Creator(s)

Greer, Germaine (1939-)

Title

Warwick: Macbeth 1971?

Date

1971

Description

Item: 2014.0044.00128

Preferred Citation

University of Melbourne Archives, Greer, Germaine (1939-), *Warwick: Macbeth 1971?*, 2014.0044.00128

Carolyn Spurgeon?

Malbeth i ... more rich and varied
324 more highly imaginative, more unapproachable by any other writer, than that of any other single play. It's particularly so, I think in the continuous use made of the simplest humblest, everyday things, drawn from the daily life in a small house, as a vehicle for sublime poetry .. ideas in the imagery ... 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.

326 Macbeth, ill-fitting honors ... This imaginative picture of a small, ignoble man encumbered and degraded by garments unsuited to him
327 should be put against the view emphasized by some critics (notably Coleridge and Bradley) of the likeness between Macbeth and Miltons Satan in grandeur and sublimity.
(actually is great but not suited - continually seen as this ... what do I think?)

Another image or sound .... is the reverberation of sound echoing over vast regions even into the limitless places beyond the
328 confines of the world... the peculiar quality of echoing and re-echoing sound is used to emphasise, in the most highly imaginative and expressive way, a thought constantly present with Shakespeare in his middle years, the incalculable and boundless effects of evil in the nature of one man.

329 Another constant ~~evil~~ idea in the play arises out of the symbolism that light stands for life, virtue, goodness; and
330 darkness for evil and death. out of it develops the further thought ... that the evil which is being done is so horrible that it would blast the sight to look on it; so that

darkness, or partial blinding is necessary to carry it out.

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

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

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

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

336 (More than half Iago's -) interesting to compare the animal imagery in Othello (1604) with that in King Lear (1605). They are both the most painful of the great tragedies and they are both studies of fortune. (Lear VASTER STORM) — Othello - low life, Lear majestic animals —

337 ... As is fitting ~~the images~~ with a setting of two famous seaports the sea, its images and language plays an important part throughout.

338 King Lear. The intensity of feeling and emotion in King Lear and the sharpness of its focus are revealed by the fact that in Shakespeare's imagination there runs throughout only one overpowering and dominating continuous image. So compelling is this, that even well-marked different and subsidiary images are pressed into its service and used to augment and emphasise it. ...

339 By means of the verbs used, but also in

metaphor of a human body in anguished movement, tugged, wrenched, beaten, pierced, stung, scourged, dislocated, flayed, gashed, scalded, tortured 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 facts . . .

341 The idea of unnatural honors, of human beings preying on themselves, like monsters of the days etc.

342 (wild animals) unparalleled atmosphere of rapine, cruelty and bodily pain . . . !

To this is added an overtone ~~which~~ running through the crisis of the tragedy, the fury of the elements, described, be it remarked wholly in terms of the human body.

Antony and Cleopatra: fierce atmosphere

350 heat → images of the world, the firmament, the ocean and vastness generally . . .

352 This vastness of scale is kept constantly before us by the use of the word world' . . . it is continually employed in a way which increases the sense of grandeur, power and space and which plays the imagination with the conception of beings so great that physical size is annihilated and the whole habitable globe shrinks in comparison with them.

hand - eye
deed - thought
objective - subjective
reality - lie
being - seeming
mask - clothes
object - image
man

The Wheel of Fire
Knight

sin grace
destruction - creation
darkness - light

THE IRONY OF MACBETH

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 Empson - used to much more difficult and conceited 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 - action timeless - chronological inaccuracies don't matter.

To see that dramatic plausibility is different from prose plausibility

∴ The audience knows the story but it must be held in suspense i.e. participation by another drama i.e. conflict which is the purpose or the reason for the playwright'S re-hash - this may be complicated by other considerations but these do not concern us as they are extra-dramatic - we are not concerned with antiquarianism but with a literary question which might most easily be formulated "What are these plays about?"

3. One purpose of the playwright could be to characterise the doers of these famous actions in order to enable us to identify and see the why and wherefore of their behaviour - Does Shakespeare create characters?

(a) Obvoiusly they are not abstractions from morality plays.

(b) Obviously they are not real people - (i) logical impossibility
(ii) not interesting

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 intersting 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 see 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 - here the question might be formulated - 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.

Frustration at objective reality.

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 panitng and the reversal of fair and foul

destruction and creation Wilson Knight
sin and grace - ~~XXXXXXXXX~~ Kolbe (not really likely in

The sloppiest and nastiest of the words.

