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Galkett ... was rich and varied
more lightly imaginative, more unapproachable by any other writer, than that of any other single play. It is particularly
think in the continua use made of the simplest humbliest, everyday things, drawn from the daily life in a small house, as a vehicle for sublime poetry ... ideas in the major ... more subtle and complex than in other plays, and there are a greater number of them interwoven the one with the other, recurring and repeating.

Markell, ill-fitting homo... This imaginative picture in a small, humble, man encountered and degraded by garments meant to him.

Should be put against the new emphasized by some critics notably Coleridge and Bradley of the likeness between Markell and Milton's Satan in pandemon and sublimity. (Actually is great but not suited continually)

Another major sound... is the re-echoing of sound echoing over vast regions even into the limitless places beyond the confines of the world. ... the peculiarity of echo and re-echoing sound is used to emphasize in the most highly imaginative and expressive way a thought constantly present with Shakespeare in his middle years, the uncalculable and boundless effects of evil in the nature of one man.

Another constant idea in the play arises out of the symbolism that light stands for life, virtue, goodness, and darkness for evil and death, but as it develops the further thought... that evil which is being done is so horrible that it would blur the fight to look at it, so that...
darkness, a partial blinding is necessary to carry it out.

332. The prints... very constant with Shakespeare and to be found all through his work, that sin is a disease — Scrooge is sick.

333. ... there are groups of others which might be called atmospheric in their effect, the action rapid, riding a sense of motion, restless and forced motion.

334. - constant and varying images of blood... images of animals also, nearly all predatory, unpleasant or fierce, —

335. OTHERED... the main image... is that of animals in action, preying upon one another, maiming, castrating, cruel or suffering, and through these the general sense of pain and unpleasantness is increased and kept constantly before us.

336. (More than half-slog) interesting to compare the animal imagery in Othello (60?) with that in King Lear (60?) in the most painful of the great tragedies and they are both studies of torture...— Othello...# on the face, the repulsive animal.

337. As in Illing the imagery with a setting of two famous seascapes. The sea, its images, and language plays an important part throughout.

338. King Lear. The intensity of telling and emotion in King Lear and the shrewdness of its forms are revealed by the fact that in Shakespeare's imagination there were two and only one ever-growing and dominating continuous image. So compelling is the image that even well-marked different and subsidiary images are pressed into its service and used to augment and emphasize it.

339. By means of the verbs used, but also in
metaphor of a human body in enforced movement, tugged, wrenched, leach, pierced, sliced, pronged, articulated, flayed, gashed, scalped, lacerated and finally broken on the rack. ... every kind of bodily movement, generally involving pain, is used to represent mental and abstract as well as physical pain.

The idea of unnatural horrors of human beings praying on themselves, like monsters of the deep, etc.

Unparalleled atmosphere of raping, cruelty and bodily pain. ... To this is added an onomastic which running through the crises of the tragedy, the fury of the elements described, be it remarked purely in terms of the human body.

Antony and Cleopatra: fierce atmosphere of the world, the dominion of the ocean and vastness generally.

This vastness of scale is kept constantly before us by the use of the word world... It is optimally employed in a way which increases the sense of grandeur, power and space and which fills the imagination. The conception of being so far that physical size is annihilated and the whole habitable globe thinks in comparison with them.
1. Explanation to the class as to why I am talking about Macbeth again.

2. The aspect of the play that I want to stress.
   (a) The job of the audience in a Shakespeare play -
      (i) to listen more actively than we are used to
      (ii) to be multi-conscious - Bethell and Empey - used to much more difficult and conscious writing than this - delight in puns etc.
      (iii) to discern predominating patterns in imagery and concepts invoked - to see development of a meta-drama beyond the mere facts of the action.
      (iv) Shakespeare's approach to his sources of Sophocles, Euripides, Aeschylus and Homer... the function of the myth
      (v) Distinction between history and tragedy plays in Shakespeare purely arbitrary - when further characterised presence.
   
3. One purpose of the playwright could be to characterise these famous actions in order to enable us to identify and see the why and wherefore of their behaviour - Does Shakespeare create characters?
   (a) Obviously they are not abstractions from morality plays.
   (b) Obviously they are not real people - (i) logical impossibility
      (ii) wholly idiosyncratic behaviour not interesting - too limited - does not concern us nearly - we cannot identify.
      (ii) wholly circumstantial concatenation of events not interesting or concerning either.

