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Preliminaries in the First Folio John Heminges, Henry Condell, Ben Jonson, Hugh Holland, Leonard Digges, James Mabbe(?)

Gary Taylor, John Jowett, Terri Bourus, and Gabriel Egan (eds), The New Oxford Shakespeare: Critical Reference Edition, Vol. 2

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PRELIMINARIES IN THE FIRST FOLIO JOHN HEMINGES, HENRY CONDELL, BEN JONSON, HUGH HOLLAND, LEONARD DIGGES, JAMES MABBE(?) FRANCIS X. CONNOR

IN the preface to his second part of *Poly-Olbion*, published in folio in 1622 (STC 7229), Michael Drayton complains about the poor reception and sale of the first part of the poem, published in 1613 (STC 7227). He blames stationers who 'haue either despightfully left out, or at least carelessly neglected the Epistles to the Readers, and so haue cousoned the Buyers with vnperfected Bookes' (sig. A2r). Whether or not Drayton accurately explains why his earlier book 'went not so fast away in the Sale', his essay reveals that, at least by the 1620s, prefaces were expected in books, and that they were thought to be an essential and necessary enabler of a book's commercial success. Similarly, Thomas Walkley's preface to his 1622 *Othello* quarto (STC 22305) compares 'a booke without an Epistle' to 'A blew coat without a badge' (sig. A2r), meaning a servant without a badge identifying his master. Gary Taylor and Adam Hooks have both noted that Walkley's essay suggests that, contrary to its claim, Shakespeare's name alone was not yet enough, by itself, to 'vent [vend] his work' (Taylor, 'Making Meaning', 55–6, 60–1; Hooks, 24–6). For a risky commercial endeavour such as the First Folio, its consortium of publishers would have unquestionably considered prefatory texts necessary to justify and market the book, eventually, according to Taylor, 'transforming Shakespeare's plays into an elite commodity' (65).

The preliminaries to the First Folio include a title-page with an engraving of Shakespeare by Martin Droeshout, a short poem accompanying the portrait and, printed on the facing page, two prose epistles, four further poems, a catalogue of the included plays, and a list of actors who had performed the plays. All of these texts appear to have been created specifically

for the Folio; at the very least none is known to have been published in print or manuscript before JAGGARD. Nor do they appear in any seventeenth century document other than the four Folio editions of Shakespeare. Therefore the following texts are based on JAGGARD, with only corrections or possible corrections collated.

The preliminaries consist of a six-leaf gathering signed 'A', a two-leaf unsigned gathering (usually identified as [B]), and an inserted leaf that includes the title-page and portrait. (Hinman describes the preliminaries with the formula $\pi A^6(\pi A1+1)[\pi B]^2$.) The 'A' gathering includes the poem on the portrait ($\pi A1v$), the title-page with portrait ($\pi A1+1$), the epistles ($\pi A2r-3r$), the poems by Ben Jonson ($\pi A4r-4v$) and Hugh Holland ($\pi A5r$), and the Catalogue ($\pi A6r$). The [B] gathering includes the poems by L. Digges and I. M. on [$\pi B1r$] and the list of actors on [$\pi B2r$]; the versos of both leaves are blank. Greg suggests that the [B] gathering should most logically have been included between leaves $\pi A5$ (the last of the prefatory poems) and A6 (the catalogue of plays). He suspects that the Digges and I. M. poems arrived at the printer too late to be included on $\pi A5^v$, a blank page in the Folio. Although this is probably the intended order of the preliminaries, the arrangement of prefatory leaves varies between Folio copies (Greg, *Folio*, 450). This edition includes the preliminary texts in the bibliographical sequence πA first and [πB] second.

Preliminaries would usually be the last part of a book to be printed. This was intended to be the case in JAGGARD. Based on the evidence of the box rules used for the Catalogue, Hinman (1: 170–1) identified the preliminaries as having been printed after the final tragedy, *Cymbeline*, and before *Troilus and Cressida*, the printing of which was delayed because of copyright issues (see 'Textual Introduction', 3449–50). *Troilus and Cressida* is not included in the Catalogue. Hinman found no

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variants attributable to proof correction in the preliminary texts, although he identifies three states of the Droeshout engraving, reflecting repeated attempts to make it look more lifelike (1: 248–50).

Although JAGGARD includes only Shakespeare's plays, and presents him only as a man of the theatre, Taylor observes that the prefatory contributors differ from those in many other playbooks, because they are not primarily associated with the theatre. This includes Ben Jonson, who, Taylor argues, was 'never prolific or very successful in the commercial theater', had not written a play in seven years, and was there 'as a famous practitioner and critic of contemporary literature' (66). Jonson had connections with Shakespeare and with Folio publisher Edward Blount; the other contributors have known affiliations with Shakespeare, Blount, or Jonson. The contributors were there to help establish Shakespeare's literary credentials.

