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Psychopathological factors involved in the main characters of William Shakespeare's King Lear and MacBeth

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Thesis

PSYCHOPATHOLOGICAL FACTORS INVOLVED
IN THE MAIN CHARACTERS OF WILLIAM SHAKESPEARE'S
KING LEAR AND MACBETH

by

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INTRODUCTION

Purpose of Thesis

It is the purpose of this thesis to analyze the main characters in Shakespeare's tragedies of King Lear and Macbeth in the light and terms of modern psychology, and to show that the characters' actions in the plays are based on the presence of definite psychopathological conditions which can be recognized and explained in relation to contemporary psychiatric experience. It is proposed to support the existence and expression of these psychopathological traits of character by references to the plays themselves. The characters who manifest the most interesting mental states from the standpoint of the psychologist will be carefully analyzed, and the mental set-up which governed their actions and attitudes in terms of the modern Psychological approach to the problems of human conduct.

Work Already Done in Field

Probably the first definite use of the psychological principle in criticism of the literature of Shakespeare was that made by Walter Whiter in 1794. In this work Whiter has taken "a definite psychological principle and applied it to the field of literary criticism." Strictly speaking, the technique used in

This work is referred to by C. M. Louttit in "Historical Note on the Application of Psychology", Journal of Applied Psychology (April, 1934) 18: pp. 304-305
this work is not comparable to the method to be used in this thesis, but it seems to mark the genesis of this type of approach to literary analysis. Inasmuch as the field of psychopathology is regarded as a recent addition to the sum total of scientific knowledge, comparatively little has been done in attempting to make any detailed analysis of Shakespearean characters in the light of the principles governing human actions as they are revealed by psychopathology. The little that has been done in the limited sphere embraced in this thesis has been listed in the bibliography. Only one or two monographs written by competent psychiatric authorities have been listed — the other references have, of necessity, been to the more general works of psychologists whose enunciation of principles have been occasionally illustrated by reference to one or more of the characters here under discussion. A few of the books and monographs written to show the knowledge of medicine manifested by Shakespeare in his dramatic works have been found to contain reference to mental disease in several of the characters.

**Technique to be Used**

The technique to be used in proving the existence of a state of insanity in the characters under observation, and this plan of attack will be employed in the case of each person studied, will be as follows: a trait or condition will be stated, defined, and shown to be acknowledged by established
and competent modern authorities on abnormal psychology as being
evidence of insanity or of a definite psychopathic condition.
Evidence proving that this trait was active in the life and
actions of the respective characters themselves will be
offered from the texts of the plays.

Inasmuch as the characters and personalities under
discussion in this thesis are, in the last analysis, merely
beings who have their existence solely in the plays under
observation, it is planned to support all contentions made by
a direct reference to the plays themselves and to the parts
the characters play in these dramas, with very little reference,
to the historical characters on which Shakespeare based his
character delineations or to other of his source material. It
is important that this premise be clearly understood and
established in the beginning of this thesis. A quotation from
Wyndham Lewis's preface to Dr. H. Somerville's book Madness in
Shakespearian Traedy seems appropriate here: "How far a
person whose only existence is what he derives from the text of
a play is amenable to diagnosis by a doctor must depend, I
suppose, upon the degree of reality with which he has been
endowed by his creator. No literary artist has been more
competent than William Shakespeare to achieve this intense
reality. It confers upon the least remark of the persons we
find in the great plays a remarkable authentic air that
produces an illusion of nature."
An understanding that the characters under consideration are merely intensely real characters in a play who have "an illusion of nature" will serve to breach the gap in those few instances in which it is obvious that Shakespeare the psychologist and Shakespeare the dramatist have been in conflict, and that the dramatist has won, not through a lack of understanding on the part of the author, but because he was, after all, primarily a dramatist writing a play to be acted on the boards of the Globe theatre.

The term "paranoid" is defined by Dr. Ashley as "a mental illness, and is essentially, not just as apparently, a form of consciousness but at one single point and that any or any one until the solitary for the activities of solitary life." Dr. Earl A. Foxglove says that "the symptom of the word "paranoid" constitutes the nature of mental illness." He further stated that the paranoid is caused by a disturbance in the self and to the individual and that the "paranoid" individual, being in this state, is forever tortured by hallucinations, delusions, fantasy, constructions and hallucinations of self-deception, is convinced that "paranoid" exists there are evidences of a breaking, if not of a break, exist.

1. John W. Soffer, "Psychiatric and Social Readings," p. 72
DEFINITION OF TERMS

Inasmuch as the validity of the deductions drawn from the characters and their actions in the plays is dependent upon the fact that the symptoms they manifest are regarded as definitely psychopathological by modern authorities, and to preclude the possibility of a misunderstanding resulting from the ambiguous interpretation of words and terms used in this paper, it is the purpose of this section to define the exact meaning of the psychological terms which will hereafter be used in the development of this thesis.

Paranoia

The term paranoia is defined by Dr. Oliver as "a mental illness, that is endogenic, that does not apparently affect the intelligence except at one single point and that may or may not unfit the patient for the activities of ordinary life." Dr. Karl A. Menninger says that "the symptoms called 'paranoid' constitute the cancer of mental life." He further states that the paranoid is marked by a suspicious approach to life and to his fellowmen and that the "schizoid suspicious", once he takes this route, is forever tortured by suspicions, doubts, fears, constructions and resolutions of self-defence, and furthermore that "persistent schizoid ideas are evidence of a breaking, if not of a broken, mind."

1 John Rathbone Oliver, Psychiatry and Mental Health, p. 73
2 Karl A. Menninger, The Human Mind, p. 83
William A. White describes the symptoms of paranoia in the following terms: "In the first stages of paranoia the patient becomes wrapped in his own thoughts and uncommunicative, unusual feelings occur, headaches, dizziness, weakness, perhaps insomnia, with nervousness and restlessness, which he fails to understand, but constantly worries about...paranoia means a mind distraught or distracted with grief or agony."

Bianci believes that in paranoia "the fundamental emotions, which are also an expression of the altered kinesthesia, are emotions of a primitive character, such as suspicion, vanity, pride and fear — fear of injury and destruction, desire of exaltation and of grandeur of one's own ego. Therein lies the reason of the egocentric attitude of the paranoid subject. These primitive emotive states, intrinsic to the personality and proportioned differently in different men, determine the currents and orders of ideas and actions in the evolution of the personality which succeed, in various ways, in protecting or expanding the personality in a rigorously logical fashion. When these emotive states exceed the normal measure in intensity and persistence, they exercise an absolute dominion over the consciousness, until, through their having once assumed government over the senses and the intellect, there is an alternation of the perception and the apperception processes that insure normal relations between the individual and his environment."

1 William A. White, Outlines of Psychiatry, pp. 117-124
2 S. Bianci, Textbook of Psychiatry
Hypochondria

According to White, hypochondriacal ideas are "associated with marked emotional depression, which in some degree is probably always incident to beginning paranoia... The hypochondriacal ideas and the idea of reference become more constant and pronounced, the patient fears he is losing his reason, his health is being destroyed, and all for what purpose?" Hypochondria, then, is an abnormal state of melancholy which results in a very definite state of pathology in the life of the patient.

Autism

For the purpose of this paper, we shall use Varendonck's statement of the nature of autistic thinking which "aims at bringing to the surface representations which correspond to a tendency of the inner self to the mood of the moment or to some craving or other. It does not need to take reality into consideration; whether something is real, possible, or thinkable is a matter quite indifferent to these processes; their only relation to reality is that it has provided them, and provides them still, with the representative material with which the autistic mechanism connects." It must be understood, of course, that to prove a case of abnormality from this definition it is essential to show that the individual has carried this type of day-dreaming beyond the limits of the normal and practical use of this human and universal trait.

1 William A. White *Outlines of Psychiatry*, p. 121
2 Varendonck
Delusions and Hallucinations

According to Bernard Hart, a delusion is a "false belief", and that its most striking feature is "its fixity and imperviousness to all opposing argument." Oliver, in a section on the psychoses, states that delusions and hallucinations are two symptoms of mental illness, and are to be distinguished by the fact that a delusion has an objective basis of reality while an hallucination has none.

"Hallucinations may be roughly defined as false sense-impressions... hallucinations are termed visual, auditory, tactile, etc. according to the senses to which the false impression seems to belong." Moss and Hunt give a more detailed account of the nature of hallucination with particular reference to its appearance in one of the plays under discussion in this paper: "An hallucination is a response to a situation that apparently has no external reality. It manifests itself in sensations of various things that are not actually present at the time as stimulating objects or phenomena... visual hallucinations occur in their simplest form as flashes of light and color, or as indistinct experiences of light sensations. They are, however, much more likely to occur as experiences of complex sensations of particular objects or whole scenes which appear to be present to the eye."

"This may be stated of the delusions of persecution, that with the exception of their appearance in a few toxic

1 Bernard Hart, Psychology of Insanity, p. 50
2 Ibid., p. 48
3 Fred Moss and Thelma Hunt, Foundations of Abnormal Psychology, pp. 152-185
states such as those produced by alcohol, drugs, acute illness, they remain permanent and usually grow worse, and that the occasional insane man or woman who commits murder is one beset with the ideas of persecution."

Somnambulism

Somnambulism, according to Hart, is a "phenomenon which is more commonly met with in those so-called 'neurotic' cases belonging to the ill-defined borderland between sanity and insanity." It is marked by an "abnormal mental condition.... characterized by the frequent appearance of symptoms resembling those exhibited by the ordinary sleep-walker. Another characteristic is a curious localized loss of memory or amnesia" relative to what transpires during the period of the hallucination.

Neuroses

"The neurotic personality is one whose primitive instincts have been modified to meet social demands only with painful difficulty." Hysteria is the typical neurosis of this type, and hysterical symptoms are produced by mental factors which are unconscious but active; they are repressed because they are incompatible with other forces in the mind, and the symptoms thus serve to express "albeit in an indirect and distorted manner, a striving which although existing in the mind was not allowed to appear in consciousness."
The next steps in the process of improving the quality of the final report. The team has identified the following areas for improvement:

- Simplification of the methodology.
- Enhancement of the data analysis.

