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‘as small a compass as possible’:
Theatricality, Textual History, & Edward Capell’s Editorial Aesthetic

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IMAGES

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IMAGE 1. The title page of Capell's performance edition of *Antony and Cleopatra*. PR2802 1758
Copy 2 Sh. Col., Folger Shakespeare Library.

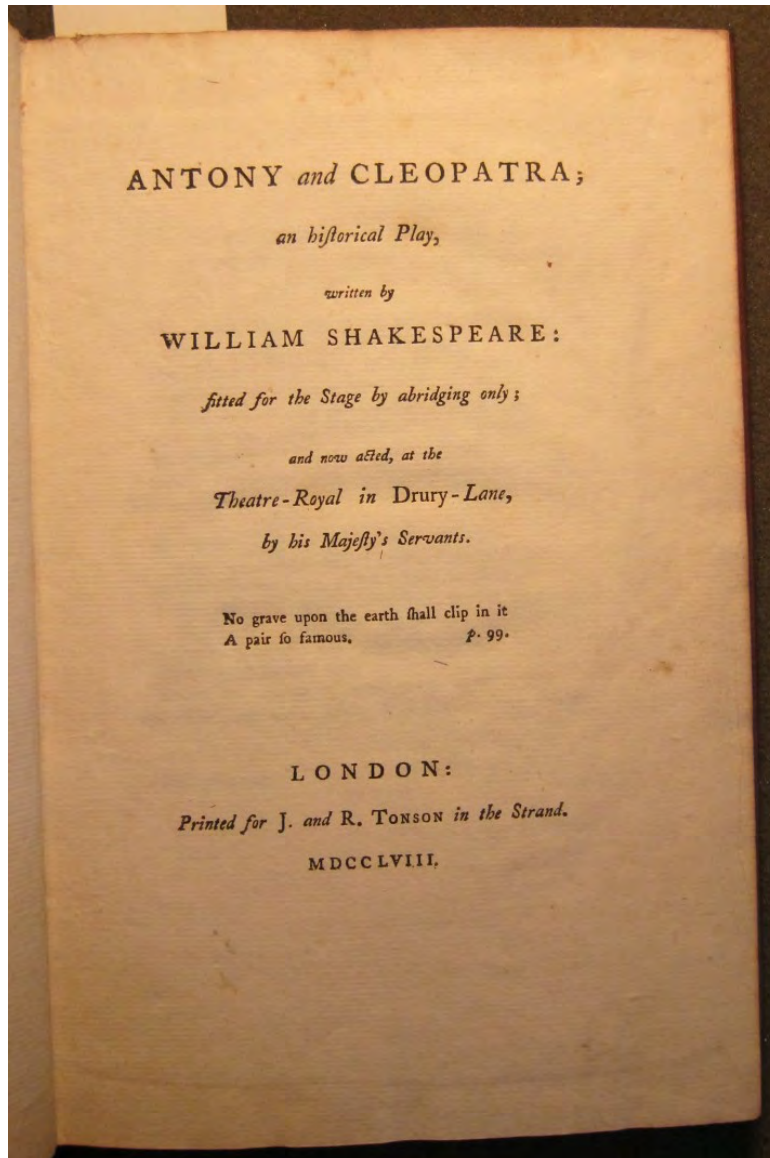


IMAGE 2. An advertisement for pre-1620 Shakespeare quartos placed in *The Evening Post* by Jacob Tonson on 3-5 May, 1722 to support Alexander Pope's forthcoming edition of *The Works*. The plays listed here were (as far as we know today) never published before the folio.

the Riders to ride without a Saddle, with a long Cart Whip in his hand; to run once round the Course at a heat, and the heats to be won as above-mentioned. No Horse &c. will be admitted to run, unless approv'd off by Mr. William Lave of Colchester aforesaid, with whom such Horses are to be admitted. Note, That the Horses, &c. that run for the two Purfes must start at Three a Clock. Two Gentlemen will be appointed for to decide all Disputes.

T H E new Edition of Shakespear being now in the Press; this is to give Notice that if any Person has any Editions of the Tempelt, Mackbeth, Julius Cæsar, Timon of Athens, King John, and Henry the 8th; printed before the Year 1620, and will communicate the same to J. Tonson in the Strand, he shall receive any Satisfaction required.

