

MIND'S EYE:
THEATRICAL EDITING OF SHAKESPEAREAN TEXT

by

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DISSERTATION ABSTRACT

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The director or dramaturg crafting a production script for the performance of a Shakespeare play will use one or more printed versions of the text as a primary source. Due to the eccentricity and diversity of the original printings of the plays in Folio and quarto, subsequent published versions must be edited, but there is little agreement among editors regarding textual practice, and concerns about legibility often outweigh theatrical considerations. Thus, no single edition (other than the Folio) has emerged as a primary resource preferred by practitioners for making theatrical decisions.

This dissertation is a study of published Shakespeare text as source for production scripts examining, in particular, the history of Shakespeare editing for general publication and its relationship to the needs and preferences of theatre practitioners. Using facsimiles, prefaces, and published editions as source materials, this study addresses the privileging of literary versus theatrical concerns in editors' policies and practices as found in widely published editions, and compare them to trends in emendation and adaptation by theatre practitioners as drawn from playscripts, interviews, directors' notes, performance reports, and playing editions. Finally, this study explores the possibility that "theatrical editing"—

editing that privileges practitioners and serves primarily as a basis from which to produce theatre—is definable, desirable, and can be made available to practitioners in a reasonably accessible and affordable way.

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*Love...lives not alone immured in the brain:
But, with the motion of all elements,
Courses as swift as thought in every power,
And gives to every power a double power,
Above their functions and their offices.*

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CHAPTER I

INTRODUCTION

Among the resources a theatre artist can use to support his or her production of a Shakespeare play, the text is the first, and most central to the process. A director may pore and puzzle over it for hours, scrutinizing each word for insight. From the moment s/he is cast in the role, an actor will likely be dragging around an increasingly dog-eared, coffee-stained, raggedly falling-to-pieces script—reading it, memorizing the lines, trying on new interpretations, and consulting the script daily until the show closes.

This bedraggled Shakespeare script is an orphan; it is likely that we will never fully trace its ancestry or piece together a detailed and provably accurate story of its origins. Both factors—the shady origins of the text and the impermanent nature of performed art—constitute fairly implacable “unknowables.” Despite historians’ analyses of existing evidence, scholars’ postulated theories, and the thousands of books published on the subject over hundreds of years, the fact of what Shakespeare actually wrote, as well as which words his company spoke onstage, in what sequence, at which performance, and how the lines were surely altered during rehearsal, performance, and/or first printing, can never be completely known.

This mystery has not impinged upon the enduring popularity of his plays in the theatre, however. William Shakespeare is one of the most frequently produced playwrights in the world, some four hundred years after his death. Exactly how ubiquitous Shakespeare is today is difficult to quantify. To my knowledge, there is no

recently published directory that features a comprehensive listing of all US or international Shakespeare productions in a given season, or one that lists all contemporary Shakespeare theatres. However, sites that feature links to theatres devoted primarily to Shakespeare tend to list them into the hundreds in the United States alone.¹ At the Theatre Communications Group Web site, a search for productions of *A Midsummer Night's Dream* presented by TCG member theatres over the last five years yielded seventy different productions—more than any modern production I tested except *A Christmas Carol*.²

Of course, Shakespeare is produced not only by professional theatres like those that make up the TCG membership, but also by semiprofessional theatres, smaller Shakespeare festivals, community theatres, academic drama programs, and other groups in a wide variety of venues, totaling thousands of productions each year. This might raise the expectation that Shakespeare performance scripts would be equally ubiquitous, but this is not the case. Despite the prevalence of Shakespeare performances, there is no single edition or publisher generally preferred by theatre practitioners. This is likely due to the fact that there is no current published Shakespeare edition recognized by most in

¹ The “Shakespeare USA” map at the Folger Shakespeare Library’s Web site on Shakespeare in American life lists 140 theatres in the USA devoted exclusively or primarily to producing Shakespeare (http://www.shakespeareinamericanlife.org/features/usa_bak.cfm). The “Shakespeare Festivals” page at the Curtain Rising Web site lists 185 US theatres and 41 international companies devoted primarily to Shakespeare (www.curtainrising.com/shakes/shakefest.html). The “Festivals and Theatre Companies” page at *Mr William Shakespeare and the Internet* shows 193 international Shakespeare theatres (shakespeare.palomar.edu/festivals.htm). None of these sources claims to be authoritative or exhaustive.

² *A Christmas Carol* had 227 TCG member productions over the last five years. Examples of results for other popular plays: *The 25th Annual Putnam County Spelling Bee*: 12. *The Clean House*: 35. *August: Osage County*: 4. *Grey Gardens*: 13. *Cabaret*: 58. *The Lieutenant of Inishmore*: 18. *The Cherry Orchard*: 13. *Radio Golf*: 19. *Brighton Beach Memoirs*: 1. *The Glass Menagerie*: 35. *Blihe Spirit*: 10. These were searched with a five-year parameter (2005-2010) at tgc.org/tools/profiles/member_profiles/profile_search.cfm.

the profession as particularly mindful of, or helpful with, the specific challenges involved in producing Shakespeare.

Without such a basic resource, the practitioner may feel responsible for considering the merits of each Shakespeare edition on the library shelf (and online) today, but given the number of published editions, this task can be overwhelming, mystifying and/or time-prohibitive. Each version of every play on those very full shelves is likely the result of an individual, laboriously detailed editorial process. There can be hundreds of text differences between one printed edition and another, each of which is the result of a selective editorial process of choice from among Folios and quartos³, “corrected” versions, collations, and other earlier emendations and adaptations. Each published play is essentially a new text, created according to the editor’s individual taste, bias, knowledge, and/or intuition.

Although a published Shakespeare play carries a certain stamp of authority conferred upon it by virtue of its publication, what is printed on its pages represents not so much what Shakespeare wrote as what its editor thinks most probably and/or properly belongs there. How, then, ought the theatre practitioner select a text with which to start his or her work? Which source will more reliably support his or her creative work and help turn a text into a script? And—what type of editing can be said to be theatrically sensitive and/or supportive? Is there, or can there be, such a thing as theatrical editing?

In making the selection of a text for production, the choice is complicated, I think, by the inescapable fact that no Shakespeare text, even the earliest printed version, is available to a director or editor without having first been moderated by a collection of

³ This study will follow the literary convention of *Folio* capitalized and *quarto* lowercase advisedly, although it is a remnant of historical editionism.

people, beginning with the producer and actors in Shakespeare's company, the scribes who produced the promptbook and actors' "rolls," and the publisher and composers who typeset, proofed, and printed it. Later editions of the complete works and various single editions and acting texts followed the Folios and quartos; each of these is built (in one way or another) upon the editors' work that came before. The lack of a go-to edition for directors, however, might seem to indicate one of two possibilities: either every published edition is equally suitable for use as a script, or the evolution of editing for publication has not particularly concerned itself with supplying scripts to practitioners, and so none of them is edited theatrically—or, at least, not persuasively so.

In its simplest definition, theatrical editing should be that type of text treatment that supports staging. With greater resources, most larger theatre companies prepare a custom text for their shows with the assistance of a dramaturg, who is a significant (or principal) contributor to their Shakespeare productions, particularly if the director is not expert in the text. In consultation with the director, the dramaturg usually crafts a text specifically for the production, and will likely begin by referencing the Folio and quartos, then comparing the texts of several more recent editions. Because it is created specifically for oral, onstage interpretation rather than silent, conceptual interpretation in the minds of readers, this customized text ought to be considered an example of theatrical editing. However, most practitioners will never see it; dramaturgs' emended texts are created to be in service to the actors, director, and design team on a single production for one particular theatre, and so they are rarely published. Thus, the performance text that a dramaturg prepares is customarily used only once, and that version of the play remains

unknown and unavailable to the larger theatre community—and an example of theatrical editing is kept hidden from view.

Even though he promotes the idea that dramaturgs can learn from one another in *The Shakespearean Dramaturg*, Andrew Hartley does not suggest that these performance texts might be published and made widely available (212), and, in fact, very few dramaturg's texts are ever available to anyone other than the cast and crew of the original production. The Oregon Shakespeare Festival will occasionally publish and sell their own Shakespeare performance scripts through their Play Development Program. Among their recent editions were the 1998 *Measure for Measure*, crediting script adaptation to director Libby Appel and dramaturgs Scott Kaiser and Lue Morgan Douthit, and the 2002 *The Tragedy of Macbeth*, adapted by Libby Appel and Lue Morgan Douthit. These scripts are generally sold only during the run of the play, however, and are otherwise difficult to acquire.

Hartley suggests that the involvement of a dramaturg is essential to Shakespeare production, to inform the company and audience as a “scholar and theatre practitioner, a historian, a thinker, and an artist, someone invested in both the material considerations of the stage and in its intellectual implications...[who can] evaluate [a play's] purpose, method and value for the community who will see it, and for the company that will absorb the play into its larger sense of identity” (16). Because Shakespeare's language is “problematically arcane,” he believes that Shakespeare production uninformed by dramaturgy is likely to be “an exercise in cultural nostalgia that is both dead *and* impenetrable” (17).

However, there is a rich history of innovation in Shakespeare production and I do not intend to suggest that Shakespeare must not, or should not, be produced without the tacit or express approval of a dramaturg or other “expert.” I only suggest that, lacking a published practitioners’ edition, the involvement of a dramaturg could simplify and enhance the practitioner’s development of a theatre-sensitive playing text. However, availability, cost, or a sense of independence or rebellion may keep a smaller theatre company from hiring a dramaturg to assist with text preparation for their Shakespeare productions. Presumably, directors for these companies use published books or online editions as the bases for their scripts, likely making cuts or changes of their own but without access to the input of a dramaturgical text specialist.

A theatrically edited text is an interpretation of the play, as are published editions. Directors and editors⁴ may produce distinctly different end products, but they are both interpreters of the text; as such, their overall concerns are more similar than different. Directors build an interpretation using material elements: the bodies of actors, sets, props, etc. Editors create an interpretation that is expressed by words on the page. However, each is an interpreter of the text, and each is creating his or her own version of the plays.

In their textual choices, editors and directors are likely to share similar concerns, such as defining an interpretive approach, identifying themes and motifs, interpreting archaisms for a modern audience, clarifying complex character relationships, and understanding and (re)interpreting behaviors and concepts familiar to Elizabethans, such as styles of warfare, dress, food, ceremony, status, mores, ethics and values.

⁴ I use the term “editor” advisedly, understanding that a director is, more often than not, also an editor of the text. However, a director seldom edits for a published edition with a wide reading and academic audience, unlike all the editors designated here by that term. So I have settled on “editor” as the term for one who edits the text for publication, whereas I apply “edit” to the act of text emendation, no matter who performs it.

Certain practical and logistical concerns must also be considered by editors and directors alike, although their specific issues and solutions may differ. These include budgetary limitations, physical layout, and the commercial appeal of an end product geared to an identified audience of students, general public, or Shakespeare experts, perhaps.

There are other interpretive areas that directors and editors may both consider but approach differently, such as historical accuracy, character interpretation and motivation, audience comprehension and expectations, and intelligibility. Both are likely to also consider the problems of staging in their interpretations, and have the option to make text choices based upon Early Modern or contemporary staging practices.

The tasks of editors and directors seem to differ significantly only in certain aspects of the end product, i.e., the director's text will be enacted on a stage, by a company of actors, on a set, with costumes and props, while the editor's text will be preserved in published form in a book or online. Given modern publishing methods, today's printed text will remain quite identical from book to book, unless and until the edition is reprinted. Also, in many ways, the director's work picks up where the editor's work leaves off: the director essentially begins work by starting with the editor's end product.

Another particularly acute difference between director and editor is in regard to the involvement of actors. The editor may well imaginatively "hear" the voice of each character in his or her head when determining text decisions, but that character voice is under the editor's control, and is going to be informed by his or her own relatively advanced understanding and opinions about the text. Though the editor's intent may be to

treat the characters as separate individuals, they exist in the editor's brain, and their "voices" will be mutually informed by the editor's knowledge and taste. Some editors, like Jonathan Bate and Eric Rasmussen (of the RSC edited Folio), have reported using actors to work out a few thorny text questions, but actor involvement is used in a very limited way, on a fraction of the total number of text edits. For the bulk of the work, an editor's staging will ultimately remain conceptual rather than material in a published edition.

While an editor's received text will have had the contribution of actors at some point in the past, s/he does ultimately control the final form of the end product publication. John Russell Brown states that the actor-as-collaborator is an inextricable part of Shakespearean text: "All attempts to evaluate the nature of speech in Shakespeare's plays that do not take into account the actor's contribution to the exigencies and pleasures of performance are grounded solely in textual matters and confined to the page" (*Plays in Performance* 213). Any Shakespeare text will have been influenced by actor collaboration in the past, but in the theatre, the director's text edit is also continuously and variously interpreted, influenced, and affected by actors, with each performance.

A director's editing is only conceptual before meetings begin with technicians and cast; in those early stages, the director may command the text interpretation entirely. However, no matter how strongly s/he may desire any given text interpretation, the reading of the lines will ultimately be out of the director's control. Because the text is interpreted by actors who are never completely predictable (and can be quite unpredictable), the director cannot be central to the text delivery that the audience

experiences during the show. The director faces changes in the end product that cannot be foreseen or forestalled, springing spontaneously from the actor's imagination, invention, and capability (or lack thereof); these will always be a factor in production texts, and text *must* change from performance to performance. Even though these changes may be quite subtle, it is impossible for a company to give identical performances from one show to the next.

This fluctuation of content and form is inherent in the nature of performed text. As the most-produced English-language playwright, Shakespeare's penetration into English-speaking culture is deep and broad. W. B. Worthen finds that the status of these plays, issuing from the phenomenon known as "Shakespeare," creates distinctive questions regarding authorized performance. There is an inherent instability in performing a text with this much history and uncertainty:

Given the literary and cultural status of Shakespearean drama, the production of a Shakespeare play generates intense and informed debate about the relationship between texts and stage production, a debate that usually centers on issues of legitimacy, power, tradition, and cultural hegemony. ... To think of the director as a version of the author is to map the signification of stage performance on the paradigms of literature, to evoke the "director" as a way to stabilize and restrict the proliferation of meanings any stage production generates. (Worthen, *Shakespeare and the Authority* 38, 51)

Given this instability, who speaks for Shakespeare? What text really is a Shakespeare play, and who gets to say? Seeking or claiming textual "authenticity" has been an interest for some editors and directors, a primary focus for a few. And yet, can authenticity ever be claimed in dramatic literature, particularly when it comes to Shakespeare? As Stephen Orgel writes:

We assume, in short, that the authority of a text derives from its author. Self-evident as it may appear...in Renaissance texts it is almost never

true...What scientific bibliography has taught us more clearly than anything else is that at the heart of our texts lies a hard core of uncertainty. (1)

The basic assumption of most editorial practice is that behind the obscure and imperfect text is a clear and perfect one, and it is the editor's job not to be true to the text's obscurity and imperfection, but instead to produce some notional platonic ideal. (16)

Nevertheless, editors and directors alike have at times expressed a desire to publish the most "authentic Shakespeare" possible, wishing to capture the play as it flowed from Shakespeare's pen, before the influence of collaborators or interlopers, and for earlier editors this was still thought possible. Given that no such monograph exists, this goal is impossible to realize, but nevertheless, the urge has been expressed throughout the generations. Bruce McMenemy approaches an explanation:

The New Critics of the 1950s and 1960s told us that we can never finally establish authorial intention in literature, and that we should therefore abandon the search as fruitless and perhaps intrinsically meaningless. Their insight is profound in its origins but banal and disheartening in its conclusions: the false dichotomy admits no degrees. The fact that we can be deceived does not excuse us from looking in the first place, and if we cannot at least approach intention, and human understanding on human terms, communication has no purpose. We grasp another human being's intention imperfectly, of course (in such a world as ours, how could it be otherwise?) but that does not invalidate the search.

The attempt to "unedit" generally involves research, educated guesswork, and intuition; thus, it can sometimes fall victim to an editor's or director's preconception.

Orgel suggests that, for earlier editors, this took the form of forcing the text into constructions that were deemed superior:

[In the editorial insistence of altering text so it conforms to blank verse,] there is an aesthetic assumption here, with strong moral overtones, an editorial syllogism that goes: verse is better than prose, Shakespeare is the best poet, therefore anything that can be made to look like decent verse should be. (38)

Directors often (indistinctly) articulate this yearning for the “real” Shakespeare in the desire for a sense of connection to Shakespeare’s vital essence—his heart, spirit, or soul. They tend to express their frustration with audience expectations of historical staging or generally held cultural notions along the lines of “Shakespeare is old, dead, and boring,”⁵ and believe that Shakespeare productions are fresh, exciting, and relevant if done in a different, or right, way.

With even less provable authenticity for the text than for any other important English-language playwright, it seems inevitable that editors and practitioners will innovate and adapt Shakespeare’s language, as they deem it necessary and/or interesting. The text’s basic instability makes it difficult to draw any clear distinction between an original text and emendation, adaptation, even appropriation. Julie Sanders suggests that perhaps it is this heightened social value that makes Shakespeare’s plays more available for adaptation:

Studies of Shakespeare adaptation and appropriation become a complex means of measuring and recording multiple acts of mediation and filtration. As with the body of postcolonial texts responding to *The Tempest* and *Othello*, appropriations are often as much in dialogue with other adaptations as with the Shakespearean source text. This, perhaps, is the essence of literary archetypes: their availability for rewriting means that they are texts constantly in flux, constantly metamorphosing in the process of adaptation and retelling. (62)

Although there is suspicion if not outright disdain for what are perceived to be adaptations of Shakespeare, Margot Heinemann cites Brecht’s view that adaptation and

⁵ For a few examples of this cultural gloss, see “Oh no not that boring old dead English guy with all his stupid...” McGee, Gregory and Tina Nilsson. Malmö University Electronic Publishing. Web. 2 Oct 2010. “We shouldn’t read Shakespeare,” *L’Histoire de sa vie*” Nathan Miller. 23 Jul 2010. Web. 2 Oct 2010; and the Facebook page “Shakespeare... is boring!!!” Web. 2 Oct 2010. Carpenter, Humphrey. *Shakespeare Without the Boring Bits*. London: Penguin UK, 1999. Print. “Is Shakespeare as boring as bat shit?” by “Stinger,” Theatre Australia 9 Nov 2008 Web 2 Oct 2010.

appropriate of these plays, rather than an insult to Shakespeare's work, has in fact been essential to their survival:

Should one rewrite or alter Shakespeare for performance? No objection in principle, says Brecht, if it's necessary and one can do it successfully. 'Sacilege sanctifies': if the plays hadn't been used and misused over ages by schoolmasters to squeeze out morals and by commercial entrepreneurs to make a profit, they would have died long ago. "I think we can alter Shakespeare if we can alter him." But it has to be done very carefully, not arbitrarily, if we're not to spoil the play. And there's always a risk that unsuitable alterations may 'mobilise all Shakespeare's excellences against you'. (243)

Expanding upon the notion of the value and autonomy of Shakespeare adaptation, Linda Hutcheon suggests:

Adaptation is repetition, but repetition without replication. And there are manifestly many different possible intentions behind the act of adaptation: the urge to consume and erase the memory of the adapted text or to call it into question is as likely as the desire to pay tribute by copying. (7)

There is a difference between never wanting a story to end...and wanting to retell the same story over and over in different ways. With adaptations, we seem to desire the repetition as much as the change. (9)

All factors taken together—the differences between texts, the creative proclivities of directors, shifting social tastes, and practical requirements of production—are a virtual guarantee that any production text will be at least an emendation, if not an adaptation. The distinction between these and outright appropriation is difficult to discern, given that the natural state of Shakespeare text would seem be fluid. Most of it was borrowed, adapted, and/or stolen to begin with, consistently altered through its original performances and printings, and produced over hundreds of years in printed and staged interpretations with infinite numbers of variations.

Adaptation or emendation of some kind, then, is inevitable for production and printing. The value, degree, or purpose of adaptation, however, is not within the purview

of this dissertation, which is concerned with where production work begins, not where it ends. I do not intend to impose valuation upon the ways in which text is altered for production. Instead, I wish to examine text treatments in performance scripts in order to attempt to gain some sense of what practitioners are looking for in their sources for the text. This may help suggest how Shakespeare source texts can be theatrically edited, in order to better serve as the point of commencement for a director's interpretation.

As identified by Hutcheon, the desire to retell Shakespeare's stories may prevail among directors, but the methods by which they tell them could hardly differ more. Some, such as directors Sir Peter Hall and Deborah Warner, prefer to follow an original printing (often the First Folio) and are known to be very reluctant to make changes in text for production. At the other extreme are directors like Charles Marowitz, who promote "raping" Shakespeare in order to revivify it, and call practitioners who wish to leave text intact, "imbecilic" (17).

Tom Markus flatly asserts that all directors must emend text, and he recommends specific ways to do so:

Play doctoring is necessary as a result of the differences in the knowledge and beliefs of a contemporary audience from those of one in Shakespeare's era...Shorten each scene as much as possible...eliminate everything that might confuse an audience...cut all characters who are unnecessary to the scene...cut all scenes which do not advance the story...cut or change all words that are archaic or obscure. (qtd. in Dessen 6)

Directors, as a group, generally seem to wrestle with new productions of traditional, or "classic," plays. The question ever hovers over them: why put on this play again? What more can be said; what new things need to be said, through the use of this

well-known material? At one point in his writing, Bertolt Brecht advocated that Shakespeare could no longer be simply played onstage to any worthy effect:

The classics no longer work. They're war casualties, our war sacrifices... With Shakespeare the spectator does the constructing... With him everything takes its natural course... There's nothing more stupid than to perform Shakespeare so that he's clear. He's by his very nature unclear. He's pure material." (qtd in Heinemann 228, 230)

This notion of Shakespeare as "pure material" dismisses any onus of fidelity or imperative regarding authenticity. Perhaps the fact that Brecht was dealing with Shakespeare in translation influenced his attitude, but the freedom in text interpretation that Brecht encourages is absolute. And yet, his view of Shakespeare adaptation evolved throughout the span of his career:

His experimental use of the 'great realist' [Shakespeare] varies. Sometimes, especially in the earlier writings, he treats the plays primarily as 'a mine of discoveries as rich as life', from which one can loot scenes, speeches or plots for a modern play much as (he insists) Shakespeare did himself with other writers. ... And in the last resort... he's more and more impressed by Shakespeare's own command of contradiction and causation. 'Couldn't one do it just as it is, only with skilful direction?' This, referring to *Coriolanus*, is the last entry in his working diary. (Heinemann 243)

This transformation of Brecht's approach to Shakespeare evokes Hutcheon's theory of the urge to repeat archetypal stories; Brecht's regard of Shakespeare as "pure material" nevertheless prompted him to consistently return to it, rediscovering and reinterpreting it. This would seem to argue for important consideration of the theatrical sensitivity of the source text to which such a director returns.

However, directors' text sources are mostly a mystery, as most of them seem reluctant to discuss their text sources at all. One exception is the group of practitioners who use the First Folio exclusively as an acting and production text. The two most

prominent leaders of this movement are Patrick Tucker and Neil Freeman, both of whom were inspired by Richard Flatter's 1948 book, *Shakespeare's Producing Hand*.

Intimate with the early printings through his work as a translator of Shakespeare into German, Flatter came to believe "that certain peculiarities of diction are more often than not attributable to certain reasons: certain means are used for certain artistic purposes" (10). He believed in the superiority of the "True Originall Copies:"

It is true that the First Folio contains a great number of misprints; but as far as punctuation, line-division, and other signs and imprints of the producer's activities go, I found myself frequently misled by what the modern editors have done. On many occasions, endeavoring to find out what Shakespeare really said and how he said it, I had to turn to the Folio—and in most cases I was amply rewarded. (11)

Having educated himself in theatre practice by studying stage production with Max Reinhardt, Flatter identified a number of typical irregularities in the text that he felt were intended purposefully as virtual stage directions from Shakespeare to his actors, such as asides, lineation at entrances, pauses, metrical gaps, irregular stresses, simultaneousness, line division, uses of "thou" and "you," and punctuation.

In his study of Flatter, Freeman, and Tucker, Don Weingust cites Richard Flatter's admission that "the First Folio contains a great number of misprints" (10), and compares those errors to subsequent editors' interpolations: "The errors [in F1]...pale in comparison with those he finds introduced by modern editors trying to perfect Shakespeare's scripts. For Flatter, the focus on the Folio is a focus on Shakespeare himself...to know, as it were, the 'mind' of Shakespeare" (12). He points out that in Flatter's day it was still considered possible to uncover a "true" Shakespeare text.

Weingust notes Tucker and Freeman's primary justification for their adherence to F1 as their belief in Heminge and Condell's contention in their introduction, "To the

great Variety of Readers,” that they recorded plays from Shakespeare’s hand, “as he conceived them” (Heminges 7). Weingust points out that scholarship has raised enough questions about the authenticity of the source texts used for the Folio to make Tucker’s and Freeman’s belief in it seem naïve, but also that dismissing their work on that basis would constitute the loss of much in their investigations that is salient to current textual studies:

To focus solely or even primarily on the contemporary theoretical and historical difficulties that can be found with the work of Freeman and Tucker would be to ignore what is increasingly a significant contribution not only to the pedagogy and practice of performing the most produced and challenging of English-language playwrights, but also to the critical movement of “unediting” early texts. In the wake of the dissolution of the New Bibliography, textual criticism is in a state of flux, and the work of Freeman and Tucker engages with the changing Shakespearean textual paradigms in some challenging ways. (6)

Weingust also suggests that F1 techniques (as he terms the system of acting from the First Folio) valuably reconsider the traditional dynamic of Shakespeare editing:

Since the very first adaptations and editions of Shakespeare, there has been discourse between the originally printed texts and their more recent variations. For the past few hundred years, the nature of the conversation has been rather one-sided, focusing on “improving” the Shakespearean texts as originally transmitted, for what the editor/revisor has considered to be the benefit of the reader. F1 techniques suggest that there is more to be said on the subject, and provide a means for the oral interpreters of Shakespeare to enter the discussion. (9)

This adherence to F1 on the part of practitioners should perhaps not be taken at face value. If the aim is to be closer to Shakespeare’s pen, then why value F1 over the quartos, since the quartos were published during Shakespeare’s lifetime, while F1 was published after his death? Other than the debunked argument of F1’s authority, the obstacles to comprehensively embracing the quartos as performance texts may include that there are not quartos for every play, and/or that the variations in the quartos are

generally greater and more questionable than those in F1, which seems to have benefited generally from more careful editing. In any event, the argument for this kind of conservatism is not provably stronger than the argument for revision of the texts in order to increase their accessibility. Again, the purpose of this study is not to assign value judgments to one approach over the other, but to attempt to assess what it is that practitioners want and need in their source texts, if possible.

There are a great many published editions to choose from, including Folio and quarto facsimiles. However, as stated above, there is little to guide the practitioner as to which might be more useful to start with for production, and almost nothing published about how their colleagues rate the editions, treat the text, or create a working script. Exchanges between practitioners about online Shakespeare texts or comparisons between editions are usually posted in an online discussion forum and so generally not peer reviewed, tending to be unreliable in scholarship and limited in scope of consideration.⁶ Ann Thompson and Thomas Berger's 1992 *Which Shakespeare? A User's Guide to Editions* is an exception, being a fairly comprehensive theatre-centric comparison of various editions. Unfortunately, it was published eighteen years ago and so does not include consideration of any of the most important recent editions. It also has no evaluation of single-play volumes, which is the form most conducive to the practical demands of rehearsal. Its usefulness as a resource for modern-day directors is now virtually defunct.

Rarely, a publisher will issue a series of "acting editions," but none have gained enough popularity to warrant much in the way of updating or reprinting, with perhaps the

⁶ I address these resources in more detail in Chapter IV.

single exception being Samuel French's acting editions. These have not changed for decades; the company is still reprinting its versions first published in the 1940s, edited by George Skillan. Included in the script's book are Skillan's concepts for set designs, prop illustrations, lighting plots, listings of the character's ages, and plentiful numbers of prescriptive directorial notes. Oddly, there are no line numberings; presumably the company would use page numbers to find their place in rehearsal. Skillan's caveat that "this treatment of the play is original and is not based on any previous production" (ii) might suggest caution to the director who knows that staging concepts essentially never make it to production unchanged. Having such details attached to the text could be limiting to the interpreter's imagination, as they seem to suggest that this is the way it *should* be staged, rather than the way in which it *might* be staged.

Skillan's directorial notes are perhaps the most distinct editorial aspect of this series, all but filling the far left and right margins of facing pages with detailed commentary. As an example of Skillan's typical commentary, this note from *As You Like It* (3.2) gives a specific interpretation for the Touchstone speech that begins, "Truly shepherd, in respect of itself, it is a good life; but in respect that it is a shepherd's life, it is naught." The note reads:

TOUCHSTONE flourishes his wit before his victim in this nonsensical prolixity, to confound the latter's slow intelligence, before attacking him with his cross-questioning. He makes it exact, and affected, as though it had real, sensible, meaning, so that CORIN's attention is the more drawn, and his mind, consequently, more confused with effort. At the end of the speech, he just turns to CORIN and asks him the light question, as though quite innocent of his guilefulness. (41)

Skillan's other notes also include bolded blocking to indicate stage movement for each character, and sometimes give instructions to the actor. Examples of these from *As You Like It*, 2.5:

CORIN: but what is, come see
(Turning up R.C., to go behind the bank.)

CORIN: That young swain that you saw here but ere-while,
That little cares for buying any thing.
(With a dry laugh. SILVIUS has got something else on his mind now.)

ROSALIND: I pray thee, if it stand with honesty,
(Going up to him.)

ROSALIND: Buy thou the cottage, pasture, and the flock,
And thou shalt have to pay for it of us.
(Make this emphatic because it registers the fact that ROSALIND has a plan for a local residence.) (30)

While this edition rather uniquely gives a backstage peek at a particular directorial process, the sheer volume and presumed authority of its ideas may shroud aspects of the text that otherwise could inspire the practitioner; the prescriptive nature of the directorial notes could quash innovation.

In addition to these single-play editions, Samuel French also sells a Collected Works with a copyright of 2007 and forward by Peter Ackroyd, but its "Alexander Text" is taken from Peter Alexander's 1951 edition. Samuel French is a well-known company, perhaps the first among primary resources for practitioners' scripts, yet they supply solely Shakespeare editions that are sixty to seventy years old. Shakespeare criticism has undergone a sea change since the '40s and '50s, and a text that will support modern production would presumably benefit from modern editing. Interestingly, Samuel French stocks quite a few broad Shakespeare adaptations, such as *Love's Fire* (short plays

inspired by the sonnets); *Good Night Desdemona*, *Good Morning Juliet* (a comic retelling of *Othello* and *Romeo and Juliet*); *Hamlet*, *Cha Cha Cha!* (“Totally insane. And totally hilarious”); and one-act versions of *A Midsummer Night’s Dream*, *Macbeth*, *Hamlet*, *As You Like It*, *Comedy of Errors*, *Romeo and Juliet*, *Taming of the Shrew*, and *Twelfth Night* (*SamuelFrench.com*).

Given that there are no acting editions that most practitioners use as their source, are there problems with using existing published modern editions of Shakespeare’s plays as the basis for production? Does it matter that there do not seem to be acknowledged or shared standards of theatrical editing? In *Rescripting Shakespeare*, Allen Dessen says that it does:

In making hundreds of decisions about words, punctuation, stage directions, locale, speech prefixes, and other elements, editors (often unconsciously) invoke their sense of what is logical, realistic, or “Shakespearean” and in that process make adjustments and filter out particles...Eliminated by that editorial filter...are various items that can be of interest or value to today’s theatre professionals. (210)

Dessen shows the effect of this type of change in line attribution that is often “corrected” in modern editions. He used Aaron’s hanging scene in 5.1 of *Titus Andronicus* as an example. Modern editing of the exchange between Lucius and Aaron would likely be:

LUCIUS: First hang the child, that he may see it sprawl—
 A sight to vex the father’s soul withal.
 Get me a ladder
AARON: Lucius, save the child.

However, in the Folio and quartos, the last line is not shared; it is entirely spoken by Aaron, so it reads:

LUCIUS: First hang the child, that he may see it sprawl—
 A sight to vex the father’s soul withal.

AARON: Get me a ladder, *Lucius*, save the child.

In the Shakespeare Santa Cruz production of 1988, actor Bruce A. Young spoke Aaron's full line as in the early printed texts, and used it to plead with Lucius to trade his life for his son's. "Get me a ladder" in this production meant "Hang ME, Lucius, and not my boy" (Dessen 211). In this case, modern editing masked a text option that one actor found meaningfully performable, and that others may wish to consider.

This is an area where the F1 proponents' work may be helpful in considering how directors and actors can, and perhaps do, interpret text. Among his many well-considered points regarding the F1 text's potential to inspire interpretation, Neil Freeman discusses the possible effect of its spelling irregularities. One of his examples is from *As You Like It*, when Orlando meets Duke Frederick after winning the wrestling match with Charles. In F1, Duke Frederick asks his name and Orlando responds, "Orlando my Liege, the yongest sonne of Sir Roland de Boys." Duke Frederick's riposte: "I would thou hadst beene son to some man else." Freeman finds it significant that the longer spelling of "sonne" is immediately followed by the shorter. Orlando's elongated "sonne" shows his pride in his father, Freeman argues, and then, "the cold reduction of that single word 'son' speaks enormous volumes within such a seemingly tiny act" (Freeman 152). Whether or not this spelling difference is "authentic" to Shakespeare's composition or intention (which is unknowable), arguably it is theatrically interesting, and potentially inspirational for oral interpreters to consider.

Freeman also discusses what he sees as intentional, theatrically significant variations in three types of sentence structure in the early printings: grammatical, nongrammatical, and "half-and-half" (62). Grammatical sentences conform to modern

rules of sentence structure, which, Freeman argues, suggest “harmony, balance, logic, and/or clear reasoning no matter how high the emotional stakes may be.” He cites an example in Mark Antony’s speech, when he first sees Caesar’s bleeding corpse:

O mighty Caesar! Dost thou lye so lowe?
Are all thy Conquests, Glories, Triumphs, Spoiles,
Shrunke to this little Measure? Fare thee well.” (62-64)

These sentences are complete and grammatically correct, suggesting to Freeman Mark Antony’s remarkable presence of mind despite his shock and grief.

In contrast, Freeman contends that nongrammatical sentences suggest “chaos, dysfunction, incoherent reasoning, and/or emotion swamping reason.” Among his examples is Touchstone’s little speech from *As You Like It*, delivered when Jaques, who has been spying on his attempt to marry Audrey “badly,” suddenly appears and offers to act as a witness. Touchstone’s lines in F1 seem surprised, perhaps jumbled or rushed:

Good even good M^r what ye cal’t: how do you
Sir, you are verie well met: goddild you for your last
companie, I am verie glad to see you, even a toy in hand
heer Sir: Nay, pray be cover’d. (66)

Using the Riverside Shakespeare as his modern edition, Freeman notes that it changes F1’s punctuation, so the speech is comprised only of grammatical sentences (Freeman’s asterisks denote the spaces between sentences that do not exist in F1):

Good even, good Master What-ye-call’t; how do you,
sir? * You are very well met. * God ‘ild you for your last
company. * I am very glad to see you. * Even a toy in hand
here, sir. * Nay, pray be cover’d. (66)

His contention is that the old texts suggest a complete change of behavior in Touchstone, while “the modern (Riverside) Touchstone is smooth and coherent in form, and utterly grammatical” (66). I examine this type of editing more deeply in Chapter II,

tracing the editorial evolution employed upon a similar nongrammatical, onrushing sentence in F1: Orlando's opening speech in *As You Like It*.

In Freeman's third type of sentence, "the half-and-half," he shows the character "striking a balance between reason and the volcano of personal feelings," but it takes effort to strike that balance "partway between harmony and dysfunction." These types of sentences are "slightly sprawling," suggesting "a basically harmonious state, however the logic is very concentrated and determined, thus the argument is passionately or over-enthusiastically pursued, probably because of a controllable emotional drive" (66). He cites lines from the final scene of *Measure for Measure*. The Duke, in the midst of his speech full of grammatical sentences, has a "broken" one in F1:

Joy to you Mariana, love her Angelo:
I have confes'd her, and I know her vertue. (68)

Freeman contrasts this with the lines in the Riverside, corrected so that it is grammatical:

Joy to you, Mariana! * Love her, Angelo! *
I have confess'd her, and I know her virtue. * (68)

Freeman's contention is that the Duke's logic becomes clouded in these two lines because, without Mariana's bravery, none of the happy conclusions of the play could have come to pass. His debt to her is enormous, and personal, and that is why, in Freeman's view, "the Duke's regard for Mariana has run a little over the niceties of precise speech" (69). Modern editions tend to separate the lines into three grammatical sentences, using the same syntax as the rest of the speech, which makes the entire speech calmly logical, smoothing out and masking the potential for a very interesting rough patch right in the middle of the speech, on these two lines.

Patrick Tucker took Flatter and Freeman's theories and his own inspiration into action, creating a theatre company dedicated to performing from this type of close interpretation of F1 text: the Original Shakespeare Company. The OSC produced 29 full-length performances under his "Original Practices" dicta from 1990-2000. Tucker had deduced from historical data that Elizabethan theatre companies would rehearse a show for only one week, that the actors worked from Cue-Scripts containing only their own lines, and that they were reminded of the order by the Platt—a list of scenes with entrances and exits posted backstage. In Tucker's opinion, any advance preparation by Shakespeare's actors was merely a bit of traffic management, so the actors didn't bump into one another.

Documenting his work in *Secrets of Acting Shakespeare: The Original Approach*, Tucker stressed the primary importance for actors of "Obedience to the Text, or: do what you are told by the author," (218), and he delineated specific ways in which this was to be done. The OSC, "endeavoring to recreate Elizabethan performance conditions," presented only twenty-nine full-length performances in ten years, with each performance's cast playing one night only: if a play had a second performance, Tucker would change the actors' casting, "to keep the spontaneity that would have been in the first performances." The actors did not meet for group rehearsals, and were asked not to read the play or make any staging decisions other than what was expressly given them by the text; the Platt was hung backstage and a copy of it given to the audience. Tucker claims that the OSC's full performances were "thrilling, popular, and very uneconomic both financially and in the time taken to mount them" ("The Original Shakespeare Company").

In addition to his general agreement with Flatter and Freeman's ideas, in his book Tucker suggests that the language of F1 also indicates important physical elements that the actors must make clear for the audience through their speech and movement (rather than adding set pieces or lighting effects). These elements include setting, location, time of day, and whether the environment is light or dark. He demonstrates this with the Page's line from *Romeo and Juliet* (5.3): "This is the place, / There where the Torch doth burne:"

Saying *there where the Torch doth burne* and not *here where...* shows that any lighting is at a distance and therefore they are all in the dark (and so cannot see *Juliet* until the author tells them to). (20)

Despite the apparent economic challenges of his style of production, Tucker's work with his company has inspired an "Original Practices Movement" in Shakespeare, which has spawned several currently operating companies including the New England Shakespeare Festival (a touring company based in New Hampshire); the Original Practice Shakespeare Festivals in New York City, Austin, Texas, and Portland, Oregon; and the New American Shakespeare Tavern in Atlanta, Georgia. A number of these ideas also influence production style at the American Shakespeare Center's Blackfriars Theatre in Staunton, Virginia, where their interpretation of "original staging conditions" includes universal lighting (the audience seating area is lit throughout the show), doubling policies, gender-blind casting, running times, minimal set elements, costuming, and incorporation of music.⁷ With his partner, Christine Ozanne, Tucker now operates a Web site entitled *Friendly Folio*, where he articulates these text principles and sells plays, sides, speeches, and sonnets in Friendly Folio format.

⁷ Full description of these elements of production style can be found at the ASC Web site: www.americanshakespearecenter.com/v.php?pg=49.

Of course, it is not provable that any of these text elements in the original printings is in fact related to Shakespeare's writing or his company's performances. As Peter Holland noted, "There is no scholarly evidence whatsoever to suggest that F1's punctuation or capitalization is other than the result of scribal and compositorial intervention" (29). There is room for doubt, however; Holland also seems to credit that scribal or compositorial intervention as useful, and unimproved by the editing in later Folios: "Whatever the source of the punctuation of early texts, the premise of [Michael] Warren's article—that repunctuation is often constrictingly interpretive—is unarguable..." (30)

There is a great deal of contention among scholars, editors, and practitioners about the relationship between Shakespeare text and Shakespeare in performance. However, I agree with Worthen that there is fertile ground despite the scorched earth:

Through the discipline of this willful return to fresh discovery, with director and actor continuing to seek new insight through each encounter with the text, their forward-looking orientation may produce a useful counterpoint to the scholar's search for defensible answers—these two "articulate and contentious traditions—of reading and the criticism of texts; of performance and the staging of scripts, have much to tell one another despite a tradition of separation and, often, disdain. (*Shakespeare and the Authority* 2-3)

Assuming that it is agreed there is a need for a resource of theatrically edited Shakespeare text, this is an area in which scholars', editors', and directors' expertise could be used across disciplines, with resulting benefit to each.

In exploring the question of theatrical editing in this dissertation, I will analyze and compare various text emendations made by editors for publication, and by practitioners for production. I will investigate the history of Shakespeare editing and its relationship to Shakespeare production, seeking instances of congruence and dissonance,

in order to better understand where and how editors and practitioners may have served one another.

I will use the 1623 First Folio as a control text to examine subsequent editions, and occasionally I will also cite and compare quartos and other Folios with each other and with later versions of the plays.

Directors' specific concepts for particular plays are considered when they were significant indicators of trends in text treatment, especially those that were influential for a generation or more, such as the 150-year-long dominance on the English stage of Colley Cibber's cut and conflated *Richard III*. I will also address a staging when it has continued to have influence upon our consideration of the play today, such as Peter Brook's 1966 *A Midsummer Night's Dream* for the Royal Shakespeare Company.

In Chapter II, I examine the history of Shakespeare editing for publication, with particular attention to editors' prefaces in which they state intention and/or policy regarding text. I will then compare these editors' intentions to the actual text choices they have made in specific instances, most often using Orlando's opening speech from *As You Like It* for this comparison. My purpose will be to delineate, if possible, the extent to which editors may have edited theatrically by considering their text's use in production.

In Chapter III, I study the history of practitioners' text treatments. This begins in 1660, with the reopening of the theatres in the Restoration, and continues through (roughly) 1997, when Shakespeare's Globe opened in London. I review practitioners' stated intentions, policies, and/or objectives (when such statements have been recorded) and compare their stated intentions with their actual text practices. My purpose will be to determine, if possible, shared characteristics of theatrical editing.

Chapter IV is a survey of contemporary text methods by editors and practitioners. I take this up in 1997, where Chapter III ended, and consider individual practices as well as ways in which they seem to agree on text approaches, and those in which they diverge from one another. In particular, I look for evidence of the privileging of theatre practice, and the evolution of theatrical editing.

In Chapter V, I reflect upon the confluences and incongruities I have discovered between the text treatments of editors and of practitioners. I focus upon the problem of defining and implementing theatrical editing, and speculate about the financial, logistical, and cultural challenges of publishing theatrically edited Shakespeare.

CHAPTER II

HISTORY OF SHAKESPEARE EDITING FOR PUBLICATION

G. K. Hunter wrote that Shakespeare's "written words disappeared into the new medium" of theatre, suggesting that the original printings might be considered to have been annotated by (rather than interfered with) Shakespeare's acting company, and so the differences between the quartos and Folios reflect the "unstable and instinctive process" of their original circumstances, i.e., rehearsal and performance (177). In this chapter, I look for evidence of theatrical editing in published editions of the collected works. In saying that I am searching for "theatrical editing," I mean that I am looking for evidence of text choices that privilege, or consider, that text's use for a material, oral interpretation by actors playing the role onstage. I will also at times refer to "literary editing" to indicate a text treatment that seems solely intended to support interpretation created in a reader's imagination and not oral interpretation onstage. I do not intend to suggest that there is a distinct polarity between theatrical and literary editing; rather, I am on the hunt for evidence in editors' text choices that may indicate orientation toward supporting imaginary versus material interpretation, with the goal of approaching a definition of what constitutes theatrical editing.

I will begin with an examination of F1 as the basic control text against which all other editions will be compared. In this examination, it must be considered that the structure of the written English language was not standardized at the time. The Early Modern era marked the beginnings of English language standardization, and while there were early grammars published by William Bullokar, Paul Greaves, and Alexander Gill during Shakespeare's lifetime and immediately after his death (and before F1's

publication), they were little noted or used by the general (literate) population.⁸

Grammatical standardization did not begin to be more widely accepted into general use until late in the seventeenth century. Therefore, F1 reflects the nonstandard syntax, tenses, punctuation, and other speech elements that were normal to the time.

Given this state of irregularity, an editor might well determine that any number of elements in the F1 text could—and probably ought to—be emended for legibility, to correct obvious errors, and perhaps also to restore the text to the form that the editor believes is appropriate. Flatter suggested, however, that the irregularities in the F1 text indicate more than random variations. He proposed that unexpected or eccentric pointing, along with the majority of other irregularities in the text as printed, are purposely directive, as though Shakespeare were guiding the course of a character's thought, energy, and emotion flowing through the arc of the lines:

... a broken-off verse, a missing syllable, an irregular stress... I have in the end found out—or at least I think so—that certain peculiarities of diction are more often than not attributable to certain reasons: certain means are used for certain artistic purposes. (9)

As stated in Chapter I, a few Shakespeareans, notably Freeman and Tucker, embraced and expanded Flatter's theory, and were particularly concerned with the impact of the full stop on oral interpretation:

The most significant punctuation mark, both for Freeman and Tucker, is the full stop, or period. Each refers to this mark as designating the completion of an entire thought... The relatively liberal use of full stops in more grammatically oriented modern editions tends to produce choppier verse, inflecting (often narrowing) meanings and character, and orphaning portions of these larger thoughts. (Weingust 70-71)

⁸ For a detailed history of grammar editions, see Ute Dons' *Descriptive Adequacy of Early Modern English Grammars*.

The rhythm in Shakespeare text seems to be one of the primary elements that interpreters connect with meaning and emotion. Kristin Linklater found that the rhythm of the beats created by punctuation in Shakespeare's language fires up a driving force within the body of the actor:

Rhythm takes language and adds an inner drive that moves it, shakes it, and channels it... The music of the vowels and consonants serves the words and images, the words and images serve the phrases, the phrases serve the meaning, the meaning is danced by the rhythm, the rhythm is channeled by the form—all of this serves the character's objectives and actions and all of those serve the story. (*Freeing* 122, 192)

She constructs connections beginning with the smallest component of printed text (letters), and expands through larger and larger forms that are informed by qualities like rhythm and meaning—and claims, in her most provocatively mysterious phrase, that “the meaning is danced by the rhythm.” In this passage, Linklater describes a sensory, organic resonance of the text that, one presumes, takes place within the body of the actor, although her statement could also be read to mean that these qualities exist within the language alone, independent of any interpreter. However, I believe that Linklater's larger intent is to instill a perception in the actor, of vitality embedded in the very molecules of Shakespeare's language, and, by this, to combat the young actor's tendency to approach speaking this text with trepidation, for fear of doing it “wrong.” The title of her book, *Freeing Shakespeare's Voice*, suggests her objective: freeing an actor's emotional and intellectual expression *through/with/in* Shakespeare's language, rather than *despite* it:

To release [the voice's] potential we must dissolve the limitations imposed by twentieth-century upbringing and awaken the dormant power that brings breath into every cell of the body and restores largess of expression and stature to the human-actor-being. (Linklater, *Freeing* 7)

Linklater's technique is designed to inspire, provoke, and guide the production of palpable, connected, organic responsiveness in the Shakespearean actor's voice; this often requires that the teacher erode certain powerful emotional defenses of which the actor him/herself may be unaware:

The person who becomes the actor needs unblocked access to the fullest capacity of voice, body, emotions, intellect, and imagination. Very often one or more of these essential attributes is held hostage by past experience that says emotional expression is dangerous, impulse and spontaneity are dangerous, words are dangerous. Inner voices shout STOP at the moment a creative impulse yells go and the resonance of these hidden voices flooding the inner ear deafens the sound of one's own true, individual voice. There is no authentic individual artistry until the reverberation of personal truth replaces the resonance of naysaying; until then derivative performance is inevitable and real art is elusive.

If real artistry depends on the authenticity of the artist's voice, and if we are talking about the real, physical voice, not a metaphorical one, then we must recondition real usage on a psychophysical level, by which I mean not just the discrete respiratory and laryngeal mechanisms but their deployment in the larger arsenal of emotional defenses. The emotions that are being defended are often huge and the order of the art they produce is seldom "recollected in tranquility" but more often forged in a chaotic escape on the rehearsal floor or in the classroom where they are afforded relaxation and permission. (Linklater, "Thoughts" 7)

The kind of work that Linklater does, in order to be effective, often must employ language that can reach those unacknowledged places within the actor and urge, challenge, and provoke him or her to break through defenses and risk new behavior.

John Russell Brown also describes elements of the text in sensory terms. He proposes that these physical responses are primary, perhaps even primal, constituents within Shakespearean language:

Everywhere in Shakespeare's plays words awaken sensuous images and call for embodiment...For a reader, as for actors and audience, a play-text provides a stream of sensuous provocation that sets imagination to work and awakens memories of lived experience...Every literary artifice is put to work in this way: simile, metaphor, imagery, choice of words, metre,

rhythm, syntax, and more. Allusions and double meanings suggest different levels of consciousness, creating a subtext of feelings and sensations that underlie speech. In rehearsal or performance, or with careful and repeated reading of the text, further palpable images register and mingle with earlier ones. This appeal to the senses and suggestion of physical activity are distinctive qualities of Shakespeare's writing. (Brown, *Shakespeare Dancing* 1-2)

Brown's claim is inclusive, suggesting that all who encounter Shakespeare's text will be sensorially provoked to "embody" the images contained within it. He erases any distinction between imaginary and literal staging, addressing actors as readers and readers as actors (of the mind). He seems to be encouraging interpreters to allow for physical resonances along with, or perhaps instead of, intellectual ones; in short, he's urging readers to feel more and think less, and seems to be doing so to nurture creative performance.

While Linklater's and Brown's depictions of sensual text might seem romantically imprecise, Eric Griffiths expresses one aspect of text that is not specifically articulated in Linklater's and Brown's statements, that text on the page by itself is devoid of intrinsic meaning, and requires an act (reading, voicing) to be experienced:

We cannot have a text of Shakespeare at all without...an exercise of imagination. For the meaning of the words on the page does not declare itself, nor is it separable from features of voicing. (7)

Print does not give conclusive evidence of a voice; this raises doubt about what we hear in writing but it also gives an essential pleasure of reading, for as we meet the demand a text makes on us for our voices, we are engaged in an activity of imagination which is delicately and thoroughly reciprocal. (13)

Whatever else poetry may be, it is certainly a use of language that works with the sound of words, and so the absence of clearly indicated sound from the silence of the written word creates a double nature in printed poetry, making it both itself and something other. (60)

That imagined voice, however, differs according to the reader's approach or purpose. As Worthen expressed:

Needless to say, reading a playtext if you have been cast in the play is itself a specific kind of reading, as is reading it as a director or designer; it involves the trained, disciplined ability to apply a range of reading and interpretive strategies, some of which are not unique to the theatre ("what is Hamlet really thinking?") and some of which are ("what do I *do* here and how do I do it?"). ("Imprint" 208)

It is equally true that an editor's purposes will influence the questions s/he asks in reading, and that they will inform his or her silent voice—but it is impossible to escape the demands of performance when editing a play text; in order to punctuate a speech, one must imagine it being spoken, must tune in to the sounds of the words in the character's voice. Even an editor who detests the interference of actors and theatre upon Shakespeare's text must still at least listen to an imaginary performance in order to be able to edit it.

Whatever may have been originally intended (or not intended) by Shakespeare's writing, his actor's performances, or the compositors' typesetting, in order to be useful to practitioners today, a theatrically edited text would do well to accommodate the modern tendency to read every element of text structure as meaningful. As Worthen says, "We are all prepared to read the space of the page as significant" ("Imprint" 222).

