



# MACBETH

By William Shakespeare

## STUDY GUIDE

### INTRODUCTION

There is a strong possibility that *Macbeth* was first presented before King James at Hampton Court on August 7, 1606, when the King was entertaining the visiting King Christian of Denmark. If so, that fact would account for several features of *Macbeth* that appear designed to reflect the King's tastes and interests.

One such feature is the play's emphasis on the supernatural. During the period when he rules solely as James VI of Scotland (he became James I of England when he was invited to succeed Elizabeth I after her death on March 4, 1603), the King had written a book entitled *Daemonologia* (published in London in 1599), and had administered capital punishment to women his courts found guilty of engaging in witchcraft.

A second feature is the play's stress on the kind of 'equivocation' (II.iii.9-13, 34-41, V.v.41-43) that undermines trust and threatens to disjoin the very 'Frame of things' (II.iii.16). On November 5, 1605, England had been stunned by the discovery of a conspiracy to blow up the House of Parliament in an effort to assassinate the King and his ministers. The Gunpowder Plot was widely perceived as a Satanic device to overthrow the true religion and return the British Isles to the corruption of Catholicism, and that view was strongly reinforced by the testimony of a Jesuit priest who was convicted on March 28, 1606 of having been a party to the plot. Father Henry Garnet offered as his chief defense the argument that he was guilty of nothing more than 'equivocation' (speaking in a manner intended to mislead the hearer), and that equivocation was ethically and theologically permissible, even under oath, 'if just necessity so require.'

A third feature is the play's comparative brevity. As Kenneth Muir points out in his introduction to the Arden edition of *Macbeth* (London: Methuen, 1979), 'Shakespeare was probably in Oxford in the summer of 1605, and he would then have heard that James I, on occasion of his visit in August, approved of Matthew Gwinn's *Tres Sibyllae*, with its allusions to his ancestry, and that he disliked long plays.'

## SHAKESPEAREAN TRAGEDY

It is a tale of suffering and calamity leading to the death of the hero. However, the suffering and calamity must be exceptional and then affect the hero extending far and wide beyond him so as to make the whole scene a scene of woe. Tragedy in Shakespeare is always concerned with persons of high degree, often with kings or princes. The story of a prince or king has a greatness and dignity of its own. His fate affects the welfare of a whole nation or empire, and when he falls suddenly from the height of earthly greatness to the dust, his fall produces a sense of contrast, of the powerlessness of man and of the omnipotence of Fortune and Fate. Shakespeare's tragic characters such as Hamlet and Macbeth have a desire, passion, or will that drives them on with terrible force. They also have a tragic trait. This tragic trait is a fatal gift, but it carries with it a touch of greatness; when there is joined to it nobility of mind, genius, or immense force, we realize the full power and reach of the soul, and the conflict in which it engages acquires that magnitude which stirs not only sympathy and pity, but admiration, terror, and awe.

Macbeth is cousin to the King. He has covered himself with glory and shown great personal courage. We imagine him as a great warrior, somewhat masterful, rough, and abrupt. He is thought honorable, he is trusted by everyone. At the same time, he is exceedingly ambitious (his tragic trait) and his ambition becomes a passion. It sets his good name, his position, and even his life on the hazard. It is also abhorrent to his better feelings. This bold, ambitious man of action also has within him the imagination of a poet and through his imagination, we are able to see his soul. So long as Macbeth's imagination is active, we watch him fascinated. We feel suspense, horror, awe; we also feel admiration and sympathy.

### SOME FAMOUS LINES FROM MACBETH

*Unseam'd him from the nave to th' chops ...* I,ii,22 image and metaphor of dress - the captain speaking about Macbeth's heroic slaying of Macdonwald.

*Why do you dress me borrowed robes? ...* I,iii,107. Macbeth after Rosse refers to him as the Thane of Cawdor (one of the predictions of the witches). Another metaphor of dress.

*Yet I do fear thy nature:*

*It is too full o'th'milk of human kindness,*

*To catch the nearest way ...* I,v,16-18. Lady Macbeth speaking of her husband's human nature.