S Tolen Saturday the 28th of April last, out of the Stable of Mr. John Coxwell of Ablington in the County of Gloucester, in the Night, a bay Gelding near 13 hands (Saddle and Bridle) with black Mane and Tail, 8 Years old, a few white Hairs on his Shoulders, occasion'd by drawing in a Collar, a white Snip on his Nose, and a Spavin on his near Leg behind. Whosoever will give Notice to the Owner, or to Mr. Wilkin's at Mr. Gosling's at Bishops-gate, shall be well rewarded.

IMAGE 3. The tables of "several Editions" published with Alexander Pope's 1725 edition of Shakespeare's *Works* (left) and with Lewis Theobald's 1733 edition (right).

A
T A B L E
OF THE
Several Editions of *Shakespeare's Plays*, made the
of and compared in this Impression.

M R. William Shakespeare's Comedies, Histories and Tragedies, publish'd according to the Original Copies. the first Edition in Folio, 1623.
The second Impression in Folio, of 1632.

I. A *Midsummer Night's Dream*, as it hath been sundry times publicly acted by the Right Honourable the Lord Chamberlain's Servants. Printed by James Roberts, Quarto, 1600 (the 36th Year of the Author's Age.)

II. A most pleasant and excellent conceited Comedy of Sir John Falstaff, and the Merry Wives of Windsor, with the swaggering Vain of Ancient Pistol and Corporal Nym. printed for Arthur Johnson, 1619, Quarto.

III. The excellent History of the Merchant of Venice, with the extreme Cruelty of Shylock the Jew toward the said Merchant, in cut-Vol. VI.

ting a just Pound of his Flesh, and the obtaining of *Portia* by the choice of three Caskets. Printed by J. Roberts, 1600, Quarto.
Another Edition of the same, printed by J. R. for Tho. Heyes, in the same Year (the 36th of his Age.)

IV. A pleasant conceited Comedy called *Loves Labor lost*, as it was presented before her Highness this last Christmas, newly corrected and augmented by William Shakespeare. Imprinted at London by W. W. for Cutbert Burby, 1598.

V. A pleasant conceited History called *The Taming of a Shrew*, as it hath been sundry times acted by the Right Honourable the Earl of Pembroke his Servants. Printed at London by V. S. for Nich. Ling, 1607. There is scarce a line of this the same with the present Play, yet the Plot and Scenary farce differ at all from it. I shoud think it not written by Shakespeare; but there

A
T A B L E
OF
The several EDITIONS
OF
SHAKESPEARE'S PLAYS,
Collected by the EDITOR.

EDITIONS of Authority.

M R. William Shakespeare's Comedies, Histories, and Tragedies. Publish'd according to the true Original Copies. London, Printed by Isaac Jaggard and Ed. Blount, 1623. (Folio.)
Mr. William Shakespeare's Comedies, Histories and Tragedies. Publish'd according to the true Original Copies. The Second Impression. London. Printed by Thomas Cotes, for Robert Allott, and are to be sold at the Signe of the Black-Bear in Paul's-Churchyard, 1632. (Folio.)
A Midsummer Night's dreame. As it hath been sundry Times publicly acted, by the Right Honourable the Lord Chamberlaine his Servants. Written by William Shakespeare. Imprinted at London for Thomas Fisher, and

IMAGE 4. The title and erratum for Theobald's list of Shakespeare editions, in which the verb *collected* is mixed up with *collated*. *The Works of Shakespeare*, vol. 7 (London: Jacob Tonson, 1733), sigs. Hh8r and Ii4r.