The team is currently working on developing a new approach to address these issues.

In addition, the team has initiated a series of meetings to discuss the implications of recent findings and to explore potential solutions.

The next phase of the project will focus on implementing these changes and ensuring that the final report meets the highest standards of quality and accuracy.
Dementia

"A schizophrenia is a condition of the mind in which the integration or unity of the personality has begun to split up into separate subsidiary entities, that start their thinking and action on their own accord, until the personality disintegrates so completely that all sense of normal personality is lost."

"In the senile diseases the recently experienced disappear before the anciently experienced; in general paresis there is general disappearance of memory. The term 'dementia' is applied to this disappearance of memory, together with the impairment of judgment which naturally goes with it. So we have Senile Dementia....as one of the types of impaired intellect," states Abraham Myerson, and adds these significant statements in his discussion of the symptoms of the mental unbalance attendant upon senile dementia: "This cerebral arteriosclerosis is in turn due to the causes behind all arterial disease, namely, past infection, heart and kidney disease, wrong diet, perhaps alcohol, the wear and tear of life generally speaking, and that natural regression in the capacity of the organs which is a part of the biology of old age.......

"Cerebral arterial disease results in irritability, fixed ideas and habits, jealousies, forgetfulness, and even greater mental disturbance. The symptomology of these organic

1 John Rathbone Oliver, Psychiatry and Mental Health, p. 52
2 Abraham Myerson, op. cit. pp. 27-28
organic diseases is fundamentally the breaking down of the mentality that is, dementia. Judgment, memory, nice aesthetic and ethical reactions disappear. Serious mood and emotional changes are common."

Regarding the distinction between sanity and insanity as one primarily of degree, it will be the purpose of this thesis to show, by the methods already outlined, that the characters under observation possess a sufficient predominance of abnormal traits to justify a modern psychiatrist considering them psychopathological and, from the standpoint of modern standards, definitely insane. This definition is of necessity limited and fails to take into consideration many of the fine points which a more casuistic mind might bring out, but when used in conjunction with the evidence to be presented from the lives of the characters themselves, it will no doubt prove adequate for "to define true madness, what is 't, but to be nothing else but mad?"

1 Abraham Myerson, op. cit., pp. 44-45
STATUS OF PSYCHOLOGY IN THE ELIZABETHAN ERA

Although it is not within the province of this thesis to explain the background from which Shakespeare derived his thorough and amazing knowledge of the workings of the human mind, it is essential that a general and succinct survey of the nature and attitudes toward psychology of the Elizabethan era be included. Myerson briefly summarizes the general attitude of the past toward the insane: "It is only in the last hundred years that any gentle emotion has been aroused by the insane. For untold centuries they were confined and tormented, thrown into dungeons, chained and shackled, and much of the same attitude taken toward the criminal was manifested toward them."

Incredible and uncivilized as this attitude appears in the light of modern thinking on the subject, it is important that we approach any study of Shakespeare with an understanding of the outlook and spirit of the times in which he lived and worked. "Elizabethan psychology is a science which involves a knowledge of the relation of man to the microcosm. It differs from modern psychology not in its conception of human behavior, but in its way of accounting for this behavior."

A further glimpse of the status of the insane in

1 Abraham Myerson, The Psychology of Mental Disorders, p. 3
2 Ruth Leila Anderson, Elizabethan Psychology and Shakespeare's Plays, p. 4
the enlightened reign of Elizabeth is shed by R. L. Anderson:

"Elizabethan psychology is a classificatory science, representing man as composed of three parts: body, soul, and 'spirit' or 'spirits'. The soul it explains in terms of operations as the internal cause of life and motion, of sense and understanding—and owes its origin in the body to divine infusion.....The body, according to Elizabethan psychology, is sustained and nourished by four humors — melancholy, phlegm, blood, and cholera—corresponding respectively to earth, water, air, and fire; and subject to variation in quantity and in degree of purity......Although the four humors unite in the veins, each maintains its own characteristics." Thus we find that from the natural predominance of a "humor" in man spring his definite characteristics of physique and conduct. In this manner did the contemporaries of Shakespeare seek to explain the reason for the various types of human conduct and abnormality even as modern psychology seeks to explain the same diverse manifestations in terms of a new science of human affairs. This brief survey gives us a suggestion of the general attitude of the time toward the physical side of man's nature.

Throughout the works of Shakespeare we find that he has given special attention to abnormal states of mind. The plays of his contemporaries are, however, marked by this same attention to abnormality and some of them to an even more pronounced degree (the plays of Marlowe, Green, or Peele, for

1 Ruth Leila Anderson, *Elizabethan Psychology and Shakespeare's Plays*, p. 7
example). This is perhaps explained by the fact that in the days of Elizabethan England the insane were not confined in an institution unless they had already shown themselves to be violent or dangerous. As a consequence, all types of insanity were to be observed in the daily walks of life, and an adequate opportunity was thus provided for an observant person to study the subject at first hand. The attitude of the general public was not particularly sympathetic toward the mentally unbalanced. "Elizabethan England was childishly brutal...Elizabethan England held lunacy highly comic. It saw rather the grotesqueness than the horror of physical torture."

"Insanity was uniformly regarded by the contemporaries of the poet as an infliction of the Devil. All the unfortunate sufferers from this dreadful malady were supposed to be 'possessed' by Satan. This was not alone the vulgar opinion, but the opinion of some of the most distinguished medical writers. St. Vitus was sometimes invoked: spells were resorted to, and amulets worn. Even such profound philosophers as Lord Bacon believed in these. Sir Theodore Mayence, who was physician to three English sovereigns, and is supposed to have been Shakespeare's Dr. Caius, believed in supernatural agency in the cure of this and other diseases. One of the most common of remedial means in the time of Shakespeare was whipping....In opposition to these views of

1 John Corbin, The Elizabethan Hamlet, p. 68
insanity so universally entertained by his contemporaries, Shakespeare, as his works conclusively show, believed, with enlightened modern physicians, that insanity was a disease of the brain, and could be cured by medical means, aided by judicious care and management...."

With this attitude towards the mind and body prevailing, it is as Dr. Edgar says in his interesting monograph on Shakespeare's medical knowledge, "the wonder of the situation is this: not that Shakespeare depicted madness; but that with the insane all about him being regarded as possessed of the devil or evil spirits; and treated accordingly with the utmost cruelty, chained, flogged, starved, stoned, cast into dungeons, made the butt of amusement by the rabble of the streets as well as by the nobility; that with this situation maintaining Shakespeare should have regarded the insane as really sick in mind and body and to have proposed as treatment for them, rest, music, gentle conduct toward them, conceptions several centuries in advance of the physicians of his time."

1 A. O. Kellogg, Shakespeare's Delineations of Insanity, Imbecility, and Suicide, p. 10

2 Irving I. Edgar, "Shakespeare's Medical Knowledge With Particular Reference to his Delineation of Madness" pp. 150-168
In The Tragedy of King Lear, the character to be studied in the light of his psychopathic traits will be Lear himself. Lear is introduced in the play at a time when his life is far advanced in years, and when any normal person of his age might be expected to manifest certain signs of a mental and physical slipping. Among some authorities there is a question as to whether or not Lear is mad at the time he is first introduced in the play. It is not our purpose to argue this point; on the face of the matter it seems far safer to regard him as being merely an old man of "native instability" and a neurotic disposition augmented by advancing years. Such a procedure also seems to more in keeping with the technique of Shakespeare's use of madness as a destructive force in human life. It is interesting to note that Lear's mental weakening as an accompaniment to old age is not matched by his physical state; his body seems, on the contrary, from the evidence of the play, to be in exceedingly good form and even far more vigorous than some of the younger ones. Acknowledging that at his introduction into the play Lear's mental faculties are beginning to slip, it remains to be demonstrated how this slipping manifests itself in his actions, and the progress of that natural senile weakness to those advanced states of sheer insanity which came as time passed.
Moss and Hunt state that "Lear has been described as probably 'the most powerful figure in the drama of insanity!' Certainly he is the best drawn character of the senile insane. From the beginning to the end, the play demonstrates the tragic state of a man whose body has outlived his brain. The onset of his condition is apparently insidious, marked by tyrannical tendencies, defective judgment, violent outbursts of temper, egotism, absence of normal parental love, with ideas of grandeur unjustified even in a monarch as absolute as he."

The first example of a senile weakness is clearly shown in the manner in which Lear allows himself to be deceived by his two scheming daughters, Goneril and Regan; and by his failure to penetrate their obvious deception in their pledges of love and esteem. The testy nature of an old man who has had his own way for so long that he has become a confirmed egotist who thinks himself more divine than human is further shown by his harsh attitude toward the loyal Cordelia who is outcast from her father's bounty because she refuses to give the appropriate lip service which her two sisters so readily volunteer. Lear's attitude toward Cordelia is an evidence of his pronounced lack of emotional balance and the control which would be seemly in one of his position and age. Cordelia says, after her sisters have made their loud and flowery speeches of praise for their

1 Moss and Hunt, *Foundations of Abnormal Psychology*, pps. 420-421
father's benefit:

Unhappy that I am, I cannot heave
My heart into my mouth: I love your Majesty
According to my bond; nor more nor less. 1

For this simple statement of her regard for her father Lear
retorts:

Here I disclaim all my paternal care,
Propinquity and property of blood,
And as a stranger to my heart and me
Hold thee, from this, for ever. The barbarous Scythian,
Or he that makes his generation messes
To gorge his appetite, shall to my bosom
Be as well neighbour'd, pitied, and reliev'd,
As thou my sometime daughter. 1

Certainly this can be regarded as evidence of senile decrepitude
and a patent emotional unbalance.