4. Explanation of (b)
   (i) Wholly idiosyncratic behaviour not interesting - too limited - does not concern us nearly - we cannot identify.
   (ii) Wholly circumstantial concatenation of events not interesting or concerning either.

5. (b) The audience is therefore called upon to judge, to learn.
   (i) not to learn how it happened - this is already known
   (ii) but to learn the illumination of a problem of universal significance best illustrated by a close examination of the poetic texture of both plays -

Macbeth: There appears to be one central conflict in this play which is intimately related to the second, more commonly discerned theme, which is frequently misinterpreted as a psychological exploration. One is intimately bound up with the very nature of the dramatic experience which concerned Shakespeare more and more in the later plays - the complex relationship between reality - illusion - and verisimilitude which may manifest itself in a number of ways -

"What is the natural order? In Richard it might be understood as the question "Who am I?" with the corollary "What is a king?" - The corollary is for Macbeth not "Is Macbeth guilty?" but "What is guilt?" or "What is a bad action?"

Again I might draw a similarity between this and the Greek plays in which the problem of culpability was often a burning issue e.g. The Oresteia.

Many critics have partially discerned this theme and have described a part of it as if it were the whole - e.g. Spurgeon - clothing imagery - only a part of the whole mass of appearance v. reality conflict realised in the clothing and the pening and the reversal of fair and foul destruction and creation Wilson Knight sin and grace - Kolbe (not really likely in
so humanist and this worldly playwright as Shakespeare -Darkness Light
e tc. These concepts are invoked in the play but to notice their evocation and opposition in the play is not necessarily to see the development of these ideas in their context of action equivo
cation, deceit and treachery as noticed by Knight, Knights and Spencer.
What each of these critics omits to calculate, and it is a severe omission is the light shed on all these conflicts by the living third wall of the stage - the audience.

Too many assume that the universe around "Macbeth remains a fixed value while he minded against its unwritten laws. Kenneth Muir sees that Shakespeare builds up and examines the order of nature but does not see that it is also questioned - it is puzzling. I might even be daring and suggest that Macbeth is moral man in an immoral universe - men driven to act in certain ways by circumstances which he cannot control whose remorse and moral awareness destroys him - either formulation simplifies the problem to a single solution which is not done in your play. It is not merely hazardous antithetical character construction as Shacking claims but simply a man of whom it is true to say "the evil that I will not, I do."

This is not a personal idiosyncrasy - it is a universe problem - the speaker of this phrase was a canonised saint. One might ask the question another way - How far in Macbeth the agent of the dislocation of the natural order in the play? Unlike Muir, I doubt whether the play does have a simple moral "Urine does not pay."

This view does not entail that there is no notion of natural order behind the play - it is obviously there but the question might be asked how much is man a dupe of that order? How far is man responsible for his own actions? Macbeth believes in that responsibility but is he right?

Let us begin an examination of the irony of the play, by examining first the concept of natural order and how it is treated....

The witches first words are "When shall we three meet again?"

And the answer "When the hurly-burly's done and the battle's lost and won - these initial lines might convey something of the scene that there is a conflict ready made into which Macbeth has been drawn - the witches congregate for a special purpose which must be mischief - the demonologists have all sorts of explanations for the witches but none that will reconcile them with the natural order - they are forces of disorder and they are abroad now - Fair is foul and foul is fair already and Macbeth has done nothing yet. The beginning of scene II tells of a revolt out of the mouth of a bleeding man. Fortune has favoured the rebel like a vulture until Macbeth has acte for justice, massacring men we are told as if he would "memorize another dolgotha".... Fair is foul and foul is fair.... The whole scene exists to tell us of Macbeth's courage when he is in the right which should indicate that his later scruples are not the result of cowardice. We again see the witches enumerating their favourite activities and their helplessness in view of fate "Though his bark cannot be lost, Yet it shall be tempest-tost." "The charms wound up" whom for but Macbeth? Holinshed called them the goddesses of destiny. Banquo and Macbeth confront the witches they too stress the confusion and disorder of their appearance and the circumstances of it. "So foul and fair a day I have not seen" They are an unusual phenomenon we learn, manifestations of what then? We learn that the heath is blasted and they think they re end to have seen such things - natural order? Banquo arrives and gives Duncan's message to Macbeth in which he remarks how Macbeth was "nothing afraid of what himself " did make / Strange images of death" which Banquo has construed as meaning its own opposite by implication i.e. that Duncan knew that Macbeth was prone to fear corpses - it seems much more straightforward to believe what it says - Macbeth recoils from the title he is here given because it is "borrowed clothes."

