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# Something Wicked This Way Comes: The Supernatural and Unnatural in *Macbeth*

Mary Spencer

Fate is an omnipresent force woven through much ancient literature, and in English literature it is named from the earliest recorded writings as *wyrd*. By tracing this influence from its first appearances in Anglo-Saxon writing to the Early Modern period, we can see how Shakespeare uses his cultural inheritance to create the supernatural world of *Macbeth*, specifically through representations of *wyrd*. In the play, he examines the question “Does fate make the characters, or do the characters create their fates?” Juhász Tamás, a Shakespeare scholar, makes the point, “Of all Shakespearean dramas, the concept of fate and destiny seems most applicable in this particular play. The play is about evil” (59). Workings of fate and destiny are seen most obviously in relation to the witches, but are also present in the characters of Macbeth and Lady Macbeth. However, the way in which fate and evil are interlinked is much more amorphous. While the deeds committed by these characters are evil, the destiny that compels them is neither evil nor good; it simply exists. When Holinshed recorded his version of the events that transpired in eleventh-century Scotland, he featured prominently the influence of what he named the “wyrd sisters.” Shakespeare read Holinshed’s account and expanded on the ideas he presented, dramatizing the convergence of an old pagan world, in which evil spirits roam the moor and change the course of human life on a whim, with the new Christian world full of its ideas of clearly marked good and evil as well, as a predilection towards self-chosen destiny, creating a densely magical world with painfully human characters.

*Wyrd* is an Old English<sup>1</sup> word and an even older concept. Such an old word cannot be easily defined, and multiple definitions are found in the OED.<sup>2</sup> The most prominent ones are “the principle, power, or agency by which events are predetermined”; “The Fates, the three goddesses supposed to determine the course of human life”; “That which is destined or fated to happen to a particular person, what one will do or suffer, one’s appointed lot or fortune or destiny”; and “That which is destined or fated to happen; predetermined events collectively.”

The first definition gives the word a significant power and the second ascribes that power to a known set of gods, in this case female. In Greek mythology, these women are known as the *Moirae*, and in Roman, the *Parcae*. As is the case with these two closely related pagan religions, both groups of Fates give to humans at their birth destinies that include both evil and good (Hamilton 44). The *Moirae* are given the names of Clotho, the spinner of the thread of life; Lachesis, the disposer of lots who assigns a destiny to each man; and Atropos, she who carries the “abhorred shears” and cuts the thread at death (Hamilton 44). This specific group of three women also appears in Norse mythology, as the women who shape what must be (Lindow 243).

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<sup>1</sup> Also evident in Old Saxon, German, and Norse

<sup>2</sup> Earliest record is found in *Corpus Gloss*, c. 725 C.E.

The Norse words used to describe these women are cognates of the Anglo-Saxon *wyrd*. If there is a unified concept of the Norns, it is that they are responsible for fate and that they act especially at childbirth (Lindow 245).

The third definition uses the word “fate”<sup>3</sup> outside the concept of mythology. When we separate the idea of fate from mythology or religion, we start to see a certain trend in its literary use. Robert Solomon, a philosophy scholar, points out that “fate [is] considered godless and pagan...and so [is] rejected by most Christians in favor of the God-given gift of free-will” (438). However, there are, historically and philosophically, few ideas older than the concept of fate (Solomon 436). Humanity, collectively, wants to believe there is something or someone outside of themselves guiding their life, whether from a misguided hope of pre-determined greatness or a desire to place blame anywhere but upon themselves. However, this “other” is not necessarily associated with the gods. Solomon says, about fate in the *Iliad*, “Fate is distinguished from the personal agency of the gods and goddesses, but it is not further identified” (442). While they, whether god or mortal, might want to change their destiny, what has been written cannot be erased, and fate unfolds as it must.

