

**THE HAMNET SHAKSPERE: PART V.
THE WINTER'S TALE: ACCORDING TO
THE FIRST FOLIO (SPELLING
MODERNISED), WITH INTRODUCTION
AND RELATIVE LISTS**

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The Hamnet Shakspeare: Part V. The Winter's Tale: According to the First Folio (Spelling Modernised), with Introduction and Relative Lists by Allan Park Paton

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INTRODUCTION AND RELATIVE LISTS.

BY

ALLAN PARK PATON.

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MDCCLXXIX.

PRICE THREE SHILLINGS.

THE Winters Tale, as it appears in the First Folio, and is reproduced in the present Edition, shews more than twice the number of Emphasis-Capitals that is possessed by any other of Shakspeare's Comedies, a singularity which we shall presently endeavour to account for. By those of our readers who hold with us that they are author-licensed and trustworthy guides, such an abundance of these will be regarded as a kind of fortune, and they will freely acknowledge, after perusal of this work in its original form, that the meaning of the Poet has, by the aid of these Capitals, been occasionally revealed, and in all instances intensified, and that in reading or reciting its language, having careful regard to them, they feel confidently that they do so, at least in so far as injected thought is concerned, as the Master himself must have done, when audibly testing his dramatic creations in his closet, reading them to private friends or fellow actors, or bearing his part of them before the Court or Public.

In addition to its affluence of this kind, there are special circumstances connected with The Winters Tale, which increases our interest in it: there being, we think, among other things, historical and internal evidence sufficient to support the belief that this Play formed the last-printed portion of the First Folio, and that the Manuscript then used in the Press-room, was one of the Poet's own fastidiously-particular and scarcely blotted papers,—still unworn and untampered with,—and that there has been, on the part of the Printers, a notably scrupulous attention to it, containing as it does, a great many minute peculiarities,—unusual contractions, extreme niceties in punctuation, single words in brackets, apostrophes representing entire words, parentheses within parentheses, &c.,—through all which we may get a notion of the man's way of writing down and transcribing his compositions, and be assisted, so far, towards realizing him, seated at his quiet study-desk.

As we shall have frequent necessity to refer to the facts exhibited by it, we here reprint, from the Tables embodied in our Introduction to Part IV., that portion of them which applies to the Comedies.

**EMPHASIS-CAPITALS LOST BY THE COMEDIES DURING COURSE OF
THE THREE AFTER FOLIOS—1632, 1664, AND 1685.**

PLAY.	Its Number of Lines.	Its No. of Emphasis-Capitals in First Folio.	Of Original Emphasis-Capitals Dropped.			Joint Loss by Each Play.
			By Second Folio.	By Third Folio.	By Fourth Folio.	
The Tempest,	2333	722	61	12	43	116
The Two Gentlemen of Verona,	2241	512	55	29	42	126
*The Merry Wives of Windsor,	2661	750	47	31	27	105
Measure for Measure,	2855	589	84	10	58	152
The Comedy of Errors,	1849	306	22	3	10	35
*Much Ado about Nothing,	2626	165	21	6	14	41
*Love's Labour Lost,	2833	750	25	27	43	95
*Midsummer Nights Dream,	2130	453	5	13	16	34
*The Merchant of Venice,	2655	387	10	9	10	29
As You Like it,	2780	504	16	13	23	52
The Taming of the Shrew,	2644	281	11	30	30	71
All is Well, that Ends Well,	2975	348	19	18	20	57
Twelfth Night, or what you will,	2468	371	8	25	11	44
The Winters Tale,	3309	1834	105	219	230	554

**EMPHASIS-CAPITALS GAINED BY THE COMEDIES DURING COURSE
OF THE THREE AFTER FOLIOS—1632, 1664, AND 1685.**

PLAY.	Its No. of Emphasis-Capitals in First Folio.	New Emphasis-Capitals Found.			Joint amount of New Emphasis-Capitals in each Play.	Joint Number of Original and Added Emphasis-Caps. to each Play.
		In Second Folio.	In Third Folio.	In Fourth Folio.		
The Tempest,	722	14	62	110	186	908
The Two Gentlemen of Verona,	512	58	31	361	450	962
*The Merry Wives of Windsor,	750	100	73	239	412	1162
Measure for Measure,	589	82	24	215	321	910
The Comedy of Errors,	306	26	58	117	201	567
*Much Ado about Nothing,	165	31	50	73	154	319
*Love's Labour Lost,	750	84	45	277	406	1156
*Midsummer Nights Dream,	453	7	56	278	341	794
*The Merchant of Venice,	387	7	161	283	451	838
As You Like it,	504	7	61	137	205	709
The Taming of the Shrew,	281	9	122	168	299	580
All is Well, that Ends Well,	348	9	65	170	244	592
Twelfth Night, or what you will,	371	64	28	167	259	630
The Winters Tale,	1834	7	77	95	179	2013