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 equivocatoon, 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 sind 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 - man driven to act in certain ways by circumstances which he cannot control whose remorse and moral awareness destroys him - either formulation simplifies the probelm to a ingle solution which is not done in yhr play. It is not merely hazardous antithetical character construction as Shücking claims butsimply a man of whom it is true to say "the evil that I will not, I do" This is not a persona idiosyncrasy - it is a universal problem - the speaker of that pentence was a canonised saint. One might ask the question another wya - How far is 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 "Crime 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 muc is mam a dupe of that order? How far is man responsible for his own actions? Macbeth believes in that responsiblity 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 soething of the sense 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 abraod now - Fair is foul and foul is fair already and Macbeth has done nothing yet. The beginninf of Scene II tells of a revolt out of the mouth of a bleeding man. Fortune has favoured the rebel like a strumpet until Macbeth has acted for justice, massacring men we are told as if he would "memorize another Golgotha".... 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 fabourite 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 M acbeth? Holinshed called them the goddesses of destinie. When Banquo and Macbeth confront the witches they too stress the confusion and disorder of their appearance and the circumstances of it. "So fou and fair a day I have not seen" They are an unusual phenomenon we learn, manifestations of what then? We leatn that the heath is blasted and they think they re mad to have seen such things - natural order? Rosse arrives and gives Duncan's message to Macbeth in which he remarks how Macbeth was "nothing affeard of what "himself " did make / Strange images of death" which Empson 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 -

no suggestion that Macbeth has sympathy with the witches

"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 ans 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?

Might it not simply be that the advent of fear is something which Macbeth is unused to, he is uneasy and guilty because of the witches' prediction and unused to be either - that in the very suggestiom of being king he feels treason.

The prediction has obsessed him with the future and unmanned him for the present although he sees what this means that he is preoccupied with the non-exisyent. He is alreafy. the rough no deserving of his own , no deed fraught with guilt dressed in ill-fitting agarments -

"New honours come upon him
Like our strange garments, cleave not to their mould,
But with the aid of use".

Macbeth confides himself to the rebel's whore - to destiny -

Come what come may,
Time and the hour run through the rough est day.

In the next scene speaking of Cawdor's executi n Duncan remarks that "There's no art to find the mind's construction in the face". When Macbeth arrives Duncan cllas 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 witches have planted the se d 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 enbut now couched in terms of shame -

"Stars, hide your fires!
Let not light see my balc and deep desires;
The eye wink at the hand; yetlet that be,
Which the eye fears, when it id done to see". This is tefirstmdeclaration of such an intention andwe are immediately made aware of the guilt attached to the intenti n and having sinned in the intention is 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 thus speech of Lady Nacbeth about her husband is exeggerated and misleading - this seesm 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 geatness but not the attendant guilt - he has ambition but is not obsessed to thenpoint of snatching the crown - his desire for the rewards without the culpa le efforts is not confined t this man alone moreover she also states that "fate and metaphysical aid" seem to have destine d him for the crwon willy nilly She invokes the powers of darkness that are already moving so 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 "WAIT on Nature's mischeif". When Macbeth arrives she echoes his o session with what is not - I feel now the future in the instant".

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

SCENE VI - Why ythe lovely lyrical interlude ab u tht eplasant seat? If not to indicate that Macbeth is in with the goods of nature (fits rather too well into the natural order argument)

Scene VII Macbeth's famous solibquy in which he foresees the earthly consequences of his action - once he has done this thing, he has given the 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- moere in line with Elizabethan political theory.

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 overweening 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. Indded after thus admission Macbeth is ready to cry off - But Lady Macbeth reminds him that he is committed to the action in intentinn which action must folloe=w to retain the integrity of the human being - her reference to being forced to distrust his love if he renegue in this. That I dare not cannot remove the guilt from I would. All the arguments put forward by Lady Macbeth here are in terms of integrity of being a man. He is still not 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..."

. ..."Merciful Powers!

Restrain in me the cursed thoughts that nature

Gives way to in repose!

He admits that he has been dreaming of the Weird Sisters, and comments that they have been right abour 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 discussthe 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" Macneth 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 foully implicated in it ans 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 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 pointsout. There is now nothing to be gained by hesitation but discovery and disgrace. 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 wouls have remained so had he not told his wife of his p,an 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-reacheing and all embracing as the sea - that he has upset a natural order. Lady Macbeth busies herself witn the real business of cowardice, the dissembling that must follow the action - practical, womanly, not given to abstract reasoning like ker 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 followd of his life is nonsense for he may no longer be himself and he does not know how to be any onel 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 tham. Macbeth has been the victim of equivocation as much as lechery is of drink.

Scene VII Macbeth's famous soliloquy in which he foresees the earthly consequences of his action, one he has thought this, he has given the precedent to his fellows - I don't know whether this means pupil-days as critics quoted by Muir claim - or the work is taken - this page so have given this a much precedent so small matter from it perceive-wise in line with Eli Sabatian political theory.

