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[More information](#)

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William Shakespeare
Frontmatter
[More information](#)

The Cambridge Shakespeare

VOLUME 9

WILLIAM SHAKESPEARE
EDITED BY WILLIAM GEORGE CLARK
EDITED BY WILLIAM ALDIS WRIGHT



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Frontmatter
[More information](#)

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Frontmatter

[More information](#)

T H E W O R K S

OF

WILLIAM SHAKESPEARE.

THE WORKS
OF
WILLIAM SHAKESPEARE

EDITED BY

WILLIAM GEORGE CLARK, M.A.

FELLOW AND TUTOR OF TRINITY COLLEGE, AND PUBLIC ORATOR IN THE
UNIVERSITY OF CAMBRIDGE

AND WILLIAM ALDIS WRIGHT, M.A.

LIBRARIAN OF TRINITY COLLEGE, CAMBRIDGE.

VOLUME IX.

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1866.

CONTENTS.

	PAGE
THE Preface	vii
ANTONY AND CLEOPATRA	3
Notes to Antony and Cleopatra	155
CYMBELINE	161
Notes to Cymbeline	393
PERICLES	311
Notes to Pericles	425

POEMS.

VENUS AND ADONIS	437
THE RAPE OF LUCRECE	485
SONNETS	551
NOTES TO SONNETS	631
A LOVER'S COMPLAINT	635
NOTE TO A LOVER'S COMPLAINT	648
THE PASSIONATE PILGRIM	651
NOTES TO THE PASSIONATE PILGRIM	668
THE PHŒNIX AND THE TURTLE	670

PREFACE.

1. THE TRAGEDIE OF ANTHONIE, AND CLEOPATRA, was printed for the first time in the Folio of 1623.

An adaptation of the play for the stage, published by Capell in 1758, is quoted in our notes as 'Capell's Version.'

2. THE TRAGEDIE OF CYMBELINE, which likewise first appeared in the Folio of 1623, is the last play in that volume. The edition of 'Garrick's Version,' quoted in our notes, was published in 1762.

3. PERICLES, PRINCE OF TYRE, was first published, in Quarto, in the year 1609, with the following title-page :

THE LATE, | And much admired Play, | Called | Pericles,
Prince | of Tyre. | With the true Relation of the whole Historie, |
aduentures, and fortunes of the said Prince: | As also, | The
no lesse strange, and worthy accidents, | in the Birth and Life, of
his Daughter | *MARIANA*. | As it hath been diuers and sundry
times acted by | his Maiesties Seruants, at the Globe on | the
Banck-side. | By William Shakespeare. | Imprinted at London
for *Henry Gosson*, and are | to be sold at the signe of the
Sunne in | Pater-noster row, &c. | 1609. |

Another edition was issued in the same year. As the title-pages are absolutely identical, it has hitherto been supposed that there was but one edition, and that the discrepancies between the copies were due to printers' corrections made while the sheets were passing through the press. A careful examination of the different copies has however convinced us that there were two distinct editions, and certain minute indications have enabled us to decide which of the two was the earlier. This we call Q₁. The

second we term Q_2 . We have consulted three copies of Q_1 ; which are found in the Bodleian, the Capell Collection, and the British Museum. The last is marked in the catalogue C. 12. h. 5. Of Q_2 we have collated two copies, one in the Duke of Devonshire's library and one in the British Museum, marked C. 34. k. 36.

Another copy of *Pericles* 1609, is in the Public Library at Hamburg. From a sample of the various readings given in a note by M. Tycho Mommsen, in the preface to his reprint of Wilkins' Novel, we recognize it as a copy of Q_2 .

Besides these, we know of no other copies of the two editions of 1609.

There is also in the British Museum (C. 34. k. 37) a unique copy of an edition in Quarto dated 1611, which formerly belonged to Mr Halliwell. The title-page is as follows:

THE LATE, | And much admired Play, | Called | Pericles,
 Prince | of Tyre. | With the true Relation of the whole History, |
 adventures, and fortunes of the sayd Prince: | *As also,* | The
 no lesse strange, and worthy accidents, | in the Birth and Life,
 of his Daughter | *MARIANA.* | As it hath beene diuers and
 sundry times acted by | his Maiestyes Seruants, at the Globe on
 | the Banck-side. | By *VVilliam Shakespeare.* | Printed at London
 by S. S. | 1611. |

This we call Q_3 . It is printed from a copy of the second Quarto. Two leaves containing part of the second Act are wanting. It is so extremely ill printed, especially in the latter part, that it is in many cases impossible to determine with certainty the punctuation and even the reading.

The Quarto of 1619, our Q_4 , of which there are two copies in the British Museum and one in the Capell Collection, has the following title-page:

THE LATE, | And much admired Play, | CALLED, | Peri-
 cles, Prince of | Tyre. | *With the true Relation of the whole Hi-*
 story, adventures, and fortunes of | the saide Prince. | Written by
 W. SHAKESPEARE. | Printed for T. P. 1619.

PREFACE.

ix

The signatures of this edition are a continuation of those of 'The Whole Contention &c.,' published without date but by the same publisher, shewing that the two plays originally formed part of the same volume. See Vol. v. of the present work, Pref. pp. ix. x.

The edition of 1619 seems to have been printed from that of 1611. With the average number of misprints, it presents many corrections of the text, sometimes certain and generally happy, but all probably conjectural.

