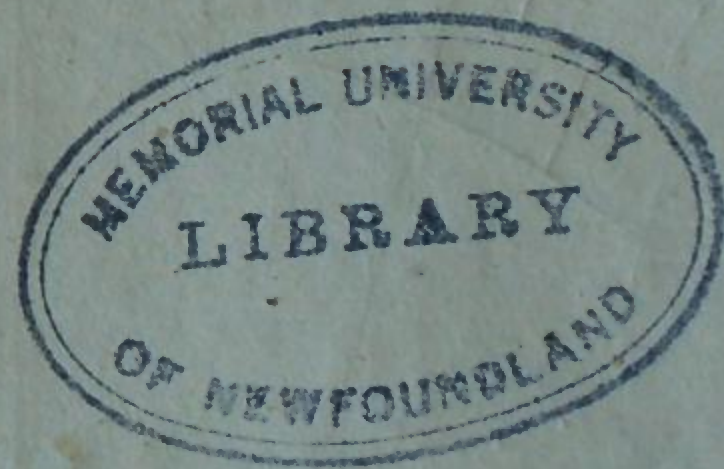




Multa fœdine ovum fide as
Yantur = many with one
kep by treaty but all are
kep when done a

Matthew Barry

December 9th



THE
PLAYS AND POEMS
OF
WILLIAM SHAKSPEARE.

VOLUME THE THIRD.

Matthew Murray

THE
PLAYS AND POEMS
OF
WILLIAM SHAKSPEARE.

VOLUME THE THIRD.

CONTAINING

- THE MERCHANT OF VENICE.
- AS YOU LIKE IT.
- THE TAMING OF THE SHREW.
- ALL'S WELL THAT ENDS WELL.
- PERICLES, PRINCE OF TYRE.

LONDON: PRINTED BY H. BALDWIN,
For J. Rivington and Sons, L. Davis, B. White and Son, T. Longman,
B. Law, H. S. Woodfall, C. Dilly, J. Robson, J. Johnson, T. Vernor,
G. G. J. and J. Robinson, T. Cadell, J. Murray, R. Baldwin,
H. L. Gardner, J. Sewell, J. Nichols, J. Bew, T. Payne, jun.
S. Hayes, R. Faulder, W. Lowndes, G. and T. Wilkie, Scatcherd
and Whitaker, T. and J. Egerton, C. Stalker, J. Barker, J. Edwards,
Ogilvie and Speare, J. Cuthell, J. Lackington, and E. Newbery.

M DCC XC.

Persons Represented.

Orsino, *Duke of Illyria.*
Sebastian, *a young gentleman, brother to Viola.*
Antonio, *a sea-captain, friend to Sebastian.*
A sea-captain, friend to Viola.
Valentine, } *Gentlemen attending on the Duke.*
Curio, }
Sir Toby Belch, *uncle to Olivia.*
Sir Andrew Ague-cheek.
Malvolio, *steward to Olivia.*
Fabian, } *servants to Olivia.*
Clown, }
Olivia, *a rich countess.*
Viola, *in love with the Duke.*
Maria, *Olivia's woman.*

Lords, Priest, Sailors, Officers, Musicians, and other Attendants.

SCENE, *a city in Illyria; and the sea-coast near it.*

Matthew Marry

TWELFTH-NIGHT:

OR,

WHAT YOU WILL.

ACT I. SCENE I.

A Room in the Duke's Palace.

Enter Duke, CURIO, and Lords; Musicians attending.

