

**THE TEMPLE
SHAKESPEARE.
SHAKESPEARE'S FIRST
PART OF KING HENRY VI**

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The Temple Shakespeare. Shakespeare's First Part of king Henry VI by Israel Gollancz

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TEMPLE SHAKESPEARE



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and W. Aldis Wright, Esq., the text here
used is that of the "Cambridge" Edition.*

*First Edition of this issue of "King Henry VI." printed April 1875.
Second Edition, November 1876.
Third Edition, September 1877.
Fourth Edition, July 1898.
Fifth Edition, July 1899.
Sixth Edition, October 1900.*

Preface.

Henry VI.—Parts I., II., and III.

First Editions. (1.) *The First Part of Henry the Sixth* was in all probability printed for the first time in the First Folio. On November 8th, 1623, Blount & Jaggard entered, among other copies of Shakespeare's works "not formerly entered to other men," "the Thirde Parte of Henry the Sixt," by which term they evidently referred to the play which, chronologically considered, precedes the Second and Third Parts.

The opening lines of the play are sufficient to render it well-nigh certain that 1 *Henry VI.* is not wholly Shakespeare's,* and there can be little doubt that "the hand of the Great Master is only occasionally perceptible" therein. Probably we have here an inferior production by some unknown dramatist,† writing about 1589, to which Shakespeare made important "additions" in the year 1591; to him may safely be assigned the greater part of Act IV. ii.-vii., especially the Talbot episodes (scene vii., in spite of its rhyme, has the Shakespearian note, and is noteworthy

* Cf. Coleridge, "If you do not feel the impossibility of [these lines] having been written by Shakespeare, all I dare suggest is, that you may have ears,—for so has another animal,—but an ear you can not have, *me fudice.*"

† Dr Furnivall sees at least four hands in the play; Mr Fleay assigns it to Peele, Marlowe, Lodge or Nash, and Shakespeare. The attempt to determine the authorship is futile, owing to the absence of all evidence on the point

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from the point of view of literary history); the wooing of Margaret by Suffolk (V. iii.) has, too, something of Shakespeare's touch; finally, there is the Temple Garden scene (II. iv.), which is certainly Shakespeare's, though, judged by metrical peculiarities it may well have been added some years after 1591. We may be sure that at no time in his career could he have been guilty of the crude and vulgar presentment of Joan of Arc in the latter part of the play.

(II.) *The Second and Third Parts of Henry the Sixth*, forming together a two-sectioned play, have come down to us in two versions:—(a) The Folio version, authorised by Shakespeare's editors; (b) a carelessly printed early Quarto version, differing in many important respects from (a); about 3240 lines in the Quarto edition appear either in the same or an altered form in the Folio edition, while about 2740 lines in the latter are entirely new.* The title-pages of the first Quartos, corresponding to Parts I. and II. respectively, are as follows:—(i.) "The First part of the Con | tention betwixt the two famous houses of Yorke | and Lancaster, with the death of the good | Duke Humphrey: | And the banishment and death of the Duke of | Suffolk, and the Tragical end of the proud Cardinall | of Winchester, with the notable Rebellion | of Jacke Cade: | And the Duke of Yorke's first claims onto the | Crowne. LONDON. Printed by Thomas Creed, for Thomas Millington, | and are to be sold at his shop vnder Saint Peter's | Church in Cornwall. | 1594." †

* "Out of 3075 lines in Part II., there are 1715 new lines and some 840 altered lines (many but very slightly altered), and some 520 old lines. In Part III., out of 2928 lines, there are about 1021 new lines, about 871 altered lines, and above 1020 old lines."

† Entered in the Stationers' Register, March 12th, 1593.

[Q. 1.] (ii.) "The | true Tragedie of Richard | *Duke of Yorke*, and
the death of | good King Henrie the Sixt, | *with the whole contention*
betweene | the two Houses Lancaster | and Yorke, as it was
sundrie times | acted by the Right Honoura | ble the Earle of
Pem-brooke his Seruants. | Printed at London by P. S. for
Thomas Milling- | ton, and are to be sold at his shoppe vnder | Saint
Peter's Church in | Cornwall, 1595." [Q. 1.] Second editions of
both (i.) and (ii.) appeared in 1600, and in 1619 a third edition of
the two plays together:—"The | Whole Contention | betweene
the two Famous | Houses, LANCASTER and | YORKE. | *With the*
Tragicall ends of the good Duke Humfrey, Richard Duke of Yorke,
and King Henrie the Sixt. Divided into two Parts: and newly
corrected and enlarged. Written by *William Shakespeare, Gent.* |
Printed at LONDON, for T. P." [Q. 3.]

