

Two Notes on the First Folio of Shakespeare

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both, and expressly calls the one of them the 'second' cause; it seems to have the requisitè qualities which Hart and Furness find wanting in Halliwell's quotation. There can be little doubt that it supplies the 'first and second cause' to *Love's Labour's Lost* and to *Romeo and Juliet*: moreover, it puts these 'causes' in a different category from the 'seventh cause' of *As You Like It*, v, 4. 69, which is due, not to Segar, but to Saviolo.

A further, and much more important, consideration is that if *The Booke of Honor and Armes* is accepted as the source of the phrase in question, the date of *Love's Labour's Lost* is definitely not before 1590.

Act v, sc. 2, 650 etc.

Commentators, and notably the best of them, Hart, have pointed out that 'A gilt nutmeg' and 'A lemon stuck with cloves,' both of them here mentioned humorously as gifts from 'armipotent Mars' to Hector, are frequently referred to in contemporary letters as drinking perquisites. But apparently no commentator has explained why such things are dragged in here as part of Mars' gift to Hector. An examination of the multitude of puns, quibbles, word-plays and sound-plays, and the shifts to which Shakespeare will resort to obtain them in *Love's Labour's Lost*, has convinced me that the cause of their insertion is an implied quibbling on 'armipotent,' based on its sound-similarity to a number of the Elizabethan words connected with *potation*, of which many were in current use as tippling terms: cf. *pottle* (*Merry Wives* ii, 1. 222, *Othello* ii, 3. 88), *pottle-pot* (2 *Henry IV* ii, 2. 86), *pottle-deep* (*Othello* ii, 3. 57, 'hath...carous'd Potations pottle-deep'). Hence the quibble would be easily suggested: and indeed a similar one occurs more explicitly in *Othello* ii, 3. 80, 'potent in potting' (*i.e.* in tippling).

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TWO NOTES ON THE FIRST FOLIO OF SHAKESPEARE.

[Shortly before his sudden and lamented death Mr Guthkelch had sketched these two Notes. I have prepared them for publication, making some changes in places where I was sure of the writer's intention, and adding the notes enclosed in square brackets. I was asked to do this because he had spoken to me about the facts concerning *King Lear* to which attention is drawn in Note II., and I had supplied him

with figures relating to this play and others. He was in no degree indebted to me in respect of the suggestions contained in these Notes. A. C. BRADLEY.]

I.

The first Folio of Shakespeare contained thirty-six plays, printed in the following order¹:

COMEDIES.	HISTORIES.	TRAGEDIES.
The Tempest.	King John.	Coriolanus.
The Two Gentlemen of Verona.	*Richard II.	*Titus Andronicus.
*The Merry Wives of Windsor.	*Henry IV, Part I.	*Romeo and Juliet.
Measure for Measure.	*Henry IV, Part II.	Timon of Athens.
The Comedy of Errors.	*Henry V.	Julius Caesar.
*Much Ado about Nothing.	Henry VI, Part I.	Macbeth.
*Love's Labour's Lost.	Henry VI, Part II.	*Hamlet.
*A Midsummer-Night's Dream.	Henry VI, Part III.	*King Lear.
*The Merchant of Venice.	*Richard III.	*Othello.
As You Like It.	Henry VIII.	Antony and Cleopatra.
The Taming of the Shrew.	*Troilus and Cressida ² .	Cymbeline.
All's Well that Ends Well.		
Twelfth Night.		
The Winter's Tale.		

The three sets of plays (Comedies, Histories, Tragedies) were paged independently; that is to say, the Histories (with *King John*) and the Tragedies (with *Coriolanus*) each began with a new Page 1. We know that *Troilus and Cressida* was originally printed among the Tragedies (after *Romeo and Juliet*), and that it was taken out of that position and put at the end of the Histories³. It seems likely, also, that *The Winter's Tale* was added to the Comedies after that set had been completed⁴.

I suggest the following explanation of the removal of *Troilus and Cressida*.

It may have been originally intended that the three sets of plays should be bound up separately; and it would therefore be important

¹ [The titles are those now used. An asterisk means that the play was also printed in Quarto.]

² [In the Folio this play stands between *Henry VIII* and *Coriolanus*, but its title does not appear anywhere in the 'Catalogue' which precedes the text of the plays, and in which they are divided into Comedies, Histories, and Tragedies.]