There was also an edition in Quarto of 1630, which we term Q₅. Two copies of this are found in the British Museum (C. 34. k. 39, and C. 34. k. 40), which differ in the imprint but are in other respects identical.

The imprint of the former, which is the same as that in the Capell Collection, is as follows :

LONDON, | Printed by *I. N.* for *R. B.* and are to be sould |
 at his shop in *Cheapside*, at the signe of the | *Bible*. 1630 |

That of the latter :

LONDON, | Printed by *J. N.* for *R. B.* 1630. |

This fifth Quarto is extremely incorrect.

Another edition, which we call Q₆, was printed five years later, from the fourth Quarto. It bears the following imprint :

Printed at *London* by *Thomas Cotes*, 1635.

The play of *Pericles* was not included in either the first or the second Folio. It was however reprinted, together with other plays wrongly attributed to Shakespeare, in the Folio of 1664 and in that of 1685. The text of the third Folio is taken from that of the sixth Quarto, but with a considerable number of conjectural alterations.

A duodecimo reprint of *Pericles*, taken from the fourth Folio, appeared in 1734.

Rowe included, in both his editions, *Pericles* and the other plays given as Shakespeare's in the third and fourth Folios but not found in the first and second. They were excluded by Pope and subsequent editors, nor were they republished in any edition of Shakespeare till Malone printed

PREFACE.

them in his Supplement to Steevens' Shakespeare of 1778, which appeared two years later. Malone, acting on the suggestion of Farmer, included *Pericles* in his edition of Shakespeare, published in 1790. Steevens in 1793 followed his example, and *Pericles* has been republished by all subsequent editors except Mr Keightley. Mr Knight reprinted it with *Lochrine* and the other spurious plays. There can be no doubt that the hand of Shakespeare is traceable in many of the scenes, and that throughout the play he largely retouched, and even rewrote, the work of some inferior dramatist. But the text has come down to us in so maimed and imperfect a state that we can no more judge of what the play was when it left the master's hand than we should have been able to judge of *Romeo and Juliet* if we had only had the first Quarto as authority for the text. The plot was founded on Twine's novel, called '*The Patterne of Painefull Aduenters.*' first published in 1576 and reprinted by Mr Collier in the first volume of Shakespeare's Library, together with the story of *Appolinus, the Prince of Tyr*, from Gower's *Confessio Amantis*, a poetical version of the same romance.

Another novel by George Wilkins, avowedly based on the acted drama, was published in 1608, with the following title-page :

THE | Painfull Aduentures | of *Pericles* Prince of | Tyre. |
Being | The true History of the Play of *Pericles*, as it was | lately
 presented by the worthy and an- | cient Poet *John Gower*. | AT
 LONDON | Printed by T. P. for Nat: Butter, | 1608. |

Before the imprint is a picture of John Gower.

The work, which is interesting as being the first of all 'Tales from Shakespeare' and of considerable use in determining the text of the play, was reprinted by M. Tycho Mommsen in 1857, from a copy in the Public Library at Zurich, with a Preface of his own and an Introduction by Mr Collier.

4. VENUS AND ADONIS was first published in Quarto, in 1593, with the following title-page :

PREFACE.

xi

VENUS | AND ADONIS | *Vilia miretur vulgus: mihi flauus
 Apollo | Pocula Castalia plena ministret aqua.* | LONDON | Imprint-
 ed by Richard Field, and are to be sold at | the signe of the
 white Greyhound in | Paules Church-yard. | 1593. |

The printer's device is an anchor, with the motto,
 'Anchora Spei.'

This we call Q₁. It is printed with remarkable accur-
 acy, doubtless from the author's own manuscript.

A second edition, also in Quarto, was published in the
 following year. The title-page is exactly similar to that
 of the first edition, except that the date 1594 is substituted
 for 1593. We call this Q₂.

A third edition was issued in 1596 from the same print-
 ing office, with the following imprint :

Imprinted at London by R. F. for | Iohn Harison. | 1596. |

This edition, like all the subsequent ones, is in Octavo,
 but in order to avoid using a different set of symbols, we
 term it Q₃.

The fourth edition, Q₄, bears this imprint :

LONDON | Printed by I. H. | for Iohn Harison. | 1600. |

In the Bodleian copy the title-page is supplied in
 manuscript.

This edition was printed from Q₃. It contains many
 erroneous readings, due, it would seem, partly to careles-
 sness and partly to wilful alteration, which were repeated in
 later copies.

The Bodleian copy once belonged to Malone and was
 given to him by Farmer. He says in a manuscript note:
 'I have carefully collated the *Venus and Adonis* with the
 edition of 1596, with which I have been furnished by Mr
 T. Warton; and have noted the variations in the margin.
 March 24, 1785. E. M.' Like most careful collations, which
 have not been revised, this of Malone's leaves many discre-
 pancies unrecorded.

Two new editions were published, as we have discovered,
 in the year 1602.

There is extant, as we believe, only a single copy of each, one in the British Museum and one in the Bodleian Library.

The imprint of the former is as follows:

Imprinted at London for *William Leake*, | dwelling at the
 signe of the Holy Ghost, in | *Paules Church-yard*. 1602. |

The title-page of the Bodleian copy is the same as that of the Museum copy, excepting that it has '*vulgus: mihi*' for '*vulgus, mihi*,' and '*Pauls Churchyard*' for '*Paules Church-yard*,' and the printer's device is different. The similarity of title-page and identity of date have led to the supposition that these were copies of the same edition, but a comparison of the two proves to demonstration that they were different editions. The Bodleian copy is very inferior to the Museum copy in typography, in the quality of the paper, and in accuracy.

