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ACT V SCENE I Dunsinane. Anthe room in the castle. Enter the Physics Doctor and Waiting-Gentlewoman

Doctor I have two nights staring with you but can't perceive the truth in your report. When was the last time she went? Gentlewoman With His Majesty went into the field, I saw her get out of bed, throw her night bathrobe at her, unlock her closet, pull out the paper, fold it, write on't, read it, then seal it, and go back to bed; but all the while in the fastest sleep. DoctorA is a big outrage in nature to get right away from sleep, and do the effects of viewing! In this slumbering agitation, apart from her walking and other real speeches, what, anytime, have you heard her say? Gentleman, sir, which I won't report after her. DoctorYou can me: and this is the most meet you should. Gentleman Finder to you, nor anyone; not having a witness to20 to confirm my speech. Enter LADY MACBETH, with a cone lo you, here it comes! This is her very guise; and, in my life, fast asleep. Watch her; stand side by side. Doctor, how did she come in that light? GentlewomanWhy, he stood beside her: she has her light constantly; It's her team. Dr. You see, her eyes are open. Gentleman, but their feeling is closed. Doctor What's she doing now? Watch her rub her hands.30 GentlewomanThit the usual action with her seems to be thus washing her hands; I know her to continue in this quarter of an hour. LADY MACBETHYet here's the place. Dr. Gark! she says: I wra little of what comes from her to satisfy my memory more strongly. LADY MACBETHOut, cursed place! out, I say!-- Of all: two: why then, it's time to do it.-Hell dark!--Fi, my 40 lord, fil soldier, and afeard? What are we afraid of, who knows when no one can call our power to account?--This who would have thought that the old man had so much blood in him. LADY MACBETHThee Fife was a wife: where she is now?-- What, will these hands ne'er be clean?-- No more about 'that, my lord, no more about 'what: you mar all with this starting.50 DoctorGo to, go to; You knew you didn't have to. Gentlewoman She said something she shouldn't, I'm sure of it: heaven knows what she knew. LADY MACBETHHere is the smell of blood so far: all the spirits of Arabia will not sweeten this little hand. Oh, oh, oh! DoctorWhat's there a sigh! The heart is very charged.60 GentlewomanY there would be such a heart in my chest for the dignity of the whole body. Dr. Well, well, -- GentlewomanPray God it will be, sir. DoctorThis disease goes beyond my practice: but I know those who walked in their sleep who died holly in their beds. LADY MACBETHWash hands, put on a night out; look not so pale. -- I tell you again, Banquo buried; he70 go to the grave. Is dr. Iven so? LADY MACBETHTo bed, sleep! knocking on the gate: come, come, come, come, give me your hand. What's done can't be undone.--Into bed, in bed, in bed! (Exit) Doctor Will she go to bed now? Gentleman Indirectly. Dr. Fole's whispers abroad: unnatural acts will cause unnatural trouble: infected minds will be discharged to their secrets: more divine than a doctor. God, God forgive us all! Keep an eye on her; Remove from it the means of all irritation, and still keep an eye on it. So, good night: My mind is, she was mating, and struck my eyesight. I think, but I dare not say. Gentlewoman Good night, good doctor. I don't. Next: Macbeth, Act 5, Scene 2 - Explanatory Notes for Act 5, Scene 1 From Macbeth. Ed Thomas Mark Parrott. New York: American Book Co. (The lines were changed.) - The last act leads to the disaster of the play. It's not just Macbeth's death on the battlefield. Shakespeare is always more interested in the tragedy of the soul than the external events, and he here uses all his strength to paint for us a state of loneliness and hopeless suffering, to which a long series of crimes reduced Macbeth. Still desperately clinging to the false promises of witches, the tyrant sees his subjects fly away from him; he loses his wife's support and companionship and looks forward to a solitary old age, accompanied only by curses, not loud, but deep. It is not until the very end of the act when he realizes how he has been trapped juggling villains that Macbeth is restoring his old heroic self; but he dies, sword in hand, as befits the brave soldier that he was before he succumbed to temptation. It is worth noting how in this act Shakespeare managed to once again express our sympathies for Macbeth. The hero of the play no longer appears as a traitor and murderer, but as a man oppressed by all sorts of troubles, but desperately fighting against an insurmountable fate. His bitter remorse for the past and his reckless disregard for the future move us with irresistible force, and we view its tragic end not with complacent approval, but with deep and human pity. The number of scenes in this act and the frequent changes in place required many changes for modern stage performances. But when the construction will be considered with an eye on the simple Elizabethan scene for which Shakespeare composed his work, a masterpiece of dramatic art will be found. It begins with a prologue that shows us Lady Macbeth's mental ruin