Duke. If musick be the food of love, play on,
Give me excess of it; that, surfeiting,
The appetite may sicken, and so die.—
That strain again;—it had a dying fall:

¹ There is great reason to believe, that the serious part of this comedy is founded on some old translation of the seventh history in the fourth volume of Belleforest's *Histoires Tragiques*. It appears from the books of the Stationers' Company, July 15, 1596, that there was a version of "Epitomes des cent Histoires Tragiques, partie extraictes des actes des Romains, et autres, &c." Belleforest took the story, as usual, from Bandello. The comick scenes appear to have been entirely the production of Shakspeare. Ben Jonson, who takes every opportunity to find fault with Shakspeare, seems to ridicule the conduct of *Twelfth-Night* in his *Every Man out of his Humour*, at the end of Act III. sc. vi. where he makes Mitis say, "That the argument of his comedy might have been of some other nature, as of a duke to be in love with a countess, and that countess to be in love with the duke's son, and the son in love with the lady's waiting-maid: some such cross wooing, with a clown to their serving-man, better than be thus near and familiarly allied to the time." STEEVENS.
I suppose this comedy to have been written in 1614. If however the foregoing passage was levelled at *Twelfth-Night*, my speculation falls to the ground. See *An Attempt to ascertain the order of Shakspeare's plays*, Vol. I. MALONE.

Mr. Anna Murray

Persons Represented^a.

Duke of Venice.
 Prince of Morocco, } Suitors to Portia.
 Prince of Arragon, }
 Anthonio, the Merchant of Venice :
 Bassanio, his friend.
 Salanio^b, } Friends to Anthonio and Bassanio.
 Salarino, }
 Gratiano, }

Lorenzo, in love with Jessica.
 Shylock, a Jew :
 Tubal, a Jew, his friend.
 Launcelot Gobbo, a clown, servant to Shylock.
 Old Gobbo, father to Launcelot.
 Salerio^c, a messenger from Venice.
 Leonardo, servant to Bassanio.
 Balthazar, } servants to Portia.
 Stephano, }

Portia, a rich heiress :
 Nerissa, her waiting-maid.
 Jessica, daughter to Shylock.

Magnificoes of Venice, Officers of the Court of Justice,
 Jailers, Servants, and other Attendants.

SCENE, partly at Venice, and partly at Belmont, the
 Seat of Portia, on the Continent.

^a In the old editions in quarto, for J. Roberts, 1600, and in the old folio, 1623, there is no enumeration of the persons. It was first made by Mr. Rowe. JOHNSON.

^b It is not easy to determine the orthography of this name. In the old editions the owner of it is called,—*Salanio, Salino, and Solanio.*

STEEVENS.

^c This character I have restored to the *Personæ Dramatis*. The name appears in the first folio; the description is taken from the quarto.

STEEVENS.

to Matthew Murray Esq

MERCHANT OF VENICE¹.

ACT I. SCENE I.

Venice. A Street.

Enter ANTHONIO, SALARINO, and SALANIO.

Ant. In sooth, I know not why I am so sad ;
 It wearies me ; you say, it wearies you ;

But

¹ The reader will find a distinct epitome of the novels from which the story of this play is supposed to be taken, at the conclusion of the notes. It should however be remembered, that if our poet was at all indebted to the Italian novelists, it must have been through the medium of some old translation, which has hitherto escaped the researches of his most industrious editors.

It appears from a passage in Stephen Gosson's *School of Abuse*, &c. 1579, that a play comprehending the distinct plots of Shakspeare's *Merchant of Venice*, had been exhibited long before he commenced a writer, viz. "The Jew shewn at the Bull, representing the greediness of worldly choosers, and the bloody minds of usurers." "These plays, says Gosson, (for he mentions others with it) are good and sweet plays," &c. It is not improbable that Shakspeare new-wrote his piece, on the model already mentioned, and that the elder performance, being inferior, was permitted to drop silently into oblivion.

This play of Shakspeare had been exhibited before the year 1598, as appears from Meres's *Wits Treasury*, where it is mentioned with eleven more of our author's pieces. It was enter'd on the books of the Stationers' Company, July 22, in the same year. It could not have been printed earlier, because it was not yet licensed. The old song of *Gernutus the Jew of Venice*, is published by Dr. Percy in the first volume of his *Reliques of ancient English poetry*. STEEVENS.

The story was taken from an old translation of the *Gesta Romanorum*, first printed by Wynkyn de Worde. The book was very popular, and Shakspeare has closely copied some of the language: an additional argument, if we wanted it, of his track of reading.—*Three vessels* are exhibited to a lady for her choice. The first was made of pure gold, well beset with precious stones without, and within full of dead men's bones; and thereupon was engraven this posie: *Whoso chuseth me, shall find that he deserueth.* The second vessel was made of fine silver, filled with

TAMING OF THE SHREW.

