

SHAKESPEARE'S: THE WINTER'S TALE

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Shakespeare's: The Winter's Tale by William Shakespeare & Brainerd Kellogg

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WILLIAM SHAKESPEARE & BRAINERD KELLOGG

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EDITOR'S NOTE.

THE text here presented, adapted for use in mixed classes, has been carefully collated with that of six or seven of the latest and best editions. Where there was any disagreement those readings have been adopted which seemed most reasonable and were supported by the best authority.

The notes of English editors have been freely used. Those taken as the basis of our work have been rigorously pruned wherever they were thought too learned or too minute, or contained matter that for any other reason seemed unsuited to our purpose. We have generously added to them, also, wherever they seemed to be lacking.

B. K.

GENERAL NOTICE.

"AN attempt has been made in these new editions to interpret Shakespeare by the aid of Shakespeare himself. The Method of Comparison has been constantly employed; and the language used by him in one place has been compared with the language used in other places in similar circumstances, as well as with older English and with newer English. The text has been as carefully and as thoroughly annotated as the text of any Greek or Latin classic.

"The first purpose in this elaborate annotation is, of course the full working out of Shakespeare's meaning. The Editor has in all circumstances taken as much pains with this as if he had been making out the difficult and obscure terms of a will in which he himself was personally interested; and he submits that this thorough excavation of the meaning of a really profound thinker is one of the very best kinds of training that a boy or girl can receive at school. This is to read the very mind of Shakespeare, and to weave his thoughts into the fibre of one's own mental constitution. And always new rewards come to the careful reader—in the shape of new meanings, recognition of

thoughts he had before missed, of relations between the characters that had hitherto escaped him. For reading Shakespeare is just like examining Nature; there are no hollowesses, there is no scamped work, for Shakespeare is as patiently exact and as first-hand as Nature herself.

"Besides this thorough working-out of Shakespeare's meaning, advantage has been taken of the opportunity to teach his English—to make each play an introduction to the ENGLISH OF SHAKESPEARE. For this purpose copious collections of similar phrases have been gathered from other plays; his idioms have been dwelt upon; his peculiar use of words; his style and his rhythm. Some Teachers may consider that too many instances are given; but, in teaching, as in everything else, the old French saying is true: *Asses n'y a, s'il trop n'y a*. The Teacher need not require each pupil to give him *all* the instances collected. If each gives one or two, it will probably be enough; and, among them all, it is certain that one or two will stick in the memory. It is probable that, for those pupils who do not study either Greek or Latin, this close examination of every word and phrase in the text of Shakespeare will be the best substitute that can be found for the study of the ancient classics.

"It were much to be hoped that Shakespeare should become more and more of a study, and that every boy and girl should have a thorough knowledge of at least one play of Shakespeare before leaving school. It would be one of the best lessons in human life, without the chance of a polluting or degrading experience. It would also have the effect of bringing back into the too pale and formal English of modern times a large number of pithy and

vigorous phrases which would help to develop as well as to reflect vigor in the characters of the readers. Shakespeare used the English language with more power than any other writer that ever lived—he made it do more and say more than it had ever done; he made it speak in a more original way; and his combinations of words are perpetual provocations and invitations to originality and to newness of insight.”—J. M. D. MEIKLEJOHN, M.A.,
Professor of the Theory, History, and Practice of Education in the University of St. Andrews,

INTRODUCTION
TO
THE WINTER'S TALE.

The Winter's Tale appears to have first seen public light in the spring of 1611; and the internal evidence from style and thought shows, even if no external evidence were forthcoming, that it must have been one of Shakespeare's latest plays, written not merely when his wisdom of life and his power over language were most complete, but when, after all his struggles, inward and outward, he had reached that perfection of peace which his latest plays so delightfully reflect.

For the materials of his plot, Shakespeare has, as frequently, been content to take a well known novel of the time, in the present instance, that of *Pandosto, or Dorastus and Fawnia*, by Robert Greene; but, though closely following the story in its main incidents, more especially in the earlier portions, he has introduced characters (Antigonus, Paulina, and Autolycus) which have no antitypes in the novel, and by his spiritual treatment of the subject has made it as much his own

as if he had drawn upon his invention for the whole story.

In regard to the general spirit of *The Winter's Tale*, no other criticism with which I am acquainted sums it up so well as Professor Dowden's words when, in reference to the plays of Shakespeare's final period, he speaks of their "pathetic yet august serenity." Of the same group he further remarks that in each of them "While grievous errors of the heart are shown to us, and wrongs of man as cruel as those of the great tragedies, at the end there is a resolution of the dissonance, a reconciliation. This is the word which interprets Shakespeare's latest plays—reconciliation, 'word over all, beautiful as the sky.' It is not, as in the earlier comedies—*The Two Gentlemen of Verona*, *Much Ado about Nothing*, *As You Like It*, and others—a mere *dénouement*. The resolution of the discords in these latest plays is not a mere stage necessity, or a necessity of composition, resorted to by the dramatist to effect an ending of his play, and little interesting his imagination or his heart. Its significance here is ethical and spiritual; it is a moral necessity." And again, "Over the beauty of youth and the love of youth, there is shed, in these plays of Shakespeare's final period, a clear yet tender luminousness, not elsewhere to be perceived in his writings. In his earlier plays, Shakespeare writes concerning young men and maidens, their loves, their mirth, their griefs, as one who is among them, who has a lively, personal interest in their concerns, who

can make merry with them, treat them familiarly, and, if need be, can mock them into good sense. There is nothing in these early plays wonderful, strangely beautiful, pathetic about youth and its joys and sorrows. In the histories and tragedies, as was to be expected, more massive, broader, or more profound objects of interest engaged the poet's imagination. But in these latest plays, the beautiful pathetic light is always present. There are the sufferers, aged, experienced, tried—Queen Katherine, Prospero, Hermione. And over against these there are the children absorbed in their happy and exquisite egoism,—Perdita and Miranda, Florizel and Ferdinand, and the boys of old Belarius."

Greene's novel, so far from resembling Helena's description of herself and Hermia,

"Like to a double cherry, seeming parted,
But yet a union in partition,"

is in reality two stories lightly linked together by the circumstance that the same persons play a part in both. The former of the two stories, that of Leontes' jealousy and his vengeance upon Hermione, occupies the first three acts; the latter story, dealing with the loves of Perdita and Florizel, and the reconciliation of Hermione and Leontes born of those loves, completes the play. Gervinus very aptly speaks of the "wasp-like body of Greene's story," and remarks, "While Shakespeare has at other times permitted in his dramas the existence of a two-fold action, connected by a common