

**ROMEO AND JULIET:
PARALLEL TEXTS OF
THE FIRST TWO QUARTOS,
(Q1) 1597-Q2, 1599**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649000456

Romeo and Juliet: parallel texts of the first two quartos, (Q1) 1597-Q2, 1599 by William Shakespeare & P. A. Daniel

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Cover @ 2017

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WILLIAM SHAKESPEARE & P. A. DANIEL

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PRESENTED TO

W Goldwin Smith

BY

H. R. H. PRINCE LEOPOLD,

ONE OF THE VICE-PRESIDENTS OF THE NEW SHAKSPEARE SOCIETY.

(One of the Thick-Paper copies printed expressly for H.R.H. Prince Leopold.)

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Series II. No. 1.

JOHN CHILDS AND SON, PRINTERS.

INTRODUCTION.

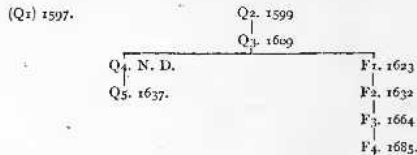
IN laying this work before the New Shakspeare Society I wish it to be distinctly understood that I claim no credit for originality either of plan or execution.

The plan was suggested by Mr James Spedding, the Editor of Bacon's Works; and at Mr Furnivall's instance I undertook the work, which had indeed been already carried out, for German students, by Professor Tycho Mommsen in his parallel-text edition of the first two quartos of this play, published at Oldenburgh, in 1859. For the execution of it I am mainly indebted to the thorough and independent collations of the early texts contained in Professor Mommsen's book, and in the 'Cambridge Shakspeare' edited by Messrs W. G. Clark and W. Aldis Wright. Without the assistance afforded me by these important works I could not, or certainly would not, have engaged in this task; with it I have been enabled to compile a work which I believe will be found to be useful to the Shaksperian student.

The one object I have endeavoured to keep steadily in view has been the collection in a convenient form of every scrap of material afforded by the old editions which could possibly aid or be deserving of consideration in the great work of the restoration of Shakspeare's text. And these materials I have endeavoured to free from the utterly useless rubbish which is found in all the old editions. In the text of the quartos here reprinted, no departure from the originals, however obviously corrupt, has knowingly been permitted; in the collations given in the margin, only the corrections and varied readings of the subsequent editions are recorded; the obvious blunders of those editions are excluded except in cases where they have given rise to a plausible variation in a later edition. For instance, in Act I. Sc. i. l. 127, I have not recorded the obvious blunder of Q₃ and Ff. in printing *honour* for *humour*; but the obvious blunder of F₁, Act II. Sc. v. l. 51, in printing *so well* for *not well* is noted, as it accounts for the plausible conjectural emendation of the later Folios, *so ill*. So again, in Act III. Sc. ii. l. 57, *bedawde* (for *bedawbde*) of Q₄ accounts for *bedeau'd* of Q₅, and has accordingly found a place in my margins. It will be seen however that I have not been severe in the application of this rule, and many varying errors have been admitted, which doubtless might have been rejected. Those who are curious to ascertain the amount of error in the old copies may consult the collations of Mommsen and the Cambridge editors, where they will find many instances of printers' blunders recorded, such as by no possibility could be deserving of a moment's consideration in the settlement of

the text. In saying this I must not be understood as casting a slur on the German and Cambridge editions; on the contrary, their editors in their minute collation of errors have done most excellent and invaluable work. They have accumulated decisive evidence as to the chronology of the old copies. That end however being attained, and the order and origin of each Quarto and Folio being finally determined, it would have been a waste of space and, worse, a hindrance, to encumber these pages with material which, having served its purpose, may now once for all be cast aside.

The dates and pedigree of the several Quartos and Folios are as here set out.



The title-pages of Q₃, 4, and 5 are as follows:—

Q₃. THE | MOST EX-CELLENT AND | Lamentable Tragedie, of | *Romeo and Juliet*. | As it hath bene fundrie times publiquely Acted, | by the KINGS Maiesties Seruants | at the Globe. | Newly corrected, augmented, and amended: | [Printer's (?) Deuice. *Rose and Crown*.] LONDON | Printed for IOHN SMETHWICK, and are to be fold | at his Shop in Saint *Dunstons* Church-yard, | in Fleetstreet vnder the Dyall. | 1609.

Q₄. THE MOST | EXCELLENT | And Lamentable Tragedie, | of ROMEO and | IULIET. | As it hath bene fundrie times publiquely Acted, | by the KINGS Maiesties Seruants | at the GLOBE. | *Newly Corrected, augmented, and amended.* | [Smethwick's Deuice. A *smeach* holding in its bill a scroll inscribed *Wick*. The motto, *Non altum peto. I. S.*] LONDON, | Printed for *John Smethwicke*, and are to be fold at his Shop in | Saint *Dunstons* Churchyard, in Fleetstreet | vnder the Dyall.

