

It may be, indeed, that the recently acquired knowledge of tobacco and its *fumes*, in Europe, sufficed to prevent the poet introducing such an anachronism amid scenes of ancient Scottish story. Nevertheless, a hypercritical adherence to archaeological proprieties never interferes with the graphic touches which give life to every scene of the Shakespearean drama ; and that the mere anachronism would not of itself have deterred Shakespeare from an allusion to tobacco, if its unfamiliar novelty did not render it unsuitable for his purpose, may be inferred from liberties of a like kind which have proved fertile texts to many a verbal critic. The soldier's simile in the same tragedy, (Act I., Scene II.,) where he compares the royal captains, Macbeth and Banquo, to "*cannon : overcharged with double cracks ;*" or Sweno of Norway, disbursing his ten thousand *dollars* at Saint Colmes Inch ; (Act I., Scene III.,) or Menenius, in "*Coriolanus*," (Act V., Scene I.,) with his :—

"Pair of tribunes that have rack'd for Rome
To make *coals* cheap ;"

or a hundred similar instances, familiar to the readers of our great dramatist, would all seem equally inadmissible were they not already there. It seems to me, however, that the association of tobacco "*fumes*" with "*wine and wassail*," a very few years later than the production of "*Macbeth*," would have prevented the use of the former term, in such an association in its less popular sense, as is done in that drama. The allusion there is to the rising of *fumes* of vapour, in distillation ; but Bacon, who, in his thirty-third essay : "*Of Plantations*," speaks of the tobacco of Virginia as one of the "*commodities which the soil where the plantation is, doth naturally yield*," elsewhere recommends "*that it were good to try the taking of fumes by pipes, as they do in tobacco*, of other things to dry and comfort." Here therefore, we perceive the adoption of Shakespeare's term "*fumes*," for the smoke of tobacco within a very few years after the production of "*Macbeth*," a work assigned by nearly all his best editors to the reign of James I.

It is curious indeed to note how nearly we can approximate to a precise date for the literary recognition of the "*Indian weed*," which has been such a favourite of the student in later times. Warner, who wrote his once popular "*Albion's England*," in 1586, added to it three additional books in 1606, in the first of which (Book XIV. chap. 91.), a critical imp inveighs against the decline of the manners of the good old times ; and among other symptoms of decay, misses the smoke of the old manor-chimney, which once gave evidence of