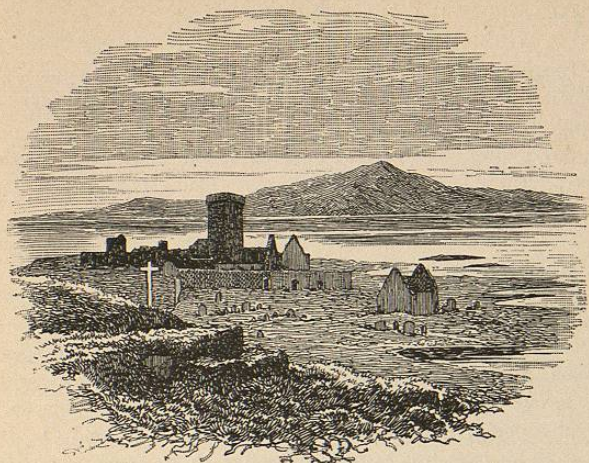


NOTES



IONA

## NOTES

### INTRODUCTION

THE METRE OF THE PLAY.—It should be understood at the outset that *metre*, or the mechanism of verse, is something altogether distinct from the *music* of verse. The one is matter of rule, the other of taste and feeling. Music is not an absolute necessity of verse; the metrical form is a necessity, being that which constitutes the verse.

The plays of Shakespeare (with the exception of rhymed passages, and of occasional songs and interludes) are all in unrhymed or *blank* verse; and the normal form of this blank verse is illustrated by the first line of the second scene in this play: "What bloody man is that? He can report."

This line, it will be seen, consists of ten syllables, with the even syllables (2d, 4th, 6th, 8th, and 10th) accented, the odd syllables (1st, 3d, etc.) being unaccented. Theoretically, it is made up of five *feet* of two syllables each, with the accent on the second syllable. Such a foot is called an *iambus* (plural, *iambuses*, or the Latin *iambi*), and the form of verse is called *iambic*.

This fundamental law of Shakespeare's verse is subject to certain modifications, the most important of which are as follows:—

1. After the tenth syllable an unaccented syllable (or even two such syllables) may be added, forming what is sometimes called a *female* line; as in line 8 of the second scene: "As two spent swimmers that do cling together." The rhythm is complete with the second syllable of *together*, the last syllable being an extra one. Other examples in the same scene are lines 9, 11, 14, and 52. In ii. 4. 10 we have two extra syllables, the rhythm being complete with the second syllable of *unnatural*.

2. The accent in any part of the verse may be shifted from an even to an odd syllable; as in lines 6 and 10 of the second scene:

"Say to the king the knowledge of the broil.

\* \* \* \* \*

Worthy to be a rebel, for to that."

In both lines the accent is shifted from the second to the first syllable. This change occurs very rarely in the tenth syllable, and seldom in the fourth; and it is not allowable in two successive accented syllables.

3. An extra unaccented syllable may occur in any part of the line; as in lines 60 and 62. In 60 the second syllable of *burial* is superfluous: and in 62 the second syllable of *general*.

4. Any unaccented syllable occurring in an even place immediately before or after an even syllable which is properly accented, is reckoned as accented for the purposes of the verse; as, for instance, in lines 2 and 5. In 2 both *by* and *the* are metrically equivalent to accented syllables; and so with the last syllable of *captivity* in 5

Other examples are the third syllable of *multiplying* and the last of *villanies* in line 11, the last of *battlements* in 23, the first of *overcharg'd* in 37, and the last of *memorize* and *Golgotha* in 40. In i. 3. 130, "This supernatural soliciting," three of the five accents are of this nature. In ii. 2. 62, "The multitudinous seas incarnadine," the polysyllables have each two accents, the other one being on *seas*.

5. In many instances in Shakespeare words must be *lengthened* in order to fill out the rhythm:—

(a) In a large class of words in which *e* or *i* is followed by another vowel, the *e* or *i* is made a separate syllable; as *ocean*, *opinion*, *soldier*, *patience*, *partial*, *marriage*, etc. For instance, line 3 of the second scene appears to have only nine syllables, but *sergeant* (see note on the word) is a trisyllable. In 18 *execution* is metrically five syllables, and *reflection* is a quadrisyllable in 25. Many similar instances are mentioned in the Notes. This lengthening occurs most frequently at the end of the line; but in line 19, if *carv'd* is a monosyllable (as in the folio and some of the modern editions) *minion* must be a trisyllable. Cf. *observation* (five syllables) in *A. Y. L.* ii. 7. 41: "With observation, the which he vents," etc.

