

INFINITE GENERATIONS

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PREFACE

In this paper I have attempted an original interpretation of V.i.44-45 of Macbeth. The lines have rarely been glossed and when they have been, a very superficial explication has been made. The sleep-walking scene represents a significant turning point in the play. The scene is brief and every word seems to have a particular emphasis. In the light of the importance of the soliloquy the question arises as to the exact meaning of V.i.44-45. I have endeavored to prove a theory that the lines imply that Duncan was a man of such superiority his physiology refuted the laws of science; that, in the sixteenth and early seventeenth centuries there were very strongly held beliefs about the powers inherent in blood. These powers included the ability to impress the stamp of a man's virtues and faults upon his posterity by means of his seminal blood; that blood itself was in part made up of the semen necessary for creation of a like being; that there was a difference in royal blood and common blood, as to its powers. And, since Duncan was the ancestor of the two royal auditors of the first performance of the play, the lines must serve as a compliment to them.

I believe that I have succeeded in establishing a basis of belief for the two parts of the thesis and for the elevation of the line from the mediocrity of stage business to a position of highly suggestive meaning.

This paper would never have been written without the encouragement and guidance of Dr. David S. Berkeley. It was he who first guided me into this area of research. Also, Dr. William R. Wray made some extremely helpful suggestions at the final stage of the writing of the paper.

I would also like to express my appreciation to the Oklahoma State University Library staff in charge of microfilm for their unfailing and cheerful help in the finding and use of the material principally employed in the preparation of the paper.

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CHAPTER I

INFINITE GENERATIONS

Cogent evidence supports the premise that Lady Macbeth's lines "Yet who would have thought the old man to have had so much blood in him?" (V.i.44-45) have a particular meaning in the light of sixteenth-century physiological and medical belief and that implicit in such an interpretation of the lines is a compliment to James I.¹

Dramatic works often have some lines which serve only to begin or end a scene, to characterize, or to create atmosphere. In many of the studies of Macbeth consulted this was the principal explication of V.i.44-45--when the lines were alluded to at all.² Leo Kirschbaum says that scholars have little to remark about:

. . . Shakespeare and his gore spattered dramatis personae [in Macbeth]. Neither the careful student of poetic texture, like L. C. Knights, nor the subtle student of production problems, like Harley Granville-Barker, seems to care to deal with the many severed heads, tortures, murders, duels, blood baths that are scattered through the First Folio's pages.³

A. C. Bradley in Shakespearean Tragedy says of the sleepwalking scene:

. . . it inspires pity, but its main effect is one of awe. There is great horror in the references to blood, but it cannot be said that there is more than horror Macbeth leaves a decided impression of colour It is as if the poet saw the whole story through an ensanguined mist The most horrible lines in the whole tragedy are those of her shuddering cry, 'Yet who would have thought the old man to have had so much blood in him?' (V.i.44-45).⁴

William Blissett sees the blood imagery in the play as serving "to keep the air foul and filthy and that the foulness of the air in turn makes thick the blood of the Macbeths."⁵ According to Blissett's count the play uses various forms of the word "blood" fifty times. He does, however, see more in the blood imagery than mere goriness and atmosphere. He says that its great emotional power comes not from the foulness of the blood "but quite on the contrary because it is one of the most sacred of things, the residence of life and racial and family identity."⁶ Blissett asserts that Macbeth himself ". . . associates blood with family continuity."⁷

Certainly one must consider the possibility that V.i.44-45 has a double meaning. The sleepwalking scene presents the agonizing guilt of Lady Macbeth and the "so much blood" like the "damned spot" can be interpreted as expressions of the burden of guilt of which she is unable to divest herself. The blood guilt permeates the play and can be incorporated into the thesis of this paper, i. e., Duncan is not only deprived of life but also of the possibility of fathering other sons to pass on his virtues and honor. Macbeth and his wife have not only murdered their lawful king, they have cut off the further production of royal progeny.

Although this paper deals primarily with Duncan as an ancestor of James I, some remark must be made regarding the importance in the play of Banquo as an antecedent of the king. Duncan preceded by some time the entrance of Banquo's descendants into the royal line. Banquo's posterity, according to contemporary genealogy, merged with Duncan's in the marriage of Walter Steward and Marjory Bruce. James therefore, is a descendant of both Banquo and Duncan, and Shakespeare,

in the play, depicts both ancestors as being highly virtuous, making it doubly complimentary to the king.