The Museum copy formerly belonged to the late Mr George Daniel, who has written in a fly-leaf the following note: 'No other copy of this excessively rare edition is known. Mr Evans was wrong in stating that a copy is in the Malone Collection in the Bodleian Library. No copy is mentioned in the catalogue, nor is there one to be found there.' Mr Daniel had overlooked the existence of the Bodleian copy of 1602, but, as it turns out, his own copy is unique after all. That in the Bodleian has the autograph of R. Burton, author of the *Anatomy of Melancholy*.

We term the Museum copy Q₅ and the Bodleian Q₆. Neither was printed from the other, but both from Q₄.

The next edition known to us has the following imprint:

LONDON, | Printed for *H. B.* 1617. |

This we term Q₇.

The next, our Q₈, has the imprint:

LONDON, | Printed for *J. P.* 1620. |

A copy exists in the Capell collection. Dr Bandinell

PREFACE.

xiii

also purchased one for the Bodleian, but it cannot now be found.

The next edition, which we call Q_9 , is remarkable as having been printed at Edinburgh. It is also in Oĉtavo but longer than the English editions. The title-page is as follows:

VENUS | AND | ADONIS. | *Vilia mirctur vulgus, mihi flavus*
Apollo | Pocula Castaliâ plena ministret aquâ. | EDINBURGH, |
 Printed by *John Wreittoun*, and | are to bee sold in his Shop a
 litle be- | *neath the Salt Trone.* 1627. |

We believe that this was printed from a manuscript which the writer had copied from Q_6 , but in which he had introduced, probably by happy conjecture, several emendations agreeing with the text of the three earliest editions. The only copy known to exist is in the British Museum.

An edition in the Bodleian wanting the title-page, but catalogued with the date 1630, is referred to by us as Q_{10} .

Whatever be the true date, it is certainly earlier than the next, which we call Q_{11} , bearing the following imprint:

LONDON, | Printed by I. H. and are to be sold by *Francis*
Coules in | the *Old Baily* without Newgate. 1636. |

In the Bodleian catalogue a copy is mentioned of the date 1675, but none such exists in the library itself.

5. The first edition of LUCRECE, which we have called Q_{12} , was published in Quarto in 1594. It has the following title:

LVCRECE. | LONDON. | Printed by Richard Field, for John
 Harrison, and are | to be sold at the signe of the white Grey-
 hound | in Paules Churh-yard. 1594. |

The running title is 'The Rape of Lvcrece.'

Copies of this edition are in the Duke of Devonshire's Library, the British Museum, and the Library of Sion College. In the Bodleian there are two copies, differing

Cambridge University Press
 978-1-108-00086-4 - The Cambridge Shakespeare, Volume 9
 William Shakespeare
 Frontmatter
[More information](#)

xiv

PREFACE.

from each other in some important readings, which we have distinguished as Q_1 (Bodl. 1) and Q_2 (Bodl. 2). The former is marked 'Malone 34'; the latter 'Malone Add. 886'.

The second edition was printed in 1598. In order to avoid a different notation we have called this, though in reality an octavo, Q_2 . It has the following title:

LVCRECE. | AT LONDON, | Printed by P. S. for Iohn
Harrison. 1598. |

A copy of this edition is in the Capell collection, which has been collated by Capell with a copy of Q_2 , apparently that in Sion College Library.

The third edition, our Q_3 , also in small octavo, was published in 1600, with the following title:

LVCRECE. | LONDON. | Printed by I. H. for Iohn Harrison. | 1600. |

The only copy of this edition with which we are acquainted is in the Bodleian Library. It is bound up with the *Venus and Adonis* of 1600 and was given by Farmer to Malone.

In 1607 appeared, also in octavo, what we have quoted as Q_4 . Its title is:

LVCRECE. | AT LONDON, | Printed be N. O. for Iohn Harrison. 1607. |

In 1616, the year of Shakespeare's death, it was re-issued with the author's name as 'newly revised'; but as the readings are generally inferior to those of the earlier editions there is no reason for attaching any importance to an assertion which was merely intended to allure purchasers. The title-page of this edition, which we call Q_5 , is as follows:

THE | RAPE | OF | *LVCRECE.* | By | Mr. *William Shakespeare.* | Newly Reused. | LONDON: | Printed by *T. S.* for *Roger Jackson,* and are | to be solde at his shop neere the Conduit | in Fleet-street. 1616. |

PREFACE.

xv

Copies of this edition are in the British Museum and the Bodleian.

The sixth and last of the earlier editions of any importance appeared in 1624 with the following title :

The | Rape | of | Lvcrece. | By | *Mr. William Shakespeare.* | Newly Reuised. | *LONDON.* | Printed by *I. B.* for *Roger Jackson,* and are | to be sold at his shop neere the Conduit | in Fleetstreet. 1624. |

A copy of this edition, which we call Q₆, is in the Grenville Collection in the British Museum. Through the kindness of Mr P. H. Frere, we have been enabled to collate another copy which formerly belonged to Sir John Fenn, the editor of the *Paston Letters*.

