



SHAKESPEARE

CRISPIN JACKSON LOOKS AT THE PRINTING HISTORY OF THE BARD'S PLAYS AND POEMS

Shakespeare is never out of the limelight, but over the next few months our national poet will be more than usually in the public eye. During October and November, the Barbican and the BBC are together staging what they call "the U.K.'s first International Shakespeare festival", 'Everybody's Shakespeare', and next summer should see the long-awaited opening of the Globe Theatre in London, a replica of the one in which many of Shakespeare's plays were premiered. What better time to feature the 'Bard of Avon' in *Book and Magazine Collector*?

Needless to say, this subject is just about the biggest we've ever covered in BMC. Go down to your local library and look up 'Shakespeare' in the catalogue, and you will find literally dozens of editions of his poems and plays, as well as a huge number of biographies and scholarly works. Clearly I can't hope to consider all of these in the space of a single article. What I want to do is:

1) provide a quick run-through of the known facts about Shakespeare's life; 2) look at the early printing history of his various works; and, 3) pick out the best editions and introductory works for the budget collector.

It is often said that, in view of the immense fame of his writings, Shakespeare the man remains suspiciously obscure



An engraving of Shakespeare based on the famous Chandos portrait.

(hence the long-running but now routed theory that he never existed, and that the plays were written by someone else such as Francis Bacon or the Earl of Oxford). In fact, we know a surprising amount about his life considering that he died almost 400 years ago.

His exact birth-date is not recorded but, as he was baptised in Holy Trinity Church,

Stratford-upon-Avon on 26th April 1564, his birthday is traditionally celebrated on 23rd April, which is also known to be the date of his death. He was the eldest son of John Shakespeare, a glover and dealer in other commodities who became a bailiff and Justice of the Peace in 1568. He had married Mary Arden around 1557, and together they had eight children, of which five — four sons and one daughter — survived.

No records exist of William's education, but he probably studied at the local grammar school. At the end of 1582, he married Anne Hathaway, a woman eight years his senior from the nearby village of Shottery. Together they are known to have had at least three children: Susanna, baptized on 26th May 1583, and the twins, Hamnet and Judith, christened on 2nd February 1585.

ESTABLISHED

Nothing is known of Shakespeare's early employment, or of his beginnings as a writer. He had clearly become established on the London literary scene by 1592, as he is referred to in a satirical pamphlet from that year, Robert Greene's *Groats-Worth of Witte*, as "an upstart Crow" who "supposes he is as well able to bombast out blank verse as the best of you". It is known that an actor of the Queen's Men died in 1587 while the company were visiting Stratford, and it is possible that Shakespeare took his place.

What is certain is that he was a leading member of the Lord Chamberlain's Men soon after they were re-established in 1594. He remained with the company for the rest of his working life, moving with them to the Globe Theatre in 1599 and the Blackfriars in 1608, by which time they had become the King's Men following the accession of James I/VI.

Although this meant that London became his base, his family remained in Stratford and, as his income increased, he bought considerable properties in the town including, in 1597, a sizeable house, New Place. Both his daughters married but he had only one grandchild, a girl called Elizabeth Hall, born to Susanna at the beginning of 1608. He died, according to the inscription on his monument, on 23rd April 1616, and was



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VENVS AND ADONIS

*Vilia miretur vulgus: mihi flamus Apollo
Pocula Castalia plena ministret aqua.*



L O N D O N

Imprinted by Richard Field, and are to be sold at
the signe of the white Greyhound in
Paules Church-yard.

1593.

Venus and Adonis (1593) was the first of Shakespeare's works to be published. This is the only known copy of the first edition, held at the Bodleian Library at Oxford.

buried in Holy Trinity Church. His widow survived him by only seven years, and his last direct descendant, Elizabeth Hall, died in 1670.

Shakespeare probably began writing for the stage in the late 1580s. Although it is impossible to put precise dates to his various plays (records of performances are scanty, to say the least), the trilogy, *Henry VI* Parts One, Two and Three, and *Richard III*, are known to be amongst his earliest works. His first Roman tragedy was *Titus Andronicus*, and his earliest comedies are *The Two Gentlemen of Verona*, *The Taming of the Shrew*, *The Comedy of Errors* and *Love's Labour's Lost*. All of these plays are thought to have been written by 1595.

