

**TWELFTH NIGHT:  
OR, WHAT  
YOU WILL**

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Twelfth Night: Or, What You Will by William Shakespeare & Arthur D. Innis

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**WILLIAM SHAKESPEARE & ARTHUR D. INNIS**

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Death's English Classics

# TWELFTH NIGHT

OR, WHAT YOU WILL

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## GENERAL PREFACE.

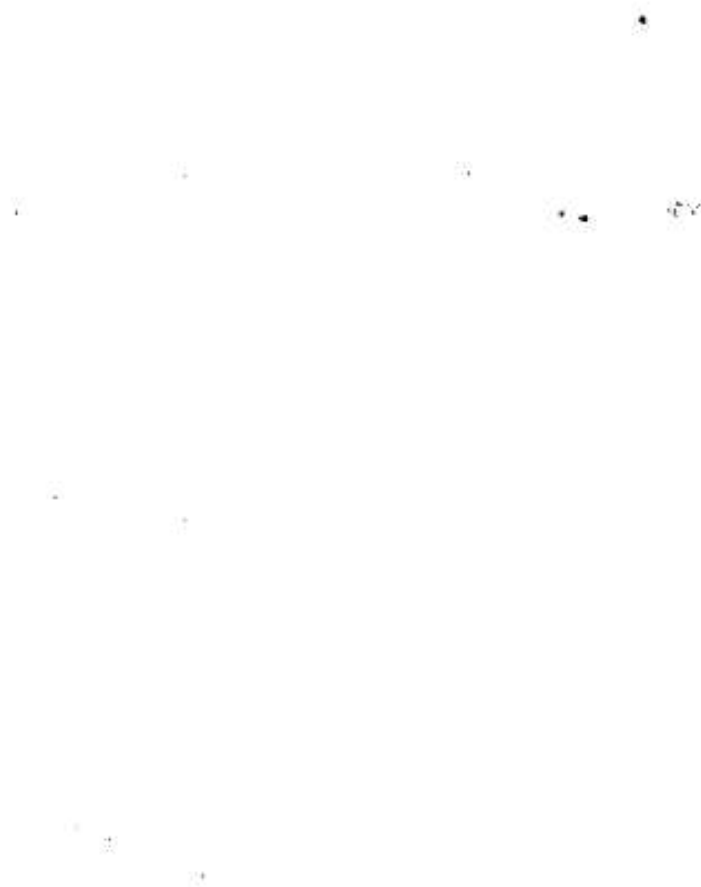
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IN this edition of SHAKESPEARE an attempt is made to present the greater plays of the dramatist in their literary aspect, and not merely as material for the study of philology or grammar. Criticism purely verbal and textual has only been included to such an extent as may serve to help the student in the appreciation of the essential poetry. Questions of date and literary history have been fully dealt with in the Introductions, but the larger space has been devoted to the interpretative rather than the matter-of-fact order of scholarship. Aesthetic judgments are never final, but the Editors have attempted to suggest points of view from which the analysis of dramatic motive and dramatic character may be profitably undertaken. In the Notes likewise, while it is hoped that all unfamiliar expressions and allusions have been adequately explained, yet it has been thought even more important to consider the dramatic value of each scene, and the part which it plays in relation to the whole. These general principles are common to the whole series; in detail each Editor is alone responsible for the play or plays that have been intrusted to him.

Every volume of the series has been provided with a Glossary, an Essay upon Metre, and an Index; and Appendices have been added upon points of special interest, which could not conveniently be treated in the Introduction or the Notes. The text is based by the several Editors on that of the *Globe* edition: the only omissions made are those that are unavoidable in an edition likely to be used by young students.

By the systematic arrangement of the introductory matter, and by close attention to typographical details, every effort has been made to provide an edition that will prove convenient in use.

BOSTON, August, 1895.



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## INTRODUCTION.

### I. LITERARY HISTORY OF THE PLAY.

The earliest known edition of *Twelfth Night* is that of the *First Folio*, 1623, in which the plays of Shakespeare were for the first time collected. Many of them had been previously published in *Quarto* editions which are still extant; but there is no *Quarto* of *Twelfth Night*. We have no knowledge of the text on which this edition was based; but there are very few passages which bear distinct marks of being corrupt, and not many in which emendations occur preferable to the existing text.

The means of settling the date at which a play was actually written are to be found (1) in the *external* evidence, *i.e.* references to it in contemporary writers; (2) in the *internal* evidence: (a) phrases in the play which point to contemporary events or writings, and (b) characteristics of construction, versification, or thought which mark a particular stage in the author's development.

(1.) The *Palladis Tamia* of Meres, published in Feb. 1602, contains a list of Shakespeare's works up to that time. In this list *Twelfth Night* is not included, so that it was almost certainly unknown to Meres. We may therefore be sure that it had not been acted before the close of 1601.

The diary of John Manningham, a barrister, which covers the period from Jan. 1602<sup>1</sup> to April 1603, relates that he saw the play of "Twelue Night or What You Will" performed on Feb. 2, 1602. The extract runs as follows:—

"At our feast wee had a play called Twelue night or what

<sup>1</sup> According to the modern method of reckoning the year as beginning on Jan. 1st. At that time, January, February, and March were reckoned as the *last* three months of the year, so that what I call Jan. 1602 was *then* called Jan. 1601. Such a date is very commonly expressed as 'Jan. 1601-2'.

you will, much like the comedy of errores or Menechini in Plautus, but most like and neere to that in Italian called Inganni a good practise in it to make the steward beleue his Lady widdowe was in Loue with him by counterfayting a letter, as from his Lady, in generall termes, telling him what shee liked best in him, and prescribing his gesture in smiling his apparaile, &c. And then when he came to practise making him beleue they tooke him to be mad."

There can be no possible doubt that Shakespeare's play is here referred to, the only discrepancy being that Olivia is called a 'widdowe', whereas it was her brother for whom she was in mourning. This extract, therefore, taken in conjunction with the omission of *Twelfth Night* from Meres's list, practically proves that the play had been written by the beginning of 1602, but had not been acted at the end of 1601. It is of course possible that the omission from Meres's list was accidental, but Manningham certainly writes of it as a new play.

Steevens, who was an adept at discovering attacks on Shakespeare in Ben Jonson, detects a sneer at this play in a passage from *Every Man out of his Humour*, which was acted in 1599; so that if his surmise be accepted, the date of *Twelfth Night* would have to be moved back. But apart from the other reasons for looking on Jonson's play as the earlier, the passage in question could scarcely be regarded by an impartial judge as referring to *Twelfth Night*; the misrepresentation would be too gross. The words are in act iii. sc. 2; "the argument of his comedy might have been of some other nature, as of a duke to be in love with a countess, and that countess to be in love with the duke's son, and the son to love the lady's waiting-maid; some such cross wooing". We need not hesitate to dismiss this piece of 'evidence'.

2. (a) Any lingering doubt is practically dispelled by the "Farewell, dear heart, since I must needs be gone" in ii. 3, a song which first appeared in the *Book of Ayres*, Internal (a). 1601; though the catch where it occurs might possibly have been interpolated in the play.