So much depends here on so little. Yet, if we want to trace the relationship between writing and performance as forms of signification at a given moment in history, it is important not to overlook the details, the material traces that may connect writing and performance in a common cultural tissue. (Worthen, "Imprint" 219)

And therefore, every edited version of the text gives a different voicing, first in the imagination, and then materially, onstage. Hélène Cixous explores the intertwining of voice and text in her *écriture féminine*:

First I sense femininity in writing by: a privilege of *voice*: *writing and voice* are entwined and interwoven and writings' continuity/voice's rhythm take each other's breath away through interchanging, make the text gasp or form it out of suspenses and silences, make it lose its voice or rend it with cries...Listen to a woman speak...She vitally defends the "logic" of her discourse with her body; her flesh speaks true. She exposes herself. Really she makes what she thinks materially carnally, she conveys meaning with her body. She *inscribes* what she is saying because she does not deny unconscious drives the unmanageable part they play in speech. (92)

Anne Ubersfeld describes her view that meaning does not arise from theatre until it is performed, and that performance creates a communal "voice":

Meaning in theatre does not exist before performance, before what is concretely said and shown; moreover it cannot exist without the spectator. This gives rise to the insoluble difficulties posed by any hermeneutics of the theatre: how are we to decipher a meaning that has yet to be produced?...What is so unique to theatre is the fact that, because it is no longer (as the poet said) 'one person's voice'—since the scriptor has voluntarily withdrawn—it so implicates the spectator that it ends up being the voice of us all. (192)

Stanley Wells summed up what he believed to be the editors' basic responsibility in dealing with punctuation, which is, in a word, to protect the interpreter's voice. Editors must avoid curbing or crushing imaginative voicing of the text: "[t]he aim...should be to give the reader and the actor such pointing as is essential to intelligibility without attempting to impose on the text interpretative nuances and directions for emphasis which restrict the reader's or actor's response" (Wells and Taylor, *Modernizing* 33). This links to Linklater's recommendation that, early in an actor's exploration of a Shakespeare character, s/he seek interpretive inspiration through close investigation of the way the text is laid out on the page, including lineation and punctuation:

We get to know Shakespeare's characters when we allow our thought/feeling waves to be inflected and shaped by the character's thought/feeling patterns as they are revealed in the verse-form. WHY does that person's thought end at the end of the line? WHY does the emotion

switch suddenly in the middle of a line and then apparently run on for three more lines without punctuation? WHY is that little weak word at the end of a line? What do these patterns reveal about the character's inner state? (*Freeing* 155)

Linklater's suggestion that the language patterns and variations "reveal" the character's inner state would seem to be harmonious with Flatter's perception that Shakespeare is intentionally directing actors through the verse-form. Whether or not this is authentically true is moot in terms of supplying theatrically edited text to theatre practitioners. Concern about the lack of verifiable proof that there is intentional direction embedded in the verse structure of Shakespeare is outweighed by the fact that, in general, modern readers *will* assume that the structure is intentional and significant. As Worthen suggested, we have been trained by modern poetry to assume that punctuation, capitalization, blank spaces, pauses, rhythm, meter, and the overall shape of the text are significant to its meaning:

Learning to read, at least learning to read in what Michael Joyce calls the "late age of print," involves learning to read spatially, to account for the rhetoric of typographic space (*Othermindedness* 3)...It's important to recognize that the practices of reading that now seem obligatory for modern poems could not be created by poems alone. ("Imprint" 60-61)

An additional concern for theatrical editing is the actor's and director's processes of interpreting text. Practitioners will sometimes verbalize this as some variation of *finding meaning in* or *pulling meaning out* of text, but the metaphor is false when meaning is not actually contained within text, but within the actor:

The move away from a New Critical interpretive practice, in which a text's meaning is understood to be contained solely within the text itself, has led to a wide range of interpretive methods that see meaning located in the web of social relationship between individual texts and cultural ideologies. (Werner 17)

Shakespeareans like Linklater, Brown, Freeman, and Tucker have held that the text actually has “clues” to acting and staging embedded within it. This belief translated into training techniques designed to assist actors in answering Worthen’s (exclusively theatrical) question, “What do I *do* here, and how do I do it?” They have trained a generation of actors and directors in techniques of text analysis that presume structural intent, who are in turn now making and teaching theatre, using the same or related approaches with a new generation of practitioners. Whether or not the presumption of structural intent is verifiably “true” is as unknowable as what Shakespeare actually wrote. It *is* true, however, that scores of practitioners find these systems of close textual analysis serve to catalyze creative inspiration in making theatre. If considered as part of a system of interpretation designed to inspire the interpreter, rather than claimed to be a material feature intentionally embedded in the texts, this kind of analysis of text structure does have a place, I believe, in approaching a definition of theatrical editing of the text.

Therefore, as I examine and compare these texts, I will assume that the punctuation and other text elements *matter*, and that they will be directive to the actor and director—regardless of whether or not they were intended to be so.

In this search, I consider the texts of the four Folios, and of fourteen editions of collected works whose editors have had noteworthy influence on colleagues and/or subsequent generations of editors. This begins with Nicholas Rowe’s 1709 collection, and ends with Jonathan Bate and Eric Rasmussen’s 2007 edition commissioned by the Royal Shakespeare Company. In chronological order, I examine prefaces in which these editors have stated a policy or intent in regard to their text treatments, with particular interest in expressed relationship to theatre practice. I then compare that expression of

intent to their actual choices in text examples, using Orlando's first speech from *As You Like It* as my primary text. And finally, I quantify and chart the rhythmic structure of each edition's text, beginning *As I remember, Adam*, and ending *with my education*; this text corresponds to the first full run-on sentence in F1.

I have selected the Orlando speech for a number of reasons: among them, that it has no quarto version, and that the text variations between the four Folio versions are relatively subtle. Thus, the number of contentious text questions is limited in the speech, which makes it possible to do a thoroughly detailed comparison of editions within the scope of this study. Also, despite the relative stability of the Folio *As You Like It* text, because of this speech's nongrammatical sentence structure, pointing, significant location at the opening of the play, and undefined context (there is no "moment before"), there has been a fair amount of disagreement among editors as to how to "solve" what has been viewed as problematic when interpreting and modifying the speech for publication. Therefore, comparing edited versions of this speech provides a fairly revealing microsample of each editor's approach to the text, and allows conjecture as to the extent each may have felt responsive to the theatrical considerations that originated the text, or responsible for delivering an edition that "works" as a script for the theatre.

In comparing editions, I also consider the theatrical possibilities that may result from editing choices, such as an emendation's potential to inspire a particular nuance in interpretation. Since it is impossible to dismiss my own subjective biases, I have attempted to limit those comments to what seems to be absolutely necessary in analyzing the edited text within a theatrical context.

In Appendix A, I have included facsimile reproductions of this speech from each of the four Folios; in Appendix B, I have delineated every variation between them. Appendix C has facsimiles of the twelve editions I sample in this chapter, and in Appendix D, I provide a rhythmic comparison of the phrase segments, punctuation elements, number of beats, and words per beat (WPB) in the first sentence in each edition, and a summary graph.

The purpose of this chart is to provide an analytical tool that identifies and quantifies the rhythmic qualities of the Orlando speech as it has been printed in each edition. I chose to do this because the potential efficacy of text as it *might be* performed is difficult to assess and, arguably, punctuation can offer one avenue for quantification of the effect of editing upon performance. In this, I regard the edited text as having a kind of percussion, with each element of punctuation providing its own syncopation.

To denote and quantify phrase beats, I begin by using the Bate-Rasmussen formula that attributes a beat value to each form of punctuation: “we decided that a comma would indicate a stop lasting one beat; a colon two beats; and a period three beats” (Rasmussen).⁹ I have expanded that a bit in my chart: punctuation denoting a light pause (a comma) is one beat; marks indicating a more substantial pause (a semicolon, colon, dash, a pair of parentheses, or a question mark followed by a lowercase word) receive two beats; and a full stop (a period, ellipses, or a question mark followed by a capitalized word) is three beats.

Comparing versions of the Orlando speech in Folios 1 through 4, I found that they are all fairly similar to one another, with a few variations. The full speech is between 23 and 25 lines long in each edition; the difference in length is due primarily to the size and

⁹ Eric Rasmussen e-mail to the author, July 26, 2010. Used by permission.

ornamentation of the initial “A” in *As I remember Adam*. The phrase *but poore a thousand Crownes* in F1 is slightly altered in F 2, 3, and 4 by switching the positions of two words: *poor* and *a*. So, F1’s *but poore a thousand Crownes* becomes *but a poore thousand Crownes* in 2 through 4.

Spelling varies somewhat between Folio versions (*Crownes/Crowns; lies/lyes; staies/stayes/stays*). The variations seem not to have been purposeful, and are perhaps more likely attributable to the lack of standardized spelling in Early Modern texts.

The punctuation in the Folios is also fairly consistent, and each version identically uses just three periods (full stops) in the speech. When broken down into phrase segments, beats (as defined by punctuation), and average number of words per beat (wpb), the first sentence is identical in F1 and F3: 30 segments, 40 beats, and an average of 6.2 wpb. F2 has 31 segments, 41 beats, and 6.2 wpb, and F4 has 30 segments, one sentence, 39 beats, and 6.4 wpb.

The first sentence is unusually long in each Folio, with its full stop occurring in line 18, 19, or 22, depending on the layout. There is punctuation in the sentence, using colons, commas, semicolons, dashes, and question marks followed by lowercase words, but each Folio still prints it with no full stop indicated until “education”:

As I remember *Adam*, it was upon this fashion
bequeathed me by will, but poore a thousand
Crownes, and as thou saist, charged my bro-
ther on his blessing to breed mee well : and
there begins my sadness : My brother *Jaques* he keepes
at schoole, and report speakes goldenly of his profit :
for my part, he keepes me rustically at home, or (to speak
more properly) staies me here at home unkept : for call
you that keeping for a gentleman of my birth, that dif-
fers not from the stalling of an Oxe? his horses are bred
better, for besides that they are faire with their feeding,
they are taught their mannage, and to that end Riders

deerely hir'd : but I (his brother) gaine nothing under him but growth, for the which his Animals on his dunghils are as much bound to him as I : besides this nothing that he so plentifully gives me, the something that nature gave me, his countenance seemes to take from me : hee lets mee feede with his Hindes, barres mee the place of a brother, and as much as in him lies, mines my gentility with my education. (F1)

The last two complete sentences in the speech are much shorter than the first:

This is it *Adam* that grieves me, and the spirit of my Father, which I thinke is within mee, begins to mutinie against this servitude. I will no longer endure it, though yet I know no wise remedy how to avoid it. (F1)

Here, Orlando seems to be saying that he is greatly burdened by the events that have led up to this moment,¹⁰ and he feels a mounting sense of defiance. He declares his intention to put an end to his suffering, although he is unable to think of a solution.

At 189 words, the unusual length of the first sentence, combined with the connotation of the two that follow, seems to give Orlando's listing of grievances particular emotional force. This is not unique in Shakespeare; Freeman suggests a number of similar speeches, such as Gremio from *The Taming of the Shrew* ("Trembled and shook"), Helena from *A Midsummer Night's Dream* ("Call you me faire"); Portia in *The Merchant of Venice* ("you see me"); and Constance in *King John* ("No, I defie all Counsell"). Weingust describes a similar finding in part of Shylock's "Hath not a Jew eyes" speech from *The Merchant of Venice*:

Modern editions tend to break up the speech with fifteen full stops. The Folio offers only five. The Folio reading becomes one where Shylock is less halting, perhaps characterologically interpretable as less controlled

¹⁰ *Burden* is one possible reading for *grieve*. Other Early Modern definitions in the *Oxford English Dictionary* include *make heavy, harm, oppress mentally, cause pain, incense, harass, vex, cause deep sorrow, and offend*.

and meticulous, responding to his cue with an outburst of forty-nine words (which modern editions split in half). His second full sentence hurtles along through ninety-nine more (which the modern editions break into eight separate sentences). Only after this outpouring does Shylock settle down to more seemingly controlled sentences of eleven, sixteen and nineteen words (which modern editions let stand). (71)

If Orlando's speech is read aloud following the punctuation, this unusually long listing of grievances could indicate to the actor that more is going on for the character in this speech than straightforward exposition. As suggested before, there seems to be an impelling force, perhaps also urgency, inspiring this unusual outburst. If, however, its phrases are made into discrete sentences by adding periods, it could presumably dissipate that sense of force or urgency. How an actor chooses to interpret this speech is, of course, a matter of individual interpretation; however, the way in which the text is punctuated and laid out on the page can influence that choice.

The first named Shakespeare editor was Nicholas Rowe, who published the collected works in 1709 for Jacob Tonson. His editorial approach has had a long-lasting effect. Peter Holland notes: "Rowe established a practice of presentation and modernization of Shakespeare's text that continues to exert exceptional influence....Rowe's habits are not radically dissimilar from those now practiced by editors" (24-25).

The one section of the preface that is specifically referent to theatre describes Rowe's admiration for Thomas Betterton, the actor who influenced his appreciation for the plays in performance:

I cannot leave Hamlet, without taking notice of the Advantage with which we have seen this Masterpiece of Shakespeare distinguish it self upon the Stage, by Mr. Betterton's fine Performance of that Part...No Man is better acquainted with Shakespear's Manner of Expression, and indeed he has study'd him so well, and is so much a Master of him, that whatever Part of

his he performs, he does it as if it had been written on purpose for him, and that the Author had exactly conceiv'd it as he plays it. (xxxii-xxxiv)

Rowe seems to feel that knowledge and study of Shakespeare text make for better performances, and he values the part of Betterton's acting that appears to be in sync with the text, as though Betterton and Shakespeare had partnered in creating the role.

Rowe's editorial mission was focused on correcting past mistakes and problems:

I have taken some Care to redeem him from the Injuries of former Impressions. I must not pretend to have restor'd this Work to the Exactness of the Author's Original Manuscripts: These are lost, or, at least, are gone beyond any Inquiry I could make; so that there was nothing left, but to compare the several Editions, and give the true Readings as well as I could from thence. This I have endeavour'd to do pretty carefully, and render'd very many Places Intelligible, that were not so before. (Rowe qtd. in Murphy 60)

Although he does not name the editions that he feels have harmed Shakespeare's work, it is likely that he is referring to the Folios and quartos. His mission to right the wrongs that had been done to the text was reflected in his edition's subtitle: "Adorn'd with Cuts, Revis'd and carefully Corrected" (Holland 24). He stated that his intent in commenting on the plays is to observe rather than criticize: "...[I will] only take the liberty, with all due Submission to the Judgment of others, to observe some of those Things I have been pleas'd with in looking him over" (xvi). He usually tempered his criticisms with statements of understanding, or even justifications:

I am very sensible that he do's, in this Play, depart too much from that likeness to Truth which ought to be observ'd in these sort of Writings, yet he do's it so very finely, that one is easily drawn in to have more Faith for his sake, than Reason does well allow of. (xxii-xxiii)

Although he criticized Shakespeare's ignorance of Aristotle's Unities, he praised text or plot turns that did not seem to him to be "natural," but that were theatrically

effective. He praised these kinds of inventions when they served character, as he did when analyzing Caliban's dialect:

...that extravagant character of Caliban is mighty well sustained, shows a wonderful invention in the author, who could strike out such a particular wild image, and is certainly one of the finest and most uncommon grotesques that ever was seen. The observation which, I have been informed, three very great men concurred in making upon this part, was extremely just; that *Shakespeare had not only found out a new character in his Caliban, but had also devised and adapted a new manner of language for that character.* (Italics Rowe's) (xxiv)

Rowe's respect for Betterton's performance and his admiration for linguistic creativity suggest that perhaps he was a strong-minded critic with an understanding of current literary tastes who nevertheless did not feel obligated to march in lockstep with his contemporaries, or he may have been a theatre enthusiast who could tolerate the relaxation of contemporary literary and grammatical standards when they served the creation and portrayals of compelling dramatic characters.

Rowe's likely source was the Fourth Folio:

Rowe's edition was based on F4, presumably lent to him by his publisher Jacob Tonson who had rights to this edition, and it was, of course, still standard practice to base a new edition on the most recent one rather than the earliest available. But Rowe had his own copy of F2...in 1708 he used it as copy for some trial sheets of *The Tempest*. (Egan 4)

Some of his emendations included lists of *Dramatis Personae*, act and scene divisions, and exits and entrances where appropriate to the action but not included in F4. He also modernized spelling and punctuation according to contemporary standards, and corrected errors in lineation.

In Rowe's editing of the opening of *As You Like It*, he added "*Act I. Scene I. SCENE an Orchard. Enter Orlando and Adam,*" and the note "*The SCENE lyes first near Oliver's House, and afterwards partly in the Duke's Court, and partly in the Forest of*

Arden.” In the speech itself, Rowe was true to his aim (of restoring the text), in that he maintained F4’s text word for word (including the phrase *but a poor Thousand Crowns*), but he made quite a few changes in the form of the verse.

Rowe modernized spelling (*stay’st/staist*) and effected multiple changes in capitalization (*thousand/Thousand, profit/Profit, dunghills/Dunghills*, etc.). This might have been intended to suggest stress or importance, but is more likely attributable to a general evolution in writing style.¹¹

Rowe replaced F4’s colons with semicolons, and though that could be explained by a change in linguistic fashion, it is possible that then, as now, an actor could be subtly affected by the difference. Today, semicolons generally separate two main clauses that are related but of equal importance, while a colon separates two clauses of which the second expands or illustrates the first. In other words, colons suggest that each phrase is created as an outgrowth of the preceding phase, while semicolons are more suggestive that each phrase is sparked by an idea of equal importance to the one before; i.e., the phrases are linked but not subordinate to one another. Reading the punctuation with its modern use, an Orlando who uses colons could seem to be more impassioned; the speech escalates emotionally because each phrase makes him angrier. Conversely, the Orlando who uses semicolons seems less constant, more changeable, perhaps more erratic in his thinking, or more thrown by the strength of his emotion. Both are interesting and useful

¹¹ The meaning or purpose of capitalization in early modern literature has not been dispositively established. “[note] how close English came at one time to being saddled with the system of initial capitalization which still exists in modern German...[No] purely mechanical system for initial capitals [was] ever universally established. Perhaps because of the uncertainty which can be seen to have reigned at the time, few modern scholars have attempted to offer explanations. Tillotson has argued that at the beginning of the eighteenth century initial capitals were used especially to add dignity to octavo pages, where (he said) they are commoner than in quarto or folio” (Gerritsen, Arn, and Wirtjes 49, 52).

readings, and could result from changes in the punctuation that exerted influence on the actor's interpretation of the character.

Another of Rowe's bolder innovations was to replace parentheses with commas around "to speak more properly" and "his brother." Adding these phrases to the primary arc of Orlando's reasoning rather than setting them off in parentheses might affect interpretation. As a parenthetical, *to speak more properly* seems perhaps to be Orlando's self-correction, and it might be muttered or spoken with a tone of surliness. Without the parentheses, it could be read as openly angry; it elevates his sense of outrage over having been not just uneducated but *unkept*, like an *Ox* in a stall. "His brother," when read as a parenthetical, clarifies Orlando's meaning by adding detail: as Oliver's brother he is deserving of more. When released from parentheses, the phrase could raise the degree of Orlando's anger so that it is more overt and less thoughtfully expressed, as though he is frankly outraged that Oliver should abuse him so. The Orlando who has these phrases in parentheses might be more sullen and internal; the one who has them separated with commas could be more volatile, brash, or direct.

One more notable innovation of Rowe's was making F's first single sentence into four discrete ones, adding punctuation that increased the number of phrase segments from 30 to 35 and the beats from 39 to 44, which decreased the average phrase length from 6.4 to 4.9 words per phrase. He maintained the flow of a single sentence through nearly half the 21-line speech, however, not inserting his first full stop until the tenth line, after "Ox?" Although these may not appear to be major changes when reading F4 and comparing it to Rowe, when spoken aloud, it is likely to be apparent that Rowe's has a choppy, more percussed rhythm than F. With its pauses and breaks, and with full stops

between major points, Rowe's edit is likely to influence an actor's interpretation of the role.

Rowe's edition had a significant impact upon his successors, one of the more prominent of whom was Alexander Pope, who published a six-volume edition for Tonson sixteen years later, in 1725. It began with a preface that frequently referred to the theatrical origins of the texts. He defined Shakespeare as a player first, whose work as a poet developed "first upon the judgments of that body of men whereof he was a member." He excused the plays' divergence from literary standards because dramatists write by their own rules:

They have ever had a Standard to themselves, upon other principles than those of *Aristotle*. As they live by the Majority, they know no rule but that of pleasing the present humour, and complying with the wit in fashion; a consideration which brings all their judgment to a short point. Players are just such judges of what is *right*, as Taylors are of what is *graceful*...Most of our Author's faults are less to be ascribed to his wrong judgment as a Poet, than to his right judgment as a Player. (6)¹²

Although he finds Shakespeare's literary deficiencies excusable, Pope is less forgiving of what he deemed the errors of Shakespeare's theatrical collaborators. He devoted much of the Preface to disparaging the "almost innumerable Errors which have risen from one source, the ignorance of the Players, both as his actors, and as his editors" (11). He was particularly censorious of the Folio, which he found full of "trifling and bombastic passages," and inferior to the quartos:

For whatever had been added, since those Quarto's, by the actors, or had stolen from their mouths into the written parts, were from then conveyed into the printed text, and all stand charged upon the Author...A number of beautiful passages which are extant in the first single editions, are omitted in this: as it seems, without any other reason than their willingness to

¹² The original edition of Pope's Preface had no page numberings. I have added numbers for easier reference, identifying the page beginning "The Preface of the Editor" as page 1.

shorten some scenes...either lopping or stretching an Author, to make him just fit for their Stage. (12)

In Pope's estimation, emendations made by anyone other than Shakespeare were entirely without merit. He asserted that the "Original Copies" used as sources for the Folio were corrupted remnants of Shakespeare's plays that had been capriciously altered by the actors:

(They) had lain ever since the Author's days in the playhouse and had from time to time been cut, or added to, arbitrarily...Some characters were confounded and mix'd, or two put into one, for want of a competent number of actors...From liberties of this kind, many speeches also were put into the mouths of wrong persons, where the Author now seems chargeable with making them speak out of character: Or sometimes perhaps for no better reason than that a governing Player, to have the mouthing of some favourite speech himself, would snatch it from the unworthy lips of an Underling... (12)

Pope's criticism of the "excessive carelessness" of the Folio publishers was equally harsh:

Every page is so scandalously false spelled, and almost all the learned and unusual words so intolerably mangled, that it's plain there either was no Correcter to the press at all, or one totally illiterate... Prose from verse they did not know, and they accordingly printed one for the other throughout the volume. (11)

Pope's disgust with the Folio text might seem to give him license to adapt the plays any way he saw fit. However, Pope stated that editing required "my best judgment...with a religious abhorrence of all Innovation, and without any indulgence to my private sense of conjecture" (16). He seems to have held true to that aim, as his editing choices in the Orlando speech seem cautious, with fewer changes to this speech than any other editor in this study. He retained certain of Rowe's additions, incorporating the act and scene designation, and simplifying the stage setting to a single phrase:

Oliver's House.

Pope retained the Folio format in following the question mark after “stalling of an ox?” with the lower case “h” beginning “his horses are bred better.” This creates a sentence of 106 words, constituting the longest single sentence in any version of this speech except that in the Folio, with its word count of 189.

Pope emulated Rowe in breaking up the Folio’s first sentence into four, though he differs in the placement of the first full stop. Rowe’s is placed at 91 words (after “Ox”), followed by a second sentence 52 words long. Pope’s first sentence is considerably shorter, at 37 words (after “sadness”), followed by the second sentence at 106 words. Like Rowe, Pope inserts a period after “bound to him as I.” The two versions have similar counts of segments and beats (35/44 Rowe; 34/45 Pope), but a noteworthy difference in words per segment (4.9 Rowe; 5.6 Pope). In regard to word flow as measured by words per segment, despite his professed dislike for the Folio and distrust of practitioners, Pope’s version of this speech is rhythmically closer to the Folio (presumably a theatrically collaborative version) than any other edition.

Quickly following Pope’s edition, Lewis Theobald published a 1726 preface that lambasted Pope, and preceded publication of his own seven-volume edition of *Shakespeare’s Collected Works* in 1733. The Preface was titled:

Shakespeare restored: or a Specimen of the Many Errors, as well Committed, as Unamended, by Mr. Pope in his Late Edition of this Poet. Designed Not only to correct the said Edition, but to restore the True Reading of Shakespeare on all the Editions ever yet publish’d.

This attack on Pope, and Pope’s rejoinders, ignited a war between the two editors. Theobald was the putative loser, emerging with his reputation permanently tarnished.

There is nothing in his preface to indicate that Theobald felt that theatrical uses of the text warranted his attention. His only mentions of the stage occur within the context

of praise for the plays' effectiveness, or description of Shakespeare's career as a playwright. He links certain elements of Shakespeare's style conjecturally to his personality, education, or experience, but does not consider them in terms of their theatrical purposes or origins. For example, in analyzing certain lines of Brutus's from *Julius Caesar* ("Between the acting of a dreadful thing / And the first motion, all the interim is / Like a phantasma, or a hideous dream"), he finds that Shakespeare must have been involved in a similarly clandestine plot in his own life, rather than investigating them through the lens of Brutus' character:

Comparing the Mind of a Conspirator to an Anarchy, is just and beautiful; but the Interim to a hideous Dream has something in it so wonderfully natural, and lays the human Soul so open, that one cannot but be surpriz'd, that any Poet, who had not himself been, some time or other, engaged in a Conspiracy, could ever have given such Force of Colouring to Truth and Nature. (xxvii)

Theobald theorized that producers in Shakespeare's day would deliberately keep their plays from being published, because it was to their advantage to do so. He claimed that without copyrights (which were not in force in England before 1709), rival theatres would steal plays and profit from the printing of mutilated versions, which would propagate egregious errors in the text. Like Pope, Theobald reserves his stongest censure for the actors from Shakespeare's company who published the Folio:

When the Players took upon them to publish his Works intire, every Theatre was ransack'd to supply the Copy; and Parts collected which had gone thro' as many Changes as Performers, either from Mutilations or Additions made to them. Hence we derive many Chasms and Incoherences in the Sense and Matter. Scenes were frequently transposed, and shuffled out of their true Place, to humour the Caprice or suppos'd Convenience of some particular Actor. Hence much Confusion and Impropriety has attended, and embarras'd, the Business and Fable. For there ever have been, and ever will be in Playhouses, a Set of assuming Directors, who know better than the Poet himself the Connexion and Dependance of his

Scenes; where Matter is defective, or Superfluities to be retrench'd...
(xxxix)

Theobald felt his task of editing was: “reduced to these three Classes; the Emendation of corrupt Passages; the Explanation of obscure and difficult ones; and an Inquiry into the Beauties and Defects of Composition” (xl). In correcting textual errors of long standing, he believed it necessary to rely on a “high Degree of moral Certainty,” because on almost every page, he found “Suspensions of Depravity” (xxvi). This reasoning could give Theobald license to exercise a fairly free hand in editing, as he did in his version of *A Midsummer Night's Dream*. In F1's *Midsummer* Puck's text reads:

Pretty soule, she durst not lye
Neere this lacke-love, this kill-curtisie.

Theobald cuts the phrase “this lacke-love” and adds “to,” changing the line to “Neere to this kill-curtisie.” His note explains:

Near to this lack-love, this kill-curtisie.] Thus, in all the printed editions. But this Verse, as *Ben. Jonson* says, is broke loose from his Fellows, and wants to be tyed up. I believe, the Poet wrote:

Near to this kill-courtesie.

And so the Line is reduced to the Measure of the other. But this Term being somewhat quaint and uncommon, the Players, in my Opinion, officiously clap'd in the other, as a Comment; and so it has ever since held Possession. (102)

And thus he neatens up the verse by cutting a phrase and adding a word to make it match the trochaic quadrameter of the other lines. Theobald's theory about an actor clarifying an unfamiliar term might be credible, but this ignores Shakespeare's proclivity for using metrical irregularity as a tool of theatrical invention (which could in this case, for example, suggest Puck's disgust with a man who would cast aside a charming potential bed companion). Also, Theobald describes *kill-courtesie* as a term “somewhat quaint or uncommon” (the early meaning of *quaint* being *clever* or *ingenious*), but he

ignores Shakespeare's consistent coinage of new words and phrases, or account for the fact that an actor in the company would frequently have had or heard unfamiliar language in his or others' lines.

Despite his claim of the Folio's corruption and criticism of Pope's errors, Theobald seems to have exercised caution in editing the Orlando speech, with little innovation—basically creating an amalgam of F4, Rowe, and Pope. He reverted to Rowe's orchard setting, rejecting Pope's innovation of setting it in *OLIVER'S House*. His changes in punctuation and capitalization are minimal overall, primarily consisting of additional commas. He copied Pope's full stops, so his version also has four sentences that break at the same points. The additional commas account for Theobald's increase of 38 phrase segments (4 more than Pope), and for an added 8 beats, and the decrease from 5.6 words per segment to 5. The percussive effect of Theobald's amendments on an actor would likely be very similar to that of Pope and Rowe.

William Warburton was more innovative than Theobald in his attempt to correct problems in the text. His 1747 eight-volume edition of the Collected Works was built on Pope's edition, and Pope is credited as coeditor. By titling it *The Genuine Text...Being restored from the Blunders of the First Editors, and the Interpolations of the two Last*, Warburton articulated his aim to correct the errors of the Folio as well as Theobald and Sir Thomas Hanmer's editions that "left their Author in ten times a worse Condition than they found him" (ii). Hanmer's 1743 edition of six quarto volumes was very successful, but mostly because of its beautiful leather binding. His editing of the Orlando speech did not differ enough from its predecessors to include in this study.

Warburton admired Pope's edition, and Pope had asked him to publish a new edition, charging him with the accomplishment of certain tasks:

Put a stop to the prevailing folly of altering the text of celebrated authors without talents or judgment...[I will be] amending the corrupted Text where the printed Books afford no Assistance; explaining his licentious Phrasology and obscure Allusions; and illustrating the Beauties of his Poetry. (ii)

In his editing of the Orlando speech, Warburton added more punctuation than his predecessors, which was a substantial increase (from 34 to 40 segments) over Pope's version. The number of beats also increased, from 45 to 54, while the words per segment decreased from 5.6 to 4.8. Perhaps Warburton's most notable contribution to the editing of this speech, however, was the identification of, and solution to, three textual issues that concerned him. The first problem was a syntactical construction he felt was confusing the beginning of the speech:

As I remember, Adam, it was upon this FASHION bequeathed me by Will, but a poor thousand crowns, &c] The Grammar, as well as sense, suffers cruelly by this reading. There are two nominatives to the verb *bequeathed*, and not so much as one to the verb *charged*: and yet, to the nominative there wanted, [*his blessing*] refers. So that the whole sentence is confused and obscure. A very small alteration in the reading, and pointing sets all right—*As I remember, Adam, it was upon this MY FATHER bequeathed me, &c.* The Grammar is now rectified, and the scene also; which is this, *Orlando* and *Adam* were discoursing together on the cause why the younger brother had but a thousand crowns left him. They agree upon it; and *Orlando* opens the scene in this manner, *As I remember, it was upon this, i.e.* for the reason we have been talking of, that my father left me but a thousand crowns; however, to make amends for this scanty provision, he charged my brother on his blessing to breed me well. (291)

Thus, to solve this problem, Warburton removed "fashion," replaced it with "my Father," and added a comma after "upon this," justified with a bit of backstory, that Orlando and Adam have commiserated about his father's stingy bequeathal, and Orlando is continuing the conversation at the top of the play. In the service of straightening out

troublesome syntax, Warburton has offered a theatrical suggestion that encourages spirited action at the top of the play, speaking the first lines as though the characters are in the middle of an urgent conversation.

In his second footnote, Warburton explains his next language emendation:

STAYS *me here at home, unkept;*] We should read STYS, *i.e.* keeps me like a brute. The following words—*for call you that keeping—that differs not from the stalling of an ox*, confirm this emendation. So *Caliban* says, *And here you STY me in this hard rock.* (292)

Warburton is perhaps editing creatively here, as there is not an obvious error in the printed text, but he chooses to add to the animal references in the speech by changing “stays” to “stys.” Given the nonstandardized spelling in the Folio and Early Modern pronunciation, it might be plausible that the intended word was “stys”; also, referring as it does to being housed in a pig’s filthy pen, this reading might be considered more theatrically interesting than “stays” (meaning “to be kept”). However, in the early printings each of the four Folios has a variation of the spelling, but none undeniably supports Warburton’s spelling: F1 uses “staies”; F2, “stayes”; F3, “stayeres”; and F4 “stays.” In the Shakespeare Concordance, there are thirty-eight instances of the word “stays.” All are used in a context similar to Orlando’s speech, including a nearly identical usage by Julius Caesar in 2.2: “Calpurnia here, my wife, stays me at home.” Conversely, the word “sty” is found only five times in the canon, never as a plural, and is used as a noun in all examples, save in the singular example of Caliban’s speech that Warburton used to justify his emendation. Caliban’s “language” seems to have been poorly learned English and used as a character trait by Shakespeare, which undermines its effectiveness as support for use of “sty” in Orlando’s context.

Other instances of the F1 spelling of the word in which the meaning is indisputably “stays” and not “stys” can be found in sixteen places, including in *Comedy of Errors* (“My Mistris and her sister staies for you”), *Two Gentlemen of Verona* (“My father staies my coming: answere not”), *Taming of the Shrew* (“The tailor staies your leasure”), *Romeo and Juliet* (“There staies a Husband to make you a wife”), and *As You Like It* (“Who staies it stil withal?”). Precedent would seem to favor “stays” over “stys.”

The word’s location within the speech also makes Warburton’s emendation theatrically questionable. Orlando says that he is kept “rustically,” and Warburton notes that the reference to the keeping of an ox confirms his emendation. And yet, saying “stys” with an appropriate level of shame and disgust so as to impress the image of a pig on the audience’s imagination, but then to end the sentence on the image of an ox instead of a pig, could be confusing to readers or audience.

Warburton’s final edit was to alter “countenance” to “discountenance.” Unfortunately, his note assumes that the need for the change is self-evident: “We should certainly read *his DISCOUNTENANCE*” (292). His reason may simply be that “discountenance” was a clearer synonym for “disapproval,” but the meaning of “countenance” is also clear within the context of the line.

Dr. Samuel Johnson, known as a “great explicator of eighteenth-century words” (O’Neill 184), wrote in the preface to his 1765 eight-volume edition of Shakespeare’s works that his goal was to bring the plays to the public at large: “I hope that I have made my author’s meaning accessible to many who before were frighted from perusing him, and contributed something to the publick, by diffusing innocent and rational pleasure” (lix). He was successful in this goal; according to Murphy: “[He] invested heavily in

regularising the plays for his contemporary audience, providing, for instance, numerous additional stage directions to clarify the action...It was, as was no Shakespeare before it, a Shakespeare for the laity” (83).

Johnson held the task of editing in high esteem, and in his preface he claimed that editing well required education, instinct, and discretion:

...in perusing a corrupted piece, he must have before him all possibilities of meaning, with all possibilities of expression. Such must be his comprehension of thought, and such his copiousness of language. Out of many readings possible, he must be able to select that which best suits with the state, opinions, and modes of language prevailing in every age, and with his authour’s particular cast of thought, and turn of expression. Such must be his knowledge, and such his taste. (xlix)

In comparison to this editorial ideal, Johnson documented his frank assessment of each of his preceding editors’ accomplishments and flaws. He summed up Rowe’s edition as not actually intended to edit the plays, but only to add supplementary material to them, so that Shakespeare’s works might appear “like those of his fraternity, with the appendages of a life and recommendatory preface” (xlvi). He reprinted Rowe’s preface and biography, but did not consider the text emendations worthy of preserving.

Johnson credited Pope as the first to collate all of the old copies and restore many lines, but commented that “by a very compendious criticism, he rejected whatever he disliked, and thought more of amputation than of cure” (xlviii). He was more dismissive of Theobald, “a man of narrow comprehension and small acquisitions, with no native and intrisnick splendour of genius, but little of the artificial light of learning”(xlix). Though crediting him as “zealous for minute accuracy, and not negligent in pursuing it...[he] rectified many errors,” Johnson also protested that “a man so anxiously scrupulous might have been expected to do more” (l).

Johnson believed Hanmer possessed the qualifications to be an excellent editor, but lacked discretion in including too many of his predecessors' emendations, which "made his own edition of little authority" (lii). Although Warburton was alive and Johnson respected him, he did not spare criticism of his edition along with praising it:

His notes exhibit sometimes perverse interpretations, and sometimes improbable conjectures; he at one time gives the authour more profundity of meaning than the sentence admits, and at another discovers absurdities, where the sense is plain to every other reader. But his emendations are likewise often happy and just; and his interpretation of obscure passages learned and sagacious. (liii)

Johnson was the first to declare that the First Folio held primacy over the other Folio editions: "The truth is, that the first is equivalent to all others and that the rest only deviate from it by the printer's negligence...I collated them all at the beginning, but afterwards used only the first" (l). He argued that, despite their errors, those printing from whatever original documents they had at hand were likely to be more accurate in transcribing Shakespeare's text than later editors, who could only envisage what might have been written:

For though much credit is not due to the fidelity, nor any to the judgement of the first publishers, yet they who had the copy before their eyes were more likely to read it right, than we who only read it by imagination. But it is evident that they have often made strange mistakes by ignorance or negligence, and that therefore something may be properly attempted by criticism, keeping the middle way between presumption and timidity. (lxiii)

In laying out his editorial policy, Johnson advocated the avoidance of unnecessary imposition upon the text, even for modest improvements in clarity:

It has been my settled principle, that the reading of the ancient books is probably true, and therefore is not to be disturbed for the sake of elegance, perspicuity, or mere improvement of the sense. (lxiii)

When confronted with text that seemed to demand editing because its meaning had been lost, he endeavored to exercise as much caution, and preserve as much of the original, as possible:

Such criticism I have attempted to practice, and where any passage appeared inextricably perplexed, have endeavored to discover how it may be recalled to sense, with least violence. But my first labour is, always to turn the old text on every side, and try if there be any interstice, through which light can find its way. (lxiii)

Johnson seemed to view the original printings as theatrical blueprints rather than as literature to be read. He suggested that Shakespeare had been unconcerned with publishing his works, so what might be considered literary errors were nothing of the kind—the plays' success onstage was all that Shakespeare intended or desired:

Shakespeare regarded more the series of ideas, than of words; and his language, not being designed for the reader's desk, was all that he desired it to be, if it conveyed his meaning to the audience. (li)

This may be why Johnson, due to “to no policy but expediency,” did not base his edition on the Folio, but instead on “an eclectic combination of Warburton's edition and the 1757 fourth edition of Theobald” (Murphy 83). He preceded his own footnotes on the text with reprinted notes from earlier editors. In this, his edition was the first that approached the form of a variorum; it was almost a conversation between editors as much as a single man's emendations.

In his editing of the Orlando speech, Johnson took a new approach to the issue raised by his predecessor regarding confusion in the structure of the opening lines. He reprinted Warburton's note that explained his substitution of “my Father” for “this fashion,” and followed it with his own response:

There is, in my opinion, nothing but a point misplaced, and an omission of a word which every hearer can supply, and which therefore an abrupt and

eager dialogue naturally excludes...What is there in this difficult or obscure? the nominative *my father* is certainly left out, but so left out that the auditor inserts it, in spite of himself. (3.4)

Johnson's solution was to clarify this section's meaning by changing its punctuation rather than its words. He added a period after *bequeath'd me*, printing it as:

As I remember, Adam, it was upon this fashion bequeath'd me. By Will, but a poor thousand crowns; and, as thou say'st, charged my brother on his Blessing to breed me well. (3)

He seconded Warburton's suggestion that the speech begins in the middle of a discussion, and that Orlando is responding to Adam, confirming that, yes, his Father's will is responsible for his deplorable situation. Johnson dismissed Warburton's suggestion that the words "my Father" needed to be included, saying instead that the meaning is easily understood by an audience through context, and adding that an "abrupt and eager dialogue"—the emotion of the moment—might lead the character to speak in shorthand and leave it out.

Johnson agreed with Warburton's second text change and also changed the verb from *stays* to *sties*. His terse explanation does not elaborate, but supports Warburton's note, saying, "*Sties* is better than *stays*, and more likely to be *Shakespear's*" (4).

Conversely, Johnson reversed Warburton's last emendation and reverted to *countenance* rather than *discountenance*, noting that "There is no need of change, a countenance is either good or bad" (4).

Johnson favored punctuating with periods instead of other marks in this speech, doubling their number in this section from the other editors' four to his own eight. He placed full stops after "bequeath'd me," "breed me well," "begins my sadness," "of his profit," "of an ox," "bound to him as I," "grieves me," and "my education." This

increased the number of sentences in the full speech, from the lowest number (3) in the Folio to the highest (10) in Johnson. Thus, he significantly increased the editorial trend toward more pauses and breaks, resulting in 43 segments, 8 sentences, and 55 beats. At 4.5, the number of his words per segment was the least of any edition that preceded his.

Edward Capell was the next to publish a significant collected works of Shakespeare, subtitling his 1767 edition:

Comedies, Histories, and Tragedies, set out by himself in quarto, or by the Players his Fellows in folio, and now faithfully republish'd from those Editions in ten Volumes octavo; with an INTRODUCTION: Whereunto will be added, in some other Volumes, NOTES, critical and explanatory, and a Body of VARIOUS READINGS entire.

Capell published the plays in an attractive, ten-octavo edition with wide, empty margins free of notes (he set aside his notes to be published separately at a later date). Publication of the notes was troubled; the notoriously finicky Capell withdrew them twice from circulation due to poor sales and reissued revised versions. A final edition of the notes was published posthumously, nine years later.

Capell believed the quartos to be closer than the Folio to Shakespeare's pen, claiming that the quartos had been "set out by himself." He asserted that the "player editors" had maligned the quartos in order to boost sales of their Folio.

Capell acknowledged the exigencies of theatrical practice in Shakespeare's life in regard to having the plays printed himself. He attributed the lack of attention to publishing to the demands made upon Shakespeare, as the playwright of many works within a relatively short lifespan in which he also served as a player and manager of theatres. In Capell's view, Shakespeare would have published had he not been so busy, so it was a necessary evil that his works had to be published by others.

Capell was the first Shakespearean scholar to deeply investigate the question of source materials. Because he reasoned that an editor's work can be no better than the documents from which he is working, he became the first editor to create his own text word for word, combing through the earliest printings in great detail and with considerable discrimination (Murphy 86). He claimed to have written out his entire edition by hand at least ten times and, given the reports of his obsessive behavior, the claim is likely true. One of these handwritten manuscripts survives today at Trinity College, Cambridge.

Capell blamed the actor-editors for the errors in the plays, both in quarto and Folio form, because they were produced quickly and with little care:

...the plays of both impressions spring all from the same stock, and owe their numerous imperfections to one common origin and cause,—the too-great negligence and haste of their over-careless Producer. (*Notes* 13)

He did not value the collaborative changes in the text that resulted from performance, but he also believed that the plays had been pilfered from Shakespeare's originals and thus their theft may have been the only way they could have been preserved:

'stoln'; but stoln from the Author's copies, by transcribers who found means to get at them: and 'maim'd' they must needs be, in respect of their many alterations after the first performance. (*Notes* 11)

In his version of the Orlando speech, Capell preferred the Warburton solution to confusion in the first lines:

As I remember, *Adam*, it was upon this my father bequeathed me by will but a poor thousand crowns; and, as thou say'st, charg'd my brother, on his blessing, to breed me well: and there begins my sadness. (*William Shakespeare* 3)

Capell's explanatory note agreed with and expanded Warburton's rationale for replacing "this fashion" with "my father":

There was never a more certain emendation than this of the Oxford editor in the sentence the play begins with; it is pointed out and confirm'd by the context, in so plain a matter as to need no enforcing: The words "upon this," relate (probably) to some over-spirited action of Orlando's first youth, that displeas'd his father, and occasion'd the bequest that is spoken of, and the injunction concerning his breeding: a hint of it, was proper; more than a hint had been injudicious, as being foreign to the business at hand. (*Notes 54*)

He also incorporated a note on Shakespeare's use of the word "seem" in this play, likening it to the way it is used in *Macbeth*, where it means more than "appears to," and has a kind of volition, ultimately identifying Oliver as evilly motivated:

The last sentence of the page affords another example of that singular usage of the common verb—*seem*, which is so conspicuous in two passages of the Poet's "Macbeth," (5, 23 & 25, 6.) in both which, it comprehends the idea of desire or intention: so here,—"*seems to take from me*," means—seems as if it wish'd to take from me. (*Notes 54*)

In the final section of his notes on this speech, Capell rejects Warburton's emendation at the end of the speech, for reasons similar to those designated by Johnson:

and "*his countenance*," is—his countenance towards me, his evil countenance; and so a better word than—*discountenance*, which the two latter editors have put into the text in its room. (*Notes 54*)

Rhythmically, Capell brought the speech back from the effect of Johnson's radical pointing, and closer to its Folio version. He reduced the number of segments to 38 from Johnson's high of 43, and cut Johnson's 8 sentences back to the 4 used by the other preceding editors. Capell's 50-beat count is less than that of Johnson, Warburton, or Theobald, and his word-per-beat count is 5.1, greater than that of any preceding editor but Pope.

In contrast to Capell's hermetic technique of editing, George Steevens's was uniquely collaborative. His publications are all coeditions, with one exception: his collation of the quartos for twenty of the plays. In this, he articulated his approach as:

to collate all the Quartos I could find, comparing one copy with the rest, where there were more than one of the same play, and to multiply the chances of their being preserved, by collecting them into volumes... (7)

Steevens generally preferred the quartos to the Folio, believing that the latter was unduly polluted by actor interference:

To this I must add, that I cannot help looking on the Folio as having suffered other injuries from the licentious alteration of the players; as we frequently find in it an unusual word changed into one more popular; sometimes to the weakening the sense, which rather seems to have been their work, who knew that plainness was necessary for the audience of an illiterate age, than that it was done by the consent of the author: for he would hardly have unnerved a line in his written copy, which they pretend to have transcribed, however he might have permitted many to have been familiarized in the representation. (9)

Thus, Steevens expressed his bias against the contributions of actors as members of a collaborative team of theatre practitioners. He also suggested that, while Shakespeare might have permitted actors in performance to dumb down his text for an illiterate audience, he surely would not have allowed those kinds of cheapening changes to be done to his written text—Steevens, perhaps anachronistically, assumed that Shakespeare would have given thought to printing his plays.

Steevens claimed that Hamlet's speech to the players was evidence that Shakespeare was tormented specifically by the ad libs of the clowns, as well as the bad behavior of actors in general. Saying that the first versions of *Romeo and Juliet* had "no hint of the mean conceits and ribaldries now to be found there," he claims to have

personally seen one quarto, which he believed had belonged to the playhouse, that had the “parts divided by lines, and the actors names in the margins,” where:

Several of those very passages were added in a written hand, which are since to be found in the folio. In the next place, a number of beautiful passages were omitted which were extant in the first single editions; as it seems without any other reason than their willingness to shorten some scenes. (9)

Steevens criticized the Folio in comparison to the quartos because “the particles in it seem to be as fortuitously disposed, and proper names as frequently undistinguished by Italic or capital letters from the rest of the text. The punctuation is equally accidental...” (10). Steevens approved of the Folio for one thing only: its use of substitutions for curses in the quartos that take the Lord’s name in vain. But, in all other instances, he believed that Shakespeare was:

so very negligent of his fame as to permit the most incompetent judges, such as the players were, to vary at their pleasure what he had set down for the first single editions; and we have better grounds for a suspicion that his works did materially suffer from their presumptuous corrections after his death. (14-15)

Using the Orlando speech, I have analyzed the first Steevens-Johnson edition (1773) in comparison to the fourth (1793), referred to as Steevens’s own edition. This might build expectation that the latter text would have been edited quite differently from the earlier, but neither edition varies greatly from Johnson’s of 1765. Each edition breaks the section into 43 segments with nearly identical numbers of words per segment (4.4 or 4.5). The number of sentences declined with each edition: Johnson printed 8 sentences, and Steevens’s coedited versions reduced it to 7 sentences in 1773, and 6 in 1793. The number of beats varied a little, between 55.5 and 57.

In the first Steevens-Johnson edition, Warburton's notes and Johnson's responses are reprinted. In the fourth edition, notes from Sir William Blackstone and Edmund Malone are also included (and are discussed further on page 38), followed with Steevens's note: "Being satisfied with Dr. Johnson's explanation of the passage as it stands in the old copy, I have followed it." However, the fourth Steevens-Johnson edition had an unusual bit of punctuation in the second line: "bequeathed me: By will, but a poor thousand crowns." The colon after "me" followed by a capitalized "By" is unique among the editions I compared. It may be that Steevens's intent was to retain Johnson's clarifying full stop after "me," but that he also wanted to restore more of a sense of energetic flow through the line, and so chose to use a colon instead of a period. However, as Steevens printed a note saying that he agreed with Johnson on this much-discussed text issue, it is surprising that Steevens's variation from Johnson's solution was left unexplained. Could this perhaps have been a printer's error?

In both of his editions, Steevens reverted to "stays" and rejected Johnson's "sties." He includes no note to that effect in the earlier version, but in the latter he adds: "So, in *Noah's Flood*, by Drayton: And *sty* themselves up in a little room." This note seems to support Johnson's argument for "sties," but there is no further explanation of why Steevens chose to print "stays," so his editorial choices in this matter and in that of the use of the colon remain something of a mystery.

In an "Advertisement" in the supplement to the 1778 Steevens-Johnson edition, Edmond Malone said of Steevens, "The great abilities and unwearied researches of his last editor [Steevens]...have left little obscure or unexplained" (Malone qtd. in Steevens

and Johnson, *Supplement i*), although in the matter of Steevens's notes on Orlando's speech his work ethic seemed not to be in accord with Malone's assessment.

By 1790, when he published his own eleven-volume edition of Shakespeare, Edmond Malone had been recognized as an important, controversial Shakespeare scholar in his own right. Among his many accomplishments, he had been a consulting editor on a number of full editions, and published his own groundbreaking work on the chronology of the plays. In his first solo-edited Shakespeare edition, published in 1790, Edmond Malone brought to the public an impressive number of "firsts," including the sonnets and other materials he had uncovered during his preparation—such as excerpts from Henslowe's diary and Herbert's Office-book—and his own essays on topics such as the structure of dramatic literature in Shakespeare's time. His careful scholarship led him to avoid any general preference for either quartos or Folios, but rather to judge the texts on a play-by-play basis. He compared all extant editions of the texts to an unprecedented extent, and was the strongest supporter thus far of the overall superiority of the original printings as sources.

Margreta de Grazia defined the great extent to which Malone's edition broke new ground in Shakespeare editing in *Shakespeare Verbatim: The Reproduction of Authenticity and the 1790 Apparatus*. She notes that Malone's attention to *authenticity* followed a shift in the definition of the word; in the 17th century it had meant "that which is undeniable and approved of all men...genuinely allowed or approved," but toward the end of the 18th century it had come to mean provable by external evidence, applied "to concrete rather than abstract items: texts, signatures, documents and portraits" (51). De

Grazia attributes Malone's fresh insistence on authenticity as an editorial criterion, not to an absolute or inevitable necessity, but to a response to the concerns of the era:

Authenticity, periodization, individuation, chronology, and even interpretation are the interlocked imperatives of the study of Shakespeare... Yet if they emerged in history, they cannot be the timeless necessities of Shakespeare study; rather they are the determinate needs of a specific historical situation... In introducing an external authority by which true and false could be positively and positivistically determined, the principle of authenticity worked to stabilize the preparation of Shakespearean materials... Malone's new and pervasive emphasis on authenticity was not the overdue emergence of an obvious criterion. Rather it was a compelling and novel response to the absence of a fixed and independent standard by which to prepare and present Shakespearean materials. (1, 50-51)

The 1790 apparatus, as De Grazia terms it, was a way of solidifying the editors' "ownership" of the text, while making it appear that the importance of authenticity was based purely in objective truth:

Authentic materials, the historicized and individuated subject, exclusive ownership, immanent or psychologized texts: all are part of a schema by which textual activity is regulated. This is the legacy of the 1790 apparatus and its enlarged successor of 1821. It is a distinctly Enlightenment construct precisely because its terms appear so incontrovertible as if, like truth itself, they could not be otherwise. Constructed from authentic materials, based on verifiable facts, avoiding contaminating mediation, the apparatus satisfies all the criteria of objective truth. Like a facsimile, it appears to be reproducing the thing itself—Shakespeare in history. Yet, like the facsimile, it has to suppose that thing defined in order to reproduce it; it has to assume it a distinct object, or, in the case of Malone's *Shakspeare*, into an autonomous and entitled subject—a textual counterpart to the reader. (225-226)

Malone printed a response to Johnson's famous preface, disputing a number of formerly popular assertions:

It is not true that the plays of this author were more incorrectly printed than those of any of his contemporaries: for in the plays of Marlowe, Marston, Fletcher, Massinger, and others, as many errors may be found. It is not true that the art of printing was in no other age in so unskilful hands. Nor is it true, in the latitude in which it is stated, that these plays were

printed from compilations made by chance or by stealth out of the separate parts written for the theatre. (vii-viii)

Malone took preceding editors to task for being short-sighted in finding errors where the text may have been merely unfamiliar to them:

When Mr. Pope first undertook the task of revising these plays, every anomaly of language, and every expression that was not understood at that time, were considered as errors or corruptions, and the text was altered, or amended, as it was called, at pleasure. The principal writers of the early part of this century seem never to have looked behind them, and to have considered their own era and their own phraseology as the standard of perfection: hence from the time of Pope's edition, for above twenty years, to alter Shakespeare's text and to restore it, were considered as synonymous terms. (viii)

Malone established his editorial aim "through faithful collation of the original copies" (viii) to reestablish the text from the early printings that had been changed without merit:

to *restore*, in the true sense of the word; to eject the arbitrary and capricious innovations made by our predecessors from ignorance of phraseology and customs of the age in which Shakespeare lived. (viii)

Malone asserted that, though Hemings and Condell claimed the earlier printings were mutilated, they did so only to increase the value of the Folio, while they, in fact, printed most of the Folio plays from those same quartos, with some additions and alterations of their own. He did not see any conflict needing a choice between quartos and Folio; rather, he considered the Folio versions of many of the plays to be second or third editions of the quartos.

