

SHAKESPEARE THREE COMEDIES



THE TAMING OF THE SHREW
A MIDSUMMER NIGHT'S DREAM
TWELFTH NIGHT

Edited by Barbara A. Mowat and Paul Werstine



THE NEW FOLGER LIBRARY SHAKESPEARE

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THREE COMEDIES

THE TAMING OF THE SHREW

A MIDSUMMER NIGHT'S
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TWELFTH NIGHT

BY WILLIAM SHAKESPEARE

BARBARA A. MOWAT AND
PAUL WERSTINE



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THE NEW FOLGER LIBRARY SHAKESPEARE

Designed to make Shakespeare's great plays available to all readers, the New Folger Library edition of Shakespeare's plays provides accurate texts in modern spelling and punctuation, as well as scene-by-scene action summaries, full explanatory notes, and notes recording the most significant departures from the early printed versions.

This collection of three of Shakespeare's greatest comedies is based on the acclaimed individual Folger editions of the plays. In those editions, each play is prefaced by a brief introduction and followed by a "Modern Perspective" written by an expert on that particular play, along with many pictures clarifying Shakespeare's language. Each is also prefaced by a guide to reading Shakespeare's language and by accounts of his life and theater, and is followed by an annotated list of further readings.

Barbara A. Mowat is Director of Academic Programs at the Folger Shakespeare Library, Executive Editor of *Shakespeare Quarterly*, Chair of the Folger Institute, and author of *The Dramaturgy of Shakespeare's Romances* and of essays on Shakespeare's plays and on the editing of the plays.

Paul Werstine is Professor of English at King's College and the Graduate School of the University of Western Ontario, Canada. He is general editor of the New Variorum Shakespeare and author of many papers and articles on the printing and editing of Shakespeare's plays.

The Folger Shakespeare Library

The Folger Shakespeare Library in Washington, D.C., a privately funded research library dedicated to Shakespeare and the civilization of early modern Europe, was founded in 1932 by Henry Clay and Emily Jordan Folger. In addition to its role as the world's preeminent Shakespeare collection and its emergence as a leading center for Renaissance studies, the Folger Library offers a wide array of cultural and educational programs and services for the general public.

EDITORS

BARBARA A. MOWAT

Director of Academic Programs

Folger Shakespeare Library

PAUL WERSTINE

Professor of English

King's College and the University of Western Ontario

From the Director of the Library

For over four decades, the Folger Library General Reader's Shakespeare provided accurate and accessible texts of the plays and poems to students, teachers, and millions of other interested readers. Today, in an age often impatient with the past, the passion for Shakespeare continues to grow. No author speaks more powerfully to the human condition, in all its variety, than this actor/playwright from a minor sixteenth-century English village.

Over the years vast changes have occurred in the way Shakespeare's works are edited, performed, studied, and taught. The New Folger Library Shakespeare replaces the earlier versions, bringing to bear the best and most current thinking concerning both the texts and their interpretation. Here is an edition which makes the plays and poems fully understandable for modern readers using uncompromising scholarship. Professors Barbara Mowat and Paul Werstine are uniquely qualified to produce this New Folger Shakespeare for a new generation of readers. The Library is grateful for the learning, clarity, and imagination they have brought to this ambitious project.

Werner Gundersheimer,
Director of the Folger Shakespeare
Library from 1984 to 2002

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Our biggest debt is to the Folger Shakespeare Library—to Werner Gundersheimer, Director of the Library from 1984 to 2002, who made possible our edition; to Deborah Curren-Aquino, who provides extensive editorial and production support; to Peggy O'Brien, former Director of Education at the Folger and now Director of Education Programs at the Corporation for Public Broadcasting, who gave us expert advice about the needs being expressed by Shakespeare teachers and students (and to Martha Christian and other "master teachers" who used our texts in manuscript in their classrooms); to Allan Shnerson and Mary Bloodworth for expert computer support;

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Barbara A. Mowat and Paul Werstine

An Introduction to the Texts of This Edition

In this collection of *Three Comedies* we reprint the single-volume editions of plays edited by Mowat and Werstine and published by Washington Square Press in 1992 (*The Taming of the Shrew*) and 1993 (*A Midsummer Night's Dream* and *Twelfth Night*). These single-volume editions are based directly upon the earliest printed texts of the plays. *A Midsummer Night's Dream* was first printed in a quarto dated 1600; *The Taming of the Shrew* and *Twelfth Night* were first printed in the 1623 collection of Shakespeare's plays now known as the First Folio. While the texts and explanatory notes are the same in this collection of *Three Comedies* (except for formatting) as in the 1992 and 1993 single-volume editions, the single-volume editions contain fuller discussions of the relation of our texts to the early printed versions, along with more extensive textual notes; an introduction to Shakespeare's language; information about Shakespeare, his theater, and the publication of his plays; a list of further readings; illustrations drawn from the Folger's holdings of rare books; and an essay about the play. Readers interested in such matters are encouraged to consult the 1992 and 1993 editions. In the present volume, we offer accurate texts in modern spelling, full explanatory notes, and scene-by-scene action summaries.