He has ironically been given the title of a traitor, as the powers of disorder foretold... Banquo states this again as we might have expected -

"But 'tis strange:
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....
This gives rise to Macbeth's first perplexity regarding truth...
If these witches are evil why have they been allowed to tell the truth, which is a good office? Banquo has an answer that the devil may quote scripture to his purpose but Macbeth does not propose this to himself having a less superstitious and more logical mind, which will betray him in a world not susceptible of logical analysis. The rest of this speech is always construed as relating to Macbeth’s vision of himself killing Duncan.

If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair,
And make my seated heart knock at my ribs against the use of nature?

Macbeth confides himself to the rebel’s whore - to destiny -
Come what come may,
Time and the hour run through the roughest day.

In the next scene seizing of Macduff’s execution Duncan remarks that “There’s no art to find the mind’s construction in the face”, when Macbeth arrives Duncan calls him “I have begun to plant thee and will labour to make thee full of growing” it is up to Banquo to add the ironic rider “There if I grow, the harvest is your own” - Banquo whose seed is destined to supplant Macbeth’s and Duncan’s on the throne. Coincident with Duncan planting the seeds of evil in Macbeth’s heart - Now without explanation with only the barest hints to warn us we hear Macbeth’s plan to kill Malcolm enacts now couched in terms of shame -

“Stars, hide your fires:
Let not light see my bale and deep desires;
The eye wink at the hand; yet let that be,
Which the eye fears, when it is done to see”.

This is the first declaration of such an intention audible to the intended ear having aimed in the intention in there any way out that cannot be called cowardice - Macbeth is already doomed and his torment has already started. Stewart quoted in the Arden edition claims that this speech of Lady Macbeth about her husband is exaggerated and misleading - this seems perverse in a playwright who has left us dependent upon hearsay for most of what we know of Macbeth - why should she not be right - he is already seen as the unwilling possessor if a wicked desire, and she merely reinforces this and laments his tendency to conscience - he desires greatness but not the attendant guilt - he has ambition but is not obsessed to the point of snatching the crown - his desire for the rewards without the culpable efforts is not confined to this man alone moreover she also states that “fate and metaphysical aid” seem to have destined him for the crown willy nilly - She invokes the powers of darkness that are already moving to remove from her the human feelings which will impede the enactment of her will - there is an access and passage to remorse, it is nature that would visit her but these dark powers also “WAIL on Nature’s mischief”. When Macbeth arrives she echoes his obsession with what is not - I feel now the future in the instant”.

Lady Macbeth’s speech - Macbeth not skilled in dissembling.

SCENE VI - Why ythhe lovely lyrical interlude ab u tht elegant seat? If nbt to indicate that Macbeth is in with the foods of nature (fits rather too well into the natural order argument)
Scene VII Macbeth's famous soliloquy in which he foresees the earthly consequences of his action - once he has done this thing, he has given precedent to his fellows - I doubt whether this means pupil days as critics quoted by Muir claim - for the word is teach - that once we have given this bloody precedent we shall suffer from it ourselves -more in line with Elizabethan political theory.

The moral laws which will be flouted by his crime are listed by Macbeth who calls the only motive he can have for the crime "ambition" but he does not finish his sentence here and one wonders whether he really does suffer from this overwhelming ambition of which until this inconclusive point we have heard nothing - if the play is about ambition then the poet is strangely coy with his theme. Indeed after this admission Macbeth is ready to cry off - but Lady Macbeth reminds him that he is committed to the action in intention which action must follow - to retain the integrity of the human being - her reference to being forced to distrust his love if he reneges in this. That is why we cannot remove the guilt from him. All the arguments put forward by Lady Macbeth here are in terms of integrity of being a man. He is not still entirely resigned to his crime but undertakes with a heavy sense of his guilt before the crime has been committed.