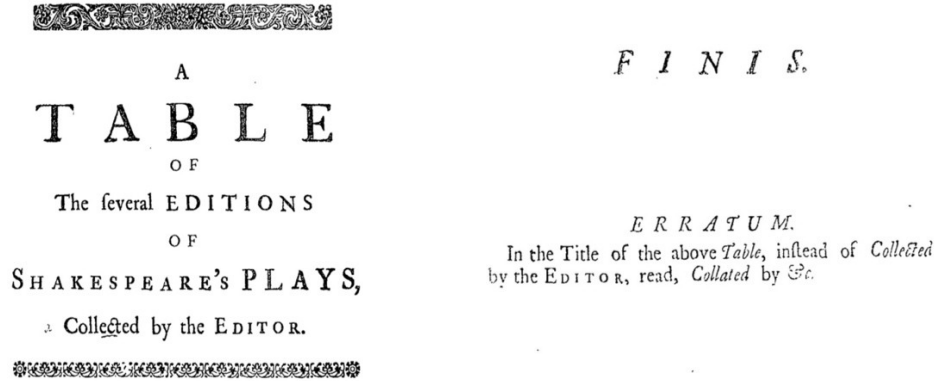


IMAGE 5. A page from the first of Capell's "Shakespeariana" notebooks (Folger S.b.7) showing entries for four quartos now known to be part of the 1619 quarto collection published by William Jaggard and Thomas Pavier: *Pericles* (1609 [i.e., 1619]), *The Merry Wives of Windsor* (1619), *A Yorkshire Tragedy* (1609), and *King Lear* (1608 [i.e., 1619]). His coordinate system of organization is also evident (numbered columns + lettered rows).

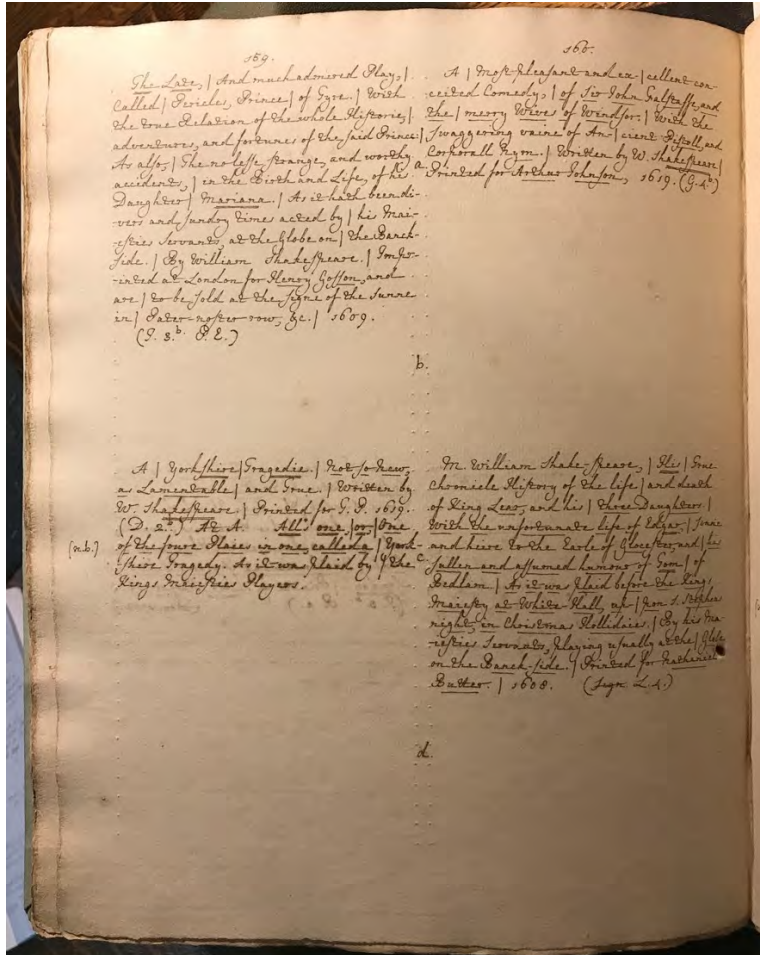




IMAGE 8. The title page of *Prolusions* (1760). Spc Bx 821-08 C238, Baillieu Library, University of Melbourne.