The following works can, with reasonable confidence, be ascribed to the years 1595-1600: *Richard II*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *The Merry Wives of Windsor*, *Much Ado About Nothing*, *As You*

T H E Tragedie of King Ri- chard the second.

As it hath beene publikely acted by the Right Ho-
nourable the Lord Chamberlaine his
seruants.

By William Shakespeare.



L O N D O N

Printed by Valentine Simmes for Andrew Wyllie, and
are to be sold at his shop in Paules churchyard at
the signe of the Angel.

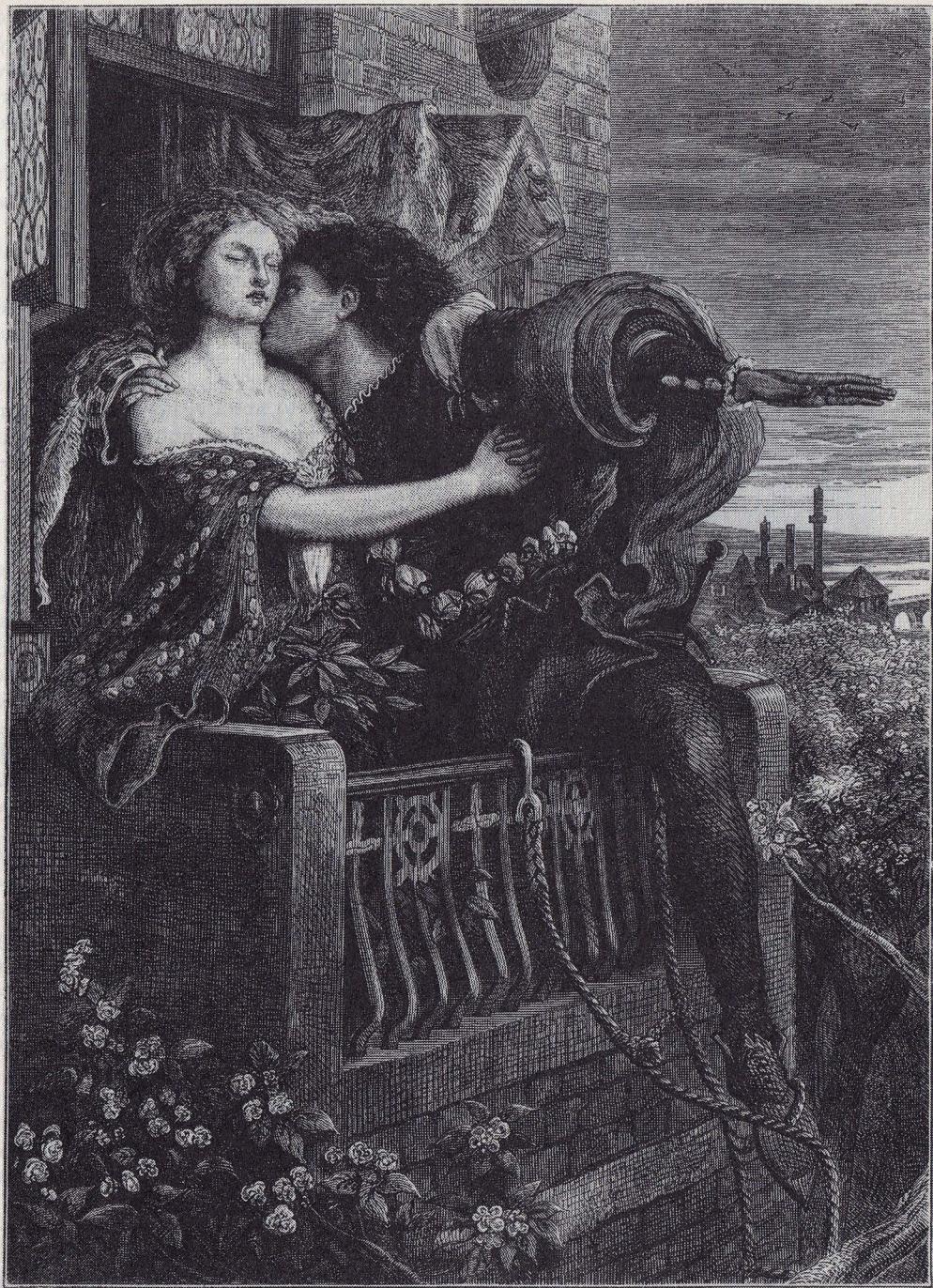
1598.