(b) Many monosyllables ending in *r*, *re*, *rs*, *res*, preceded by a long vowel or diphthong, are often made dissyllables; as *fare*, *fear*, *dear*, *fire*, *hair*, *hour*, *your*, etc. In iv. 3. 111 ("Died every day she liv'd. Fare thee well!") *Fare* is a dissyllable. If the word is repeated in a verse, it is often both monosyllable and dissyllable; as in *M. of V.* iii. 2. 20: "And so, though yours, not yours. Prove it so," where either *yours* (preferably the first) is a dissyllable, the other being a monosyllable. In *J. C.* iii. 1. 172: "As fire drives out fire, so pity, pity," the first *fire* is a dissyllable.

(c) Words containing *l* or *r*, preceded by another consonant, are often pronounced as if a vowel came between the consonants; as in i. 5. 39 of this play: "That croaks the fatal entrance [ent(e)rance] of Duncan;" and iii. 2. 30: "Let your remem-

brance [rememb(e)rance] apply to Banquo;" also in *T. of S.* ii. 1. 158: "While she did call me rascal fiddler" [fidd(e)ler]; *All's Well*, iii. 5. 43: "If you will tarry, holy pilgrim" [pilg(e)rim]; *C. of E.* v. 1. 360: "These are the parents of these children" (children, the original form of the word).

(d) Monosyllabic exclamations (*ay, O, yea, nay, hail*, etc.) and monosyllables otherwise emphasized are similarly lengthened (like *Hail* in i. 2. 5 of this play); also certain longer words; as *commandement* in *M. of V.* iv. 1. 442; *safety* (trisyllable) in *Ham.* i. 3. 21; *business* (trisyllable, as originally pronounced) in *J. C.* iv. 1. 22: "To groan and sweat under the business" (so in several other passages); and other words mentioned in the notes to the plays in which they occur.

6. Words are also *contracted* for metrical reasons, like plurals and possessives ending in a sibilant, as *horse* (see note on ii. 4. 14 of this play), *sense* (see on v. 1. 27), *princess, marriage* (plural and possessive), *image*, etc. So many contracted superlatives, like *kind'st* (see other examples in this play referred to in note on ii. 1. 24), and other words mentioned in the notes on this and other plays.

7. The *accent* of words is also varied in many instances for metrical reasons. Thus we find both *révenue* and *revénue* in the first scene of the *M. N. D.* (lines 6 and 158), *obscuré* and *obscuré*, *pursue* and *pursue*, *distinct* and *distinct*, etc.

These instances of variable accent must not be confounded with those in which words were uniformly accented differently in the time of Shakespeare; like *aspéct*, *authorized* (see note on iii. 4. 66), *châstise* (see on i. 5. 27), *importune*, *perséver* (never *persevére*), *perséverance* (see note on iv. 3. 93), *pürveyor* (see on i. 6. 22), *rheumatic*, etc.

8. *Alexandrines*, or verses of twelve syllables, with six accents, occur here and there; as in i. 2. 38, 58, 64, etc., in this play. They must not be confounded with female lines with two extra syllables (see on I above), or with other lines in which two extra unaccented syllables may occur.

9. *Incomplete* verses, of one or more syllables, are scattered through the plays. See ii. 1. 20, 41, 51, 66, etc., in this play.

10. *Doggerel* measure is used in the very earliest comedies (*L. L. L.* and *C. of E.* in particular) in the mouths of comic characters, but nowhere else in those plays, and never anywhere after 1597 or 1598.

11. *Rhyme* occurs frequently in the early plays, but diminishes with comparative regularity from that period until the latest. Thus, in *L. L. L.* there are about 1100 rhyming verses (about one-third of the whole number), in the *M. N. D.* about 900, in *Rich. II.* and *R. and J.* about 500 each, while in *Cor.* and *A. and C.* there are only about 40 each, in the *Temp.* only two, and in the *W. T.* none at all, except in the chorus introducing act iv. Songs, interludes, and other matter not in ten-syllable measure are not included in this enumeration. In the present play, out of some 2000 verses, about 100 are in rhyme, with about 130 shorter ones.

*Alternate* rhymes are found only in the plays written before 1599 or 1600. In *L. L. L.* we find 242 such lines, in the *M. of V.* only four lines at the end of iii. 2. In *Much Ado* and *A. Y. L.* we also find a few lines, but none at all in subsequent plays, like the present one.

