

## **A rare quarto edition of Shakespeare's *Romeo and Juliet***

William Shakespeare, *Romeo and Juliet*. London: Cuthbert Burby, 1599. 6 5/8 inches x 4 3/4 inches (168 mm x 121 mm), [92] pages, A–L4 M2.

The | most ex= | cellent and lamentable | Tragedie, of Romeo | and *Iuliet*. |  
*Newly corrected, augmented, and | amended*: As it hath bene sundry times  
publiquely acted, by the | right Honourable the Lord Chamberlaine | his  
Seruants. | [Creede's device] | London | Printed by Thomas Creede, for  
Cuthbert Burby, and are to | be sold at his shop neare the Exchange. | 1599.

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, Romeo and Juliet, offspring of the feuding Montagues and Capulets in Verona, fall in love at a masquerade ball and later discover that the other belongs to a rival family. They pursue their love nonetheless and arrange to be secretly married by a sympathetic friar. Romeo is drawn into a fight and kills Tybalt, Juliet's cousin, just before he arrives at her house to consummate their marriage; meanwhile Juliet's father betroths Juliet to Paris and sets their marriage to take place three days later. Juliet goes to the friar for help and he suggests she take a potion the night before her wedding, which will make her appear dead so she and Romeo can reunite in Mantua. Romeo never receives the message from the friar but hears of Juliet's death and goes to her tomb with poison to kill himself. He arrives and sees Juliet's body, takes the poison and, as he dies, Juliet awakens to discover her lover dead. Juliet stabs herself just as Capulet and Montague arrive at the tomb; they agree to end their feud.

This second quarto of *Romeo and Juliet* was bound by the British Museum Bindery in nineteenth-century gold-tooled red half sheep, with comb-marbled paper boards. "SHAKSPERE. THE TRAGEDIE OF ROMEO AND JULIET. LOND. 1599." is lettered in gold up the spine, below the emblem of King George III. The leaves' edges are sprinkled with red.

Now at the British Library, this quarto was formerly in the library of George III (1738–1820), who reigned as king of Great Britain and Ireland from 1760 until his death. At the start of George III's reign, there was no royal library to speak of; his grandfather, George II, had presented his library to the British Museum in 1757. In 1763, George III began his collection in earnest with the acquisition of the library of Joseph Smith, the former British consul

in Venice whose collection contained many early printed books and classics. The king's agents attended many English and Continental auctions, and they purchased both single volumes and complete libraries on his behalf, steadily enlarging the royal collection. In 1774 Frederick Augusta Barnard was appointed Royal Librarian, a post he held for the remainder of George III's reign. Barnard, with the advice of such men of letters as Samuel Johnson, enlarged the king's library in a methodical fashion, assembling a fine collections of religious texts, English and European history, classics, English and Italian literature, and such incunables as a Gutenberg Bible and a first edition of Caxton's *Canterbury Tales*. By 1820, the library included 65,000 printed books and nearly 20,000 pamphlets; George IV, who succeeded his father on the throne, donated the library to the British Museum in 1823.

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