

THE TEMPLE SHAKESPEARE

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The Temple Shakespeare by William Shakespeare

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WILLIAM SHAKESPEARE

**THE TEMPLE
SHAKESPEARE**



THE
TEMPLE SHAKESPEARE





*St. Trinity Church
South Park Ave.*

NOW STRATFORD-UPON-AVON, we would choose
Thy gentle and ingenuous SHAKESPEARE Muse

* * * * *

Our WARWICKSHIRE the Heart of England is,
As you must evidently have prov'd by this ;
Having it with more spirit dignif'd,
Than all our English Counties are beside.

SIR ASTON COKAIN, 1658 (to William Dugdale's
WARWICKSHIRE ILLUSTRATED).

The first of these is the *Technical* aspect of the work. The student is required to produce a series of *drawings* and *models* which are both *accurate* and *clear*. The second is the *Practical* aspect of the work. The student is required to produce a series of *specimens* and *models* which are both *accurate* and *clear*. The third is the *Theoretical* aspect of the work. The student is required to produce a series of *papers* and *models* which are both *accurate* and *clear*.

Technical aspect of the work. The student is required to produce a series of drawings and models which are both accurate and clear. The second is the *Practical* aspect of the work. The student is required to produce a series of specimens and models which are both accurate and clear. The third is the *Theoretical* aspect of the work. The student is required to produce a series of papers and models which are both accurate and clear.

"THE interest in the plot is always on account of the characters, not *vice versa*, as in almost all other writers; the plot is a mere canvas and no more. Hence arises the true justification of the same stratagem being used in regard to Benedick and Beatrice,—the vanity in each being alike. Take away from the 'Much Ado About Nothing' all that which is not indispensable to the plot, either as having little to do with it, or, at best, like Dogberry and his comrades, forced into the service, when any other less ingeniously absurd watchmen and night-constables would have answered the mere necessities of the action;—take away Benedick, Beatrice, Dogberry, and the reaction of the former on the character of Hero,—and what will remain? In other writers the main-agent of the plot is always the prominent character; in Shakspeare it is so, or is not so, as the character is in itself calculated, or not calculated, to form the plot. Don John is the mainspring of the plot of this play; but he is merely shown and then withdrawn."

COLERIDGE.

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Revised 22. 2. 07, 12-3-25

Preface.

The Editions. A quarto edition of *Much Ado About Nothing* was published in 1600 with the following title-page;—'*Much Ado About Nothing as it hath been sundrie times publichly acted by the right honourable the Lord Chamberlain his servants Written by William Shakespeare. London.*' (It had previously been entered on the Stationers' Register, August 23, 1600.) No other edition is known to have been published previous to the publication of the First Folio, 1623; the play was evidently printed from a copy of a Quarto in the possession of the Theatre, or of the original MS., corrected for the purposes of the Stage. (*Cp. Facsimile Quarto Edition*, ed. by Mr Daniel.) There are many minor variations between the Quarto and the First Folio, but most of them seem due to the printer's carelessness.

Date of Composition. As the play is not mentioned by Meres, in 1598, and was printed in 1600, it may be safely assigned to the year 1599, in support of which date the following points are noteworthy:—(1) Probable allusion in the opening scene to a circumstance attending the campaign of the Earl of Essex in Ireland, during the summer of 1599; (2) the character of "Amorphus, or the one Deformed," in *Cynthia's Revels*, 1600, may be compared with "the one Deformed, a vile thief this seven year" (*cp.* III. iii. 133-5, 182, 185); (3) the instructions which Dogberry and Verges give to the night-watch may possibly be intended as

a burlesque on *The Statutes of the Streets*, imprinted by Wolfe, in 1595.

Source of Plot. The incident of the interrupted marriage is identical with the story of Artodante and Ginevra in Ariosto's *Orlando Furioso*, canto v.; this had been translated into English by Beverly in 1565, and by Harrington in 1591. The story was dramatized before 1582, and was rendered into English verse by George Turberville. Later on it found a place in Spenser's *Fairy Queen*, Book II. Canto iv. Shakespeare may, however, have derived his story from Belleforest's translation in his *Histoires Tragiques* of Bandello's 22nd Novella. It is noteworthy that about the same time the German Dramatist, Jacob Ayzer, founded his play *Beautiful Phœnicia* upon the same tale, and the English and German plays have certain points of resemblance. Possibly they were both indebted to a lost original (*cp.* Cohn's *Shakespeare in Germany*). Dr Ward sums up the evidence as follows:—"As the date of Ayzer's piece is not known—it may have been written before or after 1600—and as that of Shakspeare's is similarly uncertain, it is impossible to decide as to their relative priority. That, however, Ayzer did not copy from Shakspeare seems, as Simrock points out, clear from the names of the characters in his play, which follow Bandello, while Shakspeare has changed all the names except those of Don Pedro and old Leonato."

General Characteristics. The mixture of tragedy and comedy in this play is so perfectly blended that it may well be regarded as the culminating point of Shakespeare's second period of activity, the period to which belongs *Twelfth Night*, *As You Like It*, and *The Merry Wives*; the metrical tests actually place it