ACT II Banquo gives witness to the dislocation of the natural order "There's husbandry in Heaven; Their candles are all put...". The mroal laws which will be flouted by his crime are listed by Macbeth who calls the only motive he can have for the crime "ambition" but he does not finish his sentence here and one wonders whether he really does suffer from this overwhelming ambition of which until this inconclusive point we have heard nothing - if the play is about ambition then the poet is strangely coy with his theme. Indeed after this admission Macbeth is ready to cry off - but Lady Macbeth reminds him that he is committed to the action in intention which action must follow - to retain the integrity of the human being - her reference to being forced to distrust his love if he reneges in this. That is why we cannot remove the guilt from him. All the arguments put forward by Lady Macbeth here are in terms of integrity of being a man. He is not still entirely resigned to his crime but undertakes with a heavy sense of his guilt before the crime has been committed.

"There's husbandry in Heaven; Their candles are all put...". Macbeth acknowledges that he has been dreaming of the Weird Sisters, and comments that they have been right about the first title which Macbeth has already gained. It is significant that they should have had this effect even upon Banquo's mind and still he retains his attitude of innocent and unconcerned observer as he stresses when Macbeth asks if he can discuss the matter with him - Horatio and Banquo, both serving as Horatian men retaining their humanity against tremendous odds. Not particularly virtuous or distinguished but not passion's slave either. Stoical, reliable, reserved. It is significant that after Banquo leaves we see Macbeth already suffering although the crime has not yet been committed. There's no such thing" Macbeth cries for the whole world has become unreal to a man obsessed as he is - He describes the dislocation of the earthly harmony and sees himself as fouldly implicated in it and powerless to extricate himself, just as he was powerless to refuse the name and guerdon of a traitor.

SCENE II Lady Macbeth's reference makes it clear that "nature is the life-giving power. "The attempt and not the deed confounds us" i.e. the will, the attempt and the deed all have the same result in spiritual terms. Macbeth is already unmanned by this action we can see that it is his fault that he wanted to say amen - the deed must not be regretted now that it is done else they will go mad, as of course they do. No one cried that Macbeth did murder sleep but Macbeth's own soul as his wife points out. There is now nothing to be gained by hesitation but discovery and glory are the bodies themselves are not to be feared. Now for the first time it seems that there may have been a difference between the intention and the act - that the act is objective and will now force more wicked behaviour as a consequence of itself - where before the effect was contained within Macbeth himself and would have remained so had he not told his wife of his plan as she herself lamented. The enormity of this guilt is now clear to Macbeth for he sees that the consequences of his action are as far-reaching and all embracing as the sea - that he has upset a natural order, Lady Macbeth busies herself with the real business of cowardice, the dissembling that must follow the action practical, womanly, not given to abstract reasoning like her husband. Now Macbeth renounces his deed - he wishes that Duncan were alive again, and knows that he must forget his old self and live as the victim of his own action - he has sacrificed his human integrity and what follows of his life is nonsense for he may no longer be himself and he does not know how to be any one else.