The Anglo-Saxon universe introduces us to the named force of *wyrd* that we will encounter in *Macbeth*. “Well-wrought this wall: Wierds broke it.” So reads the first line of one of the oldest English poems in existence, *The Ruin*, which presents a destructive view of *wyrd*, appropriate for a poem that survives only in fragments. Later in the poem, the forceful nature of *wyrd* is shown as obliterating the beauty of society: “Bright were the buildings, halls where springs ran, / high, horn-gabled, much throng-noise; / these many mead-halls men filled / with loud cheerfulness: Wierd changed that” (23-26). In this poem, *wyrd* is represented only as a supernatural force; there is no mention of a god, pagan or Christian. *The Wanderer*, on the other hand, introduces a Maker, possibly the Christian God, into the supernatural forces surrounding the poem, but keeps the idea of *wyrd* separate. The pagan determinings of fate, therefore, come into conflict with the Christian concept of free-will. In *The Wanderer*, Wierd is shown as unchangeable but still “glorious” and able to change the world (5, 16, 100, 107). Due to the influence of the Catholic monks who preserved these oral traditions through written transcription, the pagan concept of *wyrd* began to change from its previous meaning of “fate” to a new definition as the active, pre-ordaining will of God (Woolf 10).

*Beowulf* is a fascinating example of this culture transitioning from paganism to Christianity, and its treatment of fate is an excellent way to gauge that shift. The story originally was a pagan oral epic handed down from generation to generation, but the poet who eventually wrote it down was Christian, an educated monk spending his days in the scriptorium. He preserves many of the Anglo-Saxon principles of blood-revenge and fate but inserts a Christian morality of his own, causing Beowulf to credit God for his victories, which were also allegedly predetermined by his fate, described as a separate entity from the Christian God. Lines such as

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<sup>3</sup> Fate is defined as “The principle, power, or agency by which, according to certain philosophical and popular systems of belief, all events, or some events in particular, are unalterably predetermined from authority” (OED).

“Fate goes ever as fate must,” and “Fate sweeps them away” are excellent examples of how fate (*wyrd*) is used in this poem (455, 477). In her essay on *wyrd* and hand-words in *Beowulf*, Anglo-Saxon scholar Susanne Weil asks the question, “The Anglo-Saxon universe seems curiously without cause, yet brimming with effects – all subsumed under the murky heading of *wyrd*, which remains a force, not a figure. Who, then, is the shaper?” (94). She reaches the conclusion, due to the high importance placed on the strength and might of Beowulf’s hands, as well as the large number of times these hands appear, that Beowulf himself is the shaper: “Beowulf, through the ‘strength of thirty’ in his hands, transforms himself from the son of an outcast to a great hero and king in a culture where ancestry determined one’s role in society” (Weil 97).

To elaborate on Weil’s interpretation, the importance of choice is clear in Hrothgar’s homily in which he describes a ruler’s moral struggles. This “sermon” ends with Hrothgar imploring Beowulf to “choose the better part” (Galloway 202). Andrew Galloway, an English and Medieval Studies scholar, argues, “Beowulf is not being asked to be contemplative or Christian... Instead, Hrothgar’s injunction to Beowulf to ‘choose the better part’ brings to focus a quality of this hero’s character that is unequalled in both intensity and kind in Old English poetry. This duality, in turn, imbues the verb [to choose] with a force found nowhere else in the poetic corpus: the verb describes an ability to choose with the efficacy and clarity of theological choice, but within the social contexts of this world” (202).

Weil’s point on self-made fate and Galloway’s focus on personal choice in destiny mark *Beowulf* as a turning point in Anglo-Saxon views on fate. As the story of Beowulf was told and retold through the centuries, it seems to have picked up the verbal vestiges of cultural change like a snowball rolling through time: so many pagan and Christian ideas appear side by side in the poem that critics have long argued over whether it is essentially a pagan or Christian work (Weil 94). Fate is no longer a mysterious, pagan force, nor is it the complete free will of Christianity. Instead, it finds a middle ground between these conflicting ideas. A man’s fate is not predetermined, nor is it constantly in flux. Instead, the individual takes hold of his future and fulfills his own destiny.

With this philological and cultural grounding, we can better approach Shakespeare’s use of *wyrd* by analyzing the three witches of *Macbeth* and how they interact and influence the other players on stage. H.M Doak, a Shakespeare scholar, argues the sole use of the supernatural in *Macbeth* is to work out one of the biggest problems that has vexed philosophy: free-will versus fixed fate (323). Do the witches speak into existence a self-fulfilling prophecy, or are they merely the workers of a much larger machination that controls human destiny?

