

APPENDIX

COMMENTS ON SOME OF THE CHARACTERS

BANQUO.—Several critics have taken the ground that Banquo was not "the soul of honour" that has generally been assumed. The German Flathe (quoted by Furness in his "New Variorum" edition of the play) argued in 1863 that he was a bad character. In 1893 a little book entitled, *Some Few Notes on Macbeth*, was privately printed by Mr. M. F. Libby, English master of the Jameson Avenue Collegiate Institute, Toronto, the main purpose of which was to prove "that Cawdor died unjustly, that he was no traitor, but an honourable gentleman, sacrificed to ambition by Macbeth, Banquo, and Ross."

In *Poet-love* for January, 1899, Mr. C. S. Buell agrees with these critics in their estimate of Banquo. These novel views are maintained by all three writers with much ingenuity, but I believe they can be shown to be wrong in every particular.

In the first place, it is pretty certain that the play was written just after James came to the throne. Banquo was held to be an ancestor of the new king, and Shakespeare directly refers to this in iv. 1, where, in the line of spectral monarchs called up by the Weird Sisters, some appear "That twofold balls and treble sceptres carry," and the blood-boltered Banquo smiles and "points at them as his." Is it conceivable that the ancestor of the sovereign whom the dramatist thus desired to compliment would be represented as the accomplice of the regicide Macbeth?

Note, also, Macbeth's own estimate of Banquo as expressed when he is meditating his murder (iii. 1. 48):—

Appendix

"Our fears in Banquo
Stick deep, and in his royalty of nature
Reigns that which would be fear'd; 'tis much he dares,
And, to that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To act in safety."

Shakespeare is fond of making his villains pay an honest tribute to the worth of the men against whom they are plotting; and Macbeth, like Orlando, Iago, Edmund, Antonio (in *The Tempest*, ii. 1. 286), and others, does it here as he had done it before with reference to the gracious Duncan. Observe that he goes out of his way, so to speak, in order to do it. This makes it the more significant; and, as in other instances of the kind, Shakespeare meant that we should note it. Otherwise, it would have been quite sufficient to make Macbeth base his fears of Banquo solely upon the fact that the Weird Sisters had "hailed him father to a line of kings."

Banquo, as Macbeth admits, is noble, wise, and brave; but Heaven help him when a perverse critic is determined to "spell him backward," or "turn him the wrong side out!" Banquo warns his friend to beware of trusting "the instruments of darkness," even when they tell us truths; but, we are told, "he is preaching, not so much to Macbeth as to himself." The critic goes on to read a deal of stuff into Banquo's simple and honest utterance which is not there. "Realizing the danger of falling into temptation," he yet believes "that the only way to really fall is by doing something." I cannot see how this is implied in what Banquo has said; but our critic sees it and much more. The Weird Sisters have "asked him to do nothing, to say nothing that will prevent Macbeth from carrying out his scheme;" and he decides to obey them, "arguing with himself that he is not his brother's keeper, and that what Macbeth may do is no concern of his." But at this time why should he assume or even suspect that Macbeth is going to do anything, good or bad, to bring about the fulfilment of the prophecy? He does, to be sure, observe that his "partner's rapt." Well might any man

be at predictions so strange and startling, especially when at the very moment they begin to be verified; and what more natural than that a friend, noticing his absorption, should ascribe it to the "new honours come upon him"? But our critic asks: "Is it possible that Banquo does not suspect what Macbeth is thinking of in so absorbed a manner? Why is it necessary to call attention to his rapt condition at all?" To the first question I reply: Yes, it is possible; indeed, that he should suspect is inconceivable. Up to this time Macbeth has won "golden opinions from all sorts of people," Banquo included, as we know from what he has said (though not recorded by Shakespeare) in a following scene (i. 4. 54) when Duncan replies:—

"True, worthy Banquo: he is full so valiant,
And in his commendations I am fed;
It is a banquet to me."

To the second question the obvious answer is that it is Shakespeare's device—and a very common one with him—for breaking up a long soliloquy, and at the same time giving another actor something to say that will at once be natural and also serve to relieve him from the awkwardness of standing and looking on with nothing to say.