*Rhymed couplets*, or "rhyme-tags," are often found at the end of scenes; as in the first scene, and twenty other scenes, of the present play. In *Ham.* 14 out of 20 scenes, and in the *M. of V.* 13 out of 20, have such "tags"; but in the latest plays they are not so frequent. The *Temp.*, for instance, has but one, and the *Winter's Tale* none.

In this play, the first scene, and portions of other scenes in which the Witches appear, are in *trochaic* metre, the accents being on the *odd* syllables (1st, 3d, 5th, etc.). See the first note on act i.

12. In this edition of Shakespeare, the final *-ed* of past tenses and participles is printed *-'d* when the word is to be pronounced in the ordinary way; as in *show'd*, line 15, and *fac'd*, line 20, of the second scene. But when the metre requires that the *-ed* be made a

separate syllable, the *e* is retained; as in *carved*, line 19, of the same scene, where the word is a dissyllable. The only variation from this rule is in verbs like *cry*, *die*, etc., the *-ed* of which is very rarely, if ever, made a separate syllable.

SHAKESPEARE'S USE OF VERSE AND PROSE IN THE PLAYS.— This is a subject to which the critics have given very little attention, but it is an interesting study. In many of the plays we find scenes entirely in verse or in prose, and others in which the two are mixed. In general, we may say that verse is used for what is distinctly poetical, and prose for what is not poetical. The distinction, however, is not so clearly marked in the earlier as in the later plays. The second scene of the *M. of V.*, for instance, is in prose, because Portia and Nerissa are talking about the suitors in a familiar and playful way; but in the *T. G. of V.*, where Julia and Lucetta are discussing the suitors of the former in much the same fashion, the scene is in verse. Dowden, commenting on *Rich. II.*, remarks: "Had Shakespeare written the play a few years later, we may be certain that the gardener and his servants (iii. 4) would not have uttered stately speeches in verse, but would have spoken homely prose, and that humour would have mingled with the pathos of the scene. The same remark may be made with reference to the subsequent scene (v. 5) in which his groom visits the dethroned king in the Tower." Comic characters and those in low life generally speak in prose in the later plays, as Dowden intimates, but in the very earliest ones doggerel verse is much used instead. See on 10 above.

The change from prose to verse is well illustrated in the third scene of the *M. of V.* It begins with plain prosaic talk about a business matter; but when Antonio enters, it rises at once to the higher level of poetry. The sight of Antonio reminds Shylock of his hatred of the Merchant, and the passion expresses itself in verse, the vernacular tongue of poetry. We have a similar change in the first scene of *J. C.*, where, after the quibbling "chaff" of the mechanics about their trades, the mention of Pompey reminds the

Tribune of their plebeian fickleness, and his scorn and indignation flame out in most eloquent verse.

The reasons for the choice of prose or verse are not always so clear as in these instances. We are seldom puzzled to explain the prose, but not unfrequently we meet with verse where we might expect prose. As Professor Corson remarks (*Introduction to Shakespeare*, 1889), "Shakespeare adopted verse as the general tenor of his language, and therefore expressed much in verse that is within the capabilities of prose; in other words, his verse constantly encroaches upon the domain of prose, but his prose can never be said to encroach upon the domain of verse." If in rare instances we think we find exceptions to this latter statement, and prose actually seems to usurp the place of verse, I believe that careful study of the passage will prove the supposed exception to be apparent rather than real.

The present play is almost entirely in verse, the only prose being the letter in i. 5, the Porter's part (ii. 3), and v. 1, which is all in prose except the last nine lines.

SOME BOOKS FOR TEACHERS AND STUDENTS.— A few out of the many books that might be commended to the teacher and the critical student are the following: Halliwell-Phillipps's *Outlines of the Life of Shakespeare* (7th ed. 1887); Sidney Lee's *Life of Shakespeare* (1898; for ordinary students the abridged ed. of 1899 is preferable); Schmidt's *Shakespeare Lexicon* (3d ed. 1902); Littledale's ed. of Dyce's *Glossary* (1902); Bartlett's *Concordance to Shakespeare* (1895); Abbott's *Shakespearian Grammar* (1873); Furness's "New Variorum" ed. of *Macbeth* (revised ed. 1903; encyclopædic and exhaustive); Dowden's *Shakspeare: His Mind and Art* (American ed. 1881); Hudson's *Life, Art, and Characters of Shakespeare* (revised ed. 1882); Mrs. Jameson's *Characteristics of Women* (several eds., some with the title, *Shakespeare Heroines*); Ten Brink's *Five Lectures on Shakespeare* (1895); Boas's *Shakespeare and His Predecessors* (1895); Dyer's *Folk-lore of Shakespeare* (American ed. 1884); Gervinus's *Shakespeare Commentaries*

(Bunnett's translation, 1875); Wordsworth's *Shakespeare's Knowledge of the Bible* (3d ed. 1880); Elson's *Shakespeare in Music* (1901).