'TO THE READER' AND 'TO THE MEMORY OF MY BELOUED'

'To the Reader' appears on a left page opposite the title and Droeshout engraving in JAGGARD and ALLOT, and below the portrait in CHETWINDE and HERRINGMAN. The attribution 'B. I.' identifies Ben Jonson as its likely author. 'To the memory' is signed with Jonson's full name. Neither poem was reprinted in Jonson's 1640 *Works*, presumably because, Colin Burrow suggests, they 'were felt to belong so intimately to the books in which they first appeared that they would not bear reprinting' ('The Poems'). Neither would appear in any Jonson collection until Peter Whalley's 1756 edition. Nevertheless, there is no reason to doubt his authorship.

'TO THE MOST NOBLE AND INCOMPARABLE PAIRE OF BRETHREN' AND 'TO THE GREAT VARIETY OF READERS'

Both prose preliminaries are signed by Shakespeare's fellow King's Men, John Heminges and Henry Condell. Their authorship has been questioned since George Steevens (REED, i: 166; BOSWELL-MALONE, ii: 663-75). Noting similarities with 'The Induction on the Stage' in *Bartholomew Fair*, especially lines 64-84 in Creaser's edition, Steevens proposed Ben Jonson as the author; Greg (*Folio*, 17-21) and E. K. Chambers (*Shakespeare*, i: 142) regarded this as plausible. A. W. Pollard proposed that Edward Blount wrote the epistles (*Shakespeare's Folios and Quartos*, 122). Leah Scragg supports the attribution of 'Variety' to Jonson, but argues (121-5) that Blount wrote the dedicatory epistle on the grounds of its stylistic similarities to Blount's epistles to two of his publications: Christopher Marlowe's *Hero and Leander* (1598, STC 17413 and 17414) and John Lyly's *Sixe Court Comedies* (1632, STC 17088). The arguments generally presume that Heminges and Condell were not by themselves capable of some of the more elegant prose, particularly in 'Variety'; however, as Valerie Wayne observes, such arguments assume that 'actors who had been performing Shakespeare, Jonson, Beaumont and Fletcher, and other playwrights for many years could not compose engaging, trenchant, or complex sentences' (390). More generally, it is hard to use stylistic evidence to contest documentary evidence when we possess no other undisputed examples of the writing of the author(s) to whom the document attributes the writing. It is possible that the Dedicatory Epistle and the epistle to the readers were written collaboratively, with the two actors accepting suggestions or revisions from Blount and Jonson. Even if Heminges and Condell did not write the introductions, it seems fair to presume that these essays 'may be confidently taken to express the views of those who signed them' (Greg, *Folio*, 17). The fact that Heminges and Condell 'signed' (or had their names printed in) the *Folio*'s

preliminaries does not of itself prove that they took on an editorial role in compiling its contents, as is sometimes wrongly claimed.

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VPON THE LINES AND LIFE OF THE FAMOUS SCENICKE POET

Hugh Holland (d. 1633), like Ben Jonson, had been a pupil of William Camden (Burrow, *ODNB*). His association with Jonson, which appears to have continued throughout the early seventeenth century, most likely explains his contribution to *JAGGARD*. Jonson included a dedicatory ode to Holland's 1603 poem *Pancharis* (STC 13592); Holland would write a dedicatory poem—one of many over the course of his career—to Jonson's 1605 *Sejanus* (STC 14782). He was associated with the writers connected to the Mitre tavern, including Jonson, John Donne, and Thomas Coryate, for whose *Odcombian Banquet* (1611, STC 5810) he wrote a mock-heroic dedicatory poem.

TO THE MEMORIE OF THE DECEASED AVTHOVR

Signed 'L. Digges', almost certainly Leonard Digges (1588–1635), a poet and translator, born in London and educated at University College, Oxford, who had worked with Folio publisher Edward Blount. He may have been known to Shakespeare through a mutual connection with John Russell, overseer of Shakespeare's will; Digges was Russell's stepson (Brock, 215–16). Blount published Digges's 1617 translation of Claudius Claudianus' Latin *The Rape of Prosperine* (STC 5367) and his 1622 translation of Gonzalo de Céspedes y Meneses' Spanish novel *Gerardo the Unfortunate Spaniard* (STC 4919). Digges may also have translated the second part of Cervantes's *Don Quixote*, published by Blount in 1620 (STC 4917). He contributed prefatory verses to a number of books, including Blount's 1622 edition of Mateo Alemán's *The Rogue* (STC 4917), translated by James Mabbe (for whom, see below). Digges wrote another, longer poem in praise of Shakespeare, which was posthumously published in John Benson's 1640 edition of Shakespeare's *Poems* (STC 22344). This poem praises Shakespeare at the expence of Jonson: Taylor suggests that it might have been written for inclusion in the Folio, but rejected in deference to Jonson; see *Authorship Companion*, 422–3.

TO THE MEMORIE OF M. W. SHAKE-SPEARE.