SCENE III The porter assumes the character of the porter of hell's gate from an old mystery play - business with equivocation stresses the mistakenness of the man who committed murder for heaven sake but could not make heaven see the usefulness of his act - see that the end justified the means - therefore there are some acts that are intrinsically evil but good man may be brought to perform them. Macbeth has been the victim of equivocation as much as lechery is of drink.
Lennox tells of the extraordinary phenomena which manifested themselves that night - there is of course nothing yet to suggest that Macbeth's action caused this - may the murder not be seen as a part of this upheaval already begun at the beginning of the play with the appearance of the witches and the civil war? Is it confusion's masterpiece as well as Macbeth's? Macduff announcing the death of Duncan speaks of the sleeping as if they were dead? why? The bitter irony of Macbeth's speech is that he means every word of it about himself as the murderer of Duncan - again we have Macbeth stating the moral values of the play - the cruel antithesis of the criminal and his moral awareness. There is a significant difference between this and the language where he explains how he came to kill the servants. The behaviour of Malcolm and Donalbain is not edifying - Banquo suggests that they seek to right the wrong but their principla desire is to save themselves and the forces of good acatter and leave the fielcl to Macbeth - the reason for not consorting with Macbeth is an odd one - "To show an unfelt sorrow is an office "which the false man does easy." Does this mean that they feel no sorrow either? and that they may be accused of the murder? The murderous shoot has not yet lighted do they see that there is a whole cycle of events to be fulfilled? SCNE IV Here also we hear of portente of great upheaval but it made clear that they antedate the murder and we also learn that the fleeing of the king's sons has resulted in Macbeth's coronation and the imputation of the guilt to them. Macduff wished that Rosse may see things well done at Macbeth's coronation "adieu - lest our old robes sit easier than our new" and also the old man's blessing on those "that would make good of bad and friends of foes." ACT III Banquo again contemplating the words of the witches and soever dispassionately. Macbeth in endorsing Banquo notes his discretion and his dauntless ness - his sovereignty over himself. In the scene with the two murderers it is well to notice how Sgakespeare goes about demonstrating the way in which Macbeth has prepared the men for their deed, as he did not do for his own, that would seem more important, namely the way he prepared for his own deed, in discussing it with his wife etc. which makes me surer that this is not the point - that we are to see that action as fortuitous and foreordained by a power outside the man. It is important that the murderers are the victimes of life - we are to believe than when they indicate that they are desperate men who care not how they act if it will end or ease their lot - they are in the same behighted unmanly position as Macbeth finds himself in at the end of the play - their life is a tale told by an idiot. SCENE II Lady Macbeth echoes the desperate words of the weary murderers when she remarks: 'Tis safer to be that which we destroy, Than by destruction live in doubtful joy. This pulls ironically against her attempt to restore her husband's spirits. Further irony can be discerned in the fact that while they lament the agonies of their present state and see Duncan as happier than they in the tomb they are planning a new murder. Nature is seen as the progenitor of the sherd-born beetle and Macate is his mistress - the deed of dreadful note has its place in the darkness which Macbeth seems as the complement of light - Night's black agents are now Macbeth's allies. SCENE III Why the third murderer? Who is he? is he merely to spy on Macbeth's unstruments as Muir believes? Who did strike put the light? SCENE IV The second and third murderers do not appear - "The same to meat is ceremony". The painting of Macbeth's fear - the ghost not seen by anyone else - Macbeth's own guilt will gave him away. He interprets whateve sees as an upheaval of the natural order Blood has been shed ere now, i' the olden time, Ere human statute purgd the gentle weal; Ay, and since too, murderers have been performed So terrible for the ear: the time has been, That, when the brains were out, the man would die, And there an end; but now, they rise again, With twenty mortal muthers on their crowns, And push us from our stools. This is more strange Than such a murder is, He class the appartiion horrible shadow, unreal mockery - the
fear stems not from the horribleness of the apparition but its unnaturlarness he knows that it is unreal and this blanches his cheek with fear.

Then he remembers the superstitions he had been loth to give credece to - it will have blood etc. murder will out as Hamlet syas but the sorrow of the matter is that it will not in Hamlet, without terrible wasteage of Laertes and Hamlet and Gertrude - justice is not done. Macbeth announces his intention to find out more of the future - by the worst means i.e. by recourse to the witches

SCENE V Hecate makes it clear that Macbeth is not a devotee of the powere os evil and will not see where credit is due for his elevation sb he shall be punished...

He shall spurn fate, scorn death and bear His hopes 'bove wisdom, grace and fear; And you all know, security Is mortal's chiefest enemy.

As we shall see, they shall convince Macbeth that his overthrow is impossible, for it will be unnaturally contrived - are we to see his downfall as the action of evil as well as his rise?

SCENE IVY Curious irony and circumlocution of Lenox's speech - should be studied closely.

ACT IV Macbeth apostrophises the witches as the agents of sheer destruction. Birth in death is the meaning of the bloody child. This is itself unnatural as is the coming of the wood to Dunsinane.

SCENE II Macduff's flight seen as aswrong? He wants the natural touch. Rosse's excuse is a bit odd too

But cruel are the times, when we are traitors, And do not know ourselves; when we hold rumour From what we fear, yet know not what we fear, But float upon a wild and violent sea Each way, and move - Things at the worse will cease, or else climb upward To what they were before! Lady "Macduff interprets her abandonemnt as the death of her child's father. She renounces her husband as a traiter and tells her child that he would die if he trusted to nature to maintain him. When counsellmed to fly she says

I am in that earthly world where to do harm Is often laudable; to do good, sometime Accounted dangerous folly:.... But she flees her dying child.