*What's done is done. ...* III,ii,12. *What's done cannot be undone. ...* V,i,64. Lady Macbeth.

*I am in blood*

*Stepp'd in so far, that, should I wade no more ...* III,iii,135. Macbeth.

*Yet who would have thought the old man to have had so much blood in him? ...* V,i,37. Lady Macbeth during the sleeping scene.

*I have liv'd long enough: my way of life*

*Is fall'n into the sere, the yellow leaf;*

*And that which should accompany old age,*

*As honour, love, obedience, troops of friends,*

*I must not look to have; ...* V,iii,22-26. A tired Macbeth toward the end of the play.

*To-morrow, and to-morrow, and to-morrow,  
Creeps in this petty pace from day to day,  
To the last syllable of recorded time;  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief candle!  
Life's but a walking shadow; a poor player,  
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.* ... V,v,19-28. Macbeth expresses in Shakespeare's terms the hopelessness of a hardened sinner, to whom the universe has now no meaning...considered sublime poetry.

## **SCHOLARS' COMMENTARIES ABOUT SHAKESPEARE'S POSSIBLE USE OF THE BIBLE**

*It were done quickly* ... comparisons are made to John, xiii.27: "And after the soppe, Satan entered into him. Then said Jesus unto him, "That thou doest, doe quickly." Both Duncan and Jesus have 'almost supped,' when the betrayer leaves the chamber.

*We'd jump the life to come.* ... Macbeth in his great soliloquy I,vii,7. Some think Shakespeare was echoing the prayer book phrase ('the life of the world to come.')

*Have judgement* ... receive sentence. Chronicles, 244

*Was the hope drunk,*

*Wherein you dress'd yourself?*

*Hath it slept since?* ... Lady Macbeth to Macbeth I,vii,35. Compare to John, iv.ii.116-17 'O where hath our intelligence been drunk?/where hath it slept?'

*The very stones prate of my where-about* ... Macbeth I,ii,58. Thought to have come from Hab., ii.11. 'For the stone shall cry out of the wal, and the beame out of the timber shal aunswere it' ... 'Thou has consulted shame to thine owne house, by destroying many people, and hast sinned against thine own soule...Woe unto him that buildeth a towne with blood, and erecteth a citie by iniquitie...'

*What hands are here? Ha! They pluck out mine eyes* ... Macbeth I,ii,59. The reference here is to Matt., xviii.9: 'And if thine eye cause thee to offend, plucke it out, and cast it from thee: it is better for thee to enter into life with one eye, than having two eyes to be cast into hell fire.' The hell-fire of Matt., xviii reappears in the Porter scene.

*Most sacrilegious murther has broke ope*

*The Lord's anointed Temple* ... MacDuff after finding Duncan murdered. I,iii,67. Sam., xx.iv.10 and 2 Cor.,vi.16: 'Ye are the Temple of the living God.' Shakespeare's reference to the heinous sin of regicide (the murder of Duncan).

*Heark, more knocking,  
Get on your night-gown, least occasion call us*

*And shew us to be watchers* ... Lady Macbeth's phrasing recalls I Thessalonians 5:1-24 and Mark 13:34-37, where Jesus says 'Watch ye therefore: for ye know not when the master of the house cometh.' The banging of the gate echoes and alludes to Revelation 3:20, where Jesus says 'Behold I stand at the door and know: if any man hear my voice and open the door, I will come in to him and will sup with him, and he with me.'

## ABOUT THE AUTHOR

**Shakespeare, William** (1564-1616), the supreme English poet and playwright, recognized in much of the world as the greatest of all dramatists.

A complete, authoritative account of Shakespeare's life is lacking; much superstition surrounds relatively few facts. His day of birth is traditionally held to be April 23; it is known he was baptized on April 24, 1564, in Stratford-upon-Avon, Warwickshire. The third of eight children, he was the eldest son of John Shakespeare, a locally prominent merchant, and Mary Arden, daughter of a Roman Catholic member of the landed gentry. He was probably educated at the local grammar school. In 1582 he married Anne Hathaway, the daughter of a farmer. He is supposed to have left Stratford after he was caught poaching in the deer park of Sir Thomas Lucy, a local justice of the peace. Shakespeare and Anne Hathaway produced a daughter in 1583 and twins—a boy and a girl—in 1585. The boy did not survive.

