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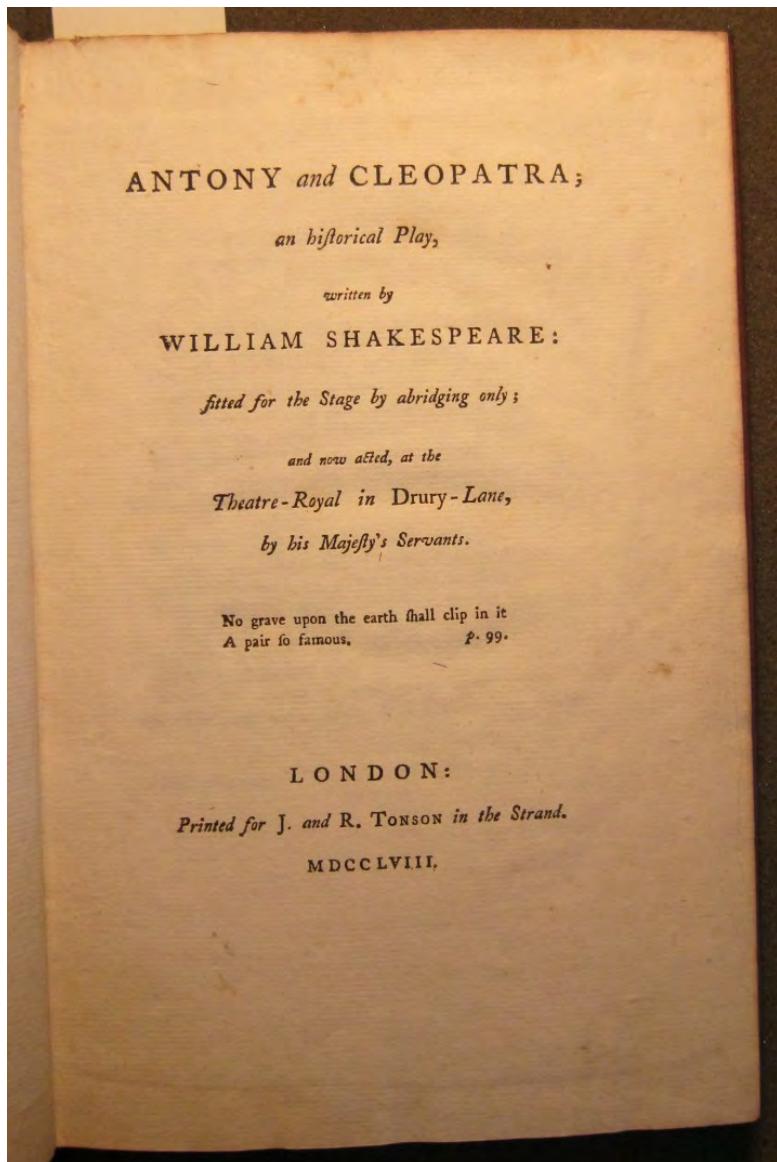
‘as small a compass as possible’:
Theatricality, Textual History, & Edward Capell’s Editorial Aesthetic

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University

IMAGES

WORK IN PROGRESS
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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.



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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.

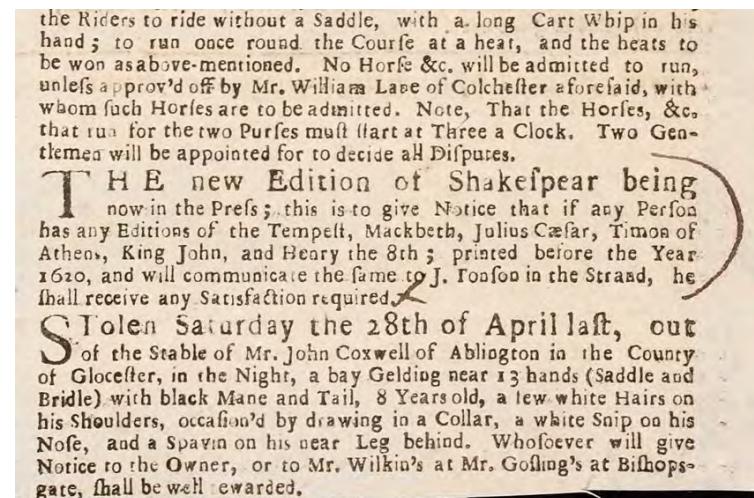


IMAGE 3. The tables of “several Editions” published with Alexander Pope’s 1725 edition of Shakespeare’s *Works* (left) and with Lewis Theobald’s 1733 edition (right).