Of these six editions, the fifth and sixth differ considerably in their readings from the first four, which follow each other without any important variations. An edition bearing the date of 1632 is mentioned in Lowndes' *Bibliographer's Manual*, ed. Bohn, but we have not been able to find it. The last of all, which we have quoted as Q₇, appeared in 1655 and forms part of the same volume with Quarles's *Banishment of Tarquin*.

6. The SONNETS appeared for the first time in 1609. The title of some copies is as follows :

SHAKE-SPEARES, | SONNETS. | Neuer before Imprinted. | AT LONDON. | By *G. Eld* for *T. T.* and are | to be solde by *William Aspley.* | 1609. |

In others the imprint is

AT LONDON | By *G. Eld* for *T. T.* and are | to be solde by *John Wright,* dwelling | at Christ Church gate. | 1609. |

7. At the end of the Sonnets was printed in the same edition A LOVERS COMPLAINT.

8. THE PASSIONATE PILGRIM was first printed in 1599 with the following title :

THE | PASSIONATE | PILGRIME. | By *W. Shakespeare.* | AT LONDON | Printed for *W. Iaggard,* and are | to be sold by *W. Leake,* at the Grey- | hound in Paules Churchyard. | 1599. |

In the middle of sheet C is a second title :

SONNETS | To sundry notes of Musicke. | *AT LONDON* |
 Printed for W. Iaggard, and are | to be sold by W. Leake, at the
 Grey- | hound in Paules Churchyard. |

A unique copy of this edition, bound up with the *Venus and Adonis* of 1620, is in the Capell Collection. It was once in the possession of 'honest' Tom Martin of Palgrave, and a MS. note informs us that the volume cost a former owner 'but 3 halfpence.'

It was reprinted, together with some poems by Thomas Heywood, in 1612, and the whole were attributed to Shakespeare. The title at first stood thus :

THE | PASSIONATE | PILGRIME. | or | *Certaine Amorous
 Sonnets*, | *betweene Venus and Adonis*, | *newly corrected and
 augmented*. | *By W. Shakespere*. | The third Edition. | Where-
 unto is newly ad- | ded two Loue-Epistles, the first | from *Paris*
 to *Hellen*, and | *Hellens* answere backe | againe to *Paris*. | Printed
 by W. Iaggard. | 1612. |

In the Bodleian copy of this edition Malone has written the following note. 'All the poems from Sig. D. 5 were written by Thomas Heywood, who was so offended at Jaggard for printing them under the name of Shakespeare, that he has added a postscript to his *Apology for Actors*, 4to 1612, on this subject, and Jaggard in consequence of it appears to have printed a new title-page to please Heywood, without the name of Shakespeare in it. The former title-page was no doubt intended to be cancelled, but by some inadvertence, they were both prefixed to this copy and I have retained them as a curiosity.'

The corrected title-page on the opposite leaf, A. verso, is, except in the use of italics and Roman letters, the same, omitting '*By W. Shakespere*.'

This is called 'The third Edition,' but no other between 1599 and 1612 is known to exist.

In 1640 a number of the Sonnets, together with some of the Poems from *The Passionate Pilgrim* and *A Lover's Complaint*, were collected into a volume, with some trans-

Cambridge University Press

978-1-108-00086-4 - The Cambridge Shakespeare, Volume 9

William Shakespeare

Frontmatter

[More information](#)

PREFACE.

xvii

lations from Ovid and other pieces evidently not by Shakespeare, and published with the following title :

POEMS: | WRITTEN | BY | WIL. SHAKE-SPEARE. | Gent. |
Printed at *London* by *Tho. Cotes*, and are | to be sold by *John Benson*, dwelling in | *S^t. Dunstons Church-yard*. 1640. |

The order of the poems in this volume is very arbitrary, but it is followed in the editions by Gildon (1710), and Sewell (1725 and 1728), as well as those published by Ewing (1771) and by Evans (1775). In all these editions, Sonnets 18, 19, 43, 56, 75, 76, 96 and 126 are omitted, and Sonnets 138 and 144 are given in the form in which they appear in the 'Passionate Pilgrim.'

It was in 1709 (according to Lowndes, *Bibliographer's Manual*, ed. Bohn), that the whole of Shakespeare's Minor Poems were issued in a small 8vo form, under the title,

A Collection of Poems, in Two Volumes; Being all the Miscellanies of Mr. *William Shakespeare*, which were Publish'd by himself in the Year 1609. and now correctly Printed from those Editions. The First Volume contains, I. VENUS and ADONIS. II. The Rape of LUCRECE. III. The Passionate Pilgrim. IV. Some Sonnets set to sundry Notes of Musick. The Second Volume contains One Hundred and Fifty Four Sonnets, all of them in Praise of his Mistress. II. A Lover's Complaint of his Angry Mistress. LONDON: Printed for *Bernard Lintott*, at the *Cross-Keys*, between the Two Temple-Gates in *Fleet-street*.

No editor's name is given, and in Bohn's edition of Lowndes it is wrongly assigned to Gildon, who, as appears by Sewell's Preface, edited the poems in 1710 with an introduction containing remarks upon the plays. The readings from this edition are therefore quoted by us as those of Lintott. In Capell's copy, with which he evidently intended to go to press, there are many corrections and emendations, which we have referred to as 'Capell MS.' This volume appears afterwards to have passed through Farmer's hands, as there is a note in his handwriting at the end of the 'Advertisement.' Possibly therefore it may

VOL. IX.

b

have been seen by Malone, and as many of the alterations proposed by Capell were adopted by Malone or subsequent editors, we have indicated this coincidence by quoting them as 'Malone (Capell MS.),' or the like. Capell has left in the same volume a preface to the poems in MS., from the date to which we learn that it was prepared for press in 1766. The separate title-pages to the pieces in this collection all bear the same date 1609, which is that of the first edition of the Sonnets. But in another copy of the first volume only, which is in the Bodleian, the title-pages bear different dates and are in other respects different, though, so far as we have been able to judge, the text of the poems in the Capell and Bodleian copies is identical.