The first of Shakespeare's works to bear his name on the title-page was the original quarto edition of *Richard II*, probably printed for use in the theatre.

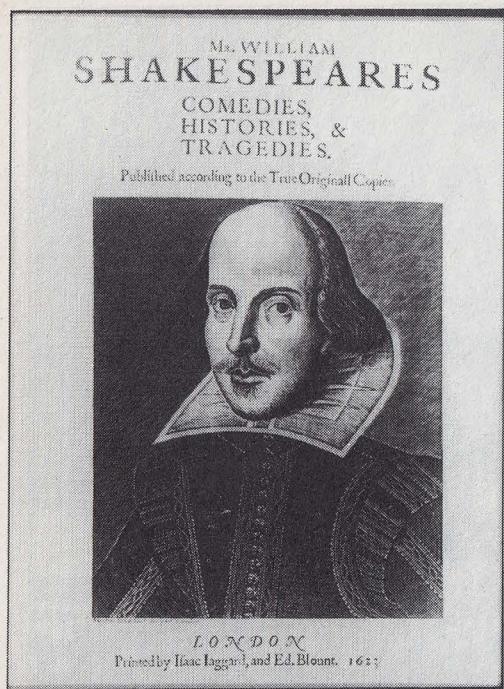
Like *It, Twelfth Night, Romeo and Juliet, Henry IV* Parts One and Two, *Henry V* and *Julius Caesar*.

But his greatest period was the first decade of the seventeenth century, in which he produced (roughly in order): *Hamlet* (entered in the register of the Stationer's Company in July 1602), *Troilus and Cressida*, *All's Well that Ends Well*, *Othello* (played at court in November 1604), *Measure for Measure* (staged the following month), *King Lear*, *Macbeth*, *Anthony and Cleopatra*, *Coriolanus* and *Pericles*. His last three plays (excluding a handful, among them *Henry VIII*, believed to have been written in collaboration with other writers) are generally agreed to be *Cymbeline*, *The Winter's Tale* and *The Tempest*, which were all produced in 1611.

Shakespeare's only non-dramatic writings are the narrative poems, *Venus and Adonis* and *The Rape of Lucrece*, published in 1593 and 1594 respectively (making the former



This splendid engraving of the famous 'Balcony' scene from *Romeo and Juliet* is based on a drawing by W.J. Allen.



The legendary 'First Folio' of 1623, featuring Martin Droeshout's much-reproduced portrait of the Bard.

Shakespeare's first published work); the short poem, 'The Phoenix and the Turtle', included in Robert Chester's 1601 collection, *Loves Martyr*; and the Sonnets, first published in 1609.

QUARTO

During Shakespeare's lifetime, thirteen of his plays were published in reasonably accurate texts, usually called 'good quartos' (none of his manuscripts survives, although three pages of revisions to an unpublished play, *Sir Thomas More*, are believed to be in his hand). These were (with date of publication): *Titus Andronicus* (1594), *Richard II* (1597; this was the first book to bear Shakespeare's name on the title-page), *Richard III* (1598), *Henry IV Part One* (1598), *Love's Labour's Lost* (1598), *Romeo and Juliet* (1599), *Henry IV Part Two* (1600), *The Merchant of Venice* (1600), *A Midsummer Night's Dream* (1600), *Much Ado About Nothing* (1600), *Hamlet* (1604/5 — copies exist with both dates), *King Lear* (1608), *Troilus and Cressida* (1609) and *Othello* (1622).

In addition, the following plays were published in quarto form, and are usually called 'bad quartos' because they show various degrees of textual corruption when compared with other extant texts of the same plays: *Henry VI Part Two* (1594), *Henry VI Part Three* (1595; octavo), *Romeo and Juliet* (1597), *Henry V* (1600), *Hamlet* (1603) and *The Merry Wives of Windsor* (1602).

These quartos, good and bad, were almost certainly 'acting copies', used by the various members of Shakespeare's company when rehearsing the plays. As a result they are fabulously rare (only one copy of *Venus and Adonis* has survived, now held in Oxford's Bodleian Library), and I've not included them in the price guide. Facsimiles were issued under the supervision of F.J. Furnivall between 1880 and 1891.