Some of the above books will be useful to all readers who are interested in special subjects or in general criticism of Shakespeare. Among those which are better suited to the needs of ordinary readers and students, the following may be mentioned: Phin's *Cyclopædia and Glossary of Shakespeare* (1902, more compact and cheaper than Dyce); Dowden's *Shakspeare Primer* (1877, small but invaluable); Rolfe's *Shakespeare the Boy* (1896, treating of the home and school life, the games and sports, the manners, customs, and folk-lore of the poet's time); Guerber's *Myths of Greece and Rome* (for young students who may need information on mythological allusions not explained in the notes).

Black's *Judith Shakespeare* (1884, a novel, but a careful study of the scene and the time) is a book that I always commend to young people, and their elders will also enjoy it. The Lambs' *Tales from Shakespeare* is a classic for beginners in the study of the dramatist; and in Rolfe's ed. the plan of the authors is carried out in the Notes by copious illustrative quotations from the plays. Mrs. Cowden-Clarke's *Girldood of Shakespeare's Heroines* (several eds.) will particularly interest girls; and both girls and boys will find Bennett's *Master Skylark* (1897) and Imogen Clark's *Will Shakespeare's Little Lad* (1897) equally entertaining and instructive.

H. Snowden Ward's *Shakespeare's Town and Times* (1896) and John Leyland's *Shakespeare Country* (1900) are copiously illustrated books (yet inexpensive) which may be particularly commended for school libraries.

A book that may be specially commended to teachers and students in connection with the present play is *Shakespeare Studies: Macbeth*, by Misses Porter and Clarke (American Book Co.). It will be found very suggestive of topics for discussion, collateral reading, etc.

ABBREVIATIONS IN THE NOTES.—The abbreviations of the names of Shakespeare's plays will be readily understood; as *T. N.* for *Twelfth Night*, *Cor.* for *Coriolanus*, *3 Hen. VI.* for *The Third Part of King Henry the Sixth*, etc. *P. P.* refers to *The Passionate Pilgrim*; *V. and A.* to *Venus and Adonis*; *L. C.* to *Lover's Complaint*; and *Sonn.* to the *Sonnets*.

Other abbreviations that hardly need explanation are *Cf.* (*confer*, compare), *Fol.* (following), *Id.* (*idem*, the same), and *Prol.* (prologue). The numbers of the lines in the references (except for the present play) are those of the "Globe" edition (the cheapest and best edition of *Shakespeare* in one compact volume), which is now generally accepted as the standard for line-numbers in works of reference (Schmidt's *Lexicon*, Abbott's *Grammar*, Dowden's *Primer*, the publications of the New Shakspeare Society, etc.).

THE STORY OF THE PLAY AS GIVEN BY HOLINSHED.—The following extracts from Holinshed contain all the passages referred to by the various commentators. The text is that of the edition of 1587, which was undoubtedly the one that Shakespeare used.<sup>1</sup>

"It appears that King Duffe, who commenced his reign 'in the year after the incarnation 968, as saith Hector Boetius,' treated 'diuers robbers and pillers of the common people' in a style which created no small offence; some were executed, and the rest were obliged 'either to get them ouer into Ireland, either else to learne some manuall occupation wherewith to get their liuing, yea though they were neuer so great gentlemen borne.' There was therefore great murmuring at such rigorous reforms. But,

"'In the meane time the king [Duffe] fell into a languishing disease, not so greuous as strange, for that none of his physicians could perceiue what to make of it. For there was seene in him no token, that either choler, melancholie, flegme, or any other

<sup>1</sup> For these extracts and the thread of narrative connecting them, I am indebted (by permission) to Furness's edition of *Macbeth*. I have added a few explanatory foot-notes.—(*Ed.*)

vicious humor did any thing abound, whereby his bodie should be brought into such decaie and consumption (so as there remained vnneth<sup>1</sup> anie thing vpon him saue skin and bone).

