

THE ARDEN SHAKESPEARE

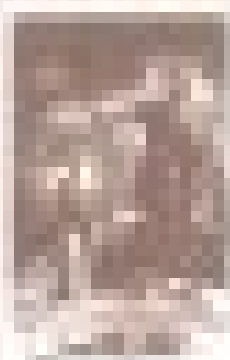


莎士比亚作品解读丛书

奥赛罗

主编 [英] E. A. J. 霍尼希曼 (E. A. J. Honigmann)

Othello



肇庆市书画函授大学建校二十周年纪念册

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The Editor

E. A. J. Honigmann is the author of more than a dozen books on Shakespeare and his contemporaries, including *Shakespeare, Seven Tragedies; the Dramatist's Manipulation of Response* (1976, 2002) and *Myriad-Minded Shakespeare* (1989, 1998). He has taught as a lecturer at Glasgow University, as a Fellow of the Shakespeare Institute in Stratford-upon-Avon (Birmingham University), as Joseph Cowen Professor of English Literature in the University of Newcastle-upon-Tyne, and in Canada and the United States. His *The Texts of 'Othello' and Shakespearian Revision* (1996) is a companion volume to this Arden edition.

For
Elsie McConnachie Honigmann
(née Packman)
10.7.1929–6.12.1994

Only a sweet and virtuous soul
Like seasoned timber, never gives;
But, though the whole world turn to coal,
Then chiefly lives.
(George Herbert)

GENERAL EDITORS'

PREFACE

The Arden Shakespeare is now nearly one hundred years old. The earliest volume in the first edition, Edward Dowden's edition of *Hamlet*, was published in 1899. Since then the Arden Shakespeare has become internationally recognized and respected. It is now widely acknowledged as the pre-eminent Shakespeare series, valued by scholars, students, actors, and 'the great variety of readers' alike for its readable and reliable texts, its full annotation and its richly informative introductions.

We have aimed in the third Arden edition to maintain the quality and general character of its predecessors, preserving the commitment to presenting the play as it has been shaped in history. While each individual edition will necessarily have its own emphasis in the light of the unique possibilities and problems posed by the play, the series as a whole, like the earlier Ardens, insists upon the highest standards of scholarship and upon attractive and accessible presentation.

Newly edited from the original quarto and folio editions, the texts are presented in fully modernized form, with a textual apparatus that records all substantial divergences from those early printings. The notes and introductions focus on the conditions and possibilities of meaning that editors, critics and performers (on stage and screen) have discovered in the play. While building upon the rich history of scholarly and theatrical activity that has long shaped our understanding of the texts of Shakespeare's plays, this third edition of the Arden Shakespeare is made necessary and possible by a new generation's encounter with Shakespeare, engaging with the plays and their complex relation to the culture in which they were – and continue to be – produced.

THE TEXT

On each page of the play itself, readers will find a passage of text followed by commentary and, finally, textual notes. Act and scene divisions (seldom present in the early editions and often the product of eighteenth-century or later scholarship) have been retained for ease of reference, but have been given less prominence than in the previous series. Editorial indications of location of the action have been removed to the textual notes or commentary.

In the text itself, unfamiliar typographic conventions have been avoided in order to minimize obstacles to the reader. Elided forms in the early texts are spelt out in full in verse lines wherever they indicate a usual late twentieth-century pronunciation that requires no special indication and wherever they occur in prose (except when they indicate non-standard pronunciation). In verse speeches, marks of elision are retained where they are necessary guides to the scansion and pronunciation of the line. Final -ed in past tense and participial forms of verbs is always printed as -ed, without accent, never as -'d, but wherever the required pronunciation diverges from modern usage a note in the commentary draws attention to the fact. Where the final -ed should be given syllabic value contrary to modern usage, e.g.

Doth Silvia know that I am banished?
(*TGV* 3.1.214)

the note will take the form

214 **banished** banishéd

Conventional lineation of divided verse lines shared by two or more speakers has been reconsidered and sometimes rearranged. Except for the familiar *Exit* and *Exeunt*, Latin forms in stage directions and speech prefixes have been translated into English and the original Latin forms recorded in the textual notes.

