From the publication of the first volumes in 1984 the General Editor of the New Cambridge Shakespeare was Philip Brockbank and the Associate General Editors were Brian Gibbons and Robin Hood. From 1990 to 1994 the General Editor was Brian Gibbons and the Associate General Editors were A. R. Braunmuller and Robin Hood.

ROMEO AND JULIET

Professor Evans helps the reader to visualise the stage action of *Romeo and Juliet*, a vital element in the play’s significance and useful to students approaching it for the first time. The history of the play in the theatre is accompanied by illustrations of notable productions from the eighteenth century onwards. A lucid commentary alerts the reader to the difficulties of language, thought and staging.

For this updated edition Thomas Moisan has added a new section to the Introduction which takes account of the number of important professional theatre productions and the large output of scholarly criticism on the play which have appeared in recent years. The Reading List has also been revised and augmented.
THE NEW CAMBRIDGE SHAKESPEARE

*All's Well That Ends Well*, edited by Russell Fraser
*Antony and Cleopatra*, edited by David Bevington
*As You Like It*, edited by Michael Hattaway
*The Comedy of Errors*, edited by T. S. Dorsch
*Coriolanus*, edited by Lee Bliss
*Cymbeline*, edited by Martin Butler
*Hamlet*, edited by Philip Edwards
*Julius Caesar*, edited by Marvin Spevack
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*The First Part of King Henry IV*, edited by Herbert Weil and Judith Weil
*The Second Part of King Henry IV*, edited by Giorgio Melchiori
*King Henry V*, edited by Andrew Gurr
*The First Part of King Henry VI*, edited by Michael Hattaway
*The Second Part of King Henry VI*, edited by Michael Hattaway
*The Third Part of King Henry VI*, edited by Michael Hattaway
*King Henry VIII*, edited by John Margeson
*King John*, edited by L. A. Beaurline
*The Tragedy of King Lear*, edited by Jay L. Halio
*King Richard II*, edited by Andrew Gurr
*King Richard III*, edited by Janis Lull
*Love's Labour's Lost*, edited by William C. Carroll
*Macbeth*, edited by A. R. Braunmuller
*Measure for Measure*, edited by Brian Gibbons
*The Merchant of Venice*, edited by M. M. Mahood
*The Merry Wives of Windsor*, edited by David Crane
*A Midsummer Night's Dream*, edited by R. A. Foakes
*Much Ado About Nothing*, edited by F. H. Mares
*Othello*, edited by Norman Sanders
*Pericles*, edited by Doreen DelVecchio and Antony Hammond
*The Poems*, edited by John Roe
*Romeo and Juliet*, edited by G. Blakemore Evans
*The Sonnets*, edited by G. Blakemore Evans
*The Taming of the Shrew*, edited by Ann Thompson
*The Tempest*, edited by David Lindley
*Timon of Athens*, edited by Karl Klein
*Titus Andronicus*, edited by Alan Hughes
*Troilus and Cressida*, edited by Anthony B. Dawson
*Twelfth Night*, edited by Elizabeth Story Donno
*The Two Gentlemen of Verona*, edited by Kurt Schlueter
*The Two Noble Kinsmen*, edited by Robert Kean Turner and Patricia Tatspauh
*The Winter's Tale*, edited by Susan Snyder and Deborah T. Curren-Aquino

THE EARLY QUARTOS
*The First Quarto of Hamlet*, edited by Kathleen O. Irace
*The First Quarto of King Henry V*, edited by Andrew Gurr
*The First Quarto of King Lear*, edited by Jay L. Halio
*The First Quarto of King Richard III*, edited by Peter Davison
*The First Quarto of Othello*, edited by Scott McMillin
*The First Quarto of Romeo and Juliet*, edited by Lukas Erne
*The Taming of a Shrew: The 1594 Quarto*, edited by Stephen Roy Miller
ROMEO AND JULIET
Updated edition

Edited by
G. BLAKEMORE EVANS
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PREFACE

Anyone who undertakes to edit *Romeo and Juliet* today owes a heavy debt to the whole editorial tradition, both textual and critical, especially to the work of Theobald, Capell, W. A. Wright, Dowden, Kittredge, Dover Wilson, G. I. Duthie, Richard Hosley and George W. Williams. I have tried as fully as possible to acknowledge this debt. But I must add a particular word of thanks to Professor Brian Gibbons, an Associate General Editor of this series, whose own Arden edition of *Romeo and Juliet* appeared in 1980, shortly after my work was under way, and to Professor Philip Brockbank, the General Editor. Their example and careful criticism, as well as their patience, though sorely tried, have been a source of great comfort and support.

