

Cambridge University Press
0521418186 - The First Quarto of King Richard III
Edited by Peter Davison
Frontmatter
[More information](#)

THE NEW CAMBRIDGE SHAKESPEARE

GENERAL EDITOR: Brian Gibbons

ASSOCIATE GENERAL EDITOR: A. R. Braunmuller

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.

THE FIRST QUARTO OF KING RICHARD III

Shakespeare's *Richard III* presents difficult textual problems. There are some two thousand verbal differences between the text of the first quarto (1597) and the version in the First Folio (1623). Although the narrative of the two plays is virtually identical, each has lines which are not found in the other, parts of the play are arranged differently, and the quarto deploys fewer characters.

In the past editors have based an analysis of the quarto text on its conjectural relationship with the Folio. In this edition Peter Davison examines every quarto reading to establish a presumption of originality. He proposes that Shakespeare's company, the Lord Chamberlain's Men, used a memorially reconstructed text of *Richard III* during a touring production of the play, and that text provided the manuscript for the 1597 quarto. A lengthy Introduction sets out the problem and the proposed solution. The text of the quarto is accompanied by a Collation of variant readings and substantial Textual Notes.

An important element of this edition is the history of what happened to the text on tour. Using examples of touring practice of the past four hundred years, the Introduction shows how the actors' involvement helped to produce the text we have. Much new information is adduced about touring in Shakespeare's time, the doubling of parts, and how tours were financed. The result is a breakthrough in textual studies.

Cambridge University Press
0521418186 - The First Quarto of King Richard III
Edited by Peter Davison
Frontmatter
[More information](#)

THE NEW CAMBRIDGE SHAKESPEARE

Romeo and Juliet, edited by G. Blakemore Evans
The Taming of the Shrew, edited by Ann Thompson
Othello, edited by Norman Sanders
King Richard II, edited by Andrew Gurr
A Midsummer Night's Dream, edited by R. A. Foakes
Hamlet, edited by Philip Edwards
Twelfth Night, edited by Elizabeth Story Donno
All's Well That Ends Well, edited by Russell Fraser
The Merchant of Venice, edited by M. M. Mahood
Much Ado About Nothing, edited by F. H. Mares
The Comedy of Errors, edited by T. S. Dorsch
Julius Caesar, edited by Marvin Spevack
The Second Part of King Henry IV, edited by Giorgio Melchiori
King John, edited by L. A. Beaurline
King Henry VIII, edited by John Margeson
Antony and Cleopatra, edited by David Bevington
The Two Gentlemen of Verona, edited by Kurt Schlueter
Measure for Measure, edited by Brian Gibbons
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
The Poems, edited by John Roe
King Henry V, edited by Andrew Gurr
The Tragedy of King Lear, edited by Jay L. Halio
Titus Andronicus, edited by Alan Hughes

THE EARLY QUARTOS

The First Quarto of King Lear, edited by Jay L. Halio
The First Quarto of King Richard III, edited by Peter Davison

Cambridge University Press
0521418186 - The First Quarto of King Richard III
Edited by Peter Davison
Frontmatter
[More information](#)

THE FIRST QUARTO OF KING RICHARD III

Edited by

PETER DAVISON

*Professor of English, Media, and Cultural Studies,
De Montfort University, Leicester*

Cambridge University Press
0521418186 - The First Quarto of King Richard III
Edited by Peter Davison
Frontmatter
[More information](#)

Published by the Press Syndicate of the University of Cambridge
The Pitt Building, Trumpington Street, Cambridge CB2 1RP
40 West 20th Street, New York, NY 10011-4211, USA
10 Stamford Road, Oakleigh, Melbourne 3166, Australia

© Cambridge University Press 1996

First published 1996

A catalogue record for this book is available from the British Library

Library of Congress cataloguing in publication data

Shakespeare, William, 1564–1616.

[King Richard III]

The first quarto of King Richard III / edited by Peter Davison.

p. cm. – (The New Cambridge Shakespeare)

ISBN 0 521 41818 6 (hardback)

1. Richard III, King of England, 1452–1485 – Drama. 2. Great Britain – Kings and rulers – Drama. I. Davison, Peter Hobley.
II. Title. III. Series: Shakespeare, William, 1564–1616. Works. 1984
Cambridge University Press.