The blood guilt theme recognized, this paper will be limited to an alternate interpretation. I propose to demonstrate that V.i.44-45 augured family continuity through blood to a long line of Duncan's descendants, two of whom were royal members of the audience at the premier performance of Macbeth. In fact, everyone present would readily apprehend the implications of these lines because the properties of blood were common knowledge.

The vernacular encyclopedias and works on anatomy and physiology often enjoyed several printings and were widely read. F. N. L. Poynter, writing of "Medicine and Health" in Shakespeare's time, points out that the poet lived at a period when ". . . medical knowledge was as commonplace and necessary as a knowledge of domestic skills. Medical books were just as likely to be found in any gentleman's library as literary or historical works."⁸ Therefore, through study of the many treatises on medicine, surgery and anatomy printed in sixteenth- and seventeenth-century England, one can make a fair assessment of common belief regarding blood and its attributes. There was, indeed, an almost reverential attitude toward blood in Renaissance England. It is evidenced by authors such as Thomas Walkington, Fellow at St. John's College, Cambridge, in his book The Optick Glasse of

Humors:

In the elements consists the body, in the body the blood,
in the blood the spirits, in the spirits soule
It is a nutriment for all and singular parts of what
qualities soever. It is termed in Hebrue--sanguis for his
nutrition, and sure it is, as it were, the dam or nurse
from whose teats the whole body doth suck and draw life.⁹

The most-quoted, commented-upon, and referred-to authoritative work of the time was the Bible. Two passages demonstrate the sanctity ascribed to blood: "But flesh with the life thereof, I meane, with blood thereof, shall ye not eat" (Genesis IX:4); and, "For the life of the flesh is in the blood" (Leviticus XVII:11).¹⁰ Popular belief therefore was that the very life and seeds of life, were present in man's blood.

Blood not only contained the seeds of life, but, as Arcandum said, "The blood is hote, moyst and sweet The blood nourisheth. The blood maketh men moderate, mery, pleasant, fayre and of a ruddy colour which be called sanguine men."¹¹ Andre Du Laurens, First Physician to Henry IV of France, also expressed a well-known concept when he wrote:

Our life is stayed upon two pillers, which are the radicall heate and moisture; the radicall heate is the principall instrument of the soule, for it is it that concocteth and distributeth our nourishment, which procureth generation, which stretcheth out and pearceth the passages, which fashioneth all our parts, which maketh to live (as saith Trismegistus) all the severall kindes of things that are in the whole world, and governeth them according to their worth and dignitie. This heate being a naturall bodie hath neede of nourishment, the humour which is called the radicall moisture, is the nourishment thereof the heate and moisture influent, which come from the heart, as from a lively fountaine, and are conveyed along by the arteries, as through certaine pipes.¹²

Henry Cuffe, Fellow of Merton College, Oxford, describes heat and moisture with an analogy:

And as in the midst of heaven there is situated the Sunne that enlightheth all things with his raies, and cherisheth the world and the things therein contained with his life-keeping heat; so the heart of man, the fountaine of life and heat, hath assigned to it by nature, the middle part of our body for his habitation, from whence proceedeth life and heat, unto all the parts of the bodie, (as it were unto rivers) whereby they be preserved and inabled to performe

their naturall and proper functions.¹³

The Oxford English Dictionary defines "radicall" as meaning the "root of" in sixteenth-century usage. Therefore "radicall heat" was that root or natural body heat of man and "radicall moisture" the blood man had at birth.

Men grew old then because their natural heat was extinguished.

Cuffe explains this:

. . . for our heat having alway what to feede upon, either by nature or by this outward supply of nourishment, and death never assailing us, but by the banishment and extinguishing of this naturall heate, where is this necessity of ending our life? The answer is, that the impurity of the outward nourishment inwardly applied, by degrees tainteth that naturall ingendred humidity, and by its continuall mixture at length wholly corrupteth it. For as in the mingling of water with wine, the greater the infusion of water is, the more is the infeebling and weakening of the wines force, till at length it be cleane oppressed and extinguished And thence it is that old men when they are neerest unto their end abound with a watrish humour, yet are they said to be cold and dry, as wanting indeed that moisture which is the fittest for their heat to feed upon.¹⁴

An encyclopedia in the vernacular which enjoyed three printings,

Batman upon Bartholome His Booke De Proprietatibus Rerum, comments:

Isidore saith, The bloud has this name Sanguis of Greek for the bloud sustaineth strength, helpeth and confirmeth the lyfe: for Sancire, is to understand, confirme.¹⁵

Being so well informed on the many functions of blood, no one would doubt that blood, coupled with heat, became the carrier of the seeds of posterity; that the very perpetuation of the individual self lay in one's blood. Macbeth tells Malcolm:

The Spring, the head, the fountain of your blood,
Is stopp'd; the very source of it is stopped
(II.iii.103-104).