COMMENTARY AND TEXTUAL NOTES

Notes in the commentary, for which a major source will be the *Oxford English Dictionary*, offer glossarial and other explication of

verbal difficulties; they may also include discussion of points of theatrical interpretation and, in relevant cases, substantial extracts from Shakespeare's source material. Editors will not usually offer glossarial notes for words adequately defined in the *Concise Oxford Dictionary* or *Webster's Ninth New Collegiate Dictionary*, but in cases of doubt they will include notes. Attention, however, will be drawn to places where more than one likely interpretation can be proposed and to significant verbal and syntactic complexity. Notes preceded by * involve readings altered from the early edition(s) on which the text is based.

Headnotes to acts or scenes discuss, where appropriate, questions of scene location, Shakespeare's handling of his source materials, and major difficulties of staging. The list of roles (so headed to emphasize the play's status as a text for performance) is also considered in commentary notes. These may include comment on plausible patterns of casting with the resources of an Elizabethan or Jacobean acting company and also on any variation in the description of roles in their speech prefixes in the early editions.

The textual notes are designed to let readers know when the edited text diverges from the early edition(s) on which it is based. Wherever this happens the note will record the rejected reading of the early edition(s), in original spelling, and the source of the reading adopted in this edition. Other forms from the early edition(s) recorded in these notes will include some spellings of particular interest or significance and original forms of translated stage directions. Where two early editions are involved, for instance with *Othello*, the notes will also record all important differences between them. The textual notes take a form that has been in use since the nineteenth century. This comprises, first: line reference, reading adopted in the text and closing square bracket; then: abbreviated reference, in italic, to the earliest edition to adopt the accepted reading, italic semi-colon and noteworthy alternative reading(s), each with abbreviated italic reference to its source.

Conventions used in these textual notes include the following. The solidus / is used, in notes quoting verse or discussing verse lining, to indicate line endings. Distinctive spellings of the basic text (Q or F) follow the square bracket without indication of

source and are enclosed in italic brackets. Names enclosed in brackets indicate originators of conjectural emendations when these did not originate in an edition of the text, or when this edition records a conjecture not accepted into its text. Stage directions (SDs) are referred to by the number of the line within or immediately after which they are placed. Line numbers with a decimal point relate to centred SDs not falling within a verse line and to SDs more than one line long, with the number after the point indicating the line within the SD: e.g. 78.4 refers to the fourth line of the SD following line 78. Lines of SDs at the start of a scene are numbered 0.1, 0.2, etc. Where only a line number precedes the square bracket, e.g. 128], the note relates to the whole line; where SD is added to the number, it relates to the whole of a SD within or immediately following the line. Speech prefixes (SPs) follow similar conventions, 203 SP] referring to the speaker's name for line 203. Where a SP reference takes the form e.g. 38+SP, it relates to all subsequent speeches assigned to that speaker in the scene in question.

Where, as with *King Henry V*, one of the early editions is a so-called 'bad quarto' (that is, a text either heavily adapted, or reconstructed from memory, or both), the divergences from the present edition are too great to be recorded in full in the notes. In these cases the editions will include a reduced photographic facsimile of the 'bad quarto' in an appendix.

INTRODUCTION

Both the introduction and the commentary are designed to present the plays as texts for performance, and make appropriate reference to stage, film and television versions, as well as introducing the reader to the range of critical approaches to the plays. They discuss the history of the reception of the texts within the theatre and scholarship and beyond, investigating the interdependency of the literary text and the surrounding 'cultural text' both at the time of the original production of Shakespeare's works and during their long and rich afterlife.

