400 Years of SHAKESPEARE'S First Folio
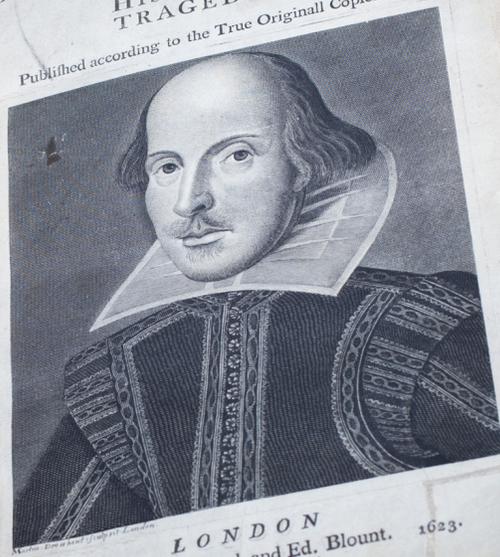
400 Years of Shakespeare's First Folio

Published in 1623, Shakespeare's First Folio was a landmark of printing at the time and, as of 2020, is the most expensive piece of literature ever auctioned. Printed seven years after Shakespeare's death, the First Folio was the first compilation of his plays, 18 of which had never been published before.

In celebration of the First Folio's 400th anniversary, this exhibit delves into what makes the First Folio so treasured, with special attention paid to the copy housed in the UCI Libraries Special Collections and Archives. *400 Years of Shakespeare's First Folio* explores the diverse influences Shakespeare drew from in the late Renaissance as well as his contributions to the English language and far-reaching impact on the visual arts. Incorporating four centuries of rare books and artwork, the exhibit traces the growing recognition of his genius and his rise in popularity both in England and around the globe.

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400 Years of Shakespeare's First Folio

> "All the world's a stage, and all
> the men and women merely players."

As You Like It, Act 2, Scene 7

PRINTED IN 1623, SEVEN YEARS AFTER SHAKESPEARE'S DEATH, the First Folio was the first compilation of his plays. Formally titled *Mr. William Shakespeares Comedies, Histories, and Tragedies*, the First Folio includes 36 plays, 18 of which had never been published before.

The First Folio was a landmark of printing at the time and, as of 2020, is the most expensive piece of literature ever auctioned. Only 235 known copies survive today, each of which bears the wear and tear of its provenance (succession of owners). UCI Libraries' copy was donated by Patrick Hanratty (PhD '76) in 1986.

In celebration of the 400th anniversary of the First Folio, this exhibit explores the diverse influences Shakespeare drew from in the late Renaissance. Incorporating four centuries of rare books and artwork, it traces the growing recognition of his genius and his rise in popularity in England and around the globe.

The World of William Shakespeare, 1564–1616

WILLIAM SHAKESPEARE WAS BORN IN STRATFORD-UPON-AVON, ENGLAND IN 1564. The advent of the printing press just 100 years earlier had led to an explosion of printed books for an increasingly literate populace. With feudalism declining in Europe and the destabilization caused by the Protestant Reformation, the early modern period experienced a shift away from medieval modes of political, economic, and religious organization. Significant publications from this period illustrate these dramatic changes and their potential influence on the life and plays of Shakespeare (1564–1616).

1. *OF THE ANCIENT AND MODERN HABITS OF DIFFERENT PARTS OF THE WORLD* [in Italian], by Cesare Vecellio, 1590.

   This early treatise on manners and dress showcases the fashions of late 16th century Europe, Asia, Africa, and the West Indies. Its woodcut illustrations offer a glimpse into the world of Shakespeare, providing insight into the early modern use of dress as a mirror of an individual's rank and function within a hierarchical society.

2. *GEOGRAPHY: UNIVERSAL DESCRIPTION OF THE LAND DIVIDED INTO TWO VOLUMES …* [in Italian], edited by Giovanni Antonio Magini, trans. by Leonardo Cernoti, 1598.

   Published at the outset of European discovery and colonization, this Italian translation of Ptolemy's *Geografia* builds on the geographic knowledge of the Greco-Roman world using more recent voyages to the Americas and beyond. It includes a double-hemisphere world map "Orbis Terrae Compendiosa Descriptio," showing a late 16th century configuration of the world.

3. *HERE FOLLOW SOME NEW CASES, COLLECTED BY THE LATE MOST-REVEREND JUDGE, SIR JAMES DYER …* [in Anglo-French], by James Dyer, 1601.

   This work by the first law reporter, James Dyer, helped to establish the concept of legal precedent, whereby previous case rulings are binding or persuasive in subsequent court decisions, which is still in use today. Litigation was active during Shakespeare's time. The First Folio itself was subject to a lawsuit when another theater company claimed copyright to his play *Troilus and Cressida*.

4. ***INDEX OF PROHIBITED BOOKS …*** [in Latin], by Pius IV et al., 1598.