9. THE PHOENIX AND THE TURTLE first appeared, with Shakespeare's name appended to it, in Chester's 'Loves Martyr: or, Rosalins Complaint,' which was published in 1601.

We have been unable to see a copy of this extremely rare book, and have therefore been compelled to depend upon the excellent facsimile of the poem published by Mr Halliwell in the last volume of his recently completed edition of Shakespeare.

For the collation of those pieces in the *Passionate Pilgrim* which are printed in somewhat different forms in *England's Helicon*, Griffin's *Fidessa*, and by Barnfield, we are indebted to the kindness of Mr H. Bradshaw, Fellow of King's College, Cambridge. The originals are in the Bodleian Library. Mr Bradshaw informs us that the pieces which were printed by Barnfield, numbered VIII and [XXI] in the present edition, are not, as is usually stated, in 'The Encomion of Lady Pecunia,' but among the 'Poems: in diuers humors' at the end of a volume of which the first poem is 'The Complaint of Poetrie, for the Death of Liberalitie.' This though bound with 'The Encomion &c.' has a distinct title and separate signatures.

PREFACE.

xix

We have now brought to completion a task which has cost us nearly six years' labour.

The labour, though severe, has been lightened by the assistance and sympathy of many friends¹, and of others personally unknown to us: we have throughout been encouraged by kindly criticism, and by a confident hope that the result would be a contribution of permanent value to English literature.

Neither, again, is the work of collating and editing, at least when undertaken on the large scale which we have attempted, merely the dry, mechanical, repulsive task which it is popularly supposed to be. The judgement has to be exercised at every step, in the settlement of the text, in the application of rules previously laid down, and in discriminating between essential and unessential variations. Thus the labour of a conscientious editor, however humble and unambitious in its aim, is neither servile nor mechanical. If it is often unduly depreciated in public opinion, this is in some degree because each successive editor, being bound to correct the errors of his predecessors, necessarily brings these into undue prominence, while as he cannot in all cases acknowledge, he seems to ignore, the services which they have rendered.

‘The evil that men do lives after them;
 The good is oft interred with their bones.’

The plan which we have adopted gives to each his due, and will, we trust, secure a tardy justice for those whose merits have not been sufficiently recognized. But an editor of Shakespeare, even if he misses his meed of fame and praise, finds a sufficient reward in the labour itself. He feels that he is not, in Hallam's phrase, ‘trimming the

¹ We have great pleasure in inscribing on the roll of our benefactors the names of the Rev. Alexander Dyce, the Rev. Canon Robertson, the Rev. W. C. Sidgwick of Merton College, Oxford, Mr C. Knight Watson, Secretary of the Society of Antiquaries, and Mr P. A. Daniel. In the present volume we have had especial assistance from the Rev. H. O. Coxe, Librarian of the Bodleian, and Mr Deutsch and Mr Hamilton, of the British Museum. During the progress of the work we have been much indebted to Mr C. J. Clay, of Trinity College, and to the accurate and intelligent printers who work under his direction at the University Press.

lamp of an ancient sepulchre,' but trimming a lamp which lights modern dwellings, and which will continue to light the dwellings of many generations of men yet to come. It is no mean task, but a noble privilege, to live in daily intercourse with the greatest of merely human men, to acquire a constantly increasing familiarity with the thoughts of the subtlest of thinkers and the language of the most eloquent of poets. The more we endeavour to fathom and to grasp the mind of Shakespeare, the more we appreciate his depth and his sublimity. As our knowledge grows, so also our admiration and our pleasure in the study increase, dashed only by a growing sense of the textual imperfections and uncertainties which stand between the author and his readers. For, besides the recognized difficulties, we are convinced that there are many passages, still easily scanned and construed, and therefore not generally suspected of corruption, which nevertheless have not been printed exactly as they were first written. Some ruder hand has effaced the touch of the master.

And these blemishes cannot be entirely removed, even by the most brilliant conjectural criticism, because the materials are wanting. Little more can be done than has been done already by successive editors and commentators. The attentive readers of our notes will, we are persuaded, come to the same conclusion that we have come to: viz. that the value of these men's labours has been greatly underrated. Nothing can be more unfounded than the notion, so prevalent in Germany, that Shakespeare has till of late years been neglected and undervalued by his countrymen. Even in England this erroneous assertion is frequently repeated, as if it were too obvious to require proof. The genius of Shakespeare and the stupidity of his commentators is a popular antithesis as trite as it is unjust. In this despised class are found some of the most famous and most accomplished Englishmen of their time. And it is a study of great interest to follow them as they exercise their varied talents on the noblest field which the literature of their country afforded: Rowe, himself a dramatist of no mean skill; Pope, with his deep poetic

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William Shakespeare

Frontmatter

[More information](#)

PREFACE.

xxi

insight; Theobald, with his fine tact and marvellous ingenuity; Hanmer, whose guesses, however they may pass the sober limits of criticism, are sometimes brilliant, often instructive and never foolish; Warburton, audacious and arrogant, but now and then singularly happy; Johnson, with his masculine common sense; Capell, the most useful of all, whose conscientious diligence is untiring, whose minute accuracy is scarcely ever at fault; Steevens, Malone, Blackstone, Farmer, Tyrwhitt, Rann, Boswell, Singer and Sidney Walker, with all their varied learning; together with their successors of the present generation in England, Germany and America, who have devoted themselves to the illustration of Shakespeare as to a labour of love.