Shakespeare apparently arrived in London about 1588 and by 1592 had attained success as an actor and a playwright. Shortly thereafter, he secured the patronage of Henry Wriothesley, 3<sup>rd</sup> Earl of Southampton. The publication of Shakespeare's two fashionably erotic narrative poems *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594) and of his *Sonnets* (1609) established his reputation as a gifted and popular Renaissance poet. The *Sonnets* describe the devotion of a character, often identified as the poet himself, to a young man whose beauty and virtue he praises and to a mysterious and faithless dark lady he with whom the poet is infatuated. The ensuing triangular situation, resulting from the attraction of the poet's friend to the dark lady, is treated with passionate intensity and psychological insight. However, Shakespeare's modern reputation is based mainly on the 38 plays that he apparently wrote, modified, or collaborated on. Although generally popular in his day, these plays were frequently little esteemed by his educated contemporaries, who considered English plays of their own day to be only vulgar entertainment.

Shakespeare's professional life in London was marked by a number of financially advantageous arrangements that permitted him to share in the profits of his acting company, the Chamberlain's Men, later called the King's Men, and its two theaters, the Globe Theatre and the Blackfriars. His plays were given special presentation at the courts of Queen Elizabeth I and King James I more frequently than those of any other contemporary dramatists. It is known that he risked losing royal favor only once, in 1599, when his company performed "the play of the deposing and killing of King Richard II" at the request of a group of conspirators against Elizabeth. They were led by Elizabeth's unsuccessful court favorite, Robert Devereux, 2<sup>nd</sup> Earl of Essex, and by the Earl of Southampton. In the subsequent inquiry, Shakespeare's company was absolved of complicity in the conspiracy. After about 1608, Shakespeare moved to Stratford. There he had

established his family in an imposing house called New Place, and had become a leading local citizen. He died on April 23, 1616, and was buried in the Stratford church.

## SHAKESPEARE AND HIS WORKS

Although the precise dates of many of Shakespeare's plays are in doubt, his dramatic career is generally divided into four periods: (1) the period up to 1594, (2) the years from 1594 to 1600, (3) the years from 1600 to 1608, and (4) the period after 1608. Because of the difficulty of dating Shakespeare's plays and the lack of conclusive facts about his works, these dates are approximate and can be used only as a convenient way to talk about his development. In all periods, the plots of his plays were frequently drawn from chronicles, histories, or earlier fiction, as were the plays of other contemporary dramatists.

### First Period

Shakespeare's first period was one of experimentation. His early plays, unlike his more mature work, are characterized to a degree by formal and rather obvious construction and often stylized verse. Four plays dramatizing the English civil strife of the 15<sup>th</sup> century are possibly Shakespeare's earliest dramatic works. Chronicle history plays were a popular genre of the time. These plays, *Henry VI, Parts I, II, and III* (1590?-1592?) and *Richard III* (1593?), deal with the evil results of weak leadership and of national disunity fostered for selfish ends. The cycle closes with the death of Richard III and the ascent to the throne of Henry VII, the founder of the Tudor dynasty, to which Elizabeth belonged. In style and structure, these plays are related partly to medieval drama and partly to the works of earlier Elizabethan dramatists, especially Christopher Marlowe.

### Second Period

Shakespeare's second period includes his most important plays concerned with English history, his so-called joyous comedies, and two major tragedies. In this period, his style and approach became highly individualized. The second period historical plays include *Richard II* (1595?), *Henry IV, Parts I and II* (1597?), and *Henry V* (1598?). They cover the span immediately before that of the *Henry VI* plays. *Richard II* is a study of a weak, sensitive, self-dramatizing, but sympathetic monarch who loses his kingdom to his forceful successor, Henry IV. The mingling of the tragic and the comic to suggest a broad range of humanity became one of Shakespeare's favorite devices. Outstanding among the comedies of the second period is *A Midsummer Night's Dream* (1595?). Its fantasy-filled insouciance is achieved by the interweaving of several plots involving two pairs of noble lovers, a group of bumbling and unconsciously comic townspeople, and members of the fairy realm.