PR2750.B21 1996

882.3'3–dc20 95-40628 CIP

ISBN 0521 41818 6 hardback

Transferred to digital printing 2004

BT

Cambridge University Press
0521418186 - The First Quarto of King Richard III
Edited by Peter Davison
Frontmatter
[More information](#)

THE NEW CAMBRIDGE SHAKESPEARE THE EARLY QUARTOS

There is no avoiding edited Shakespeare, the question is only what kind of editing. A Shakespeare play first assumed material form as the author's bundle of manuscript sheets. The company of players required a manuscript fair copy of the play (apart from the individual actors' parts). Into the fair copy were entered playhouse changes, and the bookholder used it during each performance. However, none of Shakespeare's plays survives in contemporary manuscript form. There is one passage in the manuscript of *Sir Thomas More* by Hand D which has been ascribed to Shakespeare himself, but this attribution remains in serious dispute. In short, there is no direct access to Shakespeare's play-manuscripts – there is only print, and this implies editing, since the first printed versions of Shakespeare were mediated by compositors and proof-readers at least, and sometimes also by revisers, bookholders, editors, censors, and scribes. The first printers used either the author's or a playhouse manuscript or some combination of the two, although for several plays they used a scribal transcript by Ralph Crane, who is known to have habitually effaced and altered his copy.

There are certain quartos which are abbreviated, apparently because they are reported texts or derive from playhouse adaptation. These early quartos are not chosen as copy-texts for modern critical editions and are not readily available, though indispensable to advanced students of Shakespeare and of textual bibliography. Alongside the standard volumes in the New Cambridge Shakespeare, editions of selected quarto texts are to be published in critical, modern-spelling form, including early quartos of *King Lear*, *Hamlet*, *Richard III*, and *Othello*.

While the advanced textual scholar must work either with the rare, actual copies of the earliest printed editions, or with photo-facsimiles of them, there is more general interest in these texts and hence a need to present them in a form that makes them more generally accessible, a form that provides the most up-to-date and expert scholarship and engages with the key issues of how these texts differ from other quarto versions and from the First Folio, and to what effect. These are the precise aims of New Cambridge Shakespeare quartos.

Each volume presents, with the text and Collation, an introductory essay about the quarto text, its printing, and the nature of its differences from the other early printed versions. There is discussion of scholarly hypotheses about its nature and provenance, including its theatrical provenance, where that issue is appropriate. The accompanying notes address textual, theatrical, and staging questions, following the spacious and handsome format of the New Cambridge Shakespeare.

BRIAN GIBBONS
General Editor

CONTENTS

	<i>page</i>
List of figures	viii
Preface	ix
Abbreviations and conventions	xi
Introduction	1
Theories of the genesis of Q1	2
Q1 and F	4
This edition	5
Memorial reconstruction	12
Reorganisation of staging and cast	26
Summary of possible revisions (not necessarily for touring)	34
The nature and authorisation of the lost manuscript of the reformed, touring version	35
Touring	37
The Chamberlain's Men's tour of 1597	38
Earnings and attendances at a London theatre in 1597	42
Implications for the 1597 tour	44
Performances in private houses	46
Conclusion	49
Characters in order of appearance	52
THE PLAY	53
Textual notes	151

Cambridge University Press
0521418186 - The First Quarto of King Richard III
Edited by Peter Davison
Frontmatter
[More information](#)

FIGURES

	<i>page</i>
1 Parallel passages from Sheridan's <i>The Duenna</i> . (Reproduced from R. Crompton Rhodes's edition of Sheridan's <i>Plays and Poems</i> , 1928, I, 263–8, by kind permission of the publishers, Basil Blackwell, Oxford.)	13
2 A conjectural doubling plot for <i>Richard III</i> , Q1	17
3 Conjectural disposition of rôles for touring version of <i>Richard III</i> , with ten men and two boys	19
4 <i>Richard III</i> , Q1 and F, 3.5.1–56	30–1

Cambridge University Press
0521418186 - The First Quarto of King Richard III
Edited by Peter Davison
Frontmatter
[More information](#)

PREFACE

This edition of the first quarto of *Richard III* complements the forthcoming Folio-based edition independently prepared in the New Cambridge Shakespeare. Readers should turn to that edition for an account of sources, stage history after 1597, and critical interpretation. The Introduction and Textual Notes to this edition are limited to problems posed by the quarto.

