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William Shakespeare, Edited by Scott McMillin
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THE NEW CAMBRIDGE SHAKESPEARE

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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 OTHELLO

This is the first modernized and edited version of the 1622 *Othello*. By taking this earliest published version of *Othello* as a book in its own right, Scott McMillin accounts for the mystery of its thousands of differences from the Folio version by arguing that the Quarto was printed from a theatre script reflecting cuts and actors' interpolations made in the playhouse. McMillin explains that the playhouse script was apparently taken from dictation by a scribe listening to the actors themselves, and thus reveals how *Othello* was spoken in seventeenth-century performance.

This edition, which consists of a detailed introduction, quarto text, select collation and textual notes, is an important book for scholars in Shakespeare and Elizabethan–Jacobean drama, with wide ramifications for other Shakespeare textual studies and for students of early theatre history.

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Edited by

SCOTT McMILLIN

Cornell University, New York



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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

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ABBREVIATIONS AND CONVENTIONS

Arden 3	<i>Othello</i> , ed. E. A. J. Honigmann, <i>The Arden Shakespeare</i> , third edn, Walton-on-Thames, 1997
<i>Beaumont and Fletcher</i>	<i>The Dramatic Works in the Beaumont and Fletcher Canon</i> , ed. Fredson Bowers, 8 vols., Cambridge, 1966–96
Bentley, <i>Jacobean Stage</i>	Gerald Eades Bentley, <i>The Jacobean and Caroline State</i> , 7 vols., Oxford, 1941–68
Bevington	<i>Complete Works of Shakespeare</i> , ed. David Bevington, fourth edn, 1992
Blayney	Peter Blayney, <i>The Texts of King Lear and their Origins</i> , vol. 1, Cambridge, 1982
Bowers	Fredson Bowers, <i>On Editing Shakespeare and the Elizabethan Dramatists</i> , Philadelphia, 1955
Capell	<i>Mr William Shakespeare: His Comedies, Histories and Tragedies</i> , ed. Edward Capell, 10 vols., London, 1767–8
Chambers, <i>Shakespeare</i>	E. K. Chambers, <i>William Shakespeare: a Study of Facts and Problems</i> , 2 vols., Oxford, 1931
Coghill	Neville Coghill, <i>Shakespeare's Professional Skills</i> , Cambridge, 1964
Cox and Kastan	John D. Cox and David Scott Kastan, eds., <i>A New History of Early English Drama</i> , New York, 1997
F	<i>Mr William Shakespeares Comedies, Histories, & Tragedies. Published according to the True Originall Copies</i> . London, 1623. First Folio
Furness	<i>Othello</i> , ed. Horace Howard Furness, New Variorum Shakespeare, Philadelphia, 1886
Greg, <i>Editorial Problem</i>	W. W. Greg, <i>The Editorial Problem in Shakespeare</i> , third edn, Oxford, 1954 (earlier edns in 1951, 1942)
Greg, <i>Folio</i>	W. W. Greg, <i>The Shakespeare First Folio</i> , Oxford, 1955
Hart	<i>Othello</i> , ed. H. C. Hart, London, 1903 (first Arden edition)
Hinman, <i>Othello</i>	<i>Othello 1622: Shakespeare Quarto Facsimiles No. 16</i> , ed. Charlton Hinman, Oxford, 1975
Honigmann	<i>Othello</i> , ed. E. A. J. Honigmann, London, 1997 (third Arden edition)
Honigmann, <i>Texts</i>	E. A. J. Honigmann, <i>The Texts of 'Othello' and Shakespearean Revision</i> , London, 1996
Kastan, <i>Companion</i>	David Scott Kastan, ed., <i>A Companion to Shakespeare</i> , Oxford, 1999
Kittredge	<i>Othello</i> , ed. George Lyman Kittredge, Boston, 1941
Knight	Charles Knight, ed., <i>The Pictorial Edition of the Works of Shakespeare</i> , 8 vols., London, 1838–43
Maguire	Laurie Maguire, <i>Shakespearean Suspect Texts</i> , Cambridge, 1996
McMillin	Scott McMillin, <i>The Elizabethan Theatre and the Book of Sir Thomas More</i> , Ithaca, N. Y., 1987
McMillin and MacLean	Scott McMillin and Sally-Beth MacLean, <i>The Queen's Men and Their Plays</i> , Cambridge, 1998

[xv]

List of abbreviations and conventions

MSR	Malone Society Reprint
NCS	New Cambridge Shakespeare
Norton	<i>The Norton Shakespeare</i> , ed. Stephen Greenblatt and others, New York, 1997
OED	<i>Oxford English Dictionary</i>
Oxford	<i>William Shakespeare, The Complete Works</i> , ed. Stanley Wells and Gary Taylor, Oxford, 1986
Parkes	M. B. Parkes, <i>Pause and Effect: An Introduction to the History of Punctuation in the West</i> , Aldershot, Scolar Press, 1992
PBSA	<i>Publications of the Bibliographical Society of America</i>
PMLA	<i>Publications of the Modern Language Association</i>
Pope	<i>The Works of Shakespear</i> , ed. Alexander Pope, 1723–5
Q1	<i>THE Tragoedy of Othello, The Moore of Venice. As it hath beene diuerse times acted at the Globe, and at the Black-Friers, by his Maiesties Seruants. Written by William Shakespeare.</i> London, 1622. First Quarto
Q1c	Corrected state of the 1622 quarto
Q1u	Uncorrected state of the 1622 quarto
Q2	<i>THE Tragoedy of Othello, The Moore of Venice. As it hath beene diuerse times acted at the Globe, and at the Black Friers, by his Maiesties Seruants. Written by William Shakespeare.</i> London, 1630. Second Quarto
Qq	<i>Othello</i> Q1 and Q2 in agreement
Ridley	<i>Othello</i> , ed. M. R. Ridley, Cambridge, Mass., 1958 (second Arden edition)
Riverside	<i>The Riverside Shakespeare</i> , ed. G. Blakemore Evans and others, second edn, Boston, 1997
Rowe	<i>The Works of Mr William Shakespear</i> , ed. Nicholas Rowe, 6 vols., London, 1709
Saenger	Paul Saenger, <i>Space Between Words: the Origins of Silent Reading</i> , Stanford, Calif., 1997
Sanders	<i>Othello</i> , ed. Norman Sanders, Cambridge, 1984 (New Cambridge Shakespeare)
Sh. S.	<i>Shakespeare Survey</i>
SQ	<i>Shakespeare Quarterly</i>
Steevens	Samuel Johnson and George Steevens, eds., <i>The Plays of William Shakespeare</i> , 10 vols., London, 1773
Textual Companion	Stanley Wells and Gary Taylor, with William Montgomery and John Jowett, <i>William Shakespeare: A Textual Companion</i> , Oxford, 1987
Theobald	Lewis Theobald, ed., <i>The Works of Shakespeare</i> , 7 vols., London, 1733
Walker and Wilson	<i>Othello</i> , ed. Alice Walker and J. Dover Wilson, Cambridge, 1957
Walker, Problems	Alice Walker, <i>Textual Problems of the First Folio</i> , Cambridge, 1953