### Third Period

Shakespeare's third period includes his greatest tragedies and his so-called dark or bitter comedies. The tragedies of this period are the most profound of his works and those in which his poetic idiom became an extremely supple dramatic instrument capable of recording the passage of human thought and the many dimensions of given dramatic situations. *Hamlet* (1601?), his most famous play, goes far beyond other tragedies of revenge in picturing the mingled sordidness and glory of the human condition. Hamlet feels that he is living in a world of horror; confirmed in this feeling by the murder of his father and the sensuality of his mother, he presents a pattern of crippling indecision and precipitous action. The interpretation of his motivation and ambivalence continues to be the subject of considerable controversy. In *Macbeth* (1606?),

Shakespeare depicts the tragedy of a great and basically good man who, led on by others and because of a defect in his own nature, succumbs to ambition. In getting and retaining the Scottish throne, Macbeth dulls his humanity to the point where he becomes capable of any amoral act. Three other plays of this period suggest a bitterness lacking in these tragedies because the protagonists do not seem to possess greatness or tragic stature.

### **Fourth Period**

The fourth period of Shakespeare's work comprises his principal romantic tragicomedies. Toward the end of his career, Shakespeare created several plays that, through the intervention of magic, art, compassion or grace, often suggest redemptive hope for the human condition.

### **Literary Reputation**

Until the 18<sup>th</sup> century, Shakespeare was generally thought to have been no more than a rough and untutored genius. Theories were advanced that his plays had actually been written by someone more educated, perhaps the statesman and philosopher Sir Francis Bacon or the Earl of Southampton, Shakespeare's patron. However, he was celebrated in his own time by English writer Ben Jonson and others who saw in him a brilliance that would survive the ages. From the 19<sup>th</sup> century on, Shakespeare's achievement has been more consistently recognized. Throughout the Western world, he is held to be the greatest dramatist ever. Shakespeare's employment of poetry within the plays to express the deepest levels of human motivation in relation to individual, social, and universal situations is considered one of the most astounding accomplishments of the human intellect.

## **VOCABULARY SPECIFIC TO MACBETH**

Graymalkin: a grey cat; with the toad, a common witches' familiar

Paddock: a toad

Unseam'd: a tailoring metaphor. There are many in the play.

Dollars: first coined 1518

Thrice: odd numbers, and especially multiples of three and nine were affected by witches

Insane root: produces insanity: hemlock, henbane or deadly nightshade

Fantastical: imaginary

In commission: charged with duty

The Prince of Cumberland: originally, the crown of Scotland was not hereditary. When a successor was declared in the life-time of a king, as was often the case, the title of Prince of Cumberland was immediately bestowed on him as the mark of his designation.

Missives: messengers

Illness: evilness, wickedness. The work was not used for "sickness" in Shakespeare's day.

Ministers: attendant spirits

Nature's mischief: mischief done to nature, violation of nature's order committed by wickedness blanket – metaphor of the spread by the dark over the earth implies sleeping world.

Sightless: invisible

Trammel up: entangle as in a net. A trammel was a net for catching partridges or fish.

Where-about: a better where

Stern'st good-night: the last good-night of death

Grooms: serving men  
Possets: hot milk poured on ale or sack  
Cricket: according to Grimm, the cricket foretold death  
Napkins: handkerchiefs  
Equivocator: a person who uses two or more interpretations often intending to mislead to avoid making an explicit statement  
Eternal jewel: immortal soul  
Doubtful: full of doubt, suspicion  
Seeling: seeling night/to sew up the eyelids; to hoodwink, blind, keep in darkness  
Require: request  
Saucy: insolent  
Trenched: cut  
Worm: serpent  
Flaws: sudden squalls or gusts of wind, hence burst of passion  
Murther: murder  
Disorder: lack of self-control; implied reference to the overthrowing of order. One of the main themes.