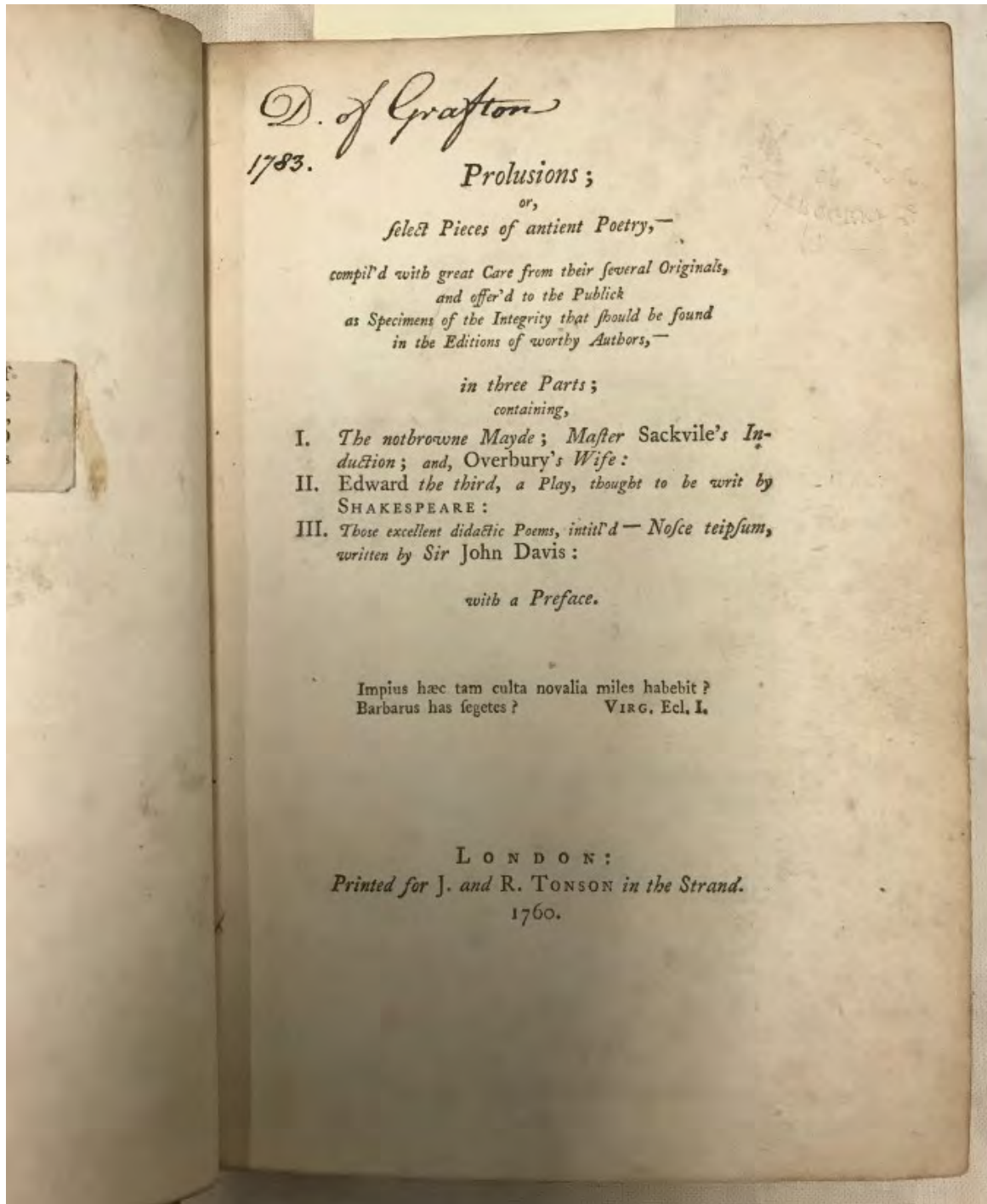


IMAGE 9. Capell's list of "*Editions, consulted*" following the text of *Edward the Third* in *Prolusions* (1760). PR 1205 C3 Cage copy 1, Folger Shakespeare Library.