Nenna wrote, "The ingendring of children is permitted to man, by meanes of his own bloud."¹⁶ In his Treatise Discoursing of Love, Jacques Ferrand says of blood:

Abundance of Blood, of a good temperatue, and full of spirits, caused by the continual Influence of the Heart; for reason that it is the Materiall cause of seed¹⁷

The Oxford English Dictionary says of blood that it is "the supposed seat of emotion, passion; as in 'it stirs the blood,' 'his blood is up,' and 'my blood boils.'" Thomas Cogan, master of the Manchester grammar school and physician at Manchester, in The Haven of Health describes the manner in which blood is changed into the seeds of life:

. . . after the third and last concoction: which is doone in everie part of the bodie that is nourished, there is left some part of profitable blood, not needefull to the partes, ordeyned by nature for procreation, which . . . is wonderfullie conveighed and carried to the genitories, where by their proper nature that which before was plaine blood, is now transformed and changed into seede.¹⁸

The concept that a body containing much blood contained much seed is amply supported by the scientific writings of the age. Henry Cuffe provides a summary:

. . . if we consider the matter whereof we are all made, and that is semen and sanguia parentum, both abounding with heat and moisture¹⁹

The passing from generation to generation of blood richly laden with royal seed was, therefore, a matter of primary interest to Englishmen as well as to the monarchs who reigned by right of lineal descent. The topic was of especial interest to the subjects of James I. The "virgin queen" had died without legal issue, leaving possession of the throne a disquieting uncertainty for a number of years. The strong feelings of the people regarding the geniture of their rulers

from royal blood are clearly shown in Francis Markham's Booke of Honour:

Of Borne-Kings . . . all Excellencies, all perfections, and all vertues both Divine and Morall, finde in their Bosomes and Apprehensions, a fairer and goodlier Palace, earlier ready, richer furnished Next, they are the happiest for their Subjects, bringing unto them (in their Births) . . . the assurance of their Succession, which doubt (in their want) would so disturbe and trouble, that the life of the Commonwealth would ever bee in danger

So that, where Blood hath thus the power to inherite Soveraigntie, there is ever such a mutuall Content and Harmonie of Love between the Prince, and his people, that all things goe well, and how young soever the Soveraigne bee, yet shall both his Blood and Lawes bee olde

But the question is neither doubtfull or disputable, but the world will acknowledge, these Kings thus borne and hereditary, there are none more sacred, no government more needfull, no power more strong²⁰

Markham also pointed out the evils to be found in an elective monarchy:

In the Royaltie that is Elective, there are many rubbs, many Incertainties: so that the strength of private Factions, and the power of forraigne Neighbours did ever thrust in a hand of corruption amongst them²¹

Juan Huarte's The Examination of Mens Wits provides a summary statement of the importance attached to hereditary kings:

To enjoy a perfection in all the powers which governe man, namely, the generative, nutritive, wrathfull, and reasonable is more necessarie in a king, than in anie artist whatsoever²²

The interest in rulers produced from royal seed was also exemplified in the customs accompanying regal marriage rites: there was the participation of court officials, the lord chamberlain and others, in the disrobing and putting to bed of the newly wed couple.²³

Public interest in royal succession would stimulate concern about the wealth of seminal blood in their monarch's ancestry. And, according to Elizabethan concepts of physiology, Duncan would have

been a bloodless old man. Sanguinity was a particular characteristic of youth. Shakespeare frequently refers to the idea that old men have little blood. In The Winter's Tale, for example, Leontes taunts Antigonus with his infirmity when the old man offers to defend Perdita. Antigonus replies that he will offer:

. . . . At least this much
I'll pawn the little blood
Which I have left (II.ii.165-167).

Nestor, in reply to Hector's challenge, says:

Tell him of Nestor
. . . . He is old now,
But if there be not in our Grecian
host
One noble man
I'll hide my silver beard in a gold
beaver
And in my vantbrace put this withered
brawn,
. . . . His youth in flood,
I'll prove this truth with three drops
of blood. (Troilus and Cressida,
I.iii.291-301).