Shakespeare took his inspiration for *Macbeth* from Holinshed’s *Chronicles*, where the witches are described as “wayward women,” as well as the “weird sisters” (269). “Wayward” is defined as one “disposed to go against the wishes or advice of others or what is proper or reasonable; intractable; self-willed; perverse; (of a child) disobedient, refractory” (OED). While *wyrd* clearly inspires Shakespeare’s representation of the supernatural beings of the Weird sisters, the adjective “wayward” applies better to Macbeth. Throughout the play, he reveals himself to be easily swayed and goes against nature to accomplish his dark deeds.

The very first scene of the play is captured in only thirteen lines, yet quickly sets the supernatural mood and shows how the witches will control the entire play. Their last line of “Fair is foul and foul is fair” is eerily similar to Macbeth’s first line of “So foul and fair a day I have not seen” (1.3.36). David Kranz, a philologist, agrees with this association in his essay on the sounds of this “supernatural soliciting,” saying, “Macbeth’s first words call attention to a strange linguistic simplicity” (348). Through the use of two lines, Shakespeare has cemented Macbeth’s character with that of the witches.

Banquo first sees the witches looking “not like th’ inhabitants of the earth” (1.3.39).<sup>4</sup> When the witches hail Macbeth three times, they are not just giving a prophecy to him. They are establishing their place to the audience as those who can see the future. Everyone on the stage and in the audience knows Macbeth is Thane of Glamis. The audience knows that he has just been named Thane of Cawdor, but this is a revelation to Macbeth and Banquo. However, the final salutation, “All hail Macbeth, that shalt be king hereafter” comes as a surprise to all watching or participating in the scene (49). This masterful tactic of bringing the audience into the drama convinces not just the characters of the witches’ veracity; Shakespeare has now placed the entire theater under the spell of his Weird Sisters. Macbeth doesn’t even address the prophecy that he shall be king at some vague, undetermined time. When he is able to form coherent thought, he just asks the witches about the prophecy that he will be Thane of Cawdor. Even after the witches leave, Banquo is the one who brings up the prophecy of Macbeth’s future kingship. Macbeth brushes it off, again seeming to focus on the Thane of Cawdor.

Almost immediately after the witches vanish, Macbeth is “dressed in the borrowed robes” of the Thane of Cawdor (1.3.106-7). While Duncan, his king and cousin, is the one who gave him this new title, Macbeth doesn’t credit him; rather, he sees the witches as the ones who bestowed this advancement upon him, saying to Banquo, “Do you not hope your children shall be kings, / When those that gave the Thane of Cawdor to me / Promised no less to them?” (1.3.118-120). Even now, after seeing the second greeting verified, Macbeth doesn’t acknowledge the third. Instead he focuses on prophecies about Banquo’s children, while Banquo brings up the crown predicted to be Macbeth’s. Banquo gives a most apt warning, saying, “And oftentimes, to win us to our harm, / The instruments of darkness tell us truths; / Win us with honest trifles, to betray’s / In deepest consequence” (1.3.122-5). Finally, left alone,<sup>5</sup> Macbeth deals with the third greeting: “All hail Macbeth, that shalt be King hereafter” (1.3.49). He works through his thoughts on the “supernatural soliciting” he just experienced: Are they good? Are they bad? He decides they cannot be bad, since they are giving him good. Although he was just

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<sup>4</sup> “The earth hath bubbles, as the water has” (1.3.77). We get all of the physical description of the witches from Banquo. He sees them as strange, otherworldly creatures, women with beards. However, Macbeth sees them as prophetesses and seers. Banquo doubts, Macbeth believes.

<sup>5</sup> Macbeth is not completely alone: Banquo, Ross, and Angus are talking amongst themselves. Macbeth stands aside to give this soliloquy, so lost in his thoughts of glory that he doesn’t realize he’s not alone.

awarded the title of Cawdor with no machinations on his part, he does not assume that the title of King will be handed to him. Macbeth recognizes that the crown will not be gotten easily: "...that suggestion, / Whose horrid image does unfix my hair / And make my seated heart knock at my ribs / against the use of nature? Present fears / Are less than horrible imaginings" (1.3.133-7). So fixed is he upon this idea that Banquo notices his rapt expression, but Macbeth continues to himself, "If chance will have me king, while chance may / crown me" (1.3.143-4). He already held the title from the witches' first greeting, has seen the second, prophetic greeting now come true, and he has determined the third will come to pass as well.

