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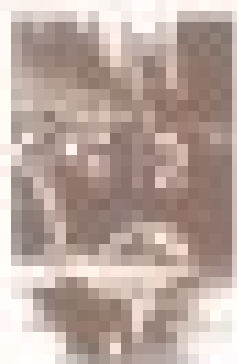
裘力斯·恺撒

主编 [英] 戴维·丹尼尔 (David Daniell)

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The Editor

David Daniell is Emeritus Professor of English at the University of London and Honorary Fellow of Hertford College, Oxford. For 25 years he taught Shakespeare and much else at University College London. He has been Visiting Professor at King's College London, and Visiting Fellow at Magdalen College Oxford. He has taught at Dartmouth College, New Hampshire, and lectured widely in Europe, the USA and the UK. His publications include books on *Coriolanus* and *The Tempest*, and many articles on Shakespeare. He has written extensively on the English Bible, particularly its first translator, William Tyndale.

**For Dorothy, Chris and Andy Daniell,
with love**

GENERAL EDITORS' PREFACE

The Arden Shakespeare is now nearly one hundred years old. The earliest volume in the series, Edward Dowden's *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 annotations 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 volume 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 series 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 work 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** banishèd

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 latest edition of *The Concise Oxford Dictionary* or *Merriam-Webster's 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 editorial emendations or readings in which the rival textual claims of competing early editions (Quarto and Folio) are in dispute.

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 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(s), beginning with the rejected original reading, 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 italic brackets indicate originators of conjectural emendations when these did not originate in an edition of the 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 entry SDs 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 and SD precede the square bracket, e.g. 128 SD], the note 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 intro-

ducing 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 reproduction of Shakespeare's works and during their long and rich afterlife.

ACKNOWLEDGEMENTS

The ideas of more people than I can possibly mention have gone into my thinking about *Julius Caesar* over the years, and more recently into the making of this edition, from books and articles read, and performances seen and commented upon. I hope that, inadequate as it is, a general acknowledgement here of so much wisdom and understanding may be counted to me for righteousness. I have valued T.S. Dorsch's previous Arden edition of *Julius Caesar* (1955): though I often disagree with it, I am honoured to carry the baton forward from his hand. I have benefited particularly from communications from Robert Henke, Blair Worden and Ronnie Mulryne, and the scholarship of Robert Miola. Robert Ireland and Brian Vickers answered complicated questions promptly, at length and with enthusiasm. Robert Ireland read the final proofs and made many valuable suggestions. Some pages of the Introduction first appeared in public at a seminar directed by Robert Miola at the Shakespeare Association of America Conference in Atlanta in 1993. Another section was a paper to the Renaissance Literature Graduate Seminar in Oxford, led by Emrys Jones and Barbara Everett. I learned much from these experiences. Steve Sohmer put at my disposal his insights into the context of the first performances of *Julius Caesar*: more, he made primary and secondary documents available to me at home, a treasure-chest indeed – the publication of this edition means that I have to return that large box: there will be a void in my study in several senses. The librarians of University College London, Magdalen College Oxford, the British Library, the Bodleian Library, the Shakespeare Institute and the Shakespeare Centre at Stratford-upon-Avon, and the London Library, have been unfailingly helpful. Georgianna

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David Daniell
Leverstock Green

CONTENTS

General editors' preface	xi
Acknowledgements	xvi
Introduction	1
<i>The play</i>	1
<i>Julius Caesar in London in 1599</i>	7
<i>The language of Julius Caesar</i>	38
<i>Structures</i>	75
<i>Shakespeare's sources</i>	79
<i>Julius Caesar and the critics</i>	95
<i>Julius Caesar in performance</i>	99
<i>The text</i>	121
 JULIUS CAESAR	 149
Appendix: Plutarch's <i>Lives of the</i> <i>Noble Grecians and Romanes</i>	323
Abbreviations and references	372
<i>Abbreviations used in notes</i>	372
<i>Shakespeare's works and works partly by</i> <i>Shakespeare</i>	372
<i>Editions of Shakespeare collated</i>	373
<i>Other works</i>	375
Index	386

INTRODUCTION

THE PLAY

Julius Caesar is Shakespeare's first great tragedy. It tells the story of the conspiracy to kill Caesar, his assassination, and the civil war that followed, as Caesar's ghost bloodily pursued the chief murderers across the Roman world. Nothing like it had been seen on the stage before. It was a new kind of political play combining fast action (it is a short play – just over half the length of *Hamlet*) and compelling rhetoric. Julius Caesar and the people of Rome, patricians and plebeians alike, have an immediacy that can be felt: the recent history of Rome, and of Caesar himself, is rapidly (and unobtrusively) sketched. Yet in the first three acts the momentum builds to the few seconds of the killing of Caesar – and then builds again until Antony has so skilfully inflamed the mob that, frenzied, they tear an innocent man to pieces on stage, a man who was a poet and maker of good words. From that point, rhetoric, so cleverly used by the conspirators and by Antony, is overtaken by cruelty, revenge and war; on the final battlefield, the two chief conspirators commit suicide, with 'Caesar' on their lips.

Since that fatal moment in Rome on the morning of 15 March 44 BC – the most famous historical event in the West outside the Bible – people have been divided (and still are) about the brutal action to which Brutus gave his power. Was it a necessary culling to save Rome? – King Henry V would have had no hesitation. Or was it, as Goethe called it, the most senseless deed that ever was done? Shakespeare's achievement in this play is to call up widely differing responses. The only political endorsement he gives is to his observation, which was at the