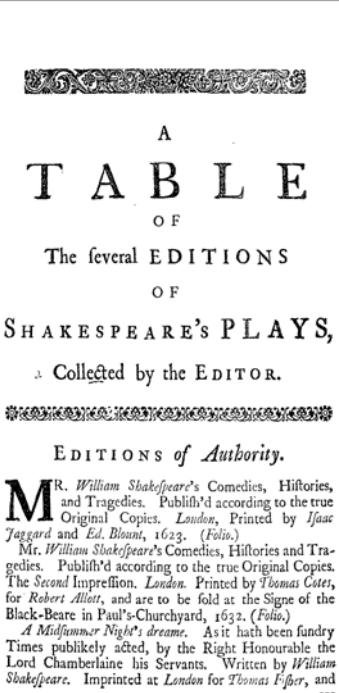


IMAGE 4. The title and erratum for Theobald's list of Shakespeare editions, in which the verb *collected* is mixed up with *collated*. *The Works of Shakespeare*, vol. 7 (London: Jacob Tonson, 1733), sigs. Hh8r and Ii4r.

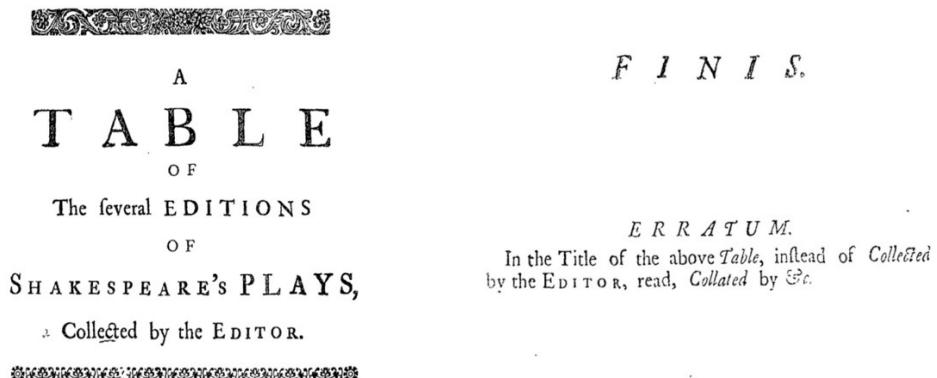
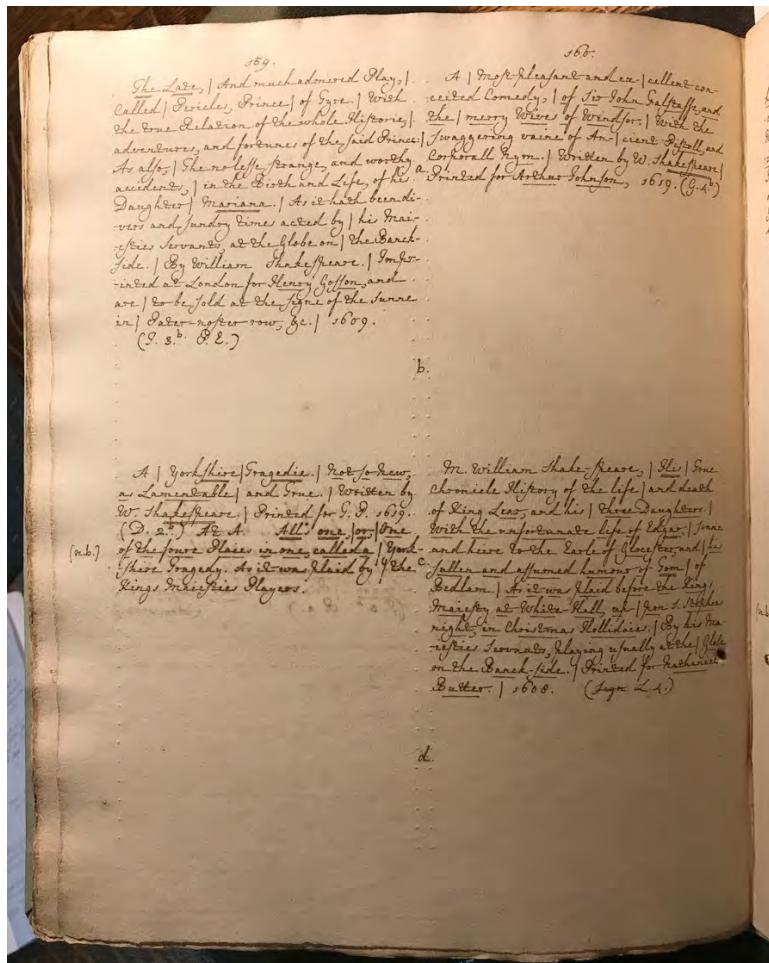


IMAGE 5. A page from the first of Capell's "Shakespeariana" notebooks (Folger S.b.7) showing entries for four quartos now known to be part of the 1619 quarto collection published by William Jaggard and Thomas Pavier: *Pericles* (1609 [i.e., 1619]), *The Merry Wives of Windsor* (1619), *A Yorkshire Tragedy*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



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IMAGE 6. One of Capell's advertisements for Shakespeare quartos. Mal. 141, Bodleian Library.