The Introduction and Textual Notes attempt to distinguish the nature of the kinds of verbal differences between Q and F and from this to establish, in the context of what can be gleaned of the play's stage history up to 1597 (when the Lord Chamberlain's Men visited six towns in southern England), the kinds of authority represented in the quarto. It cannot be stressed too strongly that trying to establish how a variant has arisen is speculative. Nevertheless, although different people will explain variants differently, it is believed that, in their totality, the explanations given here, read in the context of the play's theatrical provenance, provide a sound basis for suggesting how the quarto came to be the text it is.

Spelling and punctuation have been modernised in conformity with the style of the New Cambridge Shakespeare. A full Collation of verbal variants is provided; variations in punctuation are noted only if they affect meaning; variant lineation is rarely described. Only a minimum of editorial emendations has been made and those chiefly stem from what is perceived to be the work of scribes or compositors. The text is otherwise deliberately faithful to the quarto. It would not be difficult on the basis of what is shown here to prepare a version that could be performed by a small company of actors much in the manner that it is suggested was done by the Lord Chamberlain's Men at the end of the sixteenth century. Because of the importance given to touring to explain how the quarto was generated, more attention has been paid to the exigencies of touring than would otherwise have been necessary.

Anyone attempting to produce a new edition of one of Shakespeare's plays is indebted to scholars and critics without number. I have tried to acknowledge all specific debts in the usual manner but I should like here to thank two institutions and several people for more general help. I must first express my gratitude to the British Academy and the Folger Shakespeare Library for enabling me to spend three months at the Folger in 1982. It was then that I made an analysis of Q1 and prepared the doubling pattern reproduced here when engaged on a projected edition of *Richard III* based on the Folio text.

I should like to acknowledge the help I have had, in many more ways than those specifically mentioned, from Antony Hammond's excellent Arden edition. I occasionally disagree with Professor Hammond, especially over the use of clowns, but that in no way calls into question the valuable help given me by his edition. I wish to thank Professor Molly Mahood for some specific points but, more generally, for her kind

Cambridge University Press
0521418186 - The First Quarto of King Richard III
Edited by Peter Davison
Frontmatter
[More information](#)

[x]

Preface

encouragement at a particularly depressing time. As I now live in a small town, I have been dependent on the local public library in obtaining books through inter-library loan. I should like to thank Marlborough Public Library, and especially the librarian, Margaret Miller, and those who have lent books, for their patience and efficiency. I am very grateful to the Bibliographical Society for giving me an opportunity to discuss the problem of editing the first quarto of *Richard III* in my Presidential Address in 1994.

I had the pleasure of trying out drafts of parts of this edition with lively groups of American students at Summer Schools organised by Georgetown and De Montfort Universities in 1993 and 1994 and with students of De Montfort in 1994–5. I greatly appreciated their participation. Finally, I should like to thank the General Editor, Brian Gibbons, and the copy-editor, Margaret Berrill, for their meticulous checking: they saved me from many errors. I am very grateful to them.

P.D.

De Montfort University, Leicester

Cambridge University Press
 0521418186 - The First Quarto of King Richard III
 Edited by Peter Davison
 Frontmatter
[More information](#)

ABBREVIATIONS AND CONVENTIONS

Works listed below are those which have been important in the preparation of this edition; where abbreviations are used in the footnotes and Textual Notes, these are given. Details of other works to which reference is made are included in the footnotes and the Textual Notes. This list is not intended to be a full reading list.