    In 1559, formalizing its practice of censorship, the Roman Catholic Church created an official index of banned books. Continually updated for the next 400 years, the index at times included works such as *Robinson Crusoe* and *Les Misérables*. Although England had broken with the Catholic Church in 1534, banned books were taken seriously during Shakespeare's time.

5. ***ANATOMY: ON THE FABRIC OF THE HUMAN BODY IN SEVEN BOOKS*** [in Latin], by Andreas Vesalius, 1604.

    This influential book on human anatomy represents the growing knowledge of the human body during Shakespeare's time. Vesalius, often referred to as the founder of modern human anatomy, includes detailed illustrations of the gradual removal of layers of human flesh via dissection.

6. ***GENEVA OR BREECHES BIBLE,*** 1600.

    The Geneva Bible was one of the first mass-produced, English translations of the Bible. It included study guides, illustrations, and summaries that helped readers to interpret passages without the aid of the priesthood and was popular among late-16th-century writers. Shakespeare's plays after 1595 appear to favor the Geneva text, with the inclusion of specific words only used in this translation.

7. ***ADMIRABLE STORY OF THE POSSESSION AND CONVERSION OF A PENITENT: SEDUCED BY A MAGICIAN, MAKING HER A WITCH …*** [in French], by Sébastien Michaelis, 1614.

    This rare witchcraft book is considered one of the most comprehensive works on the subject of evil spirits, the devil, and wizards. It tells the story of Louis Gaufridy, a sorcerer who was burned alive after being interrogated, and includes minutes of the exorcisms performed on two Ursuline nuns.

Classical Influences

SHAKESPEARE'S PLAYS HAVE LONG BEEN CONSIDERED MASTERPIECES OF ENGLISH LITERATURE, but their depth and complexity have been attributed to the influence of classical Greek and Latin works, particularly those of Ovid, Aesop, and Sir Thomas North's Plutarch. Shakespeare's early education in Latin and appreciation for classical works heavily influenced his plays. From the tragedies of Oedipus and Medea to the comedies of Plautus and Terence, Shakespeare drew inspiration from a wide range of classical texts, incorporating themes and motifs from ancient Greek and Roman literature.

"What a piece of work is a man!"

Hamlet, Act 2, Scene 2

8. ***AESOP'S FABLES*** [in Greek and Latin], trans. by Aldo Manuzio et al., 1530.

   Aesop's Fables, which date back to ancient Greece, were widely popular in the medieval and Renaissance periods. Shakespeare often used their themes and motifs in his plays to connect with his audience andconvey deeper meaning. For example, Shakespeare uses "The Boy Who Cried Wolf" to explore the theme of deception and the consequences of lying in *The Winter's Tale* and "The Fox and the Grapes" to comment on vanity and self-delusion in *King Lear*.

9. ***HISTORY OF THE DANES, BOOK 16*** [in Latin], by Saxo Grammaticus, 1534.

   Written at the end of the 12th century and first published in 1514, this history of medieval Denmark contains the story that inspired Shakespeare's *Hamlet*. Scholars debate whether Shakespeare read Saxo's work directly or an adaptation by Francois Belleforest, but there is evidence that he consulted Saxo's text.

10. ***THE LIVES OF THE ILLUSTRIOUS GREEK AND ROMAN MEN ...*** [in French], by Plutarch, trans. by Jaqves Amyot, 1594.

    Plutarch, a 1st century ancient Greek biographer and philosopher, wrote this influential set of biographies of notable soldiers and statesmen, including Alexander the Great and Julius Caesar. Shakespeare heavily relied on North's late-16th-century translation (which was widely accessible and popular in Renaissance England) as a primary source for several of his plays, including *Antony and Cleopatra* and *Timon of Athens*.

11. ***M. ACCIUS PLAUTUS, BY FAITH, AND BY THE AUTHORITY OF SEVERAL MANUSCRIPT BOOKS OF THE WORKS OF DIONYSUS ...*** [in Latin], by Titus Maccius Plautus, trans. by Denys Lambin, 1595.

Playwrights throughout history have looked to the Roman playwright Plautus for inspiration in character, plot, humor, and other elements of comedy. Plautus had a major influence on Shakespeare's early comedies, such as *The Comedy of Errors*. Although Shakespeare drew heavily from Plautus' *Menaechmi* for plot and character, the differences, such as Shakespeare's addition of a second set of twins, are clear.

12. ***METAMORPHOSIS. A WORKE VERY PLEASANT AND DELECTABLE,*** by Ovid, trans. by Arthur Golding, 1587.

Written in the 1st century AD by the ancient Roman poet Ovid, the epic poem "Metamorphoses" tells the stories of Greek and Roman myths, with a focus on the theme of transformation. Many of Shakespeare's works contain references to the myths and characters in Ovid's poem, such as Pyramus and Thisbe in *A Midsummer Night's Dream* and the story of Narcissus in *The Merchant of Venice*.

13. ***THE ANNALES OF CORNELIUS TACITUS, THE DESCRIPTION OF GERMANIE,*** by Cornelius Tacitus, 1598.