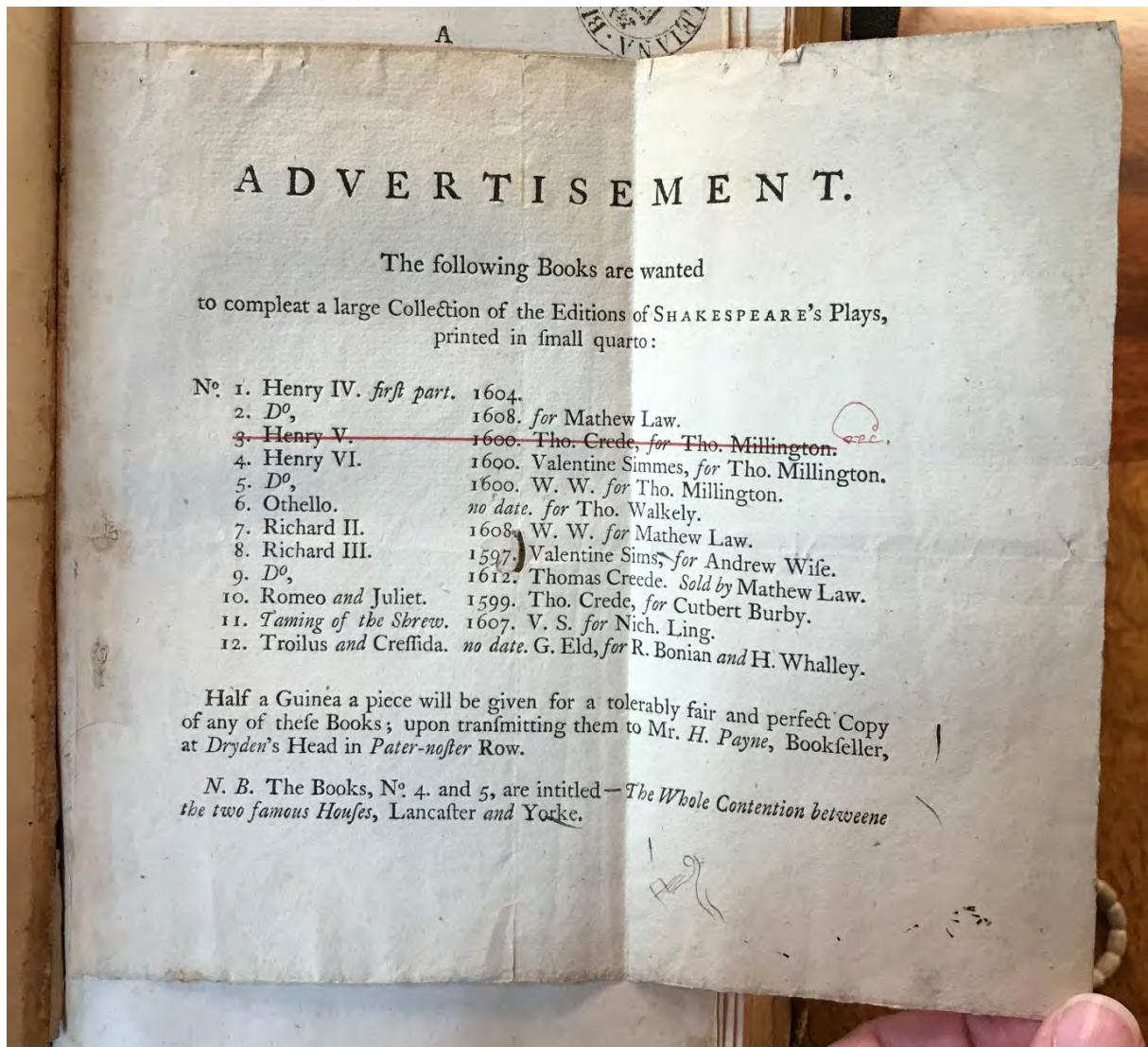


IMAGE 7. A working visualization of which quartos eighteenth-century editors had access to (or said they did). Capell's collection (in purple on the right) surpassed all previous efforts.