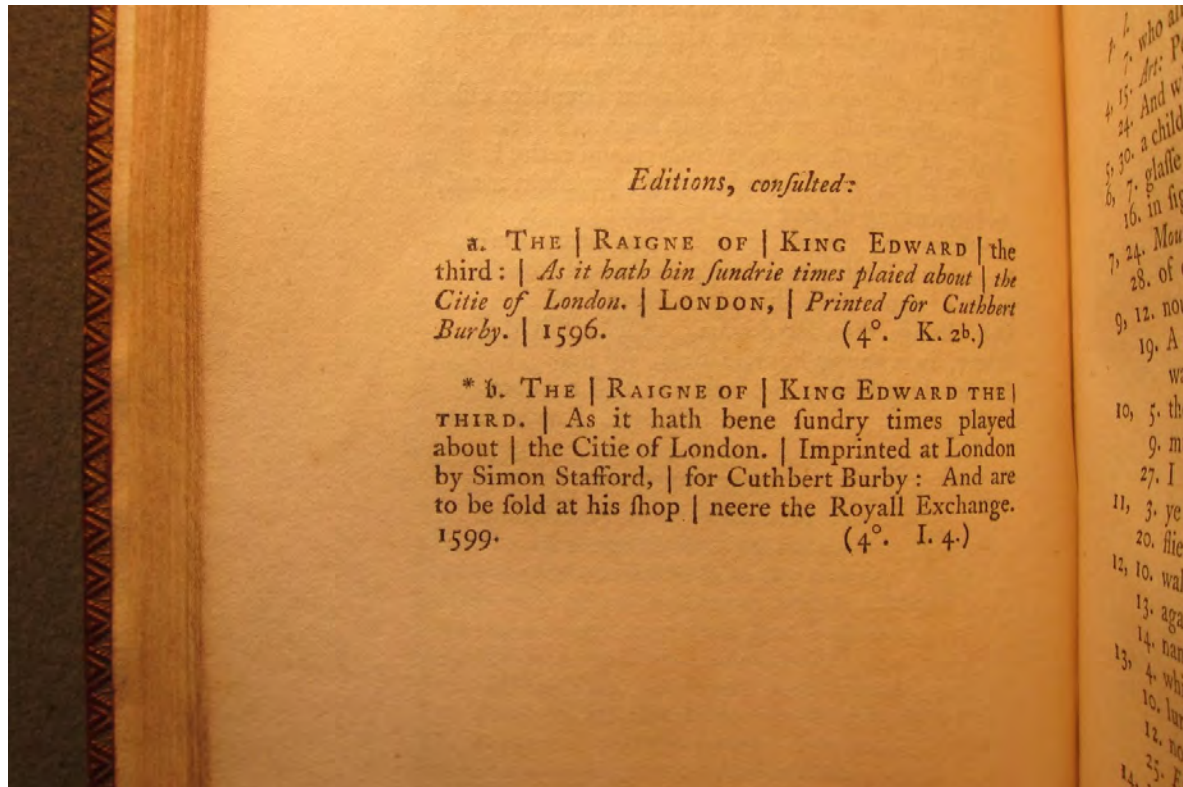


IMAGE 10. An example of the restrained footnotes that show the basis in the copy text for Capell's conjectured readings from *Prolusions*. PR 1205 C3 Cage copy 1, Folger Shakespeare Library.