The moral law which will be flouted by his crime are highly "Macbeth" the calls (the only) motive he can have for the crime "ambition" but he does not think his sentence here and the wonders whether he really recovered from this overwhelming sub-ition of which until this innocentative point we have heard nothing - if the play is about ambition then one poem is strangely out 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 future in which action must follow to retain the integrity of the human being - her reference to being honored be-fitting his love if he changes in this. Think & dare not manner remove the milk from I would. All the arguments put forward by lady Macbeth here are in terms of integrity of this a man. He is still not entirely resigned to his crime but undertakes with a heavy heart to see it, his guilt before the crime has been committed.

Lady Macbeth gives witness to the disorganization of the natural order "Th' is unnatural in heaven, their ominous murdered and..."

"Morrell doubts!

Hearing in heaven cursed thoughts that nature

Give way to the repose."

Macbeth has been dreaming of the fairy sisters, and concludes that they have been right about the first title which Macbeth has already gained. It is significant that they should have had this effect over upon Banquo's mind and will be coming his attitude of innocent and concerned observer, being accused with Macbeth makes it no mere disassociation with - mainly and hanging, both serving as burning-an relation their humanity against wrongness odds. Not particularly virtuous or distinguished but so, pression's also either, action, reliable, reserved. It is significant that after Banquo leaves Macbeth already suffering alone, the crime has not yet been committed. Banquo's not such "Dunnet" cause for the whole wonderness become unpopular, one may guess ed as he is - he deserves the dislocation of the earthly bar only are sure unsoil as family implicated in it and powerless to extricate himself, just as he was powerless to relieve the name and genius of a traitor.

MACBETH lady Macbeth's reference makes it clear that nature is the life-giving power. "The attend and pity, deep conjurd" as" i.e. the will, that is sent and to deter all nature the same result in quite terms. According already unknown or by the action we can see that it is logically that he wanted to say such - the deed must not be repeated now that it is done also they will go, and of course they can. No one could that wished of murder a sep but Macbeth's own wife.

His wife relationship there is nothing to be planned by legislation but disposition and disposes. The bodies themselves are not in question. For the time 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 wished by nature as a consequence of itself. Here before the act and was concerned within Macbeth's heart and work have remained so and begot loth his side of his p.m. as she begins. Another, the sound, or the sin is now closer to Macbeth for he sees that the consequences of the action are as far-reaching and all embracing as the sea - that in the heart a natural order lady Macbeth would transgress all the road be-ness of consequence disappointing the much follow e action - practical, wrongly, not giving a thought resulting life for mankind. So she is in innocence his mind - he believes that human are alive again, and lose the most important his life and live by the wishing of his own action - no one sacrifice his human humanity and that reason of his life is sacrificed for the day, no longer he disappointed he does not know he by any one else.

Still the verse reserves the character of the Voices of Macbeth and from the old Morality play - humanity with conventional sincerity the mistakenness of the man are mentioned such. Furthermore Sabe not that the humanness of his mind - sensible, the one just from the minds - there are there are so are that infinite vil humanness may be trouble in perfect in me. Macbeth has been the victim of conviction as much as lower is it.

Lennox tels of the extraordinary phenomena which manifested themselves that night - there is of course nothing yet to suggest tjat 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 daead? 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 habe Maxbeth stating the moral values of the play - the cruel antithesis of the criminal ans his moral awareness. There is a significant difference between this and the laguage where he explains how ha came to kill the servants. The behaviour of Malcolm and Donalbain is not edifiying - Banqouo suggests that they seek to right the wrong but their principla desire is to save themselves and the forces of good acatter ans leave the field to Macbeth - the reason for not consorting with Macbeth is an odd one - "To show an unfelt sorrow is an office "which the fslse man does easy." Does this mean that they feel no sorrow either? and that they may be accused of the murder? The murderous shaot has not yet lighted do they see that there is a whole sylcl e of evil to be fulfilled?

SCNE IV Here also we hear of portente of great upheaval but it made clear that they antedate the muder and we also learn that the fleeing of the king's sons has resulted in Macbeth's coronation andthe 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 newv" ???????? and also the old man's blessing on those "that wouls make good of bad and friends of foes."

ACT III Banquo again contemplating the words of the witches and as ever dispassionately. Macbeth in endorsing Banquo notes his discretion and his dauntless ness - his sovereignty over himself. In the scene with the teo 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 what 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 - tnat 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 tham 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 taletold by an idiot.

SCENE II Lady Macbeth echoes the desperate words of the wolrd weary murderers when she remarks Nought's had, all's spent,

Where our desire is got without content:
'Tis safer to be that which we destroy,
Than by destruction live in doubtful joy.

This pulls ironically against her attempt to resotre 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 thanthey in his tomb they are planning a new murder. Nature is seen as the progenitor of the shard -born beetle and Hecate 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.