The foregoing Tables,—in which the Plays follow the order of the Index or “Catalogue,” as it is there called, of the First Folio, and where we have distinguished by an asterisk the five Comedies which had been published before 1623,—show us three things:—

- FIRST. That *The Winters Tale* is THE LONGEST of all the Comedies.
 SECOND. That in regard to Emphasis-Capitals, it, as it appears in the First Folio, stands QUITE BY ITSELF, having more than double the number of these contained in any other of the Comedies; and
 THIRD. That notwithstanding this importance in length and particular noting for Emphasis, it holds in the Original Index THE LAST place.

As to its length, we may here remark that it is eighth highest among Shakspeare's Works of every class. The highest eight run as follow:—*Hamlet*, 3,834 lines; *Coriolanus*, 3,783; *Richard the Third*, 3,696; *Cymbeline*, 3,682; *Othello*, 3,593; *Troilus and Cressida*, 3,524; *Anthony and Cleopatra*, 3,475; and *The Winters Tale*, 3,309; and we may take this opportunity of stating,—although in a future Part of our work we purpose devoting some attention to the point, as Shakspeare had obviously a good reason for his irregular lines,—that the lining of the First Folio, and that of the most of Modern Editions, are very different things.

The Tables will also show the reader at a glance that two of the Comedies (in the Introduction to our Reprints of which, the circumstance will be investigated), *The Merry Wives of Windsor* and *Love's Labour Lost*, had, during the next sixty-two years, their number of these Capitals brought up to about the same proportion as that of *The Winters Tale*, which, as the full statistical Tables given with Part IV. make manifest, is the NATURAL proportion, and belongs to each of the twenty-two Histories and Tragedies, except,—and the exceptions are to us “confirmation strong” of the truth of our position,—*King John*, *Troilus and Cressida*, and *Titus Andronicus*. These three Works appear in a comparatively neglected and uncared-for condition, for *King John*, of about the same length as *Richard the Third*, has not one-third of its number of these Letters; *Troilus and Cressida*, about as long as *Othello*, has not one-half; and *Titus Andronicus*, longer than *Macbeth*, has less than a third. From which facts, two questions arise for

those who do not believe that these Capitals are prominent Agents of Thought, and who only regard them as occurring from accident, printing fashion or caprice, or something else. The first is, How does it happen that these three Plays, printed at the same time and by the same printers as their companions, are yet printed in so wholly different a style? and the second is, If their being so differently printed had no substantial reason, and is of no importance one way or another, why is it that, in the course of the Three After-Folios, and mainly through the contributions of the Fourth (1685), they are brought up, in this respect, to the level of the main body of the Plays? To ourselves, and those who agree with us as to the character of these Capitals, the question suggested by their discordance is, Are there any exceptional features in the HISTORY of these three Plays, which may account for their appearing in the First Folio so meagrely endowed, compared with their neighbours? to which the answer is, as we shall show more fully when we come to treat these works individually, There ARE circumstances quite peculiar attaching to them; a brief statement of one or two of which may, in the meantime, satisfy the reader that there is a kind of biographic speciality belonging to each, which falls in, very remarkably, with the uncommon position it occupies in the Tables.

King John, of all Shakspeare's undisputed Works, is the only one omitted to be entered in the Stationers' Company's Books. It was written before 1598, and first published in 1623, and so remained, for about a quarter of a century, in manuscript. In his Collection of the Old Quarto Editions of Shakspeare, published in 1766, Steevens included what he then thought Shakspeare's King John, saying in his Preface, "the author seems to have been so dissatisfied with the Play as to have written it entirely anew." He afterwards changed his opinion of its authenticity, and, indeed, there were three spurious King John's published before the date of the Folio.