Malone believed that any stage directions in the original printings had been added by actors, so in preparing his edition he treated them as "wholly within my power," and added many specific locations for each of the scenes.

In Malone's editing of the Orlando speech, he also included and credited the emendations and notes of every editor whom he feels is worthy of mention. For the speech, he quotes Warburton's notes and Johnson's replies, followed by a quote from Sir William Blackstone, the Solicitor-General who had quietly sent "a few trifling remarks" on the text to his friend Malone (Sherbo 67).

Blackstone's note reads:

"—*It was upon this fashion bequeathed me,*" as Dr. Johnson reads, is but awkward English. I would read: *As I remember, Adam, it was on this fashion.*—He *bequeathed me by will, &c.* Orlando and Adam enter abruptly in the midst of a conversation on this topick; and Orlando is correcting some misapprehension of the other. *As I remember* (says he) it was thus. He left me a thousand crowns; and, *as thou sayest,* charged my brother, &c. (Malone 219)

Blackstone's suggestion was that Orlando could be comparing his memory to Adam's, saying that his memory is that the money was supposed to be left to *him*, but Adam has (offstage) contradicted him, claiming it was left to Oliver. This makes "And there begins my sadness" a statement about the confusion over his father's will, which has left him destitute and dependent. Blackstone's is an inventive solution, one that could work theatrically as well as literarily, and Malone's response accepted it: "Omission being of all the errors of the press the most common, I have adopted the emendation proposed by Sir W. Blackstone." (119)

Although Malone footnoted that Warburton had suggested "stys," he did not adopt it. He also reprinted the exchange between Warburton and Johnson over "discountenance," but he printed "countenance" without further comment.

Rhythmically, Malone brought the speech a bit closer to the Folio form, reducing the broken rhythms from Steevens-Johnson to 42 segments, 5 sentences, and 55 beats, with more words per segment (4.8) than most of his predecessors.

As Andrew Murphy points out, the seventeenth century was supplied with Shakespeare collections reproduced from four Folio texts. Over the course of the eighteenth century, the role of the editor emerged, and some fifty collected works were published in London, in sets numbering as many as fifteen volumes (Murphy 99-100). Shakespeare had become big business, but there was much more to come with the advent of new printing technology in the nineteenth century that supplied texts for heightened global interest in Shakespeare. There was an explosion of some eight hundred editions of collected works that were published over the century: that pencils out to one new edition every six weeks, for one hundred years (167). Popular editions abounded, some with beautiful bindings, fine paper, and elegant printing, and others that were printed and sold cheaply. Most of these were based on eighteenth-century editions, particularly the later Johnson-Steevens-Reed and Malone texts (188). There was soon a backlash against the proliferation of variorum-like notations that had begun to take up most of each page with editors' opinions. New popular editions often advertised that they had been freed from excess verbiage in "simple and accurate" texts without commentary, which would allow the reader "to enjoy the comfort of reading Shakespeare's text, undisturbed by comment." These editions not only suited popular taste, but also were cheaper to manufacture and, because editors were not credited, shielded the printers somewhat from accusations of copyright infringement (190).

Scholarly editors for the most part wished to avoid the unseemly quarreling that had tarnished the reputations of their predecessors, but they were still out of agreement as to what should serve as the received text for publication. Much discussion was devoted to whether the First Folio should be privileged over all other texts (Murphy 191). Facsimile reproductions began to gain in popularity, and scholars feared that a preference for the unannotated Folio would destroy the market-edited texts. Some critics began to attack scholars for being overly devoted to the Folio, resulting in the quartos' gaining enthusiasts, which created a demand for quarto facsimiles. Eventually, this multiplicity of printings and versions led to the emergence of the New Bibliographers, who sought to produce one primary and scholarly edition based on solid principles of research.

The nine-volume Cambridge Shakespeare, edited by W. G. Clark and W. Aldis Wright, was published in 1863 through 1866 in order to be the single most authoritative collected works in print. It was also the text for the Globe Shakespeare, a one-volume version of the Cambridge without notes, designed to democratize access to Shakespeare through an affordable edition that suited the current trend for enjoying the plays without the confusion of editorial explanations or history.

Publisher Alexander Macmillan's early description of the Cambridge said that it would provide its purchaser

(1) a beautiful book in point of typography, (2) as pure and genuine a text, free from all taints of Collierism¹³ and other similar isms as can be obtained from careful scholarship and sound sense, (3) a complete list of all readings both from early editions and skilful suggestion as had any worth. (Murphy 447)

¹³ John Payne Collier, 1789-1883: Initially a respected Shakespeare editor and scholar, later the suspected forger of handwritten emendations to F2, in the guise of an editor he had discovered, whom he termed an "old corrector." (Folger *Fakes*)

In his preface to the first edition, Wright listed their editorial approach in numbered points. The highlights include:

1. 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....Hardly a word can be found which was not in the old days occasionally spelt as we spell it now....
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...[which contains] a multitude of errors in reading and punctuation...In the 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...[because facsimiles are available].
3. In the selection of readings for the text we have conformed to the practice of all judicious editors of ancient classics...In all cases of doubt we have inclined to the retention of the text which has the best authority....High above all rules stands the golden rule of moderation dictated by common sense.
4. While dealing freely with 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...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... 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. We have retained only one archaism: namely, *'ld* as an abbreviation of *would*. (Wright *Preface* xxv, xxvi)

In their approach to both text and layout, Clark and Wright aimed for this edition to be reliably authoritative, and they were quite successful by most measures. For example, they instituted consistent line numberings for the texts, and these have remained

the basic standard for most editions since. Even today, the Cambridge is still frequently published in new volume versions and online; I discuss this in more detail in Chapter IV.

Contrasted with the longer eighteenth-century variorum-style footnotes instigated by Johnson, the notes on each page of the Cambridge edition are in a kind of shorthand, simply listing options given by different editors, without explanatory notes. Clark and Wright reported the lineage of emendations in Orlando's speech at the bottom of the page in a streamlined format:

1. *fashion*] Ff. *my father* Hanmer (Warburton). *fashion*; *my father* Heath conj. *fashion*. *He* Malone (Blackstone conj.), *fashion he* Ritson conj.
2. *me by*] *me*. By Johnson
poor a] F¹ *a poor* F² F³ F⁴
3. *charged my brother*] *my brother charged* Seymour conj.
7. *stays*] Ff. *stys* Warburton.
- 15, 16. *countenance*] *discountenance*. Warburton (375)

Clark and Wright provided longer notes of their own in separate sections at the end of each play, but even here the editors were frugal. They did not include additional notes on Orlando's speech, for example. So, regarding the past editorial controversy over the beginning of the speech, readers are allowed to infer from the list of emendations what the motives and rationale may have been for past editorial choices.

In the Orlando speech, Clark and Wright returned to the F1 phrase "poor a thousand crowns," reversing a long editorial tradition of preferring the F2-4 version: "a poor thousand crowns."

They also brought down the number of full stops to the level of an earlier editorial practice: four. Even more surprising, they eliminated one of the Folio full stops near the end of the speech, replacing the period with a colon: "mutiny against this servitude: I will no longer endure it." This brought the full speech down to only five stops, the least of any

editors since F. Thus, Clark and Wright were in accordance with their fifth editorial standard in being “sparing in the use of stops,” but they also went against it by introducing novelty in the punctuation, both in the additional pointing throughout the speech, and in the elimination of the final full stop. All other rhythmic elements brought their Orlando speech closer to the rhythm of the Folio than had any editor in a hundred years: 38 segments, 4 sentences, 49 beats, and 5.1 words per segment.

Perhaps inspired by the success and sensible approach established by the Cambridge, the New Bibliographers, working in the early twentieth century, aimed to fully establish a scientific basis for editing. The group, including R. B. McKerrow, W. W. Greg, F. P. Wilson, and A. W. Pollard, among others, conducted a rigorous study of the original printings as physical and historical objects, in the belief that this knowledge was crucial to establishing even more reliable editions of the plays than the Cambridge. Their focus was on the history of the quartos and Folios, seeking understanding of the relationships between different editions or impressions, and statistics on when they were produced and how they were disseminated to the reading public.

These editors maintained collegial working relationships over a period of many years. Anticipating that they would find “corruption” in the texts (Lernout), they considered the most minute historical details discoverable. Each difference between the editions was painstakingly recorded:

We are all now for “bibliographical” methods, keenly on the watch for every least indication of disturbance in the accurate transmission of a text, sorting out by many subtle and ingenious methods the first, second, or third stage of the composition, the original draft, the first completed form, the revision for this, that, and the other purpose, and so on. (McKerrow 2)

Despite a shared philosophy, there were crucial points on which the New Bibliographers did not agree. For example, in McKerrow's *Prolegomena for the Oxford Shakespeare*, he suggested that literary judgment is still required in establishing a "copy-text":

Obviously, if a work has been transmitted to us in several [substantive] editions...it will, in the absence of any external evidence as to the relationship of the texts, be the duty of an editor to select for the basis of a new edition that text which in his judgement is most representative of the author and most nearly in accord with what, in view of his other works, we should have expected from him at the date to which the work in question is assigned (qtd. in Greg xxin1)

W. W. Greg felt, however, that once an editor had established which copy-text was most accurate, he should reproduce it nearly identically for publication:

Having selected his copy-text an editor should reprint this exactly save for demonstrable errors, subject to necessary reservations in cases where there are alternative authorities no one of which can be assumed to be consistently more trustworthy than another. (xxvi)

In his essay *The Rationale of Copy-Text*, Greg states that the editor must make a crucial distinction,

...between the significant, or as I shall call them "substantive," readings of the text, those namely that affect the author's meaning or the essence of his expression, and others, such in general as spelling, punctuation, word-division, and the like, affecting mainly its formal presentation, which may be regarded as the accidents, or as I shall call them "accidentals," of the text. (xxvi)

In this way, Greg established two classes of text constituents, one that was essential and one that was trivial, disregarding the idea that "accidentals" in the text might inspire consequential elements of character or staging for theatre practitioners.

Some New Bibliographers appended new theatrical information to their editions. For example, the F. G. Fleay edition incorporated a pronunciation guide, a description of

the experience of attending Elizabethan theatre, a listing of the companies of actors, and a chronological table showing when and in which theatre each company performed. The first priority for his investigation was to define and establish scientifically supportable standardization of the plays. Fleay's choice to include this new information was based on his desire to record as much knowledge as was possible to glean about what Shakespeare wrote and when he wrote it. But he highlighted theatrical information only if it affected his focus on text transmission, and he had only faint interest in the collaborative contributions of the players.

The New Bibliographers' approach catalyzed a new interest in using the early original printings as companions to supplement collated texts like the Cambridge. Theirs were the first editions to publish Folio and quarto texts along with edited plays, in the same volume.

McKerrow, who documented the practices of the New Bibliographers, was invited to edit an Oxford Shakespeare in 1929. In a letter to Kenneth Sisam at the Oxford press, his general plan for the edition was methodically set out, following these guidelines:

Text. Follow as closely as reasonably possible one early text. Emendations only admitted into text when this is obviously corrupt and the emendations can be, to some extent, at least justified. Nothing admitted merely because it seems to be an improvement. Collations of all early texts, including in some cases Restoration quartos (as possibly embodying stage tradition), but no editor's readings except in places of real difficulties. Eighteenth-century editors' stage-directions, scene divisions and indications of locality, to be given in footnotes only, not in text.

Explanatory (mainly glossarial) notes as footnotes. Occasional parallels from other plays or elsewhere when definitely enlightening—not inserted to show that the editor is aware of them! Notes on topical references where necessary. Discussion of special difficulties at end of play or vol. (Murphy 224)

McKerrow also specified that old spelling would be retained, and “old punctuation, when it isn’t a nuisance” (Murphy 224). After many years of work on the edition, McKerrow died before the project could be finished and, although other editors continued to labor on it, this Oxford Shakespeare did not actually see publication until 1986, with general editors Stanley Wells and Gary Taylor, and coeditors John Jowett and William Montgomery.

The Cambridge University Press initiated a similar project, the “New Shakespeare.” As its general editor, novelist-anthologist and Shakespeare enthusiast Arthur Quiller-Couch, aka “Q,” took on John Dover Wilson as a partner in the project. Q was more interested in the look and appeal of the book, while Wilson wanted to create a scholarly edition.

Wilson continued to edit the series after Quiller-Couch left the project in 1925, and his scholarly interests dominate its textual choices. He believed that the First Folio *Hamlet* was the result of a double transcription, meaning that a theatrical scribe had produced a transcript intended as prompt-copy, and this text had in turn been transcribed again to produce copy for the Jaggards’ compositors. Wilson felt the prompter would have told Shakespeare the play was too long and needed to be cut by at least 200 lines, especially Burbage’s part. So, Shakespeare tinkered with the play, making a number of large and small changes. The second scribe changed the text further, drawing on his memory of having seen the play performed at the Globe. “Such a supposition,” Wilson suggests, “would explain the preposterous ‘O,o,o,o’ after ‘The rest is silence.’” (Wilson *Manuscript* 78) He felt that the scribe would want to preserve this marvelous

performance, and so added the “o’s.” Wilson’s theory has no evidence to back it up, but it does acknowledge the possibility of the influence of performance upon the recorded text.

In the preface to Volume I the editors wrote, in a section titled “Punctuation and Stage Directions”:

The old texts were prompt-copy, more akin to operatic score than to modern literary drama. This explains the ungrammatical punctuation which, hitherto neglected or despised by editors, is now recognized as of the highest dramatic importance. The stops, brackets, capital letters in the Folio and Quartos are in fact stage-directions, in shorthand. They tell the actor when to pause and for how long, they guide his intonation, they indicate the emphatic word, often enough that they denote ‘stage business.’ The system was a simple one, though it became in Shakespeare’s hands so delicate an instrument that it is very difficult to translate its finer touches into symbols which will commend themselves with ease to the modern eye....

...As the original stage-directions are generally of the scantiest possible description, it is probable that ‘business’ was orally transmitted in Shakespeare’s theatre...With the aid of the dramatic punctuation it is now possible, in many places, to make at least a guess at the ‘business’ required. (Wilson, “Textual Introduction” *The Tempest*, xxxviii)

The Cambridge version of the Orlando speech began:

As I remember, Adam, it was upon this fashion: a’ bequeathed me by will but poor thousand crowns and, as thou say’st, charged my brother on his blessing to breed me well: and there begins my sadness... (Wilson 3)

This new solution to Warburton’s question about clarity in the beginning added a colon and *a’* (meaning “he”) before *bequeathed me*, and so referred to Orlando’s father without adding a phrase. However, by removing *a* from before (or between) *poor thousand*, the rest of the sentence seems awkwardly constructed and as though it might cause an actor some consternation.

Given Wilson’s stated belief about Folio punctuation, it is notable that the Cambridge edition is quite innovative in its use of new punctuation. The Folio colons

after “sadness,” “bound to him as I,” and “education,” and the Folio period after “servitude,” are replaced by ellipses. The 1926 Cambridge seems to be the only edition to have used this pointing. The other apparently unique punctuation emendation is a colon after “fashion,” and the dash after “bred better” is unique, although the 1986 Oxford editors also used dashes, but in different places, as I discuss later. The new Cambridge editors use colons in a number of places instead of the semicolons used by other editions. Like Clark and Wilson’s 1863 edition, this newer Cambridge breaks the first Folio sentence into four, and it has a marginally more energetic flow than its predecessor, at 36 segments, 47 beats, and 5.4 words per segment.

Having had a number of editors attempt and fail to complete the Oxford collected works through the mid-twentieth century, the project was finally undertaken again toward the end of the century, this time by Stanley Wells and Gary Taylor, who published a groundbreaking new edition in 1986. Its notable differences from other editions were many: it included two texts of *Lear*; Falstaff was named Oldcastle; *Hamlet* was based on the Folio text, with any quarto-only passages labeled and printed separately; and the plays were ordered chronologically instead of grouped into Comedies, Histories, and Tragedies, etc. The innovation of greatest interest to this study is that “above all...the texts would be presented as works that achieve full realization only in the theatre” (Wells “Shaping”).

Wells defined the modern editor’s task in the General Introduction:

Pared down to its essentials, (the editor’s choice) is this: should he offer his readers a text which is as close as possible to what Shakespeare originally wrote, or should he aim to formulate a text presenting the play as it appeared when performed by the company (of which Shakespeare was a member)? (General Introduction, *Oxford I*: xxiv)

Although in Wells's statement there is no reference to what he as an editor might choose to pass on to the next generation of practitioners, he nevertheless seemed committed to examining the texts as intended primarily for the stage, rather than only for the page. Arguing for the Folio as the received text, he defined it as the most "theatrical version," being the one that comes closest to the final version of the play as it was performed. He further legitimized theatrical collaboration in that the "plays may be much improved by intelligent cutting, and that dramatists of great literary talent may benefit from the discipline of the theatre." He suggested that, although Shakespeare's colleagues may have forced him to "omit cherished lines" or practical circumstances may have necessitated changes not necessarily to his liking, Shakespeare was "himself, supremely, a man of the theatre," and very involved in modifying his plays for performance. Wells concludes that cuts and changes in early versions of the plays were not due to the inadequacy of Shakespeare's writing or of the actors or audiences' inability to appreciate his genius, but that "he and his company found that the play's overall structure and pace were better without them" (General Introduction, *Oxford* xxxviii-xxxix).

In Wells's *Re-Editing Shakespeare for the Modern Reader*, he addressed issues such as the modernizing of spelling and punctuation, regarding which, he reaffirmed Fredson Bowers' caution that a modern system of punctuation may "support one meaning over another, or support one idiomatic usage against its contrary" (10). Wells added that there are "innumerable points in the original texts at which the punctuation...is misleading not only to a nonspecialist modern reader but even to a linguist, at least until he has reread the passage to work out its sense" (10). He supports this with an example from *The Tempest* (4.1.106), in which Juno says, "Honor, riches, marriage,

blessing...whereas the meaning is clearly meant to be ‘marriage-blessing’” (10-11). This is a questionable assertion—a skillful actor could bring quite a bit of meaning to “Honor, riches, marriage, blessing,” perhaps interpreting it to mean, variously: “marriage is a blessing,” “honor and riches reach their fullest realization in marriage,” “We are here to bestow honor and riches on you—the event we come to celebrate is marriage—we give our blessing upon this marriage,” etc.

When I asked for more detail from Wells by email, he responded:

When I was appointed General Editor of the Oxford Shakespeare I wrote a study called “Modernizing Shakespeare’s Spelling,” which you may have seen. It is inadequate on the topic of punctuation. I was responsible for the modernization, including the punctuation, of many of the texts in the Complete Works, not only those of which I am listed as principal editor. I cannot claim to have undertaken this task in a totally systematic manner. My colleagues and I believed that punctuation should be thoroughly modernized while representing so far as possible the meaning and effect of our copy texts. We aimed at a light style of punctuation suitable for theatrical delivery while also trying for syntactical intelligibility. But I/we tended to proceed as much by instinct (compounded by early training) as by the book. I’ve looked at the opening speech of *As You Like It*. I could understand if someone criticized it as over-prescriptive. The dashes are as it were theatrical, intended to convey quick switches of thought in the speaker. The full stops are syntactical. It seems to me that they mark the grammatical, sentence divisions of the original. (Message)

In the modern-spelling version of the Orlando speech, Wells and Taylor’s treatment of the punctuation has significantly affected the rhythm of the speech. They added full stops that break the entire speech into into 9 sentences, and the analyzed section into a fairly high number: 6. However, their restraint in other punctuation increased the word-per-beat average to 6.3—the highest of any other editor, slightly higher than F1-3 and slightly lower than F4. At 34, its segment number is much lower than other editors, and the number of beats is 43, a level comparable to no editors since Rowe and Pope.

Another interesting editorial choice in the Oxford is the use of the word *manège*, replacing *mannage* in the Folios, and *manage* in all the editions in this study. Their note reads:

manège] F (mannage). Editors spell “manage”; but OED gives this as “*Obs. exc. arch.* (Now usually MANÈGE).” (Wells *Companion* 392)

A footnote in the 1890 H. H. Furness Variorum also suggests that *manège* is the more common choice:

mannage] This good English transation...is now, I think, quite lost, and we have returned to its French original, *manège*. (8)

Although the term in common usage may have become *manège*, I was unable to find it used in any edition of this play other than the Oxford and other texts that had been based upon it, such as the 2008 Norton. In terms of its theatrical potential, it seems odd to choose a relatively unfamiliar word over one which is well understood by the audience and is quite close in meaning, especially given its context.

The Royal Shakespeare Company commissioned Jonathan Bate and Eric Rasmussen to produce perhaps the next startling “first” among Shakespeare editions: the first “edited Folio.” Published in 2007, its general introduction was augmented by additional material on a Web site. This is likely the first edition to include extensive online supplementary material; surely it is one of the first to provide an editors’ blog, describing their experiences as they worked on the edition.

Bate and Rasmussen considered it their responsibility to edit the text for theatre practitioners as well as readers. According to Rasmussen, the primary aim of the edition was essentially dramaturgical, to such an extent that they had the active participation of practitioners in resolving text questions:

Because we'd been commissioned by a major theatrical company to prepare a text that they would then use as the basis for all future productions, we were perhaps more explicitly aware than many editors that we were preparing a text for actors. Indeed, as a rough guide for our principles of modernizing punctuation, we decided that a comma would indicate a stop lasting one beat; a colon two beats; and a period three beats.

We also worked closely with RSC actors when making decisions about textual cruxes. For example, the line “peace, I will stop your mouth” in *Much Ado* is given to Benedick in every modern edition of the play—but the quarto and folio give it to Leonato, which editors have assumed must be a mistake. So we huddled up some actors and asked what they could do with the line if it were Leonato's, and the actor speaking it quite brilliantly brought Beatrice and Benedick's heads together in a kiss, wonderfully fulfilling the overarching plot of bringing the two together. Having thus demonstrated that the reading of the early texts is perfectly actable, we became the first edition in history to preserve it.¹⁴

The editors' aim was to be “simultaneously authentic and modern” (lvii) in their presentation of the Folio text: “Our golden rule has been to follow the Folio whenever it makes sense, but correct it from the Quartos when a Quarto is manifestly correct and the Folio manifestly erroneous.” (lvii) Where a divergence between Folio and quarto seems to result from playhouse revision or “sophistication on the part of the bookkeeper or scribe who prepared the Folio text,” (lvii) they follow the Folio, but if the quarto emendation is substantial and worthy, they flag the spot and acknowledge the quarto option in their notes.

Bate and Rasmussen modernized spelling and punctuation without apology, “to ensure that Shakespeare remains a living dramatist,” along with what they deemed other necessary “tidying up” (lvii). They acknowledged that some aspects of the Folio depart from what might be thought more authentic to Shakespeare's pen or his stage, but they

¹⁴ From an email by Stanley Wells, sent to the author July 20, 2010. Used by permission.

remained as faithful to the Folio as possible, obeying their charge to restore it to its best and most accessible modern use.

Rasmussen and Bate's policy as stated seemed to be to maintain coherence of text, while considering the Folio a snapshot, as it were, of a particular moment in the constantly evolving state of Shakespeare's plays. They were willing, for the most part, to retain textual eccentricity so long as they were not perpetuating mistakes. Their approach was also strongly influenced by their immersion in a theatrical environment throughout the editing process, and deepened through consultation with practitioners.

Their notes were often couched in theatre terms, such as in the preface to *Othello*. At issue was a choice between different words used in a line in the quarto ("She gave me for my pains a world of sighs") and Folio ("She gave me for my pains a world of kisses"). Even though the majority of editions uses "sighs" (perhaps because it provides a regular iambic pentameter line), Bate and Rasmussen use "kisses" from the Folio, in keeping with their mission of privileging the Folio. However, the editors included a further justification regarding how this decision operates in a theatrical context: "A Desdemona who kisses Othello in the imagined preaction of the play is a stronger, more active and interesting character than one who merely sighs in admiration for his charisma" (lviii).

The full Bate-Rasmussen Orlando speech has eight full stops. Rasmussen's associate editor Dee Anna Phares, who was responsible for punctuation decisions early in the editing process, explains the decision:

There are a few reasons why we chose to end the sentences you refer to with periods rather than the colons found in F1. As you suggest, readability was one reason: a series of colons can be a bit disorienting to a 21st-century reader. In other speeches we did keep them (see *Othello* 5.2.

381-399)—usually when there was a capitalized word after the colon, and when the post-colon sentence or phrase really was an extension or refinement of what came before (or if there was a list followed by another list). We also decided to change the colons to periods because the Early Modern colon isn't really the same punctuation mark as our modern colon... EM colons can operate like our colon, semicolon, comma, dash, period, or, on occasion, question mark—how it is functioning really depends on the context. In Orlando's speech in 1.1 of *As You Like It*, the colons behave more like semicolons joining independent clauses; we don't really have any conjunctive adverbs in the examples you mention, so you could also say they behave like periods. In the RSC editions, we tried, as much as possible, to limit the use of semicolons because they were a relatively new form of punctuation in 1623—you'll notice there aren't many in F1. When we began the Complete Works, we weren't going to include any semicolons; the final product does have them, but they are used selectively—much less than most modern editions of the plays which rely heavily on them. You'll see, the colons we did keep in this speech (after “bred me well” and “dearly hired”) signal a clause that offers clarification/extension of the material before the punctuation mark.

The edition does not have editorial footnotes printed below the text, but instead provides generous glossary notes at the bottom of the page. Notes on the Orlando speech include a note on the setting: *Location: the whereabouts of Oliver's household is unspecified*; and glosses for *Adam, poor, crowns, charged, breed, keeps at school, stays, unkept poorly maintained, stalling, fair, manage, riders, dearly, bound, countenance, hinds, as...lies, mines my gentility, grieves, and avoid*. So many words are defined in this way, at times with notes that seem to explain simple or obvious things (*Adam: name evocative of the biblical first man*) (Bate and Rasmussen 276), that the eye perhaps will tire of darting back and forth so frequently. With this level of detail, it might have been more efficacious of the editors to add another column with a “translation” of the text in modern English.

Additional, minimal text notes are provided at the end of the play, generally consisting of single-word corrections from later Folios or editors, and noting where F

prints different character names. Of the additional text notes for *As You Like It*, none related to the Orlando speech.

Overall, this investigation into the punctuation of the Orlando speech since 1709 and the consequences of rhythmic choices on performance has yielded some interesting, and perhaps surprising, information. The particular challenges of punctuating Early Modern texts is well illustrated, I believe, by the various efforts of the editors studied here. I find it particularly significant that none has identically copied the work of a predecessor; every editor has created a new voice in this speech. In terms of theatrical editing, if the form, structure, spelling and pointing of each speech were carefully attended to by an actor or reader (in the way that Linklater recommends), none of these editors' Orlandos would be the same as any other. Even the smallest variation in punctuation has the potential to alter interpretive nuance.

Fidelity to F1 echoes back to the discussion of adaptation theory in Chapter I; lacking an authoritative originating text, editors are generally attempting to recapture Shakespeare rather than adapting him, using the best available research, moderated and modified by their own intuition and tastes. The crux is really that the editorial urge tends to be one toward regularization and clarity, but this is not an urge that was shared by the playwright and his theatrical collaborators. Editors must question what in the Folios was purposeful, and what was happenstance, misperception, the result of lost foul papers/promptbooks, or outright error in the recording or printing process. Without a certain level of trust in the veracity of F1 as resembling the plays that Shakespeare wrote, the sky's the limit; editors can exercise as much creativity in their voicings as they deem right, interesting, and/or necessary—and most have.

It is particularly intriguing to me that Bate and Rasmussen, charged by one of the world's leading theatre companies to edit F1 for their future theatrical use, freely modernized its punctuation, a process that *must* standardize it in a very non-Folio way. Phares' contention that readers wouldn't understand colons used in an early modern way baffles me; can it really be said that the use of a colon instead of a semicolon will make the difference between intelligibility and incomprehension for the actor? Argument for modernizing lettering is more persuasive, as modern readers really could be baffled by the use of *v* for *u*, of the long *f* for *s*. The need to correct eccentricities in spelling could also be cogently argued, as unfamiliar spellings may severely impinge upon comprehension. In the Orlando speech, such spellings as *saist*, *staies*, *deerely*, *no-thing*, *hee*, *mee*, *barres*, and *lyes* could slow or stop a modern reader who doesn't recognize their pronunciation or definition. Freeman counters this argument with the notion that unusual spelling and capitalization can greatly influence interpretation, however, and he does make a valid point—Original Practices companies in this country use all the original letterings and spellings in the rolls that the cast carries, and their modern actors, reportedly, learn to adapt.

Another point of fascination for me in this analysis is which editions come closest to, or diverge most from, F1's structural rhythms. I had anticipated that there would be a gradual departure from F1's rhythm, with the beats becoming shorter, choppier and more percussed, until there would be a turnaround with a revaluation of F/Q, perhaps with the New Bibliographers' influence, but certainly with the 1986 Wells & Taylor Oxford edition, and rising to match F1 most closely in the Bate/Rasmussen. Rough trending does

basically follow that pattern, but with some real surprises along the way, as shown in

Table 1:

Table 1. Summary of rhythm analyses of F1 first sentence

Edition	Segments	Sentences	Beats	Words per beat
Folio 1	31	1	40	6.2
Folio 2	31	1	41	6.2
Folio 3	31	1	40	6.2
Folio 4	30	1	39	6.4
Rowe 1709	35	4	44	4.9
Pope 1725	34	4	45	5.6
Theobald 1733	38	4	52	5
Warburton 1747	40	4	54	4.8
Johnson 1765	43	8	55	4.5
Capell 1767	38	4	50	5.1
Steevens-Johnson 1773	43	7	57	4.4
Steevens-Johnson 1793	43	6	55.5	4.5
Malone 1790	42	5	55	4.8
Cambridge, Clark & Wright 1863	38	4	49	5.1
The Oxford, Craig 1914	38	4	48	5.1
The Cambridge, 1926	36	4	47	5.4
The Oxford, Wells & Taylor 1986	34	6	43	5.2
RSC 2007, Bate & Rasmussen	37	5	45	5.2
Averages	36.8	4.1	47.8	5.3
(non-F) High	43 (Johnson)	8 (Johnson)	57 (S-J 73)	6.2 (Pope)
(non-F) Low	31 (Pope/Oxf86)	1 (many @ 4)	39 (Rowe)	4.4 (S-J 73)
(non-F) Closest to F1	Pope/Oxf86	many @ 4	Oxfd 86	Pope

In one example of bucking the expected trend, the number of sentences that most editors settled on was 4; Rowe initiated it, and the number held steady through to Warburton, but then there is a precipitous rise with Johnson’s 8 sentences—the highest on the chart—immediately followed by Capell’s return to 4, Steevens-Johnson’s rebound

to 7, and a slow settling (6, 5) back to 4, which held from 1864 to 1926. The two modern editions, the '86 Oxford and '07 RSC, which I expected to come closest to F1's single sentence because of their professed value for the original printings, actually brought the number up from Rowe and most of the editors, to 6 and 5, respectively.

The Wells & Taylor comes closer to F1's phrase segment rhythm than most editions, at 34 to F1's 31. The Bate/Rasmussen, however, lands in the exact middle between the lowest number (F1's 31) and the highest (43: Johnson, Steevens-Johnson).

In the number of beats, here again the Wells/Taylor (43) is closer to F1 (40) than Bate/Rasmussen (45). And both editions have 5.2 words per beat, among the higher numbers; the only other edition that comes closer to F1's 6.2 is Pope's, at 5.6.

Oddly, the two editions that come close to F1 most often are Pope and Wells/Taylor, and *not* the edited Folio, the Bate/Rasmussen. Assuming the validity of this measuring system, I believe this result has to raise questions about the success of the RSC edition as an edited F1; how can it claim to be a modern edition of the Folio when several other editions come closer to F1? It also casts doubt on the RSC as an edition that is theatrically edited, if it is assumed that F1's rhythmic structure is an example of editing that is primarily theatrically created and oriented.

Jonathan Goldberg quipped, "As we know, bad texts only have the authority of performance behind them; they are 'not what Shakespeare wrote'" (256) and "Walker's rearrangement [of Juliet's speech] gives us a metrical line—which Shakespeare surely wrote!—and avoids the repetitions that befoul the memories of actors and the bad texts they reconstruct" (258). Goldberg's mockery pinpoints a state of desire that Shakespeare editors may be prone to:

When questions about Shakespeare's text—or texts—become questions about the manuscript—or manuscripts—behind them, we pass, inevitably, into the sphere of desire, the desire for the missing object, which in certain post-Freudian accounts, defines the nature of desire. (259)... That we are dealing with a textual desire, or the desire for a text, in no way disturbs this psychoanalytic paradigm, for, as Jacques Lacan insists, the unconscious is structured as language, and the search for the absent Other is undertaken in language; the words spoken in desire come from the illusory place of the Other and are spoken toward the desire of restitution, to find the Other in one's words. (260)

A desire for Shakespeare's manuscript may blind one to the fact that the text in the original printings, flawed though it may be, *is* actually what is left to us of these plays. This dissatisfaction and yearning are likely to devalue F and Q as corrupted, and yet, has an editor ever devised editing that constitutes verifiable improvements upon them? Given that no edition has been acknowledged as "the" authoritative edition, and that new editions are constantly in the publishing pipeline, I suspect that the answer is "no."

In the next chapter, I will investigate where practitioners have acquired the sources of their Shakespeare playscripts in the past, and how they have seen fit to edit them for performance.

CHAPTER III

HISTORY OF SHAKESPEARE EDITING BY THEATRE PRACTITIONERS

Just as Shakespeare publishers must make editorial choices to put the plays in print, so practitioners must also edit text to put the plays onstage. Although some literary editors' decisions might be seen as unnecessarily tampering with text, editors as a group have generally attempted fidelity to Shakespeare as they conceived him. Theatre practitioners, however, have taken far greater liberties in emending, adapting, and appropriating the material to suit their purposes. In this chapter, I will review some history of practitioners' approaches to editing text for performance. My purpose will be to determine, if possible, any shared characteristics that may help to define their "theatrical editing." As discussed earlier, this term refers to editing that is intended to privilege material, oral performance by actors onstage.

In this chapter, I will sample text treatments by certain significant actors, directors, and producers whose primary work took place between the reopening of the theatres in 1660 and the first full season of Shakespeare's Globe in London in 1997. Because this covers a period of over three hundred years during which the plays were consistently produced, examining an encyclopedic listing of productions staged since the Restoration would go beyond the scope of this study. So, I will note some changes made in a select number of productions, chosen because they have generally had more enduring impact upon the text or upon their colleagues, or because they are representative of prevailing tastes. Although it would be preferable to do a direct comparison of text treatments of the Orlando speech (as in the previous chapter), there are not sufficient

records of performances of the speech to facilitate a reasonably complete survey of production trends so, in addition to analyzing the promptscript *Orlandos* available, I will use a variety of samplings from promptbook facsimiles, published acting texts, and contemporary production reports of other plays to investigate the question of theatrical editing.

Given the challenges of accurately capturing a performance in printed text, it is possible that any published production text may not meticulously reflect the performances they were intended to capture. Their titles often claim to present the play “as it is now acted” at a particular theatre, perhaps starring a well-known leading actor or two, but the accuracy of the claim is impossible to verify in most instances. However, just as with Q and F, these acting texts and promptbook facsimiles are in most cases the only textual source material available for study, and so will have to do. “Fidelity” of published editions to performed text is as questionable in the subsequent printings as it is in Q and F.

In researching this chapter, I also searched for evidence of the source texts used by practitioners as the basis from which they did their adaptations. If any such evidence could be unearthed, I consulted those editions as a comparative control for the revisions that were made from them. In many cases, however, only guesswork is possible, as practitioners rarely kept records noting which published edition their productions were based upon. Production texts and acting scripts were often said to be from the “original,” but as discussed above, this is only minimally helpful: it is all but certain that single, unadulterated, direct-from-Shakespeare’s-quill versions of these plays never existed. The inconsistencies of Elizabethan printing processes and the unlegislated state of the English

language, the effect of political vagaries upon censors' discrimination, and the likely disinclination of most playwrights to publish their theatrical works, combined with the unstable conditions of play production, prevented the printing of a "perfect" book in Shakespeare's lifetime that preserved an approved, unchanging version of most plays, and it is likely he never considered it:

...the idea of a book embodying the final, perfected state of a literary work was not a Renaissance one, and what the Renaissance practice produced was an edition in which it was unlikely that any copy of a book would be identical to any other copy. Every copy was unique... The text in flux, the text as process, was precisely what Renaissance printing practice—whether for economic or philosophical reasons—preserved. (Orgel 16)

Thus, practitioner's references to the "original" version of a play could mean any folio, quarto, or any of a number of editions and variations that predated his or her own time. In this analysis, when no other specific original printing has been defined, I will use F1 as the default text.

Given that "fidelity" is fairly difficult to define, as in Chapter II the question of adaptation (and appropriation) arises. Subsequent generations of theatre practitioners have tended to adapt, edit, and alter Shakespeare's plays almost (or utterly) at will, making for a richly varied history of production treatments of the texts, even at times influencing subsequent published editions. Tracing the origins and ends of adaptations of this material can be a maddeningly labyrinthine exercise, with a very real risk of pointlessness because is no reliable "original" for comparative purposes.

When no "original" text can be established, Margaret Jane Kidnie suggests that, with performance, a desire for fidelity may have more to do with perceived tradition and/or expectations than actual text:

Authenticity is determined less by textual fidelity than by the extent to which an instance conforms to an insubstantial standard—the work—that seems to exist prior to, and untouched by, production... Thus, though the work has no material reality in a text (or anywhere else), it functions in practice as *though* it did, serving constantly to manage the categories of genuine production and its necessary supplement, adaptation. The impression that the work is an objective standard is of course an illusion, since the work is responsive to, and continues to take shape as a consequence of, changing user expectations... Looking into claims of adaptive production pins down not the work's 'essence', but rather what prompted failures of recognition of the work among specific audiences at specific times. (63-65)

Just as a particular, local audience's recognition may determine Shakespearean "authenticity" differently over time, so theatre practitioners' requirements and expectations of text for production will necessarily change over time and distance. The texts examined in this chapter are identified as privileging theatrical use, and so ought to be "theatrically edited," assuming that there is integrity to the claim that the published version reflects, to a reasonable degree, the text used for the specific performance.

With the reopening of the theatres at the beginning of the Restoration, producers were hungry for material. Before the theatres closed in 1642, each company had an established collection of some thirty or forty plays that cycled in and out of the repertory; only three or four new plays were needed each year to keep audiences interested (Stern 53). In this new era, however, a generation of playwrights had yet to be established, so theatrical companies produced mostly old works that had been adapted in certain ways to contemporary tastes (Owen 274). Shakespeare was popular for revival, but not universally admired. Samuel Pepys found *A Midsummer Night's Dream* to be "the most insipid ridiculous play that ever I saw in my life," adding, "I saw, I confess, some good dancing and some handsome women, which was all my pleasure" (326) He hardly preferred *Twelfth Night*: "I think, one of the weakest plays that ever I saw on the stage"

(Pepys qtd, in Wells & Dobson *Companion* 493). Pepys articulated the significant change in taste that had taken place, particularly with the theatre-loving Charles II on the throne; the new Restoration theatre was influenced by court masques, Elizabethan private theatre, French theatrical practices, and Italian opera (Hatchuel 6), and now audience tastes became more geared to spectacle and sensationalism, as in the introduction of actresses onstage. In order to survive such opinions as Pepys's and keep audiences interested in attending, these old works needed to be adapted to better satisfy contemporary tastes. As John Russell Brown put it, "In the Restoration, poets were proud to say that they had made Shakespeare 'fit,' purging the text of the barbarities of a less civilized, less polished age" (*Free* 5).

With modernization as a motive, widespread free adaptation of Shakespeare became de rigueur in the early Restoration. (As discussed in Chapter I, such adaptations/appropriations were essential to the survival of the plays, particularly at this time of tremendous change; they which might well have been lost to time had they not been continually revived, in whatever loosely-related text treatment.) Play-hungry audiences swelled the auditoria of theatres playing Shakespeare, but tastes had changed significantly in the eighteen years since the theatres closed in 1642. English traditions of theatre had all but vanished and had to be resurrected or created from scratch: "the struggling, nervous theatre of 1660 wanted authorial instruction and assistance" (Stern 126), and the plays of Shakespeare conveniently offered it.

No matter how hungry audiences were, however, they were not inclined to accept Shakespeare whole. Simple repetition of the plays and retelling of the stories would not do; audiences wanted their theatre experiences to validate that they had changed with the

times. The influence of the continental theatre, which had continued to evolve during England's Interregnum, was strong. Audiences craved the spectacle and excitement of the new theatrical developments there, particularly the roofed playhouses, the spectacular scenery, and actresses—women onstage, for the first time in England! There could be no going back to the old ways. As Deborah Payne Fisk described it:

The continental roofed playhouses, scenery, and actresses were by the mid-seventeenth century so firmly established that Shakespeare's Globe could hardly have been thought of...as a model for the future—if it was thought of at all. Had patentees chosen to revive the old public tradition, and had King Charles supported them (neither supposition very likely), the course of English drama might have been very different...By 1667 Killigrew boasted "That the stage is now by his pains a thousand times better and more glorious than ever heretofore. Now, wax-candles, and many of them; then not above *3lb.* of tallow. Now, all things civil, no rudeness anywhere; then, as in a bear-garden. Then, two or three fiddlers; now, nine or ten of the best." He did not seem much concerned with the drama, only the show. (4)

And thus, producers got creative and began to carve up Shakespeare text to suit attitude that Shakespeare's language was rustic and needed refinement seems to have been prevalent: "Adapters adjusted Shakespeare's scripts to meet contemporary literary standards: They tidied his plots, introduced foils to or potential partners for his characters, and made the language accessible and inoffensive" (Dobson and Wells 526).

Because of the pressure to attract paying audiences, there seemed to have been no reason to refrain from using Shakespearean text freely as a springboard for innovation. In this time before the invention of bardolatry¹⁵ (when Shakespeare was raised to the level of iconic genius in the cultural zeitgeist), audiences would likely not have realized or cared that William Burnaby's 1703 *Love Betray'd, or, The agreeable disappointment* was

¹⁵ Arguably, Garrick's performance of his "Ode upon dedicating a building and, erecting a statue, to Shakespeare, at Stratford-upon-Avon" (written by his friend, Dr. Samuel Johnson), spoken at the Stratford Jubilee of 1769, "established panegyric and quasi-religious rites for paying tribute to Shakespeare" (Habicht 441).

an “abominable perversion” of *Twelfth Night*. (Hume 41) Burnaby claimed complete authorship of the play, with only a brief acknowledgement of any debt to Shakespeare: “Part of the tale of this play I took from Shakespeare, and about fifty of the lines” (Burnaby qtd. in Ray 197). The published text was subtitled, “As it was acted at the theatre in Lincolns-Inn-Fields.” Burnaby’s alterations included changing Malvolio into “Taquilet,” “an innocuous amalgamation of Malvolio and Sir Andrew Aguecheek,” and adding a sentimental transformation of Villaretta (Olivia) (Scheil 138). In this, there was a softening of sharp edges and the darker aspects of these characters; perhaps this society considered such gentling of rough edges necessary to please their more refined sensibility. A masque including song and dance, “made to adorn Cesario’s nuptials,” was added (Scheil 145), which followed current trends of adding music and spectacle (Scheil 145). Apparently, *Love Betray’d* was not a great success. The meager masque was disappointing to an audience expecting spectacle, but it is possible that the producers at Lincoln’s Inn Fields scaled Burnaby’s vision down because they were not willing to invest great expense on a mediocre adaptation (Scheil 146).

Producers William Davenant and Thomas Killigrew were the first to be given theatrical patents in the Restoration, and so enjoyed uniquely powerful positions. Killigrew obtained the rights to most of Shakespeare’s plays, leaving Davenant with very few of the original versions of the plays, but Davenant countered by presenting the Lord Chamberlain with “a proposition of reformeing some of the most ancient Playes that were playd at Blackfriars and makeinge them fitt, for the Company of Actors” (Davenant qtd. in Owen 274). His strategy worked; while Killigrew’s company retained the right to present Shakespeare’s plays in their original form, Davenant was allowed to produce

them in an adapted, “improved” form, which quickly became the preferred popular way of seeing Shakespeare.

Fierce competition between the two companies sparked innovation, adaptation, and new stage effects. A showman responsive to the changing tastes of his audience, Killegrew introduced a number of successful innovations in his productions, including the introduction of the first female actress onstage in England (believed to be Margaret Hughes, who played Desdemona in 1660 [Bate and Rasmussen 145]). Writing with John Dryden, Davenant created a successful adaptation of *The Tempest*; subtitled *The Enchanted Isle*, his theatrical edit emphasized pageantry, brought women onstage, and added music, dance, and new characters.

A new epilogue to this *Tempest* highlighted the expensive new stagecraft, some borrowed from France, that was used to make the old play more attractive to Restoration audiences:

*When you of witt and sence were weary growne,
Romantick, riming, fustian Playes were showne,
We then to flying Witches did advance,
And for your pleasures traffic'd into France.
From thence new arts to please you, we have sought
We have machines to some perfection brought,
And above 30 Warbling voyces gott.
Many a God and Goddesses you will heare,
And we have Singing, Dancing, Devils here
Such Devils, and such gods, are very Deare.
We, in all ornaments, are lavish growne,
And like Improvident Damsells of ye Towne,
For present bravery, all your wealth lay downe. (Scheil 61)*

In this epilogue, Davenant and Dryden separated themselves from the past by disparaging Shakespeare’s play as bombastic and dull, as they detailed the many ways in

which no expense had been spared to provide the audience with the most spectacular production possible.

The Dryden-Davenant theatrical edit not only featured women onstage, but also added three new named female characters: Miranda's younger sister, Dorinda; Caliban's "Sister-Monster" Sycorax, in love with Stephano; and Milcha, Ariel's love (this character may have sprung from "Davenant's fascination with balance") (Marsden 34). They also wrote in four new male characters, one of them to be played by a woman. Of those (Mustacho, Stephano's "mate"; Ventoso, a Mariner; a "Cabbin-Boy"; and Hippolito, "one that never saw Woman, right Heir of the Dukedom of Mantua," whom Prospero has kept hidden on the island since infancy), the "Cabbin-Boy" was likely the female role. An apology in the Prologue (see Appendix E) blames the necessity of this casting on a "dearth of Youths," but almost a full third of the speech is devoted to describing the casting in terms that might seem more risqué than contrite:

*Let none expect in the last Act to find,
Her Sex transform'd from man to Woman-kind.
What e'er she was before the Play began,
All you shall see of her is perfect man.
Or if your fancy will be farther led,
To find her Woman, it must be abed.*

Thus, the play opened with a dirty joke, and this set the tone for an adaptation that diminished the Folio's political intrigue and Prospero's personal struggle, and added romantic complications, spectacle, and risqué wordplay. R. A. Foakes complained about this adaptation's gentrification: "Few lines retain their original working, the great metaphors are emasculated, and the verse is wrecked by frequent pointless or banal substitutions, such as 'Be cheerful, s^r' for 'Look like the time'" (Foakes qtd. by H. Spencer).

Setting aside the larger structural alterations such as the elimination of Sebastian's character and the assassination conspiracy against Alonso, textual changes include paraphrasing into contemporary vernacular, such as Miranda's line in 1.1 which is edited from Folio's,

*More to know
Did never medle with my thoughts.*

and changed to the adaptation's,

I ne're indeavour'd to know more than you were pleas'd to tell me,

in which the structure of the sentence has changed from verse to prose. This seems to emphasize current social norms about female performativity, by changing Miranda's frank assertion in the Folio that the thought had simply not occurred to her, to a more passive expression in the theatrical edit, that she chose not to put forth the effort to learn more than Prospero felt she ought.¹⁶

Another example of how Miranda has been made meeker are small cuts in the theatrical edit. F1's version is:

*You have often
Begun to tell me what I am, but stopt
And left me to a bootlesse Inquisition,
Concluding, stay: not yet.*

and the Dryden-Davenant version:

*You often, Sir, began to tell me what I am,
But then you stopt.*

In the adaptation, once more Miranda seems to defer to Prospero's authority and does not, as she does in the Folio, report that she continued to question him. These

¹⁶ "Laura Brown has argued that this economic reconfiguration generated a new female dramatic protagonist, 'passive, defenseless, and impotent...'" (Quinsey 216).

examples seem to suggest that Miranda is more passive in the adaptation than in F1. As

Katherine Quinsey put it:

Overall, their behavior echoes that prescribed by contemporary conduct books, which told women that their proper refuge from any threat lay in a passive defense: tears, prayers, and pathos. (190)

Textual changes in the adaptation also incorporate larger cuts to speeches, such as Folio's,

*My brother and thy uncle, call'd Anthonio:
I pray thee marke me, that a brother should
Be so perfidious: he, whom next thy selfe
Of all the world I lov'd, and to him put
The mannage of my state, as at that time
Through all the signories it was the first,
And Prospero, the prime Duke, being so reputed
In dignity; and for the liberall Artes,
Without a parallel; those being all my studie,
The Government I cast upon my brother,
And to my State grew stranger, being transported
And rapt in secret studies, thy false uncle
(Do 'st thou attend me?)*

changed to Dryden-Davenant's

*My Brother, and thy Uncle, call'd Antonio, to whom
I trusted then the manage of my State, while I was
wrap'd with secret Studies: That false Uncle (do 'st
thou attend me Child?)*

This theatrical edit includes a changing of the form of the text from verse to prose.

This might seem curious in such a statement by Prospero, who is the authoritative,

higher-status character in the scene, as he relates past events of importance to the plot.

The fact of this verse form change has been addressed, though I could find no scholarship exploring the playwrights' possible motives:

The most important alteration is in the versification. Dryden and Davenant attempted to smooth out Shakespeare's line, but they frequently achieved the desired effect by changing Shakespeare's blank verse to rhythmic prose. The rendering in prose may have been the fault of the printer, but

the extent to which such passages resist reconstruction into blank verse suggests that it was the preference of the collaborators...there is no consistent effort to retain blank verse throughout the play. (Swedenburg 338)

If there was a sense that refinement of the plays was necessary, and if verse is considered to be a more refined form of expression than prose, it is hard to imagine what the authors intended by reducing the amount of verse rather than increasing it. Their “rhythmic prose” may perhaps have been intended to preserve an energetic flow of the lines in the Folio, while eliminating the stiffness of the meter’s enjambment and formal rhythms. While the speech resists scanning into iambic pentameter, it does retain an iamb-like rhythm that is pleasantly smooth. In any event, this was a curious invention in a society that valued structure, order, and harmony. I could find no additional scholarship regarding an interpretive purpose for “rhythmic prose.”

This shortening of Prospero’s speech removes a number of elements that are prominent in the Folio version, including his characterization of Antonio as “perfidious,” his declaration of love for his brother, the subject of his study, and Antonio’s growth in political strength. While these details add dimensionality to the narrative, in an adaptation focused on romance and spectacle, they might well have been considered inessential to the basic plot, and therefore dispensable.