'I. M.' has generally been thought to be James Mabbe (Secord; Hotson, 238–50; Honigmann, 24–5, 34–5; Taylor, 'Maybe'). Mabbe (1572–1642) matriculated from Magdalen College, Oxford, receiving a BA in 1594 and remaining a fellow until 1633. He appears to have

travelled to Spain in 1611 with Leonard Digges, who also contributed a poem to JAGGARD (Hotson, 238; Morgan, 119). Mabbe's first acquaintance with Blount appears to be an anagram he wrote for John Florio's Italian dictionary *Queen Anna's New World of Words*, published by Blount and William Barret in 1611 (STC 11099). He translated Alemán's *The Rogue*, a remarkably popular romance published by Blount that would appear in seven editions between 1622 and 1685. Jonson as well as Digges contributed prefatory poems.

Although Mabbe's connections to Blount and Digges make him the most plausible 'I. M.' who may have been asked to write a poem for the Folio, Gordon Campbell has put forward a case for the author being John Milton the elder (father of the famous poet). He points to similarities between Milton the elder's two known poems and 'To the memorie'. Milton (1562–1647) would have been connected to Shakespeare's company through Thomas Morley, who had published some of Milton's music. Additionally, Milton was a trustee of the Blackfriars playhouse (Campbell, 100–3). If the elder Milton did write this poem, it helps explain how his son, little known as a poet in 1632, came to contribute a poem to the Shakespeare Second Folio.

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PA1V

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TO THE READER.

This Figure, that thou here seest put,
It was for gentle Shakespeare cut;
Wherein the Grauer had a strife
With Nature, to out-doo the life:
5 O, could he but haue drawne his wit
As well in brasse, as he hath hit
His face; the Print would then surpass
All, that was euer writ in brasse.
But, since he cannot, Reader, looke
10 Not on his Picture, but his Booke.
B. I.

NOTES

6 hath JAGGARD; has CHETWINDE

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PA1+1 TITLE PAGE

PA2R TO THE MOST NOBLE AND INCOMPARABLE PAIRE OF BRETHREN.

WILLIAM Earle of Pembroke, &c. Lord Chamberlaine to the *Kings most Excellent Maiesty*.

AND

PHILIP Earle of Montgomery, &c. Gentleman of his Maiesties Bed-

5 Chamber. Both Knights of the most Noble Order of the Garter, and our singular good LORDS.

Right Honourable,

Whilst we studie to be thankful in our particular, for the many fauors we haue receiued from your L. L. we are falne vpon the ill fortune, to mingle two

10 *the most diuerse things that can bee, feare, and rashnesse; rashnesse in the enterprize, and feare of the successe. For, when we valew the places your H.*

H. sustaine, we cannot but know their dignity greater, then to descend to the

15 *reading of these trifles: and, while we name them trifles, we haue depriu'd our selues of the defence of our Dedication. But since your L. L. haue beene pleas'd to thinke these trifles some-thing, heeretofore; and haue prosecuted*

both them, and their Authour liuing, with so much fauour: we hope, that

.....

(they out-liuing him, and he not hauing the fate, common with some, to be exequutor to his owne writings) you will vse the like indulgence toward

them, you haue done

vnto their parent. There is a great difference, whether

πA2v

20 *any Booke choose his Patrones, or finde them: This hath done both. For, so much were your L. L. likings of the seuerall parts, when they were acted, as before they were published, the Volume ask'd to be yours. We haue but collected them, and done an office to the dead, to procure his Orphanes, Guardians; without ambition either of selfe-profit, or fame: onely to keepe*

25 *the memory of so worthy a Friend, & Fellow aliue, as was our SHAKE-SPEARE, by humble offer of his playes, to your most noble patronage. Wherein, as we haue iustly obserued, no man to come neere your L. L. but with a kind of religious addresse; it hath bin the height of our care, who are the Presenters, to make the present worthy of your H. H. by the perfection.*

30 *But, there we must also craue our abilities to be considerd, my Lords. We cannot go beyond our owne powers. Country hands reach foorth milke, creame, fruites, or what they haue: and many Nations (we haue heard) that had not gummes & incense, obtained their requests with a leauened Cake. It*

35 *was no fault to approch their Gods, by what meanes they could: And the most, though meanest, of things are made more precious, when they are dedicated to Temples. In that name therefore, we most humbly consecrate to*

your H. H. these remaines of your seruant Shakespeare; that what delight is in them, may be euer your L. L., the reputation his, & the faults ours, if any be committed, by a payre so carefull to shew their gratitude both to the

40 *liuing, and the dead, as is*

Your Lordshippes most bounden,

IOHN [HEMINGES].

HENRY CONDELL.

