

**SHAKESPEARE'S MACBETH: WITH THE  
CHAPTERS OF HOLLINSHED'S "HISTORIE  
OF SCOTLAND" ON WHICH THE PLAY IS  
BASED. ADAPTED FOR EDUCATIONAL  
PURPOSES, WITH AN INTRODUCTION,  
NOTES, AND A VOCABULARY**

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Shakespeare's Macbeth: With the Chapters of Hollinshed's "Historie of Scotland" on Which the Play Is Based. Adapted for Educational Purposes, with an Introduction, Notes, and a Vocabulary by William Shakespeare & Walter Scott Dalgleish

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**WILLIAM SHAKESPEARE & WALTER SCOTT DALGLEISH**

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ON WHICH THE PLAY IS BASED.

ADAPTED FOR EDUCATIONAL PURPOSES, WITH AN INTRODUCTION,  
NOTES, AND A VOCABULARY.

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MCCCLXIV.

## PREFACE.

THIS Edition of *Macbeth* is specially designed for use in Schools and Colleges. The "First Folio" (1623) has been taken as the basis of the text; and, in departing from it, the emendations adopted by Mr Dyce have been more generally followed than those of other commentators. In two or three places it has been thought advisable to omit short passages, the presence of which would have made the work unsuitable for public classes, whether of boys or of young ladies, and the absence of which in no degree mars the development of the plot, or interrupts the line of thought in the particular passages. It is important to observe, that these omissions do not amount to more than twenty-two lines over the whole Play; and that they are omissions, not alterations: this the Editor believes to be the only legitimate way of dealing with passages which, while it may be left to the discretion of the private reader to deal with them as he pleases, certainly become "objectionable" when they have to be publicly read and commented upon in classes of young people.

The chapters of Hollinshed's *Historie*, referring to the reigns of Duncan and Macbeth, have been appended to the Introduction. No one who reads the *Historie* and the Tragedy together can have any doubt of the source to which Shakespeare is indebted for the facts of his Play. These chapters, however, are not printed here for the purpose of giving a historical character to the Play,—enough is said in the Introduction to show that a very different idea is held of its nature,—but in order to exhibit the rough material out of which the Tragedy was framed, side by side with the finished work. It is believed that, if youthful readers are led intelligently to compare and contrast the *Historie* with the tragedy, they will

attain to a higher conception of Shakespeare's greatness as a dramatic artist, than by the perusal of many learned commentaries and philosophical disquisitions. There is in this the further advantage, that it affords a specimen of the ordinary narrative prose of the sixteenth century.

The Notes embrace three different departments of criticism,—the grammatical, the philological, and the æsthetic; the first, as a transition from the ordinary work of English classes to the higher study which the analytic reading of Shakespeare implies,—the second, in connexion with the more minute study of the English language, to which the recent revival of Anglo-Saxon learning has led,—and the third, as an introduction to the study of literature as a fine art, in which we have to examine the artistic construction of the Play, and to trace the development of character. In the Grammatical Notes, the most general principles of Analysis have been adopted; so that they will be easily intelligible to those who have been accustomed to any of the systems now in use. These Notes are also brief; for it seems undesirable that, at this stage, pupils should be detained by the minutiae of grammar longer than is necessary for the elucidation of the Poet's thoughts.

*London, February 1832.*

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#### NOTE TO SECOND EDITION.

THE Editor has taken advantage of the call for a Second Edition, to separate the Etymological from the Critical and Grammatical Notes. He has placed the former in an Alphabetical Vocabulary, a form in which they will be more convenient for reference.

*December 1833.*

## INTRODUCTION.

"THE name of Shakespeare," says Hallam, "is the greatest in our literature: it is the greatest in all literature,"—yet how little do we know of the man who is placed on this pre-eminence; how little of his personal history, at least; of his education, of his early life, and even of his professional career! We have a mighty resultant, it is true, from which we may infer something of the forces that produced it; but so entirely have the achievements of his sovereign mind engrossed us, that what of him was of the earth, earthy, has, till too late, been allowed to fall into undue insignificance.