Another curious element of this theatrical editing is a number of outright switches from verse to prose and from prose to verse, as in this excerpt:

F1:

*CALIBAN. All the infections that the Sunne suckes up
From Bogs, Fens, Flats, on Prosper fall, and make him
By ynch-meale a disease: his Spirits heare me,
And yet I needes must curse. But they’ll nor pinch,
Fright me with Urchyn-shewes, pitch me i’the mire,*

*Nor lead me like a fire-brand, in the darke
 Out of my way, unless he bid'em; but
 For every trifle, are they set upon me,
 Sometime like Apes, that moe and chatter at me,
 And afterbite me: then like Hedg-hogs, which
 Lye tumbing in my bare-foote way, and mount
 Their pricks at my foot-fall: sometime am I
 All wound with Adders, who with cloven tongues
 Doe hisse me into madnesse: Lo, now Lo,
 Here comese a Spirit of his, and to torment me
 For bringing wood in slowly: I'le fall flat,
 Perchance he will not minde me.*

*TRINCULO: Here's neither bush, nor shrub to beare off any
 weather at all: and another Storme brewing, I heare it
 sing ith'winde: yond same blacke cloud, youd huge
 one, lookes like a foule bumbarde that would shed his
 licquor: if it should thunder, as it did before, I know
 not where to hide my head: yond same cloud cannot
 choose but fall by paile-fuls. What have we here, a man,
 or a fish? dead or alive? a fish, hee smels like a fish: a
 very ancient and fish-like smell: a kind of, not of the
 newest poore-John: a strange fish: were I, in England
 now (as once I was) and had but this fish painted; not
 a holiday-foole there but would give me a peece of silver:
 there, would this Monster, make a man: any strange
 beast there, makes a man: when they will not give a
 doit to relieve a lame Begger, they will lay out ten to see
 a dead Indian: Leg'd like a man; and his Finnes like
 Armes: warme o'my troth: I doe now let loose my o-
 pinion; hold it no longer; this is no fish, but an Islan-
 der, that hath lately suffered by a Thunderbolt: Alas,
 the storme is come againe: my best way is to creepe un-
 der his Gaberdine: there is no other shelter herea-
 bout: Misery acquaints a man with strange bedfel-
 lows: I will here shrowd till the dregges of the storme
 be past.*

Dryden-Davenant:

*CALIBAN. All the infections that the Sun sucks up from Fogs,
 Fens, Flats, on Prosper fall: and make him by inch-
 meal a Disease: his spirits hear me, and yet I needs
 must curse, but they'l not pinch, fright me with
 Urchin shows, pitch me i'th'mire, nor lead me in the
 dark out of my way, unless he bid'em: but for every*

*trifle he sets them on me; sometimes like Baboons
they mow and chatter at me, and often bite me; like
Hedge-hogs then they mount their prickles at me,
tumbling before me in my barefoot way.
Sometimes I am all wound about with Adders, who
with their cloven tongues hiss me to madness. Hah!
yonder stands one of his spirits sent to torment me.*

*TRINCALO.¹⁷ What have we here, a man, or a fish?
This is some Monster of the Isle, were I in England,
As once I was, and had him painted;
Not a Holy-day fool there but would give me
Six-pence for the sight of him; well, if I could make
Him tame, he were a present for an Emperour.
Come hither pretty Monster, I'le do thee no harm.
Come hither!*

The shortening of Trincalo's speech loses no plot points, only the opportunity for clowning (and possible criticism regarding the "dead Indian" line¹⁸), and so may have been eliminated if such clowning seemed distastefully rustic to Restoration audiences. The reversal of verse and prose, however, raises questions regarding its intended theatrical effect. Although in neither the Folio nor the adaptation is the meter precise (Dryden-Davenant seem to echo Shakespeare's elastic variation in *The Tempest's* meter), in this instance there seems to have been a conscious choice to switch verse for prose, and vice versa. This could perhaps be a reinforcement of the status difference between Caliban and Trincalo, intended to elevate the human—even one of such low status as Trincalo—above the creature Caliban. This could conceivably fit with a desire for social refinement of the play. If this society highly valued decorum and considered verse a finer form of dramatic language, the switch of meter could indicate the desire to manifest a

¹⁷ Note that the spelling of Shakespeare's character "Trinculo" has been changed to "Trincalo."

¹⁸ Beginning with Sebastian Cabot's in 1498, inhabitants of the New World were brought to Europe and put on display, including the corpse of one that had passed away. See Chapter 2, "Indian Captives, English Captors 1576-1622," in Turner.

lower status for Caliban. Is it possible that audiences in the Restoration held greater contempt for Caliban because they more highly valued refinement than did the Elizabethans? Conversely, this switch could represent a loss of the piquant nobility the Folio confers on Caliban in this scene. Perhaps the Elizabethans, living in the Age of Discovery, felt more fascination with, and/or more tolerance for, new types of beings that might exist in unknown territories. However, there is no objective evidence to support these suppositions, and it is quite possible that none of these considerations were at play in the decision to switch the form of the lines. There is also no consistency in its application: In their next scene, Trincalo, Caliban, and Sycorax all speak almost entirely in prose; the only difference between the scenes is that, in the earlier one, Trincalo is speaking directly to the audience—but so is Caliban.

Possibly, Caliban's new speech could be a translation of sorts into the "rhythmic prose" mentioned above. Little has been cut from the Folio, and much of the language is retained intact but printed as prose rather than verse, and there seems to be no substantive difference in the pulse of the stresses. Word substitutions from the Folio are few, such as the substitution of "Baboons" for "Apes." (Could the word have been thought to be more imitative of the sound of gibbering apes, and therefore more theatrical?) Given these similarities between the Folio and adaptation, what could be the point of putting Trincalo's speech into verse, even imprecise verse? Perhaps the verse structure's formal sound could be thought more comical—especially if there were rhyming couplets, but there are not—and Trincalo speaks in prose in other scenes. Nor does there seem to be consistency in the application of the rhythmic prose form for purposes of comedy: Prospero slips in and out of both forms; the young lovers speak almost exclusively in

verse, as does Ariel and the noblemen; and the comedic characters speak most often in prose. Given that there was ancillary music added to the performance, as was popular with Restoration audiences, perhaps there is a missing key there, such as the language being easier to “underscore” in rhythmic prose.

Other textural alterations in this adaptation include original scenes with new characters, such as those between Miranda and her new sister, Dorinda,¹⁹ and the scene that follows between Prospero and another new character, Hippolito. As the scene begins, Prospero describes women as “those dangerous enemies of men,” and Hippolito responds:

*HIPPOLITO. How then have you, Sir,
Liv'd so long unharm'd among them?*

*PROSPERO. O they despise old age, and spare it for that reason:
It is below their conquest, their fury falls
Alone upon the young.*

*HIPPOLITO. Why then the fury of the young should fall on them again.
Pray turn me loose upon 'em: but, good Sir,
What are women like?*

*PROSPERO. Imagine something between young men and Angels:
Fatally beauteous, and have killing Eyes,
Their voices charm beyond the Nightingales,
They are all enchantment, those who once behold 'em,
Are made their slaves for ever.*

HIPPOLITO. Then I will wink and fight with 'em.

*PROSPERO. 'Tis but in vain, for when your eyes are shut,
They through the lids will shine, and pierce your soul;
Absent, they will be present to you.
They'l haunt you in your very sleep.*

HIPPOLITO. Then I'll revenge it on 'em when I wake.

¹⁹ One of these scenes is in Appendix F.

Some of these exchanges were likely intended as sexual double entendres: “the fury of the young should fall on them,” “Pray turn me loose upon ’em,” “Then I will wink and fight with ’em,” “Then I’ll revenge it on ’em when I wake.” This could have been a source of knowing laughter, enhancing the novelty and the titillation of seeing love stories enacted by women onstage together with men. Sycorax’s obsession with Stephano burlesques the love of the romantic young couples, and likely added to the sexualized comic atmosphere. While Shakespeare used his share of ribald jokes and puns, the Restoration adapters seemed to revel in this type of erotic wordplay. Perhaps it was deemed more refined comedy than Shakespeare’s bawdry.

Davenant’s 1665 *Macbeth* added a new scene for the Macduffs, in which they debate their awkward situation given the recent harrowing governmental changes—an important argument after the Interregnum (Dobson 37). Had he not modified the text to ensure that political sensitivities were not aroused, many of his plays might have trespassed into sensitive areas and caused him great trouble. This Restoration audience and their king knew well the immense dangers of regicide and civil discord, and plays about usurpation were seen as particularly dangerous during the Excision Crisis (Von Sneidern and Canfield 1689).

Davenant’s emendations to *Macbeth* were not the first. The play in the Folio is now fairly well accepted as an emended version, with significant excision and addition of text by Thomas Middleton (he may have had a strong influence on the F1 *Measure for Measure* as well). Gary Taylor estimates that Middleton wrote about eleven percent of the *Macbeth* in the Folio, and may have cut (and lost) as much as one quarter or more of Shakespeare’s play (Taylor, *Middleton* 1165). Thus, Davenant’s edition of *Macbeth*

continues a historical trend of theatrical editing that further obscures the notion of the play's "original" form.

Davenant printed a promptbook of *Hamlet* in 1676, sometimes referred to as the "Players' Quarto," that was extensively cut. The printed text included the following note: "To the Reader. This Play being too long to be conveniently Acted, such Places as might be least prejudicial to the Plot or Sense, are left out upon the Stage..." (H. Spencer 772). Hazleton Spencer believes that Davenant's source text was the 1637 Quarto 6. Spencer's opinion was based on Davenant's habitual use of "usually, the last quarto in the library of the players. This was considered the authentic text, and practically no effort was made to collate it with any other" (773). Spencer characterizes the cuts: "In general the cutting is done with a view to retaining what is dramatic, and lopping off the lyric and sententious passages which have now become elocutionary arias for Hamlet." While Davenant clearly found the play too long for his audiences, his cuts seem to indicate that he felt his audiences preferred action over poetry.

Other theatre practitioners of the day followed Davenant's lead, which suggests that audiences responded favorably to his Shakespeare-inspired inventions. Perhaps the best-remembered of these is Nahum Tate's 1681 happy-ending adaptation of *King Lear*, in which Lear goes into retirement with his loyal friends after acknowledging Cordelia as his loving and dutiful daughter and betrothing her to Edgar. Tate described Shakespeare's *Lear* as "a heap of jewels, unstrung and unpolished" (Dobson 204). The vulgarity of the Fool and the injustice of innocent Cordelia's death were offensive to the Restoration audiences' sense of decorum, so he removed the Fool entirely, and created a more socially acceptable ending with Cordelia's marriage to Edgar.

Leading actors and actresses were “one of the glories of Restoration theatre” (Londré 43), and their popularity bestowed an increasing amount of power to them as producers and adapters; they could then enhance their celebrity by adapting plays to feature their strengths. Comic actor and playwright John Lacy, a favorite of King Charles II (except when he was briefly jailed for his adlibbed lines about Court corruption) adapted *Taming of the Shrew* into *Sauny the Scot* in 1667, which makes Grumio’s story the focus of the play. Its 1668 publication was subtitled: “Written Originally by Mr. Shakespear. Alter’d and Improv’d by Mr. Lacey, Servant to His Majesty” (Hume 70). By theatrically editing the play to emphasize its subplot, Lacy—normally relegated to secondary clown roles—was able to provide himself with a starring role, more income, and an elevated reputation and career. *Sauny the Scot* gave Lacy the opportunity to use his (apparently hilarious) Scots accent, and most of his lines are written by Lacy in stereotypical brogue. The character is present in the wooing scene between Petruchio and Kate, here called Margaret, in which he speaks roughly every third line. One example:

Pet. We shall be an excellent *mad Couple well match’d*.

Marg. I match’d to thee? what to such a Fellow with such a Gridiron Face; with a Nose set on like a Candels end stuck against a mud Wall; and a mouth to eat Milk-Porridge with Ladles? Foh, it almost turns my Stomach to look on’t:

Saun. Gud an your Stomach wamble to see his *Face*, What will ye dea when ye see his *Arse*, Madam? (Lacy 15-16)

Aside from the obvious purpose of this exchange (the punch line), it is notable that Lacy uses the same type of run-on sentence for Margaret’s rage as found in F1’s Orlando. Lacy preserves the nongrammatical sentence, before adding some comic lines for himself:

F1

Pet. They shall goe forward *Kate* at thy command,

Obey the Bride you that attend on her.
 Goe to the feast, revel and domineere,
 Carouse full measure to her maiden-head,
 Be madde and merry, or goe hand your selves:
 But for my bonny *Kate*, she must with me:
 Nay, looke not big, nor stampe, nor stare, nor fret,
 I will be master of what is mine owne,
 Shee is my goods, my chattels, she is my house,
 My household-stuffe, my field, my barne,
 My horse, my oxe, my asse, my any thing,
 And here she stands, touch her who ever dare,
 Ile bring mine action on the proudest he
 That stops my way in *Padua: Grumio*
 Draw forth thy weapon, we are beset with theeves,
 Rescue thy Mistresse if thou be a man:
 Feare not sweet wench, they shall not touch thee *Kate*,
 Ile buckler thee against a Million. *Exeunt.*
Bap. Nay, let them goe, a couple of quiet ones.

SAUNY

Pet. They shall go forward *Peg* at thy Command; obey the
 Bride you that attend on her. Go to the Feast, Revel, Ca-
 rouse, and Dance, be Mad or Merry, or go Hang your selves;
 but for my *bonny Peg* she must go with me; nay look not big
 upon't, nor stamp, nor stare, nor fret; come, come, gently,
 so, so, so, that's my good *Peg*, I will be Master of my own;
 she is my own proper Goods and Chattels; my House, my
 Ox, my Ass, my any thing: Look here she stands, touch her
 who dare, I'll make him smook that offers to stop me in my
 way. *Sauny* unsheath thy Dudgeon Dagger, we are beset
 with Thieves, rescue thy Mistress if thou beest a Man; fear
 not sweet Wench I'll Buckler thee against a Million; nay,
 come.

Marg. Will none of you help me?

Saun. The Deel a bit of Dunner ye gat, Gut at ye would
 speak to your Cuke to gi *Saundy* a little Mutton and Porridge
 to put in his Wallet. *[Exeunt. Pet. Marg. Saun.*

Beau. Nay let 'em go, a couple of quiet ones. (25)

Again, here is a run-on sentence of heightened emotion in F1, and preserved for
 the most part in *Sauny*. Petruchio's speech in both versions has a two-line sentence,
 followed by a long sentence of 16 lines in F1, and 10.5 prose lines in *Sauny*. The

speeches are fairly similar in words—an audience member who knew the Shakespeare play would recognize the text in *Sauny* as representing the same event and emotion as in *Shrew*. However, Lacy changed F1's verse to prose. While we have no accounting of his reasons from Lacy (perhaps to echo the low class of his character?), exchanging the two text forms in adapting old plays seems to have been a regular practice by Restoration adapters, enough to be mocked in George Villiers' satiric *The Rehearsal*, first performed in 1671 at the Theatre Royal. In its first scene, Bayes, a playwright, has invited his friends Johnson and Smith to watch the last rehearsal of his new play. He intends to show them the script of his latest play, but by mistake pulls out a different book:

Bayes. Yes, here it is. No, cry you mercy: this is my book of *Drama Common places*; the Mother of many other Plays.

Johns. *Drama Common places!* pray what's that ?

Bayes. Why, Sir, some certain helps, that we men of Art have found it convenient to make use of.

Smi How, Sir, helps for Wit?

Bayes. I, Sir, that's my position. And I do here averr, That no man yet the Sun e'er shone upon, has parts sufficient to furnish out a Stage, except it were by the help of these my Rules.

Johns. What are those Rules, I pray?

Bayes. Why, Sir, my first Rule is the Rule of Trans-version, or *Regula Duplex* : changing Verse into Prose, or Prose into Verse, *alternative* as you please.

Smi. Well; but how is this done by a Rule, Sir?

Bayes. Why, thus, Sir; nothing so easie when under stood : I take a book in my hand, either at home or elsewhere, for that's all one, if there be any Wit in't, as there is no book but has some, I Transverse it ; that is, if it be Prose put it into Verse, (but that takes up some time), and if it be Verse, put it into Prose.

Johns. Methinks, Mr. *Bayes*, that putting Verse into Prose should be call'd Transprosing.

Bayes. By my troth, Sir, 'tis a very good Notion, and hereafter it shall be so.

Smi. Well, Sir, and what d'ye do with it then?

Bayes. Make it my own. 'tis so chang'd that no man can know it. (Villiers 4)

Barely into his 20s when the theatres closed, Villiers was nevertheless old enough to have been quite familiar with theatre traditions before the Interregnum; nearly 30 years into the Restoration, he would also have been acutely aware of the ways in which the old texts were adapted for new tastes.

As the Restoration playwrights found their own voices, their prose style had its own particular challenges for actors:

Restoration prose, especially the sinewy similes of a Behn, Wycherly, or Congreve, demands vocal control more typical of opera singers than actors accustomed to the pauses afforded by Shakespearean blank verse... The stories tell of kings deposed and restored, of citizens jilted and cuckolded, of wives bedded and avenged. Even the familiar plot of romantic comedy—young lovers overcoming familial and social obstacles to their union—often occupies a mere corner of the play, leaving the larger space to tales of deceit and adultery. (Fisk xv-xvi)

The decision to expurgate Shakespeare's texts in the Restoration was motivated by more than social mores and the preference for a certain delicacy in conversation and entertainment. The Puritans were no longer politically powerful, but they continued to attack the immorality of the theatre and, since the playhouses had been so recently shuttered, practitioners were apprehensive that it could happen again. As a result of Jeremy Collier's campaign against lewdness and impertinence in the theatre, King James II issued a proclamation "against vice and profaneness," after which playwrights were persecuted and fines were imposed on popular actors and actresses (Bellinger 249-59).

However, producers managed to survive despite setbacks, chief among them actor-manager Colley Cibber, whose greatly modified *Richard III* became the only version of the play produced on the English stage for 150 years after its debut. (It was still published by Samuel French as the "acting version" of the text in the 1840s [Keever].) In 1699, Cibber, self-described as an "uninformed meagre person with a

dismal pale complexion” (193), was in need of a successful leading role to lift his acting career. Since comedies were then out of fashion, Cibber looked for a tragedy, but he was not built like a traditional tragic hero. However, it was quite possible he could play “a villain with a touch of the grotesque”:

...where there is so much close meditated Mischief, Deceit, Pride, Insolence, or Cruelty, they cannot have the least Cast of Profer of the Amiable in them; consequently, there can be no great Demand for that harmonious Sound, or pleasing round Melody of Voice...So that, again, my want of that requisite Voice might less disqualify me for the vicious than the virtuous Character. (I, 222-23, as qtd. in Koon 37)

Richard III had been little performed since the theatres reopened, because it lacked the opportunity for spectacle and pageantry then popular. Nevertheless, the version Cibber debuted in 1700 grew in success to become the only version of the play performed during his lifetime and for long after. Cibber’s playing of Richard, especially in the first run, was not universally acclaimed, however: Aaron Hill in *The Prompter* described it as “the distorted heavings of an unjointed caterpillar” (Brewster 126).

Cibber’s theatrical editing caused considerable textual changes: he had written about half of the lines himself, and the rest of the script retained just 800 lines from the Folio *Richard III*, with another 200 lines interposed from other plays in the canon (Jowett 83). He did not defend all of his emendations; in his *Apology*, Cibber explained that the Master of the Revels had struck out the entire first act. Cibber appealed for the restoration of a speech or two, but was denied, the justification offered was that “the Distresses of King *Henry the Sixth*, who is kill’d by *Richard* in the first Act, would put weak People too much in mind of King *James*, then living in *France*; a notable Proof of his Zeal for the Government!” (276) Later on, Cibber was allowed to restore the first act, but felt that his initial adaptation had been badly crippled by the deletion.

Cibber's *R3* continued to exert influence into the middle of the twentieth century. Several of his emendations, especially his borrowed lines from other Shakespeare plays (predominantly from *Henry VI, Part 3*, but also from *Henry IV, Parts 1 & 2*; *Henry V*; and *Henry VI, Parts 1 & 2*) continued to be used in production, until as late as 1955, when Laurence Olivier included some of Cibber's original lines in playing the title role, including "Off with his head! So much for Buckingham" and "Richard is himself again." The lure of preserving more of the "original" text in Shakespeare production has, it seems, persistently had to contend with the (arguably) more lowbrow taste of audiences.

Times were good when David Garrick began his professional life; Britain was enjoying unprecedented material prosperity, and as a result theatre blossomed—the Drury Lane and Covent Garden theatres in London each expanded capacity, and towns outside of London began to build their own theatres, often supporting repertory companies of their own. Although the number of performances and venues was increasing, the quality of new plays being written for these theatres was questionable. Edmund Burke said the stage had "sunk...into the lowest degree; I mean with regard to the trash that's exhibited on it." (Burke qtd. in Taylor, *Reinventing* 115) However, when Shakespeare's plays were performed, "the boxes, pit, and gallery, are crowded" (Burke qtd. in Taylor, *Reinventing* 116).

Whatever the reasons for this enduring love of Shakespeare may have been, Garrick established himself as an expert scholar of the text as well as its principal interpreter, and some of his admirers credited their love of Shakespeare solely to Garrick's playing of it. His rise to prominence in the mid- to late eighteenth century sparked a popular passion for his "realistic" style of acting. It was seen as differing

greatly from the mannered, rhetorical style of his contemporaries: “He banished ranting, bombast and grimace; and restored ease, simplicity and genuine humour.”²⁰

When performing Shakespeare, Garrick would adapt his lines to support the showy passions of his tragic characters. This was common for his era, when a famous actor’s version of a leading tragic role became the most profitable way to produce Shakespeare: “A few star actors ruled the stage, and from Shakespeare’s text they cut what they could not use and added what they fancied. They pounced on single lines with which they could make ‘points,’ electrically charged transitions between hope and despair, or between suffering and cruelty” (Brown *Free* 5).

As his career grew and his fame spread, Garrick began to introduce major new changes to the plays, and continued to gain confidence in his adaptations as he went along, as with his three treatments of *Romeo and Juliet*:

After reducing the amount of what was termed “Jingle and Quibble” in the text, he omitted all references to Romeo’s first love, Rosaline, in order to idealize the young star-crossed lovers. Later revision permitted acceleration of the dramatic action and the adding of the spectacle of Juliet’s Funeral Procession, a Choral Dirge, and seventy-five lines of new dialogue for the tomb scene, for which he continually made apology but in which he found new opportunity for great acting. (Pericord and Bergmann xv)

Garrick’s theatrical editing of the text included writing a death speech for his Macbeth that transformed the Folio’s silent death into a soliloquy of remorseful penitence, renouncing the ambition that had doomed him. Macduff was also given new lines to deliver, along with the death blow(s), to Macbeth:

Folio:

MACB. I will not yeeld

²⁰ Quote from Garrick’s first biographer, Thomas Davies, as noted by Vanessa Cunningham in *Shakespeare and Garrick*, p. 4.

To kisse the ground before young *Malcolmes* feet,
 And to be baited with the Rabbles curse.
 Though Byrnane wood be come to Dunsinane,
 And thou oppos'd, being of no woman borne,
 Yet I will try the last. Before my body,
 I throw my warlike Shield: Lay on *Macduffe*,
 And damn'd be him, that first cries hold, enough.
 (*Exuent fighting. Alarums.*)
 (*Enter Fighting, and Macbeth slaine.*)
 (*Retreat and Flourish. Enter with Drumme and Colours,*
Malcolm, Seyard, Rosse, Thanes, & Soldiers.)

Garrick's version:

Macbeth's Folio speech is intact, ending with "Hold, enough!"
 (*They fight.*)

MACDUFF. This for my royal master Duncan!
 This for my bosom friend, my wife! and this is for
 The pledges of her love and mine, my children!
 (*Macbeth falls.*)
 Sure there are remains to conquer.—I'll
 As a trophy bear away his sword to
 Witness his revenge.
 (*Exit Macduff.*)

MACBETH. 'Tis done! the scene of life will quickly close.
 Ambition's vain, delusive dreams are fled,
 And now I wake to darkness, guilt and horror.
 I cannot bear it! Let me shake it off.—
 'Twa' not be; my soul is clogged with blood.
 I cannot rise! I dare not ask for mercy.
 It is too late, hell drags me down. I sink,
 I sink—Oh!—my soul is lost forever!
 Oh! (*Dies.*)
 (*Retreat and flourish. Enter Malcolm, Siward,*
Rosse, thanes and soldiers.) (Pedicord and Bergmann 72)

The difference between the potential theatrical effect of Macbeth's wordless death in the Folio and that likely created by Garrick's delivery of his (new) death soliloquy is notable. There are a number of interpretive possibilities that an actor can physicalize in silence as he dies, but the F1 text affords the leading character no expression of remorse, regret, or desire for forgiveness in his final moments. Garrick's version invents an exit for

Macduff so that Macbeth's final speech is delivered alone onstage, where the performer has the opportunity to showcase this masterly acting turn without the distraction of other characters onstage with him. This Macbeth acknowledges that he is dying, rues the uselessness of his ambition and failed desires, and attempts to shake off his fear of the horrors of hell, then realizes he is not entitled to any mercy, human or divine. In addition to allowing Garrick a noteworthy acting moment that the Folio does not afford him, his may have been a more satisfactorily punitive end to Macbeth, suiting his audiences' sense of morality, as would Macduff's moment in which he verbally confirms that in killing Macbeth he is avenging king and family. This moral message is clearly delivered in Garrick's version, whereas the Folio leaves unexpressed the good man's reward and the evil man's regretful, painful end.

Garrick's theatrical edit of Hamlet was excoriated by the critics who felt it was a travesty of Shakespeare:

If there be any one act of his management which we should wish to blot out from these pages it is his *rash violation of the whole scheme of Shakespeare's Hamlet...All the contrivances* of Shakespeare by which he added absence from the scene to the melancholy irresolution of the character *were rendered abortive*. It became as much a melodrama as *Timon*; and the passive Hamlet was kept on the rack of perpetual exertion. *His very speeches were trimmed up with startling exclamations and furious resolves*: even Yoric himself was thrown out of the play to render the wit and pathos of Sterne inapplicable and unintelligible. *It was an actor's mutilation of all parts but his own.*²¹ (Stone 890; italics are the author's)

Included in his theatre's repertoire were Garrick's adaptations of over twenty of Shakespeare's plays, in many of which he performed the leading role. He became something of a champion of the plays by founding the first Stratford Jubilee in 1769

²¹ Quote is from James Broaden, who prefaced an edition of the actor's letters in 1831 with a biographical sketch.

(precursor to the Royal Shakespeare Company and hundreds of modern-day Shakespeare festivals). By initiating the restoration of the texts of several plays, including *Hamlet*, *Lear*, *Richard III*, *Macbeth*, *Othello*, and *Romeo and Juliet*, he sparked a revival of interest in Shakespeare among scholars, practitioners, and audiences.

In his 1756 theatrical editing of *The Winter's Tale*, titled *Florizel and Perdita, A Dramatic Pastoral*, Garrick brought the neglected play back into popular taste, albeit in a greatly reduced and altered version designed as an afterpiece to his three-act adaptation of *Taming of the Shrew*, titled *Catharine and Petruchio*. *Florizel and Perdita* reduced the first half of *Winter's Tale* to brief exposition in an opening scene between Camillo and "A Gentleman." In accordance with popular theatre trends of the time, there are added songs and dances, and several new male and female characters.

These prevailing tastes continued at the primary theatrical venues, the Theatres Royal, in London. In 1774, John Bell published a series of performance editions titled *Bell's Edition of Shakespeare's Plays: as they are now Performed at the Theatres Royal in London; Regulated from the Prompt Books of each House by Permission; and Notes Critical and Illustrative, are Added, by the Authors of the Dramatic Censor*. The sense of Restoration refinement and propriety was still in evidence in Bell's note at the end of *Troilus and Cressida* 4.1: "The subsequent part of this scene should unquestionably be expunged. It relates not to the story, and *Diomed*'s expressions trespass strongly on decorum." The speech he objected to is indeed indelicate, and in his theatrical edition Bell marked the questionable lines with quote marks, to make it very clear where to cut. He did not omit them, however, but left them, as an option to be considered. It is not clear

whether these lines were included at the Theatres Royal; perhaps they had been cut at a later point in production, after objections had been raised:

“*Par.* And tell me, noble *Diomed*; ‘faith, tell me true,
“Even in the soul of sound good-fellowship,--
“Who, in your thoughts, merits fair *Helen* best, (Q1:*best*) (F1:*most*)
“Myself, or *Menelaus*?
“*Dio.* Both alike:
“He merits well to have her, that doth seek her
“(Not making any scruple of her soylure)
“With such a hell of pain, and world of charge;
“And you as well to keep her, that defend her
“(Not palating the taste of her dishonour)
“With such a costly loss of wealth and friends:
“He, like a puling cuckold, would drink up
“The lees and dregs of a flat tamed piece;
“You, like a letcher, our of whorish loins
“Are please’d to breed out your inheritors:
“Both merits poiz’d, each weighs nor less nor more;
“But he as he, the heavier for a whore.
“*Par.* You are too bitter to your country-woman.
“*Dio.* She’s bitter to her country: Hear me, *Paris*.—
“For every false drop in her bawdy veins
“A *Grecian*’s life hath sunk; for every scruple
“Of her contaminated carrion weight
“A *Trojan* hath been slain; since she could speak,
“She hath not given so many good words breath,
“As for her *Greeks* and *Trojans* suffer’d death.
“*Par.* Fair *Diomed*, you do as chapmen do,
“Dispraise the thing that you desire to buy:
“But we in silence hold this virtue well,—
“We’ll not commend what we intend not sell. (F1 & Q1 “to sell”)
“Here lies our way. [Exeunt. (219-220)

These lines are nearly identical to F1 and Q1; most changes are punctuative, and minimally effectual (an added dash, a semicolon for a colon, etc); eccentricities such as Diomedes’ 13-line run-on sentence are retained. (Warburton and Steevens-Johnson broke the speech up into three sentences.)

Two word choices in his edit are worth noting, however: Bell chooses *best* from Q1 instead of F1's *most*, and he uses a Warburton emendation (*not sell*) instead of Q1/F1's *to sell*. *Best* seems to have been the clearly preferred choice in the more recent editions, but there had been a lively discussion between editors about the *to sell/not sell* crux, as recorded in the Steevens-Johnson edition of 1773:

We'll not commend what we intend TO sell] I believe the meaning is only this: tho' you practice the buyer's art, we will not practice the seller's. We intend to sell *Helen* dear, yet will not commend her. JOHNSON.
Dr Warburton would read, *not sell*. STEEVENS.
The sense, I think, requires we should read *condemn*. T.T. (*Plays* 94)

"T.T." was Thomas Tyrwhitt, editor and literary scholar. Warburton's 1747 edition included his note:

L.30. *We'll not commend what we intend TO sell.*] But this is not talking like a chapman; for if it be the custom for the buyer to dispraise, it is the custom too for the seller to commend. Therefore, if *Paris* had an intention to sell *Helen*, he should, by this rule, have commended her. But the truth was, he had no such intention, and therefore did prudently not to commend her: which shews *Shakespeare* wrote,
We'll not commend what we intend NOT sell.
i.e. what we intend not to sell. The *Oxford Editor* has thought fit to honour this paraphrase by making it the text. WARB. (442)

Therefore, the choice to replace *to sell* with *not sell* was an editorial guess about clarifying the character's intent in the line. Bell's choices seem to indicate that he did directly consult F1 and Q1 as well as recent editors' choices, and made an original collation from his preferred options among them. The suggested omission of this section could support the possibility that the performed text had undergone a cut of these lines at some point in production.

From the time of Garrick's Jubilee in 1769 to the middle of the nineteenth century, bardolatry had grown and prospered in England:

By 1800, Shakespeare was secure in his position at the head of the English literary pantheon. To admit to disliking him was to admit to having no taste. What were once seen as “flaws” now came to be tolerated, even celebrated. Yes, he violated the dramatic unities—but mindless adherence to the rules was beneath the great English genius. Yes, he got many historical and geographical details wrong—but only pedants cared about such things. Yes, his poetic meter was sometimes irregular—but the Bard was too brilliant to count syllables on his fingers. His sprawling plots, his anachronisms, his puns—all these things became signs not of his weakness but of his strength. (J. Lynch 171)

The rise of Shakespeare’s status as a cultural icon trended away from adaptation, and back to Q and F as inspiration from which to build a script. John Philip Kemble was known for having devoted a great deal of attention to detail in his line delivery, and restoring passages of Shakespeare text to the plays. However, he also reinstated some popular Restoration additions that Garrick had removed, followed the trend toward more lavish court pageantry, and added extra actors to create a greater sense of grandeur in the larger scenes. His success in turn inspired increases in the size and cost of shows at other theatres, particularly those where new music accompanied the extravaganza. Among the more lavish were the collaborations between Frederic Reynolds and Henry R. Bishop that “operatised” a number of Shakespeare comedies; their 1824 version of *As You Like It* added songs from other plays; an original Celia-Rosalind duet; solos for Rosalind, Celia, Silvius, and Touchstone; and added verses from the sonnets (Marshall 23).

Kemble published a series of his promptbooks between 1789 and 1812. His *As You Like It* text treatment was deemed “not an especially significant one” (Shattuck *Kemble* i), but an analysis of his editing of the Orlando speech results in 40 segments, 4 sentences, 54 beats, and 4.8 words per beat. A contemporary acting edition of the play from the Theatres Royal (1808) has 48 segments, 4 sentences, 61 beats, and 4 words per beat. In each of these categories except the matching number of sentences, Kemble’s

speech is significantly closer to F1 than that published by the Theatres Royal. The Orlando speech in the significant literary edition closest to Kemble (Malone's 1790 edition) breaks down to 42 segments, 5 sentences, 55 beats, and 4.8 words per beat. In this, the Malone edition more closely resembles Kemble than the Theatres Royal. Kemble comes closer to F1 than Malone in all categories but words per beat, in which both editions have 4.8. This seems to indicate that Kemble was successful in bringing his text treatment closer to F1 than had been traditional onstage or in print prior to his time, and this is in keeping with his times, when more reverence for the text was valued.

From 1660 to 1840 *A Midsummer Night's Dream* was produced onstage solely in adapted versions such as greatly shortened comic "drolls," and Purcell's opera *The Fairy-Queen* (1692). But in 1840, actor-manager Lucia Vestris of the Covent Garden Theatre produced the full play, casting all the fairy roles with women and playing Oberon herself. Along with sparking a vogue for female Oberons that lasted seventy years, in this production Vestris reversed the previous trend for sampling bits of the play. She restored much, though not all, of the text to the stage: "...she did this at a time when unShakespearean adaptations of many of the plays still held the stage...The loss of four hundred words is to be regretted, but we should regard this production primarily as the reclamation of seventeen hundred for the stage" (T. Griffiths 396).

Practitioners like Vestris seem to have been attracted to the artistic invigoration of restoring Shakespeare's verse while also being compelled to edit and adapt them to attract audiences in a competitive market.

William Charles Macready cared deeply for historical accuracy in his staging; he was known to study a specific medieval castle to replicate its walls accurately on his set,

and his approach to text also manifested this meticulous research and concern for restoration. He was the first to liberate *King Lear* from Nahum Tate's happy ending, delete the Dryden/Davenant additions to *The Tempest*, and reinstate the chorus to *Henry V*, but he joined his colleagues in eliminating dialogue in favor of the visual spectacle that had become almost a requirement for producing well-attended professional Shakespeare. With text of secondary interest to pageantry for most audiences, practitioners found that, in many cases, their desires for a more "authentic" Shakespearean text had to be overshadowed by production elements that were reliable audience draws.

In his preface to Macready's acting edition of *As You Like It* from his 1842 Drury Lane performance, Charles Shattuck detailed the ways in which Macready served both masters, artistic and financial:

In preparing his stage version of *As You Like It*, Macready's aims were to reduce the bulk of the text to practical dimensions for performance in Drury Lane Theatre, to expurgate such parts as would offend his extremely decorous audience, and to "restore" this play—*i.e.*, to restore the order of the scenes and get rid of flagrant corruptions which the theatrical profession had foisted upon the play during the preceding century. (*Macready* 22)

Macready's theatrical editing might seem familiar to many of today's Shakespeare directors; he cut the text to suit the audience's attention span, and made its content suit their tastes and sense of decorum. For example, the word "God" had become thought an offense to propriety, and so Macready substituted "Heaven."

Part of the Folger collection, a promptbook facsimile from Macready's production of *Othello* from 1838, shows that he started with a printed single edition, and added his handwritten notes to it. I was unable to find any copyright information on this volume, or an exact match to determine which edition he used, but based upon the content, it is likely

a single-play reprinting of the acting copy from the Theatres Royal, published in 1824. It has a startling cut that ends 4.3 with the exchange between Emilia and Desdemona: “I would you had never seen him!” “So would not I,” and goes directly to 5.1, with Iago and Roderigo in the act of hiding to ambush Cassio. This eliminates the entire Willow speech with Desdemona and Emilia. Their scene in Q1 is shorter; it does not have the Willow Song or Emilia’s “feminist” speech, but it is not so brief as it is in the Theatres Royal edition. This may have been due to a desire to emphasize plot and action—and in Macready’s prompt book, the women’s scene has brackets drawn in on either side of it as well as a number of stage directions, and then a line through it. It appears as though he had initially intended to include the scene, and rehearsed it, and then finally cut it.

The following excerpt shows the effect of even a very small theatrical edit. In F1, Iago’s lines at the top of 5.1 are printed:

Iago. Heere, stand behinde this Barke,
Straight will he come:
Wear thy good Rapier bare, and put it home:
Quicke, quick, fear nothing; Ile be at thy Elbow,
It makes us, or it marres us, thinke on that,
And fixe most firme thy Resolution.

In Macready’s promptbook, they are printed:

Iago. Here, stand behind this bulk; straight will he come:
Wear thy good rapier bare, and put it home;
Quick, quick; fear nothing; I’ll be at thy elbow:
It makes us, or it mars us: think on that,
And fix most firm thy resolution. (Macready 60)

One significant difference is in the lineation of the first two lines. F1 shows them on two separate lines “Heere, stand behinde this Barke,” and “Straight will he come,” while Macready’s edition shows them as a single line, “Here, stand behind this bulk; straight will he come.” F1’s spacing can allow for meaningful pauses between the two

half-lines. Possible options for interpretation include the ominous eeriness of quiet as they hide in preparation for the ambush, which reinforces the danger Cassio is in. Or, we could hear the men breathing hard from the effort of running here quickly and getting out of sight before they are caught; this stresses the sense that the effort to pull off this ruse is getting to be harder and harder for Iago, and also Roderigo's desperation and lack of control. Another option: Iago needs to take time to instruct and/or shove Roderigo into place; this interpretation emphasizes Roderigo's role as a hapless victim of Iago's conniving—he still doesn't get it—which could build up audience expectation that this scheme surely cannot turn out well.

The Macready edit, however, could be interpreted as emphasizing the need for hurry, as Iago is giving instructions much more quickly and smoothly. This could suit a production that focuses on action and plot, which the evisceration of 4.3 also supports. This lineation could also suggest the idea that Iago is completely in control of the situation, and has everything thought thoroughly through, and that Roderigo has it together enough to obey his orders quickly. Each is a different, but valid, interpretive version that will have theatrical resonances throughout the rest of the play.

Edwin Booth was the next leading actor to star in his own textual adaptations. William Winter's preface to the 1879 acting version of Booth's *Hamlet* articulates reasons for the cuts in his theatrical edit:

This version of "Hamlet," which, in its construction and embellishment, is unlike all others, has been made for practical use on the stage. It is shorter than the original by about one thousand lines. The passages excluded are those which, it is thought, might prove tedious in the representation, and which, therefore, may well be spared.... Certain speeches which momentarily arrest the action of the piece—such as that of Hamlet on the custom of revelry, in Denmark—have been rejected, as impediments to directness of dramatic effect.... Hamlet's mental vacillation and the

springs of it are plainly evident long before he reaches his monologue on the expedition of Fortinbras. Coarse phrases have been cast aside, or softened, wherever they occur....To meet the exigencies of the stage without sacrificing the beauties of the author, and to present Hamlet clearly without keeping him too long in the public eye, will not, at least, be thought an injudicious endeavor. (4)

In this, Booth seemed to be subject to the same pressures as his predecessors; he felt it necessary to shorten *Hamlet* to reduce tedium and increase pace, action, and theatrical excitement. The kind of size and spectacle that his colleagues felt compelled to provide, however, seemed to affect Booth less, perhaps because he was acknowledged a great actor whose interpretation of a leading role was sufficient to bring in the crowds.

Sir Henry Irving was also a celebrity, but an actor of more limited range than Booth, and his productions featured “grand pictorial effects and vivid individual performances, with texts tailored to suit the demands of elaborate scenery and the talents of the particular actors” (Brown, *Routledge Directors* 174). George Bernard Shaw said of Irving’s acting “that he (had) never in his life conceived or interpreted the characters of any author except himself” (Wilson 75; Brown, *Routledge Directors* 174). Irving apparently edited his productions around his own limited ability to portray the leading character:

As was customary at the time, Irving cut lines, passages, scenes and sometimes whole characters from his acting scripts of the plays: even with long intervals between the acts, cuts were needed to allow for the setting and striking of elaborate scenery. However, for the most part, Irving refrained from adding episodes or extended stage business not directly warranted in a play. (Brown, *Routledge Directors* 180)

But Irving kept some other traditions of the times in his edits, such as a familiar added actors’ bit at the end of *Much Ado* (4.1):

F1:

BENEDICK. Enough, I am engag’d, I will challenge him, I will kisse your hand,

and so leave you: by this hand *Claudio* shall render me a deere account: as you heare of me, so thinke of me: goe comfort your cousin, I must say she is dead, and so farewell,

Irving:

BENEDICK. I will kiss your hand, and so leave you. By this hand, Claudio will render me a dear account.

BEATRICE. My dear friend, kiss my hand again.

BENEDICK. As you hear of me, so think of me. Go, comfort your cousin; I must say, she is dead.

BEATRICE. Benedick, kill him, kill him if you can.

BENEDICK. As sure as he's alive, I will. (Brown, *Routledge Directors* 180)

Russell Jackson suggests that this “gag” “shifted the emphasis decisively and in true actor-managerial fashion onto Benedick’s masculine resolve and newfound seriousness and away from the couple’s emotional situation (Brown, *Routledge Directors* 181), which would have suited Irving’s personality well.

In Irving’s theatrical edit of *As You Like It*, the Orlando speech has 38 segments, 4 sentences, 54 beats, and 5.1 words per beat, which is a relatively high beat count, but in the other areas is relatively conservative and close to F1. He uses the Blackstone solution to the nominative problem, by adding “he” and some new punctuation to the first line: “it was upon this fashion,—he bequeathed me by will.” Irving’s notes read, “As the sentence stands in Ff. it certainly does not seem to make much sense unless we suppose that both verbs *bequeathed* and *charged* are impersonal. (Irving and Marshall 324) His other notes are concerned with source texts and history; for “My brother Jaques he keeps at school,” Irving first mentions Lodge’s romance and similarities between Orlando and Saladin, and then describes the historical differences between “university” and “school.” And, finally, he glosses “manage” as a special word for the training of horses. The notes go into deep background, at considerable length, and are not the kind that are normally included in

acting editions; this suggests that Irving was indeed very interested in the provenance of the text, perhaps valuing it more highly for knowing it so intimately.

Winthrop Ames, an American director and playwright, was something of an American counterpart to Irving. Purely a director (and not an actor), he built and managed the Little Theatre (now the Helen Hayes) and the Booth Theatre in New York. In 1916, he published a promptbook edition of his *Much Ado About Nothing*. In Ames' 5.1, there is a substantial cut in Leonato's speech:

Leonato: I pray thee cease thy counsaile,
Which falles into mine eares as profitlesse,
As water in a sive: give not me counsaile,
Nor let no comfort delight mine ear,
But such a one whose wrongs doth sute with mine.
Bring me a father that so lov'd his childe,
Whose joy of her is over-whelmed like mine,
And bid him speake of patience,
Measure his woe the length and bredth of mine,
And let it answere every straine for straine,
As thus for thus, and such a griefe for such,
In every lineament, branch, shape, and forme:
If such a one will smile and stroke his beard,
And sorrow, wagge, crie hem, when he should grone,
Patch griefe with proverbs, make misfortune drunke,
With candle-wasters: bring him yet to me,
And I of him will gather patience:
But there is no such man, for brother, men
Can counsaile, and speak comfort to that griefe,
Which they themselves not feele, but tasting it,
Their counsaile turns to passion, *which before,*
Would give preceptiall medicine to rage,
Fetter strong madness in a silken thred,
Charme ache with ayre, and agony with words,
No, no, 'tis all mens office, to speake patience
To those that wring under the load of sorrow:
But no mans verture nor sufficiency
To be so morall, when he shall endure
The like himselfe: therefore give me no counsaile,
My griefs cry lowder than advertisement. (F1 117)

Ames' theatrical edit trims the speech this way:

LEON. (*raising his head*). I pray thee, cease thy counsel;
Nor let no comforter delight mine ear
But such a one whose wrongs do suit with mine.

(*Rises and crosses L. ANT. follows him to C.*)

Bring me a father that so loved his child,
Whose joy of her is overwhelm'd like mine,
And bid him speak of patience.
But there is no such man: for, brother, men
Can counsel and speak comfort to that grief
Which they themselves not feel; but, tasting it,
Their counsel turns to passion.
No, no; 'tis all men's office to speak patience
To those that wring under the load of sorrow,
But no man's virtue nor sufficiency,
To be so moral when he shall endure
The like himself.

(*Goes to bench down L., and, seating himself.*)

Therefore give me no counsel:
My griefs cry louder than advertisement. (82)

The speech is 30 lines long in F1, and printed with only two full stops, resulting in another run-on sentence, this time with a total of 25 lines. This suggests that there is strong emotion impelling Leonato, and, indeed, the speech's length and drive feels like a rant or oration against this insufferable injustice. Ames has cut the speech nearly in half, at 16 lines—and he has broken those 15 lines into 5 sentences. This could change the feeling of the moment onstage, perhaps suggesting that Leonato is more seized by grief (which becomes a challenge when Don Pedro and Claudius enter, and Leonato must become aggressive with them), or perhaps it could be read as Leonato being full of rage but keeps it bottled up. (If the actor knew what the cut lines were, he could use those as motivation, perhaps an inner monologue. Unlike Macready's, however, Ames' promptbook does not afford the actor knowledge of the cut lines.)

There are additional alterations in Ames' theatrical edit that could encourage different nuances in interpretation. Ames' stage directions are printed on their own italicized, separated lines within the speech; conceivably, this adds greater density to the full stop pauses for actor or reader. He uses *comforter* (Q1) rather than *comfort* (F1), to make a regular iambic pentameter line; while *comfort* could enhance Leonato's sense of emotional upset and disjointedness, *comforter* could support the unceasing energetic flow of his ranting. Ames does not articulate his reasons for cutting down the speech so severely; however, many productions (then and now) would likely do the same. The fact that Ames was directing in America might be contributive—perhaps American audiences had less patience than their British counterparts. In any event, at this point the play is nearing its end, the audience may be getting restless, Leonato has a lot to say in a similar vein before and after this scene, and if the length of the performance needs to be shortened, Ames' would be logical cuts to make. In fact, a promptbook of the play (from a 2004 production at Bard on the Beach) on the Internet Shakespeare site shows very similar cuts (Internet Shakespeare 191-193).

William Poel arrived on the London theatre scene some twenty years after Irving, and wanted to breathe freshness into the visually laden style of Shakespeare that had been popular in Irving's heyday. Poel instigated a sea change in practitioners' treatment of Shakespeare. His goal was to understand the original style in which Shakespeare's plays were staged, in support of bringing greater vitality and clarity to contemporary productions. He minimized production spectacle and instead focused on actors and text, speeding line delivery, and experimenting with the Elizabethan "build of stage" and "conditions of playing" (O'Connor 52), perhaps most notably by allowing a continuous

flow between scenes, with scene changes realized solely through the entrance and exit of actors, rather than by changing a set. Along with Poel's desire to revisit the conditions of "original" Shakespeare, there was also an obvious economic advantage to this method: a simpler set meant a much less expensive production budget.

Poel's textual ideal (cutting as little as possible, and never an entire scene) was apparently difficult to realize in production. Actor Robert Atkins, working with Poel in 1919, claimed that he was "a grand slasher of the text," and also "a re-writer of the verse" (52). Unfortunately, Atkins gives no specific instances of Poel's cuts, and Poel's recorded emendations do not support this charge; they tend more toward sanitizing what were considered Shakespeare's more vulgar references, as in his 1893 *Measure for Measure*. Claudio's offense, described in the Folio as "He has got a wench with child," was tamed to "He will shortly be a father" (Brown, *Routledge Directors* 360). Poel also cut to speed action, as in the cuts here from *Troilus and Cressida* (I have italicized Poel's cut lines):

If I be false, or swerve a hair from truth,
When time is old and hath forgot itself,
When waterdrops have worn the stones of Troy,
And blind oblivion swallowed cities up,
And mighty states characterless are grated
To dusty nothing, yet let memory,
From false to false, among false maids in love
Upbraid my falsehood! (Moore 25)

In his production of *Richard II*, with Harley Granville-Barker in the title role, Poel retained only five of the Folio's sixty-seven lines in Richard's final speech, reducing it to:

I have been studying how I may compare
This prison where I live unto the world;
And for because the world is populous,
And here is not a creature but myself,
I cannot do it. (Music) Music do I hear? (Speaight *William Poel* 151)

In his theatrical edit, Poel followed the distinction he perceived between Shakespeare's "dramatic" and "poetic" verse; the latter was always on the chopping block:

It is part of the dramatic fabric that Romeo should remember an apothecary—a neighboring apothecary—an apothecary who was poor, and who would be likely to sell poison if he were well paid for it. But it is not part of the dramatic fabric that Romeo should give a long description of the shop, working it up as minutely as ever a Dutch painter worked up an interior. That was simply Shakespeare, going off at a tangent, and forgetting all about Romeo for the nonce. (Poel qtd in Beerbohm 372)

Despite these large cuts, Poel retained a fascination for the origins of Shakespeare's text, and combined scholarship with practice, as when he produced a Quarto I Hamlet for one night in 1900 as a kind of textual experiment, exploring the idea that the quarto may have been a "cut and rearranged version of the prompt-book made by an actor for touring performances" (22). Although he was thought by some to be attempting to recreate Elizabethan stagecraft, his lectures and notes seem to indicate that he was instead intending to prove how wrong the nineteenth-century stagings of Shakespeare had been, with their lavish productions that cut and glossed meaning, diminishing the importance of the language (22).

Poel's work was highly influential on a number of theatre practitioners, among them Harley Granville Barker, who, in his seasons at the Savoy from 1912 to 1914, advanced Poel's theories by staging productions that were minimal: free of set clutter and other distractions, emphasizing line delivery that was clear and simple, guiding the audience's interest away from spectacle and onto actors, words, and imagination. In so doing, Granville Barker broke with nineteenth-century traditions of Shakespeare staging, and instituted the practice of basing production choices in close reading of the text. In his

prompt texts, he altered stage directions to make the characters' actions seem more natural:

...Barker took care to make the action itself more than just a crude fulfillment of the demands of the plot; for example, instead of suddenly waking to deliver his line, "O Helen, goddess, nymph, perfect, divine!" (III.ii.137), the anointed Demetrius slowly began to resurface from sleep during Lysander's "I had no judgment when to her I swore" (line 134); he then sat up to deliver his impassioned address (prompt copy, p. 44). Similarly, the discovery of the lovers in the forest was not handled in the simple way it might have been: Egeus shook his stick at Hermia, who was frightened by the confrontation with her father; Helena, waking, smiled at Hermia and Lysander, and only then seeing Theseus and finally Demetrius, was ashamed. (prompt copy, p. 63) (Dymkowski 73)

Granville Barker was concerned over what he felt was the inability of contemporary actors to do justice to "the merit of Elizabethan verse with its consonantal swiftness, its gradations sudden or slow into vowelled liquidity, its comic rushes and stops, with, above all, the peculiar beauty of its rhymes" (Granville Barker 36, qtd. in Brown, *Routledge Directors* 118). In the preface to his acting edition of *Twelfth Night*, Granville Barker claimed that he sought a restoration of Shakespeare's text, but also dispensed with what he felt were editors' excessive conscientiousness regarding textual "issues" that should simply be cut. He complained, "We have learned editors disputing over the existence and meaning of jokes at which the simplest soul was meant to laugh unthinkingly. I would cut out nothing else, but I think I am justified in cutting those pathetic survivals" (ix). He seemed to yearn for simplicity, for directness, and to "know" the plays without editorial interference:

What would one not give to go backward through the centuries to see the first performance of *Hamlet*, played as Shakespeare had it played! In default, if we could but make ourselves read it as if it were a manuscript fresh from its author's hands! There is much to be said for turning one's backs on the editors, even, when possible, upon the First Folio with its

demarcation of acts and scenes, in favour of the Quartos—Dr Pollard’s “good” Quartos—in their yet greater simplicity. (10)

In the mid-twentieth century, theatre became ever more dominated by the vision of the director rather than leading actor, but influential theatrical innovation increasingly originated from directors such as Tyrone Guthrie, who began his career in Shakespeare direction with a production of *Love’s Labour’s Lost* in 1932 for the Westminster Theatre in which he repeatedly commanded his actors: “They won’t understand it anyway, so pace!—rhythm—pace!” (Brown, *Routledge Directors* 123). He was:

renowned and notorious: on the one hand privileging action over introspection, and speed and movement over poetry; on the other caring less about verbal meaning and nuance than the play’s liability to test the audience’s or, more importantly, his own patience, and subordinating the sacred writ of the Shakespearian text to directorial caprice. (Shaughnessy 123)

Or, as Anthony Quale characterized it: “He’d throw away twenty lines to achieve one which would slam you in the face” (Brown, *Routledge Directors* 124). The idea of adapting the text to suit the vision of the director was becoming stronger as the century progressed.