The critic answers his own questions by saying that "two possible explanations present themselves," the first of which is "that Banquo, in his innocence, meant what he said." So far as Banquo is concerned, that is a perfectly natural and satisfactory explanation; for, as I have shown, Banquo *at this time* had no reason for suspecting that the thought of murdering Duncan had entered Macbeth's mind. Macbeth's soliloquy tells *us* that it *had*, but Banquo would not have believed it if anybody else had suggested it.

It was natural, moreover, that he should refrain from telling Ross and Angus what had just occurred; but if he had told them, it is

absurd to say that "Duncan would never have been murdered by the hand of Macbeth." This is a palpable *non sequitur*.

"But a second opportunity (to escape from destruction) was to come to" Banquo just before he retired for the night. He is sleepy, but does not want to go to sleep, because "a heavy summons lies like lead upon" him. This is merely due to Shakespeare's fondness for presentiments (illustrated so often in the plays), and does not show, as we are told by the critic, that "he feels, yes, he knows, that all is not as it should be," etc. He utters the prayer (ii. 1. 7):—

"Merciful powers
Restrain in me the cursed thoughts that nature
Gives way to in repose!"

As the critic admits, this is "capable of the construction ordinarily put upon it, a devout prayer that he may be kept from bad dreams"; but he reads into it "more than meets the ear" or any unbiassed judgment—namely, that Banquo is "terrified by his waking thoughts as well," which have taken a "cursed" turn! Similarly, his natural exclamation of surprise when Macbeth is hailed Thane of Cawdor—"What, can the devil speak true?"—shows that "the real fall" of Banquo occurs; "the temptation is complete!"

When Macbeth endeavours to draw from Banquo some assurance that he will be loyal to him after he becomes king, adding that "it shall make honour for" him, Banquo, like the honest man he is, replies that this may be ("I shall be counsell'd," that is, will give due consideration to what Macbeth may then have to propose) if he loses no honour "in seeking to augment it," etc. Here again our critic reads into his words what is not justified by any fair understanding of them; he assumes that Macbeth wants him to help bring the prophecy of sovereignty to pass, "and yet he does not warn his friend," but goes off to bed to "dream of the honour that is so soon to come!"

After the murder of Duncan is known, Banquo, who perhaps

suspects that Macbeth had a hand in it, is the first to propose an investigation of this "most bloody piece of work." Then follows that noble utterance, in which he pledges himself, in God's name, to do his uttermost "to know it further" (ii. 3. 114):—

"Fears and scruples shake us;
In the great hand of God I stand, and thence
Against the undivulg'd pretence I fight
Of treasonous malice."

It would seem that this at least could not be twisted or tortured to support the theory we are considering; but our critic is equal to the occasion. Ah! "Fears and scruples!" The scruples are scruples of conscience, "because he has not done all he should have done"; and he fears "that he may fail to convince and so may bring ruin upon himself." So "his fears get the better of his scruples, and he remains silent." He is now "forever knit with a most indissoluble tie to the fortunes of Macbeth," and "his doom is sealed!"

Of course "Fears and scruples shake us" is naturally connected with what precedes. "Scruples" means "doubts, perplexities," as in the only other instance of the word in this play (iv. 3. 116) and often in other plays. Well might doubts and fears shake not Banquo alone but all the rest at the discovery of this mysterious act of treason and murder. What can be done but endeavour to probe the mystery? When Banquo suggests this, all heartily approve it.

But our critic would have Banquo tell at the moment what he knows of the prophecy of the Weird Sisters and suspects of Macbeth. He would have been a fool, a madman, to have done it. This was neither the time nor the place for doing it, and to have done it would almost inevitably have defeated the ends of justice. Banquo displays here the "wisdom" for which Macbeth gives him credit, and his fellow nobles have the good sense to recognize the fact.

The flight of Malcolm and Donalbain enables Macbeth to throw the suspicion of the murder upon them, and he secures the throne. Banquo evidently has seen that he can have no hope of turning the current of popular feeling against the murderer and usurper, as he now believes Macbeth to be. It is not until after the coronation (iii. 1. 1) that Shakespeare makes him distinctly indicate his suspicions, and he is murdered on the evening of that day. In the conversation with Macbeth that follows the soliloquy, and which takes place in the presence of Lady Macbeth and others, he is compelled to disguise his true feelings and to indulge in commonplace expressions of allegiance. Had he lived we may safely assume that he would have taken the earliest prudent opportunity of uniting his fortunes with those of Macduff and the fugitive princes against the bloody tyrant.