NOTES

Title To ... LORDS JAGGARD (*head of epistle*); The Epistle Dedicatorie. JAGGARD (*running title on sig.* [¶]A2v)

1 WILLIAM ... Pembroke William Herbert, third Earl of Pembroke (1580–1630), a patron for literary writers including Ben Jonson and Philip Massinger. As Lord Chamberlain he was in charge of the Master of Revels, and was responsible for organizing the King's Men's performances at court. Pembroke may have intervened to halt publication of the 'Pavier' (or Pavier/Jaggard) quartos, a necessary step in the production of the First Folio (see Erne, *Literary*, 136–7, and Taylor, *'Comedies, Histories and Tragedies'*, 2.xvii–lxix.).

4 PHILIP ... Montgomery Philip Herbert (1584–1650), brother of William, favourite of James I, and a prolific literary patron.

8 Whilst Printed with an ornamental 'W' and upper-case 'H'.

9 L. L. HERRINGMAN; ~. ~ ^ JAGGARD. Punctuation missing at the end of a justified line.

9–10 two the JAGGARD; *the two conj.* THIS EDITION. The construction is archaic but acceptable to the extent that this is not corrected in later Folios. A simple transposition may have occurred.

15 prosequuted respectfully treated. (The spelling was acceptable in the period.)

17 like JAGGARD; *same* ALLOT

38 L. L., ALLOT; ~. ~ ^ JAGGARD

42 HEMINGES TAYLOR; HEMINGE JAGGARD . Probably not a spelling variant of 'Heminges' but an error: the name is consistently spelled with a terminal 's' in all autograph documents and virtually all other references to the actor, including 'The Names of the Principall Actors' in JAGGARD. The erroneous spelling may indicate that Heminges and Condell did not proofread the prefatory material.

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ΠΑ3R *TO THE GREAT VARIETY OF READERS.*

From the most able, to him that can but spell: There you are number'd. We
had rather you were weigh'd. Especially, when the fate of all Bookes
depends

vpon your capacities: and not of your heads alone, but of your purses. Well!

It is now publike, & you wil stand for your priuiledges wee know: to read,

and censure. Do so, but buy it first. That doth best commend a Booke, the
Stationer saies. Then, how odde soeuer your braines be, or your wise-
domes, make your licence the same, and spare not. Iudge your sixe-
pen'orth,

your shillings worth, your fiue shillings worth at a time, or higher, so you

rise to the iust rates, and welcome. But, what euer you do, Buy. Censure

will not driue a Trade, or make the lacke go. And though you be a

Magistrate of wit, and sit on the Stage at *Black-Friers*, or the *Cock=pit*, to

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arraigne Playes dailie, know, these Playes haue had their triall alreadie,
and stood out all Appeales; and do now come forth quitted rather by a
Decree of Court, then any purchas'd Letters of commendation.

It had bene a thing, we confesse, worthie to haue bene wished, that the

Author himselfe had liu'd to haue set forth, and ouerseen his owne writ-

ings; But since it hath bin ordain'd otherwise, and he by death departed

from that right, we pray you do not envie his Friends, the office of their

care, and paine, to haue collected & publish'd them; and so to haue

publish'd them, as where (before) you were abus'd with diuerse stolne, and

surreptitious copies, maimed, and deformed by the frauds and stealthes of

iniurious impostors, that expos'd them: euen those, are now offer'd to your

view cur'd, and perfect of their limbes; and all the rest, absolute in their

25 numbers, as he conceiued thē. Who, as he was a happie imitator of Nature,
was a most gentle expresser of it. His mind and hand went together: And
what he thought, he vttered with that easinesse, that wee haue scarce
receiued from him a blot in his papers. But it is not our prouince, who
onely gather his works, and giue them you, to praise him. It is yours that
30 reade him. And there we hope, to your diuers capacities, you will finde
enough, both to draw, and hold you: for his wit can no more lie hid, then it
could be lost. Reade him, therefore; and againe, and againe: And if then
you doe not like him, surely you are in some manifest danger, not to vnder-
stand him. And so we leaue you to other of his Friends, whom if you need,
can bee your guides: if you neede them not, you can leade your selues, and
35 others. And such Readers we wish him.

Iohn [Heminges].

Henrie Condell.

NOTES

1 From JAGGARD. Printed with an ornamental 'F' and upper-case 'R'.

7 sixe-pen'orth JAGGARD; sixe-penny'orth ALLOT. The usual price of a quarto playbook.

11 Cock=*pit* indoor theatre in Drury Lane built by Christopher Beeston in 1617; not a King's Men venue

13-14 quitted ... commendation acquitted by an edict of a public court (which carries the force of law), versus escaping punishment by bribery

36 Heminges TAYLOR; *Heminge* JAGGARD. See note to 'To the Most Noble ... Brethren', 42.

Oxford Scholarly Editions Online

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ΠΑ3V BLANK

ΠΑ4R TO THE MEMORY OF MY BELOUED, THE AVTHOR MR. WILLIAM SHAKESPEARE: AND WHAT HE HATH LEFT VS.