Although the secondary plot of the tragedy of King
Lear is essential to the completeness of the play from the
standpoint of a great drama, it has only slight reference to
the thesis in hand and must be omitted from any detailed study.
This story of Gloucester and his sons, Edgar and Edmund, will
be mentioned only as it concerns the development of the theme
of Lear's madness.

The elements of a severe mental conflict are not
slow in making their appearance in the life of the deluded
King. His visit to his daughter, Goneril, first gives him
an intimation that perhaps he has done unwisely in so freely
and completely giving away his property and his powers.
Goneril's attitude is considerably altered since that day

1 Act I, Scene 1
when she avowed her love and allegiance to her father, as can be seen by her talk with Oswald, her steward, at the time of Lear's visit.

Goneril — Did my father strike my gentleman for chiding of his Fool?

Oswald — Ay, madam.

Goneril — By day and night he wrongs me; every hour He flashes into one gross crime or other, That sets us all at odds; I'll not endure it; His knights grow riotous, and himself upbraids us On every trifle. When he returns from hunting, I will not speak with him; say I am sick: If you come slack of former services, You shall do well; the fault of it I'll answer.

Oswald — He's coming, madam; I hear him.

Goneril — Put on what weary negligence you please, You and your fellows; I'd have it come to question. If he distaste it, let him to my sister, Whose mind and mine, I know, in that are one, Not to be over-ruled. Idle old man, That still would manage those authorities That he hath given away! Now, by my life, Old fools are babes again; and must be us'd With checks, when flatteries are seen abus'd. Remember what I have said.

Oswald — Very well, madam.

Goneril — And let his knights have colder looks among you: What grows of it, no matter; advise your fellows so: I would breed from hence occasions, and I shall, That I may speak: I'll write straigt to my sister, To hold my very course. 1

With such an unexpected attitude as this on the part of the two daughters for whom he had so recently done so much, it is no wonder that Lear's old brain is filled with a dangerous and
unresolved complex with which his senile state and weakened poise are unable to cope. From the text it must appear that this rebuff from his daughters, and his realization of their treachery mark the beginning of the end of what little mental stability Lear has had. His following words, made as he becomes aware of the base ingratitude of Goneril, show not only the native instability of the man, but also serve to intimate how tremendous an effect we can expect the similar attitude of Regan to have on his mental balance:

Detested kite! thou liest;
My train are men of choice and rarest parts,
That all particulars of duty know;
And in the most exact regard support
Thei worship of their name. — 0 most small fault,
How ugly didst thou in Cordelia show!
Which, like an engine, wrench'd my frame of nature
From the fix'd place, drew from my heart all love,
And added to the gall. 0 Lear, Lear, Lear!
Beat at this gate that let thy folly in,
And thy dear judgment out! (Striking his head)

Hear, Nature, hear! dear goddess, hear!
Suspend they purpose, if thou didst intend
To make this creature fruitful;
Dry up in her the organs of increase;
And from her derogue body never spring
A babe to honour her! If she must team,
Create her child of spleen, that it may live
And be a thwart disnatured torment to her!
Let it stamp wrinkles in her brow of youth,
With cadent tears fret channels in her cheeks,
Turn all her mother's pains and benefits
To laughter and contempt; that she may feel
How sharper than a serpent's tooth it is
To have a thankless child! 1

Such talk as this is but another point in support of the

1 Act II, Scene iv.
contention that Lear's character is marked by violent outbursts of temper so violent that they cannot be regarded as the merely angry outpourings of a balanced and normal man. As we shall observe, the dwelling on these evidences of their ingratitude and cruelties is to contribute materially towards a distinctly distorted thinking on the part of Lear.

Another contributing factor conducive to the later madness of Lear is his very fear of approaching insanity. As, in the presence of his two daughters, Goneril and Regan, he at last becomes aware of their coalition and their mutual determination to rid him of his followers and of his self-respect, he cries: "O let me not be mad, not mad, sweet heaven! Keep me in temper: I would not be mad!" Two other textual references support the contention that Lear has a premonition of his approaching madness. To Goneril, he says, "I prithee, daughter, do not make me mad!" A few speeches later, in speaking to the fool with another outburst of impotent rage, he gives evidence that he has the consciousness growing stronger upon him of impending madness:

You heavens, give me patience, — patience I need! — You see, — there, you gods, a poor old man As full of grief as age; wretched in both! If it be you that stir these daughters' hearts Against their father, fool me not so much To bear it tamely; touch me with noble anger; And let not women's weapons, water-drops, Stain my man's cheeks! — No, you unnatural hags, I will have such revenges on you both,

1 Act II, Scene iv
That all the world shall — I will do such things, —
What they are, yet I know not; but they shall be
The terrors of the earth. You think I'll weep;
No, I'll not weep.
I have full cause of weeping; but this heart
Shall break into a hundred thousand flaws,
Or ere I'll weep. — O fool, I shall go mad! 1

Somerville states that "...in a short time — a
matter of hours — after the doors of Gloucester's castle
were closed upon him, his reason became seriously distorted
and he was insane." It is for us to investigate the nature
of this insanity, and to show from the text of the play the
factors which brought it on. The two disturbing trends of
thought which have just been discussed, vis. the treatment
by his daughters and his fear of going mad, have become by
now a very definitely recognised mental conflict and excellent
material for the building up of an acute mania.

We now arrive in our analysis of the breakdown of
Lear's sanity to the point which, in the play, has as its
background that terrifying disturbance of nature, a storm on
a heath. Here is Shakespeare's dramatic artistry well set
forth, for, against the grim curtain of the storm, he portrays
the even more heart-rending picture of a stormy mind falling
from poise and sanity. Kent's conversation with the Gentleman
on the heath gives us our first picture of the deterioration
and confusion which has come upon the mind; for, in answer to
Kent's question, "Where's the King?", the Gentleman replies:
Contending with the fretful elements;
Bids the wind blow the earth into the sea,
Or swell the curled waters 'bove the main,
That things might change or cease; tears his white hair,
Which the impetuous blasts, with eyeless rage,
Catch in their fury, and make nothing of;
Strives in his little world of man to out-scorn
The to—and—fro conflicting wind and rain.
This night, wherein the cub—drawn bear would couch,
The lion and the belly—pinched wolf
Keep their fur dry, unbonneted he runs,
And bids what will take all. 1

In the second scene on the heath, where we are
again introduced to Lear, we can observe, from his conversation
with the Fool, the acute degree at which his mania has arrived.
Once more we have textual evidence that the two conflicting
elements which contribute to Lear's distorted outlook on life
are his reflections on his daughters' cruelties and his own
ever-growing dread of approaching madness:

Rumble thy bellyful! Spit, fire! spout, rain!
Nor rain, wind, thunder, fire, are my daughters;
I tax not you, you elements, with unkindness;
I never gave you kingdom, call'd you children,
You owe me no subscription: then let fall
Your horrible pleasure; here I stand, your slave,
A poor, infirm, weak, and despis'd old man.
But yet I call you servile ministers,
That will with two pernicious daughters join
Your high—engender'd battles 'gainst a head
So old and white as this. O! O! 'tis foul! 2

From this point Shakespeare builds up the dramatic
tension at a swift pace, and we share in Lear's terror of his
approaching mental breakdown. Kent and the Fool attempt to
to persuade Lear to seek some shelter from the storm in a

nearby hovel. Lear's answer is significant, for it shows,

by its form and contents, the distraught nature of his

thinking:

Thou think'st 'tis much that this contentious storm
Invades us to the skin; so 'tis to thee;
But where the greater malady is fix'd,
The lesser is scarcely felt. Thou'dst shun a bear;
But, if thy flight lay toward the roaring sea,
Thou'dst meet the bear 'tis the mouth. When the mind's free,
The body's delicate; the tempest in my mind
Doth from my senses take all feeling else
Save what beats there.— Filial gratitude!
Is it not as this mouth should tear this hand
For lifting food to't? But I will punish home.
No, I will weep no more. In such a night
To shut me out! — Pour on; I will endure;—
In such a night as this! O Regan, Goneril!
Your old kind father, whose frank heart gave all,—
O, that way madness lies; let me shun that;
No more of that. I

From out of the hovel at this point comes the Fool, followed

by Edgar disguised as a madman and dressed in a Tom o' Bedlam

attire. This seems to be the exact moment of Lear's

transition from the borderline of sanity to a state of definite

insanity as he says to Edgar:

Didst thou give all to thy daughters? And art
thou come to this?

Edgar — Who gives anything to poor Tom?

Lear — What, have his daughters brought him to
this pass? — Couldst thou save nothing?
Didst thou give 'em all?

Fool — Nay, he reserved a blanket, else we had been
all shamed.

1 Act III, Scene iv.
Lear — Now, all the plagues that in the pendulous air
Hang fated o'er men's faults light on thy daughters!

Kent — He hath no daughters, sir.

Lear — Death, traitor! nothing could have subdued nature
To such a lowness but his unkind daughters.
Is it the fashion, that disregarded fathers
Should have thus little mercy on their flesh?
Judicious punishment! 'twas this flesh begot
Those pelican daughters.

Lear's personality has become definitely dissociated. His
wild tearing off of his clothes with an utter disregard of
his exposure to the storm marks another phase of his insanity
and of the complete breakdown of his contact with reality.
Gloster, seeking Lear, finds him at the hovel; but rather
than accept Gloster's proffered opportunity of securing
shelter and food, Lear prefers to talk with the supposedly-mad
Edgar whom he chooses to regard as a philosopher, a "learned
Theban".

When Lear, Kent, the Fool, and Edgar are at the
farm-house adjoining the castle of Gloster for shelter, we
have portrayed scenes which leave us in no doubt as to the
continued insanity of Lear. It is at this time that Lear
insists upon conducting the famous trial scene. It is so
pertinent to any consideration of Lear's madness that the
important part of it is quoted:

Lear — It shall be done; I will arraign them straighth—
(To Edgar) Come, sit thou here, most learned justicer—
(To the Fool) Thou, sapient sir, sit here.—
Now, you she foxes!—

1 Act III, Scene iv.
Edgar — Look, where he stands and glares!—
Wantest thou eyes at trial, madam?
The foul fiend haunts poor Tom in the voice
of a nightingale. Hoppedance cries in Tom's belly for two
White herring. — Croak now, black angel;
I have no food for thee.