“And sithens it appeared manifestlie by all outward signes and tokens, that naturall moisture did nothing faile in the vitall spirits, his colour also was fresh and faire to behold, with such liuelines of looks, that more was not to be wished for; he had also a temperat desire and appetite to his meate & drinke, but yet could he not sleepe in the night time by any prouocations that could be deuised, but still fell into exceeding sweats, which by no means might be restrained. The physicians perceiuing all their medicines to want due effect, yet to put him in some comfort of helpe, declared to him that they would send for some cunning physicians into forreigne parts, who happilie being inured with such kind of diseases, should easilie cure him, namelie so soone as the spring of the yeare was once come, which of it selfe should helpe much therunto.’

“The Chronicle goes on to state that the ‘king being sicke yet he regarded iustice to be executed,’ and that a rebellion which arose was kept from his knowledge, ‘for doubt of increasing his sickness.’ It then proceeds:—

“But about that present time there was a murmuring amongst the people, how the king was vexed with no naturall sicknesse, but by sorcerie and magicall art, practised by a sort of witches dwelling in a towne of Murrey land, called Fores.

“Wherevpon, albeit the author of this secret talke was not knowne: yet being brought to the kings eare, it caused him to send forthwith certeine wittie persons thither, to inquire of the truth. They that were thus sent, dissembling the cause of their iornie, were receiued in the darke of the night into the castell of Fores by the lieutenant of the same, called Donwald, who continu-

<sup>1</sup> Scarcely, hardly. Cf. 2 *Hen. VI.* ii. 4. 8:—

“Uneath may she endure the flinty streets  
To tread them with her tender-feeling feet.”—(*Ed.*)

ing faithfull to the king, had kept that castell against the rebels to the kings vse. Vnto him therefore these messengers declared the cause of their comming, requiring his aid for the accomplishment of the kings pleasure.

“The souldiers, which laie there in garrison had an inkling that there was some such matter in hand as was talked of amongst the people; by reason that one of them kept as concubine a yoong woman, which was daughter to one of the witches as his paramour, who told him the whole maner vsed by hir mother & other hir companions, with their intent also, which was to make awaie the king. The souldier hauing learned this of his lemman,<sup>1</sup> told the same to his fellowes, who made report to Donwald, and hee shewed it to the kings messengers, and therewith sent for the yoong damosell which the souldier kept, as then being within the castell, and caused hir vpon streit examination to confesse the whole matter as she had seene and knew. Wherevpon learning by hir confession in what house in the towne it was where they wrought there mischievous mysterie, he sent foorth souldiers, about the middest of the night, who breaking into the house, found one of the witches roasting vpon a wodden broch an image of wax at the fier, resembling in each feature the kings person, made and deuised (as is to be thought) by craft and art of the diuell: an other of them sat reciting certeine words of inchantment, and still basted the image with a certeine liquor verie busilie.

“The souldiers finding them occupied in this wise, tooke them together with the image, and led them into the castell, where being streictlie examined for what purpose they went about such manner of inchantment, they answered, to the end to make away the king: for as the image did waste afore the fire, so did the bodie of the king breake foorth in sweat.<sup>2</sup> And as for the words of inchant-

<sup>1</sup> Lemman; *i.e.* mistress, paramour. Cf. *T. N.* ii. 3. 26 and 2 *Hen. IV.* v. 3. 49.—(*Ed.*)

<sup>2</sup> This kind of witchcraft is very ancient. We find it in the *Idyls* of Theocritus and the *Eclogues* of Virgil; also in Horace (*Epodes*, xvii.

ment, they serued to keepe him still waking from sleepe, so that as the wax euer melted, so did the kings flesh: by the which meanes it should haue come to passe, that when the wax was once cleane consumed, the death of the king should immediatlie follow. So were they taught by euil spirits, and hired to worke the feat by the nobles of Murrey land. The standers by, that heard such an abhominable tale told by these witches, streightwaies brake the image, and caused the witches (according as they had well deserued) to bee burnt to death.

“It was said that the king, at the verie same time that these things were a dooing within the castell of Fores, was deliuered of his languor, and slept that night without anie sweat breaking forth vpon him at all, & the next daie being restored to his strength, was able to doo anie maner of thing that lay in man to doo, as though he had not beene sicke before anie thing at all. But howsoeuer it came to passe, truth it is, that when he was restored to his perfect health, he gathered a power of men, & with the same went into Murrey land against the rebels there, and chasing them from thence, he pursued them into Rosse, and from Rosse into Cathnesse, where apprehending them, he brought them backe vnto Fores, and there caused them to be hanged vp, on gallows and gibets.