SCENE III Angels are bright still, though the brightest fell: Though all things foul would wear the brows of grace, Yet grace must still look so. The conversation between Malcolm and Mac Duff serves to enforce the notion that the time is such that virtue of vice must pardon beg. Malcolm's words to Macduff are very curious but they have not been fully explicated - one might compare the situation of Malcolm with Hamlet - both deliberately misrepresent themselves in order to see that loyalty is based on faith. His words to Macduff are curious because they are totally ambiguous - because he is withot his wife and child Malcolm assumes that he is on a mission from Macbeth to kill him. "I am not treacherous", Macduff answers, but Malcolm rejoins "Macbeth is..." (and your loyalties may be to him, and through this you may perform an unrighteous action). But after thus, he apologises and recognises Macduff as a good man, no different in seeming from a bad man. The ambiguity in the moral balance remains.

When he presses for an explanation of why Macduff abandoned his wife and children he does not get one, and he is content to retain an open mind on the subject. Macduff's outcry for his country leads Malcolm to test him. He states that he is sure of support for a bid to claim the throne but he is not sure that he shall make any beter a king than Macbeth - this also is curious for Malcolm deliberately allows his claim to the throne to rest upon his desert. He claims that he is a greater sinner than Macbeth, Macduff says that this is impossible, but his phrase is hyperbolic - Malcolm than names the one vice that Macbeth obviously has not - lechery. Macduff sees this as a hangly vice and one that can easily be dissembled. He is avaricious, and Macduff allows that this sin has undone many a former king, but that he own right and Scotland natural abundance will assuage his hunger also implying that this is not a time when a king shall be undone by
avarice. Other graces may outweigh these vices. Macduff lists his
xenia the graces that he does not have and states his purpose to
pour the sweet milk of concord into hell, uproar the universal peace,
confound all unity upon earth. These are hardly credible aims but
it is these which cause Macduff to cry out that he is not fit to
live, let alone rule i.e. the king's first duty is to the peace, not
his private virtue or the rich but to the commonweal - peace. Macduff's
reaction to this establishes his loyalty to Scotland, not to
the person of Malcolm. His incredible credulous outcry affirms his
virtue - the irony is that Malcolm discovers in him a fit ally in the
moment of his rejection of him - this convinces him that Macduff has
not had the intention of killing him, as Macduff rejects him. He
devours to unspoke his own detraction but all he can swear to
is freedom from the lechery which Macduff found the least worrying
of his vices and avow his truthfulness by confessing that he has just
told a lie, his first. It is no wonder that Macduff is silent.
A doctor enters and the conversation is halted while we learn of the
supernatural powers of the holy king of England. What relevance
have they to the main drama?
"Again it is Ross who comes to the King of Scotland, again with
news of a treacherous thane of Cawdor, and again from Fife." From
him we learn that Scotland is in revolt against their wicked king,
as they were at the beginning of the play against their good king,
this is an indication that the wheel is coming full circle. Here i
Rosse's grim joke about the dead children real dramatic irony for
only the audience knows the real import of his words; there is also
the strong hint that Rosse does not know how to take Macduff's
abandonment of his children either. When he is told the news
Macduff says very little and what he says belies him. He pulls
his hat over his brow, and only Malcolm who has tried him believes
that he is containing a grief which he shall have to express - Rosse
says little. Here Macduff's appearance accords ill with what we
must believe of him, as his actions have done too. He is given a
chance to prove himself in the same terms as "Macbeth was tempted
by Lady Macbeth... Dispute it like a man. He has sacrificed them for
his faults and we know that Lady Macduff died reviling him. When he
avows his aim of going to have it out with Macbeth, we hear the old
refrain, this tune goes manly. Malcolm asserts that the wheel of
Macbeth's fortunes is swinging, and day will follow night, not as
a necessary restoration of order, but a new phase in the cyclic
movement from depression to elevation and back again.
Act V Takes us back to Dunsinane fully aware what is going to happen
to Macbeth - eager to see signs of the wheel turning here also -
the conflict between their true selves and their distorted victimised
criminal selves has torn both characters apart - Lady Macbeth has
gone mad, her triumphant statement that what is done cannot be undone
has become the touchstone of her grief. The doctor is no better
nor worse than he should be - unnatural deeds etc. as commonplace
and skirts the great issue of how unnatural deeds come to be done.
Scene II We are told that the fervour of the armies would rouse the
dead, "the mortified man". Macbeth we learn is reputed mad, barricades
himself in the castle - he cannot buckle himself sell within the kesser
garment he has made himself, and it is not now that he feels the true
hangs loose about him, he sees both clad in robes too large and too small
at once. Traverse seems wrong - the advancing powers of good are
not as good as all that, and the insignificant eveil of civil war
and rebellion persists but "Macbeth's part in it has grown lesser -
he is no longer the chief agent of the powers of darkness, - the powers
of good do not assail him early enough to prevent anything.
Who then shall blame
his pester's senses to recoil and start,
When all that is within him does condemn
't iself for being there.
(Exeunt - hemmed in, hobbled, hence embarrassed troubled.
Scene III "Macbeth has faith in the natural order," he sees the
unnaturalness of his taking off as an assurance that it will not happen.
Now we find Macbeth lying, which we have not so far seen. He has
changed, he is rude and blustering with the servant, obviously hiding
real fear, not now for the consequences of an evil act but for himself.
He wishes the boy to lie, to assume a lying visage.
He has lost his power as a moral mirror and can now only lie, reassure himself fitfully. But even so, he must see that the honours and pleasures of old age will never be his. Even he can see that the kingship he holds is a barren thing, based on fear. But now there is nothing for it but to stamp out that fear of Malcolm with a greater the fear of himself. His treatment of the doctor is lying after a fashion also, because if anyone knows that it is impossible to physic the mind it is Macbeth, but he is so far from caring about integrity that he would not mind if his wife's mind was purged by an oblivious antidote if it would end her pain and discomfort - he is unceasing the last strands of man in himself - giving up even the memory of own self- identifying himself once and for all with his act. But he is not really serious in his prescription of a mental purge for he uses the same image for purging the land of the English.