Kent — How do you do, sir? Stand you not so amaz'd
Will you lie down and rest among the cushions?

Lear — I'll see their trial first. — Bring in the evidence,—
(To Edgar) Thou robed man of justice, take thy place;—
(To the Fool) And thou, his yoke-fellow of equity,
Bench by his side.— (To Kent) You are o' the commission,
Sit you too.
Arraign her first; 'tis Goneril. I have taken my
Oath before this honorable assembly, she kick'd the
Poor King her father.

Fool — Come hither, mistress. Is your name Goneril?

King — She cannot deny it.

Fool — Cry you mercy, I took you for a joint-stool.

Lear — And here's another, whose warp'd looks proclaim
What store her heart is made on. — Stop her there!
Arms, arms, sword fired! — Corruption in the place!
False justicer, why hast thou let her escape?

Edgar — Bless thy five wits!

Kent — O pity! — Sir, where is thy patience now
That you so oft have boasted to retain?

Edgar — (Aside) My tears begin to take his part so much
They'll mar my counterfeiting.

Lear — The little dogs and all,
Tray, Blanch, and Sweetheart, see, they bark at me.

Edgar — Tom will throw his head at them. — Avaunt,
you curs!

Lear — Then let them anatomize Regan; see what breeds
about her heart. Is there any cause in nature that
makes these hard hearts? — (To Edgar) You, sir, I
entertain for one of my hundred; only I do not like
the fashion of your garments. You will say they are
Persian attire; but let them be changed. 1

1 Act III, Scene vi.
Here we have clear evidence of both visual and auditory hallucinations on the part of Lear. Relative to Lear's visual hallucination of his two daughters, Goneril and Regan, in this scene, Doctor Bucknill makes this critical comment: "It does not seem probable that Shakespeare wished to represent Lear as the subject of so extreme an hallucination as that his daughters were present, in their own figure and appearance, and that one of them escaped. It is more probable that he wished to represent them, personified by the excited imagination, in the form of stools; and that Kent or Edgar, seeing the bad effects which this vivid personification was working, snatched away one of the stools; and this produces the passionate explosion on Regan's supposed escape."

Lear's hallucination of the dogs is probably rooted in some experience of his early life which comes to the front under the stress of this period of brooding, a characteristic of the senile mind.

Our next description of the sad state into which Lear has degenerated comes from the lips of Cordelia some time after the old King has been led to a place of comparative safety by Kent and Gloster. So befuddled that he dares not meet his loving daughter, Cordelia, he has wandered off into the fields by himself where he has been seen by her:

1 This quotation is from Henry Hudson's Shakespeare's Tragedy of King Lear, p. 148
Alack, 'tis he! Why, he was met even now
As mad as the vex'd sea; singing aloud;
Crown'd with rank furmint and furrow-weeds,
With burdocks, hemlock, nettles, cuckoo-flowers,
Darnel, and all the idle weeds that grow
In our sustaining corn. 1

This scene shows the presence of her reversion to a state
of childishness; and from his fear to meet Cordelia may
also be safely deduced an illustration of his delusion
of persecution, for he firmly believes she wishes to kill
him. So complete is Lear's mental dissociation that he
fails to recognize his friends, Edgar and Gloster; and he
breaks out into what appears to be "isolated expressions of
memories and thoughts, read as if these were a haphazard
selection out of a miscellaneous assortment of chance ideas." 2

Lear -- No, they cannot touch me for coining;
I am the King himself.

Edgar -- O thou side-piercing sight!

Lear -- Nature's above art in that respect.--
There's your press money. That fellow handles his
bow like a crow-keeper; -- draw me a clothier's
yard.-- Look, look, a mouse! Peace, peace;--
this piece of toasted cheese will do't. -- There's
my gaumlet; I'll prove it on a giant. -- Bring
up the brown bills. -- O, well flown, bird! I' the clout,
i' the clout! hewgh! -- Give the word.

Ha! Goneril, -- with a white beard! -- They
flatter'd me like a dog; and told me I had white
hairs in my beard ere the black ones were there.
To say ay and no to everything that I said! Ay and
no too, was no good divinity. When the rain came
to wet me once and the wind to make me chatter,
then the thunder would not peace at my bidding;

1 Act IV, Scene vi.
2 H. Somerville, Madness in Shakespeare Tragedy, p. 114
there I found 'em, there I smelt 'em out.
Go to, they are not men o' their words; they
told me I was everything: 'tis a lie, --
I am not ague proof.

Gloster — The trick of that voice I do
well remember: Is't not the King?

Lear — Ay, every inch a king:
When I do stare, see how the subject quakes!
I pardon that man's life. -- What was thy cause?
Adultery? Thou shalt not die:
Die for adultery? No: for Gloster's bastard son
Was kinder to his father than my daughters.
But to the girdle do the gods inherit,
Beneath is all the fiends!:
There's Hell, there's darkness, there's the sulphurous pit,
burning, scalding, stench, consumption; -- fie, fie, fie!
pah, pah! — Give me an ounce of civet, good apothecary,
to sweeten my imagination: there's money for thee.

Thus we observe an excellent example of the "flight of ideas",
which is "one of the most striking characteristics of a mind
in a state of acute mania." The latter part of this speech
of Lear's is an example of what occurs when the rational
faculty is held in abeyance and the subconscious thoughts are
allowed to pour forth unchecked by that censor which education
and sanity provide in normal conversation.

When Lear is taken prisoner, he says:

No rescue? What, a prisoner? I am even
The natural fool of fortune. — Use me well;
You shall have ransom. Let me have surgeons;
I'm cut to th' brains. 3

These last words "I'm cut to th' brains" means that Lear
is probably tortured by a "splitting headache" which, medical
authorities say, is usually attendant upon the mental disease
of senile dementia.

1 Act IV, Scene vi.
2 H. Somerville, op. cit., p. 115.
3 Act IV, Scene vi.
Misconstruing the intent of the visit of the messengers of Cordelia, and not trusting their assurance that "you shall have everything", Lear takes refuge in flight; and when next we see him, he is asleep. When he is awakened by the doctor great is his mental confusion,

You do me wrong to take me out o' the grave:
Thou art a soul in bliss; but I am bound
Upon a wheel of fire, that mine own tears
Do scald like molten lead.

It would indicate he had been dreaming of life after death. His mental confusion, combined with the almost drugged nature of his heavy sleep, causes him to carry on this illusion for several speeches. The rest of this scene has little of psychological import, as it is merely the normal course which events would naturally take under such existing circumstances.

When Lear and Cordelia are taken prisoners by the victorious Edmund, the old King exhibits an optimism which, when one considers his very real danger, must be regarded as an example of that psychopathological trait known as euphoria. Lear suffers another reversion to his childhood: he sings songs of love to his daughter, Cordelia, whom he regards as his sweetheart; he swings back to a state in which he is once more the King, and through it all deludes himself that he and Cordelia are both safe and powerful.

Lear's happy refuge in this delusion is short-lived, however, for in the very next scene he appears with Cordelia

1 Act IV, Scene vii.
dead in his arms. This final blow leaves the mind of the
King in such a completely shattered state that repair is
impossible. As Somerville puts it "Psychologically considered,
the stroke was unnecessarily forcible. It was as if one were
to use a sledge-hammer to drive a tntack; it was like breaking
'a butterfly upon a wheel.'"

In this final scene Lear's mind is more confused and
unbalanced than ever, and he is entirely dominated by his
emotions. He fails to recognize either Kent or Edgar, and
believes them to be murderers and traitors. Alternating
between belief that Cordelia is dead, and a refusal to
acknowledge it, he suffers an auditory hallucination and
whispers

Cordelia, Cordelia! Stay a little. Hal!
What is't thou sayst? -- Her voice was ever soft, 2
Gentle, and low, -- an excellent thing in woman.--

Confusion and incoherence follow swift upon this speech as
his mind wanders back to his old days as a warrior King:

I've seen the day, with my good biting falchion
I would have made them skip. I am old now,
And these same crosses spoil me.......... 
And my poor fool is hanged! No, no, no life!
Why should a dog, a horse, a rat, have life?
And thou no breath at all? Thou'lt come no more,
Never, never, never, never, never! --
'Pray you, undo this button; thank you, sir. --
Do you see this? Look on her, -- look, -- her lips,--
Look there, look there! 2

So dissociated is Lear at this point that Kent's announcement,
"your daughters have for done themselves, and desperately are

1 H. Somerville, op. cit., p. 128
2 Act V, Scene iii
dead" brings from him only the casual remark, "Ay, so I think." Albany correctly sums up Lear's status when he says, "He knows not what he says; and vain is it that we present us to him." The last speech Lear makes is a clear example of the confused and easily distracted state of his mind, and at the conclusion of it he dies from what Moss and Hunt regard as an apoplectic stroke superinduced by an atrophy of the brain and marked cerebroarterioclerosis. Kent sympathetically sums up Lear's relationship to any further life in the words

Vex not his ghost: O, let him pass! he hates him
That would upon the rack of this tough world
Stretch him out longer........
The wonder is, he hath endured so long;
He but usurp'd his life. 1

Inasmuch as the characteristics which mark King Lear as insane are numerous and conclusive only in the aggregate, it is the purpose of this section briefly to summarize those instances of mental unbalance which have already been stated and supported by reference to the text of the play. Lear has been shown to be an example of senile dementia: the onset of this condition was marked by "tyrannical tendencies, defective judgment, violent outbursts of temper, egotism, absence of normal parental love, with ideas 2 of grandeur." We have observed that after Lear's division of his kingdom, his personality underwent certain very definite

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1 Act V, Scene iii
2 Moss and Hunt, Foundations of Abnormal Psychology, p. 420
changes, and, furthermore, that the nature of these changes is a characteristic of the victim of senile dementia. The personality of Lear has been shown to continue this process of deterioration until, in the storm scene, it reaches its apogee in his total breakaway from sanity. From this point on, Lear's powers of orderly thinking are superceded by confusion and disorientation. Paranoid trends are seen to make their appearance in the character of Lear at this time — the chief trend being his suspicion of his friends, and his marked delusion of the continued persecution of Regan and Goneril.