The writings of Cornelius Tacitus, an ancient Roman historian and senator, examine the corruption and ambition of powerful figures and are known for their political commentary and insight into the workings of power. Shakespeare drew heavily from Tacitus' accounts of the political and social climate of ancient Rome. His influence can be seen in the themes, characters, and historical context of Shakespeare's plays, particularly in his depictions of historical figures like Julius Caesar and ruthless and ambitious characters such as Macbeth.

14. ***APULEIUS MADAUREN PLATONICUS, SEVERELY CHASTISED*** [in Latin], 1624.

Shakespeare's works were heavily influenced by the ancient Roman author Apuleius, drawing from Apuleius' *Metamorphoses* (also known as *The Golden Ass*) for themes of transformation, comedy, and satire. The character of Puck in *A Midsummer Night's Dream*, for instance, can be seen as an adaptation of the shape-shifting protagonist in *Metamorphoses*.

Influences During the Renaissance

ALTHOUGH CONSIDERED ONE OF THE GREATEST PLAYWRIGHTS IN HISTORY, Shakespeare often did not invent the plots of his plays. He drew ideas from various sources, including ancient Greek and Roman classics, works of continental European writers, and the poetic and prose fiction of his contemporaries. It is unknown where Shakespeare obtained the books and literary works that influenced his writing, though he may have had access to the libraries of the Mountjoys, a Huguenot family he lodged with in London. Richard Field, the printer who published Shakespeare's poems *The Rape of Lucrece* and *Venus and Adonis*, may have also connected him to the London book trade.

15. ***THE HISTORIE OF CAMBRIA, NOW CALLED WALES: A PART OF THE MOST FAMOUS YLAND OF BRYTAINE, WRITTEN IN THE BRYTISH LANGUAGE ABOUE TWO HUNDRETH YEARES PAST ...,*** by David Powel, trans. by H. Lhoyd, 1584.

    In this early British history, the Welsh author Powel gives an account of the British Monarchy through the princedom, stressing the importance of Welsh lineage and historical figures even though the title "Prince of Wales" was by then held by the English. Shakespeare used these histories for inspiration, for example, when creating the character and plotline of Owen Glendower in *Henry IV* based on the chronicles of the historic Welsh rebel Owain Glyndwr.

16. ***THE SIMPLETON ...*** [in Italian], by Giovanni Fiorentino, 1601.

    Fiorentino's story forms the basis, either directly or indirectly, of Shakespeare's *The Merchant of Venice*. Originally written in 1378 and published in 1565, the text had no known English translation during Shakespeare's time. It is possible, although unlikely, that Shakespeare read someone's personal translation of a private copy. It is more likely that he read the text in its original Italian.

17. ***ORLANDO FURIOSO*** [in Italian], by Ludovico Ariosto, edited by Modesto Pino, 1621.

    The romance epic *Orlando Furioso* (1516), a satire of the chivalric tradition, describes the adventures of Charlemagne, Orlando, and the Franks as they battle against the Saracens. *The Orlando*, one of the first pan-European texts of the early modern era, influenced the style and structure of Shakespeare and other writers of the period. Close textual borrowings in both *Othello* and *King Lear* indicate Shakespeare may have been familiar with the original Italian text.

18. **THE SEVEN BOOKS OF THE DIANA** [in French], by Jorge de Montemayor, trans.
by Antoine Vitray, 1623.

First published in 1559, this pastoral romance was a 16th-century bestseller. The *Diana* helped make stories about shepherds, shepherdesses, and their experiences in love fashionable. Shakespeare is believed to have borrowed the Proteus-Julia-Sylvia plot in *Two Gentlemen of Verona* from Felismena's tale in the *Diana*.

19. **THE ESSAYS OF MICHEL SEIGNEUR DE MONTAIGNE ...** [in French],
by Michel de Montaigne, 1604.

Although it is difficult to identify specific quotes in Shakespeare's works taken from Michel de Montaigne's collection of personal essays, Shakespeare often adapted and reinterpreted Montaigne's ideas on human nature, morality, and skepticism. *Hamlet*, *King Lear*, and *The Tempest* are believed to have been inspired by Montaigne's writings on the meaning of life, the nature of reality, and the inevitability of death.

20. **ICONOLOGY, OUR DESCRIPTION OF IMAGES OF VIRTUES, AFFECTIONS, HUMAN PASSIONS, CELESTIAL BODIES, WORLD AND ITS PARTS ...** [in Italian],
by Cesare Ripa, 1611.

Emblem books, which were popular in Europe during the Renaissance, were memorable for their unusual images, expressions, and accompanying epigrams or poems. This book includes some of the most creative uses of visual symbolism in early modern Europe, with illustrations that give substance to abstractions of emotions, ideas, virtues, vices, and passions. This work is considered one source of inspiration for the imagery in Shakespeare's *A Midsummer's Night Dream*.

