

The Beauties of Shakespear

Regularly Selected from each Play

Volume I

William Dodd

Eighteenth Century Shakespeare No. 9

EIGHTEENTH CENTURY SHAKESPEARE

No. 9

General Editor : Professor Arthur Freeman, Boston University

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A complete list of titles in this series
is included at the end of this volume.

THE
BEAUTIES
OF
SHAKESPEAR

Regularly Selected from each Play

WITH A
GENERAL INDEX
Digesting them under Proper Heads

ILLUSTRATED WITH
Explanatory Notes, and Similar Passages
from Ancient and Modern Authors



BY

William Dodd



IN TWO VOLUMES
VOLUME I

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Publisher's Note

The publisher has gone to great lengths to ensure the quality of this reprint but points out that some imperfections in the original may be apparent

PREFACE

“Unfortunate Doctor Dodd” (1729–1777), adulated preacher of comfort, mountebank and hack, is certainly best known by the hard fact of his hanging. *DNB*, indeed, characterizes him only as “forger,” on account of the £4200 bond to which he affixed the endorsement of the Fifth Earl of Chesterfield. Efforts of Dr. Johnson (among others), who composed many general petitions and letters to the King on Dodd’s behalf, to say nothing of a popular plea signed by 23,000 citizens of London and the trial jury’s “recommendation” (Johnson), did not stay his execution, performed 27 June 1777. John Hawkins, perhaps cynically, remarks that the public “by various artifices, and particularly, the insertion of his name in the public papers, with such palliatives as himself and his friends could invent, never without the epithet of *unfortunate* . . . were betrayed into such an enthusiastic commiseration of his case, as would have led a stranger to believe, that himself had been no accessory to his distresses, but that they were the inflictions of Providence” (*Life of Johnson*, p. 520).

Dodd’s published works number at least fifty-five, but of these *The Beauties of Shakespeare* certainly commands pride of popularity. First issued in 1752, in two volumes, the selection with commentary was re-edited in 1757, and published posthumously in three volumes (1780). Jaggard and *BMC* list no fewer than thirty-nine editions before 1893, to say nothing of partial inclusion in early compendia preceding collected editions of

PREFACE

Shakespeare (e.g., Blair's, Edinburgh, of 1753). The width of Dodd's readership is extraordinary: Goethe's first experience of Shakespeare, we know, was through *The Beauties*, and most probably the selection and format can be credited both with the remarkable succession of such extract-anthologies of other works in the late eighteenth and nineteenth centuries, and with at least some part of the enduring, often pernicious, attention to individual passages of Shakespeare whose sense or sentence obtrudes, seemingly, from the general context of the plays. But doubtless among eighteenth century contributions to the Shakespearean vogue, Dodd's *Beauties* must be reckoned in the very foremost, if not indisputably first.

We reprint the first edition of 1752, a rare book now, rather than the expanded versions which follow it. We think the initial impetus toward the sentimentalization of Shakespeare's text of more importance than the latter thoughts of the anthologizer. 1752 collates A-M¹²; [A]²B-L¹²M¹⁰; our text is photographically reproduced from the Birmingham copy, collated with BM 11766. aaa. 20 [lacking M¹⁰ of volume II] and two copies in America.

November, 1970

A. F.

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BEAUTIES
OF
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Illustrated with
EXPLANATORY NOTES, and Similar Passages
from Ancient and Modern AUTHORS.

By WILLIAM DODD, B. A.
Late of Clare-Hall, Cambridge.

*The poet's eye, in a fine frenzy rowling,
Doth glance from heav'n to earth, from earth to heav'n,
And, as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shape, and gives to airy nothing
A local habitation and a name.*

See *Midsommer Night's Dream*, p. 87.

IN TWO VOLUMES.

VOL. I.

L O N D O N:
Printed for T. WALLER, at the Mitre and Crown,
opposite Fetter-Lane, Fleet-Street.

M.DCC.LII.

TO THE HONOURABLE

Sir George Lyttleton,

One of the Lords-Commissioners
of the Treasury,

As to a PATRON, on whom

The Inimitable SHAKESPEAR wou'd most
probably have fixed his Choice,

The following

Collection of HIS BEAUTIES,

IS,

With all due RESPECT,

AND

The Higheft ESTEEM,

INSCRIBED AND DEDICATED

BY

HIS MOST OBEДИENT

AND

DEVOTED SERVANT,

William Dodd.



T H E
P R E F A C E.