P R E F A C E

'What I would now like to propose to you', the General Editor of the Arden Shakespeare wrote to me on 17 August 1982, 'is that you consider taking on the editing of the next Arden *Othello*.' He suggested 1988 as the completion date. I was tempted, but did I really want to give five or six years to a single play? After some soul-searching I signed a contract with Methuen & Co. to deliver the edition in 1988 in a form 'acceptable to the General Editor', with 'sufficient appendices' (whatever that means: is five sufficient?). I knew, of course, that *Othello* had received much less detailed editorial attention than *Hamlet* or *King Lear*, though not that so much editorial work still remained to be done. Five or six years have stretched to somewhat more, the Arden Shakespeare is no longer published by Methuen, its General Editor has been joined by two other General Editors, the edition of *Othello* needed a companion volume on *The Texts of 'Othello'* (Routledge, 1996) – much has changed, yet my gratitude to Richard Proudfoot has remained constant (or rather, has grown with the years). He chose the editor, he read through my drafts and always commented encouragingly (and, to my great advantage, critically). On almost every page I am indebted to him, and I gladly acknowledge this. At a later stage, in the last year or so, a second General Editor (David Scott Kastan) checked through the edition: I am grateful to him as well for many helpful comments.

Over the years innumerable offprints of articles on *Othello* have reached me, some from old friends, others from complete strangers. It was not possible to refer to all of them, the list of publications on the play being now so huge, but I hope that the edition has benefited, directly or indirectly. Other friends and colleagues have helped in different ways – sending books that were unobtainable in Britain, inviting me to give lectures or to write

Preface

papers on *Othello*, or simply answering my questions: David Bevington, Helen Boden, Susan Brock, T. W. Craik, Katherine Duncan-Jones, R. A. Foakes, the late Charlton Hinman, Harold Jenkins, Holger Klein, Giorgio Melchiori, Sylvia Morris, Barbara Mowat, Elisabeth Orsten, Edward Pechter, Willem Schrickx, the late Terence Spencer, Marvin Spevack, Rosamond Kent Sprague and Stanley Wells. Mairi McDonald, Marian Pringle and Robert Smallwood of the Shakespeare Centre, Stratford-upon-Avon, were efficient and helpful in locating books, manuscripts and illustrations. In addition I am grateful to the librarians and officials of the Bodleian Library, the British Film Institute, the British Library, Cambridge University Library and Trinity College, Cambridge, Durham University Library, the Public Record Office, the Theatre Museum (London) and, last but not least, Newcastle University Library (the Robinson Library). To all, my sincere thanks: without their generous cooperation this edition would have had many more gaps and faults.

Jane Armstrong, a friend from the Methuen years and Arden 2, who took charge of the third Arden Shakespeare for the publisher, has been, as usual, understanding and supportive. Her colleagues, Penny Wheeler and Judith Ravenscroft, were equally tactful and efficient in dealing with the unforeseen quirks of an edition of Shakespeare – or should I say, of an editor of Shakespeare?

My greatest debt – for putting up with *Othello* uncomplainingly for so long, and for having so much else in common with the gentle Desdemona – is acknowledged in my dedication.

E. A. J. Honigmann
Newcastle upon Tyne

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INTRODUCTION

The greatest tragedy?

Between about 1599 and 1608 Shakespeare wrote a series of tragedies, probably in the following order: *Julius Caesar*, *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, *Coriolanus*, and one less easy to date, *Timon of Athens*. By universal consent these tragedies established him in the front rank of the world's dramatists, and, not a few would wish to say, in the very first place. While the four or five tragedies that began with *Hamlet* are usually seen as the peak of his achievement, many critics have praised either *Hamlet* or *King Lear* as his greatest tragedy.¹ Why not *Othello*? This, the third of the mature tragedies, contains arguably the best plot, two of Shakespeare's most original characters, the most powerful scene in any of his plays, and poetry second to none. We may fairly call it the most exciting of the tragedies – even the most unbearably exciting – so why not the greatest? As will emerge, there are reasons for this reluctance to recognize *Othello* as Shakespeare's supreme masterpiece in tragedy, and also reasons on the other side.

Date, text and principal source

For a discussion of the date of *Othello*, the play's textual history and principal source, see Appendices 1–3. Here is a brief summary of conclusions.

Date (Late 1601–)1602. The traditional date is 1603 or 1604.

Text Arden 3 argues that the two early texts, called the Quarto and Folio, or Q and F, derive from scribal transcripts copied from

1 See especially R. A. Foakes, *Hamlet versus Lear: Cultural Politics and Shakespeare's Art* (Cambridge, 1993); also below, pp. 102ff.