21. **JERUSALEM DELIVERED ...** [in Italian], by Torquato Tasso, 1628.

First published in 1581, this epic poem tells a largely mythified version of the First Crusade in which Christian knights torn between love and duty battle Muslims to take Jerusalem. Scholars point to Shakespeare having access to Tasso's work in the Italian original and believe it may have influenced the creation of *Hamlet*.

The Creation of the First Folio

TO HONOR THEIR FRIEND AND COLLEAGUE WILLIAM SHAKESPEARE, John Heminges and Henry Condell produced an anthology of Shakespeare's plays several years after his death. At the time, such publications were regarded as risky and controversial because plays were popular entertainment, and folios were reserved for "serious literature."

Prior to the First Folio's publication, only 18 of Shakespeare's plays had been printed in *quartos* (small books). Many were *bad quartos* (pirated and defective editions), usually with garbled or missing text. With close ties to Shakespeare and as actors and shareholders in the King's Men theater company, Heminges and Condell had participated in original productions of Shakespeare's plays and had unparalleled access to the company's collection of manuscripts. Using sources drawn from the early quartos and prompt books, the pair collected, revised, and annotated manuscripts to create the versions we know today.

22. ***THE FIRST EDITION OF THE TRAGEDY OF HAMLET,*** reprinted at the Shakespeare Press by William Nicol, 1825.

    This early 19th-century facsimile of the first known edition of *Hamlet* shows what a published work of Shakespeare would have looked like before the First Folio. Originally printed in 1603, it differs significantly from later versions and is an example of a "bad quarto." Some scholars believe it is a poorly constructed, unauthorized version of the play, whereas others argue it represents an early draft or revision.

23. ***EARLY 19TH-CENTURY FIRST FOLIO REPRODUCTION,*** printed by E. and J. Wright, 1807.

    This is the first line-for-line, letter-for-letter reprint (or *type-facsimile edition*) of the First Folio. It includes the most authentic and famous image of Shakespeare printed from a newly engraved copy of the original engraving. Credited to the Flemish artist and engraver Martin Droeshout, the engraving is one of the few portraits to have been approved by those who had known Shakespeare themselves.

24. ***MACBETH PROMPT BOOK,*** production staged at the Utah Shakespeare Festival, June 1996. Robert Cohen Papers, UCI Libraries Special Collections and Archives.

    The First Folio's source material was a combination of *foul copies* (working drafts), *fair copies* (clean transcriptions of foul copies), *prompt books* (annotated versions used in staging performances), and *quartos* (published editions). This example from Robert Cohen, founding chair of UCI's Drama Department, illustrates what a prompt book would have looked like.

25. *17TH-CENTURY FOREL BINDING,* 1626.

Although no copy of the First Folio with a forel or vellum binding is known to have survived, some copies would likely have been bound this way before or after they were first purchased. The cheapest forel bindings were soft, unreinforced covers. Printed in London in 1626, this book has forel-covered boards. The front board shows the effects of dampness, and the cracked hinge and the spine show how brittle the skin could become with age.

26. *17TH-CENTURY CALF BINDING,* 1632.

Most copies of the First Folio would have initially been bound in calf, before or after purchase. This copy of Ovid's *Metamorphosis* was likely bought without a binding and taken to the purchaser's favorite binder. Most books still in their original calf bindings are either broken or have been repaired and restored.

27. *MID-19TH-CENTURY FIRST FOLIO REPRODUCTION,* printed by F. Strangeways and H.E. Walden, 1862.

This later facsimile of the First Folio reduced its size to make it more portable and added continuous paging and signatures at the bottom of the pages to assist readers in navigation. These changes made the First Folio more accessible to the average reader, and its existence signals an increased demand for Shakespeare's plays.

28. *20TH-CENTURY REPRODUCTION OF THE FIRST FOLIO,* prepared by Charlton Hinman, 1996.

In this W.W. Norton facsimile, pages were photographed from numerous First Folio copies in the Folger Library Collection to produce a clean, clear example of each page. This facsimile also attempted to reduce printing "errors" by identifying the latest, most correct pages among the versions produced and corrected during the initial printing. It is in essence a Frankenstein "ideal" First Folio.

18 Plays Saved from Obscurity

THE FIRST FOLIO INCLUDES 18 OF SHAKESPEARE'S PLAYS that had not been previously published in any other form. Today, Shakespeare's plays have been staged as musicals, ballets, and puppet shows on five continents, reimagined in films, and translated into more than 100 languages. These modern editions, familiar to modern readers, help illustrate the sheer number of plays that would have been lost without the First Folio's publication.

Comedies

THE TEMPEST, 1999.
THE TWO GENTLEMEN OF VERONA, 2004.
MEASURE FOR MEASURE, 2004.
THE COMEDY OF ERRORS, 1992.
AS YOU LIKE IT, 2012.
THE TAMING OF THE SHREW, 2009.
ALL'S WELL THAT ENDS WELL, 2019.
TWELFTH NIGHT, 1975.
THE WINTER'S TALE, 2010.