## **OTHER COMMENTS ABOUT MACBETH**

*“Shakespeare has given us a short, sharp, riveting play about a splendid man’s total destruction, a fate brought about by his becoming addicted to evil. Could anything be more timely? And to get us ready for such excitement, the playwright brings us all to attention by a crack of thunder, a bolt of lightning, and a brief exchange between three witches telling us that Macbeth is their target. Why Macbeth? Because he is the brightest and the best. The one with the most to lose. ... ‘Brave,’ ‘valiant,’ ‘noble,’ ‘worthy’ Macbeth. The king loves him, the soldiers admire and respect him, he has close good friends and an adoring wife. His castle even has a pleasant seat. And he has a crucial element for evil: a human flaw, in his case, vaulting ambition.”*

*“Godless images, images of chaos, of blood, of dark, permeate the play. But what truly stunned me while working on it was the daring way Shakespeare presents us not with an evil man but with a man who, while we are watching, removes himself from all human contact. ‘Laugh to scorn the power of man’ sends chills up my spine; for if that device is followed, a man will surely become alone and ultimately powerless.” -Zoe Cadwell in her director’s notes to the 1988 Broadway Production of Macbeth*

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# ADJUNCT TO MACBETH STUDY GUIDE

## A brief historical overview of early Scotland

### History

The region comprising present-day Scotland was known after the Roman invasion of Britain as Caledonia. With the sole exception of the Picts, the ancient Caledonia do not figure in historical records.

### Roman Caledonia

The Picts, a fierce and warlike people, successfully resisted conquest by the Romans, whose great general, Gnaeus Julius Agricola, led the first invasion of Caledonia late in the 1<sup>st</sup> century AD. Agricola and his legions pushed northward to the Firth of Forth. The border Picts, probably joined by rebellious Britons, strenuously contested Roman sovereignty in the region between the firths of Forth and Clyde. In AD 122, to ward off the Pictish threat to the imperial positions in northern Britain, the Roman emperor Hadrian ordered construction of a rampart from Solway Firth to the mouth of the Tyne River. Remnants of this rampart, known in history as Hadrian's Wall, are still extant. Two decades later another rampart, called the Antonine Wall, was constructed from the Firth of Forth to the Firth Clyde. The territory between the two walls served as a defense area against the Caledonians during Roman occupation.

### Early Scottish Kingdoms

After the Roman withdrawal from Britain in 409, the Picts systematically raided the territories of their southern neighbors. The latter, however, soon put an end to these raids, probably with the assistance of the Saxons, one of the Germanic tribes that subsequently subjugated the Britons. In the course of the Germanic conquest, many Britons withdrew into the Caledonian region between the Firth of Clyde and Solway Firth, and there laid the foundations of what became the kingdom of Strathclyde. The adjacent region to the north was occupied toward the beginning of the 6<sup>th</sup> century by the Scots, Celtic invaders from northern Ireland, who established the kingdom that became known in history as Dalriada. About the middle of the 6<sup>th</sup> century the Angles, a people who were related to the Saxons, overran most of Caledonia south of the Firth of Forth and east of Strathclyde. Together with the extensive Angle holdings in the north of what is now England, this region became the kingdom of Northumbria.

During the period of Angle penetration in Caledonia, Christianity was widely disseminated among the Picts by Saint Columba, an Irish missionary who came to Dalriada from northern Ireland in 563. Strathclyde and various parts of Pictland had been converted to Christianity before the time of Columba. Between 655 and 664, Scottish missionaries were active in Northumbria, which was then the center of a pagan revival.

### The Unification of Scotland

The united kingdoms, officially known as Alban, comprised all the territory north of the firths of Forth and Clyde. Kenneth and several of his successors vainly attempted to subdue the remaining Northumbrian possessions in Caledonia and, in alliance with Strathclyde, tried to halt the raids of the Vikings. Although, with the help of the Northumbrians, the Vikings were prevented from securing a foothold in Dalriada, they seized various coastal areas in the north, east, and west and occupied the Orkney and Shetland islands and the Hebrides. In later times the rulers of England claimed the Scottish domain on the basis of the aid their forebears had given to Alban.