FIRST FOLIO

All of these plays were included in the famous 'First Folio' of the collected works, edited by two of Shakespeare's fellow actors, John Heminges and Henry Condell, and published in 1623. In this volume — only the second such collection of plays, a similar folio devoted to the works of Ben Jonson having appeared in the year of Shakespeare's death — an additional sixteen works were printed for the first time: *The Tempest*, *The Two Gentlemen of Verona*, *Measure for Measure*, *The Comedy of Errors*, *As You Like It*, *All's Well that Ends Well*, *Twelfth Night*, *The Winter's Tale*, *Henry VI Part One*, *Henry VIII*, *Coriolanus*, *Timon of Athens*, *Julius Caesar*, *Macbeth*, *Anthony and Cleopatra*, and *Cymbeline*. The volume included a title-page portrait of Shakespeare by M. Droeshout (1601-c.1650), the only likeness of the poet with a strong claim to authenticity.

Needless to say, the First Folio (or to give it its proper title, *Mr. William Shakespeares Comedies, Histories, & Tragedies. Published according to the True Originall Copies*) is one of the most famous books in the world, and it's always something of an event when a copy comes up for auction. Prices vary considerably, largely because few copies have survived intact. The last really complete example sold for \$580,000 in 1985, but two other copies with

pages missing fetched only £95,000 and \$90,000 in 1990 and 1991 respectively. Clearly, it's impossible to predict just how much a really Good copy would achieve today, but my guess is that the price would exceed £500,000. For those who can't afford this (!), a number of facsimiles are available, the best of which are Sidney Lee's of 1902 and 1910, and Charlton Hinman's 'Norton Facsimile'.

The 1623 volume was reprinted as the 'Second Folio' of 1632; as the 'Third Folio' of 1663, of which the issue of 1664 contains *Pericles* and six plays sometimes attributed to Shakespeare; and as the 'Fourth Folio' of 1685. Although not as important as the First Folio, these are still coveted books, sometimes fetching in excess of £20,000 at auction. A particularly fine copy of the Third Folio sold for \$100,000 in May 1990, but perhaps the most astonishing price of recent years was that achieved for a set of all four folios (although only a second impression of the first) in November 1989: \$1.9 million — over a million pounds!

Shakespeare's plays began to receive serious scholarly attention from the late 1600s onwards. Of the editions that appeared during the eighteenth century, the most important textually are those of Nicholas Rowe (1709), Thomas Hanmer (1744), William Warburton (1747), Samuel Johnson (1765), Edward Capell (1768), George Steevens (1778) and Edmond Malone (1790).

SATIRE

Pope's edition of 1725 (reprinted 1728) is not well regarded, although it is to this work that we owe his great satire, *The Dunciad* (1728), written in reply to a stinging attack on it by the critic, Lewis Theobald. None of these editions is of much value today, as their compilers were ignorant of the theatrical and printing conditions that prevailed in Shakespeare's time, and were much too subjective in their judgements.

The same can be said for many of the scholars of the Victorian age, although several — notably Alexander Dyce (1857) — added something of permanent value to the body of

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PLEASE SEE PAGE 99 FOR GENERAL CONDITIONS OF ACCEPTANCE



Alec McCowen as Prospero in the RSC's current production of *The Tempest*.

textual work already done. The first really comprehensive edition was the 'Cambridge Shakespeare', edited by W.G. Clark and W.A. Wright and published in its final form between 1891 and 1893. Methuen launched their famous 'Arden' edition in 1899, and this is still in print today.

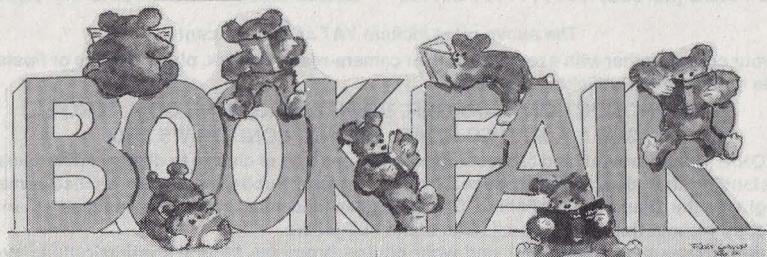
But what is there for those of us who aren't scholars or millionaires? Well, there's