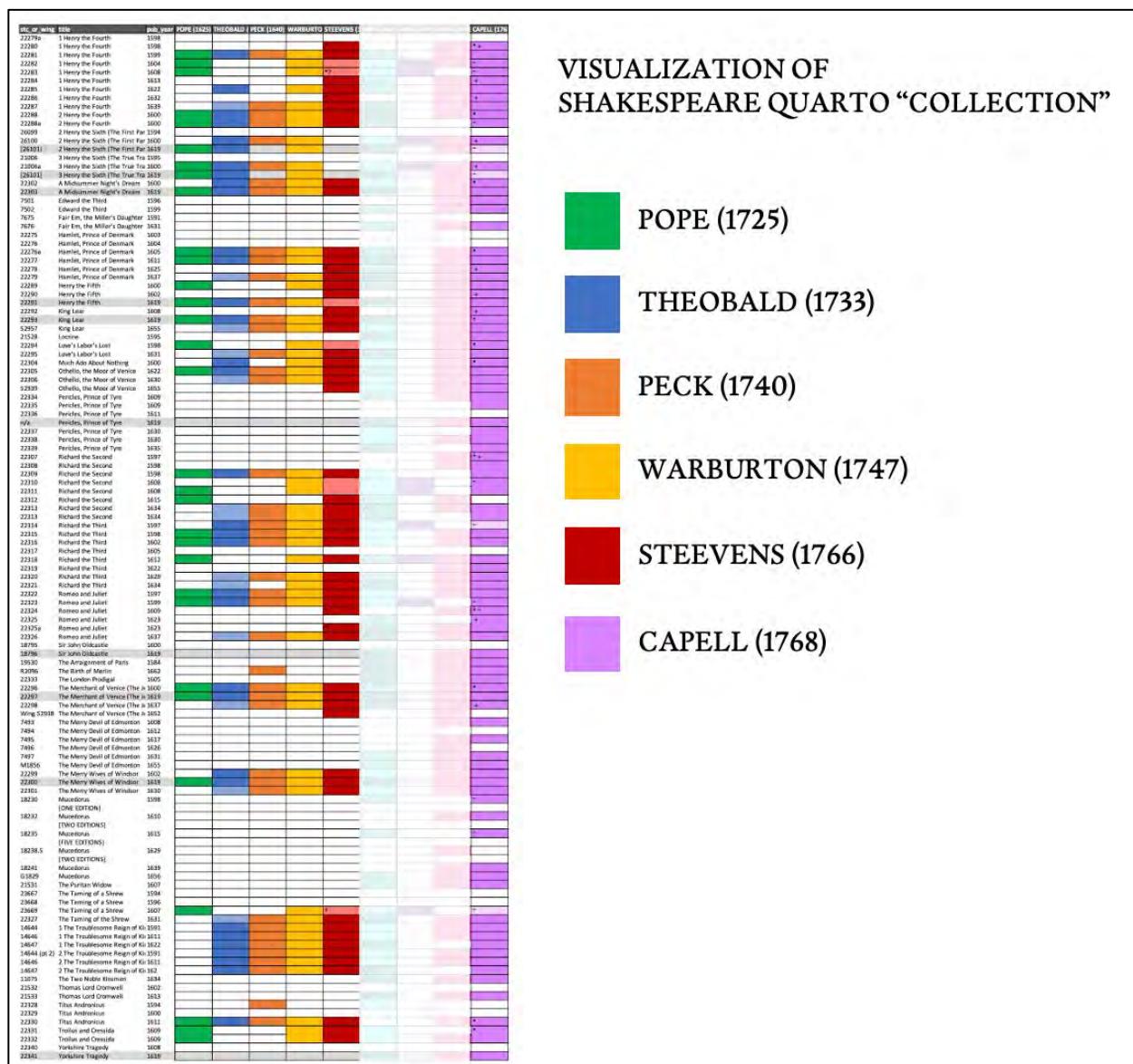


IMAGE 8. The title page of *Prolusions* (1760). Spc Bx 821-08 C238, Baillieu Library, University of Melbourne.