[Note. 'It is a curious fact that after some copies of the undated edition had been published, having Shakespeare's name on the title-page, that name was omitted in the copies which were subsequently issued.'—HALLIWELL.

'Its title-page bears for the first time the name of the author. After the word "Globe" and in a separate line we find the words: "Written by W. *Shakespeare*."—CAM. EDD.

The copy in the British Museum (Press Mark, C. 34. k. 56) is without the author's name. It is conjecturally dated, in the catalogue, '[1607]' and is probably the 'quarto in 1607' mentioned by Knight.—ED.]

Q₅. THE MOST | EXCELLENT | And Lamentable Tragedie | of Romeo and | Juliet. | As it hath been sundry times publicly Acted | by the Kings Majesties Servants | at the *Globe*. | Written by *W. Shake-spere*. | Newly corrected, augmented, and amended. | [*Smethwicke's Device*.] LONDON, | Printed by *R. Young* for *John Smethwicke*, and are to be sold at | his Shop in *St. Dunstons Church-yard* in *Fleet street*, | under the *Dyall*. 1637.

A hasty and separate perusal of (Q₁) may leave the reader with the impression that it represents an earlier play than that given in the subsequent editions; read line for line with Q₂ its true character soon becomes apparent. It is an edition made up partly from copies of portions of the original play, partly from recollection and from notes taken during the performance. Q₂ gives us for the first time a substantially true representation of the original play. Still (Q₁) is of great value as it affords the means of correcting many errors which had crept into the 'copy' from which Q₂ was printed, and also, in its more perfect portions, affords conclusive evidence that that 'copy' underwent revision, received some slight augmentations, and, in some few places, must have been entirely re-written. This opinion is the result of my own independent investigations; but I do not put it forward as an original theory: I am happy to say that it places me in more or less close agreement with Mommsen, Collier, Grant White, the Cambridge editors, etc., to whose notes I refer the reader. As however the study of this question, on which great diversity of opinion has been entertained, may perhaps be facilitated by pointing out the evidences contained in the parallel texts which led me to the opinion expressed above, I have here set them forth as briefly as possible under their several headings.

TRUE REPRESENTATION IN (Q₁) OF PORTIONS OF THE ORIGINAL PLAY.

Act I. Sc. i. lines 153—214. The Dialogue between Romeo and Benvolio is line for line and almost word for word the same in both quartos. So again nearly the whole of Act I. Sc. ii. between Capulet and Paris in the first instance, and then between Capulet's servant and Romeo and Benvolio. Act I. Sc. iii. Juliet, her mother, and the Nurse; the first 28 lines of this scene are absolutely identical in both quartos. Act I. Sc. iv. Romeo and his friends prepare for their visit in masquerade to Capulet's house; with the exception of some omissions, and the imperfect version of the Queen Mab speech, the two quartos are here again substantially identical. So again in Act I. Sc. v. from the entry of the guests to the end, allowing for omissions in (Q₁) and evident revisions in Q₂, both quartos are substantially identical. The same may be said for Act II. Sc. i. ii. the famous balcony scene; for Sc. iii. between Romeo and Friar Lawrence; and for the larger portion of Sc. iv. between Benvolio, Mercutio, Romeo, the Nurse and her man Peter.

Act III. Sc. ii. The Nurse announces to Juliet the banishment of Romeo. The Nurse's speeches in this scene are substantially identical in both quartos. Act III. Sc. iii. Romeo in concealment at the Friar's cell. By far the greater portion of this scene as given in (Q₁) is substantially identical with Q₂. Act III. Sc. v. The parting of the

Lovers in the first part of this scene is much alike in both quartos. So is the latter part of the scene, allowing for omissions in (Q₁).

Act IV. Sc. i. At the Friar's cell. In both quartos the first part of this scene, till the exit of Paris, is almost identical. From this point to the end only scattered fragments of what I believe to have been the original play, as given in Q₂, are to be found in (Q₁).

SHORTENED PASSAGES.

Act I. Sc. i. The Prince's speech when he arrives to part the fray.—The dialogue between Mountague, his wife, and Benvolio. (Benvolio's account of the fray breaks down after the first two lines; but that his description, as given in Q₂, was in existence when (Q₁) was printed seems manifest when we examine his confused account in (Q₁) of the fight in which Mercutio and Tibalt are slain (Act III. Sc. i.). There will be found one of the lines—'While we [they] were enterchaunging thrusts and blows'—which (Q₁) here omits. Mountague omits the description of Romeo's melancholy humour, yet his remark—'Black and portentous must this humour prove,' etc., is retained.) Other evidence of shortened representation will be found in the abruptness of the conclusion of this scene in (Q₁), together with the absolute agreement of the additional lines, given in Q₂, with what had gone before. In Act I. Sc. iii. in the latter part of the scene, Lady Capulet's description of Paris, lines 66—81, was certainly not added in Q₂, therefore its non-appearance in (Q₁) may fairly be set down as the result of omission.