Much stress is laid by the critic on the fact that Banquo "dwells upon the prophecy" that he is to be the father of a line of kings. "It is a sweet morsel for him to chew upon." Why should he not feel an honest pride in it? He has seen that the prophecies of the Weird Sisters inevitably fulfil themselves, and he is willing to wait for the fulfilment of the prediction which concerns himself, or rather his descendants, though it may not be fulfilled until after his own death. Perhaps he remembered the significant utterances of the Weird Sisters—"Lesser than Macbeth, and greater," "Not so happy, yet much happier"—and understood their deeper meaning: greater, because of "his royalty of nature"; happier, in not giving his eternal jewel to the common enemy of man, only to feel, like Macbeth, that—

"Nought 's had, all 's spent
Where our desire is got without content."

Indeed, this utterance of the Weird Sisters really settles the question we are considering. It fixes the character of Banquo, and foreshadows the moral lesson of the play. At the outset Macbeth and Banquo appear together. They are friends and equals in rank and fortune. They are brave soldiers who up to this time have

won equal reputation in the field, and both alike can look forward to further honour and promotion. As they are returning from the battle with the forces of Norway the three hags cross their path. Their mission is to Macbeth, whom they have come to meet (i. 1. 7). They have no errand for Banquo, but after hearing their prophetic message to Macbeth, he asks them to speak to him, though he neither begs their favour nor fears their hate. They know the man, as they knew Macbeth, and the Power that makes for righteousness, whose ministers they are through the mysterious agency of evil, compels them to speak truth to him as they have spoken it to his friend. It is because their wives have no power over him that he is happier than Macbeth, whom their prophecies instigate to crime and drive to destruction. If Macbeth had been offered the choice of being either king or the mere ancestor of kings, he would at once have decided on the former. The greater and happier fortune of Banquo did not consist alone or chiefly in the sovereignty that was to come to his descendants.

It seems to me, moreover, that to make Banquo bad would destroy the artistic balance of the drama. The royal pair of criminals, "magnificent in sin," need no iniquitous rivals near their infernal throne. Banquo is wanted on the other side. To Macbeth he seems, like Duncan, an obstacle in his ambitious career. He kills Duncan to get the throne, he kills Banquo in the hope of securing the succession to the throne for his own family. There is no "poetic justice" in either case; both, like Macduff's wife and children, are innocent victims of the sin of others, not of their own.

It is not to be wondered at that a critic who can believe Banquo bad should adopt (as Mr. Buell does) the notion that Macbeth was the third murderer. That question is settled beyond dispute by the fact that when one of the murderers appears in iii. 4, Macbeth does not know that Fleance has escaped. His surprise and disgust on learning this are evidently real, being expressed in *soliloquy*, which gives us what the person actually believes and feels. If Macbeth

had been present when Banquo was slain, Shakespeare would not have introduced one of the murderers in that scene, or would have let Macbeth dismiss him as soon as he had reported what was done.

Mr. Libby, on the other hand, makes Ross the third murderer. He says of that worthy thane: "Ross, from a desire to curry favour with Macbeth, and from other motives, traduced and ruined Cawdor: Macbeth and Banquo allowed Cawdor to be ruined, that the words of the Witches might prove true: Cawdor was in the camp, unaware of the plot against him, and the conspirators, armed with the hasty command of the king, put him to death with complete injustice." Later Ross, having thus put Macbeth under obligations to him, follows the new Thane of Cawdor to Inverness, and becomes his chief minister after his accession to the throne of the murdered Duncan. "He is jealous of Banquo, who is the only courtier able to be his rival as chief adviser of Macbeth. He is the actual assassin of Banquo (the 'Third Murderer' of iii. 3). At the banquet he does all that a skilful intriguer can do to assist Lady Macbeth in protecting Macbeth in his aberration. Later on he becomes the agent of Macbeth in the murder of the Macduffs. At this time he sees Macbeth's power on the wane, and deserts him solely on that account. He goes to England and finds Macduff and Malcolm, and throws in his lot with the cause he rejected in iii. 4, when Macduff remained loyal toward Malcolm. He returns with the prince, sees Macbeth defeated, and as a reward of endless treachery is made an earl, escaping immediate punishment that the Fates may torture him later, in which he resembles Iago, whom he also resembles in many other respects."