For the contempt into which the earlier editors have fallen, they may thank, in part, their own quarrels. People are content to take each at his rival's estimate. Theobald is held to be the worst of dunces because Pope made him the hero of the *Dunciad*. Bearing this in mind, we have great satisfaction in the thought that there is scarcely an editor of Shakespeare now living to whom we are not indebted for some act of courtesy and kindness.

In the course of our inquiries we have been led to the study of other authors contemporary with or immediately subsequent to Shakespeare, and have thus gathered materials for the elucidation of his text, which must serve for another work, since our limits have compelled us rigorously to exclude them from this. Nevertheless the footnotes of the present work are in effect explanatory, because they contain not only all the material for criticism, but also, in a condensed form, the results of successive speculations. A vast mass of recent criticism, to which we hope to do full justice hereafter, finds no record in these pages, because its results, as far as the improvement of the text is concerned, have been anticipated by earlier commentators.

We take this opportunity of re-stating, more explicitly than before, some of the rules by which we have been

guided in the present work, together with our reasons for adopting them.

I. We have given the text according to modern spelling. A recurrence to antiquated and disused forms would be productive of far more inconvenience than advantage. What is called 'modern' spelling is, in fact, not so much an alteration of the old spelling as a reduction to uniformity, which obviates numberless misinterpretations. Hardly a word can be found which was not in old days occasionally spelt as we spell it now. If Shakespeare himself could come to life again and read his own works in a modern edition, nothing in the spelling would seem to him strange.

Moreover the editions which come nearest to the hand of Shakespeare are, as a rule, the most uniform, that is, the most modern, in spelling: it follows therefore that the variations found in other copies are due to the caprice or indifference of transcribers or printers, and are not generally worth recording, much less worth repeating. We have recorded every variation which seemed instructive or curious in itself, besides all such as might help in the determination of doubtful readings.

Had there been any ground for supposing that Shakespeare corrected his own works as they passed through the press, we might have thought ourselves bound to retain the original spelling and even the punctuation, at least in those works which were printed during his lifetime. But in all probability not one of his works was thus corrected, nor, with few exceptions, were they printed from the author's manuscript. In earlier writers, like Chaucer, spelling is of importance, because it indicates the changes which were undergone by words before they came into their present shape, and so marks the various stages in their history, while at the same time it helps to preserve the inflections which were disused altogether before the time of Elizabeth. In the case of Spenser, the spelling is an essential part of the affectedly archaic character of his chief poem,

PREFACE.

xxiii

and on this account should be retained. But none of these reasons apply to Shakespeare.

2. We have somewhere read, or heard, a suggestion that the text of the first Folio ought to be taken as a basis for a critical edition of Shakespeare. Those who have made such a proposal can scarcely be aware of the multitude of errors in reading and punctuation, and of the important omissions, which are found in the first Folio. That volume is far from containing the 'complete works' of Shakespeare. And in the great majority of cases where a previous Quarto exists, the Quarto and not the Folio is our best authority.

Besides, another reprint of the first Folio is unnecessary, since the splendid reproduction by photo-zincography, executed under Mr Staunton's superintendence, and the extremely accurate reprint published by Mr L. Booth, and edited, as we understand, by Mr Charles Wright.

3. In the selection of readings for the text we have conformed to the practice of all judicious editors of ancient classics. The more experience an editor has, the more cautious he will be in the introduction of conjectural emendations, not, assuredly, because his confidence in the earliest texts increases, but because he gains a greater insight into the manifold and far-removed sources of error. The insertions, marginal and interlinear, and doubtless occasional errors, of the author's own manuscript, the mistakes, deliberate alterations and attempted corrections of successive transcribers and of the earliest printer, result at last in corruptions which no conjecture can with certainty emend. Therefore in all cases of doubt we have inclined to the retention of the text which has the best authority. But we have throughout endeavoured to bear in mind that rules are good servants but bad masters, and that high above all rules stands the golden rule of moderation dictated by common sense.

4. While dealing freely with the spelling, we have desired to leave intact the diction of Shakespeare. This

has not prevented us from adopting frequent corrections of the grammar of the most ancient texts. Many false concords found in the Folio do not occur in the corresponding passages of the earlier Quartos and are consequently due to the copyist or printer; we are therefore justified in adopting similar corrections in other cases where the earlier authority is wanting. No doubt, grammatical rules were less rigorous in Shakespeare's time, and the necessities of rhyme often led him to employ constructions which would be inadmissible now. These we of course retain. And again, in the discourse of his clowns and rustics the author used a language suitable to the speakers. This no one would think of changing.

But it is sometimes difficult to draw the line and determine what belongs to orthography and what to diction. With all possible vigilance, perfect consistency is unattainable.

5. With regard to punctuation, we have introduced no novelty. As a general rule we have been sparing in the use of stops, but the clearness of each sentence has been our paramount consideration.

