

## David Garrick's copy of the first quarto edition of Shakespeare's *Othello*

William Shakespeare, *Othello*. London: Thomas Walkley, 1622. 6 13/16 inches x 4 3/4 inches (173 mm x 121 mm); [4], 80, 89–99, [1] pages; A2 B–M4 (Wanting quire N, supplied in MS.).

The | Tragœdy of Othello, | The Moore of Venice. | *As it hath beene diuerse times acted at the | Globe, and at the Black-Friers, by | his Maiesties seruants.* | *Written by VVilliam Shakespeare.* | [Okes' device] [remainder of page missing]

Shakespeare's quartos, so named because of their format (a single sheet folded twice, creating four leaves or eight pages), are the first printed representations of his plays and, as none of the plays survives in manuscript, of great importance to Shakespeare scholarship. Only twenty-one of Shakespeare's plays were published in quarto before the closure of the theaters and outbreak of civil war in 1642. These quartos were printed from either Shakespeare's "foul papers" (a draft with notations and changes that was given in sections to actors for their respective roles); from "fair copies" created from foul papers that presented the entire action of the play; from promptbooks, essentially fair copies annotated and expanded by the author and acting company to clarify stage directions, sound effects, etc.; or from a previously published quarto edition. The quartos were inexpensive to produce and were published for various reasons, including to secure the acting company's rights to the material and to bring in money during the plague years in London when the theaters were closed.

In this play, Othello the Moor returns to Venice from a victorious battle campaign to his faithful, loving wife Desdemona, daughter of a Venetian senator. Iago, Othello's ensign, plots to take power and humiliate Othello. He first entraps Cassio, Othello's trusted captain, into creating a commotion outside Othello's window, waking Othello and ultimately resulting in replacing Cassio with Iago as captain. Iago slowly undermines Othello's confidence by making him believe that his beloved Desdemona is having an affair with Cassio. As Othello becomes more distant from Desdemona, he ignores her pleas to explain his behavior while Iago's whisperings make him increasingly more jealous and vengeful. Othello begins to believe that to retain his honor he must kill Desdemona. He strangles her and as she lays dying, he is told that Iago has been deceiving him; Othello kills himself and Iago flees.

This first quarto of *Othello* was bound by the British Museum Bindery in nineteenth-century red sheep with gilt tooling. "SHAKSPERE. OTHELLO. LONDON. 1622." is lettered in gold up the spine, between the crest of David Garrick at the head and foot. The turn-ins are gold tooled, and the leaves' edges are sprinkled with red. "Marmaduke ffarrells" on the verso of the final leaf that is supplied in manuscript to replace quire N.

Now in the British Library, this quarto was previously owned by David Garrick (1717–1779), an English actor whose unaffected performance in the title role of *Richard III* in 1741 brought him renown. Garrick, both as an actor and theatrical manager, exerted a tremendous influence on stage practices throughout the 18th century; as a friend and classics pupil of Samuel Johnson, he brought reputability to his trade. He began to collect

early printed plays during the 1740s, at which time most collectors regarded stage scripts as popular works unfit for inclusion in serious libraries. Garrick, however, recognized their worth and, assisted by friends and knowledgeable advisors, built his collection in the interest of scholarship and the enrichment of subsequent generations. He bequeathed the collection to the British Museum upon his death in 1779.

Octavo code: **shaoti**