“Amongest them there were also certeine yoong gentlemen, right beautifull and goodlie personages, being neere of kin vnto Donwald capteine of the castell, and had beene persuaded to be partakers with the other rebels, more through the fraudulent counsell of diuerse wicked persons, than of their owne accord; wherevpon the foresaid Donwald lamenting their case, made earnest labor and sute to the king to haue begged their pardon; but hauing a plaine deniall, he conceiued such an inward malice towards the king, (though he shewed it not outwardlie at the first) that the

76 and *Satires*, i. 8. 30). See also the story of “The Leech of Folkestone” in *The Ingoldsby Legends*. — (Ed.)

same continued still boiling in his stomach, and ceased not, till through setting on of his wife, and in reuenge of such vnthankfulnessse, hee found meanes to murther the king within the foresaid castell of Fores where he vsed to soiourne. For the king being in that cuntry, was accustomed to lie most commonlie within the same castell, hauing a speciall trust in Donwald, as a man whom he neuer suspected.

“But Donwald, not forgetting the reproch which his linage had susteined by the execution of those his kinsmen, whome the king for a spectacle to the people had caused to be hanged, could not but shew manifest tokens of great grieffe at home amongst his familie: which his wife perceiuing, ceased not to trauell with him, till she vnderstood what the cause was of his displeasure. Which at length when she had learned by his owne relation, she as one that bare no lesse malice in hir heart towards the king, for the like cause on hir behalfe, than hir husband did for his friends, counselled him (sith the king oftentimes vsed to lodge in his house without anie gard about him, other than the garrison of the castell, which was whollie at his commandement) to make him awaie, and shewed him the meanes wherby he might soonest accomplish it.

“Donwald thus being the more kindled in wrath by the words of his wife, determined to follow hir aduise in the execution of so heinous an act. Whervpon deuising with himselfe for a while, which way hee might best accomplish his curssed intent, at length he gat opportunitie, and sped his purpose as followeth. It chanced that the king vpon the daie before he purposed to depart forth of the castell, was long in his oratorie at his praiers, and there continued till it was late in the night. At the last, comming forth, he called such afore him as had faithfullie serued him in pursute and apprehension of the rebels, and giuing them heartie thanks, he bestowed sundrie honorable gifts amongst them, of the which number Donwald was one, as he that had beene euer accounted a most faithfull seruant to the king. . . .

“Then Donwald, though he abhorred the act greatlie in his



heart, yet through instigation of his wife, hee called foure of his seruants vnto him (whome he had made priuie to his wicked intent before, and framed to his purpose with large gifts) and now declaring vnto them, after what sort they should worke the feat, they gladlie obeied his instructions, & speedilie going about the murther, they enter the chamber (in which the king laie) a little before cocks crow, where they secretlie cut his throte as he lay sleeping, without anie buskling<sup>1</sup> at all: and immediatlie by a posterne gate they caried foorth the dead bodie into the fields, and throwing it vpon an horsse there prouided readie for that purpose, they conuey it vnto a place, about two miles distant from the castell, where they staid, and gat certeine labourers to helpe them to turne the course of a little riuer running through the fields there, and digging a deepe hole in the chanell, they burie the bodie in the same, ramming it vp with stones and grauell so closelie, that setting the water in the right course againe, no man could perceiue that anie thing had bene newlie digged there. This they did by order appointed them by Donwald as is reported, for that the bodie should not be found, & by bleeding (when Donwald should be present) declare him to be guiltie of the murther. For such an opinion men haue, that the dead corps of anie man being slaine, will bleed abundantlie if the murtherer be present. But for what consideration soeuer they buried him there, they had no sooner finished the work, but that they slue them whose helpe they vsed herein, and streightwaies therevpon fled into Orknie.

“Donwald, about the time that the murther was in dooing, got him amongst them that kept the watch, and so continued in companie with them all the residue of the night. But in the morning when the noise was raised in the kings chamber how the king was slaine, his bodie conueied away, and the bed all beraied with bloud; he with the watch ran thither, as though he had knowne nothing of the matter, and breaking into the chamber, and finding cakes of bloud in the bed, and on the floore about the sides of it, he forth-

<sup>1</sup> Bustling, commotion. — (*Ed.*)

with slue the chamberleins, as guiltie of that heinous murther, and then like a mad man running to and fro, he ransacked euerie corner within the castell, as though it had beene to haue seene if he might haue found either the bodie, or anie of the murtherers hid in anie priuie place: but at length comming to the posterne gate, and finding it open, he burdened the chamberleins, whome he had slaine, with all the fault, they hauing the keies of the gates committed to their keeping all the night, and therefore it could not be otherwise (said he) but that they were of counsell in the committing of that most detestable murther.