I SHALL not attempt any labour'd encomiums on *Shakespear*, or endeavour to set forth his perfections, at a time when such universal and just applause is paid him, and, when every tongue is big with his boundless fame. He himself tells us*,

*To gild refined gold, to paint the lilly,
To throw a perfume on the violet,
To smooth the ice, or add another hue
Unto the rainbow, or with taper-light*

To

* See p. 84. Vol. II.

*To seek the beauteous eye of heav'n to garnish,
Is wasteful and ridiculous excess.*

And wasteful and ridiculous indeed it would be, to say any thing in his praise, when presenting the world with such a collection of *Beauties*, as perhaps is no where to be met with, and, I may very safely affirm, cannot be parallell'd from the productions of any other single author, ancient or modern. There is scarcely a topic, common with other writers, on which he has not excelled them all; there are many, nobly peculiar to himself, where he shines unrivall'd, and, like the eagle, properest emblem of his daring genius, soars beyond the common reach, and gazes undazled on the sun. His flights are sometimes so bold, frigid criticism almost dares to disapprove them; and those narrow minds which are incapable of elevating their ideas to the sublimity of their author's, are willing to bring them down to a level with their own. Hence many fine passages have been condemned in *Shakespear*, as *Rant* and *Fustian*, *intolerable Bombast*, and *turgid Nonsense*, which, if read with the least glow of the same imagination that warm'd the writer's bosom, wou'd blaze in the robes of sublimity, and obtain the commendations of a *Longinus*. And, unless some little of the same spirit that elevated the poet, elevate the reader too,

too, he must not presume to talk of taste and elegance ; he will prove but a languid reader, an indifferent judge, but a far more indifferent critic and commentator. I would not presume to say, this is the case with *Shakespear's* commentators ; since many ingenious men, whose names are high in the learned world, are found in that list : yet thus much, in justice to the author, must be avow'd, that many a critic, when he has met with a passage not clear to his conception, and perhaps above the level of his own ideas, so far from attempting to explain his author, has immediately condemned the expression as foolish and absurd, and foisted in some footy emendation of his own : a proceeding by no means justifiable ; for the text of an author is a sacred thing ; 'tis dangerous to meddle with it, nor should it ever be done, but in the most desperate cases. The best of critics will acknowledge, how frequently they have found their most plausible conjectures erroneous ; and readings, which once appeared to them in the darkest and most unintelligible light, afterwards clear, just, and genuine ; which should be a sufficient warning to all dealers in such guess-work, to abstain from presumption and self-sufficiency. False glory prevails no less in the critical, than in the great world : for it is imagined, by many, a mighty deed

to find fault with an author's word, that they may introduce an emendation (as they call it) of their own : whereas there is nothing so easy as to find fault, and alter one word for another ; this the very dabblers in learning can do ; and after all, it may be said, that a lucky hit is frequently superior to the most elaborate and brain-drawn conjecture : there is no true fame in work of this kind : but it is real honour to elucidate the difficulties in an author's text, to set forth his meaning, and discover the sense of those places which are obscure to vulgar readers, and stumbling-blocks to the tribe of *emending* critics ; a commentator may by this shew his judgment and taste, and better display his knowledge of his author, than by a motley fardel of miserable and blind conjectures. Nay, indeed, this is the principal business of every one who presumes to enter upon the work of commenting : it is but a modern device to explain by altering, and to exchange every word in the text, improper in our *infallible* judgment, for a sophisticated reading of our own.

But the editors, critics, and commentators on *Shakespeare*, have a deal to say in behalf of *alteration*, and the absolute necessity of it ; they tell you much of their
author's

author's inattention to, and disregard of his copies ; how little care he took of their publication ; how mangled, maimed, and incorrect his works are handed down to us. This they urge as a reason, why they should strike out every word they cannot comprehend ; and thus would they justify their barbarous inhumanity of cutting into pieces an author already sufficiently dilaniated ; when one would have imagined, they should have used all their endeavours to heal his slight wounds, and to pour balm into his sores, to have amended the visible typographical mistakes, and numberless plain errors of the press : for these very plentifully abound in the first editions, but they are in general so obvious, very little sagacity is required to discern and amend them : nay, indeed, much of the rubbish hath been clear'd away by Mr. *Theobald*, who approv'd himself the best editor of *Shakespeare* that has yet appeared, by a close attention to, and diligent survey of the old editions, and by a careful amendment of those slight faults, which evidently proceeded from the press, and corrupted the text. As to the many other imaginary fountains of error and confusion, they may very justly be look'd upon, (most of them) in the same light, with Dr. *Bentley's* fantastic editor of *Milton* ; the doughty critic, if he thinks
proper,