Even the elements are regarded by Lear at this time as leagued with his persecutors. Lear shows, in his aimless wanderings near Dover, another recognized trait of the senile dementia. At the time of his greatest peril, when he and Cordelia are prisoners, Lear shows an "unwarranted euphoria" which clearly exhibits his continued failure properly to interpret existing practical conditions.

From this brief resume of the traits which have been shown to be present in the character of King Lear, it seems obvious that we are justified in regarding Lear as an example of senile dementia with paranoid trends.
The characters of Shakespeare's plays who have definitely psychotic traits in their make-up are ever so interesting from the standpoint of the psychologist because there is always an adequate opportunity to observe not only the final outcome of the disease, but also to study the prodromal period in which the mental state is still to be regarded as a borderline case. As we consider the character of Macbeth, we have a very specific example of this excellent opportunity to observe the first stages in the breakdown of his sanity.

The first and most outstanding trait which makes Macbeth a candidate for consideration in this paper and which governs his actions throughout the play is the paranoid trend in the development of his personality. Paranoid thinking is usually marked by some type of delusion, and in the case of the character of Macbeth the delusion is one of persecution.

Our first meeting with Macbeth convinces us that he is possessed of an unusual and certainly abnormal type of personality. By nature he is gloomy and lacking in humor; not that this in itself is unusual, but when coupled with other traits these become indices to a diseased mind. It seems safe to assume that Macbeth is given over to a certain amount of daydreaming as well as being a man of action. In analyzing the character of Macbeth, as well as in future
analyses of characters in the plays chosen, it is essential that we deduce certain events that have gone before, from what is said and done in the present. Macbeth's superstitions nature alone is not an adequate explanation for his intense concern at the prophecy of the witches. Banquo, who is his companion at the interview, is not so upset, yet he is promised great honor at this same prophecy. It is essential to presuppose, therefore, that Macbeth has thought of high honor, and of how he might some day become King of Scotland; for it appears from the text itself that the witches have succeeded in voicing a wish he has often had, but which would entail such horrible steps to bring about its fulfillment that he has never dared to face it in the light of conscious thought.

Macbeth — Speak, if you can; what are you?

First Witch — All hail, Macbeth! hail to thee, thane of Glamis!

Second Witch — All hail, Macbeth! hail to thee, thane of Cawdor

Third Witch — All hail, Macbeth! thou shalt be king hereafter!

If this deduction were not true, why would Banquo have had occasion to say to the mighty warrior:

Banquo — Good sir, why do you start, and seem to fear Things that do sound so fair? I' the name of truth, Are ye fantastical, or that indeed Which outwardly ye show?

1 Act I, Scene iii
2 Act I, Scene iii
Macbeth's fascination at having his innermost thoughts and ambitions thus definitely defined impels his next speech, although even he must realize that to bring to light these thoughts foretells disaster.

Macbeth — Stay, you imperfect speakers, tell me more:
By Sinel's death I know I am thane of Glamis;
But how of Cawdor? the thane of Cawdor lives,
A prosperous gentleman; and to be king
Stands not within the prospect of belief,
No more than to be Cawdor. Say from whence
You owe this strange intelligence? or why
Upon this blasted heath you stop our way
With such prophetic greeting? Speak, I charge you!

But the witches have vanished. Dowden has given us an interesting sidelight on these same witches who serve to formulate in concrete fashion the hidden complexes of Macbeth, born of his autistic thinking: "The Witches of Macbeth are not the broomstick witches of vulgar tradition ......If they are grotesque they are also sublime....Rather these weird sisters are 'the Goddesses of destinie, brewing infernal charms in their wicked caldron' — the quintessence of mischief out of foul things. They tingle in every fibre with evil energy....their malignity is inexhaustable....they have their rapture and ecstasies in crime, they are the awful inspirers of murder, suicide and insanity.....Nameless they, 1 and sexless."

Further evidence that Macbeth has realized in his own mind that to bring to pass the cherished ambitions he has nurtured is to choose a course of bloodshed and horror is clearly shown by his comment as an aside when Ross,

1 Edward Dowden, Shakespeare, pp. 219-221
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conveying a message from the king, addresses him as thane of Cawdor.

Macbeth — I am thane of Cawdor:
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? Present fears
Are less than horrible imaginings:
My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function
Is another'd in surmise, and nothing is
But what is not. 1

On such grounds as these we are justified in believing that Macbeth is frequently prone to daydreaming when his "dull brain was wrought with things forgotten" at times when he is in the heat of battle. Were it not true that Macbeth has spent many hours dreaming of attaining the 'golden round', and were he not conscious of the difficulties involved in attainment, he would not be so keen in anticipating the problems which fulfillment of the witches' prophecies entail:

Macbeth — The Prince of Cumberland! that is a step
On which I must fall down, or else o'erleap,
For in my way it lies. Stars, hide your fires!
Let not light see my black and deep desires:
The eye wink at the hand; yet let that be
Which the eye fears, when it is done, to see. 2

The part which Lady Macbeth has in contributing towards the insanity of her husband will be obvious when we discuss the particular traits that went to make her own insanity.

On the basis of what has already been observed of the nature and character of Macbeth, it is plain that we have some very

1 Macbeth, Act I, Scene iii.
2 Act I, Scene iv.
fertile ground for mental diseases to take root. When Lady Macbeth, acting according to the dictates of her own mental state, adds her words of satire and praise to the prophecy of the witches, Macbeth is in a mental state of unresolved complexes and besetting fears as might well make for an unbalanced mind in a far more balanced personality than his ever was. Torn by emotions which let "I dare not, wait upon I would" Macbeth is on the very line of demarcation between sanity and insanity.

Two speeches of Macbeth's give us a clear picture of the wavering and unsettled state of his mind as he contemplates the murder of Duncan:

If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgment here; that we but teach
Bloody instructions, which being taught return
To plague the inventor: this even-handed justice
Commends the ingredients of our poisons' chalice
To our own lips. Hither 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 murthrerer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels trumpet-tongued against
The deep damnation of his taking-off;
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubin horses
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other.

We will proceed no further in this business:
He hath honour'd me of late; and I have bouth
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon. 1

Macbeth's final determination to go through
with the murder when Lady Macbeth has at last screwed his
courage "to the sticking-place" —

I am settled, and bend up
Each corporal agent to this terrible feat,
Away, and mock the time with fairest show;
False face must hide what the false heart doth know. 1

Already we have an example of the deceit which is to
mark Macbeth's course of action for to Banquo's statement:

All's well.
I dreamt last night of the three weird sisters:
To you they have show'd some truth.

Macbeth replies:

I think not of them:
Yet, when we can entreat an hour to serve,
We would spend it in some words upon that business,
If you would grant the time. 2

As the time approaches for the actual performance of
the murder, we see Macbeth's complete breakaway from sanity. His
hallucination of the dagger ushers in his mental doom and places
him across that borderline of shadowy places. The conflict to do
or not to do has become so intense for Macbeth that is has to find
an expression in some symbolic form:

Is this a dagger which I see before me,
The handle toward my hand? — Come, let me clutch thee.

1 Act I, Scene vii.
2 Act II, Scene i.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going;
And such an instrument I was to use. --
Mine eyes are made the fools of the other senses,
Or else worth all the rest: I see thee still;
And on thy blade and dudgeon gouts of blood,
Which was not so before. -- There's no such thing:
It is the bloody business which informs
Thus to mine eyes. -- Now o'er the one half world
Nature seems dead, and wicked dreams abuse
The curtain'd sleep; witchcraft celebrates
Pale Hecate's offerings, and wither'd murther,
Alarum'd by his sentinel the wolf,
Whose howl's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design
Moves like a ghost. -- Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabout,
And take the present horror from the time,
Which now suits with it, -- Whiles I thrust he lives:
Words to the heat of deeds too cool breath gives.

(a bell rings)

I go, and it is done; the bell invites me. --
Hear it not, Duncan, for it is a knell
That summons thee to heaven or to hell. 1

Dr. Somerville says that "the vision of the dagger is projected
from his subconscious mind on to the screen of his consciousness."

The next hallucinatory trait we observe in Macbeth
is immediately after the murder, and is in the form of an
auditory hallucination which seems to show us the nature of
his mental conflict. Such an auditory hallucination is a very
natural thing to expect from one of Macbeth's superstitious
nature, and especially under the existing circumstances. As

1 Act II, Scene 1.
he enters from slaying Duncan, he greets Lady Macbeth with these significant words which give us a very clear idea of what has probably gone on in his distracted mind since he had entered the King's room, — the mental tortures which he had undergone when even "amen" stuck in his throat:

I have done the deed.
Didst thou not hear a noise?

********

Methought I heard a voice cry 'Sleep no more!' Macbeth does murder sleep! — the innocent sleep, Sleep that knits up the ravell's sleeve of care, The death of each day's life, sore labour's bath, Balm of hurt minds, great nature's second course, Chief nourisher in life's feast, —

********

Still it cried 'Sleep no more!' to all the house: 'Glamin hath murther'd sleep, and therefore Cawdore Shall sleep no more; Macbeth shall sleep no more.'

Lady Macbeth's answer of encouragement serves to show that she too recognizes how distorted Macbeth's mental outlook had become.