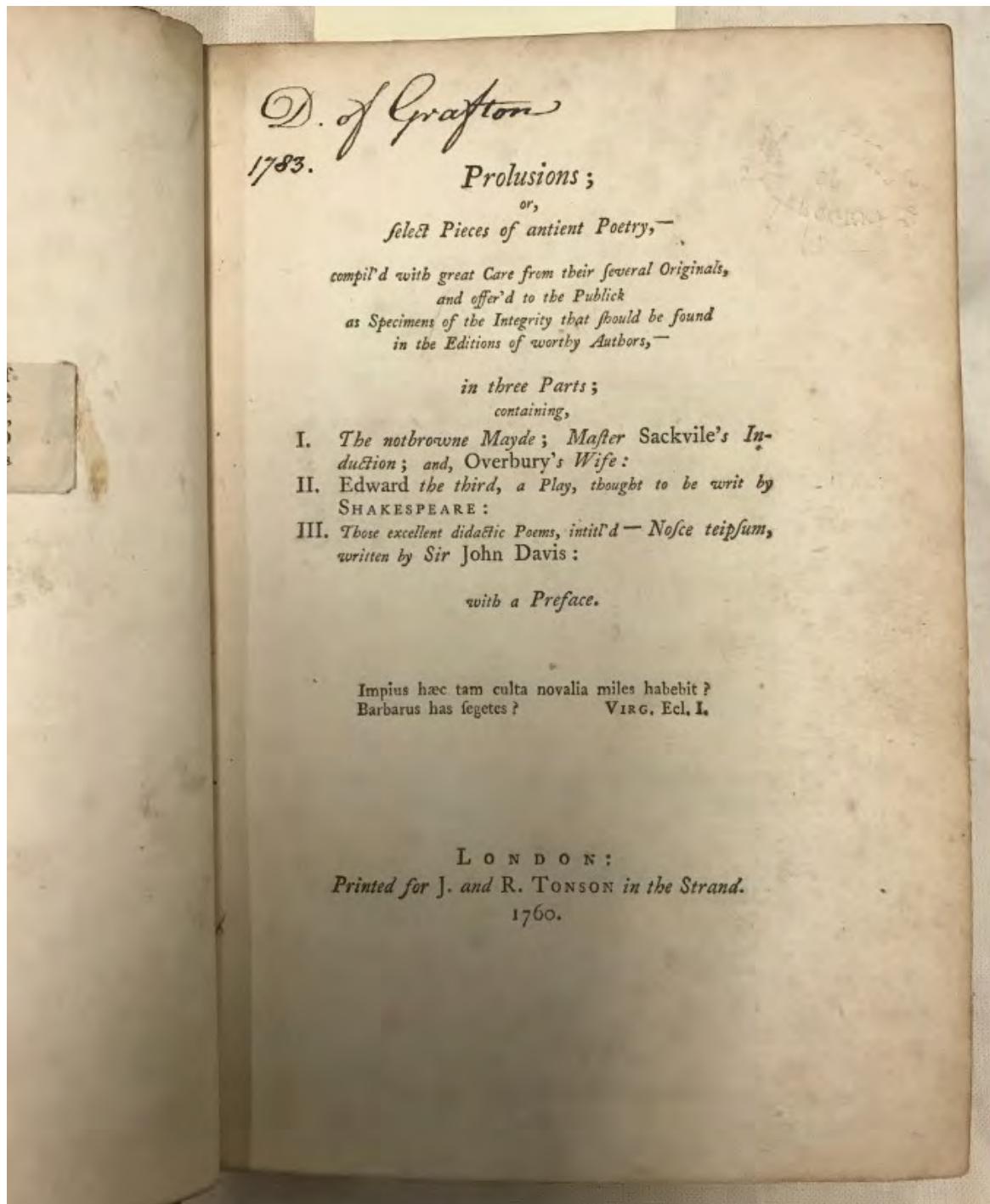
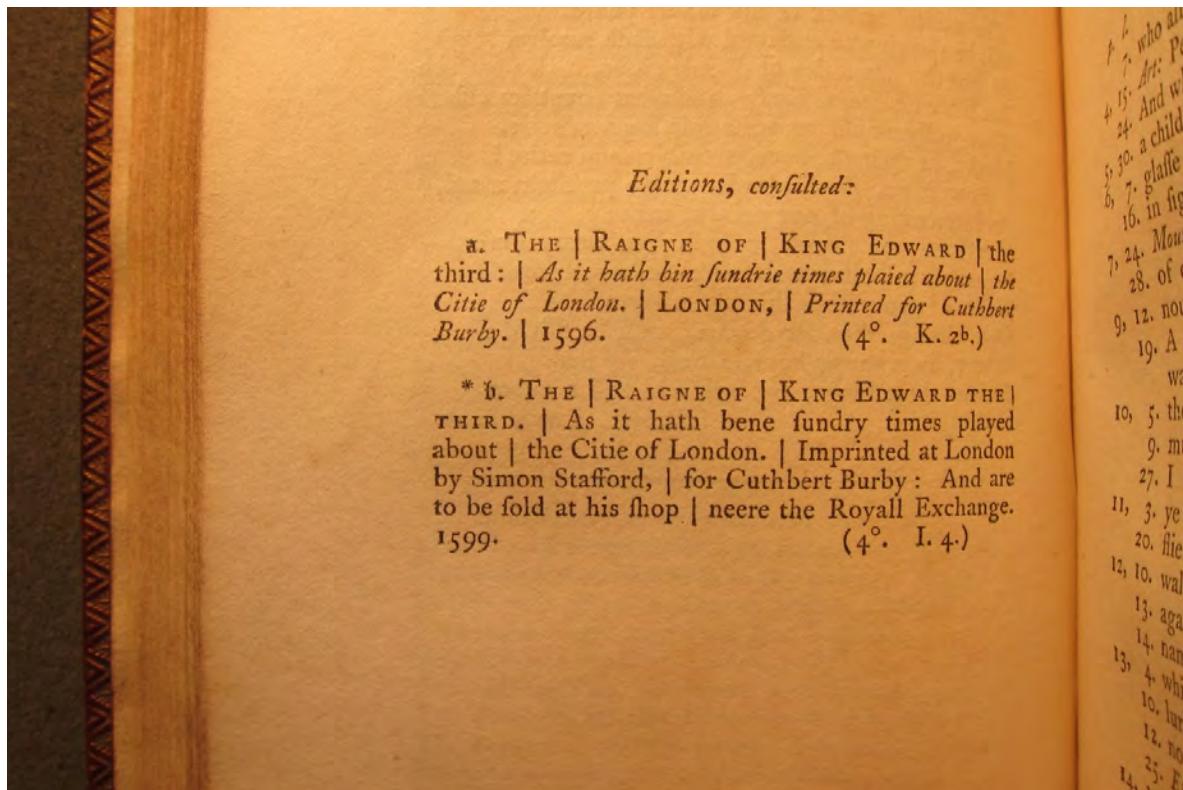