To draw no enuy (Shakespeare) on thy name,
Am I thus ample to thy Booke, and Fame:
While I confesse thy writings to be such,
As neither Man, nor Muse, can praise too much.
5 'Tis true, and all mens suffrage. But these wayes
Were not the paths I meant vnto thy praise:
For seeliest Ignorance on these may light,
Which, when it sounds at best, but eccho's right;
Or blinde Affection, which doth ne're aduance
10 The truth, but gropes, and vrgeth all by chance;
Or crafty Malice, might pretend this praise,
And thinke to ruine, where it seem'd to raise.

.....
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These are, as some infamous Baud, or Whore,
Should praise a Matron. What could hurt her more?
15 But thou art prooffe against them, and indeed
Aboue th'ill fortune of them, or the need.
I, therefore will begin. Soule of the Age!

The applause! delight! the wonder of our Stage!
 My Shakespeare, rise; I will not lodge thee by
 20 Chaucer, or Spenser, or bid Beaumont lye
 A little further, to make thee a roome:
 Thou art a Monument, without a tombe,
 And art aliue still, while thy Booke doth liue,
 And we haue wits to read, and praise to giue.
 25 That I not mixe thee so, my braine excuses;
 I meane with great, but disproportion'd Muses:
 For, if I thought my iudgement were of yeeres,
 I should commit thee surely with thy peeres,
 And tell, how farre thou [didst] our Lily out-shine,
 30 Or sporting Kid, or Marlowes mighty line.
 And though thou hadst small Latine, and lesse Greeke,
 From thence to honour thee, I would not seeke
 For names; but call forth thund'ring Æschilus,
 Euripides, and Sophocles to vs,
 35 Paccuius, Accius, him of Cordoua dead,
 To life againe, to heare thy Buskin tread,
 And shake a Stage: Or, when thy Sockes were on,
 πA4v
 Leaue thee alone, for the comparison
 Of all, that insolent Greece, or haughtie Rome
 40 Sent forth, or since did from their ashes come.
 Triumph, my Britaine, thou hast one to shoue,
 To whom all Scenes of Europe homage owe.
 He was not of an age, but for all time!
 And all the Muses still were in their prime,
 45 When like Apollo he came forth to warme
 Our eares, or like a Mercury to charme!
 Nature her selfe was proud of his designes,
 And ioy'd to weare the dressing of his lines!

.....
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Which were so richly spun, and wouen so fit,
 50 As, since, she will vouchsafe no other Wit.
 The merry Greeke, tart Aristophanes,
 Neat Terence, witty Plautus, now not please;
 But antiquated, and deserted lye
 As they were not of Natures family.
 55 Yet must I not giue Nature all: Thy Art,

My gentle Shakespeare, must enioy a part.
 For though the Poets matter, Nature be,
 His Art doth giue the fashion. And, that he,
 Who casts to write a liuing line, must sweat,
 60 (Such as thine are) and strike the second heat
 Vpon the Muses anuile: turne the same,
 (And himselfe with it) that he thinkes to frame;
 Or for the lawrell, he may gaine a scorne,
 For a good Poet's made, as well as borne.
 65 And such wert thou. Looke how the fathers face
 Liues in his issue, euen so, the race
 Of Shakespeares minde, and manners brightly shines
 In his well torned, and true filed lines:
 In each of which, he seemes to shake a Lance,
 70 As brandish't at the eyes of Ignorance.
 Sweet Swan of Auon! what a sight it were
 To see thee in our waters yet appeare,
 And make those flights vpon the bankes of Thames,
 That so did take Eliza, and our lames!
 75 But stay, I see thee in the Hemisphere
 Aduanc'd, and made a Constellation there!
 Shine forth, thou Starre of Poets, and with rage,
 Or influence, chide, or cheere the drooping Stage;
 Which, since thy flight frō hence, hath mourn'd like night,
 80 And despaire day, but for thy Volumes light.

BEN: IONSON.

NOTES

1 To JAGGARD. Printed with an ornamental 'T' and uppercase 'O'.

5 suffrage opinion

7 seeliest simplest; most foolish

19-20 lodge ... lye A response to a commendatory poem on Shakespeare's death that appeared in more than thirty books and manuscripts during the seventeenth century. The poem is usually attributed to William Basse, although Brandon S. Centerwall recently argued its author to be John Donne. The version in John Benson's 1640 edition of Shakespeare's *Poems* reads:

ON THE DEATH OF WILLIAM SHAKESPEARE

Renowned *Spenser* lie a thought more nigh
To learned *Chauser*, and rare *Beaumont* lie
A little neerer *Spenser*, to make roome,
For *Shakespeare* in your three-fold, foure-fold Tombe;
To lodge all foure in one bed make a shift,
Vntill Doomes-day, for hardly will a fift
Betwixt this day and that by Fate be slaine,
For whom your Curtaines need be drawne againe.
But if precedencie in death doth barre,
A fourth place in your sacred Sepulchre,
Vnder this carved Marble of thine owne,
Sleepe rare Tragedian *Shakespeare*, sleepe alone;
Thy unmolested peace, unshared Cave,
Possesse as Lord, not Tennant of thy Grave.
That unto us, or others it may be,
Honour hereafter to be laid by thee. (sig. K8v)

For a collation of textual variants in the poem, see TAYLOR, 163-4.