Abbott	E. A. Abbott, <i>A Shakespearian Grammar</i> , 1879
Arden	<i>King Richard III</i> , ed. Antony Hammond, 1981 (Arden)
Baker	Sir Richard Baker, <i>Theatrum Redivivum, or The Theatre Vindicated</i> , 1662; facsimile edn, 1972
Barroll	Leeds Barroll, <i>Politics, Plague, and Shakespeare's Theater: The Stuart Years</i> , 1991
Binns	J. W. Binns, 'Women or transvestites on the Elizabethan stage? An Oxford controversy', <i>Sixteenth Century Journal</i> , 2 (1974), 95–120
Binns, 'Gentili'	J. W. Binns, 'Alberico Gentili in defense of poetry and acting', <i>Studies in the Renaissance</i> , 19 (1972), 224–72
Boddy	G. W. Boddy, 'Players of interludes in North Yorkshire in the early seventeenth century', <i>North Yorkshire County Record Office Journal</i> , 3 (1976), 95–130
Boswell-Stone	W. G. Boswell-Stone, <i>Shakespeare's Holinshed: The Chronicle and the History Plays Compared</i> , 1896
Bradley	David Bradley, <i>From Text to Performance in the Elizabethan Theatre: Preparing the Play for the Stage</i> , 1992
Bullough	G. Bullough, ed., <i>Narrative and Dramatic Sources in Shakespeare</i> , vol. III, 1960
Capell	<i>Mr William Shakespeare his Comedies, Histories, and Tragedies</i> , ed. Edward Capell, 10 vols., 1767–8
Chambers	E. K. Chambers, <i>William Shakespeare: A Study of Facts and Problems</i> , 2 vols., 1930
Chambers, <i>Stage</i>	E. K. Chambers, <i>The Elizabethan Stage</i> , 4 vols., 1923.
Cibber	Colley Cibber, <i>Richard III, Altered from Shakespeare</i> , [1700], 1757, 1769
Collier	<i>The Works of William Shakespeare</i> , ed. John Payne Collier, 8 vols., 1842–4
Cook	Ann Jennalie Cook, <i>The Privileged Playgoers of Shakespeare's London, 1576–1642</i> , 1981
Cunnington	B. Howard Cunnington, <i>Records of the County of Wilts</i> , 1932
Davison	Peter Davison, 'Bibliography: Teaching, research and publication; reflections on editing the first quarto of <i>Richard III</i> ', <i>The Library</i> , vi, 17 (1995), 1–31

* In the Collation, an asterisk before a line reference indicates an editorial emendation.

Abbreviations and conventions

[xii]

- Davison, 'Evidence' Peter Davison, 'The selection and presentation of bibliographic evidence', *Analytical and Enumerative Bibliography*, 1 (1977), 101–36
- Dawson
 F1, F Giles E. Dawson, ed., *Malone Society, Collections VII*, 1965
Mr William Shakespeares Comedies, Histories, and Tragedies, 1623 (First Folio)
- F2 *Mr William Shakespeares Comedies, Histories, and Tragedies*, 1632 (Second Folio)
- F3 *Mr William Shakespeares Comedies, Histories, and Tragedies*, 1663–4 (Third Folio)
- F4 *Mr William Shakespeares Comedies, Histories, and Tragedies*, 1685 (Fourth Folio)
- Fair Maid* *The Fair Maid of the Exchange* (1607), ed. Peter Davison (Malone Society), 1963
- Fenton Doris Fenton, *The Extra-Dramatic Moment in Elizabethan Plays before 1616*, 1930
- Foster Donald Foster, 'SHAXICON 2.0', (1994; privately supplied); for earlier version, see *Shakespeare Newsletter*, Summer, Fall, Winter, 1991
- Furness
 George David George, 'Jacobean actors and the Great Hall at Gawthorpe, Lancashire', *Theatre Notebook*, 37 (1983), 109–21
- Green-Room* *Authentic Memoirs of the Green-Room*, Anonymous, 2 vols., 2nd edn, 1806
- Greg, *Bibliography* W. W. Greg, *A Bibliography of the English Printed Drama*, 4 vols., 1939–70
- Greg, *Editorial Problem* W. W. Greg, *The Editorial Problem in Shakespeare*, 1954
- Greg, *Facsimile* *Richard III*, ed. W. W. Greg (*Shakespeare Quarto Facsimile*, 12), 1959
- Greg, *First Folio* W. W. Greg, *The Shakespeare First Folio: Its Bibliographical and Textual History*, 1955
- Greg, *Licensers* W. W. Greg, *Licensers of the Press, &c. to 1660*, 1962
- 1H4 *The First Part of King Henry the Fourth*
- 2H4 *The Second Part of King Henry the Fourth*
- H5 *King Henry the Fifth*
- 3H6 *The Third Part of King Henry the Sixth*
- Halle Edward Halle, *The Union of the Two Noble and Illustre Families of Lancastre & Yorke*, 2nd edn, 1550; facsimile edn, 1970
- Hammond Antony Hammond, ed., *Richard III* (Arden)
- Hankey *Richard III* (Plays in Performance), ed. Julie Hankey, 1981
- Harland *The Home and Farm Accounts of the Shuttleworths of Gawthorpe Hall in the County of Lancaster at Smithills and Gawthorpe, September 1582–1621*, ed. John Harland, 4 vols., 1856–8
- Henslowe *Henslowe's Diary*, ed. R. A. Foakes and R. T. Rickert, 1961
- Hinman Charlton Hinman, *The Printing and Proof-Reading of the First Folio of Shakespeare*, 2 vols., 1963
- Holinshed Raphael Holinshed, *The Firste . . . Volume of the Chronicles of Englande*, 2nd edn, 1587
- Holloway David Holloway, *Playing the Empire: The Acts of the Holloway Touring Theatre Company*, 1979
- Honigmann E. A. J. Honigmann, 'The text of *Richard III*', *Theatre Research*, 7 (1965), 48–55