IMAGE 9. Capell's list of "Editions, consulted" following the text of *Edward the Third* in *Prolusions* (1760). PR 1205 C3 Cage copy 1, Folger Shakespeare Library.



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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.

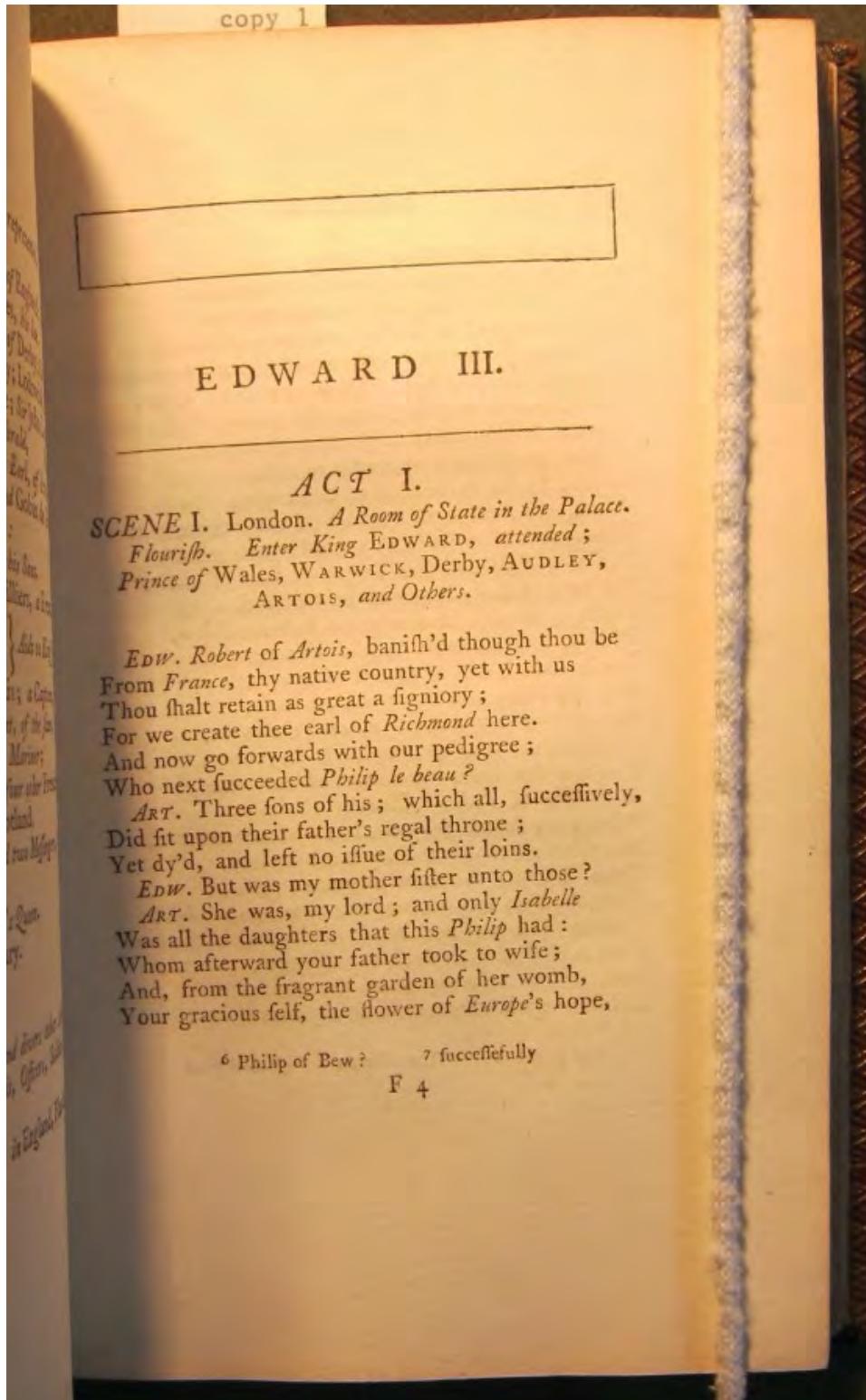


IMAGE 11. The first speech prefix on this page shows an example of Capell's use of blackletter to indicate a