In editing the excerpt of text from Shakespeare’s *King Lear*, I chose to focus on the version of the text that seemed the most complete and detailed to me, the Folio version. This version of the text contained details of the story that while not altogether necessary, added characterization and color to the play. I updated the outdated spellings of words in the text and omitted and added punctuation to correspond with modern comma and grammar rules. Along with this, I added glosses and annotation to certain words and phrases in the text where context was needed and interpretation seemed necessary.

One specific reason that I chose the Folio over the Quarto was because of the addition of certain details. One of these details comes about in Lines 2-4 when Lear says “to whose young love / The vines of France and milk of Burgundy / strive to be interest.” I found that this detail helped to characterize Cordelia and her suitors and add to the view that Lear has of his daughters. Lear, at the beginning of the play, sees his daughters as property and this line helps add to that concept. Another aspect that I particularly liked about the Folio was the conversational exchange added in Lines 6-8 between Lear and Cordelia. The quick and miniscule exchanges of the word “nothing” enhance the realistic quality of the conversation and add to the performativity of the play altogether. I liked the repetition that occurs of the word and found that the effect that this small detail has was important to keep in the edition.
I left the lines as they were in the Folio to keep them in alignment with Shakespeare’s original meter. In regards to the edition of the punctuation in the text, I omitted commas in Lines 2, 3, 5, 13, and 22. I added a comma in Line 6 because Cordelia is addressing Lear. In Line 9, I substituted a comma with a period to break up the sentence and add emphasis to the ending phrase, “Speak again.” In this same way, in Lines 22 and 23, I broke up a running sentence to add clarity and modernize the grammar of the text. I also changed a number of capitalized words to lowercase to modernize the text. The glosses that I incorporated over words in the text include “conferred,” “least,” “interest,” “all,” “unhappy,” “bond,” “mend,” “happily,” and “plight.” I found that although most of these words are still commonly used, the intended meaning had been slightly obstructed. All dated definitions that I found came from the Oxford English Dictionary.

As for annotations on the text, I added additional explanation to a few phrases and words that I felt needed clarification or contextualization. The first annotation that I added was in Line 5 at the word “opulent.” I found this word particularly interesting and relevant to the overall aim of the text. According to the OED, opulent carries connotation of both higher quality and alludes to wealth. In this particular scene of King Lear, not only is there an obvious attempt by the sisters to outdo one another, but the premise of why they are doing so is to acquire more wealth or land from their father than the others. Their speeches must not only be a higher quality than that of their sisters’, but must convince Lear to bestow upon them more opulence than the other sisters. The other two annotations that I added were simply to expand upon the meaning of words or phrases in the text. In Line 16, I added the definitions of the words “begot” and “bred” that Cordelia uses. I simply found that these terms needed defining to help clarify Cordelia’s argumentation. The final annotation that I made is on Line 19 and is intended to amplify the importance of the logic that Cordelia makes in her speech to Lear. She argues that her sisters
cannot truly love their father as they say because then they would have no love for their husbands. The phrase I have annotated introduces that concept.

Overall, the changes that I made were necessary and explanatory. To help modernize and expand upon the Folio version of *King Lear*, I focused on the main themes of the play at this point in the story and added corrections and explanations where I saw fit.
LEAR … then that conferred\(^{o}\) on Gonerill. Now our joy, \(^{o}\)bestowed
Although our last and least;\(^{o}\) to whose young love \(^{o}\)youngest
The vines of France and milk of Burgundy
Strive to be interest.\(^{o}\) What can you say to draw \(^{o}\)entitled to

A third, more opulent\(^{1}\) than your sisters? Speak.

CORDELIA Nothing, my lord.
LEAR Nothing?
CORDELIA Nothing.
LEAR Nothing will come of nothing. Speak again.

CORDELIA Unhappy\(^{o}\) that I am, I cannot heave \(^{o}\)unlucky
My heart into my mouth. I love your majesty
According to my bond;\(^{o}\) no more nor less. \(^{o}\)obligation
LEAR How, how, Cordelia? Mend\(^{o}\) your speech a little \(^{o}\)adjust
Lest\(^{o}\) you may mar your fortunes.

CORDELIA Good my lord,
You have begot me, bred me,\(^{2}\) loved me.
I return those duties back as are right fit,
Obey you, love you, and most honor you.
Why have my sisters husbands,\(^{3}\) if they say

They love you all\(^{o}\)? Happily\(^{o}\) when I shall wed, \(^{o}\)only/perhaps
That lord, whose hand must take my plight,\(^{o}\) shall carry \(^{o}\)pledge
Half my love with him, half my care and duty.
Sure, I shall never marry like my sisters.

---

\(^{1}\) Pointing to the quality of Cordelia’s response, but also alluding to the wealth that each sister will receive
\(^{2}\) Brought me into existence, reared me
\(^{3}\) Why are my sisters married?