For the convenience of the reader, we have in our editions modernized the punctuation and the spelling of the early printed texts. Sometimes we go so far as to modernize certain old forms of words; for example,

when *a* means *he*, we change it to *he*; we change *mo* to *more* and *ye* to *you*. But we have not modernized forms of words that sound distinctly different from modern forms. For example, when the early printed texts read *sith* or *apricocks* or *porpentine*, we have not modernized to *since*, *apricots*, *porcupine*. When the forms *an*, *and*, or *and if* appear instead of the modern form *if*, we have reduced *and* to *an* but have not changed any of these forms to their modern equivalent, *if*. We also modernize *and*, where necessary, correct passages in foreign languages, unless an error in the early printed text can be reasonably explained as a joke.

Whenever we change the wording of the early printed text or add anything to its stage directions, we mark the change by enclosing it in superior half-brackets ({}). We want our readers to be immediately aware when we have intervened. (Only when we correct an obvious typographical error in the early printed text does the change not get marked.) Whenever we change the wording of the early printed text, we list the change in the textual notes that follow each play. In this edition, when we have simply corrected an obvious error, we do not list the change in the textual notes, nor do we list punctuation changes. (For more complete textual notes, the reader is advised to consult the single-volume editions of the plays.)

Our editions differ from some earlier ones in trying to aid the reader in imagining the play as a performance rather than as a series of actual or novelistic events. Thus stage directions are written with reference to the stage. For example, when in 2.2 of *Twelfth Night* Viola refuses to take the ring offered to her by Malvolio, he throws it before her. If we were representing the play as pure fiction, our stage direction would read "*He throws the ring to the ground,*" but because we are rep-

resenting the play as stage action, our stage direction reads, instead, "*He throws down the ring.*" Whenever it is reasonably certain, in our view, that a speech is accompanied by a particular action, we provide a stage direction describing the action. (Occasional exceptions to this rule occur when the action is so obvious that to add a stage direction would insult the reader.) Stage directions for the entrance of characters in mid-scene are placed so that they immediately precede the characters' participation in the scene, even though these entrances may appear somewhat earlier in the early printed texts. We do not record these alterations in the position of stage directions in the textual notes. Latin stage directions (e.g., *Exeunt*) are translated into English (e.g., *They exit*).

In our editions, we regularize a number of the proper names, as is the usual practice in editions of Shakespeare's plays. For example, although *Twelfth Night's* Viola enters once under the name "Violenta" in the First Folio, in our edition she is always designated "Viola."

We also expand the often severely abbreviated forms of names used as speech headings in early printed texts into the full names of the characters, and silently regularize the speakers' names in speech headings, using only a single designation for each character, even though the early printed texts sometimes use a variety of designations. For example, more often than not in the 1600 quarto of *A Midsummer Night's Dream*, the character Robin Goodfellow speaks (according to the speech prefixes) after his proper name "Robin," although more than a few times his speeches are prefixed with the generic form "Puck." (He is, as he himself tells us, a puck or hobgoblin.) Our editorial decision in this case is to regularize all the speech prefixes to the quarto's preferred form "Robin."

In our editions, as well, we mark with a dash any change of address within a speech, unless a stage direction intervenes. When the *-ed* ending of a word is to be pronounced, we mark it with an accent. Like editors for the last two centuries, we print metrically linked lines in the following way:

VIOLA

I think not so, my lord.

ORSINO

Dear lad, believe it.

However, when there are a number of short verse-lines that can be linked in more than one way, we do not, with rare exceptions, indent any of them.

The Explanatory Notes

The notes that appear directly after each playtext are designed to provide readers with the help that they may need to enjoy the play. Whenever the meaning of a word in the text is not readily accessible in a good contemporary dictionary, we offer the meaning in a note. Sometimes we provide a note even when the relevant meaning is to be found in the dictionary but when the word has acquired since Shakespeare's time other potentially confusing meanings. In our notes, we try to offer modern synonyms for Shakespeare's words. We also try to indicate to the reader the connection between the word in the play and the modern synonym. For example, Shakespeare sometimes uses the word *head* to mean *source*, but, for modern readers, there may be no connection evident between these two words. We provide the connection by explaining Shakespeare's usage as follows: "**head:** fountainhead,

source." On some occasions, a whole phrase or clause needs explanation. Then we rephrase in our own words the difficult passage, and add at the end synonyms for individual words in the passage. When scholars have been unable to determine the meaning of a word or phrase, we acknowledge the uncertainty.

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THE
TAMING
OF THE
SHREW

Shakespeare's *The Taming of the Shrew*

Love and marriage are the concerns of Shakespeare's *The Taming of the Shrew*. The play offers us some strikingly different models of the process of attracting and choosing a mate and then coming to terms with the mate one has chosen. Some of these models may still seem attractive to us, some not. Lucentio's courtship of and marriage to Bianca are prompted by his idealized love of an apparently ideal woman. When she first appears, Bianca is silent and perfectly obedient to her father. Lucentio then speaks of her as if she were a goddess come to earth. Because her father denies all men the opportunity openly to court Bianca, Lucentio spontaneously throws off his social status as a gentleman in order to disguise himself as a lowly tutor, the only kind of man that Bianca's father, Baptista, will let near her. All that matters to Lucentio is winning Bianca's heart. To marry her—even in secret and in shared defiance of her father—is surely, he believes, to be happy.

An alternative style of wooing adopted by Petruchio in quest of Katherine is notably free of idealism. Petruchio is concerned with money. He takes money from all Bianca's suitors for wooing her older sister, Katherine, who, Baptista has dictated, must be married before Bianca. When Petruchio comes to see Katherine, he first arranges with her father the dowry to be acquired by marrying her. Assured of the money, Petruchio is ready to marry Katherine even against her will. Katherine is the shrew named in the play's title; and, according to all