proper, may support his combat, and fight manfully, with his dagger of lath, against these shadowy existencies; but the judicious reader will easily discover he fights only with shadows, and will allow him a triumph over nothing but air, unless he should chance to baffle and conquer himself. The whole dispute then seems to rest here: *Shakespeare's* inimitable compositions are delivered to posterity, full of typographical errors, and mangled by the blundering hands of printers, (which none, who considers the imperfection of printing amongst us at that time, and the great diligence that even at the present is required to print with tolerable accuracy) will at all be surprized at; so that the business of an editor seems to be a close attention to the text, and careful emendation of those errors: but he should not presume to alter, (and to place these alterations in the text as his author's) any passages, which are not really flat nonsense and contradiction, but only such to his apprehension, and unintelligible solely to his unenliven'd imagination. Mr. *Theobald*, as I before observed, has been successful enough in this, so far as he has gone, but he has left many passages untouched and unregarded, which were truly difficult, and called for the editor's assistance; and seems to have

no notion of the further business of an editor, than that of explaining obscure passages: 'tis true, he has sometimes, tho' rarely, done it.

It is plain then, much work remained for subsequent commentators ; and shall we add, still remains ? for tho' succeeded by two eminent rivals, we must with no small concern, behold this imperfect editor still maintaining his ground ; and with no little sorrow, observe the best judges of *Shakespear*, preferring *Theobald's* to any modern edition. The reason is obvious : Sir *Thomas Hanmer*, proceeds in the most unjustifiable method, foisting into his text a thousand idle alterations, without ever advertising his readers which are, and which are not *Shakespear's* genuine words : so that a multitude of idle phrases and ridiculous expressions, infinitely beneath the sublimity of this prince of poets, are thrown to his account, and his imperfections, so far from being diminish'd, number'd ten-fold upon his head. Mr. *Warburton* hath been somewhat more generous to us ; for, tho' he has for the most part preferred his own criticisms to the author's words, yet he hath always too given us the author's words, and his own reasons for those criticisms : yet his conduct can never be justified for insert-

ing

ing every fancy of his own, in the text, when I dare venture to say, his better and cooler judgment must condemn the greatest part of them : what the ingenious Mr. *Edwards* says of him seems exactly just and true : “ That there are good
 “ notes in his edition of *Shakespear*, I
 “ never did deny ; but as he has had
 “ the plundering of two dead men, it
 “ will be difficult to know which are his
 “ own ; some of them I suppose may
 “ be ; and hard indeed would be his
 “ luck, if among so many bold throws
 “ he should have never a winning cast :
 “ but I do insist that there are great
 “ numbers of such shameful blunders as
 “ disparage the rest, if they do not dis-
 “ credit his title to them, and make them
 “ look rather like lucky hits, than the
 “ result of judgment*.”

For endeavouring perhaps to avoid all reflections on Mr. *Warburton* in this work, the reader will sometimes condemn me : however, I had rather be blam'd on that head, than for moroseness, and snarling severity :

* See the *Canons of Criticism*, the *third edition*, (that always referred to in this work) the 11th and 12th pages of the Preface.

The reader is desired likewise to observe, that the 2d edition of Mr. *Upton's Critical Observations on Shakespear*, is that used always by the editor.

verity : and the good-natur'd will consider, that impartiality is the first step to true judgment, and candor an essential in the dark work of criticism. For my own part, I cannot but read with regret the constant jarring and triumphant insults, one over another, found amidst the commentators on *Shakespeare* : this is one of the reasons that has impeded our arrival at a thorough knowledge in his works : for some of the editors have not so much labour'd to elucidate their author, as to expose the follies of their brethren. How much better would it have been for *Shakespeare*, for us, and for literature in general, how much more honour would it have reflected on themselves, had these brangling critics sociably united ; and instead of putting themselves in a posture of defence one against another, jointly taken the field, and united all their efforts to rescue so inimitable an author from the *Gotbic* outrage of dull players, duller printers, and still duller editors ?