For the rest the gaps made in the text of (Q₁) in arranging it opposite that of Q₂ so clearly show the places where omissions are to be looked for, that it is needless to point them out here. I know of no passage of any importance throughout the play which was not probably in existence at the time (Q₁) was printed. Here of course reserve must be made for substituted, revised, and slightly augmented passages.

IMPERFECT REPRESENTATION.

Compare in both Quartos, the Prologue, and, in the opening Scene, the dialogue between the Servants up to the actual commencement of the fray, and the summing up in (Q₁) of the whole conduct of the fray in a descriptive stage direction. The impression this leaves on me is, that (Q₁) is a text carelessly made up from imperfect notes. Other principal passages where this imperfect representation is apparent are Act I. Sc. iv., Mercutio's description of Queen Mab. Act II. Sc. v. Where the Nurse gives an account to Juliet of her embassy. Act III. Sc. i. In which occurs the fatal affray in which Mercutio and Tybalt are slain. Act III. Sc. ii. In which the Nurse brings the account of Tybalt's death and Romeo's banishment to Juliet. (It should be however noted, that in this scene the corruptions and omissions are almost exclusively confined to Juliet's speeches; those of the Nurse are nearly perfect. Of the twenty-eight lines given to her in Q₂, more than twenty are found in (Q₁); and one of the additional lines of Q₂—'Ah where's my man? giue me some Aqua-vitæ'—had been already given in (Q₁) in Act II. Sc. v.)

Act III. Sc. v. After the departure of Romeo till the entry of Capulet.

Act IV. Sc. ii. to the end of the play. The greater portion of all this is evidently the result of rough notes carelessly made up. Here and there fragments more or less perfect of the original play are noticeable, and some passages (which I shall point out under their proper heading) seem to indicate a radical difference between the original play and that given in Q2. Note, as a particular instance of imperfect rendering, in Act V. Sc. i. Romeo's soliloquy on the Apothecary and his Shop.

PASSAGES POSSIBLY RE-WRITTEN FOR Q2.

Act II. Sc. vi. Romeo and Juliet meet at the Friar's cell to be married.

Act IV. Sc. v. The lamentations over the supposed dead body of Juliet.

Act V. Sc. iii. l. 12—17. Paris' address before the tomb of Juliet.

The essential differences between the two quartos in these passages cannot be accounted for as the result of imperfect note-taking during the performance. If they really existed in the original play in anything like the form they present in (Q1) they must have been re-written for Q2.

EVIDENCE OF REVISION OF THE 'COPY' FROM WHICH Q2 WAS PRINTED.

Proofs of this revision will be found throughout the Play; but here I shall content myself with giving two instances, the whole evidence for which will be found in the parallel texts, and which, as they admit of no doubt, will best serve the purpose of directing attention to this peculiarity of Q2. Act II. Sc. iii. lines 1—4. 'The grey eye morne,' etc. Both quartos begin this scene with these four lines; but on comparison it will be seen that (Q1) has the better version: if, now, the reader will cast his eye higher up the page of Q2 he will find a third version of these four lines inserted in the midst of Romeo's last speech in the preceding scene. How did it come there? Evidently this third version was intended by the author as a substitute for the inferior version that (by the carelessness of the transcriber) had got into the 'copy' prepared for the printer of Q2; it was written on the margin, or on a paper attached to it. By an oversight, however, the original lines in the 'copy' were not struck through; and by a blunder the printer misplaced the revision where we now see it.

Act III. Sc. iii. lines 38—45. The admirable confusion these lines present in Q2 is here clearly the result of the revision of the 'copy' from which it was printed. The text of that copy must in the first instance have been identical with that presented by (Q1), which I here print in roman type, placing in the margin, in italics, the additions and revisions made on the 'copy' for Q2. I have also numbered the lines in the order it was intended they should appear.

- | | |
|--|--|
| 1. And steale immortall kisses from her lips; | <i>blessing</i> |
| 4. But Romeo may not, he is banished. | 2. <i>Who euen in pure and vestrall modestie</i> |
| | 3. <i>Still blush, as thinking their own kisses sin.</i> |
| (5) Flies may doo this, but I from this must flye. | 5. <i>This may flies do, when I from this must flye,</i> |
| 6. <i>They are freemen but I am banished.</i> | 7. <i>And sayest thou yet, that exile is not death?</i> |