

**HAMLET BY WILLIAM  
SHAKESPEARE 1603;  
HAMLET BY WILLIAM  
SHAKESPEARE 1604**

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**WILLIAM SHAKESPEARE**

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# H A M L E T

By William Shake-speare,

1603;

# H A M L E T

By William Shakespeare,

1604 :

*Being exact Reprints of the First and Second Editions of Shakespeare's great Drama, from the very rare Originals in the possession of his Grace the Duke of Devonshire; with the two texts printed on opposite pages, and so arranged that the parallel passages face each other. And a Bibliographical Preface by SAMUEL TIMMINS.*

"Looke heere upon this Picture, and on this."

LONDON:

SAMPSON LOW, SON, AND CO., 47, LUDGATE HILL.

M,DCCC,LX.

Printed by *Josiah Allen, jun.*, Birmingham.

TO HIS GRACE  
THE DUKE OF DEVONSHIRE, K.G.,  
F.R.S., D.C.L., &c., &c.,

THIS VOLUME

IS, BY PERMISSION,

RESPECTFULLY DEDICATED,

BY HIS OBLIGED AND FAITHFUL SERVANT,

*JOSIAH ALLEN, jun.*

January, 1860.

NOTE TO THE READER.—*The Printer begs to state, for the information and satisfaction of the reader, that the most scrupulous care has been exercised in the production of this volume; that the old-fashioned and mis-spellings, printers' blunders (which might, perhaps, be wrongly attributed to the present edition), the punctuation, &c., of the Originals have been minutely copied throughout; and that marginal references are given to the parallel passages where the quarto texts are so transposed that they could not be printed face to face.*



## BIBLIOGRAPHICAL PREFACE.

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The Tragedy of *Hamlet* is not only one of the most popular of SHAKESPEARE'S plays, but, perhaps, all things considered, one of the greatest works of dramatic art yet given to the world. From the child who sees or reads it when so young that, like Dr. JOHNSON, he is afraid to "read the ghost scenes alone," to the philosopher who seeks to understand its mysteries, this great drama has long received the highest meed of praise. It has taken a place in literature almost unique, and the tragic story of the melancholy Dane is as fully and as widely received from SHAKESPEARE'S version as any genuine historic fact. The literary history, however, of this wonderful tragedy is exceedingly obscure. SHAKESPEARE, unlike BEN JONSON; took no trouble about his marvellous dramas; and it was not till seven years after his death that the collected edition of his works appeared. HEMINGE and CONDELL, the editors of this folio of 1623, caution their "great variety of readers" against "diuers stol'n and surreptitious copies" previously published, and profess to have printed their edition from "papers" in which they "scarce received from him a blot." The folio, however, is carelessly edited and badly printed, and we are indebted to some of these "stol'n and surreptitious copies" for some noble passages which would otherwise have been irrecoverably lost. Among these early quartos, most of which are very scarce, the first edition of *Hamlet* was till recently unique. It bore the date of 1603, and became the property of the late Duke of DEVONSHIRE in 1825, along with twelve other scarce old plays. The volume, which formerly

belonged to Sir THOMAS HANMER, was bought by PAYNE and Foss for 180*l.*, sold to the Duke for 250*l.*, and is now estimated to be worth 400*l.* A reprint of the *Hamlet*, very carefully and accurately made, was published in 1825, but without the last leaf, which was deficient in the original, and this leaf was not supplied till 1856, when a second copy of the play was discovered by Mr. M. W. ROONEY of Dublin. This copy, which had the last leaf perfect, but wanted the title page, was bought by Mr. ROONEY from a student of Trinity College, Dublin, who had brought it from Nottinghamshire with his other books. After reprinting the last leaf, Mr. ROONEY sold the pamphlet to Mr. BOONE for 70*l.*, from whom Mr. J. O. HALLIWELL bought it for 120*l.*, and it is now deposited in the British Museum.

Critics, of course, differ very widely as to the real date and history of this famous quarto. Mr. PAYNE COLLIER thinks it was probably printed from short-hand notes, revised by an inferior dramatist: others consider that it is, as far as it goes, a correct copy of the first version of the famous play: while nearly all agree that the date upon the title page gives no clue to the real date when the play was first written and performed. The contemporary literature affords four passages showing that a play called *Hamlet* was known before 1598, but no trace is found of any other *Hamlet* than that which bears SHAKESPEARE'S name; and it is therefore a reasonable assumption that this drama, bearing the date 1603, may have been a recognised work of SHAKESPEARE, publicly performed several years before that date, and "surreptitiously" printed in that year. This would allow the further inference that the subject was a favourite one with SHAKESPEARE, and that about the beginning of the seventeenth century he revised his early drama, and "enlarged it to almost as much againe as it was." As the evidence is so very scanty, and the limits of this preface will not permit a discussion of probabilities, I must refer the reader to the remarks of Mr. COLLIER, Mr. KNIGHT, Mr. DYCE, and Mr. STAUNTON, and to an article in the *Edinburgh Review* (lxxxix, 377—384), in which the question is fairly and fully discussed, and record my own conviction that both the texts now republished are most valuable, the first as

a "rough-hewn" draft of a noble drama (written probably 1587-1589, "diverse times acted by His Highness's servants" till 1602, when it was "entered" for publication, and soon afterwards "enlarged"), and "shaped," as it appears in the second quarto, by the divine bard's maturer mind.

The 1604 quarto is also scarce, only three copies being known. One belongs to the Duke of DEVONSHIRE, another to Lord HOWE, and the other to Mr. HUTH, junior, of London. The history of the Devonshire copy is not publicly known, that of Lord HOWE formerly belonged to CHARLES JENNENS, Esq., and Mr. HUTH's copy was discovered by Mr. HOWARD STAUNTON in the library of Mr. PLUMER of Selkirk, and for which, with a folio of 1623, and 1632, Mr. HUTH paid 200*l.*, leaving about 165*l.* as the cost of the quarto *Hamlet*. All these copies are perfect and extremely valuable, not only as giving the text "enlarged to almost as much againe as it was, according to the true and perfect coppie," but as containing many passages of extreme beauty not found in the earlier quarto. A glance at the pages of this reprint will show how large are the additions, and how singularly interesting is the collation of the two texts. Whatever theory may be adopted as to their origin or date, their rarity is remarkable and their literary value great, since (in the words of Mons. F. V. HUGO, who has recently translated both versions into French) they afford us a "comparaison infiniment curieuse, en ce qu'elle nous permet de pénétrer jusqu'au fond la pensée du poëte, et de surprendre les secrets du génie en travail."

The extreme rarity and value of these two quartos has kept them almost out of the reach of the great world of SHAKESPEARE-scholars; but the late Duke of DEVONSHIRE liberally ordered fac-similes to be made, and forty copies were issued under the superintendence of Mr. PAYNE COLLIER, and presented to various public libraries and eminent literary men. Even these, however, are too scarce to reach the great mass of readers; and the present volume (in which the pages on the *right* hand side are exact copies of the *Second Quarto*, page for page) is offered to the literary world as a careful and accurate reprint of the two scarce and valuable original