For my own part, in this little attempt to present the world with as correct a collection of the finest passages of the finest poet, as I could, it has been my principal endeavour to keep myself clear as possible from the dangerous shelves of prejudice : and I have labour'd to the
utmost

utmost to maintain an exact and becoming candor all thro' the work, not only because I am well convinc'd, how much my own many imperfections and deficiencies will claim the pardon of the reader, but because it appears to me highly unbecoming a man and a scholar, to blacken another merely for a mistake in judgment; and because, it is in my opinion no small affront to the world to pester it with our private and insignificant animosities, and to stuff a book with *querrelous* jargon, where information is paid for, and justly expected. Indeed, it has sometimes been impossible for me not to take notice, and that with a little severity, of some particular *remarks*, in justice to truth and my author: however, for the most part, I have omitted any thing that might give offence, and where it would have been easy for me, according to the custom of modern editors, to have triumph'd and insulted, have taken no notice of the faults of others, but endeavoured, to the best of my judgment, to explain the passage. After all, there perhaps remain some difficulties, and I think we may venture to pronounce, no single man will ever be able to give the world a compleat and correct edition of *Shakespear*: the way is now well pav'd, and we may reasonably, from the joint endeavours of
some

some understanding lovers of the author, expect what we are greatly in need of: thus much, I must declare for my own part, that in several obscure passages in this work, I have received great light by the conversation and conjectures of some very ingenious and learned men, whose names, were I permitted to mention them, would do high honour to the work, and to whom I thus beg leave to return my most hearty and sincere thanks.

It was long since that I first propos'd publishing this collection; for *Shakespear* was ever, of all modern authors, my first and greatest favourite: and during my relaxations, from my more severe and necessary studies at college, I never omitted to read and indulge myself in the rapturous flights of this delightful and *sweetest child of fancy*: and when my imagination has been heated by the glowing ardor of his uncommon fire, have never failed to lament, that his BEAUTIES should be so obscur'd, and that he himself should be made a kind of stage for bungling critics to shew their *clumsy activity* upon.

It was my first intention to have consider'd each play critically and regularly thro' all its parts; but as this would
have

have swell'd the work beyond proper bounds, I was obliged to confine myself solely to a collection of his poetical *Beauties*: and I doubt not, every reader will find so large a fund for observation, so much excellent and refin'd morality, and I may venture to say, so much good divinity, that he will prize the work as it deserves, and pay, with me, All due adoration to the Manes of *Shakespear*.

Longinus * tells us, that the most infallible test of the true *Sublime*, is the impression a performance makes upon our minds, when read or recited. “ If, says
 “ he, a person finds, that a performance
 “ transports not his soul, nor exalts his
 “ thoughts; that it calls not up into his
 “ mind ideas more enlarged than the mere
 “ sounds of the words convey, but on
 “ attentive examination its dignity lessens
 “ and declines, he may conclude, that
 “ whatever pierces no deeper than the
 “ ears, can never be the true *Sublime*.
 “ That, on the contrary, is grand and
 “ lofty, which the more we consider,
 “ the greater ideas we conceive of it;
 “ whose force we cannot possibly with-
 “ stand; which immediately sinks deep,
 “ and

* See *Longinus* on the *Sublime*, Sect. 7. The translation in the text is from the learned Mr. *Smith*.

“ and makes such impresson on the mind
“ as cannot easily be worn out or ef-
“ faced : in a word, you may pronounce
“ that sublime, beautiful, and genuine,
“ which always pleases and takes e-
“ qually with all sorts of men. For
“ when persons of different humours,
“ ages, professions, and inclinations, a-
“ gree in the same joint approbation of
“ any performance, then this union of
“ assent, this combination of so many
“ different judgments, stamps an high,
“ and indisputable value on that per-
“ formance, which meets with such ge-
“ neral applause.” This fine observation
of *Longinus* is most remarkably verified
in *Shakespear* ; for all humours, ages, and
inclinations, jointly proclaim their appro-
bation and esteem of him ; and will, I
hope, be found true, in most of the
passages, which are here collected from
him : I say, most, because there are some,
which I am convinc’d will not stand this
test : the old, the grave, and the severe
will disapprove, perhaps, the more soft
(and as they may call them) trifling love-
tales, so elegantly breath’d forth, and so
emphatically extolled by the young, the
gay, and the passionate : while these will
esteem as dull, and languid, the sober
saws of morality, and the home-felt ob-
servations of experience. However, as it
was