Who was it that thus cried? Why, worthy thane,
You do unbend your noble strength, to think
So brainsickly of things. Go get some water,
And wash this filthy witness from your hand.
Why did you bring these daggers from the place?
They must lie there: go carry them, and smear
The sleepy grooms with blood.

But Macbeth refuses to return to the death chamber to leave the daggers by the sleeping grooms. Lady Macbeth goes to do it. Macbeth then suffers his second visual
hallucination. Left alone, he says

Whence is that knocking?
How is't with me, when every noise appals me?
What hands are here? Hark! they pluck out mine eyes!
Will all great Neptune's ocean wash this blood
Clean from my hand? No; this my hand will rather
The multitudinous seas incarnadine,
Making the green one red. I

In this speech, we have two very interesting traits which are sure indices of a psychopathological state. In the first place, we have the visual hallucination of the hands, (it seems reasonable to suppose that these are the hands of the murdered Duncan seeking revenge for his death, but the point is immaterial to the issue at stake) which is but the symbolic expression of the conflict within the mind of Macbeth as he realizes the finality and the enormity of his crime. In the second instance, we have the first evidence of a delusional state of contamination, which is regarded as being a definitely psychotic state.

In the killing of the two grooms is further testimony of the delusional state under which Macbeth labours at this time. Certain cases of homicidal mania are marked by the delusional belief that by the killing of another, one may rid himself of his affliction.

O, yet I do repent me of my fury,
That I did kill them.

............

Who can be wise, amaz'd, temperate and furious,

1 Act II, Scene ii.
Loyal and neutral, in a moment? No man:
The expedition of my violent love
Outrun the pauser reason. Here lay Duncan,
His silver skin lac'd with his golden blood;
And his gash'd stabs look'd like a breach in nature
For ruin's wasteful entrance: there, the murderers,
Steep'd in the colours of their trade, their daggers
Unmannerly breech'd with gore: who could refrain,
That had a heart to love, and in that hearty
Courage to make his love known? 1

This lust for killing indicates the beginning of those
homicidal tendencies which are to make of Macbeth one of
the most dangerous types of the insane -- a man suffering
from delusions of persecution with homicidal tendencies --
a paranoic of the worst sort. From this point that element
of his character which has earlier shown itself in a
suspicion of the motives of others is to come to the fore,
and, driven by the supressed feeling of anxiety and fear,
to manifest themselves as cunning and deceit, well marked
features of this type of delusional state.

Know Banquo was your enemy.
So is he mine, and in such bloody distance
That every minute of his being thrusts
Against my near'at of life: and though I could
With barefac'd power sweep him from my sight
And bid my will avouch it, yet I must not,
For certain friends that are both his and mine,
Whose loves I may not drop, but wail his fall
Who I myself struck down: and thence it is
That I to your assistance to make love,
Masking the business from the common eye
For sundry weighty reasons.

Within this hour at most
I will advise you where to plant yourselves,
Acquaint you with the perfect spy o' the time,  
The moment on 't; for 't must be done tonight,  
And something from the palace; always thought  
That I require a clearness; and with him --  
To leave no rubs nor botches in the work --  
Fleance his son, that keeps him company,  
Whose absence is no less material to me  
Than is his father's, must embrace the fate  
Of that dark hour ............  
It is concluded: Banquo, thy soul's flight,  
If it find heaven, must find it out tonight.  

Such is the evidence of the working out of this clever  
cunning in Macbeth's talk with the two murderers in which  
he persuades them that Banquo had ever been their enemy,  
and that by killing him they will be doing themselves a  
good turn; in reality, of course, Macbeth alone stands to  
prosper by such a murder.  

An idea of the terrific mental conflict which  
was present in the mind of Macbeth is shown by his  
interview with Lady Macbeth which follows his arrangement  
with the two hirelings to slay Banquo. The only way in  
which Macbeth's diseased mind can see to resolve these  
conflicts is through further murders -- a positive sign  
that his paranoid state is rapidly developing into a case  
of sheer homicidal mania  

We have scotch'd the snake, not kill'd it:  
She'll close and be herself, whilst our poor malice  
Remains in danger of her former tooth.  
But let the frame of things disjoint, both the worlds  
suffer,  
Ere we will eat our meal in fear, and sleep  
In the affliction of these terrible dreams  

1 Act III, Scene 1.
That shake us nightly; better be with the dead,
Whom we, to gain our peace,
Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave;
After life’s fitful fever he sleeps well;
Treason has done his worst: nor steel, nor poison,
Malice domestic, foreign levy, nothing,
Can touch him further.

Lady Macbeth — Come on;
Gentle my lord, sleek o’er your rugged looks;
Be bright and jovial among your guests tonight.

Macbeth — So shall I, love; and so, I pray, be you:
Let your remembrance apply to Banquo;
Present him eminence, both with eye and tongue:
Unsafe the while that we
Must save our honours in these flattering streams,
And make our faces visards to our hearts,
Disguising what they are.

Lady Macbeth — You must leave this.

Macbeth — 0, full of scorpions is my mind, dear wife!
Thou know’st that Banquo, and his Fleance, lives.

Lady Macbeth — But in them nature’s copy’s not eterne.

Macbeth — There’s comfort yet; they are assailable;
Then be thou jocund. Ere the bat hath flown
His cloister’d flight, ere to black Hecate’s summons
The shard-borne beetle with his drowsy hums
Hath rung night’s yawning peal, there shall be done
A deed of dreadful note.

Lady Macbeth — What’s to be done?

Macbeth — Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed. Come, sealing night,
Scarf up the tender eye of pitiful day,
And with thy bloody and invisible hand
Cancel and tear to pieces that great bond
Which keeps me pale! Light thickens, and the crow
Makes wings to the rocky wood:
Good things of day begin to droop and e’erowse,
While’s night’s black agents to their preys do rouse.
Thou marvell'st at my words; but hold thee still: Things bad begun make strong themselves by ill. So, prithee, go with me. 1

In the scene which, next in chronology, manifests the psychopathological traits of Macbeth, we have evidenced factors which indicate a case of dementia praecox, a complete splitting off of the personality. At the banquet, we find Macbeth, by his own confession,

Cabin'd, cribb'd, confin'd, bound in
To saucy doubts and fears.

As the guests sit at the banquet table, Macbeth experiences his most powerful and soul searing of visual hallucinations — the ghost of Banquo. Macbeth has entered the dining hall,

Lennox — Here is a place reserv'd, sir.
Macbeth — Where?
Lennox — Here, my good lord.
What is 't that moves your highness?
Macbeth — Which of you have done this?
Lords — What, my good lord?
Macbeth — Thou canst not say I did it; never shake Thy gory locks at me.
Ross — Gentlemen, rise: his highness is not well.

Lady Macbeth — Sit, worthy friends, my lord is often thus, And hath been from his youth: pray you, keep seat; The fit is momentary; upon a thought He will again be well. If much you note him, You shall offend him and extend his passion; Feed, and regard him not, Are you a man?
Macbeth — Ay, and a bold one, that dare look on that
Which might appal the devil.

Lady Macbeth — O, proper stuff!
This is the very painting of your fear;
This is the air-drawn dagger which, you said,
Led you to Duncan. O, these flaws and starts,
Imposters to true fear, would well become
A woman's story at a winter's fire,
Authoriz'd by her grandam. Shame itself!
Why do you make such faces? When all's done,
You look but on a stool.

Macbeth — Prithee, see there! behold! Look! lo!
how say you? Why, what care I? If thou canst nod, speak too.
If charnel-houses and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites.

Lady Macbeth — What, quite unmann'd in folly?

Macbeth — If I stand here, I saw him.

Lady Macbeth — Fie, for shame!

Macbeth — Blood hath been shed ere now, i' the olden time,
Ere human statute purged the gentle weal;
Ay, and since too, murthers have been perform'd
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 murthers on their crowns,
And push us from our stools: this is more strange
Than such a murther is.

Lady Macbeth — My worthy lord,
Your noble friends do lack you.

Macbeth — I do forget.
Do not muse at me, my most worthy friends;
I have a strange infirmity, which is nothing
To those that know me. Come, love and health to all;
Then I'll sit down. Give me some wine, fill full.
I drink to the general joy o' the whole table,
And to our dear friend Banquo, whom we miss;
Would he were here! to all and him we thirst,
And all to all.

Lords — Our duties, and the pledge.
Re-enter Ghost

Macbeth — Avault! and quit my sight! let the earth hide thee!
Thy bones are marrowless, thy blood is cold;
Thou hast no speculation in those eyes
Which thou dost glare with.

Lady Macbeth — Think of this, good peers,
But as a thing of custom; 'tis no other;
Only it spoils the pleasure of time.

Macbeth — What man dare, I dare:
Approach thou like the rugged Russian bear,
The arm'd rhinoceros, or the Hyrcan tiger;
Take any shape but that, and my firm nerves
Shall never tremble: or be alive again,
And dare me to the desert with thy sword;
If trembling I inhabit then, protest me
The baby of a girl. Hence, horrible shadow!
Unreal mockery, hence!
(Exit ghost)

Why, so: being gone,
I am a man again. Pray you, sit still. 1

This hallucination is so real and so vivid
that Macbeth is completely unaware of the presence of the
assembled guests, and suffers a total splitting off of his
personality. For the moment he is dissociated from the
entire scene and from all the reassuring marks of normality.
The fact that this presence of the ghost is an hallucination,
and not a ghost in the sense that the dead King of Denmark
is in Hamlet, is evidenced by the fact that none save
Macbeth saw this presence — not even Lady Macbeth,—
while in the case of Hamlet, several of the other
characters saw the ghost of the dead King. For Macbeth,
the ghost is a visual hallucination, "a false creation,
proceeding from the heat-oppressed brain" as was the
dagger before the murder.

Macbeth's delusion that he is being persecuted,
and the intense degree to which his suspicions have been
aroused, is clearly shown in his answer to Lady Macbeth:

Macbeth -- How say'st thou, that Macduff denies
his person
At our great bidding?

