MACBETH



Elizabeth I, the Armada Portrait: Note the Queen's hand on the Globe

When Henry VIII died in 1547, he was succeeded in the first instance by the ten-year-old Edward VI, the son whom Henry's third wife, Jane Seymour, had finally given him. When Edward died in 1553, Mary Tudor, sometimes known as "Bloody Mary", or, more properly, Mary I, who was the daughter of Henry and Catherine of Aragon, came to the throne, but she too died in 1558. Elizabeth, the only surviving child of Henry VIII, succeeded her half-sister.

Henry VIII



- William Shakespeare (c. 26 April 1564 – 23 April 1616) was an English playwright, poet, and actor, widely regarded as the greatest writer in the English language and the world's greatest dramatist.
- Shakespeare was born and raised in Stratford-upon-Avon, Warwickshire. At the age of 18, he married Anne Hathaway, with whom he had three children: Susanna and twins Hamnet and Judith. Sometime between 1585 and 1592, he began a successful career in London as an actor, writer, and part-owner of a playing company called the Lord Chamberlain's Men, later known as the King's Men. At age 49 (around 1613), he appears to have retired to Stratford, where he died three years later.



The Playhouses of Elizabethan England





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A detail from Johannes De Witt's drawing of the Swan theater in 1596, showing two boys playing women greeted by a chamberlain.

The Structure of the Theatre

The old Medieval stage of "place-and-scaffolds," still in use in Scotland in the early sixteenth century, had fallen into disuse; the kind of temporary stage that was dominant in England about 1575 was the booth stage of the marketplace—a small rectangular stage mounted on trestles or barrels and "open" in the sense of being surrounded by spectators on three sides.

The stage proper of the booth stage generally measured from 15 to 25 ft. in width and from 10 to 15 ft. in depth; its height above the ground averaged a bout 5 ft. 6 in., with extremes ranging as low as 4 ft. and as high as 8 ft.; and it was backed by a cloth-covered booth, usually open at the top, which served as a tiring-house (short for "attiring house," where the actors dressed).



A PLAY IN A LONDON INN YARD, IN THE TIME OF QUEEN ELIZABETH.

From Thornbury's Old and New London, Cassell & Co. 1881.



SHAKESPEARE'S PLAYS

COMEDIES

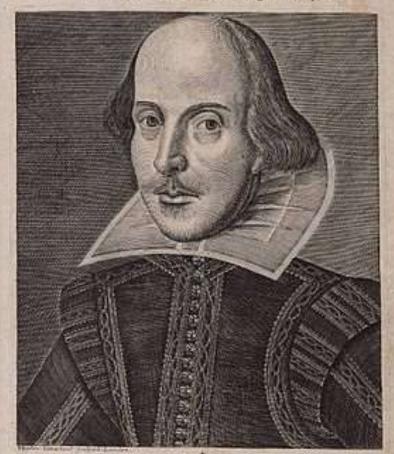
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TRAGEDIES Antony and Cleopatra Coriolanus Cymbeline Hamlet **Julius** Caesar King Lear Macbeth Othello **Romeo** and Juliet Timon of Athens Titus Andronicus Troilus and Cressida

Mr. WILLIAM SHAKESPEARES COMEDIES, HISTORIES, & TRAGEDIES.

Published according to the True Originall Copies.



LONDON Printed by Ifaac laggard, and Ed. Blount. 1623

A MARCO THE TRAGEDIE OF MACBETH

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JAMES I AND HIS ANCESTRY:

SHAKESPEARE'S COMPANY, INDEBTED TO THE KING FOR KEEPING THEIR COMPANY FROM GOING AGROUND, DECIDED TO PERFORM *MACBETH* AS A CELEBRATION OF THE SCOTTISH MONARCH'S ACCESSION TO THE ENGLISH THRONE

In Holinshed's Chronicles, the 'Historie of Scotland" contains two accounts Shakespeare unquestionably appropriated, one of the reign and murder of King Duff, the other of Macbeth's rise and reign (Holinshed's source, in turn, seemed to be Hector Boece's Scotorum historiae; 1526, 1575). In Holinshed's account, Macbeth's career is influenced by his ambitiuos spouse: she "lay sore upon him to attempt" regicide "as she was verie ambitious, burning in unquenchable desire to beare the name of a queene". As mentioned earlier, Banquo is a fully-committed co-conspirator in Holinshed's report, and it goes on to elaborate on Macbeth's ten-year-reign as a good and responsible ruler, his trust in witches and wizards, the coming of Birnam Wood to Dunsinane, and includes many other events and even phrases that were transmuted into Macbeth. Shakespeare avoided involving Banquo in the regicide and decided to paint Macbeth as a tyrannous villain. The reasons for these significant changes are abundantly clear. James truly believed in the absolute power of the throne and the necessary reverence subjects of the King owed to him. James also maintained his hereditary connection to Banquo. Both these reasons restricted Shakespeare from favouring a character who kills a King as well as involving a predecessor of the current King in the conspiracy.



Banquo and his supposed descendants, including King lames VI of Scorback from 1.1

James was convinced that Satan, perpetually warring against God and His representatives on earth, was continually plotting against him. James thought he possessed special insight into Satan's wicked agents, the witches— he became convinced of their existence after an old woman apparently recounted to him with complete accuracy what he had said to his bride on their wedding night— and in 1597, while the King of Scotland, he published his *Daemonologie*, a learned exposition of their malign threat to his divine rule.







DÆMONOLOGIE, IN FORME OFADIA-LOGVE,

Divided into three books:

WRITTEN BY THE HIGH and mightic Prince, IAMES by the grace of God King of England, Scotland, France and Ireland, Defender of the Faith, So.



LONDON, Printed by Arnold Hatfield for Robert VVald-graue, 1603

MACBETH THROUGH ART



MACBETH: PRODUCTIONS AND POPULARITY

'THE SCOTTISH PLAY" AS IT WAS ADDRESSED BY SUPERSTITIOUS ACTORS RELUCTANT TO NAME A PLAY OF SUCH VIOLENCE AND DARKNESS, HAS REMAINED ONE OF SHAKESPEARE'S MOT POPULAR WORKS THROUGH THE CENTURIES AND HAS BEEN REPEATEDLY PERFORMED BOTH ON STAGE AND ON THE SCREEN







THANK YOU!