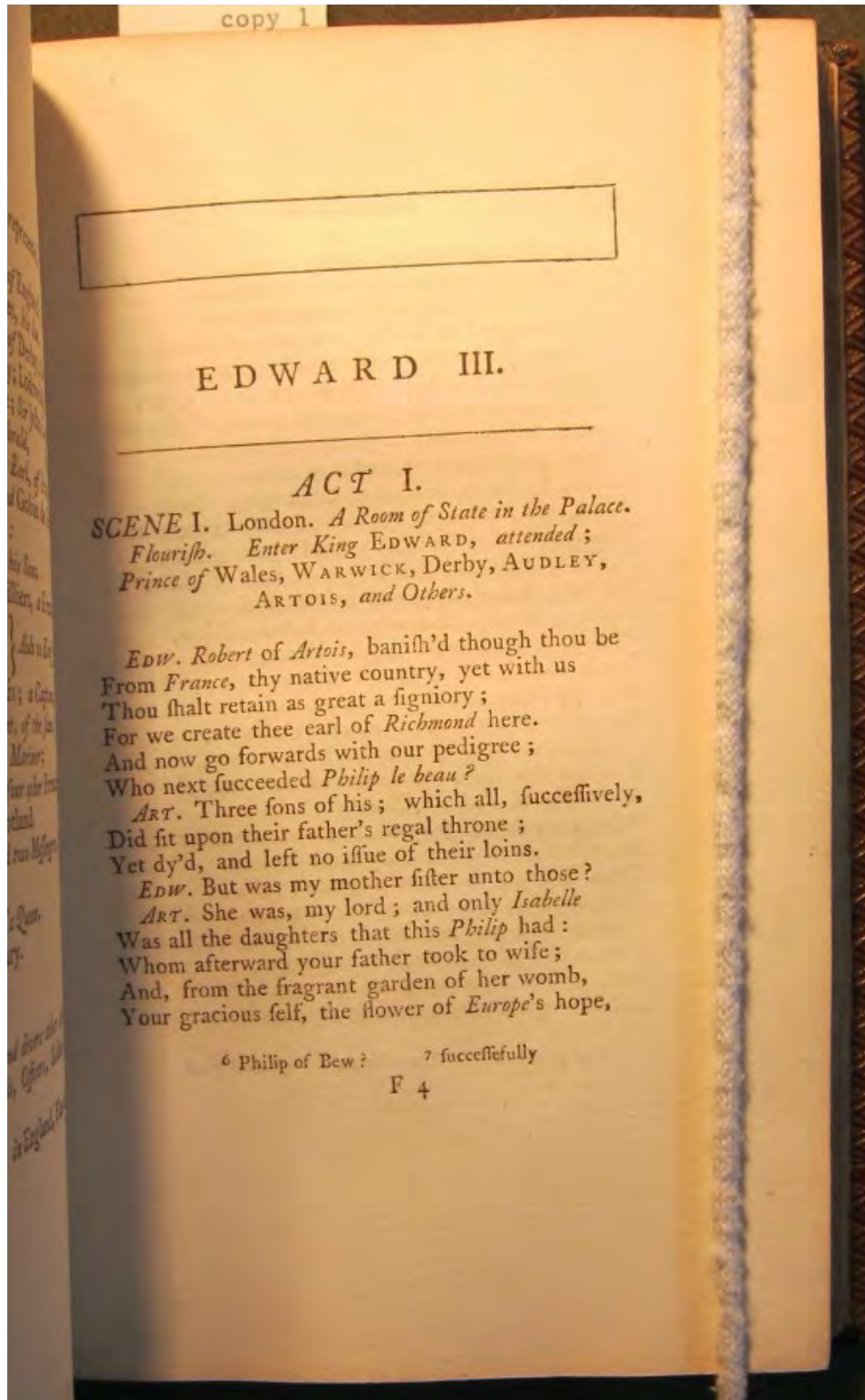


IMAGE 11. The first speech prefix on this page shows an example of Capell's use of blackletter to indicate a conjectural reading with no basis in the early texts. PR 1205 C3 Cage copy 1, Folger Shakespeare Library.