[xiii]

Abbreviations and conventions

- Honigmann, *Stability* E. A. J. Honigmann, *The Stability of Shakespeare's Text*, 1965
 Johnson *The Plays of William Shakespeare*, ed. Samuel Johnson, 8 vols., 1765
 Kane *Piers Plowman: The A Version*, ed. George Kane, 1960
 King T. J. King, *Casting Shakespeare's Plays: London Actors and their Roles, 1590–1642*, 1992
King Lear *The True Chronicle of King Lear* (1605), ed. W. W. Greg (Malone Society), 1907
Lear *King Lear*
 Malone *The Plays and Poems of William Shakespeare*, ed. Edmund Malone, 1790
 More Sir Thomas More, *The History of King Richard the Third*, ed. Richard S. Sylvester, *The Complete Works of St Thomas More*, vol. II, 1963
 Murray J. T. Murray, *English Dramatic Companies, 1558–1642*, 2 vols., 1910
MV *The Merchant of Venice*
 NCS *Richard III*, ed. John Dover Wilson, 1954 (the original New Cambridge Shakespeare)
 Odell G. C. Odell, *Shakespeare from Betterton to Irving*, 2 vols., 1920
OED *The Oxford English Dictionary*, 2nd edn, 1991.
om. omitted
 Patrick D. L. Patrick, *The Textual History of Richard III*, 1936
Popular Appeal Peter Davison, *Popular Appeal in English Drama to 1850*, 1982
 Prosser Eleanor Prosser, *Shakespeare's Anonymous Editors: Scribe and Composer in the Folio Text of '2 Henry IV'*, 1981
 Prynne William Prynne, *Histrio-Mastix*, 1633; facsimile edn, 2 vols., 1972
 Q1, Q *The Tragedy of King Richard the third*, 1597 (first quarto)
 Q2 *The Tragedie of King Richard the third*, 1598 (second quarto)
 Q3 *The Tragedie of King Richard the third*, 1602 (third quarto)
 Q4 *The Tragedie of King Richard the third*, 1605 (fourth quarto)
 Q5 *The Tragedie of King Richard the third*, 1612 (fifth quarto)
 Q6 *The Tragedie of King Richard the Third*, 1622 (sixth quarto)
 Q7 *The Tragedie of King Richard the Third*, 1629 (seventh quarto)
 Q8 *The Tragedie of King Richard the Third*, 1634 (eighth quarto)
 Rainolds *Th'overthrow of Stage-Playes*, 1599; facsimile edn, with Introduction by J. Binns, 1972
 Rhodes *Plays and Poems of Richard Brinsley Sheridan*, ed. R. Crompton Rhodes, 3 vols., 1928
 Riverside *The Riverside Shakespeare*, gen. ed. G. Blakemore Evans, 1974
 Schoenbaum Samuel Schoenbaum, *Shakespeare: A Documentary Life*, 1975
 Schoenbaum, *Records* Samuel Schoenbaum, *William Shakespeare: Records and Images*, 1981
 SD stage direction
 SH speech heading
Shr. *The Taming of the Shrew*
 Smidt Kristian Smidt, *The Tragedy of King Richard the Third: Parallel Texts of the First Quarto and the First Folio with Variants of the Early Quartos*, 1969
 Smidt, *Imposters* Kristian Smidt, *Iniurious Imposters and Richard III*, 1964
 Smidt, *Reassessment* Kristian Smidt, *Memorial Transmission and Quarto Copy in Richard III: A Reassessment*, 1970
 Spedding J. Spedding, 'On the quarto and Folio of *Richard III*', *Shakespeare Society Transactions*, 1875–6