I shall not waste time and space in defending Ross against these charges. I doubt whether the reader who has not seen Mr. Libby's book can, from a study of the small part that Ross has in the play, even guess what the critic supposes he finds in support of his theory concerning the man.

HECATE. — As I have said (p. 248 above), I fully agree with the

critics who believe that the part of Hecate is an interpolation by another hand than Shakespeare's.

In the first place, the measure of Hecate's speeches is against the theory that Shakespeare could have written them. She speaks in iambs, while the eight-syllable lines that he puts into the mouth of supernatural characters — witches, fairies, spirits, etc. — are regularly trochaic. In iii. 5, which is spurious throughout, the two lines of the First Witch are iambic, like those of the same personage in iv. i. 125-132 ("Ay, sir, all this," etc.), which are also an obvious interpolation; but elsewhere she and her sisters speak only in trochaics when not using the ordinary blank verse, as occasionally they do.

Again, every word that Hecate utters is absurdly out of keeping with the context. In iii. 5, she begins by chiding the Witches for daring to "trade and traffic" with Macbeth without calling on her to bear her part. The reference to trading and trafficking appears to have been suggested by the common notion that the help of witches was to be secured by a bargain with them; and there seems to be a similar reference in iv. i. 40, where Hecate, commending the Witches, says, "And every one shall share i' the gains." What can this possibly mean? What were the "gains" in the business? Macbeth has offered the Witches no bribe, nor have they intimated that they expect or desire any.

Besides, as mistress of the Witches, Hecate certainly has no reason to find fault with what they have done, or with the manner in which Macbeth has acted under their inspiration. She could not herself have managed the affair better. Wherein, so far as the Witches are concerned, has Macbeth proved "a wayward son, spiteful and wrathful"?

But this leads up to the reference to *love*, introducing an idea which Shakespeare has entirely excluded from his delineation of the Witches. He was familiar with it from his readings in Reginald Scot's *Discoverie of Witchcraft*, where we are told that "in a moone light night they [the Witches] seeme to be carried in the

aire to feasting, singing, dancing, kissing, culling, and other acts of venerie, with such youths as they love and desire most," etc. In *The Witch* of Middleton, which some critics have believed to be earlier than *Macbeth*, this idea is repeatedly introduced. Hecate, for instance, says of Sebastian: —

"I know he loves me not, nor there 's no hope on 't;
'T is for the love of mischief I do this,
And that we 're sworn to, the first oath we take."

Other allusions of this kind in the play are too gross for quotation here. The curious reader can refer to Middleton or to the extracts from the play in Furness's edition of *Macbeth*.

Some editors who did not doubt the authorship of this scene have felt that "loves" was incongruous here, and have suggested sundry emendations; as "*lives* for his own sake;" "*loves evil* for his own sake," etc. But these readings merely substitute one difficulty for another. Why should Macbeth be supposed to "live" or to "love evil" for the sake of the Witches rather than his own?

Hecate also tells the Witches to meet her "at the pit of Acheron," for "thither he [Macbeth] will come to know his destiny." The Folio does not indicate the locality of iv. 1; it simply has "*Thunder. Enter the three Witches*," like iii. 5. Rowe was the first to insert "*A Dark Cave*" — or "*A Cavern*," etc., as Capell and later editors have it. The Cowden-Clarkes have this note on "Acheron": "The Witches are poetically made to give this name to some foul tarn or gloomy pool in the neighbourhood of Macbeth's castle, where they habitually assemble." This is not satisfactory. The place is one where Lennox comes (iv. 1. 135), though not to consult the Witches. I suspect that Shakespeare had in mind the blasted heath where Macbeth first encountered them. However that may be, the reference of Hecate to Acheron is best explained as one of the many incongruities in this poor stuff thrust into the play by some hack writer at the suggestion of a theatrical manager.