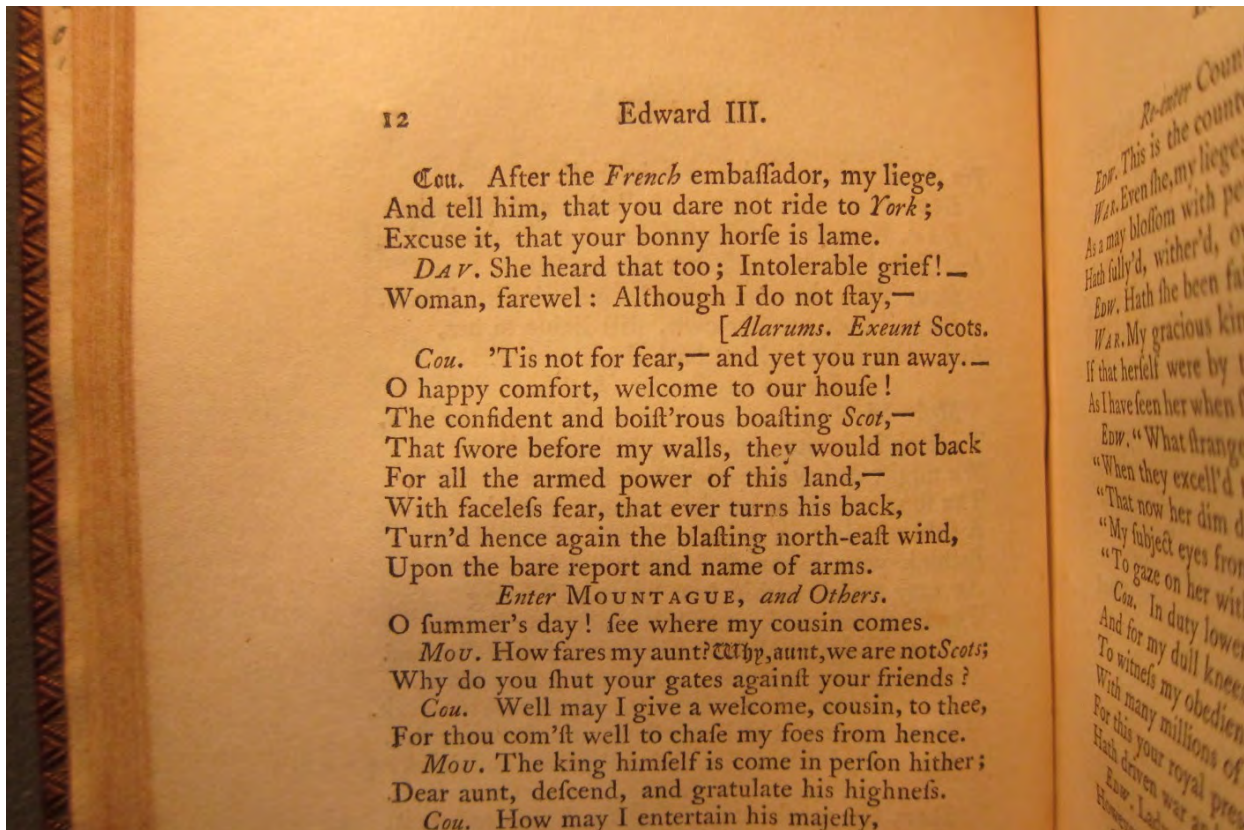


IMAGE 12. The first page of textual collation notes for *Edward III* in *Prolusions* (1760) showing the page and line number coordinates and the edition labels (a & b) corresponding to the editions he collated (see Image 8). PR 1205 C3 Cage copy 1, Folger Shakespeare Library.

