folly of lovers and our expectations of romantic love.

#### **The Love Poems of John Donne**

*by John Donne, edited by Charles Fowkes*

While John Donne may be better known for his religious poetry, his love poems are exceptionally beautiful. This collection includes sonnets, elegies, and wedding songs that explore the many facets of love: passion, grief, joy, jealousy, and even sadness.

#### **The Cavalier Poets: An Anthology**

*edited by Thomas Crofts*

This collection brings together more than 120 works by four poets associated with the court of Charles I: Robert Herrick, Thomas Carew, Sir John Suckling, and Richard Lovelace. Written to satisfy the sophisticated tastes of the court, the poems here—often focused on love in all its complexity—are characteristically witty and elegant.



## What is the IDEAL SOCIETY?

### Three Early Modern Utopias

*edited by Susan Bruce*

This collection of early utopian writings contains the complete texts of *Utopia* by Sir Thomas More (1516), *New Atlantis* by Francis Bacon (1627), and *The Isle of Pines* by Henry Neville (1688). Together they highlight the shortcomings of English society as their authors saw them, the possibilities for alternative social structures and values, and the sheer diversity in utopian thought.

### The Faerie Queene

*by Edmund Spenser*

This unfinished epic poem revolves around the court of Gloriana, the Faerie Queene—a symbol for England’s Queen Elizabeth I. Gloriana’s knights are endowed with specific virtues (Holiness, Temperance, Chastity, Friendship, Justice, and Courtesy) and go on epic quests, doing battle both with external enemies and with their own human weaknesses.

### The Blazing World and Other Writings

*by Margaret Cavendish*

In the only known utopian fiction by a 17th-century woman writer, Margaret Cavendish asks, What would happen if women were given more power in the world? What, in fact, would happen if a woman was able to rise to absolute power? While *The Blazing World* could never be mistaken for a serious blueprint of an ideal society, it does a remarkable job of pointing out many shortcomings of the real world Cavendish inhabited.

## Why do people seek POWER?

### Doctor Faustus

*by Christopher Marlowe*

Dr. Faustus is perhaps Marlowe’s most famous creation. A legendary scholar, Faustus is a gifted theologian who longs for the same sort of knowledge and power that God has. He sells his soul to the devil and spends the next 24 years indulging in riches and pleasures. In the end, Faustus realizes his experiences were not worth his soul, yet the devil’s contract cannot be broken.

### Queen Elizabeth I: Selected Works

*by Elizabeth I, edited by Steven W. May*

Elizabeth I may well have been one of the most compelling and powerful rulers in the world. This selection of her own writings—public speeches, poetry, essays, letters, prayers, and translations—gives readers a glimpse into the mind of this intriguing monarch, highlighting her political savvy as well as her literary talent.

### Hamlet

*by William Shakespeare*

When *Hamlet* begins, the young prince is in deep mourning for his recently deceased father and in shock over his mother’s quick remarriage to his Uncle Claudius. The ghost of his father appears to Hamlet, reveals that he was poisoned by Claudius, and asks Hamlet to avenge his death. For the remainder of the play, Hamlet becomes increasingly melancholy as he ponders what to do. A tragic ending leaves many ambiguities unresolved, forcing the audience to consider whether justice has indeed been served.

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