6. In the use of the apostrophe as a guide to the metrical pronunciation, which is very arbitrary and irregular in the older texts and has been generally disused by modern poets, we have adopted the following rule: to retain the 'e' when it is an essential part of the verb and to substitute an apostrophe where the 'e' is a part of the inflection. Thus we write in all cases 'loved,' 'assumed,' 'approved,' not 'lov'd,' 'assum'd,' ' approv'd,' and 'touch'd,' 'mark'd,' 'restrain'd,' whenever the metre requires them to be so pronounced. This *via media*, which avoids metrical uncertainties on the one hand and verbal ambiguities on the other, is sanctioned by the practice of the Poet Laureate.

6. We have retained one archaism: namely, 'ld' as an abbreviation of 'would', the most general form in the

PREFACE.

xxv

Quartos and Folios. Our reason is that such a form cannot possibly mislead a reader, while the modern form 'd', used indifferently as the abbreviation of 'would' and 'had', leads to obscurity in all cases where the present tense and the past participle of a verb are identical in form, or where the present tense of one verb is identical with the past participle of another.

Subjoined is a list in chronological order of the editions which we have completely collated, and of the works which we have consulted throughout. We have not included a multitude of other books which we have occasionally referred to, but which have not furnished us with any various readings. Neither, except in one instance, have we included periodicals in our list. Many names attached in our foot-notes to conjectural emendations will not be found in the following list, because the authors did not publish their notes in a separate form, but only communicated them to different editors or to periodicals, or else left them in manuscript.

- | | |
|--|---|
| 1577. Holinshed, <i>Chronicles</i> . | 1598. Richard II. |
| 1579. Plutarch's Lives, trans. North. | Love's Labour's Lost. |
| 1591. The Troublesome Raigne of Iohn King of England. | Henry IV. part 1. |
| 1593. Venus and Adonis. | Richard III. |
| 1594. Venus and Adonis. | Lucrece. |
| Lucrece. | Barnfield, <i>The Encomion of Lady Pecunia, &c.</i> |
| The First part of the Contention betwixt the two famous houses of Yorke and Lancaster. | 1599. Romeo and Juliet. |
| 1595. The True Tragedie of Richard Duke of York. | Henry IV. part. 1. |
| 1596. Venus and Adonis. | The Passionate Pilgrim. |
| Griffin, <i>Fidessa</i> . | 1600. Much Ado about Nothing. |
| 1597. Richard II. | Midsummer Night's Dream Q ₁ . |
| Richard III. | Midsummer Night's Dream Q ₂ . |
| Romeo and Juliet. | Merchant of Venice Q ₁ . |
| Weelkes, <i>Madrigals</i> . | Merchant of Venice Q ₂ . |
| | Henry IV. part 2. |
| | The Cronicle History of Henry the fift. |

- The First part of the Con- 1615. Richard II.
 tention, &c. 1616. Lucrece.
 The True Tragedie of 1617. The famous Victories of
 Richard Duke of York. Henry the Fifth.
 Titus Andronicus. Venus and Adonis.
 Venus and Adonis. 1619. Merry Wives of Windsor.
 Lucrece. The whole Contention be-
 England's Helicon. tweene the two Famous
 England's Parnassus. Houses, Lancaster and
 1601. Chester, *Love's Martyr*. Yorke.
 1602. Merry Wives of Windsor. Pericles.
 The Chronicle History of 1620. Venus and Adonis.
 Henry the fifth. 1622. The First and second part
 Richard III. of the troublesome Raigne
 Venus and Adonis Q₅. of Iohn King of England.
 Venus and Adonis Q₆. Henry IV. part 1.
 1603. Hamlet. Richard III.
 1604. Henry IV. part 1. Othello.
 Hamlet. 1623. Shakespeare's Comedies,
 1605. Richard III. Histories, and Tragedies
 Hamlet. (First Folio).
 1607. Lucrece. 1624. Lucrece.
 1608. Richard II. 1627. Venus and Adonis.
 Henry IV. part 1. 1629. Richard III.
 The Chronicle History of 1630. Merry Wives of Windsor.
 Henry the fifth. Othello.
 King Lear Q₁. Pericles.
 King Lear Q₂. Venus and Adonis.
 Wilkins, *The Painfull Ad- 1631. Love's Labour's Lost.*
 ventures of Pericles Prince The Taming of the Shrew.
 of Tyre. 1632. Henry IV. part 1.
 1609. Troilus and Cressida } Q. Shakespeare's Comedies,
 Troilus and Cressida } Histories, and Tragedies
 Romeo and Juliet. (Second Folio).
 Pericles Q₁. 1634. Richard II.
 Pericles Q₂. Richard III.
 Shakespeare's Sonnets. 1635. Pericles.
 1611. The First and second Part 1636. Venus and Adonis.
 of the troublesome Raigne 1637. Merchant of Venice.
 of Iohn King of England. Romeo and Juliet.
 Titus Andronicus. Hamlet.
 Hamlet. 1639. Henry IV. part 1.
 Pericles. 1640. Sonnets, &c.
 1612. Richard III. 1652. The Merchant of Venice.
 The Passionate Pilgrim. 1655. Othello.
 1613. Henry IV. part 1. King Lear.