Lucius in Titus Andronicus tells his aged father, "My youth can better spare my blood than you" (III.i.66). Juliet contrasts her youth with the antiquity of her nurse when she remarks:

Had she affections and warm youthful
blood,
She would be as swift in motion as a
ball
.
But old folks, many feign as they were
dead,
Unwieldy, slow, heavy and pale as lead
(Romeo and Juliet, II.v.12-17).

Timon speaking of the senators of Athens, says that

. . . . These old fellows
Have their ingratitude in them hereditary.
Their blood is caked, 'tis cold, it seldom
flows' (Timon of Athens, II.ii.223-225).

Hamlet tells his mother, "you cannot call it love, for at your age/
The heyday in the blood is tame, it's humble" (Hamlet, III.iv.68-69).

These many references in the Shakespeare canon demonstrate that the association of old men and paucity of blood was a prominent popular belief and lends strength to the argument of this paper.

Lady Macbeth's amazement certainly would have been echoed by her auditors, for they knew that "In old age . . . men begynne to waxe cold and drye, and like unto a plante that dryeth up and wythereth."²⁴ The encyclopedia says that ". . . old men whose bloud wareth colde, and in whom the bloud heateth not can but little good."²⁵ Andre du Laurens compares old men's blood to diluted wine:

. . . as wine the more that water is mixt with it, becommeth so much the more waterish, and in fine changeth altogether into water; even so the radicall heate and moisture waxe weaker every houre, by coupling of them with new nourishment, which is alwais infected with some adversarie and unlike qualitie.²⁶

Du Laurens uses the twelfth chapter of Ecclesiastes in an allegorical description of old age. He describes the mositure thus:

The golden ewer is broke, that is the hart, which containeth (much after the maner of a vessell) the arteriall blood, and vitall spirit, which are somewhat yellow and of golden colour, which ceaseth to move, and cannot any longer containe or hold, much after the nature of a thing that is broken. The water pot is broken at the spring head, that is, the great veine called the hollow veine, which cannot draw blood any more out of the liver, which is the common store-house and fountaine which watereth all the bodie; in such sort as that it yeeldeth no more service then a broken pitcher.²⁷

He writes further that old age is not to be judged according to the number of years of a man's life but according to the temperature and moisture of his body. He concludes:

They which are of a sanguine complexion grow old very slowly, because they have great store of heate and moysture: melancholike men which are cold and drie, become old in shorter time.²⁸

Aristotle named three ages of life: childhood, with a rich supply of heat and moisture; middle age, with an ideal quantity of these elements; and old age, in which we see man as described in Henry Cuffe's The Differences of the Ages of Man's Life:

. . . declining and swarving from that good and moderate temper, and by little and little decaying in both these qualities, [heat and moisture] till at length they be both of them consumed.²⁹

Nicholas Gyer, the surgeon, speaks for his colleagues in warning against the bleeding of old men:

. . . because there is in them little good blood. Olde men after 70 yeares are not to be let blood . . . in these yeares, the powers of the bodie be weake & that blood aboundeth not; bleeding is not to be in them practiced To frequent bleeding bringeth on old age apace.³⁰

Finally, according to Batman uppon Bartholome:

Pure blood & whole together is not but in young folke: for phisitions say that blood wasteth by age: therefore in old men is shaking and quaking for default of blood.³¹

Lady Macbeth calls Duncan an "old man." The authorities on physiology of the age make the rest of her statement a paradox. Indeed, Lady Macbeth has seen the miracle of an old man bleeding copiously; abundance of blood is abundance of the seeds of posterity; and Duncan's sons are carriers of this rich blood. Furthermore, not only will Duncan's line stretch out to the "crack of doom," but his offspring will receive with his seminal blood the noble and honorable qualittes possessed by their progenitor.

Francis Markham in the Booke of Honour describes how blood

becomes the carrier of honor and nobility:

Blood (Right Honourable and gracious Sir) which is the First and Eldest Branch of Nobility, is above all things given most immediately from Gods most powerfull and strong arme . . . for as the heart is the Fountaine of Blood and Spirits, so is God the Creator of that Heart, and the infuser into those Spirits of that lively fire of Cogitation which bringeth forth the most rare and praise worthy Actions: of which when the world has taken notice and confirm'd with the Seale of Honor, then like a Seede cast into a most excellent Ground, this Blood sends out an issue of Honor even to Infinite Generations.³²

Of royal blood Markham writes:

Tis of Blood Royall, to which I must bend my discourse . . . for it is a pure streame so immediately issuing from Kings, and so precious in the sight both of men and Angels, that as wee are tyed to the Soveraigne Majestie in all the lincks of Love, Feare, and Obedience; so to those, whose Veines are filled with this sacred and true Moysture, we must necessarily yeeld best respect and reverence.³³

Shakespeare provides ample evidence in the play that Duncan possesses the kingly virtues of integrity, modesty and courage which by his blood would be transmitted to "infinite generations." In five lines, I.vi.10-15, Duncan speaks seven times in the first person-- six of these employ the royal plural, but the seventh reference is in the familiar first person, which demonstrates his modesty in choosing to use the more familiar "I." His courage is accented by his presence at the battle site since, owing to his age, no note would have been taken of his absence.³⁴ Macbeth eulogizes him thus:

. . . 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
(I.vii.16-19).

That the father transmitted his virtues to his offspring is seen in a description of the male powers of generation given by

Dr. Alexander Read, Fellow of the Physician's College of London:

The uses of the stones are three: the first is to elaborate the seed by reason of the seminificall faculty resident in the parenchyma of the stones; for they turn the bloud into seed The second is, they adde strength, heat, and courage to the body as the gelding doth manifest, by the which all these are impaired.³⁵

Duncan's posterity was notable for the preponderance of male progeny. Fifteen male and three female Stuarts came after him in direct lineal descent. That Duncan could be credited with the plurality of male heirs is confirmed by Jacques Guillemeau in Child-birth: ". . . the generation of Males or Females depends on the strength of the seed."³⁶ Henry N. Paul in The Royal Play of Macbeth states: "For length of lineal, that is, unbroken direct descent from father to son, royal genealogy cannot match the Stuart line."³⁷ Two direct lineal descendants of Duncan, James I of England and King Christian of Denmark, were among those who first heard V.i.44-45.³⁸ James had a keen interest in the blood which ran in his veins, its origin and its continuity. He derived his supposed divine right from his royal ancestry. In his book of instruction, to his son and heir, Basilikon Doron, James assured the young Prince Henry, "Yee are come of as honourable Predecessours as anie prince living."³⁹

His ancestors had ruled Scotland, by divine right, for six centuries. He very strongly believed that kings were set apart by God to rule and he was much occupied with efforts to establish a dynasty of Stuarts in England. In his book, The Trew Law of Free Monarchies he says:

". . . Monarchie is the trew paterne of Divinitie, as I have already said. Kings are called Gods by the propheticall King David, because they sit upon God his Throne in the earth, and have the count of their administration to give unto him."⁴⁰

Since James could present such a long line of predominantly male predecessors he was highly esteemed by the English people although Parliament often ignored his arguments for a monarchy based on birth, descent and divine right. Huarte articulated subjects' concern when he wrote of a king: ". . . if he decease without heires of his bodie, straightwayes it must be decided by civile wars, who shall commaund next after him."⁴¹

Shakespearean scholars have gathered a wealth of evidence that Macbeth was written as a compliment to King James I. Some of the facts adduced to support his premise are these: one, that Shakespeare chose a Scottish story in which five of the main characters (Duncan, Banquo, Malcolm, Fleance, and old Siward) are ancestors of James; two, the "show of kings" (IV.i.111-121) would please a sovereign who had such a decided interest in his genealogy and great pride of ancestry; three, the addition of the witch scenes (entirely Shakespeare's invention) took notice of another particular interest of the king; and four, the alteration in the character of Duncan who is depicted as a weak and vacillating ruler in Holinshed's Chronicles.⁴² In Macbeth Duncan is pictured as modest, courageous and noble. To these points of evidence I would add V.i.44-45. It could not have failed to please James to hear that his forefather so abounded in the means of fathering a long line of predominantly male descendants that even in his old age, against the laws of nature and science, he still possessed a rich store of seminal blood.

References used by Shakespeare, often observed as trivialities, are seen in a different light when the history of thought, customs and beliefs, and living conditions of his age are closely investigated.

It is then that the language employed, the statements made, assume their correct connotations. With a knowledge of sixteenth-century concepts of blood, the almost magical powers ascribed to it, and the strong incentive for the playwright to bestow praise and honor on Duncan, one sees that V.i.44-45 is something more, perhaps, than a simple dramatic contrivance to heighten atmosphere. One does not doubt that Shakespeare meant what he said but one must ascertain the meaning of what he said.