SCNEN III Why the third murderer? Who is he? is he merely tp spy on Macbeth's unstruments as Muir believes.? Who did strike put the light.?

SCENE IV The second and thrid murderers do not appear - "The sauce to meat is ceremony". The painting of Macbeth's fear - the ghost not seen by anyone else - Macbeth's own guilt will give him away. He interprets whathe sees as an upheaval of the natural order

Blood hath been shed ere now, i' the olden time,
Ere human statute purg'd the gentle weal;
Ay, and since too, murthers have been performed
Too 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 mpck8ry - the

fear stems no t from the horribleness of the apparition but its unnaturalness he knows that it is unreal and this blanches his cheek with fear.

Then he remembers the superstitions he had been loth to give credence 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 Mavcnth is not a devotee of the powere os evil and will not see where credit is due for his elevation sh 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 VIV Curious irony and circumlocution of Lenox's speech - should be studued closely.

intention action again.

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 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 waht we fear, yet know not what we fear,
But float upon a wild and violent sea
Each way, and move -
Things at the wirse will cease, or else climb upward
To what they were before!

Lady Macduff intergrets her abandonemt as the death of her child's father. She renounces her husband as a traitor and tells her child that he would die if he trusted to nature to maintain him. When counselled 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.

SCENEN 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 without his wife and child Malcolm assumes that he is on a mission from Macbeth to kill him. "I am not treacherous", Macduff answers, but Malsolm 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 bet er 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 - Malocolm than names the one vice that Macbeth obviously has not - lechery. Macduff sees thia as a kingly vice and one that caneasily 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 outweight themse vices. Maldolm lists his the graces that he does not have and states his pirpose to pour the sweet milk of concord into hell, uproar the universal peave, confound all untiy upon earth. Thse 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 incredulous credulous outcry affirms his virtue- the irony is that Malcolm discovers in hii 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 endeavoura to unspeak his own detraction but all he can swaer 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 ans rhe conversation is hals ted while we learn of the spupernatural 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. There 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 abadnonment of his children either. When he is told the news Macduff says very little and what he says belies him. He pulls his hat ovdr his brow, and only Malcolm who has tried him believes that he is containing a grief which he shall have to express - Rosse syas little. Here Macduff's appearance accords ill with what ww 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 abck to Dinsinane fully aware what is going to happen to Macbeth - eager to see signs of the wheel turning here also - the conflict between their true eleves 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. os commonplace and skirts the great issue of how unnaturual deeds come to be done.
SCENE II We rae 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 him sell within the lesser garment he has made himself, and it is not now that he feels the title hang loose about him, he is both clad in robes too large and too small at once. Traversi seems wrong - the advancing powers of good are not as good as all that, and the insignificant eveil of civil war and rebellion persistes but Macbeth's part in it has grown lesser - he is no longer the chief agant of the powe rs of darkness,- the powers of good do not assail him early enough to prefetn anything.

Who then shall blame
His pester's senses to recoil and start,
Whenaall that is within him does condemn
Itself for being there.

(esterds - hemmed in, hobbled, hence ambarassed troubled.
SCENE III Macbeth has faith in the natural order, he sees the unnaturalmess 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 anevel 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 plasures of old age will never be his. Even he can see that the kingship he holds is a barrenthing, 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 fashiom also, because if anyone knows that it is impossible to physic the mind it is Macbeth, but he is so far from caring about integroty that he would not mind if his wife's mind was purged by an oblivioud antidote if it would end her pain and discomfort - he is untwisting 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 IIII Will chambers be safe after Malcolm's men have accomplished what they intend? They hope.

The time approaches
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 tham 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 everthting seem pointless - thus Tomorrow and tomorrow - what does it matter ti Macbeth who has lost himself. As if to stressthis we now see that he can use the fell powers whose victime he was as lying fiends or not as his personal needs list. He brings in the old theme of equivocation - what had seemed a reassurnce has become a threat - Maxbeth recognises his approaching death, but here he does not an icipate 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 The Siward is still not altogether pptimistic.

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? The restoration of 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 onkilling for no reason. The sight of Macduff has a curoius effect on him like remorse - the last flicker of his old self? Surely not rationalising his fear as Muir suggests. Macduff sees himm as the fief of a dark angel - "let the Angel whom thou still hast serv'd

Tell thee, Macduff waa from his mother's womb
Unyimely 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 withs words of fair seeming. He is killed. But 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 referen ce to grace leaves one with the ineasy 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 poorpy treated. Surely in there are bad scenes in the play, these of the overcoming of Macbeth are worse thab the seene between Malcolm and Macduff. rder theory is based on a disproprtionate view of the palay. excusable because play seems clearly incompete.