Pickering's seven-volume miniature edition of 1825, printed on India paper (£200-£300); or the Blackie edition of 1887-90 co-edited by the great Victorian actor, Sir Henry Irving (£200-£300; Large Paper £500-£800+). And then there's the Nonesuch Edition, stretched out over seven beautiful volumes (£400-£600). Or what about the Vale Press reprint of the original quarto of the *Sonnets*, with illustrations by Charles Ricketts (£200-£300)? My favourite 'affordable' one-volume edition of the 'Works' is the 1957 *Oxford Shakespeare*, printed on India paper and containing photographs of some of the great actors of

the period, including John Gielgud and Peggy Ashcroft. This shouldn't cost you more than £10 in the dustjacket.

Amongst the legion of artists who have illustrated one or more of the works are: John Austen (*Hamlet*, 1922; *As You Like It*, 1930), Walter Crane (*The Tempest*, 1893; *The Merry Wives of Windsor*, 1894; *The Two Gentlemen of Verona*, 1894), Salvador Dali (*As You Like It*,

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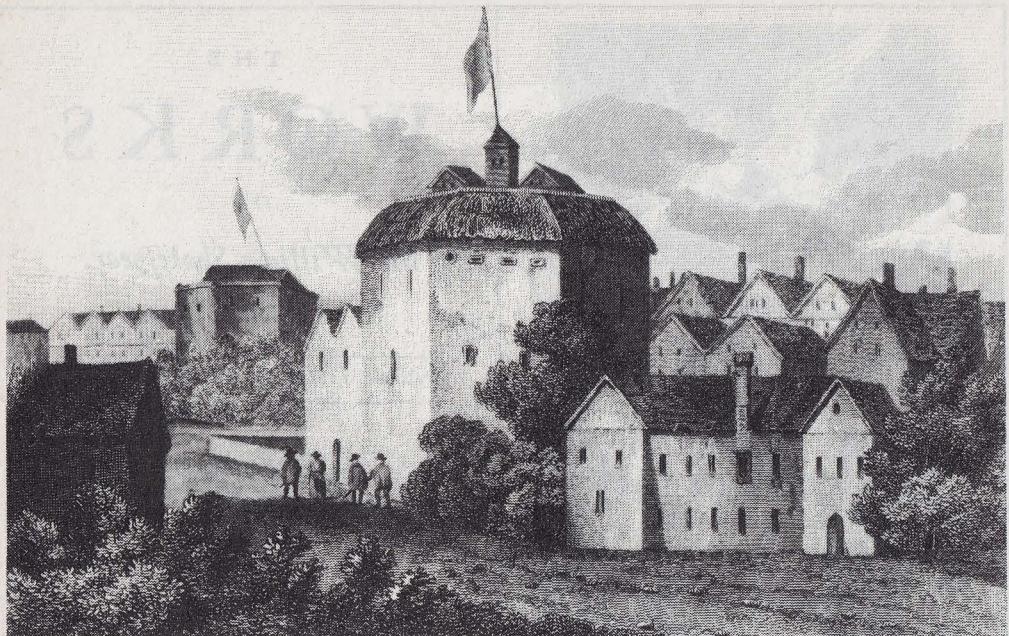
Many new editions of Shakespeare's works were published in the 1700s, including this one edited by Alexander Pope.

1953), Eric Gill ('The New Temple Shakespeare', 1934-6), W. Heath Robinson (*Twelfth Night*, 1908; *A Midsummer Night's Dream*, 1914), Edmund J. Sullivan ('The Works of Shakespeare', 1911), Graham Sutherland (*Henry VI Part One*, 1940) and Hugh Thomson (*As You Like It*, 1909; *The Merry Wives of Windsor*, 1910).

For those who are looking for a cheap, pocket edition to collect, let me wholeheartedly recommend Cambridge University Press's 'New Shakespeare', launched in 1921 and edited by Sir Arthur Quiller-Couch (the first fourteen plays) and John Dover Wilson. These strike the perfect balance between scholarship, convenience and craftsmanship. They are genuinely pocket-sized (although jacket- rather than trouser-pocket-sized) without being too small for the shelf, and contain long (perhaps rather too long)

introductions and clear and comprehensive notes (collected at the back).