Histories

KING JOHN, 2018.
KING HENRY VI PART 1, 2018.
KING HENRY VIII, 2008.

Tragedies

THE TRAGEDY OF CORIOLANUS, 2008.
TIMON OF ATHENS, 2008.
JULIUS CAESAR, 2006.
MACBETH, 2004.
ANTONY AND CLEOPATRA, 2007.
CYMBELINE, 2020.

Patrick Hanratty Donates to UCI Libraries

UCI LIBRARIES' FIRST FOLIO WAS DONATED IN 1986 BY PATRICK HANRATTY (PHD '76), a computer scientist and inventor. Known as the father of CAD/CAM (computer-aided design and manufacturing), he was the founder and CEO of Manufacturing and Consulting Services (MCS) and a collector of rare Shakespeare editions. Hanratty purchased the First Folio in 1983 from Heritage Book Shop for $241,000. Little is known about the copy's provenance apart from the booksellers who sold it back and forth across the Atlantic, from New York City to London to Los Angeles, in the late 20th century.

29. **PATRICK HANRATTY WITH THE FOLIO,** 1986. University Comm. photographs, UCI Libraries Special Collections and Archives.

    After keeping the First Folio in his private vault, Patrick Hanratty realized he wanted it to be shared and enjoyed. He gifted it to his alma mater because he wanted the Folio "to be used the way it should be."

30. **POSTCARD FROM OLD GLOBE THEATRE,** c. 1960s.

    Patrick Hanratty's interest in Shakespeare grew out of his parents' love for theater. Both of his parents regularly worked at San Diego's Old Globe Theatre, and when he was young, he played small parts in several Old Globe productions of Shakespeare plays.

31. *TALES FROM SHAKESPEARE,* by Charles and Mary Lamb, 1918.

    As a child, Patrick grew to love Shakespeare's plays after reading Charles and Mary Lamb's *Tales from Shakespeare*. First published in the early 1800s, the Lamb versions were tailored to children and young adults with lavish illustrations.

32. **UCI LIBRARIES FIRST FOLIO FRIDAYS,** 2017. Allan Helmick, photographer.

    To honor Hanratty's gift and share his love of Shakespeare with the community, UCI Libraries hold First Folio Friday public lectures and archival viewings each August. The volume is also made available to scholars throughout the year, and UCI faculty can schedule private viewings with their classes.

Books That Made Shakespeare

"Some are born great, some achieve greatness, and some have greatness thrust upon 'em."

SHAKESPEARE'S REPUTATION AS A LITERARY GENIUS HAS EVOLVED OVER THE LAST 400 YEARS. Although a number of his contemporaries recognized his talents, few anticipated how popular and influential his work would be centuries later. Historical texts show the growing recognition of Shakespeare's contributions to literature and culture and how his work was received in England and beyond. Charting the evolution of both criticism (including questions about authorship) and appreciation for Shakespeare's work helps build an understanding of how and why his plays continue to resonate with audiences today.

33. ***THE HISTORY OF THE WORTHIES OF ENGLAND,*** by Thomas Fuller, 1662.

    Fuller's 17th-century *Worthies of England* includes notable figures and martyrs, antiquities, and buildings. This is the first biographical appearance of Shakespeare in print, 41 years after the First Folio was published and 45 years after his death.

34. ***A SHORT VIEW OF TRAGEDY ...,*** by Thomas Rymer, 1693.

    One notable critic, Thomas Rymer, criticized Shakespeare's play *Othello*, calling it a "Bloody farce, without salt or savour." Although Rymer's influence was significant in the 18th century, he was ridiculed in the 19th century by figures such as Thomas Babington Macaulay, who called him "the worst critic that ever lived."

35. ***THE LIVES AND CHARACTERS OF THE ENGLISH DRAMATICK POETS ...,*** by Gerard Langbaine and Charles Gildon, 1699.

    The first biographical and critical account of the playwrights of the English Renaissance theater was written by Gerard Langbaine, an influential English dramatic biographer and critic of the late 17th century. Shakespeare is identified as "the greatest Poet that ever trod the Stage."

36. ***THE TRAGEDY TO CAESAR*** [in Italian], by Antonio Conti, 1726.

The introduction to Antonio Conti's play *Il Cesare* includes a famous letter to Jacopo Martelli in which Conti praises Shakespeare and expresses surprise that no one had yet translated his plays for Italian audiences. Written in 1715, the letter marks the first printed opinion of Shakespeare outside of England and is a sign of the early recognition and influence of Shakespeare's works on the continent.

37. ***AN ESSAY ON THE DRAMATIC CHARACTER OF SIR JOHN FALSTAFF …,***
by Maurice Morgann, 1777.

Marking a new approach to English literary criticism, Morgann discusses Falstaff and his companions as if they were real people, as opposed to characters in a literary text. The Falstaff character was a prime candidate for this type of analysis due to his seemingly antithetical and contradictory qualities.