What is she but a foul contending rebel,
 And graceless traitor to her loving lord?—
 I am asham'd, that women are so simple
 To offer war where they should kneel for peace;
 Or seek for rule, supremacy, and sway,
 When they are bound to serve, love, and obey.
 Why are our bodies soft, and weak, and smooth,
 Unapt to toil and trouble in the world;
 But that our soft conditions³, and our hearts,
 Should well agree with our external parts?
 Come, come, you froward and unable worms!
 My mind hath been as big as one of yours,
 My heart as great; my reason, haply, more,
 To bandy word for word, and frown for frown:
 But now, I see our lances are but straws;
 Our strength as weak, our weakness past compare,—
 That seeming to be most, which we indeed least are.
 Then vail your stomachs⁴, for it is no boot;
 And place your hands below your husband's foot:
 In token of which duty, if he please,
 My hand is ready, may it do him ease.

Pet. Why, there's a wench!—Come on, and kiss me,
 Kate.

Luc. Well, go thy ways, old lad; for thou shalt ha't.

Vin. 'Tis a good hearing, when children are toward.

Luc. But a harsh hearing, when women are froward.

Pet. Come, Kate, we'll to-bed:—

We three are married, but you two are sped.

'Twas I won the wager, though you hit the white⁵;
 [to Lucentio.]

And, being a winner, God give you good night!
 [Exeunt PETRUCHIO, and CATHARINA,
 Hor.]

³ — our soft conditions,—] The gentle qualities of our minds. See
 P. 16, n. 2. MALONE.

⁴ Then vail your stomachs,—] i. e. abate your pride, your spirit.
 STEEVENS.

⁵ Though you hit the white;] To hit the white is a phrase borrowed
 from archery: the mark was commonly white. Here it alludes to the
 name Bianca, or white. JOHNSON.

ways, thou hast tam'd a curst shrew.
 er, by your leave, she will be tam'd
 [Exeunt.]

[Answer to Ben Jonson's ode at the end of his *New*

wanted brains

like the white,

levell'd right." MALONE.

ed down this comedy, among the rest, as one of
 d its intrinsic merit bears sufficient evidence to
 decision.

asons why I neither believe the former comedy of
 's, 1607, nor the old play of *King John* in two
 been the work of Shakspeare? He generally fol-
 story from whence he took his plots, as closely as
 en indebted to these originals for his very thoughts
 we may fairly pronounce him not to have been
 are himself the labour of invention. It is there-
 th these plays, (like that of *Henry V.* in which
 l) were the unsuccessful performances of contem-
 speare saw they were meanly written, and yet
 such as would furnish incidents for a better dra-
 might lazily adopt the order of their scenes, still
 anew, and inserting little more from either piece,
 h he might think worth preserving, or was too
 lter. It is no uncommon thing in the literary
 ck of others followed by those who would never
 es the trouble to mark out one of their own.

STEEVENS.

essary to vindicate Shakspeare from being the au-
 ng of a *Shrew*. Mr. Pope in consequence of his
 ally acquainted with the phraseology of our early
 d it to him, and on his authority this strange opi-
 for half a century. He might with just as much
 osed that our author wrote the old *King Henry IV.*
 ory of *King Leir* and his three daughters, as that he
 the subject of *Taming a Shrew*, and two others
 g *John*.—The error prevailed for such a length of
 culty of meeting with the piece, which is so ex-
 I have never seen or heard of any copy existing but
 n of Mr. Steevens, and another in my own: and
 editors searched for it for thirty years in vain. Mr.
 osed to be irrecoverably lost.

Anonymous *Taming of a Shrew* was written about
 er by George Peele or Robert Greene. MALONE.
 FROM

Yorkshire the Largest County in
Yorkshire the Largest County in

on the Summit of Thorne
on the Summit of Thorne

PR
2752
m3
1790
v. 3

Rare
Books