

## **A rare early quarto edition of Shakespeare's *Pericles***

William Shakespeare, *Pericles*. London: Henry Gosson, 1609. 4o, [72] pages, A–I4 (-I4 blank).

The late, | And much admired Play, | Called | Pericles, Prince | of Tyre. |  
With the true Relation of the whole Historie, | aduentures, and fortunes of the  
said Prince : | As also, | The no lesse strange, and worthy accidents, | in the  
Birth and Life, of his Daughter | *Mariana*. | As it hath been diuers and sundry  
times acted by | his Maiesties Seruants, at the Globe on | the Banck-side. | By  
William [ornaments] Shakespeare. | [ornament] | Imprinted at London for  
*Henry Gosson*, and are | to be sold at the signe of the Sunne in | Pater-noster  
row, &c. | 1609.

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.

Narrated by Gower, the play tells the complicated story of Pericles, eventual king of Tyre. The story opens with Antiochus who is offering his daughter's hand to any suitor who can answer a riddle—failure means death. Pericles gives the correct answer, which exposes Antiochus as having an incestuous affair with his daughter. Pericles flees to Tarsus and saves the nation from famine by bringing stores of corn. He is called back to Tyre but is shipwrecked on Pentapolis, where he wins in a jousting tournament and the hand of the king's daughter Thaisa. Pericles is told that Antiochus and his daughter have been killed by a fire from heaven and he departs Pentapolis to return to Tyre. The ship encounters a great storm and Thaisa dies in childbirth. Her body is put in a chest and washes up in Ephesus, where she is revived. Thinking that his infant daughter Marina won't survive, Pericles leaves her in Tarsus, where she is raised by the king and queen and becomes the object of jealousy. Before she can be killed, Marina is captured by pirates and sold into prostitution on Lesbos, where she cleverly retains her virtue. Pericles returns to Tarsus to find his daughter and is told she is dead. After several more adventures Pericles, now the king of Tyre, is reunited with daughter and wife; the play closes with Gower proclaiming the joys that result from living a virtuous life.

This second quarto of *Pericles* was bound by the British Museum Bindery in nineteenth-century red sheep with blind and gilt tooling, which includes the crest of David Garrick on both boards. "SHAKESPEARE. pericles. LOND. 1609." is lettered in gold up the spine. The turn-ins are gold tooled and the

top turn-in of the front board is signed “TUCKETT. BINDER. BRITISH MUSEUM.” The leaves’ edges are gilt.

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.

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