29 didst ALLOT; didstst JAGGARD

35 Paccuius, Accius Marcus Pacuvius (c.220-130 BCE) and Lucius Accius (107-c.86 BCE), Roman tragedians whose work has been lost

35 him of Cordoua the Roman playwright Seneca (c.4 BCE-65 CE), born at Cordoba in Spain

58 *that he* that man

73 *bankes of Thames* Several theatres, including both Globe theatres, stood on the south bank of the Thames.

75 *Hemisphere* the sky

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Preliminaries in the First Folio (1623): Upon the Lines and Life of the Famous Scenic Poet, Master William Shakespeare

Gary Taylor, John Jowett, Terri Bourus, and Gabriel Egan (eds), The New Oxford Shakespeare: Critical Reference Edition, Vol. 2

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ΠΑ5R VPON THE LINES AND LIFE OF THE FAMOUS SCENICKE POET, MASTER WILLIAM SHAKESPEARE.

Those hands, which you so clapt, go now, and wring
You *Britaines* braue; for done are *Shakespeares* dayes:
His dayes are done, that made the dainty Playes,
Which made the Globe of heau'n and earth to ring.
5 Dry'de is that veine, dry'd is the *Thespian* Spring,
Turn'd all to teares, and *Phæbus* clouds his rayes:
That corp's, that coffin now besticke those bayes,
Which crown'd him *Poet* first, then *Poets* King.

.....
pg lxxx

If *Tragedies* might any *Prologue* haue,
10 All those he made, would scarce make one to this:
Where *Fame*, now that he gone is to the graue
(Deaths publique tyring-house) the *Nuncius* is.
For though his line of life went soone about,
The life yet of his lines shall neuer out.
15 HVGH HOLLAND.

NOTES

1 Those JAGGARD. The 'T' is printed within a factotum, and 'H' is upper case.

4 Globe a pun on Shakespeare's theatre and the Ptolemaic spheres

12 *Nuncius* or '*Nuntius*', a messenger, a stock character in Latin and medieval drama

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Preliminaries in the First Folio (1623): A Catalogue of the Several Comedies, Histories, And Tragedies Contained in this Volume

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ΠΑ6R

A CATALOGVE OF THE SEUERALL COMEDIES, HISTORIES, AND TRAGEDIES CONTAINED IN THIS VOLUME.

COMEDIES.

	<i>The Tempest.</i>	<i>Folio 1.</i>
	<i>The two Gentlemen of Verona.</i>	20
	<i>The Merry Wiues of Windsor.</i>	38
5	<i>Measure for Measure.</i>	61
	<i>The Comedy of Errours.</i>	85
	<i>Much adoo about Nothing.</i>	101
	<i>Loues Labour lost.</i>	122
	<i>Midsommer Nights Dreame.</i>	145
10	<i>The Merchant of Venice.</i>	163
	<i>As you Like it.</i>	185
	<i>The Taming of the Shrew.</i>	208
	<i>All is well, that Ends well.</i>	230
	<i>Twelfe=Night, or what you will.</i>	255
15	<i>The Winters Tale.</i>	304

HISTORIES.

	<i>The Life and Death of King John.</i>	<i>Fol. 1.</i>
	<i>The Life & death of Richard the second.</i>	23
	<i>The First part of King Henry the fourth.</i>	46
20	<i>The Second part of K. Henry the fourth.</i>	74
	<i>The Life of King Henry the Fift.</i>	69
	<i>The First part of King Henry the Sixt.</i>	96
	<i>The Second part of King Hen. the Sixt.</i>	120
	<i>The Third part of King Henry the Sixt.</i>	147
25	<i>The Life & Death of Richard the Third.</i>	173
	<i>The Life of King Henry the Eight.</i>	205

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TRAGEDIES.

	<i>The Tragedy of Coriolanus.</i>	<i>Fol. 1.</i>
	<i>Titus Andronicus.</i>	31
30	<i>Romeo and Juliet.</i>	53
	<i>Timon of Athens.</i>	80
	<i>The Life and death of Julius Caesar.</i>	109
	<i>The Tragedy of Macbeth.</i>	131
	<i>The Tragedy of Hamlet.</i>	152
35	<i>King Lear.</i>	283
	<i>Othello, the Moore of Venice.</i>	310
	<i>Anthony and Cleopater.</i>	346
	<i>Cymbeline King of Britaine.</i>	369

NOTES

1-38 COMEDIES... 369 Printed in two columns in JAGGARD, the second beginning with '*The First part of King Henry the fourth.*'. Page numbers are not included in later Folios. Variant play titles are discussed in the textual introductions and first text note to each play.