In the 10<sup>th</sup> century the Alban kings, having repulsed the Vikings, repeatedly attacked the Northumbrian strongholds south of the Firth of Clyde. All these attacks ended in failure. During the reign (1005-34) of Malcolm II Mackenneth, the Northumbrians were decisively defeated in the Battle of Carham (1018). With this event and as a result of the inheritance of the crown of Strathclyde by Malcolm's grandson and successor, Duncan I, the Scottish domains, thereafter known as Scotland, embraced all the territory north of Solway Firth and the Tweed River. Duncan's reign, a period of disastrous wars and internal strife, was ended in 1040 with his assassination by Macbeth, mormaor (great

steward) of Ross and Moray, who then became king of Scotland. Macbeth, according to history a successful king, held the throne until 1057, when he was defeated and killed by Duncan's son Malcolm Canmore.

The accession in 1057 of Malcolm Canmore, as Malcolm III MacDuncan, introduced a new era in Scotland, an era marked by fundamental transformations of the ancient Celtic culture and institutions. Long an exile among the English, Malcolm had acquired a profound interest in their customs and affairs. The consequent trend toward Anglicization of his realm was sharply accelerated when, in 1067, he married Margaret, an English princess later canonized as Saint Margaret, who had been forced into exile in Scotland by the Norman Conquest in 1066. Under the influence of Margaret, a devout communicant of the church of Rome, many of the teachings of the Celtic church were brought into harmony with the Roman ritual. The hostility engendered among many of the Scottish chieftains by Margaret's activities flared into rebellion after Malcolm's death. Margaret, her stepson Duncan (later Duncan II, king of Scotland), and their English retainers were then driven from the country. With Anglo-Norman help, the rebellion, which had been led by Donald Bane, a brother of Malcolm III, was crushed. In 1097 Edgar, one of the six sons of Malcolm and Margaret, ascended the Scottish throne.

Modern Scotland is an administrative division of the kingdom of Great Britain. It occupies the northern third of the island of Great Britain. Scotland is bounded on the north by the Atlantic Ocean; on the east by the North Sea; on the southeast by England; on the south by Solway Firth, which partly separates it from England, and by the Irish Sea; and on the west by North Channel, which separates it from Ireland, and the Atlantic Ocean. The area, including the islands, is 78,772 sq. km (30,414 sq. mi.). Edinburgh is the capital of Scotland as well as a major industrial area and seaport.

Recent political developments have led some Scottish groups and individuals to push for an independent Scotland, separate from the United Kingdom.

### **The Land and Resources**

Scotland has a very irregular coastline. The coastline of Scotland is about 3700 km (2300 mi.) long.

The terrain of Scotland is predominantly mountainous but may be divided into three distinct regions, from north to south: the Highlands, the Central Lowlands, and the Southern Uplands. More than one-half of the surface of Scotland is occupied by the Highlands, the most rugged region on the island of Great Britain.

### **Rivers and Lakes**

Scotland is characterized by an abundance of streams and lakes (lochs). Notable among the lakes, which are especially numerous in the central and northern regions, are Loch Lomond (the largest), Loch Ness, Loch Tay, and Loch Katrine. Many of the rivers of Scotland, in particular the rivers in the west, are short, torrential streams, generally of little commercial importance. The longest river of Scotland is the Tay; the Clyde, however, is the principal navigational stream, site of the port of Glasgow. Other chief rivers include the Forth, Tweed, Dee, and Spey.

### **Climate**

Like the climate of the rest of Great Britain, that of Scotland is subject to the moderating influences of the surrounding seas. As a result of these influences, extreme seasonal variations are rare, and temperate winters and cool summers are the outstanding climatic features.

### **Plant and Animal Life**

The most common species of trees indigenous to Scotland are oak and conifers—chiefly fir, pine, and larch. Large forested areas, however, are rare, and the only important woodlands are in the southern and eastern Highlands.