was my business to collect for readers of all tastes, and all complexions, let me desire none to disapprove, what hits not with their own humour, but to turn over the page, and they will surely find something acceptable and engaging. But I have yet another apology to make, for some passages introduced merely on account of their peculiarity, which to some, possibly, will appear neither sublime nor beautiful, and yet deserve attention, as indicating the vast stretch, and sometimes particular turn of the poet's imagination. Others are inserted on account of the quotation in the note from some other author, to shew, how fine reflections have been built on a trifling hint of our poet's, and of how much weight is even one of his bullion lines. It would have been no hard task for me to have multiplied quotations from *Greek*, *Latin*, and *English* writers, and to have made no small display of what is commonly called, *learning*; but that I have industriously avoided; and never perplex'd the reader (or at least as little as possible) with the learned languages, always preferring the most plain and literal translations, much to his ease, tho' (according to the manner in which some judge) less to my own reputation. In the notes many extracts will be found from *Beaumont* and *Fletcher*, some, and indeed,

indeed, the chief beauties of these celebrated authors: I have taken the liberty now and then to dissent from the ingenious gentlemen, who have lately publish'd their works: and cannot but highly commend that good-nature and modesty, with which they have conducted their remarks. One of them, Mr. *Seward*, hath given us an agreeable preface, wherein he sets forth the merits of his authors, and seems very desirous to place them in the same rank with *Shakespeare*: but alas! all his generous efforts in their cause, are but fruitless, and all his friendly labours unavailing. For we have but to read a play of each, and we shall not a moment hesitate in our judgment. However, so kind a partiality to his authors, is by no means blameable, but on the contrary highly commendable.

As to the other passages in the notes, they are in general such as are not commonly known and read, which fort it would have been easy to have multiplied: indeed, there appears so little judgment in those who have made general collections from the poets, that they merit very small notice, as they are already too low for censure.

There

There are many passages in *Shakespear*, so closely connected with the plot and characters, and on which their beauties so wholly depend, that it would have been absurd and idle to have produced them here: hence the reader will find little of the *inimitable Falstaff* in this work, and not one line extracted from the *Merry Wives of Windsor*, one of *Shakespear's* best, and most justly-admired comedies: whoever reads that play, will immediately see, there was nothing either proper or possible for this work: which, such as it is, I most sincerely and cordially recommend to the candor and benevolence of the world: and wish every one that peruses it, may feel the satisfaction I have frequently felt in composing it, and receive such instructions and advantages from it, as it is well calculated, and well able to bestow. For my own part, better and more important things henceforth demand my attention, and I here, with no small pleasure, take leave of *Shakespear* and the critics; as this work was begun and finish'd, before I enter'd upon the sacred function, in which I am now happily employ'd, let me trust, this juvenile performance will prove no objection, since graver, and some very eminent members of the church, have thought it no improper employ, to comment, explain and
publish

publish the works of their own country poets.

I must beg the reader's patience one moment longer, while I return my best thanks to all those gentlemen, who have been so kind as to favour my subscription for *a Translation* of the works of CALLIMACHUS: I hope they will pardon my delay; for having been very much engross'd by various avocations, it was not possible for me to print that work to their and my own satisfaction: however, I now assure them, as I have met with a happy and desirable retreat, no farther delay shall on my account be made; the plates are already done, and the work shall be printed with all convenient and possible expedition.

William Dodd.

West-Ham, March 17, 1752.

P. S.

P. S. I have not time to read over the whole work accurately, in which, spite of the utmost care, numberless errors of the press have intruded : I must desire the reader to correct *groweth* into *growing*, p. 143, of the first volume ; and also to strike out *Cleo.* in the 162d page. For the rest, I must leave them to his candor, and plead for the faults of my printer.



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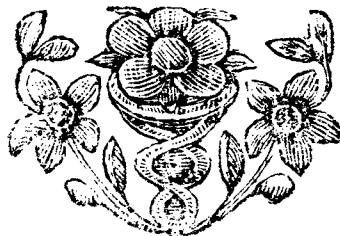
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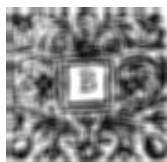


THE
BEAUTIES
OF
SHAKESPEAR.

All's well that ends well.

ACT I. SCENE I.

ADVICE.



E (1) thou blest, *Bertram*, and succeed
thy father

In manners as in shape ; thy blood and
virtue

Contend for empire in thee, and thy
goodness

Share with thy birth-right. Love all ; trust a few ;
Do wrong to none ; be able for thine enemy

Rather

(1) *Be thou, &c.*] See the advice of *Polonius* to his son in *Hamlet*,
Act 1. Sc 5. *Hector's* prayer for *Astyanax* is not unlike this.

Grant him like me to purchase just renown,
To guard the *Trojans*, to defend the crown,
Against his country's foes the war to wage,
And rise the *Hector* of the future age.

POPE'S *Iliad*. B. 6. v. 606.

And