Hecate's mention of the moon is suggested by the familiar idea (often found in Shakespeare's own work) of the "watery moon," not by the mythological connection of the goddess with that orb; and *profound* ("a vaporous drop profound") was probably introduced for the rhyme, though some critics have thought the epithet profoundly Shakespearian. Hecate says that she is going to use it for magic influence on Macbeth, but we hear nothing of it afterward. In iv. 1 the infernal *cuisine* seems to be entirely in charge of the three Witches, and Hecate appears only to commend them for what they have done.

As I have already said, the speech of the First Witch after the procession of spectral kings (iv. 1. 125-132) is another interpolation, and no less out of keeping than the stuff ascribed to Hecate. "What, is this so?" is appended to the preceding speech of Macbeth to prepare the way for it. Omit this and the Witch's speech, and Macbeth's "Where are they?" follows naturally on the sudden disappearance of the apparitions. The inserted speech is thrust in solely to prepare the way for the dance; and what could be more ridiculous than the reason given for this performance?

"Come, sisters, cheer we up his sprights,
And show the best of our delights.
I'll charm the air to give a sound
While you perform your antic round,
That this great king may kindly say
Our duties did his welcome pay."

Imagine Macbeth, in his present mood, waiting patiently to see this beldame *ballet* through, and *then*, when the withered *danseuses* vanish, exclaiming: —

"Where are they? Gone? Let this pernicious hour
Stand aye accursed in the calendar!"

The attempt to "cheer up his sprights," even from the standpoint of Shakespeare's unauthorized collaborator, was evidently a

dismal failure. It did not occur to him to modify the speech that follows his preposterous interpolation.

A writer in *Poet-lore* is compelled to admit "the inferiority of Hecate's words, from a poetic standpoint," but the explanation of it is an amusing "trick of desperation." It is "an evidence of her genuineness as a creation of Shakespeare," who, "with his subtle sense of discrimination, made her what she represented to the popular mind: a creature approaching the reality of the human, — vulgar, prosaic, practical, yet in power akin to the divine." That was also the popular conception of the devil; and Milton, though familiar with Shakespeare, evidently missed an opportunity in not modelling his Satan after the pattern of this vulgar Hecate.

I may remind the reader that the managers of Shakespeare's day were much given to these sensational additions to Shakespeare's plays. The Hymen of *As You Like It* and the Vision in *Cymbeline* are clear instances of the kind. Some critics regard the Masque in *The Tempest* as another, but I cannot agree with them. Songs (like those from Middleton in iii. 5 and iv. 1 of *Macbeth*) and dances were often thus interpolated. These facts render the theory I have here advocated the more probable.

LADY MACBETH'S PHYSIQUE. — Dr. J. C. Bucknill, in his *Mad Folk of Shakespeare* (1867), asks, "What was Lady Macbeth's form and temperament?" Mrs. Kemble, as we have seen (p. 29 above), calls her "a masculine woman," but the majority of critics who have discussed the question think otherwise; and I heartily agree with them. Dr. Bucknill goes on to say: "In Maclise's great painting of the banquet scene she is represented as a woman of large and coarse development: a Scandinavian Amazon, the muscles of whose brawny arms could only have been developed to their great size by hard and frequent use; a woman of whose fists her husband might well be afraid. . . . Was Lady Macbeth such a being? Did the fierce fire of her soul animate the epicene bulk of a virago? Never! Lady Macbeth was a lady, beautiful and delicate, whose one vivid passion proves that her organization was instinct with nerve-force,

unoppressed by weight of flesh. Probably she was small; for it is the smaller sort of women whose emotional fire is the most fierce, and she herself bears unconscious testimony to the fact that her hand was little. . . . Although she manifests no feeling towards Macbeth beyond the regard which ambition makes her yield, it is clear that he entertains for her the personal love which a beautiful woman would excite. . . . Moreover, the effect of remorse upon her own health proves the preponderance of nerve in her organization. Could the Lady Macbeth of Maclise, and of others who have painted this lady, have been capable of the fire and force of her character in the commission of her crimes, the remembrance of them would scarcely have disturbed the quiet of her after-years. We figure Lady Macbeth to have been a tawny or brown blond Rachel, with more beauty, with gray and cruel eyes, but with the same slight, dry configuration and constitution, instinct with determined nerve-power."