2 *The Tempest* JAGGARD. Printed with an ornamental 'T' and upper-case 'H'.

4 38 *The Merry Wiues of Windsor* actually begins on page 39.

15 304 *Winter's Tale* actually begins on page 277.

27 TRAGEDIES JAGGARD; Tragedies.] *Troilus and Cressida*. ALLOT. *Troilus and Cressida* was a late introduction to the 1623 Folio, and was printed after the Catalogue. See Hinman and Textual Introduction to the play in this edition.

37 346 JAGGARD. *Anthony and Cleopater* actually begins on page 340.

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Preliminaries in the First Folio (1623): To the Memory of the Deceased Author Master W. Shakespeare

Gary Taylor, John Jowett, Terri Bourus, and Gabriel Egan (eds), *The New Oxford Shakespeare: Critical Reference Edition*, Vol. 2

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ΠΑ6V [BLANK]

[ΠΒ1R]

TO THE MEMORIE OF THE DECEASED
AUTHOUR MAISTER W. SHAKESPEARE.

Shake-speare, at length thy pious fellowes giue
The world thy Workes: thy Workes, by which, out-liue
Thy Tombe, thy name must: when that stone is rent,
And Time dissolues thy Stratford Moniment,
5 Here we aliue shall view thee still. This Booke,
When Brasse and Marble fade, shall make thee looke
Fresh to all Ages: when Posteritie
Shall loath what's new, thinke all is prodegie
That is not Shake-speares; eu'ry Line, each Verse
10 Here shall reuiue, redeeme thee from thy Herse.
Nor Fire, nor cankring Age, as Naso said,
Of his, thy wit=fraught Booke shall once inuade.
Nor shall I e're beleeue, or thinke thee dead
(Though mist) vntill our bankrout Stage be sped
15 (Impossible) with some new straine t'out=do
Passions of Iuliet, and her Romeo;
Or till I heare a Scene more nobly take,
Then when thy half=Sword parlying Romans spake.
Till these, till any of thy Volumes rest
20 Shall with more fire, more feeling be exprest,
Be sure, our Shake=speare, thou canst neuer dye,
But crown'd with Lawrell, liue eternally.
L. Digges.

NOTES

1 Shake-speare JAGGARD. Printed with an ornamental 'S' and upper-case 'H'.

11 Naso Ovid (Publius Ovidius Naso, b. 43 BCE, d. 17–18 CE), a key influence on Shakespeare and the classical author most associated with him.

18 Romans JAGGARD; Yomans ALLOT. Almost certainly an error in ALLOT, but one the later Folios follow.

Oxford Scholarly Editions Online

Preliminaries in the First Folio (1623): To the Memory of M. W. Shakespeare

Gary Taylor, John Jowett, Terri Bourus, and Gabriel Egan (eds), The New Oxford Shakespeare: Critical Reference Edition, Vol. 2

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TO THE MEMORIE OF M. W. SHAKE-SPEARE.

*Wee wondred (Shake-speare) that thou went'st so soone
From the Worlds=Stage, to the Graues-Tyring-roome.
Wee thought thee dead, but this thy printed worth,
Tels thy Spectators, that thou went'st but forth
5 To enter with applause. An Actors Art,
Can dye, and liue, to acte a second part.
That's but an Exit of Mortalitie;
This, a Re-entrance to a Plaudite.
I. M.*

NOTES

1 Wee JAGGARD. Printed with drop-capital 'VV' and upper-case 'EE'.

8 Plaudite applause

Oxford Scholarly Editions Online

Preliminaries in the First Folio (1623): The Names of the Principal Actors in All These Plays

Gary Taylor, John Jowett, Terri Bourus, and Gabriel Egan (eds), The New Oxford Shakespeare: Critical Reference Edition, Vol. 2

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[PB1V] [BLANK]

[PB2R]

THE WORKES OF WILLIAM SHAKESPEARE, CONTAINING
ALL HIS COMEDIES, HISTORIES, AND TRAGEDIES: TRUELY
SET FORTH, ACCORDING TO THEIR FIRST *ORIGINAL*.
THE NAMES OF THE PRINCIPALL
ACTORS IN ALL THESE PLAYES.

William Shakespeare.

Richard Burbadge.

John Hemmings.

Augustine Phillips.

5 *William [Kempe].*

Thomas [Pope].

George Bryan.

Henry Condell.

William Slye.

10 *Richard Cowly.*

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John Lowine.

Samuell Crosse.

Alexander Cooke.

Samuel Gilburne.

15 *Robert Armin.*

William Ostler.

Nathan Field.

John Underwood.

Nicholas Tooley.
20 *William Ecclestone.*
Joseph Taylor.
Robert Benfield.
Robert Goughe.
Richard Robinson.
25 *Iohn Shancke.*
Iohn Rice.