Orson Welles’s adaptations of Shakespeare are among the most noted of the early and mid-twentieth century. His theatrical edit of an antifascist *Julius Caesar* in 1937 for the Mercury Theatre cut the text to an extreme degree:

As to the text, he had altered it drastically. Welles cut the opening confrontation between the tribunes and the plebeians, opening his play instead with the entrance of Julius Caesar. On the other end of the drama, he eliminated all the battle scenes as well as almost all of the final two acts. As he would throughout his career, Welles pared down scenes and interpolated lines from other Shakespeare plays to better express his overriding directorial vision. The role of Lepidus was cut entirely, while the characters of Octavius and Antony were much reduced, choices that further focused the play upon Caesar as the personification of dictatorship. The result of such alterations was a production of just over ninety minutes.

As with *Macbeth*, Welles' predilection was for the breathless aesthetics of the expressionist stage: speed, concision, looming shadows, subconscious horror, death drive. (Brown, *Routledge Directors* 499)

Welles's 1936 Harlem staging of his "Voodoo *Macbeth*" was particularly controversial. He set the play in Haiti and was cast with an entirely African American cast. His text adaptation was equally unconventional:

Both contemporary witnesses and Welles' rehearsal notes indicate that his overriding concern was to transform *Macbeth* into a single adrenaline rush. The transformation began with the playtext...heavily cut and rearranged by Welles to stress a narrative arc of the Witches manipulating and destroying Macbeth. While actually cutting many of the Witches' lines, his script called for them to chant their remaining words incessantly, thus reducing the linguistic complexity of Shakespeare's text but increasing its ritual energy. (Brown, *Routledge Directors* 496)

Examining the script for this production yields clues as to specific ways in which this effect was achieved. The first meeting between Macbeth and Lady Macbeth has been significantly edited in Welles' script:

MACBETH

My dearest love.

LADY MACBETH

Thy letters have transported me beyond
This ignorant present, and I feel now
The future in the instant.

*(The gates open wide. Enter Duncan, Banquo, Fleance,
Ross and attendants. All kneel.)*

DUNCAN

Is execution done on Cawdor? Are not
Those in commission yet returned? (45)

[The scene with Duncan continues for several more lines, until he and his train exit on "The air is delicate." Macbeth and Lady Macbeth continue:]

LADY MACBETH

And when goes hence?

MACBETH

To-morrow, as he proposes.

LADY MACBETH

O, never, never,
Shall sun that morrow see!

*(Macbeth and Lady Macbeth are left alone on the stage.
A pause.)*

Your face, my Thane, is as a book where men
May read strange matters.
But be the serpent under't.

[Put] this night's business into my dispatch.

*(The open gateway has begun to fill with a band of
cripples. Macbeth sees them.)*

MACBETH

(in a hushed voice)

We will speak further.

LADY MACBETH

Leave all the rest to me.

*(Exit Lady Macbeth. Left alone, Macbeth tries to avoid
the gaze of the cripples in the gateway. He can't keep
his eyes from the tower.)*

MACBETH

If it were done when 'tis done, then t'were well
It were done quickly. If th'assassination
Could trammel up the consequence and catch
With his surcease success, that but this blow
Might be the be-all and the end-all—; here,
But here upon [t]his bank and shoal of time,
We'ld jump the life to come.

[The Priest enters and the (often cut) exchange between him and Macbeth about a group of wretches who come to King Duncan to be cured of “the evil” is interpolated from 4.3. (45-48)]

Thus, in his theatrical edit, Welles has taken text from several different locations in the play and interposes them with one another to make a new sequence that moves through several different scenes simultaneously: Macbeth and Lady Macbeth's reunion; Macbeth's promotion; Duncan's arrival at the castle; and the priest's discussion of “the evil” (which Welles stages with a crowd of cripples pressing in on the doors to Macbeth's castle). The atmosphere evoked is indeed nervous and fast-moving, related to cinematic jump-cutting to heighten the pace and tension of a scene. The strong visual influence of

film may also have affected Welles' decisions, as can be seen in his propensity for evocatively stark, shadowy environments. Whereas Restoration productions trimmed away great amounts of text to allow time for spectacle, in this *Macbeth*, cuts and pastes of text are intended to intensify the effect of the original. Welles created a new theatre piece, strongly referent to, but also quite distinct from, the original printing (which already has a fair amount of Middleton mixed in with its Shakespeare).

In the latter half of the twentieth century, many practitioners were influenced by two significant Shakespeare "events": the revisioning of Shakespearean text in Jan Kott's *Shakespeare Our Contemporary*, and Peter Brook's 1970 "white box" production of *A Midsummer Night's Dream* at the Royal Shakespeare Festival. Many factors contributed to the impact of Brook's revolutionary production, among them its ultraminimal set with white walls and swings, the contemporary attitudes of the characters—particularly the mechanicals—and the simplicity of the fairy's costumes (which Brook described as just being "costumes"—clothing not intended to represent a time or place or status, but merely a costume and nothing more). All of these elements combined to make the production seem both "Shakespearean" and "modern." For this production, according to Richard Proudfoot:

The eight-week rehearsal period began with two weeks in which the text was hardly used at all: two weeks of questioning, of exploration of ideas and theatrical techniques....(The allusion to Mendelssohn) pinpointed the iconoclasm of the production. Not only was an older stage tradition left far behind but, for at least one reviewer, Shakespeare's text too. (162)

This investigation of a published text became in essence, Brook's theatrical edit. He states that the text is of primary importance in his working process: "Modernising is

not bringing in gimmicks; it is digging deeply into the text to find the level where one touches the fibres that have been buried through the years.” (Croyden 263)

Brook’s approach was seen by most critics to be infusing the play with vitality and freshness:

he forced one to forget—not, let me emphasize, the play itself—but anything one had seen done with it, or imagined being done with it, in the theatre. He swept the mind of the spectator as clear as he had swept his stage, allowing the text of the play, beautifully and deliberately spoken, to play upon you with the freshness of words seen for the first time upon the printed page.” (Speaight 448-49)

Short film clips from the production confirm his actors’ deliberate delivery. Alan Howard as Oberon ends his incantation over Titania at a careful, pause-filled pace:

“Wake... when some ... vile thing... is near” (*Midsummer, Staging Dreams*) although

this was not the only delivery allowed. Another clip included the First Fairy’s lines

(“Over hill, over dale...”) spoken by several actors who repeated them in an overlapping way, which obscured clarity a bit but created a kind of “magical” sound for fairy speech.

I found only one report of a textual interjection:

Hermia in particular was constantly in motion, being caught horizontally across doorways or snatched up by trapeze, indignantly crying ‘Puppet! (Proudfoot 162)

This single word aside, Brook seems, at least for this production, to insist that the text must not be changed for their theatrical purposes, that it was the duty of the company to find out how to make the text work theatrically:

The director-as-iconoclast and inventor is here treating the text as inviolable; Brook, a man of seeming whims and caprices in his relations, would not bend this play to suit them. There is daily and strenuous innovation, but there appears to be no question (so far) of additions or subtractions, cuts or alterations to the writ of Shakespeare. Ironically, it is the text, not the theatre, which is holy. (Selbourne 65)

John Kane, who played Puck, described a joking reference to published editions in the rehearsal process: “Philip Locke as Peter Quince acted as the play’s Prologue and its genuine prompter, holding the Penguin edition of *The Dream* in his hand. The court found this very funny at first...” (Hunt and Reeves 51).

There is no continued reference to the Penguin, or any other edition, of the text that Brook may have used for this production. His authorized acting edition, published in 1974, claims to include “the complete text of William Shakespeare’s play,” and credits Brook as its editor, but does not refer to another published edition as a source, neither does it include textual changes resulting from rehearsal or performance, although many other production elements seem to have been modified on a fairly continual basis.

By comparing the text of the “complete and authorized acting edition” of this production with other editions of *Midsummer* that were likely to have been available to Brook, I did indeed find an exact match between Brook’s edition and the Penguin Classic edition published in 1967, edited by Stanley Wells. According to Brook’s “Authorized Acting Edition,” not one word of Wells’ text was changed or omitted. (96)

This adherence to full texts has not applied in all Brook’s work. In his 2000 production of *The Tragedy of Hamlet* performed at his Bouffes du Nord theatre, Brook told *Le Figaro* that he was seeking the play’s “quintessence” (Brook qtd in Fayard), but he also cut about one-third of the *Hamlet* text, eliminating approximately ninety minutes of playing time. He removed the Fortinbras subplot entirely, because he felt it reflected an Elizabethan convention of bringing in a character who “puts the whole country back in order” (Croyden 260), was irrelevant to the present day, and was a distraction from Brook’s focus on the individual. He moved the location of the opening line, “Who’s

there?” from the beginning of the play to the end, where it became an ominous last line. Brook also moved “To be or not to be” from its usual location (3.1, prior to the nunnery scene) to 3.4, after Hamlet kills Polonius; perhaps Brook wished Hamlet to envy Polonius’ eternal rest. Although this production seemed to bear the strong stamp of Brook’s vision, throughout the process he was documented as telling the actors that he did not know what needed to happen, that their actions and interpretation were things they would need to discover for themselves in connection with the text. Unfortunately, I was unable to locate a copy of his script.

Among directors still working today, Sir Peter Hall is one of the most passionate proponents of the inviolability of Shakespeare’s verse. He advocates that not one word should be cut and that the actor should take a slight pause (end-stopping) at the end of each line, meticulously preserving the meter of the verse in delivery. Hall seems to agree with George Bernard Shaw’s essay “On Cutting Shakespeare” that every word of Shakespeare’s is expressive and that in cutting the verse, meaning, and moment are irreparably damaged. The producer who cuts, says Shaw, is putting himself above Shakespeare. Hall, like Shaw, finds it intolerable:

The rhythm of Shakespeare’s language is for Hall a form of music...Once the system of the writing is grasped by the actor, then the task is to apply it to the specifics of the text that make up the score for the actor’s character in its vast variations of rhythmic detail and the delicate instructions that they reveal letting the actors know, if they are prepared to listen, exactly how to voice, move, respond and simply be on stage...Hall is committed to table-work, the careful exploration...going through the text line by line...unquestionable and necessary in the tightly defined nuances of each line’s metrics. (Brown, *Routledge Directors* 142-43)

Hall created the Royal Shakespeare Company in 1957 to produce theatre with “a group of actors all speaking the text in the same way and a group of directors who agreed

that they all knew what to look for in the verse” (204-09). He established an RSC style of speaking verse, founded largely on the theories of William Poel. The new company “quickly became famous for the clarity of its communication and the certainty of its speech.” He wrote that “you cannot escape Shakespeare’s form, and you cannot alter the form. You can (and must) find new means of expressing the form.” Hall’s uncut production of *Hamlet* for the National Theatre in 1975 (with Albert Finney in the title role) ran four hours to critical disdain, but Hall apparently revels in being tagged—and not a little teased—as an “iambic fundamentalist” (204-09). In this, he identifies F1 as the best possible theatrical edit.

Hall is one of the rare directors who lists his text sources, at least in general terms: “a facsimile of the Folio, a simply edited but not-too-punctuated modern text, a glossary of archaic words and those that have changed their meaning, and an understanding of how Shakespeare guides his actors with his form” (Brook 14). He does not specify which “not-too-punctuated” modern edition(s) he uses (Brown, *Routledge Directors* 147), but his privileging of the Folio as a source text for his productions is well documented.

Other of Hall’s contemporaries took an opposing view to his when it came to contemporizing and contextualizing Shakespeare. Some twentieth-century directors felt that radical theatrical editing was the only way to breathe fresh life into the text. Charles Marowitz, a collaborator with Peter Brook at the Royal Shakespeare Company in their 1964 Theatre of Cruelty Season, and the founder (in 1968) and director of London’s Open Space Theatre, is among the more prominent (and perhaps notorious) of these rebels. He railed against what he saw as old, dead productions of Shakespeare and determined that the text must be “shattered,” in order to access its vitality. His ire was

“...directed at two enemies—the academics and the traditionalists. Often they can be found together in an unholy alliance and, where they are, the works of Shakespeare are embalmed or rigidified, diminished or despoiled” (Marowitz *Recycling* ix).

Marowitz’s productions were ever contentious, but he believed his deconstructions were critical to making feel Shakespeare new, relevant, and important to continue producing. I was unable to find documentation on the published editions that Marowitz uses for his adaptations, but in response to my email question on the subject, he responded:

[In regard to formal published editions of Shakespeare] I am no maven as when I cut-up The Bard I used various standardized versions and thought little of the differences between them. My thing has been “adaptations”—or to put it more specifically, “free adaptations”—i.e., collage, cut-ups, mixtures of style and content, etc. (Marowitz, Message)

Referring to Sidney Homan’s admission of his trepidation in *Directing Shakespeare: A Scholar on Stage*, Andrew Hartley suggests that making (even common) cuts such as these can be fraught with concern for practitioners:

Strict adherence to [a particular] text limits the range of interpretive possibilities in ways at odds with both what we know of how those texts came into being and were originally used, and with the transformatively and constructively creative energies of theatre. [However,] directors and dramaturgs betray a curious shame-facedness about cutting Shakespeare, and Sidney Homan is representative of directors who cut the plays in the name of practicality (usually merely to abbreviate running time) but talk about such cuts with embarrassment and, frequently, regret. Some of this embarrassment is surely disingenuous—the placating of an audience assumed to be Bardolatrous—but some of it is (as seems the case with Homan) obviously genuine, and suggests a real anxiety about tinkering with the sacrosanct text...It seems particularly strange that theatre practitioners should feel such subservience to a notion of Shakespeare that is not merely conservative but textual to a degree which utterly marginalizes the work and authority of the theatre itself. (89-90)

Taken as a whole, over the 337 years of this survey, practitioners' editing has often intended to explore those open possibilities, and to find in them something fresh and relevant to say with the plays in performance. There is a vast range in the approaches and applications of theatrical editing by practitioners, from purging the banalities or barbarities of an earlier age, to confirming social identity, titillating/satisfying/shocking/astounding audiences into buying more tickets, skewing text to support a concept, getting the audience out of the theatre before the pubs close, extracting "Shakespeare" from his collaborations, placating power, elevating celebrity, balancing budget, or paying homage to a cultural idol.

What can perhaps be said to be common to theatrical editing overall is the desire to make the show "work," whatever that means. For different generations it has meant the application of a variety of differences in techniques and criteria. In the early Restoration, it meant updating structure, plot, and characterization to a contemporary standard of modernization, whereas in the later Restoration era, it was trimming and expanding text and plot to exploit and magnify the talents of a leading actor—adding speeches that allowed for virtuoso displays of acting prowess that showed his character in the desired light. In the early nineteenth century, the growth of bardolatrous reverence for Shakespeare the genius engendered new interest in restoring text from the original printings, which led to a late-century trend of stripping away production elements to allow time to add more text. The advent of film in the twentieth century began to affect theatrical editing by inspiring practitioners to radically cut text again to allow for stronger artistic intensity and mood, and to emulate the cinema's enhanced pace and action. As the twentieth century came to an end, however, new scholarship revalued the original

printings, devaluing their former ranking into “good” and “bad” texts, which in turn decentralized theatrical editing, entrenching polarities between directors like Peter Hall who sanctify F1 versus radicals like Marowitz who grab any edition and shatter the text in order to revivify it; sometimes these polarities are embodied in one practitioner, like Peter Brook.

Thus, the specifics of successful theatrical editing have differed greatly for each generation, except perhaps for its aspiration to modernize the text, usually to make the play more attractive to contemporary tastes. Even the F1 and Original Practice adherents are radicalizing text and production in their own way, by attempting to strip away generations of collaborative editing and get back to the “real” Shakespeare, i.e., a new-old Shakespeare text of a kind that has not been seen in our lifetimes. In Peter J. Smith’s commentary on W. B. Worthen’s *Shakespeare and the Authority of Performance*, he addresses this conundrum of fidelity and modernization in theatrical editing (in this case, actors):

Worthen insists that ‘actors’ accounts of their work are insistently informed by notions of fidelity to Shakespeare’ as though that is any surprise (and in any case, is equally true of scholars’ accounts of their criticism). Despite this desire to valorize their performance by appealing to a higher authority, Worthen also notes that ‘Revising, rewriting, adapting [and] modernizing the text...is simply a non-problem in contemporary theatre practice.’ So that’s simple then: ‘Shakespeare’ occupies a culturally totemic role but a role that is not absolute or able to prohibit interference with his plays in performance. (296)

With dual, conflicting, allegiances to fidelity and modernization, practitioners continue to claim that, through producing their theatrical editions of the plays, they are eradicating “museum” or “traditional” Shakespeare and uncovering a “real” and “relevant” Shakespeare. In my search for universal principles of theatrical editing that

this survey of practitioner-as-editor treatments may have uncovered, I think that Jeffrey Masten's scrutiny of the his/her textual crux at the end of *As You Like It* is instructive. Seeing textual modernization as, in fact, "translation" of the text that alters form and meaning, Masten investigates this using the lines as printed in F1 for Hymen, the god of Marriage, in the final scene as he brings in Rosalind and Celia to be married. It is often assumed that this moment is a reveal of Rosalind out of her Ganymede disguise and in women's clothing, although the text does not specify anything in that regard:

*Enter Hymen, Rosalind, and Celia.
Still Musicke.
Hymen. Then is there mirth in heaven,
When earthly things made eaven
attone together.
Good Duke receive thy daughter,
Hymen from Heaven brought her,
Yea brought her hither.
That thou mightst joyne his hand with his,
Whose heart within his bosome is.*

Masten points out that editors (literary and theatrical) are basically universal in "correcting" *his hand with his* to *her hand with his*, as do Bate and Rasmussen for the RSC '07, the Samuel French acting edition, and the Wells and Taylor Oxford '86—though in their '87 *Textual Companion*, they include the note: "In the next line, *his* is often emended to 'her'; this may well be right, but Rosalind's next line, "To you I give myselfe, for I am yours', may support F1's reading" (394).

Masten argues that our real error is to deem text erroneous when it may be that we simply do not understand it. Between all those who touched this particular text in getting it from stage to page (Shakespeare, the transcriber, the Folio collectors, the publisher, or the composers), it seems that the possibility that *his* was written by Shakespeare and confirmed by all those collaborators is just as strong (if not stronger) as the notion that a

heedless mistake was made at the end of the printing process and remained unnoticed. Masten suggests that our discomfort with the F1 line may be due to its suggestion of homoeroticism, but that in eradicating it, we ignore ample evidence that, in Shakespeare's society, such "homoerotically charged" involvements "existed *alongside* the possibility of what we now call 'heterosexual' marriage," both onstage and in life. He does not discuss the possibility of the actors' interpretation.

In sum:

Editing that attempts to "reclaim what Shakespeare meant" has often left us unable to determine what Renaissance culture meant, and means. Without necessarily knowing whose hand is whose, we need a conservative editorial practice that will keep open the possibility of 'ioyn[ing] his hand with his, / Whose heart within his bosom is.'" (158)

At root, I believe that the survey in this chapter has suggested that there needs to be a distinction between theatrical editing by a practitioner for production, and its earlier stage: a theatrically edited literary text (i.e., the written transmission of text) that is primarily intended to provide the practitioner a jumping-off point for creative interpretation. Masten's essay reminds us how essential it is that a *literary* theatrical edition accomplish several things: supply options to practitioners; refuse to mask what may seem to be eccentricities, errors, or enigmas in the original text; devalue "correction" to current standards of literature; revalue the ingenuity of actors and directors; and reaffirm the authority of theatre.

CHAPTER IV
CURRENT PRACTICE IN EDITING SHAKESPEARE
FOR PUBLICATION AND THE STAGE

An anonymous reviewer in the *Athenaeum* edition of Shakespeare in 1853 wrote, “As the demand increases for the plays of Shakespeare, so new editors will arise—all with notions and new readings of their own,—till it will end perhaps by every intelligent man turning editor for himself” (Spevack 78-85). Theatrical practitioners have indeed been editors for themselves throughout the history of Shakespeare performance. The question is, however, with which texts are practitioners starting that editing process today?

As developed for specific production, contemporary Shakespeare performance scripts tend to differ widely from one another. Led by the director’s vision, they can be affected by current events and community concerns, influenced by new trends of thought in scholarship and theatre, and modified by practical considerations such as production budget, venue size and type, and the ability and availability of personnel. Also, circumstances of rehearsal and performance can affect interpretation as new stimuli are introduced, such as cast chemistry, costume, and space:

Performing in the Globe space seemed to destabilize the performance choices that the text seemed to be making when we were in the classroom and not on the stage...

The Globe was more robust and rustic (and cold and damp) than RR1 (Rehearsal Room 1)—it was a more earthy environment which asked for a simpler and less tricky performance style. (“Collaboration”)

If this is so, then it might be tempting to believe that it is impossible to edit Shakespeare for general publication in a way that supports theatrical work. John Jowett,

editor of the 2008 Oxford *Richard III*, argues that it is. “For the very reason that stage performance is capable of challenging and reshaping our understanding of the play, the practices of theatre cannot be bound by prior assumptions as to the text’s potential, let alone one editor’s summary of it” (72).

And yet, there are thousands of performances of Shakespeare mounted each year—professional, academic, and amateur—and each of them uses an edited text, unless they are that rare group working from an unedited facsimile of a particular Folio or quarto. If a director is not expert in the text, and is working for a theatre that cannot afford or access a dramaturg to support the project, where can s/he find an edited source for a Shakespeare text that addresses the decisions that must be made, and the changes s/he wants to make, in preparing the script for production? Is there a type of editing that can support practitioners’ textual and staging choices better than do existing published editions that tend to privilege literary concerns over theatrical ones?

To be clear, I intend to propose using the term “literary theatrical editing” to mean a written text designed to be a starting point from which directors can begin their process of creating a production script. To be efficient, I will shorten this term to “theatrical editing” throughout this chapter, but intending that the term mean the starting point for a director’s edit, not the production script that s/he creates from it. As I suggested at the end of Chapter III, this theatrically edited text needs to supply options; refuse to mask eccentricities and enigmas from Q/F; devalue editorial “correction”; re/value practitioners’ perception and ingenuity and, by this, re/affirm the authority of theatre practice in the Shakespeare “conversation.”

In this chapter, I hope, in some measure, to assess the state of currently available source texts for Shakespeare practitioners, to consider their level of theatrical editing and suitability as the basis from which production scripts can be created. I will also be looking for elements that perhaps ought to be included in a general definition of theatrical editing. I will begin by examining recommended editions, and then I will review the texts that certain prominent directors currently use, finishing with consideration of online alternatives that are gaining in popularity.

It seems that the only published guide to selecting editions is Ann Thompson and Thomas Berger's *Which Shakespeare?*, published in 1992. The goal of the book is to match Shakespeare editions to interest, and they include theatrical considerations among other possible criteria:

Some readers may particularly value an edition which is up to the minute on textual or critical debates; others may lay more stress on the quantity and quality of attention paid to theatrical questions; others may be concerned with the actual layout of the page, the amount of knowledge already assumed in the reader, the cost and even the physical durability of the book. (1)

Among the more theatrically edited recommendations in Thompson and Berger's guide is J. S. Bratton's *King Lear*, part of the New Penguin Plays in Performance series, which includes "theatrical commentary": "The commentary, keyed to the text by the use of bold face line numbers, remarks cuts and rearrangements in the best-known theatrical versions and describes important theatrical/performance choices" (98). Unfortunately, the Bratton *Lear* was published in 1987, and the series seems to be out of print.

The Thompson and Berger guide mentions that the Oxford *Hamlet*, edited by G. R. Hibbard, cuts oft-included Q2 text from the body of the play and demotes it to an addendum:

The back cover of the paperback proclaims that this edition offers “a radically new text,” which results from Hibbard’s total confidence in the Folio. Not only does he cut (and relegate to an Appendix) the 222 lines found only in Q2—arguing, like Edwards, that Shakespeare himself meant to cut them—but his belief that F was printed from the author’s own manuscript leads him to follow its readings whenever they make any sense at all, even when other editors...agree that there is a degree of scribal or compositional error. (56)

The Oxford’s adherence to the Folio might appeal to practitioners who prefer a text closer to the Folio but easier to read; however, Hibbard’s choices can leave the reader blind to other options that they might prefer and that are generally accepted, such as in Hamlet’s most famous soliloquy (I have italicized the differences):

Hibbard:

And enterprises of great *pith* and moment
With this regard their currents turn *away* (241)

All other major editions contemporary to the Hibbard (except the ’86 Oxford, which uses *pith* but retains *awry*):

And enterprises of great *pitch* and moment
With this regard their currents turn *awry*

Selecting the Hibbard instead of another major edition can have a significant effect on performance interpretation, as with the polarity between the meanings of “pith” (depth) and “pitch” (height), or the differences between “away” (signifying a deflection or turning) and “awry” (denoting a course that has gone badly wrong and become twisted or skewed).

Unfortunately, Hibbard’s editing has fallen behind the times. There are new editions of *Hamlet*, notably the Arden’s 2006-07 multiple-text editions of *Hamlet*, that deal in much greater detail with the differences between the Hamlet quartos and Folio. Their “de-conflated” *Hamlet*, publishing F1 and Q1 in one volume and Q2 in another,

follows the example of the double-text *King Lear* in the Wells-Taylor 1986 Oxford. The New Cambridge Shakespeare has also published a separate Q1 *Hamlet* volume (1998; Kathleen O. Irace, ed.), and their 2003 “eclectic” *Hamlet*, in which editor Philip Edwards states, “the ideal version of the play does not exist in either of the two main authoritative texts, the second quarto and the Folio, but somewhere between them” (32).

The Thompson and Berger guide addresses Harold Jenkins’ 1982 conflated *Hamlet* for the Arden, but predates the Arden 2006-07 multiple-text editions. This is a problem with most of the entries in the Thompson and Berger guide; while it had an impressive amount of material in 1992, it is now severely out of date, reviewing editions published as long ago as 1951, with the most recent review of a 1990 edition—twenty years ago. Most of these publications are now out of print or recently revised, making the Thompson and Berger guide, unfortunately, outmoded and of minimal use to practitioners.

So, Shakespeare practitioners have no preferred edition, or published comprehensive guide to editions, from which to find a text to prepare for production, an assignment that John Russell Brown describes as a rigorous one, requiring honesty, patience, and painstaking effort:

The task of re-creating the plays, either in a reader’s imagination or on the stage, raises searching questions about a text which lead on to careful dissection and enquiry. Absolutely everything counts: what is there in the text, what is missing, and what may be suggested. (*Discovering* 77)

Brown elaborates further:

Directors have an unusually complete view of a play and, when working with actors they can study the dialogue with exceptional thoroughness... imaginative and experienced directors can serve as uniquely informed critics of Shakespeare’s plays, as well as artists who explore and extend the possibilities of theatre in their time. (*Routledge Directors* x)

On the whole, theatre directors seem to take broader liberties in cutting and rearranging text than do editors. This may be due to that informed critical sense Brown identifies, or because the ephemeral nature of a performance script created for one particular production has an emboldening impermanence. As opposed to the editor's text changes, which will exist as long as the book does, the director's text changes are only for one specific iteration of the play and as such are intended only to serve that production, not to serve as an authorized source of Shakespeare's play for many years to come. "No damage is done, it seems to me, when cuts are made in order that the drama may progress in a manner convincing to our own times," said Franco Zeffirelli in 1960 (Brown, *Routledge Directors* 532). Or as Jonathan Miller put it: "The bottom line in Shakespearean production is anything goes. If I smear tar over Picasso's 'Guernica' I've destroyed a masterpiece. If I muck up Shakespeare, I, not he, look like an ass. The text remains, and Shakespeare will survive"

Thus, while directors may cut a wide swath through the source text, they may at the same time be meticulously attentive to every detail of the production script they create, because that script transmits directorial information to the actors. Every given element from a literary source text must be carefully considered before it is retained in a performance script. For example, a seemingly innocuous minor footnote in one of Philip the Bastard's speeches in the Riverside's *King John* could have a weighty effect upon production. The speech reads:

For he is but a bastard to the time
That doth not smack of observation
And so am I, whether I smack or no;
And not alone in habit, exterior show
But from the inward motion to deliver

Sweet, sweet, sweet poison for the age's tooth. (771-72)

The Riverside glosses the word *from* in “But from the inward motion” to mean “lacking” (rather than “originating with”), which would seem to show that the line should be interpreted to mean that the Bastard does not have the inner mettle to provide the fatal flattery that this age craves. Following the strict definition of the word, the Riverside’s gloss seems to be correct. But interpreted within the theatrical context of the speech and the character’s arc throughout the play, it is very confusing. The Bastard identifies himself as ambitious (the spirit of the times “fits the mounting spirit like myself”) and his swaggering sense of humor is evident in several places in the play, such as in 1.1 when he dubs his much smaller, younger brother “Colbrand the giant, that same mighty man,” or in 2.1 when he mocks the Duke of Austria’s pompous speech with “Hear the crier!” or later in that scene, when in his response to King Philip’s talk of “well-born bloods” he shouts out “Some bastards, too.” At the point in the play this speech occurs, the Bastard had been brought as a commoner into the court, but suddenly found himself presented with the opportunity to be dubbed an official illegitimate relation to the royal family, which he clearly regards as a great stroke of luck. There is not a line in the play that suggests this character has a lack of confidence (unless one accepts the Riverside’s definition of the word *from*), so it seems likely that the speech is intended to be played as thick with sardonic humor. He is saying that no matter what he does he’ll still be a bastard, but even though he is a bastard he intends to acquire the skills that allow one to get ahead nowadays. In this light, interpreting the word *from* to mean “originating in” rather than “lacking” seems to make the phrase and its context more coherent. Unfortunately, the Riverside’s footnote steers the actor to play this speech with self-

doubt, which could dampen or confuse his attempt to convey the character's confidence, weaken his interpretation, and adversely affect the entire production (in which the Bastard is a central figure).

Brown also agrees that punctuation (discussed in detail in regard to the Orlando speech in Chapters II and III) is among the elements that are crucial in production scripts, and that retaining the punctuation from a literary edition will significantly affect performance:

Modern editors usually punctuate to reveal the syntax as clearly as possible to a silent reader. This practice gives a cool and synthetic impression which is far from the dynamics of thought and speech. The experiment of reading aloud will show that the grammatical punctuation which is clear on the page can be laboured and metrically confusing in stage performance. Before rehearsals begin some theatre directors have the whole play typed out afresh, using only the very minimum of punctuation...so that the actors and themselves will speak the text without interference from the ancient and modern punctuation which has replaced the dramatist's and removed it from our sight for ever. (*Discovering* 85)

The importance of such elements as footnotes and punctuation can hardly be overstated when developing Shakespeare text for production; the overall physical layout of each page is also worthy of consideration. The amount of blank space, font choice, line spacing, and the placement of footnotes and editorial notes all have the potential to influence the actor's working experience. Scholarly or descriptive notes on the pages of a script can be helpful to actors as they're becoming familiar with the play and their character, perhaps to confirm the definition of archaic words or explain a historical reference. However, a script for performance is generally put to use in a very different way from a Shakespeare play being studied in class, where an undergraduate student will read each page of a Shakespeare play perhaps one to five times in a typical literature

course. I was unable to find published research on this question but, in my experience,²² an actor is likely to read or refer to each page roughly fifty times in the course of an average production.²³ Given this number of encounters with the text, a visually cluttered script page can be a significant nuisance for the practitioner. Even assuming that the footnotes are relevant to the actor, once they have been read and absorbed, that block of text becomes wasted space, leaving less space available for the spoken text that the actor needs to use repeatedly and in great depth. S/he will have to turn the page more frequently during rehearsal, will have difficulty writing in notes from the director, and will continue to have to read unnecessary or perhaps misleading information repeatedly, which can be distracting, frustrating, confusing, and/or inaccurate, and thus detrimental to rehearsal productivity and performance success.

Practitioners may also have selection criteria that seem reductive of editors' painstaking care in scholarly literary editions. For example, Oliver Ford Davies advises directors to use the New Penguin editions because they are "compact, cheap and easy to read" (59). Such considerations are real, practical, and necessary; a published edition used for production *will* need to be affordable for a low-budget nonprofit or college theatre production. It must also be readable for an actor or director while s/he is actively engaged in the physical, emotional, social, and intellectual challenges of rehearsal. It will need to stay in one piece when it is carried around every day for weeks, stuffed into a back pocket, pored over repeatedly, had notes hastily scrawled in its margins and, perhaps, thrown across the rehearsal room in a fit of pique.

²² Support for the use of professional practice as research (in my case, as a Shakespeare director) can be found in Bella Merlin's "Practice as Research in Performance: a Personal Response," and in *Practice as Research: Approaches to Creative Arts Enquiry* by Estelle Barrett and Barbara Bolt.

²³ This assumes a 6-day work week, with four weeks of rehearsal and four weeks of performance. If the actor looks at the script once each day of rehearsal and performance, it equals 48 references to the text.

So, where is the ideal theatrical edition found? The larger Shakespeare theatres, such as the Royal Shakespeare Company, Shakespeare's Globe, the Stratford Shakespeare Festival, and the Oregon Shakespeare Festival, generally employ dramaturgs (or, as they are titled at the Globe, "Masters of Play") to assist their directors in preparing text for production. In his handbook to the profession, *The Shakespearean Dramaturg: A Theoretical and Practical Guide*, Andrew James Hartley states his belief that there is no single best (or better) source of Shakespeare text that dramaturgs should use for production. He also believes that no particular editing of a Shakespeare text can possibly suit the needs of a variety of specific productions (115), and suggests that dramaturgs consult two "good" contrasting scholarly editions of the plays, naming the Arden, Oxford, or New Cambridge as examples (93). He does not recommend doing any specific research into the Folios or quartos, in part because (he claims) any good contemporary edition will include F and Q variations in their notes, but also because he does not believe that there is anything particularly useful to practitioners in them:

There is no evidence to suggest that the Folio was ever used as or based upon acting editions. Rather, it seems that the Folio represents the most "writerly" form of the plays, and was thus aimed primarily at readers, not players... The "bad quartos"...have, perhaps a better claim to being "actorly" than does the Folio...This is not to say, of course, that consideration of the earliest printed versions of Renaissance plays is of no value...but they must be handled cautiously, without the assumption that they provide an unmediated expression of either theatrical event or authorial intent. (39)

Hartley's suggestion that Q and F "must be handled cautiously" creates a barrier between practitioners and the original printings, which, though not "an unmediated expression" of original event or intent, are nevertheless closer to Shakespeare's time (and pen) than any other and, as such, might well be of significant importance to practitioners.

In his essay “Two Lears: Notes for an Actor,” Alexander Leggatt addresses the importance of F and Q to interpretation by laying out how the King Lear of Q1 is, in his opinion, “more a creature of impulse, less reflective and less in control, but the Lear of F is more inclined to stop, explain, listen and think, and more inclined to exert his will” (310). Excerpts from Lear’s opening lines in Q and F can be compared to explore how Leggatt may have reached his conclusions. I have italicized the differences in the two texts:

‘Tis our *first* intent
To shake all cares and business of our *state*,
Confirming them on younger *years*. (Q.1.1.37-39)

‘Tis our *fast* intent
To shake all cares and business from our *age*,
Conferring them on younger *strengths, while we*
Unburdened crawl toward death. (F.1.1.37-40)²⁴

In one of Hartley’s recommended editions, the New Cambridge edited by Jay L. Halio (2005), Q and F differences are printed small, in what looks to be eight-point font. On the page with the passage in question, the variant readings are printed as:

31 shall] F; will Q 31 purpose] F; purposes Q 32 Give me] F; *not in* Q
32 that] F; *not in* Q 33 fast] F; first Q 34 from our age] F; of our state Q
35 Conferring] F; confirming Q 35 strengths] F; yeares Q 35-40 while
we...now.] F; *not in* Q 40 The princes] F; The two great princes Q 44-5
(Since...state)] F; *not in* Q (101)

In Hartley’s other recommended editions, the Arden and Oxford, the F and Q notation systems are very similar to The New Cambridge example above. While deciphering this system is not beyond the competence of a capable dramaturg or experienced Shakespeare director, it is at best a cumbersome method of accessing and

²⁴ Leggatt’s footnote: “Because of its convenience for the present exercise, I have used Weis’s *King Lear: A Parallel Text Edition*; ordinarily I would have preferred the New Cambridge edition. It should be stressed that Weis offers an *edited* version of the two texts.”

assessing F and Q differences. It takes the eye several trips between the notes and the text to locate the points of difference, mentally substitute the new words, rehearse the sound of it in one's mind, and compare it again to the text as printed. Multiplied by the number of text differences in a work like *King Lear*, the task of thoroughly comparing Q and F variations this way might seem impossibly time-consuming to do with any sense of thoroughness or detail, and therefore is an impractical approach for a theatrical edition.

However, choosing between the Q and F variations for a production script in one of the important tasks for the practitioner. It takes Q Lear less time to express his thoughts; perhaps he is a faster-thinking person than F Lear, who is wordier—perhaps meaning he is more thoughtful, or revels more in being the center of attention. Q Lear's "first intent" could be interpreted variously as the most important thing overall, or the first item on a to-do list. F Lear's "fast intent," assuming the meaning of "fast" to be "firmly fixed" or "steady," could indicate a man who cares more about stability than efficiency. If "fast" is read with the modern meaning of "quick," however, it could mean he is a man who likes to move quickly, or one who is sickly and needs to get things done before he is incapacitated or dies, or perhaps he finds this all too painful and wants to get it over with as soon as possible. Q Lear is shaking all cares and business "of our state," while F Lear shakes cares and business "from our age." Q Lear's reference to *state* could be a primary concern for the benefit of his nation and government over himself, or it could be a more formal, less personal way of describing the cause than referring to himself, making him a colder, more distant personality. F Lear refers to his *age* instead, which seems to frame the scene to come in more personal terms; perhaps that he must take this action because he is too old to carry on anymore. The actor could interpret this

in any number of ways: with sadness, sickness, an edge of anger and resentment, or kindly conviviality, among others.

And so on: “confirming” seems to mean an action more definite—like “ratifying” or “authorizing”—than “conferring,” which has a more passive resonance of “bestowing,” or “endowing.” The phrase “younger years” has an alliterative quality that could result from Q Lear’s humor, the distraction of his age, or someone who is in a hurry to say what needs to be said. “Younger strengths” seems to support a Lear who is stepping down because of his reduced capacity. The F phrase missing from Q, “while we / Unburdened crawl toward death,” could have quite an impact on the group that he is speaking to. It is the third reference to his advanced age, and it might have the greatest effect, conferring a sense of sobriety and gravity on the scene.

Because there can be such a substantial and significant variation in interpretive nuance inspired by Q and F differences, it is difficult to arrive at any conclusion other than that the variations in the original printings need to be available in a readily accessible way to practitioners preparing production scripts, and that modern editions do not effectively or thoroughly supply this information.

Now, I will examine the textual policies and practices of Hartley’s recommended modern editions, the Oxford, New Cambridge, and Arden. Again, I will use the punctuation in the Orlando speech from *As You Like It* as a control for comparison.

The Oxford’s most recent *As You Like It* has a copyright reissue date of 2008. Alan Brissenden did this edition in 1993, however, and it was published then by Clarendon Press. It was published next as a World’s Classics paperback (in 1994), and reissued as an Oxford World’s Classics paperback in 1998. In his “Editorial Procedures,”

Brissenden writes that his editorial practices have been influenced by Stanley Wells' principles from *Modernizing Shakespeare's Spelling* and *Re-Editing Shakespeare for the Modern Reader* and Gary Taylor's Introduction to *Henry V*.

Regarding his policy on pointing, Brissenden states:

The Folio punctuation is the compositors' rather than Shakespeare's, but it is generally sensitive, if somewhat heavy by modern standards. Changes to it are necessarily numerous, and only those which affect meaning are collated. (88)

Unfortunately, Brissenden does not seem to even consider that any change in punctuation will affect meaning for an actor.

In a breakdown of the Orlando speech, Brissenden's edition yields 35 segments, 7 sentences, 46 beats, and 5.3 words per segment. In comparison to literary editions of the past, it is closer than most to the Folio in the number of segments, average in its beats and words per segment, but more highly punctuated (at 7 sentences) than any edition examined in this study since Samuel Johnson.

The edition averages roughly 20 lines per page, with one-third to one-half of each page devoted to footnotes. Notes are detailed and in generous volume; for example, on the first page of text, the footnotes include a synopsis of the beginning of the play, and the meanings of the character names "Orlando," "Adam," and both "Jaques." There is room left on the page for only six of Orlando's lines.

Many of Brissenden's glossary notes seem accessibly colloquial, such as that for *keeps at school*: "maintains at university. Compare Hamlet, who, like modern American university students, intends to 'go back to school' (*Hamlet* 1.2.113) after being away for a time" (97). His address of the textual crux opening line is similarly comprehensible which is, I believe, essential in a theatrical edition:

Orlando and Adam enter in mid-conversation. Although the syntax is odd and has led to much editorial comment, the meaning is simply that Orlando has been left a miserable 1,000 crowns (£250) and his brother has been entrusted with bringing him up and giving him a good education.

Brissenden opts for the more unusual *manège* instead of *manage* as a modernization of F1's *mannage*, following Wells and Taylor in the '86 Oxford. Despite the coherence of Brissenden's writing style, his more scholarly and less accessible choice of *manège*, along with the large volume of footnotes and highly percussed sentence structure, make his perhaps an awkward choice as the foundation for a production script.

Hartley's second recommendation, The New Cambridge, published in 2009 an *As You Like It* that was a reprint of the 2000 edition edited by Michael Hattaway. In his "Note on the Text," Hattaway explains his pointing policy, including his thoughts about the possibilities that actors can bring to irregular meter:

I have tried to keep punctuation as light as is consistent with the clarification of sense, often removing line-end commas from F's verse, for the reason that a line-ending can itself provide a subtle and flexible pause or a break in the sense... I have not attempted to purge the text of half-lines, nor automatically to expunge metrical irregularity, believing that players can use these for special emphases or effects. Consistency in this area is both impossible and undesirable: if I have regularised metre, I have done so only when I would have made the decision as an actor. Punctuating Shakespearean prose may pose more problems than does verse for an editor, who has, for example, to clarify antithetical definitions that are embedded in the swing and rhythm of 'natural' speech. (83)

Hattaway's statement that he has regularized meter only where he would have made the choice to do so "as an actor" leaves undefined the criteria by which an actor's metrical emendation would be justified. In a footnote earlier in his preface, Hattaway refers to a section of John Barton's *Playing Shakespeare* as "an account of how the play's 'feast of rural antitheses' might be approached by actors" (14). In search of some

definition for this actor-driven metrical policy, I consulted the passage to which Hattaway referred; in it, Barton states that the 3.3 dialogue between Touchstone and Corin is:

A feast of rural antitheses. In each of these passages the antitheses articulate and define the sentences and hold them together. But there is also a very strong rhythm which an actor needs to go along with instinctively. It is clearly quite as strong as the rhythm of verse...where a combination of strong stresses, antitheses and an overall driving rhythm give a prose speech great energy and panache. (89)

Despite his charismatic enthusiasm, Barton's explanation does not shed light on how Hattaway is defining actor "instincts" to determine editorial choice. However, Hattaway's apparent interest in practice suggests that he may have a more theatrically supportive editorial approach. He cedes interpretive authority to theatrical practitioners in his analysis of Jacques' "Seven Ages" speech:

It is for director and actor to decide whether this [speech] is the incarnation of a mature if pessimistic wisdom, whether his speech is a Hamlet-like *memento mori*, a reminder to the Duke that he is but dressed in a little brief authority, whether the speech is imbued by a world-view that valued life in terms of commercial worth...or whether the biting sentiments are coloured by his inability to find ease in company and the consequent projection of the disease of a 'fantastical knave' onto his listeners. He may disdain his own eloquence, an interpretation chosen by many productions in which the malcontent munches an apple as he speaks. (18)

Unfortunately, an analysis of the Orlando speech in this edition does not bear out Hattaway's actor-centric approach in practice: his edition has 36 segments, 6 sentences, 47 beats, and 5.3 words per segment, roughly equivalent to the rhythmic elements in the Oxford edition, and fairly average among other editions. It also averages about 20 lines per page, with voluminous footnotes and little margin space for written notes.

Hattaway's writing style is less accessible and arguably less relevant theatrically than Brissenden's. For example, the first note reads:

The play begins in the middle of a conversation between Orlando and Adam. (In *Rosalind*, Lodge includes the death of the father and the details of his will.) Orlando's anger leads to dislocated syntax (unless there is textual corruption—see collation), and we never learn why he may have incurred his father's displeasure and a niggardly inheritance. (73)

In the first note, Hattaway conveys only that the speech begins in the middle of a conversation, and that Orlando has dislocated syntax unless there is textual corruption—none of this is particularly inspiring, theatrically. He refers to a “collation,” but it is not clear where or what that is, and ends by saying that we do not know the reason for the action that begins the play. Compared to Brissenden, this seems overly distant and inaccessible, and could well contribute to frustration for a practitioner.

Another of his footnotes on the same page seems nearly incomprehensible:

poor a a mere (for the construction, see Abbott 85, *OED A art id*). (73)

With an inaccessible writing style, voluminous notes, and heavy punctuation, this edition seems even less promising than the Oxford as the basis for a production script.

Hartley's third recommendation is the Arden. However, he does not specify which Arden edition, and there are significant punctuation differences in the Orlando speech between the two most recently published ones: the 2007 Arden single-volume *As You Like It* edited by Juliet Dusinberre, and the Agnes Latham *As You Like It*, published in the Arden's 2001 Collected Works. Latham passed away in 1996; the 2001 text is a reprint of her 1975 Arden single-volume edition.

While none of Latham's preface or editorial notes was included in the Collected Works, I consulted her 1975 single-volume edition and, as the text of the Orlando speech there was identical to that in the Works, I will assume that the editorial matter from the earlier edition also applies to the latter.

At first, Latham describes the Folio punctuation as “profuse and rather insensitive” (x), and in her more detailed description of it she initially seems nearly to disapprove:

Punctuation is careful on the whole and even rather fussy. Commas accompany *and*, *but*, *when* and *that*, with monotonous regularity. Sometimes a rhythmical pause in a line is marked by a comma which logic does not demand. Sometimes the natural pause at a line-end has satisfied the scribe or printer, who has not used a point at all... In any case the system of punctuation is not that of a modern text. Not only are the points different, e.g., colons where we should have full stops, or question marks instead of exclamations, but the whole system is directed very much towards marking rhythm and stress than towards indicating the logical structure of a sentence. (xv)

However, she then notes why it makes sense to retain “some of” the original punctuation:

Because the text is in fact a sixteenth-century text, there seems to be good reason to retain some of what, whether authorial or no, is a sixteenth-century system. [The scribe] did have these [foul] papers before him and he had an ear tuned to the speech of the period—perhaps, if he was a playhouse scribe, rather particularly to stage speech. (xv-xvi)

Latham then notes the potential for Folio punctuation to positively influence one who speaks the text:

The rhythmic character of the Folio pointing can be a valuable corrective to modern speakers, who naturally tend to fall into modern patterns of rhythm and stress, especially when they are confronted with what they think is meant to be naturalistic prose. (xvi)

However, she stops short of recommending her text for production: “Actors will treat the text as seems best to them. It is their privilege. The Arden edition is not specifically an acting edition and must maintain a neutrality” (xvi). She does not provide further explanation of this “neutrality” or how it might be defined or achieved.

In her editorial practice, Latham writes, she does not use full stops as often as she would for a modern text, “since the longer sentences are often carefully interwoven, and colons and semi-colons come nearer to retaining the unity and interdependence of the original” (xvi). She seems to strive for a balance between Early Modern and current pointing practices.

On the page in her single-volume version, the detailed variorum data is directly under the text, with Latham’s editorial notes below them. The first page has only five lines of text, and the rest of the page is taken up with notes. The second page of the speech has twenty-five lines of text, which is roughly average throughout the volume. This is more than the Oxford or New Cambridge editions, but still somewhat impractical for rehearsal, as roughly a third of most pages is devoted to editorial matter rather than lines of text.

The variorum data includes F variations listed in similar format to the Oxford and New Cambridge, but focuses on the emendations of eighteenth-century editors such as Theobald, Malone, Warburton, and Samuel Johnson—which seem less useful to practitioners than, perhaps, including contemporary editors’ suggestions. The footnotes are not as voluminous as in the other two editions but are stylistically different, as in her approach to the textual crux of the opening:

bequeathed me] Most editors have felt the need to supply a subject for *bequeathed*. NCS records a conjecture by W.W. Greg that the unnecessary *a of poor a thousand* could be *a=he*, jerked out of the printer’s chase during the insertion of the ornamental capital for *As*, and put back in the wrong place. The curious syntax may be meant to reinforce the impression of a conversation of which the audience only overhears the end. Shakespeare has been charged with letting Orlando tell Adam something of which he can hardly be ignorant. Sisson contends that Orlando has been explaining the circumstances rather than stating the facts. *It was upon this=this was why my father bequeathed me so little*. The reason, imparted

off-stage, is never disclosed. In Lodge's *Rosalynde* the youngest brother has the greatest portion because his father has noted his excellent qualities. Thus Rosader (Orlando) is introduced as a favourite and a bit of a prig, and Saladyne (Oliver) wins some sympathy. (3)

In this note, Latham addresses the same question as Brissenden and Hattaway, and suggests that the irregularity in the sentence structure is perhaps proof that they are meant to be perceived as in the middle of a conversation—a succinctly expressed thought that could be useful for practitioners. However, the reference to “Sisson” is likely to be of minimal interest to production, and the fact that Shakespeare's source used different circumstances (the youngest son is the most favored) is basically irrelevant to the staging of this play.

Latham's note-free pages in the Arden Collected Works have double columns with no notes on the bottom of the page, as is common in Collected Works editions, and her *As You Like It* averages roughly 100 lines per page in this edition. Unfortunately, the book as a whole is too cumbersome, the type too small, and the margins too narrow for practical use in rehearsal.

Latham's Orlando speech breaks down to 35 segments, 5 sentences, 47 beats, and 5.5 words per segment, and so has a slightly more energetic flow than average.

In contrast, at 34 segments and 5.8 words per segment, Dusinberre's Orlando speech in the single-volume edition of the Arden has the strongest rhythmic flow of all Hartley's recommended editions. This rhythmic affinity with the Folio may result from her belief that the Folio is relatively accessible to a modern reader, because “an exact transcript of [F1's] page[s] would neither make it unreadable nor alter the sense” (131). It might also be because Dusinberre seems not just aware, but keenly respectful, of

practitioners' methods. She describes the changes and consistencies in scholar-practitioner relationships in the period between Latham's edition and her own:

On of the biggest changes in Shakespeare studies since the publication of the second Arden edition of *As You Like It* in 1975 has been the closing of the gap between text and performance, scholar and director/actors, the academy and the theatre. The role of director as editor of the text remains, however, the poor relation of this partnership. For all the agonizing which goes into the creating of a new edition, the decisions that have caused so much angst are often overturned within minutes by directors and actors when they start work on the real business in hand: the actual performing of the play. (137)

In this, Dusinberre notes the lesser status of practitioners' edits, but does not deem them of lesser value when compared to literary editing:

Possibly as early as the Restoration...the only stable text of *As You Like It* was a reading text. A theatrical text even of so well-known a play is more fluid, temporary and partial than the reading version studied by generations of schoolchildren and students for public examinations might suggest. (137) ...That a somewhat different play appears—almost always—on the stage from on the page deserves more recognition than it is perhaps in the interests of a scholarly editor to admit... (139)

On the page, Dusinberre puts the variorum at the bottom of the page below the footnotes, rather than below the text as do the other editions. Like Latham, she focuses primarily on eighteenth-century editors' emendations, but in much less detail. In her notes on the Orlando speech, she does not address the textual crux, giving no clue or suggestion as to its curious construction. Her first note is instead a discussion of location:

1.1.0.1 F has no indication of location at the head of any of the scenes in the play. Act 1 is set in France; 1.1. opens in Oliver's orchard (39), sometimes glossed as a 'garden', as in Lodge, Shakespeare's main source. An orchard (with apple trees) was the common adjunct of a country house, appearing in *JC* 2.1 (Brutus's orchard); *MA* 2.3 and 3.1.4; and *2H4* 5.3.1, where Shallow invites Falstaff to eat an apple. If trees or a tree were provided for the scene (see 2. In.), they would do double duty for the Forest of Arden in Act 2. (149)

Dusinberre's style is accessible; a practitioner with reasonable knowledge of the canon would be able to understand the references to Shakespeare's other plays without having to look up her abbreviations. Also, linking the location to the normal grounds around a country house could be useful information for a director determining how to set the play; she also suggests the economy of doubling the trees in this orchard with those in the Forest of Arden later in the play.