SCENE III

Will chambers be safe after Malcolm's men have accomplished what they intend? They hope.

The time approached

That will with true decision make us know

What we shall say we have, and what we owe,

Thoughts speculative their unsure hopes relate,

But certain issue strokes must arbitrate;

Why should Siward counsel them against optimism at this point?

What are we to understand by this - that we are not to assume that the victory of the not - so - right is assured? Surely not.

SCENE V

Macbeth prating slogans to the approaching armies. Now he has lost his fears, the old Macbeth has come again, the slaughterer because he has lost his sense of guilt and with the loss of this comes his damnation - now indeed does everthing seem pointless - thus tomorrow and tomorrow - what does it matter ti Macbeth who has lost himself. As if to stress this we now see that he can use the fell powers whose victim he was as lying fiends or not as his personal needs list. He brings in the old theme of equivocation - what had seemed a reassurance has become a threat - "Macbeth recognises his approaching death, but here he does not anticipate it as he did before, he prepares to resist the fiend, although he must know that this is hopeless - it is a last self-willed gesture, but the most bestial, the token struggle for survival. it is not yet certain that he will die, for no man of woman born will do that, but Macbeth has accepted the challenge and goes forth to the encounter.

SCENE VI

He Siward is still not altogether optimistic.

SCENE VII

Macbeth's bear-baiting image - he also has his fate mapped out for him and the only way he can resist is to make the outcome as difficult as possible. Why otherwise does young Siward die? He restores the order is not equitable, and the dead cannot rise again. (erse during this section is almost intolerably bad.)

Macduff begs fortune to aid him as says that he cannot strike the wretched hirelings of "Macbeth's army - his supporters have as little control over their destiny as "Macbeth himself. We learn that they fight beside the avengers.

SCENE VIII

Macbeth rejects suicide in coarse and ugly terms and goes on killings for no reason. The sight of Macduff has a curious effect on him like remorse - the last flicker of his old self? Surely not rationalising his fear as Mair suggests. "Macduff sees Eliza as the fief of a dark angel - "let the Angel whom thou still hast serv'd tell thee, Macduff was from his mother's womb unymely ripped.

Macduff makes it impossible for Macbeth to yield by painting his ignominy to him. "He angrily reproaches the fiends for having juggled with him with words of fair seeming. "He is killed. "he is dead already.

Siwards reaction to his son's death is curious. He died well so let us not grieve him? The king's speech can hardly represent restored order in any convincing or important way. It is prosy, practical. The reference to grace leaves one with the uneasy impression that that was the very thing that Macbeth might and should have had more of. If this is the point of the play, then it is astonishingly poorly treated. Surely in there are bad scenes in the play, these of the overcoming of "Macbeth are worse than the scene between Malcolm and "Macduff.

Order theory is based on a disproportionate view of the play, excusable because play seems clearly incomplete.