Lady Macbeth -- Did you send to him, sir?

Macbeth -- I hear it by the way, but I will send:
There's not a one of them but in his house
I keep a servant fee'd. I will to-morrow,
And betimes 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 away: I am in blood
Stepp'd in so far that, should I wade no more,
Returning were as tedious as go o'er:
Strange things I have in head that will to hand,
Which must be acted ere they may be scann'd.

Lady Macbeth -- You lack the season of all natures,
sleep.

Macbeth -- Come, we'll to sleep. My strange and
self-abuse
Is the initiate fear that wants hard use:
We are yet but young in deed. 1

In the final scene with the witches, we have
material which possesses more of the dramatic than of the
psychological. The chief importance of this scene in its
relation to the development of the theme of this paper
lies in the fact that it is an excellent example of the
distinction which must be borne in mind in the use of the
two terms hallucination and apparition. The Tragedy of

1 Act III, Scene iv.
Macbeth is first and last a play written to be acted, and Shakespeare was primarily a dramatist. In the last witch scene, material is introduced which contributes to the development of the drama. It seems both safer and more logical to regard revelations contained in this scene as apparitions. The distinction lies in the fact that an apparition must be regarded as a creation of the poet's imagination, whereas an hallucination must be regarded as the subjective output of the mind of the character himself and a natural result of that character's mental state.

The next evidence which the text offers in support of the psychopathological traits in Macbeth's personality is the marked progress toward hypochondria. As he comes to the realization that, in the absence of any heir of his own to succeed him on the throne of Scotland, Fleance will reap the reward of all his villainy, scheming and suffering, a state of distinctly abnormal brooding set in. This melancholy results in the homicidal characteristics coming to the fore once more in an exaggerated form, and manifesting themselves in the wholesale slaughter of all who cross his path. It is this utter disregard of another's relationship to himself which makes the homicidal manic such a
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particularly dangerous character. That this mania
is predominant in Macbeth's personality at this time
is clearly shown in his speech, given as an aside, as
he realizes retribution is swiftly overtaking him:

Time, thou anticip'st my dread exploits:
The flighty purpose never is o'ertook
Unless the deed go with it; from this moment
The very firstlings of my heart shall be
The firstlings of my hand. And even now,
To crown my thoughts with acts, be it thought
and done:
The castle of Macduff I will surprise;
Seize upon Fife; give to the edge o' the sword
His wife, his babes, and all unfortunate souls
That trace him in his line. No boasting like a fool;
This deed I'll do before this purpose cool.
But no more sights! 1

The strange things which are done when panic fear seizes
upon the human mind are well known to modern psychiatry,
and in the above speech of Macbeth's we have a fine example
of what madness follows when an unconquerable and chronic
fear becomes uppermost in the mind. Macduff tells us to
what ends this homicidal mania leads in his speech to
Malcolm, as he says:

Malcolm -- Let us seek out some desolate shade,
Weep our sad bosoms empty.

Macduff -- Let us rather
Hold fast the mortal sword, and like good men
Bestride our down-fallen birthdom: each new morn
New widows howl, new orphans cry, new sorrows
Strike heaven on the face, that it resounds
As if it felt with Scotland and yell'd out
Like syllable of dolour.

1 Act IV, Scene 1.
Malcolm -- What I believe, I'll wail;  
What know, believe; and what I can redress,  
As I shall find the time to friend, I will.  
What you have spoke, it may be so perchance.  
This tyrant, whose sole name blisters our tongues,  
Was once thought honest: you have lov'd him well;  
He hath not touch'd you yet. I am young; but something  
You may deserve of him through me, and wisdom  
To offer up a weak poor innocent lamb  
To appease an angry god.

Macduff -- I am not treacherous.

Malcolm -- But Macbeth is.  
A good and virtuous nature may recoil  
In an imperial charge. But I shall crave your pardon;  
That which you are my thoughts cannot transpose;  
Angels are bright still, though the brightest fell;  
Though all things foul would wear the brows of grace,  
Yet grace must still look so.

Macduff -- I have lost my hopes.

Malcolm -- Perchance even there where I did find my  
Why in that rawness left you wife and child,  
Those precious motives, those strong knots of love,  
Without leave-taking? I pray you,  
Let not my jealousies be your dishonours,  
But mine own safeties. You may be rightly just,  
Whatever I shall think.

Macduff -- Bleed, bleed, poor country!  
Great tyranny, lay thou thy basis sure,  
For goodness dare not check thee! wear thou thy wrongs;  
The title is affeer'rl! -- Fare thee well, lord;  
I would not be the villain that thou think'st  
For the whole space that 's in the tyrant's grasp  
And the rich East to boot.

Malcolm -- Be not offended;  
I speak not as in absolute fear of you.  
I think our country sinks beneath the yoke;  
It weeps, it bleeds, and each new day a gash  
Is added to her wounds: I think withal  
There would be hands uplifted in my right;
And here from gracious England have I offer
Of goodly thousands; but for all this,
When I shall tread upon the tyrant’s head,
Or wear it on my sword, yet my poor country
shall have more vices than it had before,
More suffer and more sundry ways than ever,
by him that shall succeed. 1

The maniac depressive state which marks the
latter days of Macbeth shows clearly in his own words,
as he remarks to Seyton, one of his attendant officers,

Seyton! — I am sick at heart,
When I behold — Seyton, I say! — This push
Will cheer me ever, or dis-ease me now;
I have lived long enough: my way of life
Is fallen into the sear, the yellow leaf,
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have; but, in their stead,
Curses, not loud but deep, mouth-honour, breath,
Which the poor heart would fain deny, and dare not. 2

The callousness with which Macbeth accepts the
news of Lady Macbeth's death reveals how far removed from
a normal balance his mind is; and offers us an insight into
the futility of the life which stretches ahead of him:

She should have died hereafter;
There would have been a time for such a word.
Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing. 3

1 Act IV, Scene iii
2 Act V, Scene iii
3 Act V, Scene v
Dear Sir,

I am writing to request permission to visit your plant and discuss the possibility of installing a new refrigeration system. I believe that your current system is outdated and inefficient, and I am confident that a new system would not only improve the performance of your plant but also reduce your operating costs.

I have been working on refrigeration systems for over 10 years and have experience in designing and installing systems for various industries. I am confident that I can provide you with a solution that meets your specific requirements.

Please let me know if you are interested in discussing this further. I am available to meet with you at your convenience.

Thank you for considering my proposal.

Sincerely,

[Your Name]
"If, now, we consider the inter-relationship of Macbeth's insanity and his behavior, the conclusions seem clear enough. His mental conflicts previous to the murder, and the tortures of remorse for having done the deed determine his insanity. His insanity, once established, (delusions of persecution) is responsible for his subsequent career of bloodshed."

1 Act V, Scene v
2 H. Somerville, Madness in Shakespearian Tragedy, p. 68.
Lady Macbeth is the other character in the play Macbeth to manifest those pathological traits which are under consideration in this thesis. To secure the adequate background for a sympathetic appreciation of the character of Lady Macbeth, it is important that we approach a study of her part in the tragedy with an open mind and not one prejudiced by the general deductions too frequently made from a surface observation of her acts. "No inhuman monster was Lady Macbeth, but a living woman, led into a committal of a great crime by no thirst of blood or indifference to suffering, but as the outcome of that blind devotion to another that in some natures seems to swallow up every other consideration .... Gifted with full, warm energies, and strong intellectual capacities, the vigour of her nature for years had hitherto been idle .... She had all the powers for great deeds and noble actions; but whilst her husband was adding victory to victory in the field and reaping a rich harvest for military renown, she had no .... work to busy her hands in that afforded scope for the exercise of her mental powers."

During this solitude, Lady Macbeth's naturally active mind was busy: first, probably with idle day

1 M. Leigh-Noel, Lady Macbeth, p. 7.
dreams, but later, certainly, with definitely autistic thinking in terms of a lust for power and an unwholesome brooding over her condition in life. She was a lonely woman who had lost her child and was eminently dissatisfied with her status in life and eager for an opportunity to alter it. This tendency to brood was soon to develop into a definitely neurotic state of hypochondria. Here once again we have a glowing example of the completeness with which Shakespeare shows us the early stages of a mental breakdown. Someone has said that Shakespeare, like the Gods, first makes mad those whom he would destroy; and here we have his first step toward weakening the moral fiber and mental poise of Lady Macbeth. In the case of Lady Macbeth, it is essential that we admit that the breakdown of her sanity is a gradual and progressive affair; for all the evidence points to her as having been a fine character as a wife, a daughter, and a mother.

In support of the contention that Lady Macbeth's autistic thinking took the form of an excessive dwelling on themes which involved exalted ideas, and that she harbored a craving for power beyond that already hers by virtue of her husband's
high military standing, let us look at her lines in
the first scene in which she is directly introduced
in the play. To be sure Macbeth was the original
instigator of the plot to murder Duncan, but Lady
Macbeth would not have been such a ready ally had
she not already done some thinking on the subject.
As the prophecy of the witches brought the hidden
content of Macbeth's dreams and ambitions to light,
so the reading of her husband's letter shows us
what has been in her mind. In this letter he tells
Lady Macbeth of the already fulfilled prophecy of
the weird sisters and of the one which is yet to
take place. She tells us in a soliloquy the content
of her day dreams, and how well she has analyzed her
husband's character as it relates itself to the carrying
out of these dreams in terms of practical accomplishment:

Glamis thou art, and Cowdor, and shalt be
What thou art promis'd. Yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way. Thou wouldst be great;
Art not without ambition, but without
The illness should attend it: what thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win: thou'dst have, great Glamis,
That which cries, 'Thus thou must do, if thou have it,'
And that which rather thou dost fear to do
Than wishest should be undone. His thee higher,
That I may pour my spirits in thine ear,
And chastise with the valour of my tongue
All that impedes thee from the golden round
Which fate and metaphysical aid doth seem
To have thee crown'd withal. 1

1 Act I, Scene 5.
It seems reasonable to suppose that this ambition complex for her husband and interest in his welfare is a sublimation of the maternal instinct, the full satisfaction of which had been denied her on the death of her child, and that her excessive vital energy has thus become manifest in mental activity.