The few facts that have been gathered regarding Shakespeare,—for his biography is but a mass of ill-joined fragments,—make his triumph all the more marvellous. He came in between two illiterate generations in his own family; for we have it on reliable authority, that neither his mother nor his daughter could write her name. His father was at one time chief magistrate of his borough; but he also was illiterate, as well as improvident, and grossly litigious. Shakespeare's regular education was over by his fifteenth year; he was married, and "upon the world," by his nineteenth. Where, then, was there time for that extraordinary in-taking that must have preceded this marvellous out-giving? For though native genius is pre-eminent in Shakespeare, it is genius working upon rich and varied material, indicating a wonderful range of acquired knowledge. As to his early career, accounts are vague and perplexing. We are told that he was a glover and wool-dealer with his father; that he was certainly a cattle-dealer and butcher; that he was for some time a country schoolmaster; and that he spent some years in an attorney's office. In so far as these conclusions are drawn from the acquaintance he displays in his writings with legal or other terms and processes, the inference is a very doubtful one. In that case, Shakespeare, like Homer, must have belonged, not to one trade or profession, but to all; for with all he shows, for the purposes of his art, equal familiarity; he is

"Not one, but all mankind's epicure."

As well might the time when Shakespeare lived be called in question, so



applicable are his "thoughts that live" even to our own day; so true is it that

"He was not of an age, but for all time."

All the facts we know regarding Shakespeare may be thrown into a very brief table:—

A.D.	Age.	Event
1564.		April 23 (?). Born at Stratford-on-Avon, where his father was a wool-comber.
1571.	7.	At school at Stratford.
1578.	14.	Withdrawn from school, probably owing to his father's misfortunes, and put to wool-combing with his father.
1582.	18.	Married Anne Hathaway, seven or eight years his senior, the daughter of a neighbouring farmer.
1586.	22.	Went to London, having probably met with itinerant players at Stratford, and thereby had his dramatic genius kindled. In London he joined the Blackfriar's Theatre, at first, it is said, in a very humble capacity. We have absolutely no information regarding this part of his career. A tract, published by Greene, the dramatist, in
1592.	28.	Is believed to refer to Shakespeare, and the reference indicates that his success had already excited the jealousy of rivals.
1595.	31.	The Globe Theatre built, to which the Blackfriar's company, with Shakespeare, was transferred. Here he must have prospered; for we find that in
1597.	33.	He purchased New Place, one of the best houses in his native town, to which he appears already to have had thoughts of retiring.
1598.	34.	Francis Meres published his <i>Wit's Fancy</i> , from which we learn the names of the works of Shakespeare, written and known to the public before this date. The list includes <i>The Merchant of Venice</i> , <i>A Midsummer Night's Dream</i> , <i>Richard the Third</i> , etc., etc. In the same year we find his name at the head of the "cast" for Ben Jonson's <i>Every Man in his Humour</i> .
1601.	37.	Death of his father.
1602.	38.	Purchased an extensive piece of land in Old Stratford.
1603.	39.	Last mention of his name as an actor, in Ben Jonson's <i>Sejanus</i> .
1605.	41.	Purchased a large property at Stratford.
1609.	45.	His sonnets published.
1613.	49.	Bought a house near the Blackfriar's Theatre. Shortly thereafter he appears to have retired to Stratford, and to have ceased to have any connexion with the stage, occupying himself with the supervision of his property, and the affairs of his native town.
1616.	52.	April 23d, Shakespeare died, and was buried on the 25th in Stratford Church.

Shakespeare's literary life, extending from his arrival in London in 1586 till his return to Stratford in 1613, has been divided into three periods, each marked by a certain well-defined character. The first period, which closes with 1593, Shakespeare's 29th year, may be called the *probationary* period in his career; and as compared with his subsequent works, those produced in it, which are chiefly Comedies, indicate the partial maturity of his still youthful mind.

The works belonging to this period are:—

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|--|--|
| 1. Love's Labour Lost (afterwards abated). | } First sketches, afterwards re-written. |
| 2. Comedy of Errors.                       |  |
| 3. Two Gentlemen of Verona.                |  |

In the second period, consisting of the succeeding seven years, the dramatist's genius was prolific to a degree which is almost incredible, especially when we consider the magnificent and enduring qualities of the productions. In these few years he produced fifteen original plays, including all his great English Histories, and the eight most famous Comedies, besides altering and adapting four other plays that bear his name. The extraordinary activity of this period in Shakespeare's life, is its most striking feature; viewed, however, in connexion with the development of his mind, it may be termed the *objective* stage, for it is that in which character is exhibited most generally in action, and in which the feelings and passions operate towards certain results rather than as indications of specific mental moods.