Along with customarily glossing unusual words, Dusinberre offers some interpretive hints that might aid the practitioner, such as "rustically—used disparagingly: as a country yokel," and "education—nurture (ironic); i.e. the experience of eating with servants instead of studying at the university" (149-50). The notes and references seem to, for the most part, be equally useful for theatrical and literary purposes. However, they take up so much of the page that there is often less than half of it left available for text. Orlando's speech is printed on two pages, with ten lines on the first and twelve on the second; this makes it less useful for rehearsal, and the continued presence of these footnotes a problem for the actor, as discussed earlier.

Thus, none of the editions Hartley recommends seems ideal as a source for production scripts, although Dusinberre's easy style and stronger rhythmic flow edge it ahead of the other editions, if one had to choose. Overall, it seems that neither their treatment of Q and F variations nor the editorial choices in Hartley's recommended editions are likely to yield text resources that privilege practitioners' needs.

I will now look at the editing in volumes that have been published specifically as theatrical edits, i.e., "promptbook" or "acting" editions, to see if perhaps they are more apt to serve as sources upon which to base production scripts.

The editions of Shakespeare that purport to be theatrically oriented are greatly outnumbered by literary editions. “Acting editions” of the plays that have been published in the past for general purchase have often been intended more as a souvenir of a particular show than as source texts for actors and directors to use for new productions. Among these were Bell’s *Acting Editions* of 1733, and the prompt books of David Garrick, Colley Cibber, Henry Irving, and Maude Adams, among others.

Modern published acting editions also seem not to have been as widely adopted as other editions; one of the more widely published is the Applause *Shakespeare Library* series. Its introduction describes the series as “an enlivened Shakespeare” that is “more sensuous, more collaborative,” and “more malleable” than a “scholarly reading text.” (Brown, *Twelfth* 1) This description might be interpreted as including practitioners’ needs if not concentrating on them, but elsewhere the editor’s intent becomes more clearly articulated: to empower *readers* “to rehearse and direct their own productions of the imagination...” (Brown, *Twelfth Night* 170). By specifying “productions of the imagination” rather than actual productions, the Brown seems to make evident that the edition is actually intended for use by readers and students rather than practitioners. However, with the objective of privileging the imaginative stage life of each play, this editing of the text might still provide useful as a possible model for theatrical editing.

The series only published eleven of the plays, *As You Like It* not among them (*Antony & Cleopatra, Julius Caesar, King Lear, Macbeth, Measure for Measure, The Merchant of Venice, Othello, Romeo and Juliet, The Tempest, and Twelfth Night*). There was no information available as to why these plays were chosen over others.

In investigating the series' 2001 *Twelfth Night* (edited by John Russell Brown) and how it differs from most mainstream published editions, I found quite a few features that might prove interesting and useful for actors and directors, such as suggested cuts, specific character-driven historical data, and staging suggestions like this one for 1.5.268, a shared line between Olivia and Malvolio:

Olivia: What ho, Malvolio—

Enter MALVOLIO.

Malvolio: Here madam, at your service. (38)

The meter suggests that Malvolio is actually *overlapping* Olivia's line "What ho, Malvolio!" with his response "Here madam, at your service," indicating that Malvolio should say "here" simultaneously with the "li" in Olivia's "Malvolio," resulting in a single IP line with a weak ending. Brown's note to the line supports this, though he does not offer metrical evidence for his interpretation: "Malvolio's entry is so prompt that it may look as if he had been hovering nearby, ready to be called and having just supervised the departure of Cesario" (Brown, *Twelfth Night* 39).

This is the sort of information that could be included in a literary edition's introductory notes on text and staging, but it is quite unusual (perhaps unprecedented) for publishers to include this type and amount of consistently detailed theatrical commentary on the same page as the text. This could be very useful for practitioners, but it raises the possibility they could view such detailed and specific theatrical notes as usurpation of the director's or actor's creative prerogative, primarily because they tend to offer a single or limited number of possibilities and ignore the wide range of differently nuanced interpretations that an actor could use in that moment. In this example, such possibilities include: (a) Malvolio could have been listening at the door for a rival; (b) he may be

concerned that this young man has been left alone, unchaperoned, with his mistress and be ready to spring out from behind the door to save her; (c) he could be hovering nearby because he's very good at his job and is always within earshot of his mistress' call; (d) he could be lewdly spying on his secret love, Olivia; or (e) (taken to its logical absurdity) perhaps Malvolio is so very good at his job that he anticipates Olivia's every need and knows her thoughts before she herself knows them, like Radar's anticipation of Colonel Blake's orders in *M*A*S*H*. Because there are so many possibilities inherent in moments like these, experienced theatre professionals may balk at being spoon-fed limited, unsubtle character and staging ideas. This in turn suggests a number of things, perhaps that theatrical editing is indeed impossible, or that this prescriptively detailed version of it would work for inexperienced practitioners only, or perhaps it is an indication that there is another form of theatrical editing needed—one that clarifies and inspires without dictating choices. This seems to have been Brown's aim:

[The commentary] does not try to provide a single theatrical reading of the text. Rather it offers a range of possibilities, a number of suggestions as to what an actor might do. Performances cannot be confined to a single, unalterable realization: rather, each production is continually discovering new potential in a text, and it is this power of revelation and reevaluation that the commentary of the Applause Shakespeare seeks to open up to individual readers. With this text in hand, the play can be produced in the theatre of the mind. (Brown, *Twelfth Night* vi)

Again in this excerpt, Brown's prefatory material punts when the opportunity arises to declare this a source text for practitioners. He once again defines his purpose as to stimulate the reader's imagination, rather than the actor's or director's practice. This orientation toward the reader may well be why he misses the mark in either oversimplifying or overly defining interpretation, despite his stated desire not to do so.

Occasionally, Brown's commentary recounts detailed aspects of a noted actor's performance, as in this entry describing Laurence Olivier's line delivery, and quotes from his reviews:

276 Malvolio's precision is characteristic of him. Laurence Olivier, playing the role in 1955, lit up this short speech "with all the chiaroscuro of character—pomposity, self-importance, servility" (*New Statesman*, 15 April). The effect was enhanced by timing and stress: "Madam!...I will." Among other phrases Olivier treated in this way were: "Yes! And shall do..." (I.v.64), "My masters! Are you mad? Or what? Are you?" (II.iii.77), "Go off! I discard you." (III.iv.81), "Lady, you have." (V.i.314). Olivier's Malvolio was a "plain unlikeable man" (*Times*, 13 April): he was a vulgarian but he was reasonably annoyed; he both envied and despised his "betters." (39)

The note continues on at length, quoting Charles Lamb's 1823 description of how Robert Bensley portrayed Malvolio's bearing, motivation, and demeanor, followed by Brown's reminder that the text could also support a different, more foolish, interpretation. This is potentially of interest to practitioners, but the layout of each page in the Applause edition is packed with such information, leaving little white space for an actor's notes: the verso includes Shakespeare's text, with the degree symbol (°) designating those words that have a definition in the column to the right. The recto has two columns—a narrower one with definitions, and a wider one with historical and directorial notes. All of this additional information roughly halves the amount of text that can be shown on the verso, and eliminates text from the recto entirely. This page layout is problematic for rehearsal, as is the interpretive material, as discussed above, and makes this series less than ideal as the basis for production scripts. It might be most efficacious for notes in a theatrical edition to be printed in the back of the book where they are accessible but not cluttering the pages with playtext, although none of the editions in this survey follow that practice.

Thus, it seems that there is no extant published edition that serves best as a source for production scripts. I will therefore turn my attention to examining what is current practice for directors today and in the recent past, in the hope that understanding similarities in their processes might suggest shared characteristics desirable for a published theatrical edition.

Twentieth-century directors like Joan Littlewood have spoken of desiring to, in essence, “un-edit” the plays from what they felt was the interference of editors or theatrical tradition: “We try to wipe away the dust of three hundred years, to strip off the poetical interpretations which the nineteenth century sentimentalists put upon these plays and which are still current today” (Schafer 151). In her search for an essential, unprocessed Shakespeare-ness, Littlewood mounted a *Macbeth* in which she “set about stripping the play of the usual trimmings—no Highland mist, no bagpipes, no dry ice for the weird sisters, mine were three old biddies with a penchant for fortune-telling, such as you might meet any time on a road to the isles” (Schafer 480). In contrast, for her 1951 *Midsummer Night’s Dream*, she edited the text freely, self-referentially highlighting its theatricality: “cutting some characters and doubling and trebling the rest. The approach was entirely playful...free admission of the ‘fakeness of dramatic illusion’; her Theatre Workshop ‘was the first theatre to stop pretending that the audience didn’t exist’” (Coren 61; Brown, *Routledge Directors* 255):

Directors rarely share many details about their textual processes, particularly regarding their source texts, except for those few who work primarily from F1. One notable exception is the series of reports from the early years of Shakespeare’s Globe in London. Notes of their productions from 1997 to 2002, including discussion of text

sources and treatments, are available in research bulletins posted on their website. The posted bulletins end in 2002, however, so there is no published dramaturgical record of their productions from the last eight seasons.

For their 1997 production of *Henry V*, Richard Olivier (director of the production) and Mark Rylance (artistic director of the Globe) based their performance text on the New Cambridge edited by Andrew Gurr (most likely the 1992 edition), who had been instrumental in the research and design of the New Globe building. Olivier and Rylance had the aim of cutting about twenty percent of the text, and decided that they would do it with cuts of roughly equal length from every act, scene, and chorus. The dramaturg working the show noted that this practice was inspired by Sam Wanamaker's wish that at least one production each season strive for an authenticity of Elizabethan production elements. As interpreted by the directors, one of these authentic elements to be followed was that originally there were "cuts to the text to speed up performance time" (Kiernan 7). The dramaturg did not explain how Wanamaker's wish translated to the Olivier/Rylance "equal cut" practice, however.

Notes from other Globe productions suggest that the practitioners under Rylance's leadership were committed to using the theatre as a place of experimentation, in an atmosphere of openness and shared discovery. There was no established Globe policy on textual matters; each show approached its text in a new way, under the director's guidance, and discussion was encouraged amongst the actors and production team, sharing and discussing questions, inventions, and discoveries. This approach, while encouraging investigation, did not result in the privileging of any given system, policy, or practice regarding text sourcing and treatment at the theatre—at least, none that could be

determined from the evidence. Shakespeare's Globe Shop sells individually bound Folio reproductions of a few plays, but to my knowledge does not make its production scripts available to the public. This research published by dramaturgs is of some interest to practitioners, but the lack of published scripts or consistency in textual approaches at the Globe yields little to suggest toward general standards of theatrical editing.

In other theatres, directors may use a published edition of a play from a familiar series, and seek in it for fresh interpretation of the text that contemporary audiences will appreciate (Brown, *Routledge Directors* 73). Declan Donnellan, directing *Macbeth* for his company "Cheek by Jowl," detailed the textual explication that strongly influenced his production's overall interpretation of the play:

I always thought that it was principally about a man and a woman, a married couple, who conspire to commit a murder... But I think what strikes me, thinking about it again, is that it's not so much about the fact that they commit the murder. It's that, I think the central event in *Macbeth* is watching them realize that they *have* created a murder, which is what's so disturbing about it. So, it's not so much about the doing; it's all about the realization of what we have done. Its terrifying lines: "*What's done cannot can be undone,*" and the great great great lines that, you know, possibly for me one of the greatest lines ever written: "*Who would have thought the old man had so much blood in him?*" (sic) (Donnellan)

It seems likely that Donnellan used a Penguin edition for this production, given that "Most of (Cheek by Jowl's) promptbooks consist of a photocopied Penguin text on which cuts and small rewrites are handwritten and lighting and sound cues precisely tagged to lines." As this was a 2009 production, it can be guessed that the company used the *Macbeth* text in the 2005 Penguin edition titled *Four Tragedies*, edited by T. J. B. Spencer. In his "Account of the Text" prefacing *Macbeth*, Spencer explains that the Folio text has been "the subject of much suspicion" (probably referring to Middleton's

emendations), but that there seems to be no reason to substantially deviate from it in editing the play for publication:

It is usually supposed that the printers of F had the prompt-book (or a transcript of it) in the printing house, and from this set up the *Macbeth* pages in F. The editor's duty is, in this case, to follow the F text, except where manifest printing errors have occurred, or where Shakespeare's intention seems to be misrepresented by the printing. (827)

The examples Spencer cites in which "Shakespeare's intention seems to be misrepresented" primarily consist of added stage directions, a few word substitutions (*IV.3. 234 tune]time*), and some mislineation. Of the two quotes that inspired Donnellan, the "old man" quote is not footnoted in the Penguin, but the line "What's done cannot be undone" does have a footnote: "63-64 *What's done cannot be undone* (a tragically ironic echo of III.2.12: 'what's done is done')" (936). For the actor playing Lady Macbeth, this footnote could draw her attention to the correlation between the two lines, which might influence her in discovering a connection between them, possibly intensifying her depth of thought and/or feeling as she speaks each line.

In contrast, the 1997 Arden *Macbeth* edited by Kenneth Muir also footnotes the line, but the footnote reads "64. *What's...undone*) Cf. III.ii.12" (194), which is not particularly likely to inspire theatrical attention. The 2003 Folger edition does not footnote the line (Mowat and Werstine), and Nicholas Brooke's 2008 Oxford *Macbeth* has a footnote that reads "65 what's done, cannot be undone. Proverbial. Dent T200" (Brooke 195). The fact that the quote is proverbial is also not likely to catalyze the dramatic imagination.

Of course, my theory that Donnellan's concept may have been inspired by a Penguin footnote is pure conjecture but, compared to the other editions, the footnote

appended to the line in the Penguin edition is arguably the one most likely to be useful to an actor or director. Donnellan does not articulate whether he or the actress saw the footnote (it is not common practice for a director to credit a footnote for his conceptual inspiration); however, it is not impossible to imagine that one of them found the note stimulating, which sparked Donnellan's scrutiny and resulted in a comprehensive creative direction for the production. Translating this anecdote into a theatrical editing policy, it seems to suggest that intratextual links between lines in the play are helpful for practitioners, more so than extratextual links to other plays.

Each contemporary Shakespeare director of note who writes about his or her process seems to have discovered an approach to the text that is personally developed, and there is little in the way of commonly held rules among directors regarding cuts, visual elements, adaptations or any other aspect of production.

Deborah Warner has as a precondition of every contract that she have the right to work from an "uncut" script. One such production was her *Titus Andronicus* for the RSC, which indeed was played without any cuts from the text—but unfortunately, I could find no evidence about which edition Warner used, so it is difficult to translate her approach into a general rule for theatrical editions. Also, the company does not routinely produce from uncut texts; it is said that Peter Brook's noted 1955 production for the RSC was played with a cut of 650 lines, eliminating approximately one quarter of the text (Brown, *Routledge Directors* 478). Peter Hall, as mentioned previously, always works from an uncut F1 but also consults (unspecified) modern editions, he says.

Julie Taymor's production aesthetic generally privileges visual and ritualistic elements, and so she might be expected to sacrifice attention to text in her productions.

She described aspects of her 1995 stage production and 1999 film version of *Titus*

Andronicus:

TAYMOR: Oh yeah. It's in two time periods—or maybe I should say we're creating our own time period. I can say I've never seen anything like it in film except maybe *Road Warriors* and *Blade Runner*. We're going to shoot in Rome using both the ancient Roman ruins—they have elements of modernity to them—and then we're going to use Mussolini's government center, which was modeled after the ancients. And we'll take these modern places, which have an incredible kind of minimalist power, and we'll put Roman cobblestones down. And what we'll try to do, if we go into an ancient catacomb where they buried their dead, there might be—like in Mexico—a little photo of the character next to something that reminds you of him.

In the theatre production I used the gold frame and red curtain which is symbolic of revenge dramas. I had the concept of “Penny Arcade Nightmares,” all in gold and the red. In the film, the Colosseum has become the symbol. It's more cinematic. Everybody in the world knows that the Colosseum is the original theatre of violence and cruelty. The film starts in a kitchen that could be in Sarajevo or Brooklyn. A child is watching TV. As the child's innocent play with his toy soldiers escalates into a palpably thunderous explosion of bombs, the boy falls through an *Alice in Wonderland* time warp, with the intervention of a Shakespearean clown, right into the Colosseum. Magically, his toy Roman soldiers have become armored flesh and blood, covered in layers of earth—Titus and his armies are returning from war with a triumphant march into the arena. The boy takes his part as Young Lucius, Titus's grandson, and it's through his eyes that the audience will witness this tale of revenge and compassion.

SCHECHNER: And you're using Shakespeare's text?

TAYMOR: Completely.

SCHECHNER: Nothing added to it?

TAYMOR: No. (Schechner 48)

Comparing the length of Taymor's description of the visual elements to her one-word responses to questions about the text may be an indication where Taymor's primary focus lies; however, while she included visual anachronism in both the stage and film versions, she did not take the same types of liberties with the text. “While respecting Shakespeare's language—and managing to include more of the text than most film

directors do—she alters the setting to stimulate the audience’s imagination with more-familiar cultural signals” (McDonald 405).

“Managing to include more of the text” would indicate that Taymor had a conscious desire to include more text, which may suggest her sense (though unarticulated) of the text’s intrinsic value. Although I could not find reference to which edition was Taymor’s source for the text (the picture-filled published screenplay credits it as “Adapted from the play by William Shakespeare” but does not list an editor or publication), it seems to have been used with care: “Taymor’s visual flourishes prove to be an effective compliment for Shakespeare’s text, rather than a distraction”. (Berardinelli) Again, this information yields little toward discussion of specific elements to be included in theatrically edited source texts.

As difficult as it is to find current texts that are edited with theatrical sensitivity, most recent literary editions tend to be more willing to address the theatrical life of the text, and are less likely to entirely dismiss practitioners’ text treatments. However, some literary editions may appear to be up-to-date, but are not. Some texts with recent copyright dates that have copies readily available in bulk and low in cost mask the origins of their textual edits. One is the Signet *As You Like It* published with a copyright date of 1998, which (with some digging into the fine print) turns out to be a reprint of the editing and notes of Albert Gilman from 1963. With editing trends changing from decade to decade, a 1963 edition is likely to be quite a bit less theatrically oriented than a more recent edit.

Given the individual approaches of many Shakespeare directors and producers today, Internet editions of the plays are likely to be increasingly appealing as source

material, purely for ease of use. If the text is downloadable, or capable of being easily and quickly copied and pasted into a word processing document, it can be altered at will and the new version printed out for the actors, which gives the director complete control over all textual choices including cuts, footnotes, line numbering and attribution, punctuation, layout, spelling, preface, amount of white space, binding, and many other factors too numerous to list.

To date, there are many online resources for Shakespeare's plays, but few of them allow the text to be quickly copied into an easily edited document. The most pervasive of all Shakespeare texts online today is the Moby, maintained on the Massachusetts Institute of Technology Web site, and recommended by Hartley in a footnote to his Chapter 11. (218) The Moby Shakespeare, the "internet's public domain Shakespearean Ur-text" ("Electronic Texts"), is "ubiquitous because it is free" (E. M. Johnson). Infrequently discussed or even acknowledged by scholars and editors, since its launch in 1995 the Moby has nevertheless quietly taken hold as perhaps *the* primary source material for theatre practitioners, because it is still the easiest to download and manipulate of the online texts, enabling fast, easy functionality for script preparation. It is easier to use for this than its closest competitor, the Internet Shakespeare (IS), despite IS's useful extra features, such as side-by-side comparisons of Q and F and modern spelling versions of each play with the option to display or hide annotations and collations. However, the IS will not allow the user to copy its pages as text, but only in a picture format that cannot be changed, which is practically useless for the director who wants to customize the text for a specific production.

The derivation of the Moby text is something of a mystery. The text was released for free public domain use by Grady Ward in his 1996 Moby Project, which was reportedly sent to the Gutenberg Project. There are claims on other sites that the Moby is based on the modern-spelling version edited by Arthur Henry Bullen and published in 1911 as the Stratford Town Edition (Shaksper), but my comparisons of the two editions revealed too many differences to make this claim credible.²⁵

While its ease of use and free access may have made the Moby an attractive source text for practitioners, unfortunately the quality of its editing is not admirable, with frequent errors and careless editing. Thus, the theatre that relies solely on the Moby is likely to be basing their production on a substantially flawed text. For example, three lines from Angelo's soliloquy from Act 2, Scene 2 in *Measure for Measure* are printed this way in F1:

What's this? what's this? is this her fault, or mine?
The Tempter, or the Tempted, who sins most? ha?
Not she: nor doth she tempt: but it is I.

In the 1974 Riverside Collected Works edited by Gwynne Blakemore Evans, it is printed in a way that preserves a fair amount of the F1 punctuation and style:

What's this? what's this? is this her fault, or mine?
The tempter, or the tempted, who sins most, ha?
Not she; nor doth she tempt; but it is I (591)

The Folger shows it this way, making the first line into three separate statements instead of the single sentence it is in F1:

What's this? What's this? Is this her fault or mine?
The tempter or the tempted, who sins most, ha?
Not she, nor doth she tempt; but it is I (Werstine and Mowat 71)

²⁵ My findings are corroborated by Ian Lancaster.

The Arden edition edits it almost identically to the Folger:

What's this? What's this? Is this her fault, or mine?
The tempter, or the tempted, who sins most, ha?
Not she; nor doth she tempt; but it is I (Lever 49)

Plus, the Arden adds a footnote for “ha”:

164. *ha?*) equivalent to our “eh?” *O.E.D.* 2). This little word has been persecuted by editors. Pope excluded it on metrical grounds, Capell made it a loud expletive, and the Cambridge editors gave it a line to itself. Steevens rejected it as a vulgar actor’s gag (“this tragedy—Ha!”), Hart wished to “throw it out,” and *N.C.S.* displaced it to begin line 165. As an Elizabethan half-query, half-grunt, “ha?” is unobtrusive and metrically harmless. (Lever 49)

The Oxford edition prints the lines with only a few minor changes from the Folger and Arden, but footnotes “The tempter”:

167 **The tempter** in context clearly referring to Isabella; but the line is also a generalization, and the devil is called “the tempter” in Matthew 4:3 and 1 Thessalonians 3:5, an implication leading forward to I.183. For a moment Angelo tries to escape his predicament by throwing the blame on Isabella, but immediately realizes that he has no right to do so. (Bawcutt 131)

The Moby edits the lines in a way that is unique to the others:

What's this, what's this? Is this her fault or mine?
The tempter or the tempted, who sins most?
Ha!
Not she: nor doth she tempt: but it is I

I could find no other edition that printed “Ha!” on a separate line, as its own detached self-contained statement, except in a Cambridge edition:

The tempter or the tempted, who sins most?
Ha!
Not she; nor doth she tempt: but it is I. (Wright 354).

This is not taken from the 1922 Cambridge Shakespeare edited by Arthur Quiller-Couch (that prints the line as “Ha! not she...nor doth she tempt...but it is I”), but instead

it seems to have originated from the nine-volume Cambridge Shakespeare edited by W. A. Wright, published 1863-66, and mistakes were made in entering the data. What the Moby can add to the discussion of theatrical editing is that the ease of transferring the text to an editable document is key to its success with practitioners.

Playshakespeare.com is a relatively new online site, founded in 2005, featuring its own edit of the text. I emailed the site's creator, Ron Severdia, with some questions about his edition; I have extracted from our exchanges here:

SEVERDIA: the Text Sources page outlines the source material used in compiling the PlayShakespeare.com Editions. That process was mainly done by myself and Julian Lopez-Morillas, but a number of others on the team contributed to the process and editorial decisions, including Barry Kraft. There are some discussions in the forum that led to additional editorial decisions.

The process started with the base texts (back around 2004 or so) and a “mind meld” of sorts. Then we converted the texts to XML, which made them much easier to use in multiple formats (e.g. the same files are used on the website and on the iPhone/iPad). We've begun the same process with just First Folio editions (since our initial process didn't include creating clean editions) and hope to have clean FF editions in XML ready at some point. Naturally, there's plenty of room for interpretation—especially in a number of key passages—and our overarching slant was what made the best sense to a modern theatre-going audience (and we're all active theatrical types). There's no sense in confusing today's audiences by saying “murther” instead of “murder.” Once they hear that and start wondering if they're the same word, the actor is on to the next thought and the audience has to catch up again with the flow of the text. So where there was doubt, accessibility was the main goal.

POWELL: By “base texts” do you mean you reviewed Qs and Fs and did a collated selection from among them, so the current texts on the site are your own “best of” Q&F?

SEVERDIA: Yes, that's correct. We took the plays on that matrix and collated each individual play in that fashion. In each case, there was between one and three “base texts” to start with. So you could say we consider the final result to be “the best of...”.

POWELL: When you did this edit, did you have actors and directors in mind MORE than general readers/scholars/students? LESS? If not actors

& directors, then did you have a definition of what kind of people this text was going to be used by?

SEVERDIA: Yes, true to the main goal of the website, we've always had the focus on "playing Shakespeare." The site has a clear performance slant—the angle we've all come from. That's not to dismiss any scholarly foundation, but where those two things came in conflict, the art of "theatrical accessibility" won out.

POWELL: [Your] opening speech of Orlando's has six complete sentences where F1 has one (from "As I remember, Adam" to "my education.") Can you tell me why the decision was made to change that particular bit of punctuation?

SEVERDIA: [It] was a more logical breakdown of the speech. For example, the end of the first sentence (in our edition) ends with "...and there begins my sadness"—which lays the foundation for setting up his "problem" and a logical actor's beat for him to launch into the details. Oftentimes, we tried to clarify punctuation when it made the monologue better follow the steps of "problem-struggle-resolution" for the optimum dramatic impact.²⁶

Although Severdia and company had clear intentions to create something like a theatrical edition, certain decisions make their success arguable, such as the notion that the Orlando speech would benefit from a "logical breakdown." The rhythmic flow of the speech as published on playshakespeare is 36 segments, 6 sentences, 45 beats, and 5.4 words per segment, making it only marginally closer to F1 than the Moby. However, creating a collation of Q and F, exclusive of the influence of later editions, is a unique approach and one that may well be useful as a guide for theatrical editing. In practice, though, the editors of playshakespeare seem to have continued the literary tradition of masking the eccentricities of the original printings and thereby censoring their interpretive possibilities.

In conclusion, surveying the existing resources for practitioners' source texts seems to have shown that there is virtually nothing available that is theatrically edited;

²⁶ These exchanges are extracted from two emails between Ron Severdia and me, sent on October 21 and 24, 2010. Used by permission.

i.e. effectively offering the text in a way that is specifically supportive of production.

While some editors attempt this, few have been provably successful, and none has been preferred by a majority of practitioners. This survey has yielded a few suggestions for theatrical editing such as basing it in a collation of Q/F, intratextual connections, accessible writing style, relevant footnoting (at the back of the book), suggested cuts, specific character-driven historical data, staging suggestions (but not prescriptions), wide margins and/or blank pages for practitioner notes, and ease of copying into an editable document.

However, intending the use of one's text as a basis from which practitioners will create performance scripts may suggest, perhaps necessitate, a change in editorial approach different than that used by editors intending a literary edition. For example, when presented with the choice between *sullied*, *sallied*, and *solid* the editor's knowledge that an audience will be listening to an actor's interpretation of the word (rather than reading that word on the page) will likely present a different set of criteria than that used for an edition intended primarily to be read. If this is true, then it cannot be said that practitioners' needs are being optimally or perhaps even adequately met by the available published editions. When editors' interests are literary and/or historical but (at best) only marginally theatrical and the practitioner's voice is substantially silenced in published editions, theatre professionals are left to fend for themselves amid a crowded and confusing profusion of editions intended for purposes other than production. Such a lack of appropriate resources means that many Shakespeare productions produced today are likely founded on substantially inadequate texts, and thus the majority of Shakespeare

plays that thousands see each year are less—sometimes *much* less—than they ought to be.

CHAPTER V

THE CASE FOR THEATRICAL EDITING OF SHAKESPEARE

There is a crisis for theatre practitioners in Shakespeare editing today. No published edition of the plays is generally recognized or accepted by theatre professionals as theatrically edited and privileging practitioners' needs. There are a great many Shakespeare performances on the boards every year, and only a few of those producers employ dramaturgs to work with directors in creating theatrically edited scripts for their productions. Of the theatres that do employ dramaturgs, very few publish the scripts thus created, post, or make them available to outside practitioners; essentially, the script dies with the closing performance. For many (if not most) directors, it is too daunting and/or time-consuming to pore over a pile of modern texts and compare them word-for-word to one another and against Folio and (if one can be located) quarto facsimiles, to determine what to use from which edition. The next logical solution would be for a director to pick one of those published editions and use it as source text, or to go online to copy and paste the Moby into the director's own document—but none of the texts available to the director is theatrically edited. Each of them will mask options, kill jokes, dampen emotion, and generally make rehearsing and performance harder for director and cast.

There is good reason for this state of affairs. F and Q reflect the unpolished form, sentence structure, nonstandard syntax, grammar, punctuation, and other speech elements normal to the era in which they were printed. The eighteenth-century editors who emerged a generation later were living a world of difference away from Shakespeare's dramatic and linguistic norms. These editors competed with one another for status and standing, and Shakespeare text was, in many ways, an ideal apparatus over which to feud.

Their editorial urges toward modernization, correction, and standardization were not synergic with the very different ethos of the Elizabethan theatre, and so Shakespeare's texts provided virtually endless opportunities to attack and riposte. There continues to this day something of a perfect balance in the unresolved tension between Q and F's high-spirited, inventive, enigmatic texts and the dedicated intellectuals who attempt to understand and explicate them.

The methods that these early editors pioneered have continued on, embedded within editorial practice, as has the feisty spirit of the mutable innovations their practitioner contemporaries produced in the Restoration theatre. While the first coterie was developing policies and procedures to bridle, standardize, and express the text, the second was slashing, ornamenting, and deploying radical emendations of it in an effort to attract attention and box office sales. Echoes of these prevailing tendencies have evolved today, so that modern editorial standards essentially nurture literary editing and neglect its theatrical counterpart. As Dusinberre remarked, there has been a narrowing of the gap between the academy and the theatre, but while respect is duly accorded the literary editor, the theatrical editor has escaped even acknowledgment.

An important catalyst for the narrowing of the literary/theatrical chasm was the revolutionary work of the editorial team on the Wells and Taylor 1986 Oxford. Wells was, and remains, very aware of the Oxford text's potential to influence practitioners. He feels that they produced a quite theatrical edition, as conveyed in his reply to my question, "To what extent do any perceived needs of actors and directors affect your choices?"—

Rather a sore point! I feel my first responsibility as an editor is to the reader. At the same time I try to bear in mind the fact that these are scripts

for performance and to give the reader, through punctuation, stage directions, and even modernization, guidance as to how the play works on stage. But of course I know that most directors prepare their own texts so we are not actually producing a theatre text.

Nevertheless it's a matter of great regret to me that the texts of the Complete Works are not available in separate paperback versions which could be used by actors because I think we are more theatrical in our presentation of the plays than most other editions. It grieves me to hear actors trying to pronounce, e. g. "y'are" or even "murther" because they're following an inadequately modernized text. Happily the Riverside is similarly unavailable so at least we don't get Henry the Fift.²⁷

Wells, Taylor, and the Oxford team shook the dust out of editorial tradition, and their edition was an immense and powerful accomplishment. However, I would argue that Wells' feeling of primary responsibility to the reader established a perspective from which it was impossible to also effectively edit for practitioners. He is right that directors prepare their own texts, but confuses (as do many editors) theatrical editing with a production script. While readers may need "guidance as to how the play works on stage," a capable director has plenty of ways to make a Shakespeare play "work on stage"—but, in order to do so well, needs to start with a theatrically edited source text. The Oxford was a groundbreaking literary edition but, judging by results of the Orlando speech analysis, it was no more theatrically edited than any other that preceded it.

While I might agree with Wells that modernizing "y'are" and "murther" would lose little meaning or energy for the actor and gain much in the way of comprehension for the audience, I cannot agree that practitioners generally struggle due to "inadequately modernized text(s)." As I have repeatedly found in this study, there is a much greater likelihood that practitioners' frustration, difficulty, and confusion will spring from trying to rehearse and perform with a text that is overly modernized and has siphoned off those

²⁷ Sent to me in an email July 21, 2010. Used by permission.

irregularities that can make the play “work.” Looking up an unfamiliar word in a glossary is an easy fix; trying to come up with a credible reason why Orlando is placidly recounting a narrative of his life to a man who has been his servant since birth is not.

The 2007 Bate-Rasmussen RSC “edited Folio” attempted a leap forward toward a form of theatrical editing. As I quoted from Rasmussen’s email in Chapter II, “we were perhaps more explicitly aware than many editors that we were preparing a text for actors.” Thus, their aim was to be entirely dramaturgical, and this would seem to be exactly what practitioners have needed in a theatrical source text. So, is this not an ideal edition? No, and an exploration of the reasons why will provide the opportunity to probe more deeply into what is needed for effective theatrical editing.

To begin with, the RSC’s editorial policy was problematic for theatrical editing; it was articulated as privileging the Folio “where it makes sense, but correct it from the Quartos when a Quarto is manifestly correct and the Folio manifestly erroneous.” While I believe that the Bate-Rasmussen adherence to F1 made this project an interesting and potentially useful one for practitioners, I find they have diluted its usefulness by defaulting to Q (or creating their own “solutions”) where F1 becomes “manifestly erroneous.” This brings the edition on a par with many others that will default to F1, all other choices being equal. However, if the editors are interpolating from Q or making things up when the going gets tough, their edition falls short of its goal of being an “edited Folio.”

The aim for most productions is to do a successful show; there is not usually any need to doggedly stick to Q, F, or any other single edition’s text, unless that is a declared intent of the project. For a theatrical edition, I would suggest that the editors collate Q

and F, not to correct perceived errors, but to retain the more interesting “mistakes” from each. A theatrically edited text, I believe, ought only to privilege text choices with the greatest potential to be interesting onstage. In my experience, those choices are more likely to come from F or Q, though not always—modern editions can at times offer excellent alternatives.

Considering an example of editorial choice in the RSC will help illustrate my contention that this edition is theatrically disappointing. The well-known Mistress Quickly textual crux in *Henry V* 2.3.13 reads in F1: *I knew there was but one way: for his Nose was a sharpe as a Pen, and a Table of greene fields*. In the RSC, the editors have a footnote on the line that reads,

“**table...fields** perhaps alluding to the fields on a green gaming (backgammon) table; also biblical in tone (“he maketh me to lie down in green pastures.” Psalm 23:2); many editors emend to “and a babbled/talked of green fields”. (1050)

These options for meaning and alternative readings could be helpful; however, they have edited the line to read: *I knew there was but one way, for his nose was as sharp as a pen on a table of green fields*. One must refer separately to the Q/F variations at the end of the play to discover that the editors substituted on a table for F1’s and a Table (underline mine). This emendation was apparently made to support the editors’ suggested reading of his nose looking like a pen on a backgammon board. I would argue that this is misdirection by the editors: they have changed the line to make it fit their reading, which seems a backwards way to proceed. Perhaps this is considered “tidying up” what is “manifestly erroneous,” but I think it is difficult to justify. They have also silently removed the F1 comma after “pen,” whereas I believe the comma helps suggest some good possible readings of the line. Because punctuation choices are not recorded in this

edition, the reader has to have a Folio facsimile on hand for comparison in order to fully understand how the text has been altered. The editors' emendation barely makes as much sense as F1's; in fact, it actually makes *less* sense, if F1's line is analyzed theatrically (by finding ways it can be delivered in an interesting and committed way in performance).

A theatrical analysis of this line might be: when Quickly says *I knew there was but one way*, she relives the moment when she realized Falstaff was going to die. An enormous emotion overwhelms her, and she is so torn up that she has to struggle to convey snatches of her story. His nose being *as sharp as a pen* is not an unusual malapropism for Quickly (whom the audience knows well from two prior plays), and it is not out of character for Shakespeare to insert comedy into a dramatic moment (as in *IH4* when Falstaff comes upon Hotspur's corpse on the battlefield). Quickly may have been trying to say something else, perhaps that Falstaff's face looked sunken and gaunt and hardly recognizable, but it came out as *his nose was sharp as a pen*. *And a Table of green fields* could be Quickly quoting Falstaff in his delirium; in the next line she says she called to him, *How now Sir John? what man? be a good chear* :—this might well be what she would say to her delirious, dying friend, and those question marks could be an inquiring tone in response to the crazy things he was saying. Alternatively, she could be attempting to say something about the room, his bedside table, the view out the window, or that she tried to say the Twenty-Third Psalm to comfort him, etc, but her emotional upset renders her unable to speak anything more clearly than a snippet of an incomprehensible phrase or two in *and a Table of green fields*. There are, of course, many other possibilities for theatrical analysis; I only offer this one as an example of what can be done.

However, using the RSC edition for a source text, the actor and director are robbed of the interesting “problem” of this line, unless they go looking for the one small change the editors made among the roughly 200 listed at the back of the play. They would need to have that Folio facsimile to know the comma had been removed. Since this is intended to be an edited Folio, I would have expected the original wording to be kept, and perhaps addressed in a note that suggested possible readings. The editors’ emendation of the line is an example of how the edition fails the artist theatrically, because she will be directed by the text to search for ways to justify the (very odd) editors’ “pen on a backgammon board” reading, instead of the likely more fruitful work of finding a creative way to deliver the non sequiturs of the original line.

The cumulative effect of many such changes, even tiny ones like this, is significant. If *Angels in America, Part One: Millennium Approaches* were subjected to the same editing process, Roy’s lines could be edited from this original:

ROY (*To Joe*): Oh sit. (*To Harry*) You hold. I pay you to hold fuck you Harry you jerk. (*Button*) Half-wit dick-brain. (Kushner 13)

To a “corrected” version that would look something like this:

ROY: (*To Joe*): Oh, sit down. (*To Harry*) You stay on hold. I pay you to hold. Fuck you, Harry. You are a jerk. You are a half-wit dick-brain.

Although it seems absurd to emend Tony Kushner like this, as the editor I can claim that all my changes corrected syntactical errors, making the language more intelligible to the reader. Because Kushner’s language is in modern vernacular, it is easier to perceive how much theatrical richness is lost when such “problems” are smoothed out. I would argue that the same loss occurs in overcorrected Shakespeare.

When asked about their extra full stops in the Orlando speech, Bates and

Rasmussen's associate editor, Dee Anna Phares, argued in her email (as quoted in Chapter II) that a series of phrases separated by colons is "disorienting" to the reader, that punctuation marks function differently now than when *F* was published, and that the lack of conjunctive adverbs mean the colons behave like periods, so the punctuation needed to be corrected to modern standards to ensure legibility.

Certainly Phares is correct that punctuation use has changed since the seventeenth century, but with the ubiquitous presence of modern electronic communication and its ultracasual syntax, does unusual punctuation truly significantly inhibit comprehension for most readers today? Given current trends, it is difficult to understand how a run-on sentence could be too difficult for a modern reader to understand. In fact, today's technology encourages such extreme linguistic invention²⁸ that Standard English rules of punctuation, spelling, and grammar are, by and large, ignored in things like text messages. Rather than a modern reader being confused, it would seem that a modern reader—especially a younger one—might be the ideal reader for eccentric text, as she is likely more practiced than prior generations in gleaning meaning from unusual linguistic constructions.

The effect of (common) punctuation policies like that employed by the RSC is a chopped-up text that lacks the robust flow of the original printing, as shown in the Orlando analysis. In checking how other, similarly eccentric sentences fared in the RSC, I discovered that, of roughly forty examples of run-on sentences in the Folio, in only three cases did the RSC edition retain its punctuation (and thereby its energetic flow) as a run-

²⁸ Text messages are by now a well-established form of this type of informal electronic communication. For samples of their unconventional and innovative language use, see "The List of Chat Acronyms and Text Message Shorthand" at netlingo.com. For translations of standard English into "Text Message," see "Translate" at lingo2word.com.

on sentence. The rest of the speeches had been “corrected,” i.e., chopped up into several discrete sentences ended with full stops. I have given two examples of these below, and have put boxes around each sentence to give a clearer visual sense of the structural changes by the editors.

The first example is a speech by Margaret from *Much Ado About Nothing*, 3.4. Beatrice is suffering with what she claims is a cold, but Margaret suspects that Beatrice’s weepy eyes and runny nose are proof she is lovesick for Benedick. Margaret amuses herself by teasing Beatrice, recommending that she take “benedictus” for her cold. Beatrice catches Margaret’s innuendo, and calls her out, saying, “*Benedictus*, why *benedictus*? you have some morall in this *benedictus*.”

Margaret’s response in F1 is one long, single sentence:

Morall? no by my troth, I have no morall mean-ing, I mean plaine holy thissell, you may thinke per-chance that I thinke you are in love, nay birlady I am not such a foole to thinke what I list, nor I list not to thinke my hart out of thinking, that you are in love, or that you will be in love, or that you can be in love: yet Benedicke was such another, and now is he become a man, he swore hee would never marry, and yet now in despite of his heart he eates his meat without grudging, and how you may be converted I know not, but me thinkes you looke with your eies as other women do.

Beatrice replies with: “What pace is this that thy tongue keeps.”

In comparison, here is text of the same Margaret speech from the RSC edited Folio, in which the editors make one sentence into five:

Moral?

No, by my troth I have no moral meaning, I mean plain holy-thistle.

You may think perchance that I think you are in love, nay, by'r lady, I am not such a fool to think what I list, nor I list not to think what I can, nor indeed I cannot think, if I would think my heart out of thinking, that you are in love or that you will be in love or that you can be in love.

Yet Benedick was such another, and now is he become a man: he swore he would never marry, and yet now in despite of his heart, he eats his meat without grudging.

And how you may be converted I know not, but methinks you look with your eyes as other women do. (284)

While the placement of periods does not necessarily demand a given interpretation, breaking up Margaret's one-sentence speech into five kills the joke, by masking the fact that she is being excessively chatty. The nonstandard punctuation in Beatrice's lines is part of what makes this funny and interesting—she is so sharply offended that she runs together “Benedictus, why benedictus?” instead of separating it into two questions: “Benedictus? Why benedictus?” as it is punctuated in the RSC and most other editions.²⁹ Beatrice's second line ends with a period in F1: “What pace is this that thy tongue keeps.” The RSC ends it with a question mark, as do most modern editors.³⁰ Ending it with a period, however, lends the line a deadpan sardonic edge that can be very funny in the hands of a capable actor.

My second example is from Shylock's speech in 3.1 of *The Merchant of Venice*. In this scene, Salario and Solanio taunt Shylock about his daughter Jessica's elopement with a Christian. Shylock reacts to their gibes by threatening that Antonio had better “look to his bond” (the contract that allows Shylock to claim a pound of Antonio's flesh if he fails to repay the debt). Salario refuses to believe Shylock would carry out his threat,

²⁹ The 2005 Arden also uses two question marks. The 1997 Riverside punctuates with an exclamation mark after the first “Benedictus!” and a question mark after the second.

³⁰ The line ends with a question mark in the 2007 RSC, the 2005 Arden, and the 1997 Riverside.

asking about the flesh, “what’s that good for?” Shylock’s responds in four sentences in

F1:

To baite fish withall, if it will feede nothing else, it will feede my revenge; he hath disgrac’d me, and hindred me halfe a million, laught at my losses, mockt at my gaines, scorned my Nation, thwarted my bargaines, cooled my friends, heated mine enemies, and what’s the reason?

I am a *Jewe*: Hath not a *Jew* eyes? hath not a *Jew* hands, organs, dementions, sences, affections, passi-ons, fed with the same foode, hurt with the same wea-pons, subject to the same diseases, healed by the same meanes, warmed and cooled by the same Winter and Sommer as a Christian is: if you pricke us doe we not bleede? if you tickle us, doe we not laugh? if you poison us doe we not die? and if you wrong us shall we not re-venge? if we are like you in the rest, we will resemble you in that.

If a *Jew* wrong a *Christian*, what should his suf-ferance be by Christian example, why revenge?

The vil-lainie
you teach me I will execute, and it shall goe hard
but I will better the instruction.

Shylock’s response in the RSC edition, however, is divided into sixteen lines:

To bait fish withal.

If it will feed nothing else, it will feed my revenge.

He hath disgraced me, and hindered me half a million, laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies, and what’s the reason?
I am a Jew.

Hath not a Jew eyes?

Hath not a Jew hands, organs, dimensions, senses, affections, passions?

Fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is?

If you prick us, do we not bleed?

If you tickle us, do we not laugh?

If you poison us, do we not die?

And if you wrong us, shall we not revenge?

If we are like you in the rest, we will resemble you in that.

If a Jew wrong a Christian, what is his humility?

Revenge.

If a Christian wrong a Jew, what should his sufferance be by Christian example?

Why, revenge.

The villainy you teach me I will execute, and it shall go hard but I will better the instruction. (442)

The rush of F1's run-on sentence could evoke Shylock's Jewish dialect, his emotional state of (suppressed?) rage, and/or the possibility it is in the heat of this explosion of words that Shylock suddenly decides he will actually follow through with taking the pound of flesh, and Antonio's life with it. With the flow of energy provided by the punctuation, it suggests he is driven to rage and revenge as a result of his passionate grief. The sober, relatively passionless RSC version suggests he is coldly calculating to carve out Antonio's heart while the Christians watch. Although his words are the same in each speech, the nature of his crime seems quite different from one to the other. The RSC version urges thoughtfulness and reason, whereas the F version tumbles out of his mouth

with little restraint and great emotion. In a theatrical edition, it would be a matter of the editor's taste which of these versions would be preferred. My preference would be for the cataclysmic passion of F1.

Despite the potent effect of punctuation, the RSC editors do not deem it important enough to record when they alter it from F1—again, as an “edited Folio,” it would seem that a lighter, less “corrective” hand would be called for. Phares’ argument about modernizing and regularizing punctuation, while technically correct, seems hard to justify in either an edited Folio or a theatrically edited publication that purports to support practitioners.

Again, my concern is not for the inviolability of F1; fidelity to F or Q is not necessary to a theatrical edition, as it is not usually central to the success of a performance. My concern is with where practitioners are to obtain the texts that will be most helpful to them in putting plays on the stage. How they mount the play is not my concern; practitioners’ treatments can (and should) vary widely, from the Original Practices actors who work only from First Folio sides, to radically shattered texts as promoted by Marowitz. I am not intending to suggest anything at all about what practitioners do with the text once they have it. I am only concerned with what texts they have available to base their productions on.

Given the criteria that have emerged in this study, what would a theatrically edited text look like? In order to further explore the notion of theatrical editing, I have edited the Orlando speech following what I would deem the principles of theatrical editing, privileging dramatic considerations like pace, emotion, energy, rhythmic flow,

intelligibility, and emphasis. I considered variations among the original printings (F1-4), and chose to edit it this way:

As I remember *Adam*, it was upon this fashion bequeathed me by will, but poor a thousand Crownes, and as thou say'st, charged my brother on his blessing to breed me well : and there begins my sadness : My brother *Jaques* he keeps at School, and report speaks goldenly of his profit : for my part, he keeps me rustically at home, or (to speak more properly) stays me here at home unkept : for call you that keeping for a gentleman of my birth, that differs not from the stalling of an Ox? his horses are bred better, for besides that they are fair with their feeding, they are taught their mannage, and to that end Riders dearly hir'd : but I (his brother) gain nothing under him but growth, for the which his Animals on his dunghills are as much bound to him as I : besides this nothing that he so plentifully gives me, the something that nature gave me, his countenance seems to take from me : he lets me feed with his Hinds, bars me the place of a brother, and as much as in him lies, mines my gentility with my education. This is it *Adam* that grieves me, and the spirit of my Father, which I think is within mee, begins to mutiny against this servitude. I will no longer endure it, though yet I know no wise remedy how to avoid it.

The overall editorial choices that I used consistently throughout the speech include three letter modernizations: *v* to *u*, *u* to *v*, and *f* to *s*. I chose to do this because, in my experience, the archaism of the way in which the letters *v*, *u*, and *f* are used in the original printings is more uniformly confusing to actors than any other text irregularities. I think that the loss of the archaic lettering does minimal damage to the theatrical elements in the speech, and yields great benefit in legibility for the actor. I modernized the spelling of a word only when I have the sense that the unfamiliar look of the old spelling is extreme enough to make the word nearly or totally unintelligible for many actors. In a number of cases, there were spelling variations among F editions in which a later edition used a spelling that is familiar today; I weighed intelligibility with interpretive possibility for each of these on a case-by-case basis. In most instances, I chose the later, more modern spelling—but not always. If an old spelling or capitalization

elongated or gave a certain status or grandeur to an important word without forfeiting its intelligibility, I retained it.

I also chose to retain F1's extra spaces before each colon; this gives visual reinforcement to the separation between phrases, which I think is helpful for the actor's line/comprehension management when working on his feet with an emotionally charged, run-on sentence such as this. And finally, I opted not to alter any of the punctuation, with the result that the rhythmic energy of the F1 is identical to that in the edited speech. This has been true of no other edition I examined in this study, including the RSC.

Here is a footnoted version of my theatrically edited speech, explaining each editorial choice:

As I remember *Adam*, it was upon this fashion bequeathed me by will, but poor³¹ a³² thousand Crownes³³, and as thou say'st³⁴, charged my brother on his blessing to breed me³⁵ well : and there begins my sadness : My brother *Jaques*³⁶ he keeps at School³⁷, and report speaks³⁸ goldenly of his profit : for my part, he keeps³⁹ me rustically at home, or (to speak more properly) stays⁴⁰ me here⁴¹ at home unkept : for call you that keeping for a

³¹ Use *poor* from F3-4 instead of *poore* from F1-2 (comprehension)

³² Retain *a* after *poor* as in F1, instead of before *poor* as in F2-4

³³ Retain *e* in *Crownes* (lengthens and reinforces)

³⁴ Change *saist* to *say'st* (modernize for comprehension)

³⁵ Use *Me* from F3-4 instead of *mee* from F1-2 (comprehension)

³⁶ *Jaques* from F4 instead of *Iaques* from F1-3 (comprehension)

³⁷ *school* from F4 instead of *schoole* from F1-3 (comprehension)

³⁸ *speaks* from F3 instead of *speakes* from F1,2,4 (comprehension)

³⁹ Modernize *keepes* to *keeps* (comprehension)

⁴⁰ Use *stays* from F4 instead of *staies* from F1 or *stayes* from F2-3 (comprehension)

⁴¹ Modernize *heere* to *here* (comprehension)

gentleman of my birth, that differs not from the stalling of an Ox?⁴² his horses are bred better, for besides that they are fair⁴³ with their feeding, they are taught their mannage⁴⁴, and to that end Riders⁴⁵ dearly⁴⁶ hir'd⁴⁷: but I (his brother) gain nothing under him but growth, for the which his Animals⁴⁸ on his dunghills⁴⁹ are as much bound to him as I: besides this nothing that he so plentifully gives me, the something that nature gave me⁵⁰, his countenance seems to take from me: he⁵¹ lets me feed⁵² with his Hinds⁵³, bars⁵⁴ me the place of a brother, and as much as in him lies⁵⁵, mines my gentility with my education. This is it *Adam* that grieves me, and the spirit of my Father⁵⁶, which I think is within mee⁵⁷, begins to

⁴² Drop *e* but retain capital letter in *Oxe* from F1-4 (comprehension, reinforcement)

⁴³ Use *fair* from F3-4 instead of *faire* from F1-2 (comprehension)

⁴⁴ Retain *mannage* instead of modernizing (if sounded out phonetically, the pronunciation is the same; the sound of the word retains a sense of more than our modern *manage*—in modern language, it could have an echo of being “manned,” meaning “carrying a man”: this is true to the original sense. Reader will not be familiar with the original word, but it is in line with the construction of current slang wordplay—as with *Major Boobage*, the name of a well-endowed animated character in “South Park”—plus the glossary will give definition and pronunciation)

⁴⁵ Retain capital R in “Riders” (Reinforces)

⁴⁶ Use *dearly* from F3 instead of *deerly* from F1. (comprehension)

⁴⁷ Retain *hir'd* instead of modernizing as *hired* (glossary will give definition and pronunciation, and it gives a clipped feeling to the end of this rushed phrase that rushes on to the next phrase as Orlando's emotion intensifies.)