I am, of course, deeply indebted to other friends and colleagues - to Dr Marie Edel, Professors John Klause, Richard Marius, Charles Shattuck and John H. Smith, all of whom read substantial parts of the manuscript and offered much helpful criticism, and to Professors Henry Hatfield, Albert Lord, Harry Levin, Marvin Snavack, Donald Stone and John Tobin, each of whom assisted me with information when I most needed it. My special thanks must also go to Miss Anne Macaulay, my secretary, and to my former student, Dr Kevin Cope, who checked the text and textual collations.

The Houghton Library and the Harvard Theatre Collection have been unfailingly helpful and have generously granted me permission to draw on some of their riches for most of the photographic illustrations. I am particularly grateful to Dr Jeanne Newlin, Curator of the Theatre Collection, and Miss Sandra LaFleur for their aid in assembling these illustrations. I also wish to thank Miss Sarah Stanton, Mr Michael Black, and, especially, Mr Paul Chipchase of the Cambridge University Press for their continual good offices in wrestling with a large and intractable manuscript and reducing it to something resembling form and substance. Some welcome financial aid was granted to me by the Harvard Graduate Society and the Hyde E. Rollins Memorial Fund.

Finally, as always, my deepest debt, and most lasting, is to my wife, whose support and companionship continue to be a ‘bounty as boundless as the sea’.

G. B. E.

*Harvard University*
ABBREVIATIONS AND CONVENTIONS

1. Shakespeare's plays

The abbreviated titles of Shakespeare’s plays have been modified from those used in the *Harvard Concordance to Shakespeare*. All quotations and line references to plays other than *Romeo and Juliet* are to G. Blakemore Evans (ed.), *The Riverside Shakespeare*, 1974, on which the *Concordance* is based.

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### Abbreviations and conventions

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<td>Knight</td>
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<td>Mommsen</td>
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<td>Munro</td>
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<td>Neilson</td>
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Romeo and Juliet

Pope
Works, ed. Alexander Pope, 1723–5

Pope²
Works, 2nd edn, 1728

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First quarto, Romeo and Juliet, 1597

q2
Second quarto, Romeo and Juliet, 1599

q3
Third quarto, Romeo and Juliet, 1609

q4
Fourth quarto, Romeo and Juliet, n.d. [c. 1622]

q5
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Rann
Works, ed. Joseph Rann, 1768–1794

Ridley

Riverside
The Riverside Shakespeare, textual ed. G. Blakemore Evans, 1974

Rolle
Romeo and Juliet, ed. W. J. Rolfe, 1879

Rowe
Works, ed. Nicholas Rowe, 1709

Rowe²
Works, 2nd edn, 1709

Rowe³
Works, 3rd edn, 1714

Singer
Works, ed. S. W. Singer, 1826

Singer²
Works, 2nd edn, 1855–6

Sisson
Works, ed. C. J. Sisson, 1954

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Spevack
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Staunton
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conj.
conjecture
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Crow
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Daniel, P. A.
P. A. Daniel, Notes and Conjectural Emendations . . . in Shakespeare’s Plays, 1879
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Douai MS.
MS. of Romeo and Juliet (1604) in Douai Public Library
Duthie
see NS
ELN
English Language Notes
Farmer
Richard Farmer, see Cam. 2
Fleay
F. G. Fleay, see Cam. 2
Franz
Wilhelm Franz, Die Sprache Shakespeares, 1939 (4th edn of Shakespeare-grammatik)
G
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Gascoigne
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Greg
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Heath
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Hoppe
H. R. Hoppe, The Bad Quarto of ‘Romeo and Juliet’, 1948
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JEGP
Journal of English and Germanic Philology
Jonson
Kellner
Leon Kellner, Restoring Shakespeare, 1925
Kermode
Frank Kermode, see Riverside
Kinnear
B. G. Kinnear, Cruces Shakespearianae, 1883
KJ
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Kyd
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Marlowe
Mason
J. Monk Mason, Comments on . . . Shakespeare’s Plays, rev. edn, 1807
Mitford
John Mitford, see Cam. 2
MLN
Modern Language Notes
MLR
Modern Language Review
Montemayor
MP
Modern Philology
MSR
Malone Society Reprints
Muir
Kenneth Muir, The Sources of Shakespeare’s Plays, rev. edn, 1977
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