Troilus and Cressida does not appear in the Index of the First Folio, in which, however, it was published. It has no pagination, save on one leaf, which is marked 79 and 80. It was first printed in quarto in 1609, on the title page of which it is called "The famous History," but all through the Preface it is spoken of as a "Comedy," while its title in the First Folio is "The Tragedy." There seems, therefore, to have been a difficulty as to its proper place in the classification of the

First Folio, there having been apparently, as its solitary pagings shew, an intention at one time of placing it next *Romeo and Juliet*, but ultimately it was inserted between the *Histories* and *Tragedies*. Its publication in Quarto was surreptitious,—admittedly so, for in the Preface we are told that it had “grand possessors,” who would not let it be printed, yet it made “a scape,” and was published, probably from hearsay report, or the putting together of copied portions supplied to Players for their parts. Its interesting Preface further tells us, that it had “never been staled with the stage,” or “sullied with the smoky breath of the multitude.” It was, in short, a private Play, but soon after the publication it was acted, and then a new Edition drops all about its being such, and proclaims: “As it was acted, by the King’s Majestys Servants at the Globe.” Tieck says: “In the palace of some great personage, for whom it was probably expressly written, it was first represented,—according to my belief for the King himself, who, weak as he was, contemptible as he sometimes showed himself, and pedantic as his wisdom and shortsighted as his politics were, yet must have had a certain fine sense of poetry, wit, and talent, beyond what his historians have ascribed to him. But whether the King, or some one else of whom we have not received the name, it is sufficient to know that for this person, and not for the public, Shakspeare wrote this wonderful comedy.”

“The Lamentable Tragedy of *Titus Andronicus*,” again, is often ranked among the *Doubtful Plays*. It is supposed to have been the Poet’s first Work. The earliest Quarto Edition of it was in 1600 (only a single copy of which is known), and the next appeared eleven years after, the differences between these being trifling. But the variations between the Quartos and the First Folio are important, and eighty new lines are found in the latter. However, it is believed that the Folio printed from the Quarto of 1611, and that again from the Quarto of 1600.

These few facts, which must serve in the meantime, cannot but be familiar to many of our readers, and their introduction here may, therefore, seem superfluous, but the *Emphasis-Capitals* take us to a new point from which the Works of Shakspeare may be viewed, and they are repeated in this place to show, that there are about these three Plays, odd things, that suggest at all events a reason for their odd look, in this respect, among the rest of the *Histories* and *Tragedies*.

We now proceed to the main duty of this Introduction, namely, the consideration of that unique place held by *The Winters Tale* among Shakspeare's Comedies, showing, as it does, nearly three times as many Emphasis-Capitals as the next highest in this respect.

In this investigation it will be of material service to us, and we hope not without interest to our readers, briefly to review the circumstances out of which the First Folio arose, to see how long and closely Shakspeare and his future Editors had been associated, to realize what kind of men these two Editors were, to imagine ourselves in their position after Shakspeare's death, their great responsibility accepted, and to see out of what quarters were to be gathered the materials for this precious First Folio.

On the 25th of March, 1616, Shakspeare signed his Will. This commenced, "First. I commend my soul into the hands of God my Creator, hoping, and assuredly believing, through the only merits of Jesus Christ my Saviour, to be made partaker of life everlasting;" and here we doubtless have the creed of the Poet, for no one solemnly making arrangements for after death, in conformity with deliberate judgment and founded on the best feelings of our nature, family love, friendship, and duty to the poor, would put pen to such awful words, without living belief in them, even if such a beginning may have something in it of legal form; although we meet with variations in the opening parts of various Settlements about the same time which seem to justify us in thinking that the phraseology, in many cases at least, owed something to the Testator's personal piety, and that it was not altogether the work of the Scrivener. And when we find such proems followed by a minute consideration of the comfort of relatives and friends and the wants of the wretched, there is naturally created in our minds no ordinary respect for the men from whom they are understood to issue. For instance, the Will of one of the Editors of the First Folio, John Heminge, has "First, and principally, I give and bequeath my soul into the hands of Almighty God, my Maker and Creator, hoping and assuredly believing, through the only merits, death and passion, of Jesus Christ, my Saviour and Redeemer, to obtain remission and pardon of all my sins, and to enjoy eternal happiness in the Kingdom of Heaven;" and that of the other Editor of the First Folio, Henry Condell, has "First, I commend my soul into the hands of Almighty God, trusting and assuredly