Abbreviations and conventions

[xiv]

- Spevack Marvin Spevack, *The Harvard Concordance to Shakespeare*, 1973
 Spevack, *Thesaurus* Marvin Spevack, *A Shakespeare Thesaurus*, 1993
 Sprague A. C. Sprague, *The Doubling of Parts in Shakespeare's Plays*, 1966
 Stevenson Janet H. Stevenson, *Marlborough and Preshute*, 1990
 Stone Lawrence Stone, 'Companies of players entertained by the Earl of Cumberland and Lord Clifford, 1607–39', *Malone Society, Collections V*, 1959 (1960), 17–28
 Streitberger W. R. Streitberger, *Jacobean and Caroline Revels Accounts, 1603–1642* (Malone Society, *Collections XIII*), 1986
 Sweet Henry Sweet, *A Short Historical Grammar*, 1892
 Tanselle G. Thomas Tanselle, 'Editing without a copy-text', *Studies in Bibliography*, 47 (1994), 1–22
 Tarlton *Tarltons Iests*, 1613
 Taylor Gary Taylor, 'We happy few: the 1600 Abridgement', in S. Wells and Gary Taylor, *Modernizing Shakespeare's Spelling, with Three Studies in the Text of 'Henry V'*, 1979
Textual Companion Stanley Wells and Gary Taylor, with William Montgomery and John Jowett, *William Shakespeare: A Textual Companion*, 1987
Theatrum Redivivum, comp. Peter Davison, 17 vols. (facsimiles), 1972
 Thomson George Thomson, 'Marxism and textual criticism', *Wissenschaftliche Zeitschrift der Humboldt-Universität zu Berlin, Gen-Sprachw. R.*, 12 (1963), 43–52
 Thomson, 'Method' George Thomson, 'Scientific method in textual criticism', *Eirene*, 1 (1960) 51–60
 Thomson, 'Simplex' George Thomson, 'Simplex ordo', *Classical Quarterly*, 15 (1965), 161–75
True Tragedy *The True Tragedy of Richard the Third 1594*, ed. W. W. Greg (Malone Society), 1929
 Turner Robert Y. Turner, *Shakespeare's Apprenticeship*, 1974
Two Bouquets Herbert and Eleanor Farjeon, *The Two Bouquets* [1936]; stage manager's annotated vocal score (in possession of the editor)
 Urkowitz Stephen Urkowitz, 'Reconsidering the relationship of quarto and Folio texts of *Richard III*', *English Literary Renaissance*, 16 (1986), 442–66
 Walton J. K. Walton, *The Copy for the First Folio of Richard III*, 1955
Wandering Patentee Tate Wilkinson, *The Wandering Patentee: A History of the Yorkshire Theatres, from 1770 to the Present Time*, 4 vols., 1795; facsimile edn, 2 vols., 1973
 Waylen James Waylen, *A History Military and Municipal of . . . Marlborough*, 1854
 Wells *William Shakespeare, The Complete Works: Original-Spelling Edition*, gen. eds. Stanley Wells and Gary Taylor, 1986
 Winter W. Winter, *Shakespeare on the Stage*, 1911
Wiv. *The Merry Wives of Windsor*
 Wright Louis B. Wright, 'Variety entertainment by Elizabethan strolling players', *JEGP*, 26 (1927), 294–303
 Zimmerman Susan Zimmerman, 'The use of headlines: Peter Short's Shakespearean quartos 1 *Henry IV* and *Richard III*', *The Library*, vi, 7 (1985), 217–55