



Shakespeare

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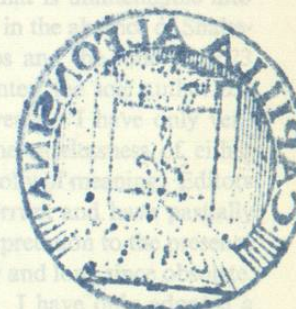
COMPLETE WORKS

EDITED

WITH A GLOSSARY BY

W. J. CRAIG, M.A.

Trinity College, Dublin



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WILLIAM SHAKESPEARE

Born: Stratford-upon-Avon April 1564

Died: Stratford-upon-Avon April 1616

The Oxford Standard Authors edition of Shakespeare's Works was first published in 1905, and reprinted 1905, 1907, 1909, 1911, 1913, 1914, 1916, 1919, 1922, 1924, 1926, 1928, 1930, 1935, and 1942. Reset in 1943, and reprinted in 1945, 1947, 1950, 1952, 1954, 1955, 1957, 1959, 1962, 1964, and 1966.

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PREFACE

THERE is no proof that Shakespeare personally superintended the printing of any of his plays. Although sixteen came separately from the press in small quarto volumes during his lifetime, many, if not all, of these were published without the consent or supervision of the author from copies often surreptitiously obtained from the playhouse. At the time of Shakespeare's death in 1616, no less than twenty-one plays remained in manuscript. Six years later, in 1622, one of these, 'Othello', was issued to the public in quarto. It was not until 1623 that Shakespeare's actor friends, John Heming and Henry Condell, brought together the previously printed and unprinted dramas of which they knew him to be the author, and published them in a folio volume in order 'to keep' (as they wrote) 'the memory of so worthy a friend and fellow alive'. Thirty-six plays were thus claimed for Shakespeare. The thirty-seventh, 'Pericles', had been first printed separately in quarto in 1609, but was not added to the collection until the third folio appeared in 1664.

The text alike of the first folio and the quartos was doubtless supplied by playhouse copies which often embodied the ill-conditioned interpolations and alterations of actors and theatrical managers. As a rule the editors of 1623 followed where they could the text of the quartos, but in a few cases they unwisely had recourse to less correct copies. Moreover, the printers of both Elizabeth's and James I's reigns were very liable to typographical error, and they introduced much that is unintelligible into the original editions of Shakespeare's works. But in the absence of Shakespeare's manuscripts, the seventeen early quartos and the folio of 1623 jointly present, despite defect of copyist and printer, the sole authorized version of the Shakespearian text. From that version I have only ventured to deviate where it seemed to me that the carelessness of either copyist or printer deprived a word or sentence wholly of meaning. Editors of Shakespeare have sometimes denounced as corrupt and have partially altered passages which owe their difficulty of interpretation to the presence of some word or phrase rare in Shakespeare's day and long since obsolete. It has been my endeavour to avoid this danger. I have only adopted a change after convincing myself that the characteristics of Shakespeare's vocabulary or literary style failed to justify the original reading.

For the uncertain orthography of the old editions I have substituted the recognized orthography of the present day. But metrical considerations occasionally render the retention of the older spelling necessary, and I have deemed it desirable to adhere to the older forms of a few words

which modern orthography has practically shaped anew. The punctuation has been thoroughly revised, and, to increase facilities of reference, I have numbered the lines at shorter intervals than have been adopted hitherto.

In seeking to emend corrupt passages I have carefully considered the suggestions of my many predecessors, and from few of those who have already laboured in the field of textual criticism have I failed to derive some enlightenment. Of the older editors, Theobald, whose edition of Shakespeare appeared in 1733, and Capell, whose edition appeared in 1768, have proved most helpful. Among more modern editions I am chiefly indebted to the work of Delius, Dyce, and the Cambridge editors. A very few of the emendations which I have adopted are now introduced into the text for the first time. My thanks are due to my friend Mr. P. A. Daniel for many useful suggestions.

I have appended a short glossary, which I trust will adequately explain the meaning of the obsolete words which Shakespeare employed.

W. J. CRAIG.

1894.