and at the same time reminds our minds of the sins for which she and her husband must now receive their reward. The second scene shows us the rebellion of the Scottish nobility; third, Macbeth remains an unwavering reliance on the prediction of witches; Fourth, nobles with English troops. In the fifth we see Macbeth reduced to the low height of the suffering of his violent inaction and the news of his wife's death. The report of the moving forest that brought him into this scene opens his eyes to the ambiguity of the villain, and the way in which he gets it prepares us for his final outburst of defiance. The sixth scene brings the Avengers in front of the walls of Dunsinane. The seventh, shows us Macbeth still desperately clinging to his last hope that no man born to a woman can harm him; but in the eighth even this hope snatched from him, and he falls on the hand of the man whom he most deeply resented. The last scene, for there must be another, starting with line 35 of the eighth scene, shows Malcolm in the stronghold of Macbeth, the compass of the pearl of his kingdom, and points ahead to a new era of peace and happiness in Scotland. At the beginning of this act Lady Macbeth, who apparently fell out of the story returns to the scene that we can see how she too pays the punishment for her crimes. The strong power that allowed her to challenge the nature of her woman completely broke down; Left alone in her castle while Macbeth is in the field, she ponders the day of past crimes and future punishment, and at night wanders in a difficult dream through the halls, betraying all who hear her deadly secrets of the past. Despite the doctor's statement (line 65-67), we feel that she is doomed, and we are ready not only to announce her death in the opposition scene, but also to report on the last scene that she died with her own hands. The most tragic part of her punishment is that she, who sinned so deeply for her husband's sake, will die from him and die in lonely isolation. 4. field. We must assume that at this time Macbeth is in the field trying to quell the rebellion of the Scottish nobility, referred to in iv. 3. 182-185. 12, 13. Do the effects of viewing, perform acts of waking hours. 13. slumbering arousal, sleep activity. 16. report, repeat. 16. The gentle woman is afraid that she will not get into trouble by repeating the words of Lady Macbeth. 22, 23. her very guise, it was her habit. 24. Stand side by side, keep away. 27. 'this is her team. Notice the horror of Lady Macbeth's darkness. She who encouraged a fat night to come and cover her blood affairs dare not now be left alone in the dark. 29. feeling, the old form of plural. 32. accustomed. Notice how Shakespeare impresses us with the fact that this scene is only one of the numbers. 37. meet, assure. 39. Come out, damn spot. Lady Macbeth imagines herself trying to wash Duncan's blood out of her hands. 40. do not, kill Duncan. She lives again the night of Duncan's murder. She thinks she hears the ringing of the bell two, and knows it is a signal for her husband to enter the king's hall. 40. Hell muddy. These words show Macbeth has a brooding fear of the future. They have nothing to do with the sentence that follows, for Macbeth has never shown the slightest fear of future punishment. 44, 45. Old man... It. Now she imagines herself in Duncan's cell, standing above the bed, which flows the blood of the murdered king. 47, 48. Thane Fyfe ... Nwo. Lady Macbeth was not involved in the murder of McDuff's wife; but this crime of the husband is another burden on her conscience. The words in which she mentions Lady McDuff are cast as an old song. She may have heard her snatching the cry sung for her husband's victims, and now she's playing it in her sleep. 49, 50. No more about 'that... Starting. Now she imagines herself back on the holiday where the ghost of Banquo appeared. 51. go to, expression proof. 57. Arabia, a land known for its spices and spirits. 58. The Little Hand, one of the few allusions in the play on Lady Macbeth's personal appearance. 59, 60. Very charged, heavy laden. 65. outside of my practice, beyond my experience. 68. Wash your hands. Now she thinks she's talking to her husband right after Duncan's murder. In the next line she repeats on stage at the banquet. 70. on, his. 72. Despite this?, an expression of surprise. 79. Notice the change in the empty verse. The vivid realism of Lady Macbeth's broken utterances would have been impossible in the meter, and although she spoke in prose, her hearers naturally used the same form. 79. Dirty whispers, terrible rumors. The doctor may have heard some such conversations, such as between Lennox and the Lord in iii. 6. If so, then his suspicions will be more than confirmed by what he has heard Lady Macbeth say. 79, 80. unnatural acts ... troubles, cases against nature (c. ii. 4. 10, 11) lead to abnormal malformations in the body. 80. infected minds, guilty souls. 84. means all irritation, all with which she can harm herself. How to quote explanatory notes: Shakespeare, William. Macbeth. Ed Thomas Mark Parrott. New York: American Book Co., 1904. 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