⁴⁸ Retained capital *A* in *Animals* as in F1-4. (reinforcement of importance)

⁴⁹ Use F3-4 *dunghills* instead of *dunghils* from F1-2. (comprehension)

⁵⁰ Modernize *mee* to *me*. (comprehension)

⁵¹ Use F2-4 *me* instead of *mee*. (comprehension)

⁵² Use F3-4 *feed* instead of F1-2 *feede* (comprehension)

⁵³ As in F4, drop *e* from F1-3 *Hindes*, but retain capital *H*. (comprehension, reinforcement)

⁵⁴ Use F4 *bars* instead of F1-3 *barres* (comprehension)

⁵⁵ Use F1,3,4 *lies* instead of F2 *lyes* (comprehension)

⁵⁶ Retain capital *F* in *Father*. (reinforcement of importance)

⁵⁷ Retain *mee* as in F1, not *me* from F2-4. (All the Fs have a mix of *me* and *mee*. This is one place where the extra *e* seems not to muddy comprehension, and I believe it feels justified as it elongates and reinforces the importance of Orlando's self, that has *the spirit of* his admired *Father* within him.)

mutiny⁵⁸ against this servitude. I will no longer endure it, though yet I know no wise remedy how to avoid it.

This editing retains the drive, emotion, and eccentricity of the original printing, but I believe that it is still quite comprehensible for a practitioner with an average level of education and/or training. It is also, in my opinion, within the capability of most high school students to read and understand reasonably well—at least, as well as they would understand the speech in most modern editions.

With a full theatrical edition of the play, I would suggest including a glossary in the back of the book, with shaded edges on the pages, to enable the actor to find definitions, pronunciations, and unused F/Q variations more easily and quickly. I would not put any notes on the page with the text, as notes create distracting clutter and take up precious space. Of course, if the edition were published digitally, the actor could mouse over a word to make that information pop up. I would not, however, highlight or underline those words in the text as, again, doing so would cause distraction from the practitioner’s creative concentration on the lines.

To be clear, I do not argue here that my theatrical editing, as Latham claims of her literary editing, is a “neutral” editing of the text; no such thing can exist. Instead, it represents my best judgment, from an orientation that privileges the practitioner and follows editorial policies that are most likely to support to his or her needs.

Theatrical editing, of course, would be subject to the individual tastes of the editor, as with literary editions, and can surely make no claim to greater “rightness” or “purity” in text treatment—only perhaps more deliberate complexity and usefulness to practitioners. One example of these types of editorial choice can be seen in the word

⁵⁸ Modernize *mutinie* to *mutiny* (comprehension)

order discrepancy between F1 and the 1609 quarto in *Troilus and Cressida* 3.2.116. In his edition of the 2000 Penguin, Jonathan V. Crewe used F's word order for Cressida's line (and added punctuation to F's single comma after the first "now"): "I love you now, but not, till now, so much" (68);⁵⁹ he chose this over Q's word order: "I love you now but *till now not* so much."⁶⁰ Scanning the two lines highlights the theatrical effect of Crewe's choice:

F/Crewe
 Scansion: i LOVE you NOW but NOT till NOW so MUCH

Q
 Scansion 1: i LOVE you NOW but TILL now NOT so MUCH
 Scansion 2: i LOVE you NOW but till NOW NOT so MUCH

F/Crewe's word order has an easier pronounciative flow that results in smoother rhythm than Q; F-Cressida's flowing regular rhythm can suggest the pounding heartbeat of a chaste character, or the composed manipulative efforts of an unchaste one. The stressed words highlight the repetition of the word "now," on either side of the stressed word "not"; for unchaste F-Cressida, this gives her a come-hither-go-away tease in NOW / NOT / NOW. Chaste F-Cressida can modify her immodest declaration, "I love you now," with "but not till now so much" in a headlong rush, realizing that she has given the game away by confessing her love, attempting to recapture a bit of maidenly reserve by claiming this moment is the first time she has felt such love. Unchaste F-Cressida can create a seductive effect with the throb of the line's regular rhythm, emphasizing the sensual "n" and "m" humming sounds, and if she chooses to use the Crewe punctuation, she can give "till now" real erotic heft, as if her subtext is, "I was hot for you before, but

⁵⁹ F word order is used by the 2009 Oxford, the 1987 Penguin, and the 1986 University Press edited by Rowse.

⁶⁰ Q word order is used by the 2007 Folger, the 1996 Riverside, and the 1998 Arden.

now that I am close enough to gaze deep in your eyes (OR smell your hair) (OR feel that bulge in your pants), I really can't resist you." The actor can choose how down and dirty she wants to get with him here.

Q's first scansion option, "TILL now NOT," follows the percussive "b" of "but" with the sharp "t" sound of "TILL" in place of F's smooth "n" of "NOT." This can express a chaste Q-Cressida's shock at the moment she realizes what she has revealed, abruptly cutting off the seductive rhythm and hum of "i LOVE you NOW" with "TILL now NOT." The "i" sound in "till" is shallower and shorter than the "oh" sound in "LOVE" or the "ow" sound in "NOW," and the "l" sound at the end of the word gives it a choked, back-of-the-throat feeling as though she is taking a big awkward gulp, reinforced by the chewy consonants that follow in "now NOT." This line feels awkward to speak, and so it might support awkwardness in Q-Cressida, a girl who has blurted out her love and is scrambling to ameliorate an immodest declaration.

If the second scansion option is taken ("till NOW NOT"), the repeated "n" sounds serve to launch wide-open vowel sounds ("ow" and "ah"), while the stressed "w" is squeezed by the stressed "n" of "not," creating drag on the pace and flow of those two words. That drag can suggest a chaste Q-Cressida who is desperately struggling to choose the right words but only succeeding in digging herself into a deeper and more embarrassing hole. An ingenious actress could create an unchaste Q-Cressida, but the chewy consonants in this word order are a drag on the flow of the line that make her work harder for the effect—which could be very useful to her.

Thus, word order can have significant effects on the character and staging. In the Crewe edition, he includes Q and F variorum material as part of the preface, immediately

before the text of the play begins. This is a good attempt to unmask choices for the practitioner without cluttering the text page; however, it still seems disjointed and hard to comprehend in his minimalist format, which in this case reads as: “116 *not, till now* (F) till now not” (xlvi). As he explains in his introduction: “The adopted reading in italics is followed by the quarto reading, if any, in roman (in some cases material lacking in the quarto is simply added from the folio, as noted below)” (xlvi). This could be confusing, so to convey practitioners’ options more accessibly, I would suggest printing full lines in two columns labeled F and Q, for example:

Line	F	Q
116	I love you now but not, till now so much	I love you now but till now not so much

The interpretive options that I have suggested in this example are not the only possible choices, of course; there is a vast array of possibility in interpreting this text. For example, the actor could portray Cressida using the language of a chaste maid while feigning chastity and modesty for her own selfish, immoral ends—or, she could play a true lover attempting to attract him by playing hard to get and burying the intensity of her actual emotions. Regardless of the interpretation, the point I mean to make is that a theatrical edition that makes this diversity of options available and accessible for a practitioner’s consideration is providing her the tools she needs to do her work.

The criteria for theatrical editing that have emerged from this study can be condensed into a few main precepts, beginning with some basic central questions: which option is more interesting? Which choice is more likely to inspire the director or actor to higher levels of creativity? Which alternative will surprise, delight, or move the audience to a greater degree?

The theatrical editor should assume that everything about the way text is laid out

on the page will matter to practitioners, who will pay attention to capitalization, blank spaces, pauses, rhythm, meter, punctuation, and the overall shape of the text, and will find interpretive meaning in them.

The physical book will need to be affordable, and small enough that it will work for rehearsal—best if it can fit into the back pocket of a pair of jeans. The edition also needs to be available on portable devices like the iPad and smart phones, so the actor can use the medium s/he likes best.

In a noncomprehensive survey of my colleagues who direct for smaller theatres, I found that many of them are sheepishly sourcing their production texts from the Moby.⁶¹ An online theatrical edition would need to be offered free to be competitive with the Moby; it must also be very easy to copy and paste, and should have an extremely fast and accurate search function so that a director can instantly find the part of the script he needs.

Additional criteria can include the retention of interesting and eccentric spellings, where they won't interfere with intelligibility, as with the example of "sonne" in *As You Like It* that Neil Freeman suggested (as discussed in Chapter I). Retention of punctuation from the original printings whenever possible should be a high priority, and any change in pointing must be careful to retain and support the energetic flow and rhythm of the speech. As well, meaningful if unusual sentence structures should be retained, whether or not they are grammatical, being particularly cautious to avoid adding full stops. As Wells advises, refrain from curbing or crushing the imaginative voicing of the text by overpunctuating; use just such pointing as is essential to intelligibility.

⁶¹ None of these directors was proud of having used the Moby as the basis for their production script, and each of them admitted they felt driven to use it because of its expedience.

Each page of the book should include quite a lot of white space in the margins for the actors to write in notes; or the book could be printed single-sided, so the actor has full pages available for notes. Each page of text should have as many lines on it as is aesthetically possible, to minimize page turns during rehearsal.

When an editorial choice has been made that eliminates options from other texts, those options should be made available (in full sentences) in the special section at the back of the book.

Editorial notation should be kept spare and purposeful, and not printed on the same page as the text. The editor needs to cultivate an accessible writing style, and keep her notes theatre-centric, addressing those elements that will serve the purposes of speaking with understanding, staging with purpose, and encouraging the character to develop dimensionally. Intratextual connections (from scene to scene) are helpful, but extratextual connections should be avoided (if I'm playing Hamlet right now, it won't help me to know that one of my lines relates to something from *Midsummer*). As Masten suggested, it is of critical importance that editors do not consider something a mistake if they just don't understand it. My advice would be to nurture the attitude that Shakespeare meant to write what he wrote, and give Q and F a chance to carry the play. When faced with difficult language, trust directors and actors to be able to solve it most of the time—editors should retain it and perhaps explain it, but they should not solve it by “correcting” it.

When it comes to the establishment of a new practice of theatrical editing, it may feel to Shakespeareans that valuable text traditions will be endangered by a new

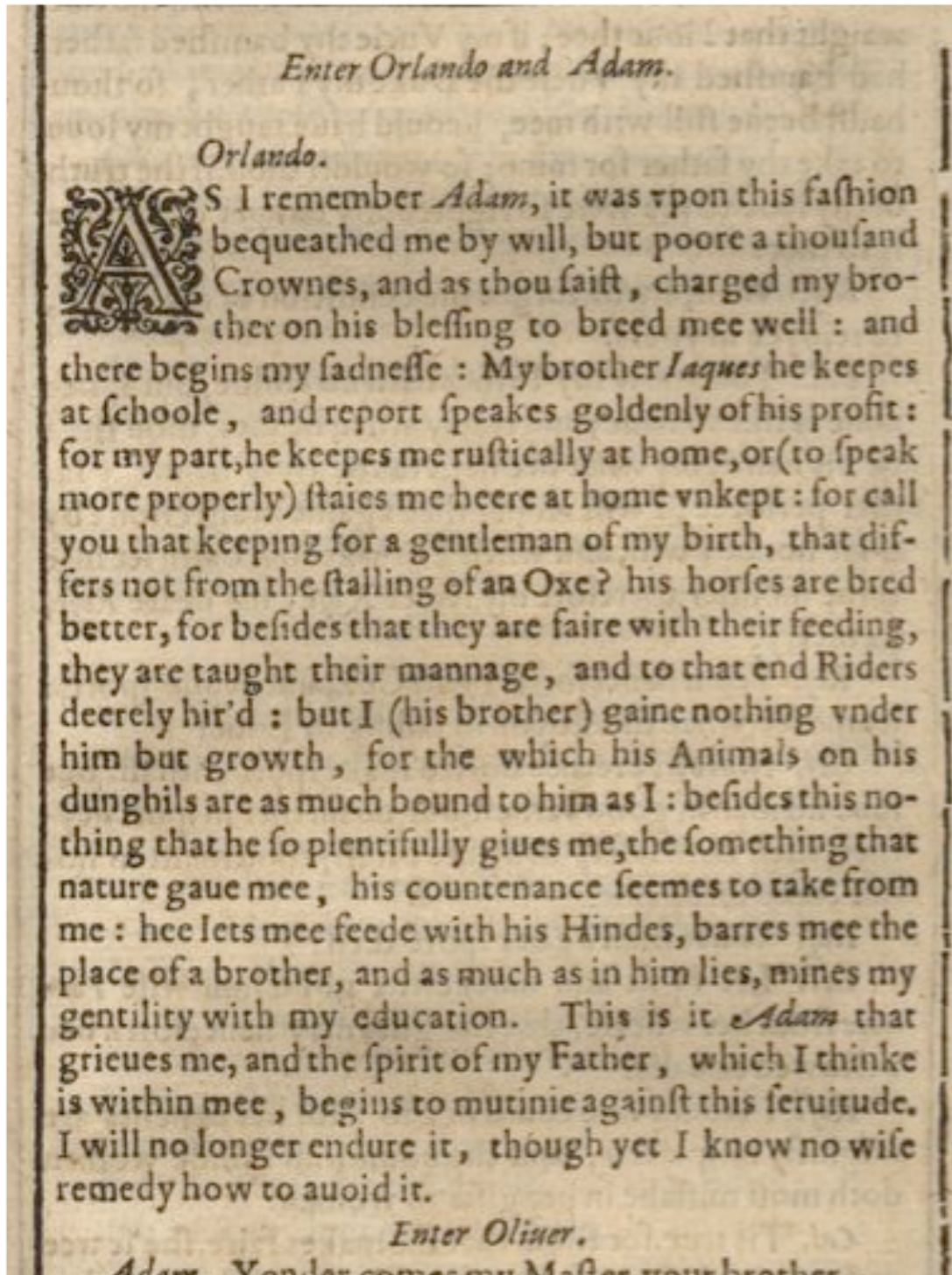
approach. As Hutcheon says, “we seem to desire the repetition as much as the change” (9).

However, each edition of Shakespeare is already its own emendation or adaptation, and each editorial approach was once new. This crisis in Shakespeare editing must be addressed through a revaluing of the theatre practitioner as editor and an affirmation of the authority of theatre in the Shakespeare conversation because, as things stand now, within the groaning library bookshelves full of published Shakespeare editions, practitioners in search of text to serve as a starting point for production will find very little that privileges their needs.

APPENDIX A

ORLANDO FOLIO FACIMILES

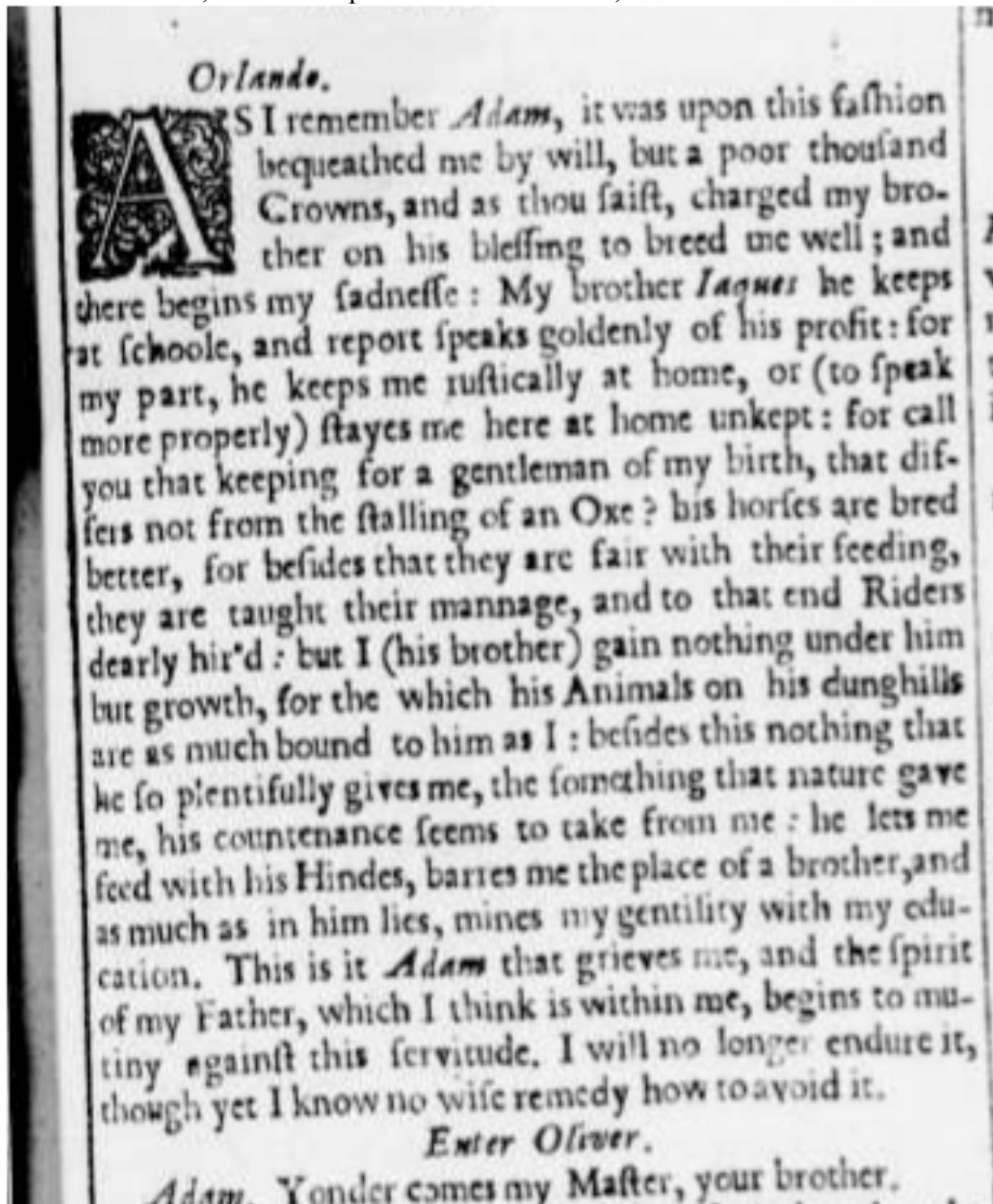
1623 First Folio; Orlando's speech. *As You Like It* 1,1.



Enter Orlando and Adam.

Orlando.

AS I remember *Adam*, it was upon this fashion bequeathed me by will, but a poore thousand Crownes, and as thou saist, charged my brother on his blessing to breed me well: and there begins my sadnesse: My brother *Iaques* he keepes at schoole, and report speakes goldenly of his profit: for my part, he keepes me rustically at home, or (to speake more properly) stayes me heere at home unkept: for call you that keeping for a gentleman of my birth, that differs not from the stalling of an Oxe? his horses are bred better, for besides that they are faire with their feeding, they are taught their mannage, and to that end Riders deerely hir'd: but I (his brother) gaine nothing under him but growth, for the which his Animals on his dunghils are as much bound to him as I: besides this nothing that he so plentifully gives me, the something that nature gave me, his countenance seemes to take from me: he lets me feede with his Hindes, barres me the place of a brother, and as much as in him lyes, mixes my gentility with my education. This is it *Adam* that grieues me, and the spirit of my Father, which I thinke is within me, begins to mutiny against this servitude. I will no longer endure it, though yet I know no wise remedy how to avoid it.



Enter Orlando and Adam.

Orlando.



S I remember *Adam*, it was upon this fashion bequeathed me by will, but a poor thousand Crowns, and as thou hast, charged my brother on his blessing to breed me well; and there begins my sadness: My brother *Jaqnes* he keeps at school, and report speaks goldenly of his profit: for my part he keeps me rustically at home, or (to speak more properly) stays me here, at home unkept: for call you that keeping for a gentleman of my birth, that differs not from the stalling of an Oxe? his horses are bred better, for besides that they are fair with their feeding, they are taught their mannage, and to that end Riders dearly hir'd: but I (his brother) gain nothing under him but growth, for the which his Animals on his dunghills are as much bound to him as I: besides this nothing that he so plentifully gives me, the something that nature gave me, his countenance seems to take from me: he lets me feed with his hinds, bars me the place of a brother, and as much as in him lies, mines my gentility with my education. This is it *Adam* that grieves me, and the spirit of my Father, which I think is within me, begins to mutiny against this servitude. I will no longer endure it, tho yet I know no wise remedy how to avoid it.

Enter Oliver.

APPENDIX B

COMPARISON OF FOLIO ORLANDO SPEECHES

F	Line	Changes	Possible effect upon practitioner
F1	As I remember Adam, it was vpon this fashion bequeathed me by will ,		
F2	No change.		
F3	No change.		
F4	No change.		
F1	but poore a thoufand Crownes,		
F2	but a poore thoufand Crownes,	Move <i>a</i> to before <i>poor</i> .	Switching the positions of <i>poor</i> and <i>a</i> throws the stress of POOR and THOU-sand together, which can create a more percussive sound with these two strong stresses in a row, but what is lost, perhaps, is the individual nuance on POOR , as if saying "This was a raw deal, Dad," which seems more like a disgruntled, uncomprehending teen. Putting the stresses of <i>poor</i> and <i>thousand</i> next to one another sounds more like an thoughtful adult who knows the amount was insufficient, rather than the youth's outraged sense of injustice. F1 version urges more youth and dynamism.
F3	but a poor thoufand Crowns,	Drop <i>e</i> from <i>poore</i> and <i>Crownes</i> .	Loss of the final <i>e</i> means less inclination toward elongation/stress/sensuality on the words poor and Crowns . Elongation of these words seems to add a bittersweet, yearning sense to them, perhaps reflecting Orlando's pain and disappointment in his father's poor decision--if he had felt close to his father, being doomed to ignorance and brutishness by the conditions of his will would truly be heartbreaking.
F4	No change.		

F1	and as thou faisft, charged my brother on his blessing to breed mee well :		
F2	and as thou faisft, charged my brother on his blessing to breed mee well :	Shorten <i>mee</i> to <i>me</i> .	<i>Loss of the final <u>e</u> lessens stress/sensuality on <u>mee</u>. The two sets of drawn-out double <u>e</u>'s of <u>breed</u> and <u>me</u> require a physical action that could cause an emotional response; the bearing down, tight jaw & cheeks can feel like deep resentment, rage. The long <u>e</u> in <u>breed</u> followed by the shorter-seeming word <u>me</u> throws emphasis on <u>well</u>; the nuance in this case is on the quality of his education, rather than on the rage over his abuse. Both are good readings, though the first nicely emphasizes Orlando's youth and passion.</i>
F3	and as thou faisft, charged my brother on his blessing to breed me well ;	Change colon [:] to semi-colon [;] after <i>well</i> .	<i>The semi-colon urges less interruption of pacing and energy flow into <u>and there begins my sadness</u>, than does the colon. This allows a freer, fuller continuation of Orlando's rage.</i>
F4	No change.		
F1	and there begins my fadneffe :		
F2	No change.		
F3	No change.		
F4	and there begins my fadnelfs :	Shorten <i>sadnesse</i> to <i>sadness</i> .	<i>Aids modern comprehension, but loss of the final <u>e</u> may lessen the stress/emotional stimulation of the word <u>fadnelfs</u>, as opposed to that of <u>fadneffe</u>. Additionally, the reduction of the splendid-looking double long <u>s</u> in <u>fadneffe</u> to a single long <u>f</u> with a final short <u>s</u> (reduced in size and so importance), and the lost final <u>e</u> may reduce the actor's tendency to elongate and thus truly 'feel' the word. The gloss on the speech is anger, yes, but to gloss Shakespearean language is to dampen its riches. In this case, the longer word urges a moment of lingering on the feeling of sadness, which adds nuance, perhaps the bittersweet yearning for the closeness he craved, but never had, with his brother.</i>

F1	My brother <i>Iaques</i> he keepes at schoole, and report speakes goldenly of his profit :		
F2	No change.		
F3	My brother <i>Iaques</i> he keeps at schoole, and report speaks goldenly of his profit :	Drop <i>e</i> from <i>keepes</i> , and from <i>speakes</i> .	<i>Speakes</i> reduced to <i>speaks</i> may hold less importance, perhaps losing the sense of Orlando's desire to be well spoken of by respected people.
F4	My brother <i>Jaques</i> he keeps at school, and report speaks goldenly of his profit :	1) Use a more modern J in <i>Jaques</i> . 2) Drop <i>e</i> from <i>school</i> . 3) Restore <i>e</i> to <i>speakes</i> .	1) The change from <i>Iaques</i> to <i>Jaques</i> must surely enhance ease of understanding for a modern actor, plus give him the lovely bite of the J sound; Orlando can express and enhance his jealousy of <i>Jaques</i> through the frustrating feeling of digging into that strong J . 2) Loss of length in <i>schoole</i> could lessen its emphasis, diminishing the yearning perhaps Orlando had, to go to school and become a noble gentlemen as is his right, by birth. 3) See note regarding <i>speakes</i> above.
F1	for my part, he keepes me rustically at home, or (to speak more properly) staies me heere at home vnkept :		
F2	for my part, he keepes me rustically at home, or (to speake more properly) stayes me heere at home unkept :	1) Add <i>e</i> to <i>speak</i> . 2) Change <i>i</i> to <i>y</i> in <i>staies</i> . 3) Use modern u in <i>vnkept</i> .	1) In this instance, the additional e ending <i>speake</i> could arouse Orlando's sense that he does not speak well, or perhaps to urge him to parodize those who do. 2) The y in <i>stayes</i> certainly helps modern actors with comprehension and pronunciation, and it provides a visual division in the middle of the word, which might urge slower delivery, enhancing communication of the word's meaning. 3) The u in <i>unkept</i> assists modern comprehension. The look of the u is softer than the y it replaces, which could lend more softness or sadness to the underlying feeling of its meaning, whereas <i>vnkept</i> could suggest a brisk, harsh delivery, in association with the harshness of Orlando's past.

F3	for my part, he keepes me rufstically at home, or (to speak more properly) stayes me heere at home unkept :	Drop <i>e</i> from <i>speake</i> .	<i>Shortening <u>speak</u> could suggest a more clipped delivery--"Speak!" as in a command to a dog, might be a useful image for the actor to use.</i>
F4	for my part he keepes me rufstically at home, or (to speak more properly) stays me heere at home unkept :	1) Drop comma [,] after <i>part</i> . 2) Drop <i>e</i> from <i>stays</i> .	1) <i>Dropping the comma increases the flow of the line, making Orlando less inclined to slow or stop in his tirade.</i> 2) <i>Shortening <u>stayes</u> to <u>stays</u> urges more speed to the word, lending more momentum to the line.</i>
F1	for call you that keeping for a gentleman of my birth, that differs not from the stalling of an Oxe?		
F2	No change.		
F3	No change.		
F4	No change.		
F1	his horses are bred better, for besides that they are faire with their feeding,		
F2	No change.		
F3	his horses are bred better, for besides that they are fair with their feeding,	Drop <i>e</i> from <i>faire</i> .	<i>Shortening <u>faire</u> to <u>fair</u> could give less of a sense that the horses are beautifully kept; for a modern actor there might be a tendency to see a trace of <u>fairy</u> in the word <u>faire</u>, enhancing the sense that these are very fancy and possibly delicate horses, certainly more elegantly treated than Orlando. With the shorter version of the word, the emphasis of the two f sounds on <u>fair</u> and <u>feeding</u> may be enhanced, giving more force to the actor's physical sense of frustration.</i>
F4	No change.		
F1	they are taught their mannage, and to that end Riders deerely hir'd :		
F2	No change.		

F3	they are taught their mannage, and to that end Riders dearly hir'd :	Change <i>deerely</i> to <i>dearly</i> .	<i>Aids in modern comprehension. Conceivably, deerely could urge an elongated delivery on the word, which emphasizes the amount of money that is wasted on riders for the horses when Orlando lives like a farmhand. However, the unfamiliarity of deerely as a spelling for what we know as dearly could easily cause confusion for the actor.</i>
F4	No change.		
F1	but I (his brother) gaine nothing vnder him but growth, for the which his Animals on his dunghils are as much bound to him as I :		
F2	but I (his brother) gaine nothing under him but growth, for the which his Animals on his dunghils are as much bound to him as I :	Add modern <i>u</i> to <i>vnder</i> .	<i>Aids in modern comprehension.</i>
F3	but I (his brother) gain nothing under him but growth, for the which his Animals on his dunghills are as much bound to him as I :	1) Drop <i>e</i> from <i>gaine</i> . 2) Add <i>l</i> to <i>dunghils</i> .	1) The final <i>e</i> encourages lingering on the word gaine , which lends a sense of irony, stressing the wordplay involving the upset expectation that eating should lead to gaining weight, and a well-born boy should be nurtured and educated so he can become a gentleman. 2) Aids in modern comprehension.
F4	No change.		
F1	besides this nothing that he fo plentifully giues me, the fomething that nature gaue mee, his countenance seemes to take from me :		
F2	besides this nothing that he fo plentifully giues me ; the fomething that nature gaue me, his countenance seems to take from me :	1) [possible] change comma to semicolon after me (not clear in facsimile if it's a semicolon or a comma with a smudge above it). 2) Drop <i>e</i> from <i>mee</i> .	1) The semicolon slows pace and increases a sense of separation between phrases which diminishes the sense of the line. This may simply be a smudge in the F2 copy itself, rather than a punctuation alteration. 2) Enhances comprehension and makes mee visually consistent with the other two me 's in the sentence.

F3	besides this nothing that he fo plentifully giues me, the someting that nature gaue mee, his countenance seems to take from me :	Restore semicolon to comma after me .	<i>This is a more sensible theatrical and grammatical punctuation in the line, so that the arc of meaning and flow of energy are not disrupted.</i>
F4	No change.		
F1	hee lets mee feede with his Hindes, barres mee the place of a brother, and as much as in him lies, mines my gentility with my education.		
F2	he lets me feede with his Hindes, barres me the place of a brother, and as much as in him lyes, mines my gentility with my education.	1) Drop e from hee, mee, and mee . 2) Change i to y in lies .	1. Aids modern comprehension. The double ees do, however, emphasize the repetition of the buzzing nasality of the sound in he, me and feed , which lends a kind of sneering sensation to speaking the passage. 2. Might create an association between lie and lye for modern actor, generating images of lies as caustic and deadly.
F3	he lets me feed with his Hindes, barres me the place of a brother, and as much as in him lies, mines my gentility with my education.	1) Drop final e from feed . 2) Restore i to lyes .	1. Aids modern comprehension, but diminishes the ee physical action and emotional correlation mentioned above. 2. Aids modern comprehension; going from lye to lie loses possible lye associations, discussed above.
F4	he lets me feed with his hinds, bars me the place of a brother, and as much as in him lies, mines my gentility with my education.	1) Lower-case h , and drop e , on Hindes . 2) Change barres to bars .	1. Aids modern comprehension somewhat, although this use of the word hinds is unusual, and a capital H may actually serve to alert the actor that there is a difference in meaning. The stress on hinds as unthinkable as dinner companions considering what Orlando's social status should be, may be lessened with the loss of capitalization. However, a lower case h may resonate for the actor as more appropriate to a description of lower class people. 2. Aids modern comprehension. Loss of the double rr in barres may erode the desire to use a hard r sound, which (like the ee sound in F1&2) can also provide physical support to emotions of discomfort and frustrated anger.

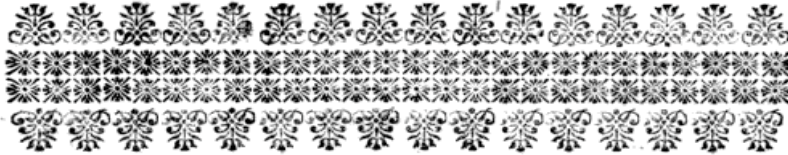
F1	This is it <i>Adam</i> that grieues me, and the spirit of my Father, which I thinke is within mee, begins to mutinie againft this feruitude.		
F2	This is it <i>Adam</i> that grieues me, and the spirit of my Father, which I thinke is within me, begins to mutiny againft this feruitude.	1) Change u to v in <i>grieues</i> . 2) Drop e from <i>mee</i> . 3) Change ie to y in <i>mutinie</i> . 4) Change u to v in <i>servitude</i> .	1. Aids modern comprehension. 2. Aids modern comprehension, and is consistent with <i>me</i> earlier in the line. But, it also lightens the useful physical frustration of sequential closed-down, heavy-consonant words (<i>think, within, mee</i>). 3. Aids modern comprehension. 4. Aids modern comprehension.
F3	No change.		
F4	No change.		
F1	I will no longer endure it, though yet I know no wife remedy how to auoid it.		
F2	I will no longer endure it, though yet I know no wife remedy how to avoid it.	Change u to v in <i>avoid</i> .	<i>Aids modern comprehension.</i>
F3	No change.		
F4	I will no longer endure it, tho yet I know no wife remedy how to auoid it.	Change <i>though</i> to <i>tho</i> .	<i>Urges the actor to use a light touch on <i>tho</i>, which may encourage quicker pacing of the line. The longer spelling of <i>though</i> could act as a subtle brake on the young man's urgency, which could be helpful to underscore his sense of powerlessness at the end of this long tirade.</i>

APPENDIX C

EDITORS' FACSIMILES

Nicolas Rowe's Orlando, 1709

*The SCENE lyes first near Oliver's House,
and afterwards partly in the Duke's Court,
and partly in the Forest of Arden.*



As you Like it.

ACT I. SCENE I.

SCENE *an Orchard.*

Enter Orlando and Adam.

O R L A N D O.



AS I remember, *Adam*, it was upon this Fashion bequeath'd me by Will, but a poor Thousand Crowns, and, as thou say'st, charged my Brother on his Blessing to breed me well; and there begins my Sadness: My Brother *Jaqnes* he keeps at School, and Report speaks goldenly of his Profit; for my part he keeps me rustically at home, or, to speak more properly, stays me here at home unkept; for call you that Keeping for a Gentleman of my Birth, that differs not from the Stalling of an Ox? His Horses are bred better, for besides that they are fair with their Feeding, they are taught their Manage, and to that end Riders dearly hired: But I, his Brother, gain nothing under him but growth, for the which his Animals on his Dung-hills are as much bound to him as I. Besides this Nothing that he so plentifully gives me, the Something that Nature gave me, his Countenance seems to take from me. He lets me feed with his Hinds, bars me the place of a Brother, and as much as in him lyes, mines my Gentility with my Education. This is it, *Adam*, that grieves me, and the Spirit of my Father, which I think is within me, begins to mutin

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again.

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As you Like it.

against this servitude. I will no longer endure it, tho' yet
I know no wise Remedy how to avoid it.



AS YOU LIKE IT.

ACT I. SCENE I.

OLIVER'S *House.*

Enter Orlando and Adam.

ORLANDO.



S: I remember, *Adam*, it was upon this fashion bequeath'd me by will, but a poor thousand crowns; and, as thou say'st, charged my brother on his blessing to breed me well; and there begins my sadness. My brother *Jaques* he keeps at school, and report speaks goldenly of his profit: for my part he keeps me rustically at home, or (to speak more properly) stays me here at home unkept; for call you that keeping for a gentleman of my birth, that differs not from the stalling of an ox? his horses are bred better; for besides that they are fair with their feeding, they are taught their manage, and to that end riders dearly hired: but I, his brother, gain nothing under him but growth, for the which his animals on his dunghills are as much bound to him as I. Besides this nothing that he so plentifully gives me, the something that nature gave me his countenance seems to take from me. He lets me feed with his hinds, bars me the place of a brother,

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As you Like it.

brother, and, as much as in him lyes, mines my gentility with my education. This is it, *Adam*, that grieves me; and the spirit of my father, which I think is within me, begins to mutiny against this servitude. I will no longer endure it, tho' yet I know no wise remedy how to avoid it.

AS YOU LIKE IT.

ACT I SCENE I

Oliver's Orchard.

Enter Orlando and Adam.

Orlando.

AS I remember, Adam, it was upon this fashion bequeath'd me. By will, but a poor thousand crowns; and, as thou say'st, charg'd my brother on his blessing to breed me well. And there begins my sadness. My brother Jaques he keeps at school, and report speaks goldenly of his profit. For my part, he keeps me rustically at home; or, to speak more properly, stays * me here at home, unkept; for call you that keeping for a gentleman of my birth, that differs not from the stalling of an ox? His horses are bred better; for besides that they are fair with their feeding, they are taught their manage, and to that end riders dearly hired: but I, his brother, gain nothing under him but growth; for the which his animals on his dughills are as much bound to him as I. Besides this nothing that he so plentifully gives me, the something that nature gave me, his countenance seems to take from me. He lets me feed with his hinds, bars me the place of a brother, and, as much as in him lyes, mines my gentility with my education. This is it, Adam, that grieves me; and the spirit of my father, which, I think, is within me,

* We should read *lays*, i. e. keeps me like a brute.

Warburton.

So AS YOU LIKE IT. AA I.

begins to mutiny against this servitude. I will no longer endure it, though yet I know no wise remedy how to avoid it.

AS YOU LIKE IT.

DRAMATIS PERSONÆ.

DUKE. Frederick, brother to the Duke, and usurper of his dukedom.	<i>to the usurping Duke Frederick.</i>
Amiens, { Jaques, {	<i>Lords attending upon the Duke in his banishment.</i>
Le Beau, a courtier attending on Frederick.	Touchstone, a clown attending on Celia and Rosalind.
Oliver, eldest son to Sir Rowland de Boys, who had formerly been a servant to the Duke.	Corin, } Sylvius, } <i>shepherds.</i>
Jaques, } Orlando, } <i>younger brothers to Oliver.</i>	<i>A clown in love with Audrey.</i>
Adam, an old servant of Sir Row- land de Boys, now following the fortunes of Orlando.	William, another clown, in love with Audrey.
Dennis, servant to Oliver.	Sir Oliver Mar-text, a country curate.
Charles, a wrestler, and servant	Rosalind, daughter to the Duke.
	Celia, daughter to Frederick.
	Phebe, a shepherdess.
	Audrey, a country-wench.
	<i>Lords belonging to the two Dukes; with Pages, Foresters, and o- ther attendants.</i>

*The SCENE lies, first, near Oliver's house; and afterwards, partly
in the Duke's court, and partly in the forest of Arden.*

ACT I. SCENE I.

Oliver's orchard.

Enter Orlando and Adam.

Orla. **A**S I remember, Adam, it was upon this my father bequeath'd me by will but a poor thousand crowns; and, as thou say'st, charged my brother on his blessing to breed me well; and there begins my sadness. My brother Jaques he keeps at school, and report speaks goldenly of his profit; for my part he keeps me rustically at home; or, to speak more properly, itys me here at home, unkept; for call you that keeping for a gentleman of my birth,

birth, that differs not from the stalling of an ox? His horses are bred better; for besides that they are fair with their feeding, they are taught their manage, and to that end riders dearly hired: but I, his brother, gain nothing under him but growth; for the which his animals on his dunghills are as much bound to him as I. Besides this nothing that he so plentifully gives me, the something that nature gave me, his discountenance seems to take from me. He lets me feed with his hinds, bars me the place of a brother, and, as much as in him lies, mines my gentility with my education. This is it, Adam, that grieves me; and the spirit of my father, which I think is within me, begins to mutiny against this servitude. I will no longer endure it, tho' yet I know no wise remedy how to avoid it.

SCENE II. *Enter Oliver.*

Adam. Yonder comes my master, your brother.

Orla. Go apart, Adam, and thou shalt hear how he will shake me up.

Oli. Now, Sir, what make you here?

Orla. Nothing: I am not taught to make any thing.

Oli. What mar you then, Sir?

Orla. Marry, Sir, I am helping you to mar that which God made; a poor unworthy brother of yours, with idleness.

Oli. Marry, Sir, be better employ'd, and be nought a while.

Orla. Shall I keep your hogs, and eat husks with them? What prodigal's portion have I spent, that I should come to such penury?

Oli. Know you where you are, Sir?

Orla. O, Sir, very well; here in your orchard.

Oli. Know you before whom, Sir?

Orla. Ay, better than he I am before, knows me. I know, you are my eldest brother; and, in the gentle condition of blood, you should so know me: the courtesy of nations allows you my better, in that you are the first-born; but the same tradition takes not away my blood, were there twenty brothers betwixt us. I

ACT I. SCENE I.

OLIVER'S Orchard.

Enter Orlando and Adam.

ORLANDO.

AS I remember, *Adam*, it was upon this fashion bequeath'd me. By Will, but a poor thousand crowns¹; and, as thou say'st, charged my brother on his Blessing to breed me well. And there begins my sadness. My brother *Jaques* he keeps at school, and report speaks goldenly of his profit.
For

¹ *As I remember, Adam, it was upon this* FASHION *bequeathed me by Will, but a poor thousand crowns, &c.*] The Grammar, as well as sense, suffers cruelly by this reading. There are two nominatives to the verb *bequeathed*, and not so much as one to the verb *charged*: and yet, to the nominative there wanted, [*his blessing*] refers. So that the whole sentence is confused and obscure. A very small alteration in the reading and pointing sets all right.——

As I remember, Adam, it was upon this MY FATHER *bequeathed me, &c.* The Grammar is now rectified, and the sense also; which is this, *Orlando and Adam* were discoursing together on the cause why the younger brother had but a thousand crowns left him. They agree upon it; and *Orlando* opens the scene in this manner, *As I remember, it was upon this*, i. e. for the reason we have been talking of, that my father left me but a thousand crowns; however, to make a-

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4 AS YOU LIKE IT.

For my part, he keeps me rustically at home; or, to speak more properly, stays me here at home, unkept¹; for call you that keeping for a gentleman of my birth, that differs not from the stalling of an ox? His horses are bred better; for besides that they are fair with their feeding, they are taught their manage, and to that end riders dearly hired; but I, his brother, gain nothing under him but growth; for the which his animals on his dunghills are as much bound to him as I. Besides this Nothing that he so plentifully gives me, the Something that nature gave me², his countenance seems to take from me. He lets me feed with his hinds, bars me the place of a brother, and, as much as in him lies, mines my gentility with my education. This is it, *Adam*, that grieves me; and the Spirit of my father, which, I think, is within me, begins to mutiny against this servitude. I will no longer endure it, tho' yet I know no wise remedy how to avoid it.

mends for this scanty provision, he charged my brother on his blessing to breed me well.

WARBURTON.

There is, in my opinion, nothing but a point misplaced, and an omission of a word which every hearer can supply, and which therefore an abrupt and eager dialogue naturally excludes.

I read thus: *As I remember, Adam, it was on this fashion bequeathed me. By will but a poor thousand crowns; and, as thou sayst, charged my brother on his blessing to breed me well.* What is there in this difficult or obscure? the nominative *my father* is certainly left out, but so left out that the auditor inserts it, in spite of himself.

¹ STAYS me here at home, unkept.] We should read STYS, i. e. keeps me like a brute. The following words — *for call you that keeping — that differs not from the stalling of an ox*, confirms this emendation. So Caliban says,

And here you STY me in this hard rock. WARB.

Sties is better than *stays*, and more likely to be Shakespear's.

² His COUNTENANCE seems to take from me.] We should certainly read his DISCOUNTENANCE.

WARBURTON.

There is no need of change, a countenance is either good or bad.

SCENE

AS YOU LIKE IT.¹

ACT I. SCENE I.

OLIVER'S ORCHARD.

Enter Orlando and Adam.

ORLANDO.

AS I remember, Adam, it was upon this fashion bequeathed me. By will, but a poor thousand crowns²; and, as thou say'st, charged my brother on his blessing to breed me well. And there begins my sadness. My brother Jaques he keeps at

¹ *As you like it* was certainly borrowed, if we believe Dr. Grey, and Mr. Upton, from the *Coke's Tale of Gamelyn*; which by the way was not printed 'till a century afterward: when in truth the old bard, who was no hunter of MSS. contented himself solely with Lodge's *Rosalind, or Euphues' Golden Legacye*. 4to. 1590. FARMER.

Shakespeare has followed the fable more exactly than is his general custom when he is indebted to such worthless originals; and has sketch'd some of his principal characters, and borrowed a few expressions from it. His imitations, &c. however, are too insignificant to merit transcription. STEEVENS.

² *As I remember, Adam, it was upon this FASHION bequeathed me by will, but a poor thousand crowns, &c.* The grammar, as well as sense, suffers cruelly by this reading. There are two nominatives to the verb *bequeathed*, and not so much as one to the verb *charged*: and yet, to the nominative there wanted, [*his blessing*] refers. So that the whole sentence is confused and obscure. A very small alteration in the reading and pointing sets all right.—*As I remem-*

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at school, and report speaks goldenly of his profit: for my part, he keeps me rustically at home; or, to speak more properly, stays me here at home, unkept;³ for call you that keeping for a gentleman of my birth, that differs not from the stalling of an ox? His horses are bred better; for, besides that they are fair with their feeding, they are taught their manage, and to that end riders daily hired: but I, his brother, gain nothing under him but growth; for the which his animals on his dunghills are as much bound to him as I. Besides this Nothing that he so plentifully gives me, the Something that nature gave me, ⁴ his coun-

ter, Adam, it was upon this MY FATHER bequeathed me, &c. The grammar is now rectified, and the sense also; which is this, Orlando and Adam were discoursing together on the cause why the younger brother had but a thousand crowns left him. They agree upon it; and Orlando opens the scene in this manner, *As I remember, it was upon this, i. e.* for the reason we have been talking of, that my father left me but a thousand crowns; however, to make amends for this scanty provision, he charged my brother on his blessing to breed me well. WARBURTON.

There is, in my opinion, nothing but a point misplaced, and an omission of a word which every hearer can supply, and which therefore an abrupt and eager dialogue naturally excludes.

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³ STAYS me here at home, unkept.] We should read STYS, i. e. keeps me like a brute. The following words—*for call you that keeping—that differs not from the stalling of an ox,* confirms this emendation. So Caliban says,

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JOHNSON.

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There is no need of change, a countenance is either good or bad. JOHNSON.

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AS YOU LIKE IT.

ACT I. SCENE I.

An Orchard, near Oliver's House.

Enter ORLANDO and ADAM.

ORL. As I remember, Adam, it was upon this fashion bequeathed me: By will, but a poor thousand crowns; and, as thou say'st, charged my brother, on his blessing, to breed me well:^a and there begins my sadness. My brother Jaques he keeps

^a *As I remember, Adam, it was upon this fashion bequeathed me: By will, but a poor thousand crowns; &c.* The grammar, as well as sense, suffers cruelly by this reading. There are two nominatives to the verb *bequeathed*, and not so much as one to the verb *charged*: and yet, to the nominative there wanted, [*his blessing*] refers. So that the whole sentence is confused and obscure. A very small alteration in the reading and pointing sets all right.—*As I remember, Adam, it was upon this my father bequeathed me, &c.* The grammar is now rectified, and the sense also; which is this. Orlando and Adam were discoursing together on the cause why the younger brother had but a thousand crowns left him. They agree upon it; and Orlando opens the scene in this manner, *As I remember, it was upon this, i. e.* for the reason we have been talking of, that my father left me but a thousand crowns; however, to make amends for this scanty provision, he charged my brother on his blessing to breed me well. WARBURTON.

There is, in my opinion, nothing but a point misplaced, and an omission of a word which every hearer can supply, and which therefore an abrupt and eager dialogue naturally excludes.

I read thus: *As I remember, Adam, it was on this fashion bequeathed me. By will, but a poor thousand crowns; and, as thou sayest, charged my brother, on his blessing, to breed me well.* What is there in this difficult or obscure? The nominative *my father* is certainly left out, but so left out that the auditor inserts it, in spite of himself. JOHNSON.

B 3

at school, and report speaks goldenly of his profit: for my part, he keeps me rustically at home, or, to speak more properly, stays me here at home unkept: For call you that keeping for a gentleman of my birth, that differs not from the stalling of an ox? His horses are bred better; for, besides that they are fair with their feeding, they are taught their manage, and to that end riders dearly hired: but I, his brother, gain nothing under him but growth; for the which his animals on his dung-hills are as much bound to him as I. Besides this nothing that he so plentifully gives me, the something that nature gave me, his countenance seems to take from me: he lets me feed with his hinds,

— it was on this fashion bequeathed me, as Dr. Johnson reads, is but awkward English. I would read: *As I remember, Adam, it was on this fashion.—He bequeathed me by will, &c.* Orlando and Adam enter abruptly in the midst of a conversation on this topic; and Orlando is correcting some misapprehension of the other. *As I remember (says he) it was thus. He left me a thousand crowns; and, as thou sayest, charged my brother, &c.*

BLACKSTONE.

Omission being of all the errors of the press the most common, I have adopted the emendation proposed by Sir W. Blackstone.

MALONE.

Being satisfied with Dr. Johnson's explanation of the passage as it stands in the old copy, I have followed it. STEEVENS.

1 *Stays me here at home unkept:*] We should read *stays*, i. e. keeps me like a brute. The following words—*for call you that keeping—that differs not from the stalling of an ox?* confirms this emendation. So Caliban says,

“ And here you *stay* me

“ In this hard rock.” WARBURTON.

Stays is better than *says*, and more likely to be Shakspeare's.

JOHNSON.

So, in *Noah's Flood*, by Drayton:

“ And *stay* themselves up in a little room.” STEEVENS.

4 — *his countenance seems to take from me:*] We should certainly read—*his discountenance*. WARBURTON.

There is no need of change; a countenance is either good or bad. JOHNSON.

AS YOU LIKE IT. 5

bars me the place of a brother, and, as much as in him lies, mines my gentility with my education. This is it, Adam, that grieves me; and the spirit of my father, which I think is within me, begins to mutiny against this servitude: I will no longer endure it, though yet I know no wise remedy how to avoid it.

Enter OLIVER.

ADAM. Yonder comes my master, your brother.

ORL. Go apart, Adam, and thou shalt hear how he will shake me up.

OLI. Now, fir! what make you here?⁵

ORL. Nothing: I am not taught to make any thing.

OLI. What mar you then, fir?

ORL. Marry, fir, I am helping you to mar that which God made, a poor unworthy brother of yours, with idleness.

OLI. Marry, fir, be better employ'd, and be naught awhile.⁶

⁵ ——— *what make you here?*] i. e. what do you here? So, in *Hamlet*:

“What make you at Elsinour?” STEVENS.

⁶ ——— *be better employ'd, and be naught awhile.*] Mr. Theobald has here a very critical note; which, though his modesty suffered him to withdraw it from his second edition, deserves to be perpetuated, i. e. (says he) *be better employed, in my opinion, in being and doing nothing. Your idleness, as you call it, may be an exercise by which you make a figure, and endear yourself to the world: and I had rather you were a contemptible cypher. The poet seems to me to have that true proverbial sentiment in his eye, quoted from Attilius, by the younger Pliny and others; satius est otiosum esse quam nihil agere. But Oliver, in the perverseness of his disposition, would reverse the doctrine of the proverb. Does the reader know what all this means? But 'tis no matter. I will assure him—be naught a*

AS YOU LIKE IT¹.

ACT I. SCENE I.

Oliver's Garden.

Enter ORLANDO and ADAM.

Orl. As I remember, Adam, it was upon this fashion. He bequeathed me by will but a poor thousand crowns²; and, as thou say'st, charged my brother, on his blessing, to breed me well: and there begins my sadness. My brother Jaques he keeps at school, and report speaks goldenly of his profit: for my part, he keeps me rustically at home, or, to speak more properly, stays me³ here at

¹ *As you like it* was certainly borrowed, if we believe Dr. Grey, and Mr. Upton, from the *Celt's Tale of Gamalya*; which by the way was not printed till a century afterward: when in truth the old bard, who was no hunter of Mfa. contented himself solely with Lodge's *Rosalind, or, Euphros' Golden Legacy*. Quarto, 1590. FARMER.

Shakspeare has followed Lodge's novel more exactly than is his general custom when he is indebted to such worthless originals; and has sketch'd some of his principal characters, and borrowed a few expressions from it. His imitations, &c. however, are in general too insignificant to merit transcription.

It should be observed that the characters of *Jaques*, the *Clown*, and *Audrey*, are entirely of the poet's own formation. STEVENSON.

This comedy, I believe, was written in 1600. See *An Attempt to ascertain the order of Shakspeare's plays*, Vol. I. MALONE.

² *As I remember, Adam, it was upon this fashion. He bequeathed me by will &c.* The old copy reads, *As I remember, Adam, it was on this fashion bequeathed me—and, as thou say'st, charged my brother, &c.* Omission being of all the errors of the press the most common, I have adopted the emendation proposed by Sir W. Blackstone. MALONE.