38. ***AN ESSAY ON THE WRITINGS AND GENIUS OF SHAKESPEARE …,***
by Elizabeth Montagu, 1810.

In this famous and controversial book, Elizabeth Montagu defends the genius of Shakespeare against the criticism of French writer and philosopher Voltaire. Montagu, a British social reformer, arts patron, and critic, was well placed in literary circles of the time. She argues that Voltaire's attack on Shakespeare was due, at least in part, to his bad taste and "ignorance of the English language."

39. ***AN INQUIRY INTO THE AUTHENTICITY OF VARIOUS PICTURES AND PRINTS …,***
by James Boaden, 1824.

Along with persistent rumors about Shakespeare's identity, there has been ongoing debate over what he looked like. Boaden discusses the evidence behind the various portraits of Shakespeare, rejecting or supporting their authenticity. The text anticipates conspiracies that eventually follow, such as his likeness resembling Queen Elizabeth and Francis Bacon.

The Language of Shakespeare

"But, for my own part, it was Greek to me."

Julius Caesar, Act 1, Scene 2

SHAKESPEARE WAS A MASTER OF LANGUAGE who weaved vernacular with high culture and exercised a freedom in wordsmithing few have attempted since. Through his literary works, he added approximately 1,700 words and phrases to the English language—"a fool's paradise," to elbow (as a verb), "dead as a doornail," and green-eyed (to describe jealousy), to name a few. Although there is debate about whether these words and phrases were in mainstream use, Shakespeare is believed to have been the first to put them in writing. In his search for the perfect word, he also borrowed words from other languages and used existing words in new ways, greatly enriching the English language.

40. ***PLAUTUS'S COMEDIES ...,*** trans. by Laurence Echard, 1694.

    The English historian and clergyman Laurence Echard translated the classical comedic and dramatic works of Terence and Plautus. In his preface here, he praises the contemporary playwrights of his time, but he also calls out Shakespeare for the lack of clarity in the language of his plays. Echard accuses him of being too playful and obtuse, a criticism that has stuck centuries later.

41. ***THE PLAYS OF SHAKESPEARE ...,*** annotations by Samuel Johnson, 1771.

    Samuel Johnson's publication played a crucial role in elevating Shakespeare's status as a literary figure. First published in 1765, this edition of Shakespeare's plays was the first comprehensive and authoritative text of his works. Johnson's editing and annotation helped clarify the meaning and context of Shakespeare's works, making them more accessible to a wider audience and shaping the way Shakespeare was taught and studied.

42. ***A DICTIONARY OF THE ENGLISH LANGUAGE,*** by Samuel Johnson, 1773.

    When Samuel Johnson endeavored to create a comprehensive dictionary of the English language in the mid-18th century, he relied heavily on Shakespeare's works to provide definitions and examples of usage for many words. In fact, Shakespeare's plays and poems are among the most frequently cited sources in Johnson's dictionary.

43. *THE BEAUTIES OF SHAKESPEARE: SELECTED FROM HIS PLAYS AND POEMS,*
by William Shakespeare, 1783.

Beauties were popular books that doubled as entertainment and instruction.
Compilations of texts by venerated authors incorporated into educational books and
titles for children, such texts grew out of the looseness of copyright at the time. Many
were pirated from other markets, and although this edition states it was published in
Dublin, it is likely a pirated copy of a work originally printed in London.

44. *ILLUSTRATIONS OF SHAKESPEARE, AND OF ANCIENT MANNERS,*
by Francis Douce, 1807.

This 1807 publication by a British antiquary and museum curator sought to help
readers comprehend Shakespeare's work through literal and metaphorical illustrations.
However, Douce's illustrations received such an unfavorable review in *The Edinburgh
Review*, he swore off ever publishing again.

45. *A GLOSSARY, OR, COLLECTIONS OF WORDS, PHRASES, NAMES AND
ALLUSIONS ...,* by Robert Nares, 1822.

The work of Robert Nares, an English philologist (someone who studies the history
of languages, especially by looking closely at literature), greatly impacted the study
of the English language. This publication includes a glossary of Shakespearean
vocabulary, phrases, and allusions as well as "critical observations on the text of ...
Shakespeare."

46. *THE SHAKESPEARIAN ADVERTISER,* illustrated by Edward S. Jones, 1871.

This piece of American cartoon art and advertising from 1871 demonstrates the
pervasiveness of Shakespeare reaching into nearly every facet of English language
communication. Similar to a local business directory or coupon book, this advertiser
showcased Providence-Boston business ads alongside farcical interpretations of
quotes from Shakespeare's plays.

Illustrated Shakespeare

IN THE 19TH CENTURY, ILLUSTRATED SHAKESPEARE EDITIONS HELPED INTRODUCE HIS WORK TO NEW AUDIENCES AND READERS. Prior to the innovations in printing technology and engraving that enabled the mass circulation of illustrated books, collected works of Shakespeare's plays often contained only a few illustrations or a single frontispiece. The increase in the number and quality of printed illustrations via innovations in engraving during the Victorian era helped to bring the plays to life for generations of readers. Because such editions were more affordable than the theater, some people's first experience with Shakespeare may have come from these illustrated pages instead of the stage.