.....
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NOTES

Title THE WORKES OF WILLIAM SHAKESPEARE

The page head-title is variant on the main title, and could have been a working or rejected title for the volume. 'Workes' recalls Ben Jonson's 1616 folio *Workes*.

1-26 William ... *Rice* The names of the actors are printed in two columns, the second beginning *'Samuel Gilburne'*.

1 William Shakespeare (1564-1616). Sharer, playwright, and actor in the Lord Chamberlain's/King's Men. In Ben Jonson's *Workes* (1616, STC 14751) Shakespeare is also listed in the actor lists to *Every Man in His Humour* and *Sejanus His Fall*. JAGGARD prints *'William'* with an ornamental 'W' and upper-case 'I'.

2 Richard Burbadge (1568-1619). Usually 'Burbage'. Leading actor and an original sharer of Shakespeare's company. Contemporary allusions suggest that he played Richard III, Hamlet, King Lear, Othello, and, in Thomas Kyd's *Spanish Tragedy*, Hieronimo. Like Heminges and Condell, he was left 26s. 8 d. in Shakespeare's will to buy a memorial ring.

4 Augustine Phillips (d. 1605). Actor for and original sharer in the Lord Chamberlain's/King's Men, 1598-1605. Was part of the syndicate formed to run the Globe in 1599.

5 William Kempe LEE (William Kemp); *William Kempt* JAGGARD. Comic actor (d. 1603) for several companies, including the Lord Chamberlain's Men from 1594 to 1599. Skilled in dancing and music, and author of several popular jigs, he was famous in his time for his 1600 morris dance from London to Norwich. The spelling of his surname was not corrected in any of the Folio editions. More likely 't' mistaken for 'e' than a variant spelling. This and the following error are further evidence that Heminges and Condell did not proofread carefully (if at all) the 1623 preliminaries.

6 Thomas Pope LEE; *Thomas Poope* JAGGARD. Surname usually given as 'Pope'; JAGGARD seems to be a dittography error. Pope (d. 1603) acted for the Lord Chamberlain's Men 1597-1603.

7 George Bryan (d. 1612). Actor for the Lord Chamberlain's Men in 1596; may have retired from acting shortly after.

9 William Slye (c.1573-1608). Actor for the Lord Chamberlain's Men by 1597. Later a sharer.

10 Richard Cowly (c.1568-1619). Actor and sharer in Shakespeare's company, 1598-1619.

11 John Lowine (1576–1653). Actor with the King's Men from 1603. Theatrical manager from 1630. Plays himself in the Induction added to the King's Men's version of John Marston's *Malcontent*, c.1604.

12 Samuel Crosse (1568– before 1595). Probably an actor of some prominence, associated with the Lord Chamberlain's Men around 1594.

13 Alexander Cooke (d. 1614). Actor and sharer for the King's Men, 1603–14. Apprenticed to Heminges. Apparently played women's parts.

14 Samuel Gilburne (fl. c.1594–1620). Actor for the King's Men by 1605, apprenticed to Phillips.

15 Robert Armin (c.1568–1615). Comic actor for the Chamberlain's/King's Men from 1599. Apparently replaced Will Kempe.

16 William Ostler (c.1585–1614). Actor for the Blackfriars Boys; joined the King's Men after they began performing at Blackfriars in 1608. Appears in cast lists for plays by Jonson, Webster, and Beaumont and Fletcher.

17 Nathan Field (1587–1620). Dramatist and actor for several companies, including the King's Men from 1615–20. Began as a boy actor for the Blackfriars company.

18 John Underwood (c. 1588–1624). Like Ostler, actor for the Blackfriars children's company who joined the King's Men after 1608. Later sharer in the Curtain, Globe, and Blackfriars playhouses.

19 Nicholas Tooley (1582/3?–1623). Actor and sharer in the King's Men, 1605–23.

20 William Ecclestone (1591–after 1623). King's Men actor, 1610–11, 1614–23.

21 Joseph Taylor (1586–1652). Replaced Burbage as leading actor for the King's Men in 1619. After 1630 became housekeeper of Globe and Blackfriars and joint manager of the King's Men (with Lowin).

22 Robert Benfield (1583–1649). Actor with the King's Men, c.1615–42. Named as sharer in 1619; after 1635 housekeeper of Globe and Blackfriars. In the Beaumont and Fletcher Folio of 1679 he was listed as player in fifteen plays, all of which had been staged by the King's Men.

23 Robert Goughe (d. 1624). Actor and sharer in King's Men, c.1611–24. Played women's roles in the 1590s.

24 Richard Robinson (1595–1648). Actor and sharer in the King's Men, 1611–42, apparently known for women's roles.

25 John Shancke (1580–1636). Comic actor for a number of companies, including the King's Men from c.1619 to 1636.

26 John Rice (1593–after 1630). Actor primarily for the King's Men, 1607–1625. Apprenticed to Heminges. May have joined the priesthood after retiring as an actor.