—*It was upon this fashion bequeathed me*, as Dr. Johnson reads, is but awkward English. I would read: *As I remember, Adam, it was upon this fashion.—He bequeathed me by will &c.* Orlando and Adam enter abruptly in the midst of a conversation on this topick; and Orlando is correcting some misapprehension of the other. *As I remember* (says he) it was thus. He left me a thousand crowns; and, as thou say'st, charged my brother, &c. BLACKSTONE.

³ —*stays me*—] Dr. Warburton reads—*stays me*. MALONE.

home, unkept : For call you that keeping for a gentleman of my birth, that differs not from the stalling of an ox ? His horses are bred better ; for, besides that they are fair with their feeding, they are taught their manage, and to that end riders dearly hired : but I, his brother, gain nothing under him but growth ; for the which his animals on his dunghills are as much bound to him as I. Besides this nothing that he so plentifully gives me, the something that nature gave me, his countenance seems to take from me ⁴ : he lets me feed with his hinds, bars me the place of a brother, and, as much as in him lies, mines my gentility with my education. This is it, Adam, that grieves me ; and the spirit of my father, which I think is within me, begins to mutiny against this servitude : I will no longer endure it, though yet I know no wise remedy how to avoid it.

Enter OLIVER.

Adam. Yonder comes my master, your brother,

Orl. Go apart, Adam, and thou shalt hear how he will shake me up.

Oli. Now, fir ! what make you here ⁵ ?

Orl. Nothing : I am not taught to make any thing.

Oli. What mar you then, fir ?

Orl. Marry, fir, I am helping you to mar that which God made, a poor unworthy brother of yours, with idleness.

Oli. Marry, fir, be better employ'd, and be naught a while ⁶.

Orl.

⁴ — *his countenance seems to take from me :*] We should certainly read—*his discouragement.* WARBURTON.

There is no need of change ; a countenance is either good or bad.

JOHNSON.

⁵ — *what make you here ?*] See Vol. I. p. 240. MALONE.

⁶ — *be better employ'd, and be naught a while.*] In the same sense as we say, *it is better to do mischief, than to do nothing.* JOHNSON.

Naught and *naught* are frequently confounded in old English books. I once thought that the latter was here intended, in the sense affixed to it by Mr. Stevens :—" Be content to be a cypher, till I shall elevate you into consequence." But the following passage in *Swensam*, a comedy,

AS YOU LIKE IT.

ACT I.

SCENE I. *Orchard of OLIVER'S house.*

Enter ORLANDO and ADAM.

Orl. As I remember, Adam, it was upon this fashion bequeathed me by will but poor a thousand crowns, and, as thou sayest, charged my brother, on his blessing, to breed me well: and there begins my sadness. My brother Jaques he keeps at school, and report speaks goldenly of his profit: 5
 for my part, he keeps me rustically at home, or, to speak more properly, stays me here at home unkept; for call you that keeping for a gentleman of my birth, that differs not from the stalling of an ox? His horses are bred better; 10
 for, besides that they are fair with their feeding, they are taught their manage, and to that end riders dearly hired: but I, his brother, gain nothing under him but growth; for the which his animals on his dunghills are as much bound to him as I. Besides this nothing that he so plentifully 15
 gives me, the something that nature gave me his countenance seems to take from me: he lets me feed with his hinds, bars me the place of a brother, and, as much as in

1. *fashion*] Fl. *my father* Hammer (Warburton). *fashion; my father* Heath conj. *fashion. He* Malone (Blackstone conj.). *fashion* *de* Ritson conj.

2. *me by*] *me.* By Johnson.
peer a] F₁. *a peer* F₂ F₃ F₄.

3. *charged my brother*] *my brother charged* Seymour conj.

7. *stays*] Fl. *stys* Warburton.

10. *fair*] *fat* Anon. conj.

15, 16. *countenance*] *discountenance* Warburton.

him lies, mines my gentility with my education. This is it, Adam, that grieves me; and the spirit of my father, which I think is within me, begins to mutiny against this servitude: I will no longer endure it, though yet I know no wise remedy how to avoid it. 20

Adam. Yonder comes my master, your brother.

Orl. Go apart, Adam, and thou shalt hear how he will shake me up. 25

Enter OLIVER.

Oli. Now, sir! what make you here?

Orl. Nothing: I am not taught to make any thing.

Oli. What mar you then, sir?

Orl. Marry, sir, I am helping you to mar that which God made, a poor unworthy brother of yours, with idleness. 30

Oli. Marry, sir, be better employed, and be naught awhile.

Orl. Shall I keep your hogs and eat husks with them? What prodigal portion have I spent, that I should come to such penury? 35

Oli. Know you where you are, sir?

Orl. O, sir, very well: here in your orchard.

Oli. Know you before whom, sir?

Orl. Ay, better than him I am before knows me. I know you are my eldest brother; and, in the gentle condition of blood, you should so know me. The courtesy of nations allows you my better, in that you are the first-born; but the same tradition takes not away my blood, were there twenty brothers betwixt us: I have as much of my father in me as you; albeit, I confess, your coming before me is nearer to his reverence. 40 45

Oli. What, boy!

Orl. Come, come, elder brother, you are too young in this.

23. SCENE II. Pope.

25. Enter...] FF (after line 23).

26. *here*] F₃ F₄ *here* F₁ *here* F₂

31. *be naught*] *do aught* Hanmer. *be wrought* Jackson conj.

34. *prodigal*] *prodigal's* Seymour conj.

39. *him*] *he* Pope.

46. *reverence*] *revenue* Anon MS. conj. *revenue* Hanmer (Warburton). See note (11).

Oxford Shakespeare 1914, W.J. Craig

Orl. As I remember, Adam, it was upon this fashion bequeathed me by will but poor a thousand crowns, and, as thou sayest, charged my brother on his blessing, to breed me well: and there begins my sadness. My brother Jaques he keeps at school, and report speaks goldenly of his profit: for my part, he keeps me rustically at home, or, to speak more properly, stays me here at home unkept; for call you that keeping for a gentleman of my birth, that differs not from the stalling of an ox? His horses are bred better; for, besides that they are fair with their feeding, they are taught their manage, and to that end riders dearly hired: but I, his brother, gain nothing under him but growth, for the which his animals on his dunghills are as much bound to him as I. Besides this nothing that he so plentifully gives me, the something that nature gave me, his countenance seems to take from me: he lets me feed with his hinds, bars me the place of a brother, and, as much as in him lies, mines my gentility with my education. This is it, Adam, that grieves me; and the spirit of my father, which I think is within me, begins to mutiny against this servitude. I will no longer endure it, though yet I know no wise remedy how to avoid it.

[1. 1.] *An orchard, near Oliver's house*

ORLANDO and ADAM

Orlando. As I remember, Adam, it was upon this fashion: a' bequeathed me by will but poor thousand crowns and, as thou say'st, charged my brother on his blessing to breed me well: and there begins my sadness...My brother Jaques he keeps at school, and report speaks goldenly of his profit: for my part, he keeps me rustically at home, or, to speak more properly, stays me here at home unkept: for call you that 'keeping' for a gentleman of my birth, that differs not from the stalling
of an ox? His horses are bred better—for, besides that 10
they are fair with their feeding, they are taught their manage, and to that end riders dearly hired: but I, his brother, gain nothing under him but growth, for the which his animals on his dunghills are as much bound to him as I...Besides this nothing that he so plentifully gives me, the something that nature gave me his countenance seems to take from me: he lets me feed with his hinds, bars me the place of a brother, and, as much as in him lies, mines my gentility with my education....
This is it, Adam, that grieves me—and the spirit of my 20
father, which I think is within me, begins to mutiny against this servitude....I will no longer endure it, though yet I know no wise remedy how to avoid it.

OLIVER enters the orchard

1.1 *Enter Orlando and Adam*

ORLANDO AS I remember, Adam, it was upon this fashion
bequeathed me by will but poor a thousand crowns,
and, as thou sayst, charged my brother on his blessing
to breed me well—and there begins my sadness. My
5 brother Jaques he keeps at school, and report speaks
goldenly of his profit. For my part, he keeps me rustically
at home—or, to speak more properly, stays me here at
home unkept; for call you that keeping for a gentleman
of my birth, that differs not from the stalling of an ox?
10 His horses are bred better, for besides that they are fair
with their feeding, they are taught their manège, and
to that end riders dearly hired. But I, his brother, gain
nothing under him but growth, for the which his
animals on his dunghills are as much bound to him as
15 I. Besides this nothing that he so plentifully gives me,
the something that nature gave me his countenance
seems to take from me. He lets me feed with his hinds,
bars me the place of a brother, and as much as in him
lies, mines my gentility with my education. This is it,
20 Adam, that grieves me; and the spirit of my father,
which I think is within me, begins to mutiny against
this servitude. I will no longer endure it, though yet I
know no wise remedy how to avoid it.

Enter Oliver

Act 1 Scene 1

Enter Orlando and Adam

ORLANDO As I remember, Adam, it was upon this fashion bequeathed me by will but
poor a thousand crowns, and, as thou sayest, charged my brother on his blessing
to breed me well: and there begins my sadness. My brother Jaques he keeps at
school, and report speaks goldenly of his profit. For my part, he keeps me
5 rustically at home, or, to speak more properly, stays me here at home unkept, for
call you that keeping for a gentleman of my birth, that differs not from the stalling
of an ox? His horses are bred better, for, besides that they are fair with their
feeding, they are taught their manage, and to that end riders dearly hired: but I,
his brother, gain nothing under him but growth, for the which his animals on his
10 dunghills are as much bound to him as I. Besides this nothing that he so
plentifully gives me, the something that nature gave me his countenance seems
to take from me: he lets me feed with his hinds, bars me the place of a brother,
and, as much as in him lies, mines my gentility with my education. This is it,
Adam, that grieves me. And the spirit of my father, which I think is within me,
15 begins to mutiny against this servitude. I will no longer endure it, though yet I
know no wise remedy how to avoid it.

Enter Oliver

APPENDIX D

PHRASE SEGMENT COMPARISON DETAIL

1 Folio	Beat	WBS	2 Folio	Beat	WBS	3 Folio	Beat	WBS
As I remember Adam,	1	4	As I remember Adam,	1	4	As I remember Adam,	1	4
it was upon this fashion bequeathed me by will,	1	9	it was upon this fashion bequeathed me by will,	1	9	it was upon this fashion bequeathed me by will,	1	9
but poore a thousand Crownes,	1	5	but a poore thousand Crownes,	1	5	but a poor thousand Crowns,	1	5
and as thou saist,	1	4	and as thou saist,	1	4	and as thou saist,	1	4
charged my brother on his blessing to breed mee well:	2	10	charged my brother on his blessing to breed me well:	2	10	charged my brother on his blessing to breed me well;	2	10
and there begins my sadness:	2	5	and there begins my sadnesse:	2	5	and there begins my sadness:	2	5
My brother Jaques he keeps at schoole,	1	7	My brother Jaques he keeps at schoole,	1	7	My brother Jaques he keeps at schoole,	1	7
and report speakes goldenly of his profit:	2	7	and report speakes goldenly of his profit:	2	7	and report speaks goldenly of his profit:	2	7
for my part,	1	3	for my part,	1	3	for my part,	1	3
he keeps me rustically at home,	1	6	he keeps me rustically at home,	1	6	he keeps me rustically at home,	1	6
or	0	1	or	1	1	or	0	1
(to speak more properly)	2	4	(to speak more properly)	2	4	(to speak more properly)	2	4
staies me here at home unkept:	2	6	staies me heere at home unkept:	2	6	stayes me here at home unkept:	2	6
for call you that keeping for a gentleman of my birth,	1	11	for call you that keeping for a gentleman of my birth,	1	11	for call you that keeping for a gentleman of my birth,	1	11
that differs not from the stalling of an Oxe?	2	9	that differs not from the stalling of an Oxe?	2	9	that differs not from the stalling of an Oxe?	2	9
his horses are bred better,	1	5	his horses are bred better,	1	5	his horses are bred better,	1	5

1 Folio	Beat	WBS	2 Folio	Beat	WBS	3 Folio	Beat	WBS
for besides that they are faire with their feeding,	1	9	for besides that they are faire with their feeding,	1	9	for besides that they are fair with their feeding,	1	9
they are taught their mannage,	1	5	they are taught their mannage,	1	5	they are taught their mannage,	1	5
and to that end Riders deerey hir'd:	2	7	and to that end Riders deerey hired:	2	7	and to that end Riders dearely hir'd:	2	7
but I	0	2	but I	0	2	but I	0	2
(his brother)	2	2	(his brother)	2	2	(his brother)	2	2
gaine nothing under him but growth,	1	6	gaine nothing under him but growth,	1	6	gain nothing under him but growth,	1	6
for the which his Animals on his dunghills are as much bound to him as I:	2	16	for the which his Animals on his dunghills are as much bound to him as I:	2	16	for the which his Animals on his dunghills are as much bound to him as I:	2	16
besides this no-thing that he so plentifully gives me,	1	9	besides this nothing that he so plentifully gives me,	1	9	besides this nothing that he so plentifully gives me,	1	9
the something that nature gave me,	1	6	the something that nature gave mee,	1	6	the something that nature gave me,	1	6
his countenance seems to take from me:	2	7	his countenance seemes to take from me:	2	7	his countenance seems to take from me:	2	7
he lets mee feede with his Hindes,	1	7	hee lets mee feede with his Hindes,	1	7	he lets me feed with his Hindes,	1	7
barres mee the place of a brother,	1	7	barres mee the place of a brother,	1	7	barres me the place of a brother,	1	7
and as much as in him lies,	1	7	and as much as in him lyes,	1	7	and as much as in him lies,	1	7
mines my gentility with my education.	3	6	mines my gentility with my education.	3	6	mines my gentility with my education.	3	6
	40	6.2		41	6.2		40	6.2
31 segments			31 segments			31 segments		
1 sentence			1 sentence			1 sentence		

1 Folio	Beat	WBS	2 Folio	Beat	WBS	3 Folio	Beat	WBS
40 beats			41 beats			40 beats		
6.2 WBS			6.2 WBS			6.2 WBS		
1 Folio			2 Folio			3 Folio		

4 Folio	Beat	WBS	Rowe 1709	Beat	WBS	Pope 1725	Beat	WBS
As I remember Adam,	1	4	As I remember,	1	3	As I remember,	1	3
it was upon this fashion bequeathed me by will,	1	9	Adam,	1	1	Adam,	1	1
but a poor thousand Crowns,	1	5	it was upon this Fashion bequeath'd me by Will,	1	9	it was upon this fashion bequeath'd me by will,	1	9
and as thou saist,	1	4	but a poor Thousand Crowns,	1	5	but a poor thousand crowns;	2	5
charged my brother on his blessing to breed me well;	2	10	and,	1	1	and,	1	1
and there begins my sadness:	2	5	as thou say'st,	1	3	as thou say'st,	1	3
My brother Jaques he keeps at school,	1	7	charged my Brother on his Blessing to breed me well;	2	10	charged my brother on his blessing to breed me well;	2	10
and report speaks goldenly of his profit;	2	7	and there begins my sadness:	2	5	and there begins my sadness.	3	5
for my part he keeps me rustically at home,	1	9	My brother Jaques he keeps at School,	1	7			
or	0	1	and Report speaks goldenly of his Profit;	2	7	My brother Jaques he keeps at school,	1	7
(to speak more properly)	2	4	for my part he keeps me rustically at home,	1	9	and report speaks goldenly of his profit:	2	7
stays me here at home unkept:	2	6	or,	1	1	for my part he keeps me rustically at home,	1	9
for call you that keeping for a gentleman of my birth,	1	11	to speak more properly,	1	4	or	1	1
that differs not from the stalling of an Oxe?	2	9	stays me here at home unkept;	2	6	(to speak more properly)	1	4
his horses are bred better,	1	5	for call you that Keeping for a Gentleman of my Birth,	1	11	stays me here at home unkept;	2	6
for besides that they are fair with their feeding,	1	9	that differs not from the Stalling of an Ox?	3	9	for call you that keeping for a gentleman of my birth,	1	11
they are taught their mannage,	1	5				that differs not from the stalling of an ox?	2	9
and to that end Riders dearly hir'd:	2	7	His Horses are bred better,	1	5	his horses are bred better;	2	5
but I	0	2	for besides that they are fair with their Feeding,	1	9	for besides that they are fair with their feeding,	1	9
(his brother)	2	2	they are taught their Manage,	1	5	they are taught their mannage,	1	5
gain nothing under him but growth,	1	6	and to that end Riders dearly hired:	2	7	and to that end riders dearly hired:	2	7
for the which his Animals on his dunghills are as much bound to him as I:	2	16	But I,	1	2	but I,	1	2
besides this nothing that he so plentifully gives me,	1	9	his Brother,	1	2	his brother,	1	2
the something that nature gave me,	1	6	gain nothing under him but growth,	1	6	gain nothing under him but growth,	1	6
his countenance seems to take from me:	2	7	for the which his Animals on his Dunghills are as much bound to him as I.	3	16	for the which his animals on his dunghills are as much bound to him as I.	3	16
he lets me feed with his hinds,	1	7						
bars me the place of a brother,	1	7	Besides this Nothing that he so plentifully gives me,	1	9	Besides this nothing that he so plentifully gives me,	1	9
and as much as in him lies,	1	7	the Something that Nature gave me,	1	6	the something that nature gave me his countenance seems to take from me.	3	13
mines my gentility with my education.	3	6	his Countenance seems to take from me.	3	7			
	39	6.4				He lets me feed with his hinds,	1	7
30 segments			He lets me feed with his Hinds,	1	7	bars me the place of a brother,	1	7
1 sentence			bars me the place of a Brother,	1	7	and as much as in him lyes,	1	7
39 beats			and as much as in him lyes,	1	7	mines my gentility with my education.	3	6
6.4 WBS			mines my Gentility with my Education.	3	6		45	5.6
4 Folio				44	4.9	34 segments		
			35 segments			4 sentences		
			4 sentences			45 beats		
			44 beats			5.6 WBS		
			4.9 WBS			Pope 1725		
			Rowe 1709					

Theobald 1733	Beat	WBS	Warburton 1747	Beat	WBS	Johnson 1765	Beats	WBS
As I remember,	1	3	As I remember,	1	3	As I remember,	1	3
Adam,	1	1	Adam,	1	1	Adam,	1	1
it was upon this fashion bequeath'd me by Will,	1	9	it was upon this,	1	4	it was upon this fashion bequeath'd me.	3	7
but a poor thousand crowns;	2	5	my Father bequeath'd me by Will,	1	6			
and,	1	1	but a poor thousand crowns;	2	5	By Will,	1	2
as thou say'st,	1	3	and,	1	1	but a poor thousand crowns;	2	5
charged my brother on his Blessing to breed me well;	2	10	as thou say'st,	1	3	and,	1	1
and there begins my sadness.	3	5	charged my brother on his Blessing to breed me well;	2	10	as thou say'st,	1	3
			and there begins my sadness.	3	5	charged my brother on his Blessing to breed me well.	3	10
My brother Jaques he keeps at school,	1	7						
and report speaks goldenly of his profit:	2	7	My brother Jaques he keeps at school,	1	7	And there begins my sadness.	3	5
for my part,	1	3	and report speaks goldenly of his profit;	2	7			
he keeps me rustically at home;	2	6	for my part,	1	3	My brother Jaques he keeps at school,	1	7
or,	1	1	he keeps me rustically at home;	2	6	and report speaks goldenly of his profit.	3	7
(to speak more properly)	2	4	(or,	2	1			
stays me here at home,	1	5	to speak more properly)	1	4	For my part,	1	3
unkept;	2	1	stys me here at home,	1	5	he keeps me rustically at home;	2	6
for call you that keeping for a gentleman of my birth,	1	11	unkept;	2	1	or,	1	1
that differs not from the stalling of an ox?	2	9	for call you that keeping for a gentleman of my birth,	1	11	to speak more properly,	1	4
his horses are bred better;	2	5	that differs not from the stalling of an ox?	2	9	stays me here at home,	1	5
for besides that they are fair with their feeding,	1	9	his horses are bred better;	2	5	unkept;	2	1
they are taught their manage,	1	5	for besides that they are fair with their feeding,	1	9	for call you that keeping for a gentleman of my birth,	1	11
and to that end riders dearly hired:	2	7	they are taught their manage,	1	5	that differs not from the stalling of an ox?	3	9
but I,	1	2	and to that end riders dearly hired:	2	7			
his brother,	1	2	but I,	1	2	His horses are bred better;	2	5
gain nothing under him but growth;	2	6	his brother,	1	2	for besides that they are fair with their feeding,	1	9
for the which his animals on his dunghills are as much bound to him as I.	3	16	gain nothing under him but growth;	2	6	they are taught their manage,	1	5
			for the which his animals on his dunghills are as much bound to him as I.	3	16	and to that end riders dearly hired;	2	7
Besides this Nothing that he so plentifully gives me,	1	9				but I,	1	2
the Something,	1	1	Besides this Nothing that he so plentifully gives me,	1	9	his brother,	1	2
that Nature gave me,	1	4	the Something,	1	2	gain nothing under him but growth;	2	6
his countenance seems to take from me.	3	7	that Nature gave me,	1	4	for the which his animals on his dunghills are as much bound to him as I.	3	16
			his discountenance seems to take from me.	3	7			
He lets me feed with his hinds,	1	7				Besides this Nothing that he so plentifully gives me,	1	9
bars me the place of a brother,	1	7	He lets me feed with his hinds,	1	7	the Something that nature gave me,	1	6
and as much as in him lies,	1	7	bars me the place of a brother,	1	7	his countenance seems to take from me.	3	7
mines my gentility with my education.	3	6	and,	1	1			
	52	5.0	as much as in him lies,	1	6	He lets me feed with his hinds,	1	7
38 Segments			mines my gentility with my education.	3	6	bars me the place of a brother,	1	7
4 sentences				54	4.8	and,	1	1
52 beats			40 segments			as much as in him lies,	1	6
5 WBS			4 sentences			mines my gentility with my education.	3	6
Theobald 1733			54 beats				57	4.5

Theobald 1733	Beat	WBS	Warburton 1747	Beat	WBS	Johnson 1765	Beats	WBS
			4.8 WBS			43 segments		
			Warburton 1747			8 sentences		
						55 beats		
						4.5 WBS		
						Johnson 1765		

Capell 1767	Beats	WBS	Steevens-Johnson 1773	Beats	WBS	Steevens-Johnson 1793	Beats	WBS
As I remember,	1	3	As I remember,	1	3	As I remember,	1	3
Adam,	1	1	Adam,	1	1	Adam,	1	1
it was upon this my father bequeathed me by will but a poor thousand crowns;	2	15	it was upon this fashion bequeathed me,	3	7	it was upon this fashion bequeathed me;	2.5	7
and,	1	1						
as thou say'st,	1	3	By will,	1	2	By will,	1	2
charg'd my brother,	1	3	but a poor thousand crowns;	2	5	but a poor thousand crowns;	2	5
on his blessing,	1	3	and,	1	1	and,	1	1
to breed me well:	2	4	as thou say'st,	1	3	as thou say'st,	1	3
and there begins my sadness.	3	5	charg'd my brother on his blessing to breed me well.	3	10	charg'd my brother,	1	3
						on his blessing,	1	3
My brother Jaques he keeps at school,	1	7	And there begins my sadness.	3	5	to breed me well:	2	4
and report speaks goldenly of his profit:	2	7				and there begins my sadness.	3	5
for my part,	1	3	My brother Jaques he keeps at school,	1	7			
he keeps me rustically at home,	1	6	and report speaks goldenly of his profit:	2	7	My brother Jaques he keeps at school,	1	7
or,	1	1	for my part,	1	3	and report speaks goldenly of his profit:	2	7
to speak more properly,	1	4	he keeps me rustically at home;	2	6	for my part,	1	3
stays me here at home unkept;	2	6	or,	1	1	he keeps me rustically at home,	1	6
For call you that keeping for a gentleman of my birth,	1	11	to speak more properly,	1	4	or,	1	1
that differs not from the stalling of an ox?	3	9	stays me at home,	1	4	to speak more properly,	1	4
			unkept;	2	1	stays me here at home unkept.	3	6
His horses are bred better;	2	5	for call you that keeping for a gentleman of my birth,	1	11			
for,	1	1	that differs not from the stalling of an ox?	3	9	For call you that keeping for a gentleman of my birth,	1	11
besides that they are fair with their feeding,	1	8				that differs not from the stalling of an ox?	3	9
they are taught their manage,	1	5	His horses are bred better;	2	5			
and to that end riders dearly hir'd:	2	7	for,	1	1	His horses are bred better;	2	5
but I,	1	2	besides that they are fair with their feeding,	1	8	for,	1	1
his brother,	1	2	they are taught their manage,	1	5	besides that they are fair with their feeding,	1	8
gain nothing under him but growth;	2	6	and to that end riders daily hired:	2	7	they are taught their manage,	1	5
for the which his animals on his dunghills are as much bound to him as I.	3	16	but I,	1	2	and to that end riders dearly hired:	2	7
			his brother,	1	2	but I,	1	2
Besides this nothing that he so plentifully gives me,	1	9	gain nothing under him but growth:	2	6	his brother,	1	2
the something that nature gave me his countenance seems to take from me:	2	13	for the which his animals on his dunghills are as much bound to him as I.	3	16	gain nothing under him but growth;	2	6
he lets me feed with his hinds,	1	7				for the which his animals on his dunghills are as much bound to him as I.	3	16
bars me the place of a brother,	1	7	Besides this Nothing that he so plentifully gives me,	1	9			
and,	1	1	the Something that nature gave me,	1	6	Besides this nothing that he so plentifully gives me,	1	9
as much as in him lies,	1	6	his countenance seems to take from me.	3	7	the something that nature gave me,	1	6
mines my gentility with my education.	3	6				his countenance seems to take from me:	2	7
	50	5.1	He lets me feed with his hinds,	1	7	he lets me feed with his hinds,	1	7
38 segments			bars me the place of a brother,	1	7	bars me the place of a brother,	1	7
4 sentences			and,	1	1	and,	1	1
50 beats			as much as in him lies,	1	6	as much as in him lies,	1	6
5.1 wps			mines my gentility with my education.	3	6	mines my gentility with my education.	3	6
Capell 1767				57	4.4		55.5	4.5
			43 segments			43 segments		
			7 sentences			6 sentences		
			57 beats			55.5 beats		
			4.4 wps			4.5 wps		
			Steevens-Johnson 1773			Steevens-Johnson 1793		

Malone 1790	Beats	WBS	The Cambridge, Clark & Wright 1863	Beats	WBS	The Oxford, Craig, 1914	Beats	WBS
As I remember,	1	3	As I remember,	1	3	As I remember,	1	3
Adam,	1	1	Adam,	1	1	Adam,	1	1
it was upon this fashion.	3	5	it was upon this fashion bequeathed me by will but poor a thousand crowns,	1	14	it was upon this fashion bequeathed me by will but poor a thousand crowns,	1	14
			and,	1	1	and,	1	1
He bequeathed me by will but a poor thousand crowns;	2	10	as thou sayest,	1	3	as thou sayest,	1	3
and,	1	1	charged my brother,	1	3	charged my brother on his blessing,	1	6
as thou say'st,	1	3	on his blessing,	1	3	to breed me well:	2	4
charged my brother,	1	3	to breed me well:	2	4	and there begins my sadness.	3	5
on his blessing,	1	3	and there begins my sadness.	3	5			
to breed me well:	2	4				My brother Jaques he keeps at school,	1	7
and there begins my sadness.	3	5	My brother Jaques he keeps at school,	1	7	and report speaks goldenly of his profit:	2	7
			and report speaks goldenly of his profit:	2	7	for my part,	1	3
My brother Jaques he keeps at school,	1	7	for my part,	1	3	he keeps me rustically at home,	1	6
and report speaks goldenly of his profit:	2	7	he keeps me rustically at home,	1	6	or,	1	1
for my part,	1	3	or,	1	1	to speak more properly,	1	4
he keeps me rustically at home,	1	6	to speak more properly,	1	4	stays me here at home unkept:	2	6
or,	1	1	stays me here at home unkept;	2	6	for call you that keeping for a gentleman of my birth,	1	11
to speak more properly,	1	4	for call you that keeping for a gentleman of my birth,	1	11	that differs not from the stalling of an ox?	3	9
stays me here at home,	1	5	that differs not from the stalling of an ox?	3	9			
unkept:	2	1				His horses are bred better;	2	5
For call you that keeping for a gentleman of my birth,	1	11	His horses are bred better;	2	5	for,	1	1
that differs not from the stalling of an ox?	3	16	for,	1	1	besides that they are fair with their feeding,	1	8
			besides that they are fair with their feeding,	1	8	they are taught their manage,	1	5
His horses are bred better;	2	5	they are taught their manage,	1	5	and to that end riders dearly hired:	2	7
for,	1	1	and to that end riders dearly hired:	2	7	but I,	1	2
besides that they are fare with their feeding,	1	8	but I,	1	2	his brother,	1	2
they are taught their manage,	1	5	his brother,	1	2	gain nothing under him but growth,	1	6
and to that end riders dearly hired:	2	7	gain nothing under him but growth;	2	6	for the which his animals on his dunghills are as much bound to him as I.	3	16
but I,	1	2	for the which his animals on his dunghills are as much bound to him as I.	3	16			
his brother,	1	2				Besides this nothing that he so plentifully gives me,	1	9
gain nothing under him but growth;	2	6	Besides this nothing that he so plentifully gives me,	1	9	the something that nature gave me,	1	7
for the which his animals on his dunghills are as much bound to him as I.	3	16	the something that nature gave me his countenance seems to take from me:	2	13	his countenance seems to take from me:	2	7
			he lets me feed with his hinds,	1	7	he lets me feed with his hinds,	1	7
Besides this nothing that he so plentifully gives me,	1	9	bars me the place of a brother,	1	7	bars me the place of a brother,	1	7
the something that nature gave me,	1	6	and,	1	1	and,	1	1
his countenance seems to take from me:	2	7	as much as in him lies,	1	6	as much as in him lies,	1	6
he lets me feed with his hinds,	1	7	mines my gentility with my education.	3	7	mines my gentility with my education.	3	7
bars me the place of a brother,	1	7		49	5.1		48	5.1
and,	1	1	38 segments			38 segments		
as much as in him lies,	1	6	4 sentences			4 sentences		
mines my gentility with my education.	3	7	49 beats			48 beats		
	55	4.8	5.1 wps			5.1 wps		
42 segments			The Cambridge, Clark & Wright 1863			The Oxford, Craig, 1914		
5 sentences								
55 beats								
4.8 wps								

The Cambridge 1926	Beats	WBS	The Oxford, Wells & Taylor 1986	Beats	WBS	RSC, Bate & Rasmussen 2007	Beats	WBS
As I remember,	1	3	As I remember,	1	3	As I remember,	1	3
Adam,	1	1	Adam,	1	1	Adam,	1	1
it was upon this fashion:	2	5	it was upon this fashion bequeathed me by will but poor a thousand crowns,	1	14	it was upon this fashion bequeathed me by will but poor a thousand crowns,	1	14
a' bequeathed me by will but poor thousand crowns and,	1	10	and,	1	1	and,	1	1
as thou say'st,	1	3	as thou sayst,	1	3	as thou sayest,	1	3
charged my brother on his blessing to breed me well:	2	10	charged my brother on his blessing to breed me well--	2	10	charged my brother on his blessing to breed me well:	2	10
and there begins my sadness...	3	5	and there begins my sadness.	3	5	and there begins my sadness.	3	5
My brother Jaques he keeps at school,	1	7	For my part,	1	3	my brother Jaques he keeps at school,	1	7
and report speaks goldenly of his profit:	2	7	he keeps me rustically at home--	2	6	and report speaks goldenly of his profit.	3	7
for my part,	1	3	or,	1	1			
he keeps me rustically at home,	1	6	to speak more properly,	1	4	For my part,	1	3
or,	1	1	stays me here at home unkept;	2	6	he keeps me rustically at home,	1	6
to speak more properly,	1	4	for call you that keeping for a gentleman of my birth,	1	11	or,	1	1
stays me here at home unkept:	2	6	that differs not from the stalling of an ox?	3	9	to speak more properly,	1	5
for call you that 'keeping' for a gentleman of my birth,	1	11				stays me here at home unkept,	1	6
that differs not from the stalling of an ox?	3	9	His horses are bred better,	1	5	for call you that keeping for a gentlemn of my birth,	1	11
			for besides that they are fair with their feeding,	1	9	that differs not from the stalling of an ox?	3	9
His horses are bred better--	2	5	they are taught their manage,	1	5			
for,	1	1	and to that end riders dearly hired.	3	7	His horses are bred better,	1	5
besides that they are fair with their feeding,	1	8				for,	1	1
they are taught their manage,	1	5	But I,	1	2	besides that they are fair with their feeding,	1	8
and to that end riders dearly hired:	2	7	his brother,	1	2	they are taught their manage,	1	5
but I,	1	2	gain nothing under him but growth,	1	6	and to that end riders dearly hired:	2	7
his brother,	1	2	for the which his animals on his dunghills are as much bound to him as I.	3	16	but I,	1	2
gain nothing under him but growth,	1	6				his brother,	1	2
for the which his animals on his dunghills are as much bound to him as I...	3	16	Besides this nothing that he so plentifully gives me,	1	9	gain nothing under him but growth,	1	6
			the something that nature gave me his countenance seems to take from me.	3	13	for the which his animals on his dunghills are as much bound to him as I.	3	16
Besides this nothing that he so plentifully gives me,	1	9						
the something that nature gave me his countenance seems to take from me:	2	13	He lets me feed with his hinds,	1	7	Besides this nothing that he so plentifully gives me,	1	9
he lets me feed with his hinds,	1	7	bars me the place of a brother,	1	7	the something that nature gave me his countenance seems to take from me:	2	13
bars me the place of a brother,	1	7	and as much as in him lies,	1	7	he lets me feed with his hinds,	1	7
and,	1	1	mines my gentility with my education.	3	6	bars me the place of a brother,	1	7
as much as in him lies,	1	7		43	5.2	and,	1	1
mines my gentility with my education...	3	6	34 segments			as much as in him lies,	1	6
	47	5.4	6 sentences			mines my gentility with my education.	3	6
36 segments			43 beats				45	5.2
4 sentences			5.2 wps			37 segments		
47 beats			The Oxford, Wells & Taylor 1986			5 sentences		
5.4 wps						45 beats		
The Cambridge 1926						6.6 wps		
						RSC, Bate & Rasmussen 2007		

J.P. Kemble Promptbook	Beat	WPB	Drury Lane/Covent Garden 1808	Beat	WPB	Henry Irving 1888	Beat	WPB
As I remember,	1	3	As I remember,	1	3	As I remember,	1	3
Adam,	1	1	Adam,	1	1	Adam,	1	1
it was upon this fashion bequeath'd me:	2	7	it was in this fashion bequeathed me:	2	7	it was upon this fashion.--	3	6
By will,	1	2	By will,	1	2	he bequeathed me by will but poor a thousand crowns;	2	10
but a poor thousand crowns;	2	5	but a poor thousand crowns;	2	5	and,	1	1
and,	1	1	and,	1	1	as thou say'st,	1	3
as thou say'st,	1	3	as thou say'st,	1	3	charg'd my brother,	1	3
charg'd my brother,	1	3	charg'd my brother,	1	3	on his blessing,	1	3
on his blessing,	1	3	on his blessing,	1	3	to breed me well:	2	4
to breed me well:	2	4	to breed me well:	2	4	and there begins my sadness.	3	5
and there begins my sadness.	3	5	and there begins my sadness.	3	5			
						My brother Jaques he keeps at school,	1	7
My brother Jaques he keeps at school,	1	7	My brother,	1	2	and report speaks goldenly of his profit:	2	7
and report speaks goldenly of his profit:	2	7	Jaques,	1	1	for my part,	1	3
for my part,	1	3	he keeps at school,	1	4	he keeps me rustically at home,	1	6
he keeps me rustically at home,	1	6	and report speaks goldenly of his profit:	2	7	or,	1	1
or,	1	1	for my part,	1	3	to speak more properly,	1	4
to speak more properly,	1	4	he keeps me rustically at home,	1	6	stays me here at home unkept;	2	6
stays me here at home unkept:	2	6	or,	1	1	for call you that keeping for a gentleman of my birth,	1	10
For call you that keeping for a gentleman of my birth,	1	11	to speak more properly,	1	4	that differs not from the stalling of an ox?	3	9
that differs not from the stalling of an ox?	3	9	stays me here at home,	1	5			
			unkept;	2	1	His horses are bred better;	3	5
His horses are bred better;	2	5	for call you that keeping,	1	5	for,	1	1
for,	1	1	for a gentleman of my birth,	1	6	besides that they are fair with their feeding,	1	8
besides that they are fair with their feeding,	1	8	that differs not from the stalling of an ox?	3	9	they are taught their manage,	1	5
they are taught their manage,	1	5				and to that end riders dearly hired:	2	7
and to that end riders dearly hir'd:	2	7	His horses are bred better;	2	5	but I,	1	2
but I,	1	2	for,	1	1	his brother,	1	2
his brother,	1	2	besides that they are fair with their feeding,	1	8	gain nothing under him but growth;	2	6
gain nothing under him but growth;	2	6	they are taught their manage,	1	5	for the which his animals on his dunghills are as much bound to him as I.	3	16
for the which his animals on his dunghills are as much bound to him as I.	3	16	and,	1	1			
			to that end,	1	3	Besides this nothing that he so plentifully gives me,	1	9
Besides this nothing that he so plentifully gives me,	1	9	riders dearly hired;	2	3	the something that nature gave me his countenance seems to take from me:	2	13
the something that nature gave me,	1	6	but I,	1	2	he lets me feed with his hinds,	1	7
his countenance seems to take from me:	2	7	his brother,	1	2	bars me the place of a brother,	1	7
he lets me feed with his hinds,	1	7	gain nothing under him but growth;	2	6	and,	1	1
bars me the place of a brother,	1	7	for the which his animals on his dunghills are as much bound to him as I.	3	16	as much as in him lies,	1	6
and,	1	1				mines my gentility with my education.	3.0	7.0

J.P. Kemble Promptbook	Beat	WPB	Drury Lane/Covent Garden 1808	Beat	WPB	Henry Irving 1888	Beat	WPB
as much as in him lies,	1	6	Besides this nothing that he so plentifully gives me,	1	9		54	5.1
mines my gentility with my education.	3	6	the something,	1	2	38 segments		
	54	4.8	that nature gave me,	1	4	4 sentences		
40 segments			his countenance seems to take from me:	2	7	54 beats		
4 sentences			he lets me feed with his hinds,	1	7	5.1 words per beat		
54 beats			bars me the place of a brother,	1	7			
4.8 words per beat			and,	1	1			
			as much as in him lies,	1	6			
			mines my gentility with my education.	3	7			
				61	4.0			
			47 segments					
			4 sentences					
			61 beats					
			4 words per beat					

New Cambridge Hattaway 2009	Beat	WPS	Arden Dusinger 2007	Beat	WPS	Arden Latham 2001/1975	Beat	WPS
As I remember,	1	3	As I remember,	1	3	As I remember,	1	3
Adam,	1	1	Adam,	1	1	Adam,	1	1
it was upon this fashion bequeathed me by will but poor a thousand crowns and,	1	15	it was upon this fashion bequeathed me by will but poor a thousand crowns,	1	14	it was upon this fashion bequeathed me by will but poor a thousand crowns,	1	14
as thou say'st,	1	3	and,	1	1	and,	1	1
charged my brother,	1	3	as thou sayst,	1	3	as thou sayst,	1	3
on his blessing,	1	3	charged my brother on his blessing to breed me well;	2	10	charged my brother on his blessing to breed me well;	2	10
to breed me well;	2	4	and there begins my sadness.	3	5	and there begins my sadness.	3	5
and there begins my sadness.	3	5						
			My brother Jaques he keeps at school and report speaks goldenly of his profit.	3	14	My brother Jaques he keeps at school,	1	7
My brother Jaques he keeps at school,	1	7				and report speaks goldenly of his profit:	2	7
and report speaks goldenly of his profit.	3	7	For my part,	1	3	for my part,	1	3
			he keeps me rustically at home or,	7	1	he keeps me rustically at home,	1	6
For my part,	1	3	to speak more properly,	1	4	or,	1	1
he keeps me rustically at home or,	1	7	stays me here at home unkept;	2	6	to speak more properly,	1	4
to speak more properly,	1	4	for call you that keeping,	1	5	stays me here at home unkept;	2	6
stays me here at home unkept--	2	6	for a gentleman of my birth,	1	6	for call you that keeping for a gentleman of my birth,	1	11
for call you that 'keeping' for a gentleman of my birth,	1	11	that differs not from the stalling of an ox?	3	9	that differs not from the stalling of an ox?	3	9
that differs not from the stalling of an ox?	3	9			5			
			His horses are bred better,	1	5	His horses are bred better;	2	5
His horses are bred better for,	1	6	for besides that they are fair with their feeding,	1	9	for besides that they are fair with their feeding,	1	9
besides that they are fair with their feeding,	1	8	they are taught their manage and to that end riders dearly hired;	2	12	they are taught their manage,	1	5
they are taught their manège,	1	5	but I,	1	2	and to that end riders dearly hired:	2	7
and to that end riders dearly hired.	3	7	his brother,	1	2	but I,	1	2
			gain nothing under him but growth,	1	6	his brother,	2	2
But I,	1	2	for the which his animals on his dunghills are as much bound to him as I	3	16	gain nothing under him but growth,	1	6

New Cambridge Hattaway 2009	Beat	WPS	Arden Dusingberre 2007	Beat	WPS	Arden Latham 2001/1975	Beat	WPS
his brother,	1	2				for the which his animals on his dunghills are as much bound to him as I,	3	16
gain nothing under him but growth--	2	6	Besides this nothing that he so plentifully gives me,	1	9			
for the which his animals on his dunghills are as much bound to him as I,	3	16	the something that nature gave me his countenance seems to take from me.	3	13	Besides this nothing that he so plentifully gives me,	1	9
						the something that nature gave me his countenance seems to take from me.	3	13
Besides this nothing that he so plentifully gives me,	1	9	He lets me feed with his hinds,	1	7			
the something that Nature gave me his countenance seems to take from me:	2	13	bars me the place of a brother and,	1	8	He lets me feed with his hinds,	1	7
he lets me feed with his hinds,	1	7	as much as in him lies,	1	6	bars me the place of a brother,	1	7
bars me the place of a brother,	1	7	mines my gentility with my education.	3	6	and,	1	1
and,	1	1		49	5.8	as much as in him lies,	1	6
as much as in him lies,	1	6	34 segments			mines my gentility with my education.	3	6
mines my gentility with my education.	3	6	6 sentences				47	5.5
	47	5.3	49 beats			35 segments		
36 segments			5.8 words per segment			5 sentences		
6 sentences			Arden single ed			47 beats		
47 beats						5.5 words per segment		
5.3 words per segment						Arden Collected Works		
New Cambridge 2009								

Oxford Brissenden 1993/2008	Beat	WPS	Samuel French 1944	Beat	WPS	playshakespeare.com	Beat	WPS
As I remember,	1	3	As I remember Adam,	1	4	As I remember,	1	3
Adam,	1	1	It was upon this fashion bequeathed me by will,	1	9	Adam,	1	1
It was upon this fashion bequeathed me by will but poor a thousand crowns,	1	14	but poor a thousand crowns;	2	6	It was upon this fashion bequeath'd me by will but poor a thousand crowns,	1	14
and,	1	1	and,	1	1	and,	1	1
as thou sayst,	1	3	as thou sayest,	1	3	as thou say'st,	1	3
charg'd my brother on his blessing to breed me well--	2	10	charg'd my brother on his blessing to breed me well:	2	10	charg'd my brother,	1	3
and there begins my sadness.	3	5	and there begins my sadness.	3	5	on his blessing,	1	3
						to breed me well;	2	4
My brother Jaques he keeps at school,	1	7	My brother Jaques he keeps at school,	1	7	and there begins my sadness.	3	5
and reports speaks goldenly of his profit.	3	7	and report speaks goldenly of his profit.	3	7			
						My brother Jaques he keeps at school,	1	7
For my part,	1	3	For my part,	1	3	and report speaks goldenly of his profit.	3	7
he keeps me rustically at home--	2	6	he keeps me rustically at home;	2	6			
or,	1	1	or,	1	1	For my part, he keeps me rustically at home,	1	9
to speak more properly,	1	4	to speak more properly,	1	4	or	0	1
stays me here at home unkept;	2	6	stays me here at home <i>unkept</i> :	2	6	(to speak more properly)	2	4
for call you that keeping for a gentleman of my birth,	1	11	for call you that <i>keeping</i> for a gentleman of my birth,	1	11	stays me here at home unkept;	2	6
that differs not from the stalling of an ox?	3	9	that differs not from the stalling of an ox?	3	9	for call you that keeping for a gentleman of my birth,	1	11
						that differs not from the stalling of an ox?	3	9
His horses are bred better,	1	5	His <i>horses</i> are bred better:	2	5			
for besides that they are taught their manège,	1	8	for besides that they are fair with their feeding,	1	9	His horses are bred better,	1	5
and to that end riders dearly hired.	3	7	they are taught their manage,	1	5	for besides that they are fair with their feeding,	1	9
			and to that end riders dearly hir'd:	2	7	they are taught their manage,	1	5
But I,	1	2	but I,	1	2	and to that end riders dearly hir'd;	2	7
his brother,	1	2	his brother,	1	2	but I	0	2
gain nothing under him but growth,	1	6	gain nothing under him but growth;	2	6	(his brother)	2	2
for the which his animals on his dunghills are as much bound to him as I.	3	16	for the which his animals on his dunghills are as much bound to him as I:	2.5	16	gain nothing under him but growth,	1	6
			Besides this <i>nothing</i> that <i>he</i> so plentifully gives me,	1	9	for the which his animals on his dunghills are as much bound to him as I.	3	16
Besides this nothing that he so plentifully gives me,	1	9	the <i>something</i> that <i>nature</i> gave me,	1	6			
the something that nature gave me his countenance seems to take from me.	3	13	his <i>countenance</i> seems to take from me:	2	7	Besides this nothing that he so plentifully gives me,	1	9
			he lets me feed with his hinds,	1	7	the something that nature gave me his countenance seems to take from me.	3	13
He lets me feed with his hinds,	1	7	bars me the place of a brother,	1	7			
bars me the place of a brother,	1	7	and as much as in him lies,	1	7	He lets me feed with his hinds,	1	7
and as much as in him lies,	1	7	mines my gentility with my education.	3	6	bars me the place of a brother,	1	7
mines my gentility with my education.	3	6.0		48.5	5.7	and as much as in him lies,	1	7
	46.0	5.3	34 segments			mines my gentility with my education	3	7
35 segments			4 sentences				46	5.4
7 sentences			48.5 beats			36 segments		

Oxford Brissenden 1993/2008	Beat	WPS	Samuel French 1944	Beat	WPS	playshakespeare.com	Beat	WPS
46 beats			5.7 words per segment			6 sentences		
5.3 words per segment			Samuel French			45 beats		
Oxford			Notice italics. Next sentence is almost all caps!			5.4 words per segment		
			Also the nature of the notes is different.			playshakespeare.com		

Moby Shakespeare	Beat	WPS
As I remember,	1	3
Adam,	1	1
it was upon this fashion bequeathed me by will but poor a thousand crowns,	1	14
and,	1	1
as thou sayest,	1	3
charged my brother,	1	3
on his blessing,	1	3
to breed me well:	2	4
and there begins my sadness.	3	5
My brother Jaques he keeps at school,	1	7
and report speaks goldenly of his profit:	2	7
for my part,	1	3
he keeps me rustically at home,	1	6
or,	1	1
to speak more properly,	1	4
stays me here at home unkept;	2	6
for call you that keeping for a gentleman of my birth,	1	11
that differs not from the stallin g of an ox?	3	9
His horses are bred better;	2	5
for,	1	1
besides that they are fair with their feeding,	1	8
they are taught their manage,	1	5
and to that end riders dearly hired:	2	7
but I,	1	2
his brother,	1	2
gain nothing under him but growth;	2	6
for the which his animals on his dunghills are as much bound to him as I.	3	16
Besides this nothing that he so plentifully gives me,	1	9
the something that nature gave me his countenance seems to take from me:	2	13
he lets me feed with his hinds,	1	7
bars me the place of a brother,	1	7
and,	1	1
as much as in him lies,	1	6
mines my gentility with my education.	3	6
	49	5.2
37 segments		
4 sentences		

Moby Shakespeare	Beat	WPS
49 beats		
5.2 words per segment		
Moby Shakespereare		

APPENDIX E

PROLOGUE TO *THE TEMPEST*; OR, *THE ENCHANTED ISLAND*

By William Davenant and John Dryden

Edited by Jack Lynch from the edition of 1670

As published at <http://andromeda.rutgers.edu/~jlynch/Texts/tempest.html>

Prologue:

As when a Tree's cut down the secret root
Lives under ground, and thence new Branches shoot
So, from old Shakespear's honour'd dust, this day
Springs up and buds a new reviving Play.
Shakespear, who (taught by none) did first impart
To Fletcher Wit, to labouring Johnson Art.
He, Monarch-like, gave those his subjects law,
And is that Nature which they paint and draw.
Fletcher reach'd that which on his heights did grow,
Whilst Johnson crept and gather'd all below.
This did his Love, and this his Mirth digest:
One imitates him most, the other best.
If they have since out-writ all other men,
'Tis with the drops which fell from Shakespear's Pen.
The Storm which vanish'd on the Neighb'ring shore,
Was taught by Shakespear's Tempest first to roar.
That innocence and beauty which did smile
In Fletcher, grew on this Enchanted Isle.
But Shakespear's Magick could not copy'd be,
Within that Circle none durst walk but he.
I must confess 'twas bold, nor would you now,
That liberty to vulgar Wits allow,
Which works by Magick supernatural things:
But Shakespear's pow'r is sacred as a King's.
Those Legends from old Priest-hood were receiv'd,
And he then writ, as people then believ'd.
But, if for Shakespear we your grace implore,
We for our Theatre shall want it more:
Who by our dearth of Youths are forc'd t'employ
One of our Women to present a Boy.
And that's a transformation you will say
Exceeding all the Magick in the Play.
Let none expect in the last Act to find,
Her Sex transform'd from man to Woman-kind.
What e're she was before the Play began,
All you shall see of her is perfect man.

Or if your fancy will be farther led,
To find her Woman, it must be abed.

APPENDIX F

DORINDA/MIRANDA SCENE FROM

THE TEMPEST; OR, THE ENCHANTED ISLAND

By William Davenant and John Dryden.

Edited by Jack Lynch from the edition of 1670.

As published at <http://andromeda.rutgers.edu/~jlynch/Texts/tempest.html>

Enter Dorinda.

Dorinda

Oh Sister! what have I beheld?

Miranda

What is it moves you so?

Dorinda

From yonder Rock,
As I my Eyes cast down upon the Seas,
The whistling winds blew rudely on my face,
And the waves roar'd; at first I thought the War
Had bin between themselves, but strait I spy'd
A huge great Creature.

Miranda

O you mean the Ship.

Dorinda

Is't not a Creature then? it seem'd alive.

Miranda

But what of it?

Dorinda

This floating Ram did bear his Horns above;
All ty'd with Ribbands, rusling in the wind,
Sometimes he nodded down his head a while,
And then the Waves did heave him to the Moon;
He clamb'ring to the top of all the Billows,
And then again he curtsy'd down so low,
I could not see him: till, at last, all side long
With a great crack his belly burst in pieces.

Miranda

There all had perisht
Had not my Father's magick Art reliev'd them.
But, Sister, I have stranger news to tell you;
In this great Creature there were other Creatures,
And shortly we may chance to see that thing,

Which you have heard my Father call, a Man.

Dorinda

But what is that? for yet he never told me.

Miranda

I know no more than you: but I have heard
My Father say we Women were made for him.

Dorinda

What, that he should eat us Sister?

Miranda

No sure, you see my Father is a man, and yet
He does us good. I would he were not old.

Dorinda

Methinks indeed it would be finer, if we two
Had two young Fathers.

Miranda

No Sister, no, if they were young, my Father
Said that we must call them Brothers.

Dorinda

But pray how does it come that we two are not Brothers then, and have not Beards like him?

Miranda

Now I confess you pose me.

Dorinda

How did he come to be our Father too?

Miranda

I think he found us when we both were little, and grew within the ground.

Dorinda

Why could he not find more of us? pray sister let you and I look up and down one day, to
find some little ones for us to play with.

Miranda

Agreed; but now we must go in. This is the hour
Wherein my Father's Charm will work,
Which seizes all who are in open Air:
Th' effect of his great Art I long to see,
Which will perform as much as Magick can.

Dorinda

And I, methinks, more long to see a Man.

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