47. ***TALES FROM SHAKESPEARE …,*** by Charles Lamb and Mary Lamb, 1807.

    This collection of abridged and simplified versions of Shakespeare's plays aimed to make his work accessible and enjoyable for children and young adults. This first edition includes 20 engravings by the poet, painter, and printmaker William Blake.

48. ***TITANIA AND BOTTOM,*** *Shakespeare's A Midsummer Night's Dream,* Act 3, Scene 1, illustrated by Charles Heath, c. 1825.

    Credited with innovating the use of steel for engravings, Charles Heath was an influential figure in British book production in the early 19th century who produced engravings for works of poetry, literature, and myth. His innovation allowed the printing of tens of thousands rather than a few thousand prints from a single engraving.

49. ***THE TEMPEST***, by William Shakespeare, illustrated by M. Birket Foster, G. Doré, F. Skill, A. Slader, and G. Janet, c. 1860.

    Prolific painter, sculptor, and engraver Gustave Doré created thousands of illustrations of the most famous literary works, from the Bible to Shakespeare, Milton, and Dante. His illustrations of the characters and scenery from *The Tempest* are wood engravings that emphasis the macabre, supernatural elements of the play.

50. *EIGHT ILLUSTRATIONS TO SHAKESPEARE'S TWO GENTLEMEN OF VERONA,* by Walter Crane, 1894.

English artist and book illustrator Walter Crane produced an array of paintings and illustrations inspired by writers such as Shakespeare and the Brothers Grimm. After 650 numbered copies of these eight pen illustrations were printed on tissue paper by Duncan Dallas, the engraving plates were destroyed to retain their value.

51. *THE TEMPEST,* by William Shakespeare, illustrated by Arthur Rackham, c. 1910.

British illustrator Arthur Rackham is a known for his imaginative and distinctive style, with intricate costumes, facial expressions, and vivid backgrounds. His illustrations of Shakespeare's works are best known for their ability to capture the mood and atmosphere of his plays. Even today, Rackham's imagery informs our ideas of what a fairy, elf, or sprite should look like.

52. *THE TRAGEDY OF HAMLET, PRINCE OF DENMARK,* by William Shakespeare, illustrated by Eric Gill, 1933.

Bound in tan English pigskin, this book is handset on handmade dampened paper. The interior features a wood-engraved title page, engraved initial letters, and five large wood engravings. This edition of Hamlet, which took two years to complete, was completed by a single individual: controversial artist, printer, and sculptor Eric Gill. Considered one of The Limited Editions Club's crowning achievements, it exemplifies the arts and crafts movement.

53. *ANTONY AND CLEOPATRA,* by William Shakespeare, edited by Herbert Farjeon, illustrated by Enric Cristòfor Ricart, 1939.

Established by George Macy in the early 20th century, The Limited Editions Club designed and published small runs of classical literature. Enormously popular, each volume is illustrated by a notable contemporary artist, and all original etchings, lithographs, and engravings were destroyed after the last copy was printed. The Catalonian printer and painter Enric Cristòfor Ricart was commissioned for this volume of *Antony and Cleopatra*.

Shakespeare Inspired Book Art

THE FIELD OF *BOOK ARTS* ENCOMPASSES BOTH TRADITIONAL CRAFTS OF BOOKMAKING, such as papermaking, printing, typography, and bookbinding, and works of art made from and inspired by books. Modern and postmodern approaches to book arts experiment with new materials and use layout and design as vehicles of artistic expression. At the nexus of publishing, visual arts, and graphic design, book arts encourage audiences to reconsider the medium: What makes a book? Generations of artists have found inspiration in Shakespeare's plays and sonnets. The depth and breadth of Shakespeare's themes continues to provoke and stimulate book artists of all ages from all over the world.

> *"Forswear it, sight!*
> *For I ne'er saw true beauty till this night."*

Romeo and Juliet, Act 1, Scene 5

54. ***PLANT LORE OF SHAKESPEARE,*** illustrated by Rosa M. Towne, 1974.

Between 1888 and 1898, Rosa Towne painted all the plants mentioned in Shakespeare's plays and long poems. The botanically accurate collection includes 73 paintings illustrating 182 plants. Each illustration lists the plant's common and scientific names and is accompanied by its quote(s) from Shakespeare's works.

55. ***MRS. MACBETH,*** by Lucía Maya, c. 1990.

Mexican multimedia artist Lucía Maya designed and created *Mrs. Macbeth*, which is the only copy in existence. The image of Lady Macbeth is painted across sparse and empty pages with a bloodied, outreached hand.

56. ***PROTECT ME FROM MANIACS,*** Petra Press, 2004.