“Finallie, such was his ouer earnest diligence in the seuerie inquisition and triall of the offenders heerein, that some of the lords began to mislike the matter, and to smell foorth shrewd tokens, that he should not be altogether cleare himselfe. But for so much as they were in that countrie, where hee had the whole rule, what by reason of his friends and authoritie together, they doubted to vter what they thought, till time and place should better serue therevnto, and heerevpon got them awaie euerie man to his home.

ACT II. *Scene IV.* — “For the space of six moneths together, after this heinous murther thus committed, there appeared no sunne by day, nor moone by night in anie part of the realme, but still was the skie couered with continuall clouds, and sometimes suche outrageous windes arose, with lightenings and tempests, that the people were in great feare of present destruction. Monstrous sights also that were seene within the Scottish kingdome that yeere [that is, of King Duffe's murder, A.D. 972] were these, horsse in Louthian, being of singular beautie and swiftnesse, did eate their owne flesh, and would in no wise taste anie other meate. In Angus there was a gentlewoman brought foorth a child without eies, nose, hand, or foot. There was a sparhawke also strangled by an owle.”

“Thus far the Chronicle of King Duffe supplied Shakespeare with some of the details and accessories of his tragedy; and we now turn to the history of the hero himself, Macbeth. But there is one other

incident recorded by Holinshed, on one of the few intermediate pages of his Chronicle, between the stories of King Duffe and Macbeth, which I cannot but think attracted Shakespeare's notice as he passed from one story to the other, and which was afterward worked up by him in connection with Duncan's murder.<sup>1</sup> As far as I am aware, it has never been noted by any editor or commentator. It seems that Kenneth, the brother and one of the successors of Duffe, was a virtuous and able prince, and would have left an unstained name had not the ambition to have his son succeed him tempted him to poison secretly his nephew Malcome, the son of Duff and the heir apparent to the throne. Kenneth then obtained from a council at Scone the ratification of his son as his successor. 'Thus might he seeme happie to all men,' continues Holinshed, 'but yet to himselfe he seemed most vnhappie as he that could not but still live in continuall feare, least his wicked practise concerning the death of Malcome Duffe should come to light and knowledge of the world. For so commeth it to passe, that such as are pricked in conscience for anie secret offense committed, haue euer an vnquiet mind.' [What follows suggested, I think, to Shakespeare 'the voice,' at ii. 2. 35, that cried 'sleep no more.'] 'And (as the fame goeth) it chanced that a voice was heard as he was in bed in the night time to take his rest, vttering vnto him these or the like words in effect: "Thinke not Kenneth that the wicked slaughter of Malcome Duffe by thee contriued, is kept secret from the knowledge of the eternall God," &c. . . . The king with this voice being striken into great dread and terror, passed that night without anie sleepe comming in his eies.

"'After Malcolme' [that is, 'after the incarnation of our Saviour 1034 yeeres,'] 'succeeded his nephue Duncane, the sonne of his daughter Beatrice: for Malcolme had two daughters, the one which was this Beatrice, being giuen in marriage vnto one Abbanath

<sup>1</sup> The reader will bear in mind (see p. 157, foot-note) that I am quoting Dr. Furness here, and that it is to him that this interesting discovery is due. — (*Ed.*)

Crinen, a man of great nobilitie, and thane of the Isles and west part of Scotland, bare of that mariage the foresaid Duncane. The other called Doda, was married vnto Sinell the thane of Glamis, by whome she had issue [see allusion to Sinel in 1. 3. 71] one Makbeth a valiant gentleman, and one that if he had not bene somewhat cruell of nature, might haue bene thought most woorthie the gouernement of a realme. On the other part, Duncane was so soft and gentle of nature, that the people wished the inclinations and maners of these two cousins to haue bene so tempered and enterchangeable bestowed betwixt them, that where the one had too much clemencie, and the other of crueltie, the meaner vertue betwixt these two extremities might haue reigned by indifferent partition in them both, so should Duncane haue proued a woorthie king, and Makbeth an excellent capteine. The beginning of Duncans reigne was verie quiet and peaceable, without anie notable trouble; but after it was perceiued how negligent he was in punishing offenders, manie misruled persons tooke occasion thereof to trouble the peace and quiet state of the common-wealth, by seditious commotions which first had their beginnings in this wise.