In the scene immediately following his encounter with the Weird Sisters, Duncan declares his son, Malcom, to be his heir to the throne, causing Macbeth to realize, "The Prince of Cumberland: that is a step / On which I must fall down, or else o'erleap, / For in my way it lies." (1.4.48-50). At this point in the drama, Scotland has just ended a war. The double-crossing Thane of Cawdor was just stripped of his title and his life, but Macbeth has already decided the kingship would not-or could not-come to him through natural means. This sets up a strong underlying theme of the play: not just the supernatural, but the unnatural erupts into the world of *Macbeth*. It is not beyond reasonable thought that Duncan and Malcom could be killed in battle, but Macbeth decides not to take that chance. There must be an assassination (1.7.2), and not a distant one. Within forty-eight hours of the witches' prophecy, Macbeth's darkly brooding soul hears, heeds, and acts. Through a complicated train of causation starting with his own desires and thirst for power, added to by the solicitation of the witches, and sealed by the powerful aid of his wife, Macbeth becomes king (Doak 322).

Many have argued Lady Macbeth herself becomes another witch, enticing her husband to his blood-soaked actions (Albright 245). Even if the prophecy of the Weird Sisters were never spoken, "the same set of events might have occurred anyway, impelled entirely by the pressure of Macbeth's violent ambition and his wife's psychological manipulation" (Greenblatt 21). The great pressure of Lady Macbeth is even acknowledged in the historical account upon which Shakespeare based his play. Holinshed records, "The words of the three weird sisters also (of whom before ye haue heard) greatlie encouraged him hereunto, but speciallie his wife lay sore vpon him to attempt the thing, as she that were verie ambitious, burning in vnquenched desire to beare the name of a quéene" (269).

Lady Macbeth completely embodies the unnaturalness of the play. Her plea to the "spirits that tend on mortal thoughts / Unsex me here" takes away her very essence, her womanly nature. When convincing Macbeth to do the terrible deed, she tells him, "I have given suck and know / 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" (1.7.54-9). Macbeth remarks upon her utter lack of maternal warmth, telling her that she should "bring forth men-children only, / for thy undaunted mettle should compose / Nothing but males" (1.7.73-5). While he admires the resolve in his wife, he also acknowledges that this is not a womanly trait. Shakespeare scholar Stephen Greenblatt says the following of Lady Macbeth:

There is something uncannily literal about Lady Macbeth's influence on her husband, as if she had contrived to inhabit his mind – as if, in other words, she had literally poured her spirits in his ear. Conversely, there is something uncannily figurative about the 'sightless substances' she invokes, as if the spirit world, the realm of 'fate and metaphysical aid,' were only a metaphor for her blind and murderous desires, as if the weird sisters were condensations of her own breath. (35)

This interpretation of the crucial role of Lady Macbeth places her in the position of creator, both of the witches and the play itself. Perhaps she, like Beowulf, takes fate into her own hands more than any other character to construct her own evil destiny.

By Act 3, scene 4, Macbeth has killed the king and Banquo, his brother-in-arms, but Fleance, Banquo's son to whom the crown was promised, has escaped. In desperation, Macbeth turns to those whom he blames for this chain of events: the witches. He desires to know more of the horrid truth the witches speak:

"I will – to the weird sisters.  
More shall they speak. For now I am bent to know  
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" (3.4.133-8)

Macbeth is able to see his actions have been evil, but can see no way to go but forward. His first interaction with the witches was unexpected and unsought-for, but this second meeting is arranged by Macbeth, placing him in the dubious position of necromancer, one who calls up the spirits himself.

The strange appearance of Hecate in the third act seems to have been inserted during publication of the First Folio, seven years after Shakespeare's death (Albright 228). Hecate is a Greek goddess identified with Artemis, the moon, and Persephone, and is regarded as presiding over witchcraft and rites (OED).

She is "the goddess with three forms," Selene in the sky, Artemis on earth, Hecate in the lower world and in the world above when it is wrapped in darkness. Hecate was the Goddess of the Dark of the Moon<sup>6</sup>, the black nights when the moon is hidden. She was associated with the deeds of darkness, the Goddess of the Crossways, which were held to be ghostly places of evil magic, an awful divinity. (Hamilton 32)

Hecate's last lines referring to Macbeth are, of course, supernatural in their correctness:

As by the strength of their illusion  
Shall draw him on to his confusion.