FOOTNOTES

¹ Shakespeare The Complete Works, ed. G. B. Harrison (New York, 1968), p. 1213. Subsequent quotations from Shakespeare's works will be taken from this edition; act, scene, and line numbers appear parenthetically in the text.

² J. M. Murry, Shakespeare (London, 1936). G. W. Knight, The Imperial Theme (London, 1951). Cleanth Brooks, The Well Wrought Urn (New York, 1947). Theodore Spencer, Shakespeare and the Nature of Man (New York, 1942). Sixteen Plays of Shakespeare, ed. George L. Kittredge (Boston, 1936). Henry N. Paul, The Royal Play of Macbeth (New York, 1950). The lack of comment on V.i.44-45, in these and other studies and editions of the play, indicates that nothing of importance has been said regarding the lines.

³ "Shakespeare's Stage Blood and Its Significance," PMLA, LXIV (1949), 519.

⁴ (New York, 1966), p. 281.

⁵ ("The Secret'st Man of Blood. A Study of Dramatic Irony in Macbeth," Shakespeare Quarterly, X (1959), 401.

⁶ Blissett, p. 6.

⁷ Ibid.

⁸ Shakespeare in His Own Age, ed. Allardyce Nicoll, Shakespeare Survey, XVII (Cambridge, England, 1964), 152.

⁹ (London, 1607), p. 58.

¹⁰ The Bible. With a Concordance. (Geneva) C. Barker (London, 1585).

¹¹ The Most Excellent Booke to Fynd the Fatal Desteny of Every Man (London, 1562), pages unnumbered.

¹² Discourse on the Preservation of the Sight, tr. R. Surphlet (London, 1599), pp. 170-171.

¹³ The Differences of the Ages of Man's Life (London, 1607), p. 72.

¹⁴ Cuffe, p. 79.

¹⁵(London, 1582), p. 29.

¹⁶Giovanni Battista Nenna, Nennio, or a Treatise of Nobility, tr. William Jones (London, 1595), p. 6.

¹⁷Tr. E. Chilmead (London, 1640), p. 64. This work was originally printed in France in 1623, under the title of De la Maladie L'Amour. Although printed several years after Shakespeare's death, it represents concepts held in the past as well as contemporarily.

¹⁸(London, 1589), p. 240.

¹⁹Cuffe, p. 117.

²⁰Or Five Decades of Epistles of Honour (London, 1625), pp. 181-183. This book was published after Shakespeare's death but, as indicated in the title, it refers to the custom and thought of the previous fifty years.

²¹Markham, p. 184.

²²Examen de Ingenios, tr. R. Carew (London, 1616), p. 252.

²³Eric N. Simons, Henry VII (New York, 1968), p. 231, gives a description of the wedding ceremonies at the marriage of Prince Arthur and Katherine, daughter of Ferdinand and Isabella. Other nuptial usages are described in John Brand's Popular Antiquities of Great Britain ed. W. Carew Hazlitt (London, 1870), pp. 87, 115, and 137.

²⁴Arcandum.

²⁵Batman uppon Bartholome, p. 71

²⁶du Laurens, p. 116.

²⁷du Laurens, p. 176.

²⁸du Laurens, p. 177.

²⁹Henry Cuffe, p. 116.

³⁰The English Phlebotomy (London, 1592), p. 70.

³¹Batman uppon Bartholome, p. 30.

³²Markham, p. 45.

³³Ibid.

³⁴The setting of I.ii is "A camp near Forres." The royal palace (site of the battle) is at Forres. Stage direction given is "Alarum within" which is glossed as "trumpet call to arms." This would appear

to place Duncan near the battle.

³⁵ A Description of the Bodie of Man (London, 1638), p. 60. Though later than Shakespeare's time, this book represents no innovations in thought--rather, it is a concise statement of prior as well as contemporary medical belief.

³⁶ Tr. A. Hatfield (London, 1612), p. 12.

³⁷ (New York, 1950), p. 169.

³⁸ Paul, pp. 6 and 41.

³⁹ Or His Majesties Instructions To His Dearest Sonne, Henry The Prince (London, 1603), p. 27.

⁴⁰ James I, The Political Works of James I, reprinted from the edition of 1616, ed. Charles Howard McIlwain, (Cambridge, Massachusetts, 1918), pp. 54-55.

⁴¹ Huarte, p. 253.

⁴² One of James I's books, Daemonology, deals with many aspects of witchcraft. The king's interest may be the sole reason for the inclusion of the witch scenes in Macbeth.

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