"'Banquho the thane of Lochquhaber, of whom the house of the Stewards is descended, the which by order of linage hath now for a long time inioied the crowne of Scotland, euen till these our daies, as he gathered the finances due to the king, and further punished somewhat sharpelie such as were notorious offenders, being assailed by a number of rebels inhabiting in that countrie, and spoiled of the monie and all other things, had much a doo to get awaie with life, after he had received sundrie grievous wounds amongst them. Yet escaping their hands, after hee was somewhat recovered of his hurts and was able to ride, he repaired to the court, where making his complaint to the king in most earnest wise, he purchased at length that the offenders were sent for by a sergeant at armes, to appeare to make answer vnto such matters as should be laid to their charge: but they augmenting their mischievous act with a more wicked

deed, after they had misused the messenger with sundrie kinds of reproches, they finallie slue him also.

“Then doubting not but for such contemptuous demeanor against the kings regall authoritie, they should be inuaded with all the power the king could make, Makdowald one of great estimation among them, making first a confederacie with his neerest friends and kinsmen, tooke vpon him to be chiefe captiene of all such rebels, as would stand against the king, in maintenance of their grieuous offenses latelie committed against him. Manie slanderous words also, and railing tants this Makdowald vttered against his prince, calling him a faint-hearted milkesop, more meet to gouerne a sort of idle moonks in some cloister, than to haue the rule of such valiant and hardie men of warre as the Scots were. He vsed also such subtill persuasions and forged allurements, that in a small tme he had gotten together a mightie power of men: [see i. 2, 9-13] for out of the westerne Isles there came vnto him a great multitude of people, offering themselues to assist him in that rebellious quarell, and out of Ireland in hope of the spoile came no small number of Kernes and Galloglasses, offering gladlie to serue vnder him, whither it should please him to lead them.

“Makdowald thus hauing a mightie puissance about him, incountered with such of the kings people as were sent against him into Lochquhaber, and discomfiting them, by mere force tooke their capteine Malcolme, and after the end of the battell smote off his head. This ouerthrow being notified to the king, did put him in wonderfull feare, by reason of his small skill in warlike affaires. Calling therefore his nobles to a councell, he asked of them their best aduise for the subduing of Makdowald & other the rebels. Here, in sundrie heads (as euer it happeneth) were sundrie opinions, which they vttered according to euerie man his skill. At length Makbeth speaking much against the kings softnes, and ouer-much slacknesse in punishing offenders, whereby they had such time to assemble together, he promised notwithstanding, if the charge were committed vnto him and vnto Banquho, so to order

the matter, that the rebels should be shortly vanquished & quite put downe, and that not so much as one of them should be found to make resistance within the countrie.

“And euen so it came to passe: for being sent forth with a new power, at his entring into Lochquhaber, the fame of his comming put the enimies in such feare, that a great number of them stale secretlie awaie from their capteine Makdowald, who neuerthelesse inforced thereto, gaue battell vnto Makbeth, with the residue which remained with him: but being ouercome, and fleeing for refuge into a castell (within the which his wife & children were inclosed) at length when he saw how he could neither defend the hold anie longer against his enimies, nor yet vpon surrender be suffered to depart with life saued, hee first slue his wife and children, and lastlie himselfe, least if he had yeelded simplie, he should haue bene executed in most cruell wise for an example to other. Makbeth entring into the castell by the gates, as then set open, found the carcasse of Macdowald lieng dead there amongst the residue of the slaine bodies, which when he beheld, remitting no peece of his cruell nature with that pitifull sight, he caused the head to be cut off, and set vpon a poles end, and so sent it as a present to the king who as then laie at Bertha. The headlesse trunk he commanded to bee hoong vp vpon an high paire of gallowes.

“Them of the westerne Isles suing for pardon, in that they had aided Makdowald in his tratorous enterprise, he fined at great sums of moneie: and those whome he tooke in Lochquhaber, being come thither to beare armor against the king, he put to execution. Her-vpon the Ilandmen conceiued a deadlie grudge towards him, calling him a couenant-breaker, a bloudie tyrant, & a cruell murtherer of them whome the kings mercie had pardoned. With which reproch-full words Makbeth being kindled in wrathfull ire against them, had passed ouer with an armie into the Isles, to haue taken reuenge vpon them for their liberall<sup>1</sup> talke, had he not bene otherwise per-

<sup>1</sup> Too free. S. uses it in a similar sense = licentious, wanton. Cf. *Much Ado*, iv. 1. 93; *Ham.* iv. 7. 171; *Oth.* ii. 1. 165, etc. — (Ed.)