The best thing about them, however, is their extraordinarily high standard of production: beautiful type, fine paper and a durable and yet elegant brown cloth binding (not unlike that on the Secker Lawrence firsts) stamped in gold. Best of all, each one has a unique frontispiece, which may be anything from a portrait of Shakespeare or Burbage, to a contemporary woodcut or a facsimile of the Bard's handwriting. Don't bother with the dustjackets — they feature a standard and rather grotesque 'comedy/tragedy' design — or the cheaper 'popular' editions, which are too 'skinny' for the shelves and are bound in poor quality blue cloth. The standard editions shouldn't cost you more than £2 to £3, and are outstanding value at the price.



An artist's impression of the Globe Theatre in London, in which many of Shakespeare's plays were first performed.

For paperback collectors, the Penguin editions are the obvious choice. These have gone through four changes of livery. The earliest editions from the 1950s/early 1960s had a standard black-and-white cover design, featuring a small reproduction of the famous Droeshout portrait. In the mid-1960s, this was replaced by a series of woodcut-style illustrations by David Gentlemen which, although striking, were rather on the drab side.

PORTRAITS

Much better are Paul Hogarth's colourful covers from the late 1970s/1980s, which were often very witty (they show a lot more imagination than his designs for the Penguin Graham Greenes from the same period). His editions of the two parts of *Henry IV* feature almost identical portraits of Falstaff, except that in the first the old rogue is roaring with laughter, in the second he has the mortified look of a slapped child. Brilliant! The current editions feature parchment-coloured covers decorated with period woodcuts, and are very stylish. At around £2.75 a volume, they are still the best value of all the paperback series.

For the novice reader, let me recommend two outstanding works, one fairly new, the other very well established. Germaine Greer's short introductory work on Shakespeare in Oxford's paperback 'Past Masters' series (1986) contains just about all you need to know about the man and his works, and in little more than 100 pages. It's also very readable.

A.C. Bradley's *Shakespearean Tragedy* (1904) contains long essays on Shakespeare's four greatest plays: *Macbeth*, *Hamlet*, *King Lear* and *Othello*. It has its detractors but, whatever its limitations, it completely fulfils the first function of literary criticism: namely to give the reader renewed enthusiasm for the works under discussion. It is impossible to read Bradley without wanting to go back to the plays, if only to see whether his (often quite dramatic) claims are justified. And, apart from anything else, these essays make engrossing reading in themselves.

Of course, Shakespeare's plays were meant to be seen rather than read, and there couldn't be a better time than now to experience his work on stage (and, indeed, on the screen). As well as the RSC's current outstanding

staging of *The Tempest*, starring Alec McCowen as Prospero and Simon Russell Beale as Ariel (ends 27th October), the Barbican will soon be hosting five new productions by foreign companies/directors as part of its 'Everybody's Shakespeare' festival, which runs from 25th October to 20th November. They are: the Suzuki Company of Toga (*King Lear*), Peter Sellars/The Goodman Theatre of Chicago (*The Merchant of Venice*), Karin Beier/Düsseldorfer Schauspielhaus, Israel's Itim Theatre Ensemble (both *Romeo and Juliet*) and the Georgian Film Actors' Studio of Tbilisi (*A Midsummer Night's Dream*).

There will also be workshops organised by the RSC, several related concerts (including a complete performance of Sibelius's incidental music for *The Tempest*, performed by the Gothenburg Symphony Orchestra), a season of Shakespeare films, introduced by Janet Suzman, plus a series of talks by such luminaries as Professor George Steiner and Marina Warner. Full details are to be found in a special brochure which can be obtained from: Barbican Press Office, Barbican Centre, London EC2Y 8DS.

RELEVANCE

The BBC will also be screening a number of films as part of their complementary 'Bard on the Box' season, including Zeffirelli's *Hamlet*, Olivier's *Henry V* and Manckiewicz's *Julius Caesar*, starring Marlon Brando. Among the other attractions are a modern-dress production of *Measure for Measure*, a new series of *Animated Shakespeare*, and features on *Hamlet* (*Playing the Dane*), Elizabethan England (*Will's World*) and the Bard's relevance in modern Britain (*Shakes on the Estate*). All these programmes will be shown on BBC2 throughout October.