In a foot-note, Dr. Bucknill states that when he wrote the above he was not aware that Mrs. Siddons held a similar opinion as to Lady Macbeth's personal appearance. I append what Mrs. Siddons says on this subject in her "Remarks on the Character of Lady Macbeth":—

"In this astonishing creature one sees a woman in whose bosom the passion of ambition has almost obliterated all the characteristics of human nature; in whose composition are associated all the subjugating powers of intellect, and all the charms and graces of personal beauty. You will probably not agree with me as to the character of that beauty; yet, perhaps, this difference of opinion will be entirely attributable to the difficulty of your imagination disengaging itself from that idea of the person of her representative which you have been so long accustomed to contemplate. According to my notion, it is of that character which I believe is generally allowed to be most captivating to the other sex—fair, feminine, nay, perhaps, even fragile—

"Fair as the forms that, wove in Fancy's loom,
Float in light visions round the poet's head."

"Such a combination only, respectable in energy and strength of mind, and captivating in feminine loveliness, could have composed a charm of such potency as to fascinate the mind of a hero so dauntless, a character so amiable, so honourable as Macbeth—to seduce him to brave all the dangers of the present and all the terrors of a future world; and we are constrained, even whilst we abhor his crimes, to pity the infatuated victim of such a thralldom."

Campbell, on the other hand, in his *Life of Mrs. Siddons*, says of Lady Macbeth: "She is a splendid picture of evil, . . . a sort of sister of Milton's Lucifer; and, like him, we surely imagine her externally majestic and beautiful. Mrs. Siddons's idea of her having been a delicate and blond beauty seems to me to be a pure caprice. The public would have ill exchanged such a representative of Lady Macbeth for the dark locks and the eagle eyes of Mrs. Siddons."

Maginn (*Shakespeare Papers*, 1860) remarks: "Shakespeare gives us no hint as to her personal charms, except when he makes her describe her hand as 'little.' We may be sure that there were few 'more thoroughbred or fairer fingers' in the land of Scotland than those of its queen, whose bearing in public towards Duncan, Banquo, and the nobles is marked by elegance and majesty, and in private by affectionate anxiety for her sanguinary lord."

Fletcher (*Studies of Shakespeare*, 1847) says: "[Shakespeare] has combined in Macbeth an eminently masculine person with a spirit in other respects eminently feminine, but utterly wanting the feminine generosity of affection. To this character, thus contrasted within itself, he has opposed a female character presenting a contrast exactly the reverse of the former. No one doubts that he has shown us in the spirit of Lady Macbeth that masculine firmness of will which he has made wanting in her husband. The strictest analogy, then, would lead him to complete the harmonizing contrast of the two characters by enshrining this 'undaunted mettle' of hers in a frame as exquisitely feminine as her husband's is magnificently manly. This was requisite, also, in order to make her taunts of Macbeth's irresolution operate with the fullest intensity.

Such sentiments from the lips of what is called a masculine-looking or speaking woman have little moral energy compared with what they derive from the ardent utterance of a delicately feminine voice and nature. Mrs. Siddons, then, we believe, judged more correctly in this matter than the public."

Dowden quotes Mrs. Siddons and Dr. Bucknill approvingly, and says of the Lady: "Her delicate frame is filled with high-strung nervous energy. . . . She is Macbeth's 'dearest chuck.'"

Mr. F. S. Boas (*Shakspeare and his Predecessors*, 1896) says: "It is plain that the woman who is addressed by her husband as 'my dearest chuck,' and who talks of her 'little hand,' must have been feminine in feature and in bearing. . . . She is not a tigress like Regan, a she-wolf like Margaret of Anjou, but a woman with the instincts of womanhood, which she cannot crush without a deliberate effort of will."

THE TIME-ANALYSIS OF THE PLAY

This is summed up by Mr. P. A. Daniel in his paper "On the Times or Durations of the Action of Shakspeare's Plays" (*Transactions of New Shakspeare Society*, 1877-79, p. 207), as follows:—

"Time of the Play nine days represented on the stage, and intervals.