The only large indigenous mammal in Scotland is the deer. Both the red deer and the roe deer are found, but the red deer, whose habitat is the Highlands, is by far the more abundant of the two species. Other indigenous mammals are the hare, rabbit, otter, ermine, pine marten, and wildcat. Game birds include grouse, blackcock, ptarmigan, and

waterfowl. The few predatory birds include the kite, osprey, and golden eagle. Scotland is famous for the salmon and trout that abound in its streams and lakes.

### **Natural Resources**

Scotland, like the rest of the island of Great Britain, has significant reserves of coal. It also possesses large deposits of zinc, chiefly in the south. The soil is generally rocky and infertile, except for that of the Central Lowlands. Northern Scotland has great hydroelectric power potential and contains Great Britain's largest hydroelectric generating stations. Beginning in the late 1970s, offshore oil deposits in the North Sea became an important part of the Scottish economy.

### **Population**

The people of Scotland, like those of Great Britain in general, are descendants of various racial stocks, including the Picts, the Celts, Scandinavians, and Romans. Scotland is a mixed rural-industrial society. Scots divide themselves into Highlanders, who consider themselves of purer Celtic blood and retain a stronger feeling of the clan, and Lowlanders, who are largely of Teutonic blood.

### **Population Characteristics**

The population of Scotland was (1991 preliminary) 4,957,289. The population density was about 64 persons per sq. km (167 per sq. mi.)

### **Principle Cities**

The most populous city in Scotland (654,542) is Glasgow. The conurbation of Clydeside, which includes the cities of Glasgow and Clydebank, is the largest shipbuilding and marine engineering center in Great Britain. Other important industrial cities are Dundee (165,548) and Aberdeen (201,099).

### **Culture**

Clans, the traditional keystone of Scottish society, are no longer powerful. Originally, the clan, a grouping of an entire family with one head, or laird, was also important as a fighting unit. The solidarity associated with clan membership has been expanded into a strong national pride. The Puritan zeal of Scottish Presbyterianism, which is traceable to John Knox, the 16<sup>th</sup>-century religious reformer and statesman, is also strong. Popular sports of Scottish origin include curling and golf. Bagpipes, usually associated with Scottish music, were probably introduced by the Romans, who acquired them in the Middle East. Scottish music is noted for the wide use of a five-tone, or pentatonic, scale.

### **Government**

Scotland is governed as an integral part of Great Britain. It is represented by 72 members in the House of Commons and by 16 Scottish peers in the House of Lords.

### **Central Government**

Scottish affairs are administered by a British cabinet ministry, headed by the secretary of state for Scotland. The statutory functions of the secretary of state are discharged by five main departments of equal status. Each is administered by a secretary who is responsible to the secretary of state. The routine administration of the departments proceeds from Edinburgh, but each department has representatives in London, where they perform liaison and parliamentary duties.

### **Economy**

The currency of Great Britain is the legal tender of Scotland. Both agricultural and industry are important in the economy of Scotland. The chief exports are petroleum and natural gas and manufactured goods, especially burlap, clothing, machinery, textiles, and whiskey. The chief imports are food and iron.

### **Agriculture**

More than three-fourths of the land is used for agriculture; approximately equal areas are devoted to farming and grazing. The most important crops are wheat, oats, and potatoes. Other crops include barley, turnips, and fruit. Livestock and livestock products are also of major importance. Sheep are raised in both the Highlands and island groups and the Southern Uplands. Scotland is also known for its beef and dairy cattle and for its dairy products.

### **Forestry and Fishing**

About 607,000 hectares (1.5 million acres) of Scotland is forested, 60 percent of which is publicly owned. In Scotland fishing is more important than forestry. The principal fishing ports are Aberdeen, Peterhead, Fraserburgh, and Lerwick. The catch consists mainly of whitefish, herring, crabs, and lobsters.

### **Mining and Manufacturing**

Coal is the chief mineral wealth, and the industry is nationalized. About 36 percent of the labor force is employed in manufacturing. Shipbuilding, steelmaking, and the manufacture of electronic items are major industries and are concentrated in the region surrounding Glasgow.

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