conjectural reading with no basis in the early texts. PR 1205 C3 Cage copy 1, Folger Shakespeare Library.

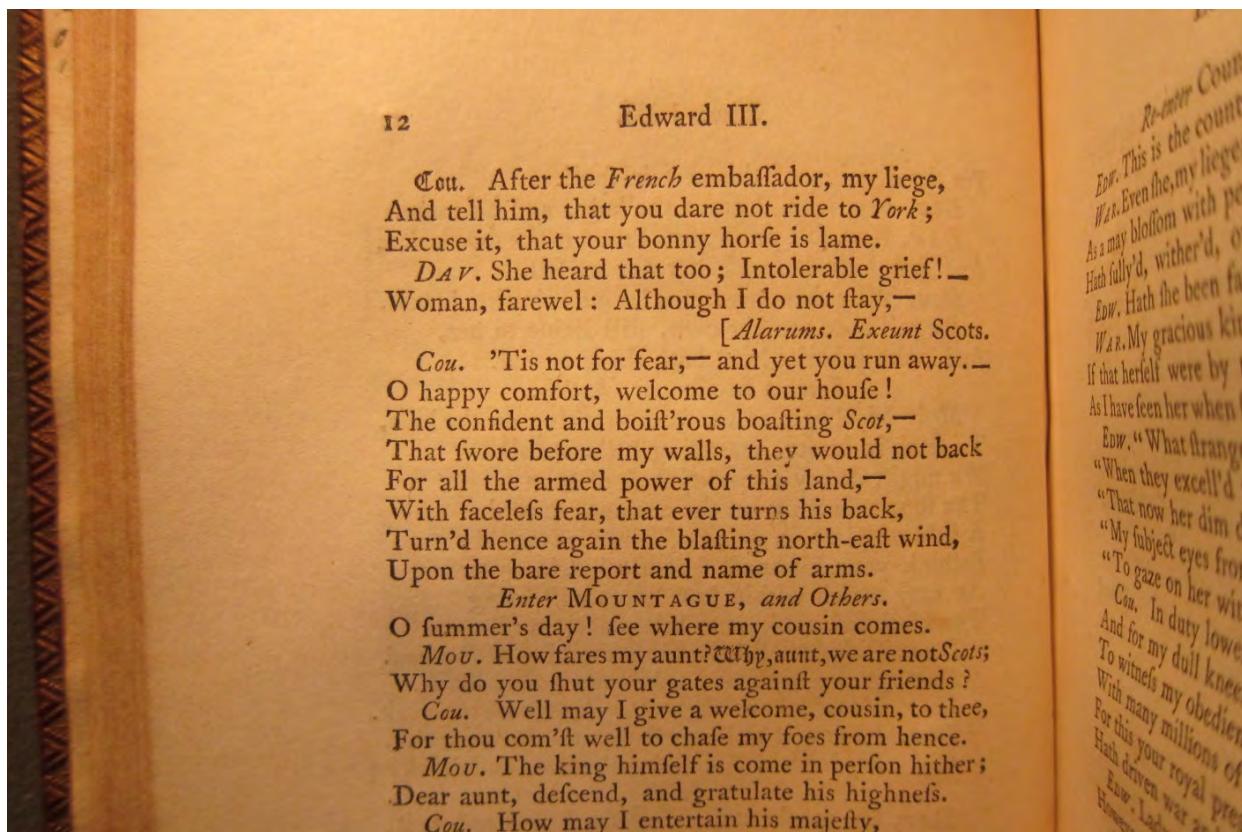


IMAGE 12. The first page of textual collation notes for *Edward III* in *Prolusions* (1760) showing the page and line number coordinates and the edition labels (a & b) corresponding to the editions he collated (see Image 8). PR 1205 C3 Cage copy 1, Folger Shakespeare Library.