Day 1. Act I. sc. i. to iii.

" 2. Act I. sc. iv. to vii.

" 3. Act II. sc. i. to iv.

An interval, say a couple of weeks.

" 4. Act III. sc. i. to v.

[Act III. sc. vi., an impossible time.]

" 5. Act IV. sc. i.

[Professor Wilson supposes an interval of certainly not more than two days between Days 5 and 6; Paton marks two days. The general breathless haste of the

play is, I think, against any such interval between Macbeth's purpose and its execution.]

Day 6. Act IV. sc. ii.

An interval. Ross's journey to England. Paton allows two weeks.

" 7. Act IV. sc. iii., Act V. sc. i.

An interval. Malcolm's return to Scotland. Three weeks, according to Paton.

" 8. Act V. sc. ii. and iii.

" 9. Act V. sc. iv. to viii."

On i. 3 Mr. Daniel comments as follows: "Ross and Angus come from the King. Ross describes how the news of Macbeth's success reached the King, by post after post. He appears to have entirely forgotten that he himself was the messenger; he, however, greets Macbeth with the title of Cawdor, and Angus informs Macbeth that Cawdor lies under sentence of death for 'treasons capital,' but whether he was in league with Norway, or with the rebel [Macdonwald], or with both, he knows not. Ross did know when, in the preceding scene, he took the news of the victory to the King; but he also appears to have forgotten it; at any rate he does not betray his knowledge. Macbeth's loss of memory is even more remarkable than Ross's. He doesn't recollect having himself defeated Cawdor but a few short hours—we might say minutes—ago; and the Witches' prophetic greeting of him by that title, and Ross's confirmation of it, fill him with surprise; for, so far as he knows (or *recollects*, shall we say?), the thane of Cawdor lives, a prosperous gentleman."

As to the interval between Days 3 and 4, Mr. Daniel says: "Between Acts II. and III. the long and dismal period of Macbeth's reign described or referred to in Act III. sc. vi., Act IV. sc. ii. and iii., and elsewhere in the play, must have elapsed. Macbeth himself refers to it where, in Act III. sc. iv., speaking of his Thaness, he says:—

“ ‘There’s not a one of them but in his house
I keep a servant fee’d.’ —

And again: —

“ ‘I am in blood
Stepp’d in so far, that, should I wade no more,
Returning were as tedious as go o’er.’

Yet, almost in the same breath he says: —

“ ‘My strange and self-abuse
Is the initiate fear *that wants hard use*:
We are yet but young in deed.’

“ And the first words with which Banquo opens this Act — ‘Thou hast it now,’ etc. — would lead us to suppose that a few days at the utmost can have passed since the coronation at Scone; in the same scene, however, we learn that Malcolm and Donalbain are bestowed in England and in Ireland: some little time must have elapsed before this news could have reached Macbeth. Professor Wilson suggests a week or two for this interval. Mr. Paton would allow three weeks.”

Of iii. 6, Mr. Daniel says: “It is impossible to fix the time of this scene. In it ‘Lennox and another Lord’ discuss the position of affairs. The murder of Banquo and the flight of Fleance are known to Lennox, and he knows that Macduff lives in disgrace because he was not at the feast, but that is the extent of his knowledge. The other lord informs him that Macbeth did send to Macduff, and that Macduff has fled to England to join Malcolm; and that thereupon Macbeth ‘prepares for some attempt of war.’ All this supposes the lapse, at the very least, of a day or two since the night of Macbeth’s banquet; but in the next scene to this we find we have only arrived at the early morning following the banquet, up to which time the murder of Banquo could not have been known; nor had Macbeth sent to Macduff, nor was the flight of the latter known. The scene in fact is an impossibility in any scheme of time, and I am compelled therefore to place it within brackets.

See Professor Wilson’s amusing account of this ‘miraculous’ scene in the fifth part of *Dies Boreales* [reprinted in *New Shakespeare Society Transactions*, 1875–76, pp. 351–58].”

LIST OF CHARACTERS IN THE PLAY

The numbers in parentheses give the number of lines the characters have in each scene.