In Lady Macbeth's speech prior to the entrance of Macbeth, we behold a more definite determination that the long dreamed of plans shall be put into execution come what may; and here we also observe that to this end she can convince even herself that she is indeed a very brave and determined woman;

The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me, from the crown to the toe, top-full
Of direst cruelty! Make thick my blood;
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep pace between
The effect and it! Come to my woman's breasts,
And take my milk for gall, you murder'ring ministers,
Wherever in your sightless substances
You wait on nature's mischief! Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry 'Hold, hold!' 1

When the actual murder has been committed by Macbeth, Lady Macbeth has by far the stronger control over her emotions; she it is who takes charge of the situation and reminds Macbeth that he must not feel so deeply the

1 Act I, Scene v.
auditory hallucination of Banquo's voice from which he has just suffered, for, says she,

These deeds must not be thought After these ways; so, it will make us mad. 1

It is Lady Macbeth whose poise and care return the daggers and gild the faces of the grooms that the crime might seem to be their work. Returning from this gruesome task, she says

My hands are of your colour, but I shame
To wear a heart so white .......
A little water clears us of this deed:
How easy is it, then! 2

But her nerves get the better of her when she learns that Macbeth has killed the sleeping grooms, and she is forced to cry, "Help me hence, hoi"

It is the banquet scene which presents evidence of the progress in the breakaway of Lady Macbeth's mind from the moorings of sanity. When we take into consideration the already established nature of her mental processes, we can easily conjecture what has transpired during the interim between the murder and the banquet. She has seen her husband's head encircled with "the golden round" and her own position established as Queen of Scotland.

The trial of the banquet scene, which has already

1 Act II, Scene ii.
2 Act II, Scene ii.
shown us so much of Macbeth's mental status, marks
the real breaking point in the sanity of Lady Macbeth.
Then it is that she comes to the full realization of
the cost of the throne to them both

Nought's had, all's spent,
Where our desire is got without content:
'Tis safer to be that which we destroy
Than by destruction dwell in doubtful joy. 1

To be sure, she does not suffer the visual hallucinations
to which Macbeth is reduced, but even her poise is shaken
and her mind driven to those horrible thoughts which were
later to show themselves in her monoideic somnambulism.

Dr. Coriat believes that "in the sleepwalking
scene, Shakespeare reached the summit of his art in
creating an abnormal mental state." 2 This scene is
the strong point, based on observation and induction,
in support of the insanity of Lady Macbeth. The
daydreaming tendencies of Lady Macbeth have already
been referred to; from this state, a characteristic of
hysteria, she progresses from one stage of insanity to
another and arrives by a logical and well established
succession to a condition of monoideic somnambulism in
which she reveals all the essential factors of true
madness and which is to culminate in her death, probably
by suicide.

1 Act III, Scene ii.
2 Isador H. Coriat, The Hysteria of Lady Macbeth
(Ante-room in the Castle)

Doctor — I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

Gentlewoman — Since his majesty went into the field, I have seen her rise from her bed, throw her nightgown upon her, unlock her closet, take forth paper, fold it, write upon it, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

Doctor — A great perturbation in nature, to receive at once the benefit of sleep and do the effects of watching! In this slumbery agitation, besides her walking and other actual performances, what, at any time, have you heard her say?

Gentlewoman — That, sir, which I will not report after her.

Doctor — You may to me, and 'tis most meet you should.

Gentlewoman — Neither to you nor any one, having no witness to confirm my speech.

(Enter Lady Macbeth with a taper)

Lo you, here she comes! This is her very guise, and, upon my life, fast asleep. Observe her; stand close.

Doctor — How came she by that light?

Gentlewoman — Why, it stood by her; she has light by her continually; 'tis her command.

Doctor — You see, her eyes are open.

Gentlewoman — Ay, but their sense is shut.

Doctor — What is it she does now? Look, how she rubs her hands.

Gentlewoman — It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.
Lady Macbeth — Yet here's a spot.

Doctor — Hark! she speaks; I will set down what comes from her, to satisfy my remembrance the more strongly.

Lady Macbeth — Out, damned spot! out, I say! One: two: why, then 'tis time to do 't. — Hell is murky! — Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account? Yet who would have thought the old man to have had so much blood in him?

Doctor — Do you mark that?

Lady Macbeth — The thane of Fife had a wife: where is she now? What, will these hands ne'er be clean? No more o' that, my lord, no more o' that: you mar all with this starting.

Doctor — Go to, go to; you have known what you should not.

Gentlewoman — She has spoke what she should not, I am sure of that: heaven knows what she has known.

Lady Macbeth — Here's the smell of blood still: all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

Doctor — What a sigh is there? The heart is sorely charged.

Gentlewoman — I would not have such a heart in my bosom for the dignity of the whole body.

Doctor — Well, well, well, —

Gentlewoman — Pray God it be, sir.

Doctor — This disease is beyond my practice: yet I have known those which have walked in their sleep who have died holily in their beds.

Lady Macbeth — Wash your hands; put on your nightgown; look not so pale. — I tell you yet again, Banquo's buried; he cannot come out on's grave.

Doctor — Even so?
Lady Macbeth — To bed, to bed! there's knocking at the gate: come, come, come, come, give me your hand. What's done cannot be undone. To bed, to bed, to bed.

Doctor — Will she go now to bed?

Gentlewoman — Directly.

Doctor — Foul whisperings are abroad. Unnatural deeds Do breed unnatural troubles; infected minds To their deaf pillows will discharge their secrets. More needs she the divine than the physician. God, God forgive us all! Look after her; Remove from her the means of all annoyance, And still keep eyes upon her. So good night: My mind she has mated and amaz'd my sight; I think, but dare not speak.

Gentlewoman — Good night, good doctor. 1

The fact that this particular scene is not the first time that Lady Macbeth has exhibited this subconscious automatism is evidenced by the dialogue between the gentlewoman and the doctor. From this bit of dialogue, we also observe that Lady Macbeth has revealed in these scenes her inmost thoughts, thoughts whose contents are so damning that the gentlewoman will not reveal them even to the court physician without his first having witnessed one of these somnambulistic scenes. The hand washing compulsion which is "an accustomed action" with her has been known to continue a "quarter of an hour at a time". Lady Macbeth's speech as she washes her hands is further evidence of her diseased mind and the terrible consequences which her consciousness of guilt has brought about in her mind:

1 Act V, Scene 1.
"Cut, damned spot! out, I say! One: two: why, then 'tis time to do 't. Hell is murky. Fie, my lord, fie! a soldier and afraid? What need we fear who knows it, when none can tell out power to account? Yet who would have thought the old man to have had so much blood in him?" Further words of Lady Macbeth serve to identify the nature of her sense of contamination and to point out the basis of her hand washing compulsions, if, indeed, such proof is necessary: "What, will these hands never be clean? ....Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand."

Thus, as the doctor states, an infected mind has discharged its secret. What happens to Lady Macbeth after this we can only conjecture, but certain it is that she died; and it seems most reasonable to suppose, in view of her distraught mental state, that she commits suicide.

It is not the purpose of this thesis to evaluate the characters from either the literary or the moral standpoint; but a quotation from Doctor Somerville seems a fitting summary of the character of Lady Macbeth: "She was a great woman, was Lady Macbeth, but she overestimated her powers of endurance. In doing so she proved herself to be human. She was a
woman only, not a superwoman."

If in our endeavor that was thesis too, by
the use of the method utilized in the morning, established
the following statements be found:
1. The character of King Lear was marked by realistic domestic
with realistic qualities.

2. The realistic domestic of King Lear was characterized by an
enchanting irritability, on exaggerated passion, a pronounced
imagination, delusionalMism, and ascensions of well-willed
judgments.

3. The pseudosyndrome of King Lear was depicted by the
dominance of certain delusional personality changes, a
deficiency of insight and confusion of its moral formation, and an
illusionary mystery.

4. The character of Mabel is marked by pseudosyndrome,
autistic thinking, an exaggerated look, for power, hallucinations
(both visual and auditory), solitaries, hallucinative units, a
splitting off of the personality, and an abnormal schizophrenia
resulting in a study of hypochromic.

5. The character of Lady Mabel is marked by the following
abnormal traits: Excessive autistic thinking, compulsions,
hypochondria, manicotic amnesias, pathological hypnosis,
an exaggerated ambition complex, and delusions of grandeur.
CONCLUSIONS

It is our contention that this thesis has, by the use of the method outlined at its opening, established the following statements as facts:

1. The character of King Lear was marked by senile dementia with paranoid trends.

2. The senile dementia of King Lear was characterized by an excessive irritability, an exaggerated passion, a pronounced incoherence, delusional states, and evidences of weakened judgments.

3. The paranoid trends of King Lear were: his extreme egotism, certain definite personality changes, a deterioration and confusion of his mental faculties, and an aimless wandering.

4. The character of Macbeth was marked by paranoid trends, autistic thinking, an exaggerated lust for power, hallucinations (both visual and auditory), delusions, homicidal mania, a splitting off of his personality, and an abnormal melancholy amounting to a state of hypochondria.

5. The character of Lady Macbeth was marked by the following abnormal traits: Excessive autistic thinking, compulsions, hypochondria, monoideic somnambulism, pathological hysteria, an exaggerated ambition complex, and delusions of grandeur.
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SUMMARY

This thesis has attempted to show by an analysis of the texts of the plays *King Lear* and *Macbeth*, that the characters King Lear, Macbeth, and Lady Macbeth were insane when viewed in the light of contemporary psychiatric knowledge. The nature of the types of insanity manifested by these three characters has been stated in the terms of modern psychology and psychopathology, and their presence supported by quotations from the texts of the play.
BIBLIOGRAPHY