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<sup>6</sup> The Anglo-Saxon people saw her as Ecate: the moon as exerting an influence on things terrestrial (Middle English Dictionary).

He shall spurn fate, scorn death, and bear  
 His hopes 'bove wisdom, grace, and fear.  
 And as you all know, security  
 Is mortals' chiefest enemy. (3.5.28-33)

Even though he seems to live his life according to the decrees of the Weird Sisters, he ignores the obvious warning against Macduff until it is too late. Macbeth's obsession with security is, according to Tamás, his obsession with autonomy and unity of the self (61). Macbeth is torn between his moral code as a warrior, his knowledge as a Christian king, and his obsession with the dark arts. His worry for security will be his downfall, as his bloody reign becomes so disastrous that Scotland weeps blood and Malcolm returns with an English army.

The final appearance of the witches is also the most perplexing, both to Macbeth and the audience. We have none of the grounding that the first scene gave us. The scene begins as the witches are creating a potion out of horrid ingredients such as hemlock, lizard's legs, and dragon scales. This scene, more than any other, makes these witches stereotypical apparitions of the time, cavorting around their cauldron with their wicked list of ingredients. These wayward figures could be drawn directly from King James' *Daemonologie*. Shakespeare has created an utterly convincing supernatural world, both to the audience and the characters (West 71).

The first two prophecies are the same and, just as Hecate predicted, Macbeth scorns fate. The first tells him, "Beware Macduff, / Beware the Thane of Fife," and the second tells him, "None of women born / Shall harm Macbeth." (4.1.70-1,79-80). The third prophecy is possibly the most far-fetched of all the predictions given Macbeth by the witches: "Macbeth shall never vanquished be until / Great Birnam Wood to high Dunsinane hill / Shall come against him." (4.1.91-3). The last two prophetic visions contribute to not only the supernatural aspect of the play, but also the unnatural as well. In addition to warning him of his death, the witches show Macbeth his (and our) only glimpse of the fulfillment of the prophecy given to Banquo: the long line of kings that will descend from Banquo, eventually culminating in King James of England (Holinshed 273).

One of Macbeth's last lines betrays his false sense of confidence, "I bear a charmed life," and demonstrates how much he has staked his entire self-worth on the dubious protection of the witches (5.7.12). His life certainly is charmed, only not in the sense that he understands the word, for he dies in the exact manner predicted by the Weird Sisters. Macbeth's last few words hark back to Banquo's warning about the witches in Act 1. After learning Macduff was untimely ripped from his mother's womb, Macbeth curses the spirits "[t]hat keep the word of promise to our ear / And break it to our hope" (5.8.21-22).

We don't see any retribution for the witches' tampering in human life at the end of the play. The only survivors are those who have done good, and all the makers of evil have died: most notably Macbeth and his wife. Daniel Albright, in his essay on the witches in Verdi's opera adaptation of *Macbeth* says, "If the witches were demons, the play would end with their slinking back, defeated, into hell. But the witches of *Macbeth* nowhere gnash their teeth or rage at the triumph of justice; in fact their plan succeeds in every last detail, and the army of Macduff



and Malcolm is as much an instrument for accomplishing their wishes as the magic cauldron” (Albright 252). Going even further than Albright, we see throughout the play that the witches are extremely tightly bound to Macbeth. Their meeting places and conversations revolve around him, and it could be said the death of Macbeth is the desired end of the witches.

In addition to the supernatural, the unnatural reigns supreme. Part of the unnaturalness of the play is found in Macbeth’s very nature. We would expect this brave soldier to be resolute and self-assured. Instead, we find a weak-willed man, easily led about by the manipulative taunts of his wife and the suggestions of strange apparitions on the moors. His nature is more child-like than manly and “it is not surprising that the witches’ words so easily seduce Macbeth, whose imagination so dominates his character, whose achievement of manhood is always in question, and whose repeated attempts to demonstrate the independence of imagined adulthood so often involves attacks on the children of others” (Kranz 351). Aside from the battles that begin and end the play, every instance of killing is an unnatural murder. The killing of a king, regicide, is a mortal sin committed against God himself, and as Macbeth himself acknowledges,