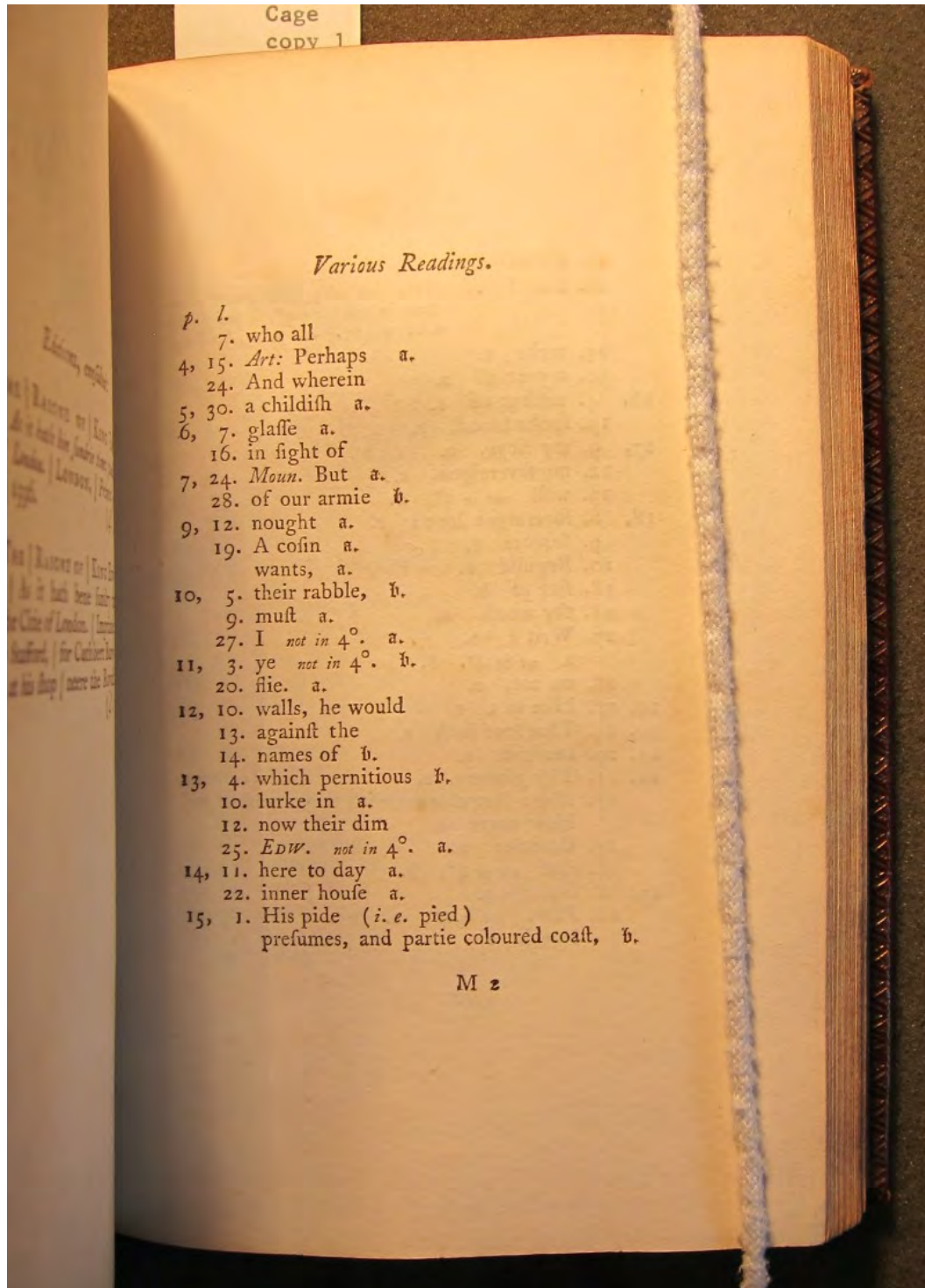


IMAGE 13. Examples of the glyphs that Capell devised to encode tone and action as they appear in the text of 'Romeo & Juliet,' in *Mr. Williams Shakespeares Comedies, Histories, and. Tragedies* (1768).

Enter divers, of both Houses, and join the Fray:
then Enter, to part them, Citizens, and Peace-officers,
with Clubs, &c. [down!
Off. Clubs, bills, and partizans! strike! beat them
Down with the Capulets! down with the Mountagues!
Enter CAPULET, in his Gown; his Lady following.
CAP. What noise is this?—Give me my long sword, ho!
L. C. A crutch, a crutch; Why call you for a sword?
CAP. My sword, I say!—old Mountague is come,
And flourishes his blade in spite of me.
Enter MOUNTAGUE, and his Lady.
Mov. Thou villain, Capulet,—Hold me not, let me go:
L. M. Thou shalt not stir one foot to seek a foe.
Enter Prince, and Attendants.
Pri. Rebellious subjects, enemies to peace,
Prophaners of this neighbour-stained steel,—
Will they not hear?—what, ho! you men, you beasts,—
That quench the fire of your pernicious rage
With purple fountains issuing from your veins,—

JUL. Saints do not move, tho' grant for prayers' sake
ROM. Then move not while my prayer's effect I take
Thus† from my lips, by yours, my sin is purg'd.
JUL. Then have my lips the sin that they have took
ROM. Sin from my lips?—O trespass sweetly urg'd!

Apo. My poverty, but not my will, consents.
ROM. I pay thy poverty, and not thy will.
Apo. Put this† in any liquid thing you will,
And drink it off; and, if you had the strength
Of twenty men, it would dispatch you straight.
ROM. There is thy† gold; worse poison to men's souls,
Doing more murders in this loathsome world,
Than these poor compounds that thou may'st not sell:
I sell thee poison, thou hast sold me none.
Farewel; buy food, and get thyself in flesh.—
Come, cordial, and not poison; go with me
To Juliet's grave, for there must I use thee. [Exeunt.