The 'new' Globe Theatre on the south bank of the Thames is due to open in June of next year. This is a faithful replica of the original Globe, and the trustees promise to stage 'authentic' productions of the plays, complete with contemporary costumes and music. The site is already open to visitors, and can be toured between 10am and 5pm every day. There is an entrance fee. The theatre is situated in New Globe Walk, London SE1.

New Penguin Shakespeare

King Lear



All the Penguin editions from the early Seventies feature striking cover designs by David Gentleman.

Few people will dispute that Shakespeare is the greatest writer of modern times. His language is sometimes difficult (it should be remembered that even the experts are baffled by some lines), but it's worth persevering with. Read one of his plays, and you find that individual words and phrases stay in your mind because of their sheer unexpectedness. When the Duke of Cornwall orders Gloucester's eyes to be plucked out, why does he describe his arms as 'corky' ("Bind fast his corky arms")? Perhaps because the sheer oddity of the imagery forces you to think about Gloucester's complexion, his old age, his general appearance. That is only one of the ways in which Shakespeare's writing engages the reader, but it's certain that he didn't consciously set out to achieve this or any other effect. He was an entirely natural genius, and it shines through everything he wrote.

SOME COLLECTABLE EDITIONS OF SHAKESPEARE'S PLAYS AND POEMS

A guide to current values of books in Good (pre-1900) or Very Good condition
in the original binding (unless otherwise specified).

'COLLECTED WORKS'

FIRST FOLIO ('Comedies, Histories & Tragedies'; rebound) (London, 1623)	£500,000+
SECOND FOLIO (illustrated by M. Drosht; rebound) (London, 1632)	£50,000+
THIRD FOLIO (as above; rebound) (London, 1664)	£50,000+
FOURTH FOLIO (edited by B. Johnson, illustrated after M. Drosht; rebound) (London, 1685) ...	£25,000+
POPE EDITION ('The Works of Mr. William Shakespeare'; edited by Alexander Pope and Dr. Sewell; seven volumes; rebound) (London, 1723-25)	the set £1,500-£2,000+
JOHNSON EDITION ('The Plays of William Shakespeare'; eight volumes; rebound) (London, 1765)	the set £800-£1,000+
MINIATURE EDITION ('The Plays of William Shakespeare'; nine volumes; printed on India paper; cloth) (W. Pickering, 1825)	the set £200-£300
HENRY IRVING EDITION ('The Works of William Shakespeare'; edited by Henry Irving and F.A. Marshall, illustrated by G. Browne; eight volumes) (Blackie & Son, [1887]-90)	the set £200-£300
ditto. De Luxe ['Henry Irving'] Edition (edition limited to 150 numbered copies, printed on Large Paper; otherwise as above) (Blackie & Son, 1888-90)	the set £500-£800+
CAMBRIDGE EDITION ('The Cambridge Shakespeare'; edited by W.G. Clark and W.A. Wright; edition limited to 500 copies; forty volumes; cloth) (Macmillan, 1891-93)	the set £200-£300
TEMPLE EDITION ('The Temple Shakespeare'; edited by Israel Gollancz; forty volumes) (Dent, 1894-96)	the set £300-£500+
SHAKESPEARE HEAD PRESS EDITION ('The Works of William Shakespeare'; edition limited to 1,000 numbered copies; ten volumes; cloth) (Shakespeare Head Press, 1904-07)	the set £300-£500
NONESUCH EDITION ('The Works of William Shakespeare'; edition limited to 1,600 copies; seven volumes; morocco) (Nonesuch Press, 1929-33)	the set £400-£600+
THE NEW TEMPLE SHAKESPEARE (illustrated by Eric Gill; forty volumes) (Dent, 1934-36)	each £5-£8
THE OXFORD SHAKESPEARE: ILLUSTRATED EDITION (printed on India paper; with theatre stills; with dustjacket) (OUP, 1957)	£8-£10