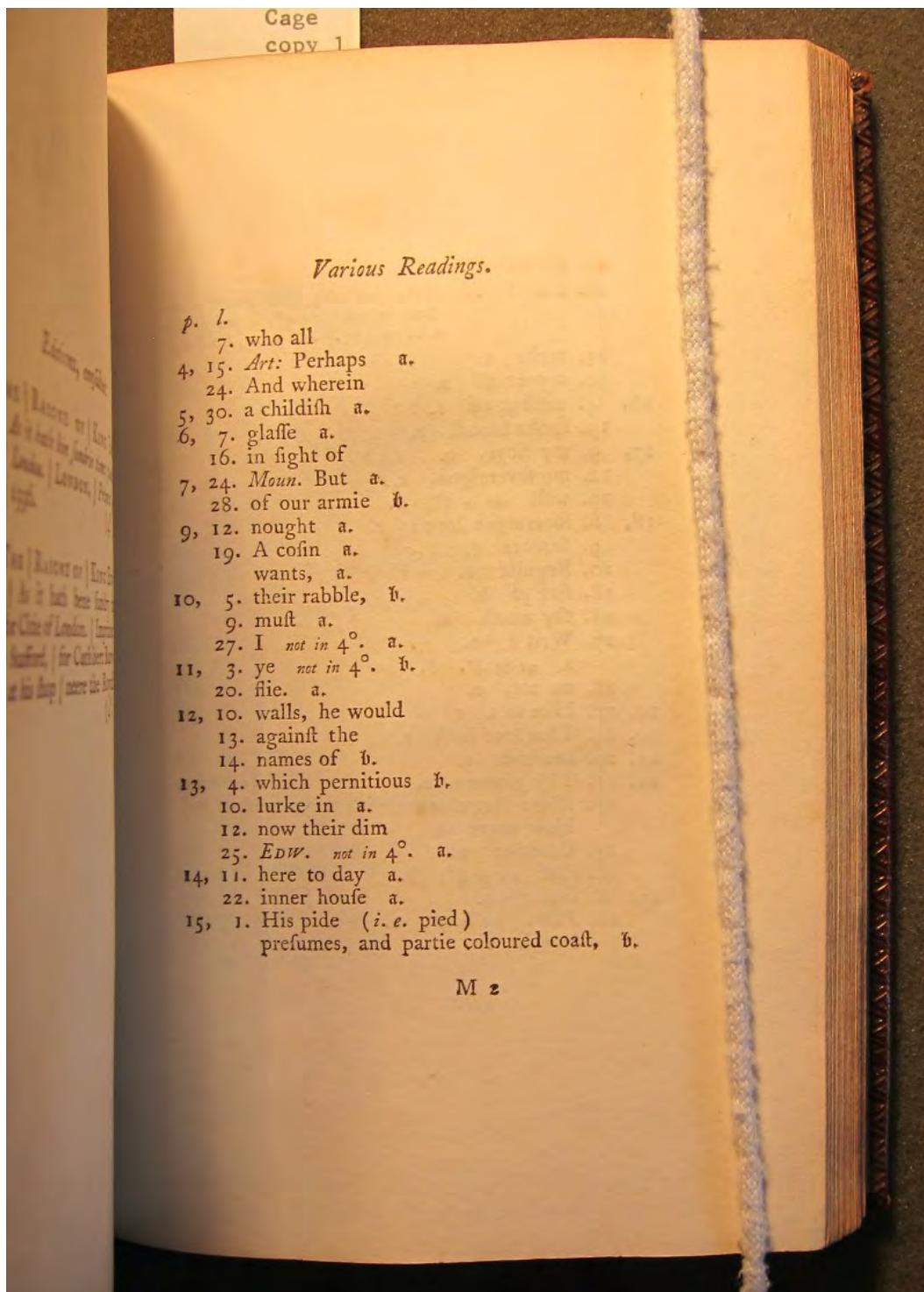


IMAGE 13. Examples of the glyphs that Capell devised to encode tone and action as they appear in the text of 'Romeo & Juliet,' in *Mr. Williams Shakespeares Comedies, Histories, and. Tragedies* (1768).

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 *Montagues!*
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 *Montague* is come,
 And flourishes his blade in spite of me.
Enter MONTAGUE, and his Lady.
Mou. 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 murthers 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.]