This unique work from Petra Press consists of a wooden box with four compartments, each containing one or two books. Playing with the conventions of what a book can be, the mini books are made of fabric with stitched text drawn from Shakespeare's *As You Like It*, with found items such as metal charms and other small objects inserted into wax and mesh enclosures.

57. **R & J: THE TXT MSG EDITION,** by Elizabeth Pendergrass and John Hastings, 2006.

Artist Elizabeth Pendergrass asked her 16-year-old granddaughter to rewrite the balcony scene from *Romeo and Juliet* as if it had all happened between two teens text messaging on their cell phones. She then created the case of the "book" using an old Nokia and a cell phone charm popular at the time. Although now outdated, this adaptation is demonstrative of Shakespeare's ability to adapt and change with the times.

58. **DIALOGUE IN THE FOREST ...** [in German and English], edited by Herbert Gesine and Dieter Wessels, illustrated by Ayano Mouri, 2012.

Using fragments from *As You Like It*, Japanese book artist Ayano Mouri creates a sense of being lost in the depths of a dream. Different materials and techniques help illustrate overlapping trees and mountains and a sky in the background. An international work, it combines English and German text with Japanese printing techniques.

59. **SHAKESPEARE SERIES,** by Linda Marie Welch, c. 2012.

This set of three miniature books was created using text cut from Shakespeare's plays: *King Henry VI*, *Troilus and Cressida*, and *The Life and Death of King John*. Each book has a hand-sewn binding with a collaged cover and is housed in a wooden case.

60. **THE SONNETS: WATCH BOOK,** published by Robert Orndorff, 2015.

Conceived and built by three Seattle teenagers (credited as "Alex, Clara, and Nicholas") using the programming language Arduino, this piece displays two of Shakespeare's sonnets in Morse code: Sonnet 18, "Shall I compare thee to a summer's day," and Sonnet 130, "My mistress' eyes are nothing like the sun." Only 18 copies of the book were produced by miniature-book publisher and technologist Robert Orndorff (the father of two of the makers).

UCI Libraries First Folio

EACH FIRST FOLIO VOLUME IS UNIQUE DUE TO ITS DISTINCT PRINTING ERRORS and provenance and the wear and tear it has accumulated over the last 400 years. Although it had a print run of around 750 copies, only 235 known copies survive today. The exact value of UCI Libraries' copy is unknown. However, another copy of the First Folio sold for nearly $10 million in 2020, making it the most expensive piece of literature ever auctioned. Detailed information about all the known copies can be found in *The Shakespeare First Folios: A Descriptive Catalogue* by Eric Rasmussen and Anthony James West.

61. MOROCCO LEATHER BINDING

Likely rebound in the 19th century, UCI Libraries' copy is bound in red Morocco leather, a richly dyed goatskin that originated in the Sokoto region of northern Nigeria. The leather was valued for its distinctive grain, softness, and rich background for gilded tooling.

62. RAISED BANDS

More than simply a decoration, the raised bands on the spine serve a crucial role in the book's preservation and longevity. The ridges create a flexible and sturdy spine that can withstand repeated use.

63. GILTING

Gilt paneled sides, gilt inner dentelles, and marbled endpapers were hallmarks of quality and craftsmanship in 19th-century bookbinding. The process of adding these decorative elements was intricate and time consuming, requiring the skill of an experienced craftsman. Gold leaf in particular took patience and a steady hand to stamp the pattern onto the surface of the leather binding.

64. FACSIMILE BEN JONSON DEDICATION PAGE

The dedication page is one of only three pages not original to the UCI Libraries' First Folio. This page is a freehand ink facsimile of the Ben Jonson verse. An unknown calligrapher mimicked the metal-type print of the original. This facsimile replacement was likely commissioned in the 19th century, around the same time as the rebinding and the facsimile title page, in the hopes of restoring the book to its original condition.

65. **FACSIMILE TITLE PAGE**

The engraving used to replace the original title page was produced for an 1807 facsimile based on the original Droeshout engraving. Close examination reveals the new title page was affixed to the gutter and then filled in along the edges to match the dimensions of the text block, likely sometime in the 19th century.

66. **WINE STAINS**

UCI Libraries' First Folio appears to have wine stains, which are relatively common in 17th and 18th century books. One can imagine someone reading *Twelfth Night* (one of Shakespeare's most popular comedies) with friends, only to chuckle, accidentally spill onto its pages, and then smear it away in a panic.

67. **SMUDGES AND STAINS**

UCI Libraries' First Folio has stains and smudges that likely resulted from readers transferring grease or oil from their hands after handling oils and fats, such as leather, wax, or food. Such stains signal it may have been a "reader's copy" and the marks and smudges were left by greasy fingers as they paged through the book.

68. **RUST MARK**

Rust marks that permeate the inner gutter on the pages of *Titus Andronicus* are likely the outline of a pair of scissors left in the book for an extended period. A reader may have used a pair of scissors to mark the page if no other form of bookmark was available.