(Both the First and Third Quartos have been reproduced by
photolithography in the series of Quarto Facsimiles issued under
the superintendence of Dr. Furnivall; Nos. 23, 24, 37, 38). In the
comparison of Quartos 1 and 3 one finds that the corrections are
principally in Part I.; in Part II. the alterations are almost all of
single words; taken altogether, however, the changes are slight,
and are such "as may have been made by a Revizer who heard the
Folio Play (2 Henry VI.) with a copy of Q. 1 or Q. 2 in
his hand, or who had a chance of taking a note or two from
the Burbage-playhouse copy, and then made further correc-
tions at home." At all events, Q. 3 is a more correct copy of
the older form of 2, 3 *Henry VI.* than we have in Q. 1,
though its superiority does not bring it much nearer to the Folio
version.*

* A condensed version of the three parts of Henry VI., in one play, was
prepared by Charles Kemble, and has recently been printed for the first

The Relation of the Quartos to 2 and 3 Henry VI. The most cursory glance at the Quartos is enough to convince one that scant justice has been done to the author of the plays, and that the printers of the Quartos must have had very careless copy before them. Probably many errors may be referred to the indifferent reporters employed by the pirate publisher.

** Some by steno-graphy drawn*

The plot, put it in print, scarce one word true';

so complained Thomas Heywood of the treatment to which one of his productions had been subjected; he complained, too, that "plays were copied only by the ear," "publisht in savage and ragged ornaments." But this probable cause of much corruption in *The Contention* and *The True Tragedy* will not account for (a) the inherent weakness of a great part of both plays; (b) the un-Shakespearian character of many important passages and whole scenes. On the other hand, many of these latter passages are to be found (it is true, often in an improved form) in the *Second and Third Parts of Henry VI.*, as printed in the Folio. Hence arises the most complex of Shakespearian problems, and scholars are divided on the question; their views may be grouped under four heads, according as it is maintained (1) that Shakespeare was the author of the four plays; * (2) that Shakespeare was merely the reviser, retaining portions of his predecessor's work, altering portions, and adding passages of his own; † (3) that the portions common to the old plays, and 2, 3 Henry VI., were Shakespeare's contribution to the original dramas (by Marlowe, time in the *Irving Shakespeares* from the unique copy in Mr. Irving's possession.

* Cf. Knight's Essay on the subject in *The Pictorial Shakespeares*

† Malone, *Variorum Shakespeares*, 1801, Vol. XVIII.

Greene, Shakespeare, and, perhaps, Peele); * (4) that Marlowe, Greene, and, perhaps, Peele, were the authors of the old plays, while Shakespeare and Marlowe were the revisers, working as collaborators. The fourth view has been strenuously maintained in an elaborate study of the subject, contributed to the Transactions of the New Shakespeare Society,† where the Marlowan passages in the Quartos are definitely attributed to Marlowe, the Greenish to Greene, and others to Peele, while the Marlowan lines which occur for the first time in 2, 3 Henry VI. are accounted for by assuming that Marlowe and Shakespeare jointly revised the older plays; so that in some cases we have Shakespeare revising the work of Marlowe and Greene, at others Shakespeare and Marlowe revising the work of Greene.‡

* R. Grant White, *Shakespeare*, Vol. VII. Cf. Halliwell, *First Sketches of 2 and 3 Henry VI.*; *Sh. Soc. Reprints*, 1843; Swinburne, *Study of Shakespeare*; &c.

† Miss Jane Lee, *New Shak. Soc.*, 1876.

‡ Miss Lee's conjectural table of Shakespeare's and Marlowe's shares in 2, 3 *Henry VI.* is none the less of value, as indicating the doubtful elements of the plays, though one may not accept her final conclusions. It is here printed as simplified by Prof. Dowden (*Shakespeare Primer*, p. 76; *Cf. Shak. Soc. Trans.*, 1876, pp. 293-303). "The table shows in detail how the revision was effected. Thus "Act I. Sc. i. S., M. and G." means that in this scene Shakespeare was revising the work of Marlowe and Greene; "Act IV. Sc. x. S. and M., G." means that here Shakespeare and Marlowe were revising the work of Greene.

Henry VI. Part II.—Act I. Sc. i. S., M. and G.; Sc. ii. S., G.; Sc. iii. S., G. and M.; Sc. iv. S., G. Act II. Sc. i. S., G.; Sc. ii. S., M. and (?) G.; Sc. iii. S. and (?) M., G.; Sc. iv. S., G. Act III. Sc. i. S. and (?) M., M. and G.; Sc. ii. S. and M., M. and G.; Sc. iii. S., M. Act IV. Sc. i. M., G.; Sc. ii., iii. iv. S., G.; Sc. v. unrevised, G.; Sc. vi., vii., viii., ix. S., G.; Sc. x. S. and M., G. Act V. Sc. i. M. and S., M. and (?) G.; Sc. ii. M. and S., G. and M.; Sc. iii. S., G. and M.