³ [But the pagination of the Histories is not continued into it. The first three pages of its text have the pagination of their original position; the rest are not paged at all. On the first three the running title is *The Tragedie of Troilus and Cressida*, on the rest simply *Troilus and Cressida*.]

⁴ See, as to both these changes, Sir Sidney Lee's Introduction to the Oxford Facsimile of the first Folio, pp. xxi—xxvi.

that they should contain approximately the same number of pages. Before *The Winter's Tale* was added to the Comedies that section contained 276 pages; before *Troilus and Cressida* was added to the Histories that section contained 264 pages; if *Troilus* had remained among the Tragedies that section would have contained about¹ 322 pages. The disproportion, 276, 264, 322, was serious. By adding *The Winter's Tale* to the Comedies the publishers made :

Comedies, 304 pages.

Histories, 264 pages.

Tragedies, 322 pages.

To make the last two volumes more nearly equal, they then moved *Troilus and Cressida* from the Tragedies to the Histories, and this made :

Comedies, 304 pages.

Histories, 294 pages.

Tragedies, 292 pages.

When the printing of the plays was finished eighteen pages of 'Preliminaries' (Jonson's verses 'To the Reader,' Title-page, Dedication, etc.) were added. If the three sections had been bound in separate volumes some 'Preliminaries' must, of course, have been added to the volumes of Histories and Tragedies, though not so many as to require eighteen pages. If we allow three leaves (Half-title, Title, Contents), or six pages, we get the following result :

Comedies, 322 pages.

Histories, 300 pages.

Tragedies, 298 pages.

If *Troilus and Cressida* had not been shifted the number of pages would have been 322, 270, 328, making the second volume too small.

II.

Of the thirty-six plays in the first Folio sixteen (marked with asterisks in the list above) had already appeared in Quarto form. In two plays, and only two, the Folio version was substantially shorter than the Quarto. They were *Hamlet* and *King Lear*². In both cases,

¹ [I imagine Mr Guthkelch wrote 'about' because *Troilus and Cressida*, where it now stands, has 30 pages (the first containing the Prologue, and the last blank), and he did not think it certain that it would have had these two pages, or at any rate the first of them, if it had retained its original place. The figure 322, however, gives it 30.]

² It has been supposed that *Macbeth* was shortened; but we have no Quarto and cannot be certain.

however, the Folio version contained lines which had not appeared in the Quarto.

If we take a modern text (the Globe), which contains, with whatever modifications, both the lines peculiar to the Quarto and those peculiar to the Folio, and if we make a list of the lines in it which the Folio 'omits', we get the following result. In *Hamlet* the Folio omits, in the first half of the play, about 50 lines; in the second half, about 170 (the first half ends at about III. ii. 184). In *King Lear* the Folio omits, in the first half, about 65 lines; in the second half, about 210 (the first half ends with the end of III. ii.).

Making a similar list of the 'omissions' of the Quarto texts, we get this result. In *Hamlet* the Quarto (Q 2) omits, in the first half, about 65 lines; in the second half, about 24. In *King Lear* it omits, in the first half, about 82 lines; in the second half, about 21².

That is to say: in *Hamlet* and *King Lear* the Folio 'omissions' are, roughly, three times as numerous in the second half as in the first, while the Quarto 'omissions' are three or four times as numerous in the first half as in the second.

Can these facts be connected with those already noticed? I suggest that the shortening of *Hamlet* and *King Lear* (and perhaps *Macbeth*) was part of the process by which the volume of Tragedies was made approximately equal in length to the volumes of Comedies and Histories. When about half a play was in type, the publishers could judge pretty well how much space it would fill; and then, if they found that it promised to be too long, they would begin to make larger cuts. But the omission of some 220 lines from *Hamlet* and some 275 lines from *King Lear* would only have saved about four pages. Perhaps, when they had cut down *Macbeth* (?), *Hamlet*, and *King Lear*, they realised that their method was ineffective, and then decided to move *Troilus and Cressida*.

I can suggest no reason why the 'omissions' in the Quarto texts should be more numerous in one half of the plays than in the other.

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¹ [This word is used for the sake of brevity. The writer must not be taken to imply that all the absent lines were intentionally left out; or again that, where there was intentional omission, it was from the Quarto texts.]

² All the calculations are approximate, and different editions will give slightly different results [chiefly due to the different lengths of the prose lines]; but the general result will be the same. [No notice has been taken of 'omissions' of less than a line.]