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William Shakespeare

Frontmatter

[More information](#)

PREFACE.

xxvii

- Lucrece.
1664. Shakespeare's Comedies, Histories, and Tragedies (Third Folio).
1669. The Tempest, altered by Dryden and D'Avenant.
1673. Macbeth, adapted by D'Avenant.
The Law against Lovers (altered from *Measure for Measure* and *Much Ado about Nothing*, by D'Avenant).
1674. Macbeth (players' edition).
1676. Hamlet (players' edition).
1685. Shakespeare's Comedies, Histories, and Tragedies (Fourth Folio).
Hamlet (players' edition).
1687. Titus Andronicus, altered by Ravenscroft.
1691. Julius Cæsar (players' ed.).
1695. Hamlet (players' edition).
Othello (players' edition).
1700. Measure for Measure (players' edition).
1701. The Jew of Venice (adapted from *The Merchant of Venice* by Lord Lansdowne).
1703. Hamlet (players' edition).
Hamlet, ed. Hughs.
1709. Shakespeare, ed. Rowe, 1st edition, 6 vols.
A Collection of Poems, &c. (Lintott).
1710. Shakespeare's Poems, ed. Gildon.
1714. Shakespeare, ed. Rowe, Second edition, 8 vols.
1725. Shakespeare, ed. Pope, 1st edition, 6 vols.
Shakespeare's Poems, ed. Sewell, 1st edition.
1726. Theobald, *Shakespeare Restored*.
1728. Shakespeare, ed. Pope & Sewell, 2nd edition, 10 vols.
1731. Jortin, *Miscellaneous Observations upon Authors Ancient and Modern*, vol. 2 (containing Theobald's conjectures on Shakespeare's Poems).
1733. Shakespeare, ed. Theobald, 1st edition.
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Peck, *Explanatory and critical Notes on divers Passages of Shakespeare's plays* (In Peck's *Memoirs of Milton*, pp. 223—254).
1744. Shakespeare, ed. Hanmer, 1st edition.
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Johnson (Dr.), *Miscellaneous Observations on the Tragedy of Macbeth*, &c.
1746. Upton, *Critical Observations on Shakespeare*.
1747. Shakespeare, ed. Warburton.
1748. Whalley, *An Enquiry into the Learning of Shakespeare*.
1750. Holt, *Remarks on the Tempest*.
1752. *Miscellaneous Observations on the Tragedy of Hamlet, Prince of Denmark*.
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Antony and Cleopatra,

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1766. Tyrwhitt, *Observations and Conjectures upon some Passages of Shakespeare*.
 Steevens, Twenty of the Plays of Shakespeare (reprints).
1767. Farmer, *An Essay on the Learning of Shakespeare*.
1768. Shakespeare, ed. Capell.
1770. King Lear, ed. Jennens.
1771. Shakespeare, Plays (Johnson's text) and Poems (published by Ewing).
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 Hamlet, ed. Jennens.
 Othello, ed. Jennens.
 Macbeth, ed. Jennens.
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 Capell, *Notes and Various Readings to Shakespeare*, Vol. 1.
1775. Griffiths (Mrs), *The Morality of Shakespeare's Dramas illustrated*.
 Poems written by Mr William Shakespeare (Reprinted for Thomas Evans. n. d.).
1778. Shakespeare, ed. Johnson and Steevens.
- 1779—1781. Capell, *Notes and Various Readings to Shakespeare*, ed. Collins.
1779. Nichols, Six Old Plays, on which Shakespeare founded his Measure for Measure, Comedy of Errors, Taming of the Shrew,
 King John, K. Henry IV. and K. Henry V., King Lear.
1780. Malone, *Supplement to the edition of Shakespeare's Plays published in 1778*.
1783. Ritson, *Remarks, critical and illustrative, on the text and notes of the last edition of Shakspeare*.
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1790. Shakespeare, ed. Malone.
1793. Shakespeare, ed. Steevens.
1794. King Lear, ed. Ecclés.
 Cymbeline, ed. Eccles.
 Whiter, *Specimen of a Commentary on Shakspeare*.
1796. Plumptre, *Observations on Hamlet*.
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1799. Macbeth, ed. Harry Rowe [Dr. A Hunter], 2nd ed.
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1805. Chedworth (Lord), *Notes upon some of the obscure passages in Shakespeare's Plays*.
 Seymour, *Remarks, critical, conjectural, and explanatory, upon the Plays of Shakespeare*.
1806. The Poetical Works of William Shakespeare.
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PREFACE.

xxix

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 1842—1844. Shakspeare, ed. Collier.
 Page, *Comments on the Commentators of Shakespeare.* 1843. Collier, *Shakespeare's Library.*
 1808. Weston, *Short Notes on Shakspeare.* 1844. Dyce, *Remarks on Mr Collier's and Mr Knight's editions of Shakespeare.*
 1813. Shakespeare, ed. Reed, &c. (Second Variorum edition). The Shakespeare Society's Papers, Vol. I. (containing Blackstone's conjectures).
 1814. *Explanations and Emendations of some Passages in the text of Shakespeare and of Beaumont and Fletcher.* By Martinus Scriblerus. 1844, 1845. Clarke (Mrs Cowden), *Concordance to Shakespeare.*
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 1820. Hamlet and As You Like It, ed. Caldecott. 1846. Badham, *Criticism applied to Shakspeare.*
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 1822. Nares, *Glossary.* 1851, 1852. Shakspeare, ed. Hazlitt.
 1825. The first edition of the Tragedy of Hamlet, by William Shakespeare (reprint by Nicol for Payne and Foss). 1851. Shakspeare, ed. Knight (National edition).
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