

An early quarto edition of Shakespeare's *Romeo and Juliet*

William Shakespeare, *Romeo and Juliet*. London: John Smethwicke, 1637. 7 inches x 4 13/16 inches (178 mm x 122 mm), [88] pages, A–L4.

The most | excellent | and Lamentable Tragedie, | of **Romeo** and | **Juliet**. | As it hath been sundry times publikely Acted | by the Kings Majesties Servants | at the **Globe**. | Written by *W. Shake-speare*. | *Newly corrected, augmented, and amended*. | [Smethwicke's device] | *London*, | Printed by R. Young for *John Smethwicke*, and are to be sold at | his Shop in *St. Dunstons Church-yard* in Fleetstreet, | under the *Dyall*. 1637.

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 fifth quarto of *Romeo and Juliet* was bound by the British Museum Bindery in nineteenth-century red sheep with gilt tooling, which includes the crest of David Garrick on both boards. "SHAKESPEARE. ROMEO AND JULIET. LOND. 1637." 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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