Duncan: i. 2(15), 4(36), 6(18). Whole no. 69.

Malcolm: i. 2(6), 4(10); ii. 3(14); iv. 3(141); v. 4(11), 6(6), 7(2), 8(20). Whole no. 210.

Sergeant: i. 2(35). Whole no. 35.

Lennox: i. 2(2); ii. 3(20); iii. 4(5), 6(32); iv. 1(6); v. 2(7). Whole no. 72.

Ross: i. 2(18), 3(16); ii. 4(26); iii. 4(5); iv. 2(19), 3(41); v. 8(9). Whole no. 134.

Macbeth: i. 3(50), 4(16), 5(4), 7(48); ii. 1(45), 2(39), 3(33); iii. 1(114), 2(41), 4(105); iv. 1(75); v. 3(55), 5(44), 7(10), 8(26). Whole no. 705.

Banquo: i. 3(42), 4(2), 6(8); ii. 1(24), 3(11); iii. 1(21), 3(4). Whole no. 112.

Angus: i. 3(12); v. 2(9). Whole no. 21.

Messenger: i. 5(5); iv. 2(9); v. 5(9). Whole no. 23.

Porter: ii. 3(40). Whole no. 40.

Macduff: ii. 3(40), 4(14); iv. 3(91); v. 4(3), 6(2), 7(10), 8(19). Whole no. 179.

Donalbain: ii. 3(9). Whole no. 9.

Old Man: ii. 4(11). Whole no. 11.

Attendant: iii. 1(1). Whole no. 1.

1st Murderer: iii. 1(10), 3(11), 4(7); iv. 2(4). Whole no. 32.

2d Murderer: iii. 1(8), 3(9). Whole no. 17.

3d Murderer: iii. 3(8). Whole no. 8.

- Servant*: iii. 2(2); v. 3(3). Whole no. 5.
Lord: iii. 4(3), 6(21). Whole no. 24.
1st Apparition: iv. 1(2). Whole no. 2.
2d Apparition: iv. 1(4). Whole no. 4.
3d Apparition: iv. 1(5). Whole no. 5.
English Doctor: iv. 3(5). Whole no. 5.
Scotch Doctor: v. 1(38), 3(9). Whole no. 47.
Menteith: v. 2(10), 4(2). Whole no. 12.
Caithness: v. 2(11). Whole no. 11.
Seyton: v. 3(3), 5(2). Whole no. 5.
Old Siward: v. 4(10), 6(3), 7(6), 8(11). Whole no. 30.
Young Siward: v. 7(7). Whole no. 7.
Fleance: ii. 1(2). Whole no. 2.
Son to Macduff: iv. 2(21). Whole no. 21.
1st Witch: i. 1(6), 3(34); iii. 5(2); iv. 1(40). Whole no. 82.
2d Witch: i. 1(6), 3(12); iv. 1(30). Whole no. 48.
3d Witch: i. 1(5), 3(14); iv. 1(29). Whole no. 48.
Hecate: iii. 5(34); iv. 1(5). Whole no. 39.
Lady Macbeth: i. 5(71), 6(11), 7(43); ii. 2(46), 3(6); iii. 1(3), 2(18), 4(40); v. 1(23). Whole no. 261.
Lady Macduff: iv. 2(42). Whole no. 42.
Gentlewoman: v. 1(27). Whole no. 27.
 "All": ii. 3(2); iii. 5(1). Whole no. 3.

In the above enumeration parts of lines are counted as whole lines, making the total of lines in the play greater than it is. The actual number of lines is: i. 1(12), 2(67), 3(156), 4(58), 5(74), 6(31), 7(82); ii. 1(64), 2(73), 3(152), 4(41); iii. 1(142), 2(56), 3(22), 4(144), 5(37), 6(49); iv. 1(156), 2(85), 3(240); v. 1(87), 2(31), 3(62), 4(21), 5(52), 6(10), 7(29), 8(75). Whole no. in the play, 2108. The line-numbering is that of the Globe ed.

Macbeth is the shortest of the plays, with the exception of the *Comedy of Errors* (1778 lines) and *The Tempest* (2065).

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