In this period he produced:—

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|----------------------------------|---|------------------------------------|
| 4. King Richard II.              | } | 14. The Taming of the Shrew.       |
| 5. King Richard III.             |   | 15. The Merchant of Venice.        |
| 6. King John.                    |   | 16. A Midsummer Night's Dream.     |
| 7. King Henry IV., Part I.       |   | 17. All's Well that Ends Well.     |
| 8. King Henry IV., Part II.      |   | 18. Much Ado about Nothing.        |
| 9. King Henry V.                 |   | 19. As You Like It.                |
| 10. King Henry VI., Part I.      |   | 20. Twelfth Night.                 |
| 11. King Henry VI., Part II.     |   | 21. Merry Wives of Windsor.        |
| 12. King Henry VI., Part III.    |   | 22. Romeo and Juliet (re-written). |
| 13. Titus Andronicus (doubtful). |   |                                    |

But if this is the time of the predominant objectivity of Shakespeare's mind, that which succeeds is pre-eminently its *subjective* period. It is noteworthy that all the three periods are linked together by the tragedy of *Romeo and Juliet*, which having been first sketched towards the close of the first, was re-written at the end of the second, and indeed marks the transition from the mirthful and active tone of that period to the thoughtful and serious vein of the concluding stage. To that period, which began with the first year of the seventeenth century, belong the noblest of Shakespeare's works: there the Poet's imagination takes its loftiest

flights, and at the same time attains to the greatest depth of quiet, powerful, philosophic thought. They are:—

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|--------------------------|---------------------------|
| 23. Othello.             | 31. Antony and Cleopatra. |
| 24. Hamlet (re-written). | 32. Timon of Athens.      |
| 25. King Lear.           | 33. Troilus and Cressida. |
| 26. Macbeth.             | 34. Measure for Measure.  |
| 27. King Henry VIII.     | 35. Cymbeline.            |
| 28. Pericles (doubtful). | 36. The Winter's Tale.    |
| 29. Coriolanus.          | 37. The Tempest.          |
| 30. Julius Cæsar.        |                           |

The tragedy of *Macbeth* (written, according to Malone, in 1606), with which we are at present more immediately concerned, belongs to this latest and most reflective period. It is important to remember this, in estimating the character of that work. It has, no doubt, a historical basis, as may be seen by comparing it with the following chapter of Hollinshed; but it is not as a history, in the same sense as *Richard III.* or *Henry IV.* is a history, that *Macbeth* is to be regarded and studied. Unless we view it as a skilful and wonderful development of character, indicating close acquaintance with the workings and tendencies of the human heart, it will appear to be little else than an accumulation of horrors. In the words of Steevens, "a picture of conscience encroaching on fortitude, of magnanimity once animated by virtue, and afterwards extinguished by guilt, was what Shakespeare meant to display in the character and conduct of Macbeth."

#### ABBREVIATIONS USED IN THE NOTES.

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|-----------------------------|--------------------------------|
| <i>adv.</i> , adverbial.    | <i>Hol.</i> , Hollinshed.      |
| <i>A.-S.</i> , Anglo-Saxon. | <i>interj.</i> , interjection. |
| <i>Ar.</i> , Arabic.        | <i>Icl.</i> , Icelandic.       |
| <i>att.</i> , attributive.  | <i>It.</i> , Italian.          |
| <i>cl.</i> , clause.        | <i>Lat.</i> , Latin.           |
| <i>comp.</i> , comparative. | <i>lit.</i> , literally.       |
| <i>conj.</i> , conjunction. | <i>M.-Goth.</i> , Maeso-Gothic |
| <i>constr.</i> , construe.  | <i>n.</i> , noun.              |
| <i>cor.</i> , correlative.  | <i>phr.</i> , phrase.          |
| <i>dim.</i> , diminutive.   | <i>prep.</i> , preposition.    |
| <i>Dut.</i> , Dutch.        | <i>Sc.</i> , Scottish.         |
| <i>Fr.</i> , French.        | <i>S.-Goth.</i> , Sæco-Gothic. |
| <i>fr.</i> , from.          | <i>scil.</i> , scilicet.       |
| <i>Ger.</i> , German.       | <i>wh.</i> , which is.         |
| <i>Goth.</i> , Gothic.      |                                |