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THE TEMPEST

DRAMATIS PERSONÆ

ALONSO, King of Naples.
SEBASTIAN, his Brother.
PROSPERO, the right Duke of Milan.
ANTONIO, his Brother, the usurping Duke of Milan.
FERDINAND, Son to the King of Naples.
GONZALO, an honest old Counsellor.
ADRIAN, } Lords.
FRANCISCO, }
CALIBAN, a savage and deformed Slave.
TRINCULO, a Jester.

STEPHANO, a drunken Butler.
Master of a Ship, Boatswain, Mariners.
MIRANDA, Daughter to Prospero.
ARIEL, an airy Spirit.
IRIS,
CERES,
JUNO,
Nymphs,
Reapers,
} presented by Spirits.
Other Spirits attending on Prospero.

SCENE.—*The Sea, with a Ship; afterwards an Island.*

ACT I

SCENE I.—*On a Ship at Sea. A tempestuous noise of thunder and lightning heard.*

Enter a Shipmaster and a Boatswain severally.

Mastr. Boatswain!

Boats. Here, master: what cheer?

Mastr. Good, speak to the mariners: fall to't yarely, or we run ourselves aground: bestir, bestir. [Exit.

Enter Mariners.

Boats. Heigh, my hearts! cheerly, cheerly, my hearts! yare, yare! Take in the topsail. Tend to the master's whistle.—Blow, till thou burst thy wind, if room enough! 9

Enter ALONSO, SEBASTIAN, ANTONIO, FERDINAND, GONZALO, and others.

Alon. Good boatswain, have care. Where's the master? Play the men.

Boats. I pray now, keep below. 12

Ant. Where is the master, boson?

Boats. Do you not hear him? You mar our labour: keep your cabins: you do assist the storm. 16

Gon. Nay, good, be patient.

Boats. When the sea is. Hence! What cares these roarers for the name of king? To cabin: silence! trouble us not. 20

Gon. Good, yet remember whom thou hast aboard. 22

Boats. None that I more love than myself. You are a counsellor: if you can command these elements to silence, and work the peace of the present, we will not hand a rope more; use your authority: if you cannot, give thanks you have lived so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap.—Cheerly, good hearts!—Out of our way, I say. [Exit.

Gon. I have great comfort from this fellow: methinks he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good Fate, to his hanging! make the rope of his destiny our cable, for our own doth little advantage! If he be not born to be hanged, our case is miserable. [Exit.

Re-enter Boatswain.

Boats. Down with the topmast! yare! lower, lower! Bring her to try with main-course. [A cry within.] A plague upon this howling! they are louder than the weather, or our office.— 42

Re-enter SEBASTIAN, ANTONIO, and GONZALO. Yet again? what do you here? Shall we give o'er, and drown? Have you a mind to sink?

Seb. A pox o' your throat, you bawling, blasphemous, incharitable dog!

Boats. Work you, then. 47

Ant. Hang, cur, hang! you whoreson, insolent noisemaker, we are less afraid to be drowned than thou art.

Gon. I'll warrant him for drowning; though the ship were no stronger than a nutshell, and as leaky as an unstanch'd wench. 53

Boats. Lay her a-hold, a-hold! Set her two courses; off to sea again; lay her off.

Enter Mariners, wet.

Mar. All lost! to prayers, to prayers! all lost! [Exeunt.

Boats. What, must our mouths be cold? 58
Gon. The king and prince at prayers! let us assist them,

For our case is as theirs.

Seb. I am out of patience. 60
Ant. We are merely cheated of our lives by drunkards.—

This wide-chapp'd rascal,—would thou might'st lie drowning,

The washing of ten tides!

Gon. He'll be hang'd yet, Though every drop of water swear against it, 64
And gape at wid'st to glut him.

[A confused noise within.—'Mercy on us!—'We split, we split!—'Farewell, my wife and children!—'

'Farewell, brother!—'We split, we split, we split!—' 67

Ant. Let's all sink wi' the king. [Exit.

Seb. Let's take leave of him. [Exit.

Gon. Now would I give a thousand furlongs of sea for an acre of barren ground; long heath, brown furze, any thing. The wills above be done! but I would fain die a dry death. [Exit.