[Duncan] is here in double trust;  
 First as I am his kinsman and his subject,  
 Strong both against the deed; then, as his host,  
 Who should against his murder shut the door,  
 Not bear the knife myself. (1.7.12-16)

Macbeth’s soul cannot be redeemed from the murder of Duncan. Then, Macbeth has Banquo, his brother-in-arms and closest friend, killed in an act of arguable fratricide. The murder of Macduff’s family in their own home breaks every honorable rule of combat and hospitality and adds infanticide to the long list of extremely aberrant murders Macbeth commits. In addition to the horror of killing an unprotected family, this act kills the only woman who fulfills her “natural” societal role as wife and mother, as well as murdering the only complete family we see on stage. Banquo’s wife is strangely absent; only the Macduff family taunts the Macbeths in its completeness. Lady Macbeth’s suicide finishes off the catalogue of unnatural deaths.

When we consider Weil’s theory that Beowulf created his own fate, as well as Solomon’s definition of fate as “[e]nvironment, chance, and other people [acting] as co-determining factors, but [the] focus is on the ‘internal necessity’ of personal character (virtues, talents, flaws, vices, and liabilities),” the next logical step is to consider Macbeth and Lady Macbeth as the creators of their own downfall (447). For every unnatural action, there was a reasonable, natural solution. The supernatural elements in the play drive the characters to become unnatural, breaking their bonds with nature. The honor of Cawdor came to Macbeth through no action of his own; who could say if the kingship could have come the same way? The thought of Banquo’s children inheriting the throne that Macbeth sold his soul for so troubles him that he thinks of nothing else once he is king. Instead of the natural solution of conceiving and having a child with his wife, Macbeth turns again to murder. Of course, the natural solution may have already been stopped up, thanks to Lady Macbeth’s supernatural solicitation of the spirits for the highest title in the land, at any cost. The witches read Macbeth’s grasping mind and gave him what appeared to be

his marching orders. To the mind content in its place, portrayed by Shakespeare in the character of Banquo, the prophecies were nothing less than the murmurings of madwomen on the heath, but to Macbeth, they confirmed the darkest thought of his restless mind. If he hadn't taken matters into his own hand, would Macbeth still have been crowned king? We will never know the answer to that question, because Macbeth was not willing to wait for "chance" to crown him king in some distant point in the future; he was going to ensure the rapid arrival of his coronation.

Shakespeare used thousands of years of mythology to create his Weird Sisters.<sup>7</sup> The choice of three is not accidental, nor does it solely apply to the number of witches. Furthering the thickly supernatural feeling of the play, three repetitions of words or phrases are found constantly throughout the play, subtly referring back to the witches at every turn.<sup>8</sup> The air of the play is so thick that the unnatural reigns and the laws of nature are suspended. The witches have twisted both main characters into shadows of their former selves: Lady Macbeth is driven mad and loses her bloodthirsty desire for power, instead brought down by the late awakening of a conscience while Macbeth is so assured of the supernatural on his side that he ignores all the unnatural signs<sup>9</sup> that spell his doom.

We first see *wyrd* as a destructive force in early Anglo-Saxon poetry. Later, *Beowulf* captures the transition from pagan to Christian norms, and the force and idea behind *wyrd* changes into a more self-created fate. Shakespeare continues the literary tradition by creating his anti-hero, Macbeth, and letting him be led into disastrous decisions by the physical embodiment of fate, working through his own destructive, possessive desires. By using witches, Shakespeare draws upon the superstitions of the time to address one of the oldest questions of humanity: are we the masters of our lives, or is there another force that controls our fate? The supernatural fog that poisons the air of the play has created an unnatural world where fair is foul and foul is fair. In a play set during the turning point from pagan to modern, Macbeth represents the Early Modern belief in the tangible presence of fate in the world, a belief that exposes his darkest desires and leads him to death.

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<sup>7</sup> Even though the Old English word *wyrd* had only been in recorded existence for roughly 850 years, Shakespeare went even further back in history and drew upon Greek, Roman, and Norse mythology to inspire the group of three women creating the destiny of mankind.

<sup>8</sup> Chief among these are the repeated phrases and words in Lady Macbeth's sleepwalking scene.

<sup>9</sup> Birnam Wood is brought to the castle; Macduff reveals himself to have been ripped from his mother's womb.

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