

## Macbeth

By the end of studying Act 4, Scene 3, I need to know; Macduff is loyal and Malcom is a worthy leader of Scotland.

**Plot: Malcom tests Macduff's loyalty and he passes. Ross arrives and informs Macduff that his wife and children have been killed. They decide to attack Macbeth.**

<b>Vocabulary</b>	<p><b>The feast . . . ceremony</b> (35) Banquets which are given freely are made more attractive by the "sauce" of ceremony.</p> <p><b>roofed</b> (35) surmounted</p> <p><b>flaws and starts</b> (62) outbursts</p> <p><b>become</b> (63) suit</p> <p><b>authoriz'd</b> (65) written</p> <p><b>maws</b> (72) appetites</p> <p><b>gentle weal</b> (75) noble commonwealth</p> <p><b>speculation</b> (94) eyesight</p> <p><b>protest me</b> (104) claim that I am</p> <p><b>disposition . . . owe</b> (112) my own human nature, courage</p> <p><b>augurs. . . blood</b> (123) Prophecies have (in the past) revealed even the most well-hidden murders</p> <p><b>magot-pies</b> (124) magpies</p> <p><b>fee'd</b> (131) paid</p> <p><b>wants</b> (142) requires</p>
<b>Context</b>	<p>Macbeth and Malcolm discuss the healing ceremony of King Edward the Confessor. The healing ceremony was supposedly started in England by King Edward the Confessor, Macbeth's ideal king. In a book called <i>The Royal Touch</i>, historian Marc Bloch writes that King James I (who sat on the throne when Macbeth was first written and performed) wasn't exactly thrilled about performing this ceremony—he thought it was superstitious—but he did it anyway. The fact that Edward as, apparently, healing powers suggests he has some supernatural authority—however, his is from God and therefore used for good (in direct contrast with the witches).</p> <p>Expectations around masculinity and manhood are also evident in this scene, which reflect the expectations of that time period.</p> <p>Shakespeare is writing at a time where people were still questioning the legitimacy of James I, a Scot, inhabiting the English throne. The fact that Malcolm is uniting England and Scotland in order to take back the throne has a political edge too.</p> <p>It was believed, at the time, that an unlawful or wrong king (one not supported by God) would become a tyrant and would destroy the country— the depiction of Macbeth's Scotland certainly reinforces this belief.</p>
<b>Themes</b>	<p><b><u>Manhood</u></b></p> <p>Why does Macduff leave his family behind when he goes to England? Does he underestimate Macbeth's depravity, or has he put too much emphasis on country at the expense of family?</p> <p>True manhood, Macduff realizes in his moment of anguish, involves not just strength, honor, and loyalty, but also emotion, feeling, and love.</p> <p><b><u>Ambition</u></b></p> <p>Macduff proves that his morality and love of country is greater than his ambition.</p> <p><b><u>Nature and the unnatural</u></b></p> <p>In contrast to Macbeth, Edward is so virtuous his touch restores order to nature: it heals.</p>

### Reading:

Read to the punctuation.  
Ensure all stage directions are read.

Use the glossary for words you don't understand

### Links across the play:

**Act 2 Scene 3-** The Porter's comparison of the castle as being like Hell.

**Act 2 Scene 4-** Ross describes how the 'fev'rous earth did shake' creating the picture that Hell is on Earth, with Macbeth as ruler.

**Act 5 Scene 8-** Macduff referring to Macbeth as 'Hell-Hound'

**Act 5 Scene 2/ Act 5 Scene 4-** Malcolm's ability to unify the English and Scottish armies.

<p><b>Deeper understanding</b></p>	<p>The scene is longer and slower moving than any other in the play. The main function of the scene is to assemble and assess the moral factors present in the drama before the final attack on Macbeth's corruption is launched. The attack on evil must come when the forces of goodness are mobilised and the emotional intensity is right. The army is ready but the news of the brutal slaughter of Macduff's family signals the right moment.</p> <p><b>Malcolm the future king-</b> Malcolm appears fashioned as a future king who does not entirely adhere to conventional expectations of masculinity. He asks Macduff at the start of the scene to find 'some desolate shade where [we] can weep our sad bosoms empty' and also tells Macduff, after his family's murder, 'ne'er pull your cap upon your brows'. He seems more encouraging of sharing emotions, even if there is some concealment (in desolate shade). He's clearly intelligent, in testing Macduff's loyalty- having learnt lessons from his father's murder and has already amassed Northumberland's army with the help of his cousin Siward [it turns out he didn't need Macduff's help after all]. This scene helps draw a contrast between Macbeth- the usurper- and Malcolm the rightful king of Scotland. He also follows religious piety- he tells Macduff how he is 'unknown to woman', demonstrating how he follows the expectations placed upon him.</p> <p><b>Treatment of women-</b> Malcolm, in his testing of Macduff asserts how 'your wives, your daughters, your matrons and your maids, could not fill up the cistern of my lust' to which Macduff replies 'we have willing dames enough'. The fact that Macduff does not necessarily equate this with a poor king reflects the expectations and temperament of the time.</p> <p><b>Macbeth the devil-</b> Throughout the play there are many references to Macbeth being the devil. Here, Malcom asserts how 'angels are bright still, though the brightest fell'. Lucifer was the brightest angel, and God's favourite, who then rebelled against God- there are clear similarities with Macbeth's trajectory here.</p>
<p><b>Quotes</b></p>	<p>"To offer up a weak, poor, innocent lamb T'appease an angry god" - It would be smart to offer someone poor and innocent like me as a sacrificial lamb to satisfy an angry God like Macbeth. Malcom is concerned that Macduff may betray him.</p> <p>"All the particulars of vice so grafted that, when they shall be opened, black Macbeth will seem as poor as snow." - I know I have so many vices that when people see all of them exposed, evil Macbeth will seem as poor as snow in comparison. Malcom tests Macduff's loyalty by pointing out his 'vices' and unfavorably comparing himself to Macbeth.</p> <p>"But there's no bottom in my voluptuousness" Malcom claims to have an impossible lust</p> <p>"In my most ill-composed affection such a staunchless avarice that, I were king" He claims to be impossibly greedy</p> <p>"Had I power, I should pour the sweet milk of concord into hell" He claims he would mis-use his power</p> <p>"O Scotland! O Scotland!" Macduff proves his loyalty by his concern for his country.</p> <p>"O my breast, Thy hope ends here!" Macduff delivers a passionate discourse further demonstrating his love of Scotland</p> <p>"Your wife and babes savagely slaughtered." Ross arrives with news of Macduff's family. The sibilliance suggests the deceit and betrayal committed by Macbeth</p> <p>"O hell kite!" Macduff is furious at Macbeth and this gives him the motivation to get his revenge.</p> <p>"Come, go we to the king." The scene ends with Malcom asserting his authority and power</p>
<p><b>Terminology</b></p>	<p>"To offer up a weak, poor, innocent lamb t'appease an angry god" - Metaphor</p> <p>"All the particulars of vice so grafted that, when they shall be opened, black Macbeth will seem as poor as snow." - Simile</p> <p>"In my most ill-composed affection such a staunchless avarice that, I were king" - Superlative</p> <p>"Had I power, I should pour the sweet milk of concord into hell" - metaphor</p> <p>"O Scotland! O Scotland!" Repetition of exclamatives</p> <p>"O my breast, Thy hope ends here!" - Hyperbole</p> <p>"Your wife and babes savagely slaughtered." - Sibilliance</p> <p>"O hell kite!" metaphor</p> <p>"Come, go we to the king." Imperative</p>