POEMS

SONNETS: FIRST EDITION (London, 1609)	£100,000+
POEMS: FIRST COLLECTED EDITION (illustrated by W. Marshall; rebound) (London, 1640)	£50,000+
POEMS: KELMSCOTT PRESS EDITION (edition limited to 510 copies, 500 on paper; vellum; ribbon ties) (Kelmscott Press, 1893)	£600-£900
SONNETS: RICKETTS EDITION (reprint of 1609 edition, with illustrations by Charles Ricketts; edition limited to 210 copies) (Vale Press, 1899)	£200-£300
SONNETS: SHAKESPEARE HEAD PRESS EDITION (edition limited to 510 numbered copies on hand-made paper; cloth) (Shakespeare Head Press, 1905)	£300-£500
POEMS: GOLDEN COCKEREL PRESS EDITION (as 'The Poems & Sonnets of William Shakespeare'; edited by G. Jones; edition limited to 470 numbered copies; cloth) (Golden Cockerel Press, 1960)	£200-£300

ILLUSTRATED EDITIONS

Austen, John: HAMLET (boards; with dustjacket) (Selwyn & Blount, [1922])	£100-£150
ditto: ditto (edition limited to sixty copies printed on hand-made paper, with an extra title-page) (Selwyn & Blount, [1922])	£300-£400
ditto: AS YOU LIKE IT (William Jackson, 1930)	£75-£100
Crane, Walter: THE TEMPEST (Dent, 1893)	£20-£30
ditto: THE MERRY WIVES OF WINDSOR (edition limited to 650 numbered copies, signed by the artist; cloth) (George Allen, 1894)	£50-£80
ditto: THE TWO GENTLEMEN OF VERONA (Dent, 1894)	£20-£30
Dali, Salvador: AS YOU LIKE IT (Folio Society, 1953)	£10-£15
Dulac, Edmund: THE TEMPEST (Hodder & Stoughton, [1908])	£100-£150
ditto: ditto (edition limited to 500 copies, signed by the artist; vellum binding, in slipcase) (Hodder & Stoughton, [1908])	£300-£500
Gibbings, Robert: OTHELLO (edition limited to 1,950 numbered copies) (Limited Editions Club, U.S., 1939)	£40-£60
Gill, Eric: THE SONNETS (Cassell, 1933)	£40-£60
ditto: HAMLET (edition limited to 1,500 copies; in slipcase) (Limited Editions Club, High Wycombe, 1933)	£300-£400

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ditto: HENRY VIII (edition limited to 1,950 numbered copies)

(Limited Editions Club, U.S., 1939) £250-£350

Heath Robinson, W.: TWELFTH NIGHT (Hodder & Stoughton, 1908) £100-£150

ditto: ditto. De Luxe Edition (edition limited to 350 copies, signed by the artist; vellum binding) (Hodder & Stoughton, 1908) £400-£600+

ditto: A MIDSUMMER NIGHT'S DREAM (pictorial cloth) (Constable, 1914) £200-£250

ditto: ditto. De Luxe Edition (edition limited to 250 copies, signed by the artist; 100 copies in vellum, 150 in green boards) (Constable, 1914) £500-£800+/£300-£400

Lewis, Wyndham: TIMON OF ATHENS (portfolio) (Benmar & Co., 1913) £3,000-£4,000+

Nash, Paul: A MIDSUMMER NIGHT'S DREAM (edited by Harley Granville Barker; edition limited to 100 numbered copies signed by the artist and editor) (Shakespeare Head Press, 1924) £200-£300

Ravilious, Eric: TWELFTH NIGHT (edition limited to 275 numbered copies; half morocco binding) (Golden Cockerel Press, 1932) £400-£600+

Robinson, Charles: SONGS AND SONNETS (cloth) (Duckworth, [1915]) £100-£150

Sullivan, Edmund J.: THE WORKS OF SHAKESPEARE (three volumes) (Dent, 1911) the set £20-£30

Sutherland, Graham: HENRY VI Part I (edition limited to 1,950 numbered copies) (Limited Editions Club, U.S., 1940) £300-£400

Thomson, Hugh: AS YOU LIKE IT (edition limited to 500 numbered copies, signed by the artist; vellum) (Hodder & Stoughton, [1909]) £300-£500

ditto: THE MERRY WIVES OF WINDSOR (Heinemann, 1910) £100-£150

ESSENTIAL READING

Bradley, A.C.: SHAKESPEAREAN TRAGEDY: Lectures on Hamlet, Othello, King Lear, Macbeth (Macmillan, 1904; third edition, 1992) in print £37.50 (paperback: £8.99)

Greer, Germaine: SHAKESPEARE (paperback) (OUP: 'Past Masters' series, 1986) in print £4.99