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Uncovering Shakespeare

Exhibit Guide

Pequot Library Special Collections

4/1/2016



CONTENTS

Thoughts	2
Sources:.....	11
Illustrators.....	12
Hugh Thomson.....	12
Charles Ricketts.....	13
Paul Nash	14
Eric Gill	16
Eric Gill Books.....	17
Martin Droeshout	19
Trivia	20
Book List.....	21
Interactive.....	24



THOUGHTS

This is an exhibit about Shakespeare. It's also about a friend of Pequot Library. It is also about uncovering the many treasures held here in Southport.

In 1972, Dean S. Edmonds, Esq. passed away. In his will, Mr. Edmonds made a significant gift to Pequot Library representing his love of the Library and his passion for Shakespeare. In 1974, Pequot Library took possession of this splendid collection. There's a bit of a twist to this story.

Dean S. Edmonds was a U.S. patent and intellectual property attorney, who supported a number of inventors in the early 20th century and later, established a foundation to "foster science, foster development, and foster innovation"¹. Attorney Edmonds filed, among other petitions, patents supporting inventions made at Sturm Ruger & Co., Inc. in Southport, and secured the first patent for FM radio.

Mr. Edmonds was also a trustee of the Shakespeare Oxford Society. The Society, founded in 1957, is a nonprofit, educational organization dedicated to exploring the Shakespeare authorship question and researching the evidence that Edward de Vere, the seventeenth Earl of Oxford (1550 – 1604) is the true author of the poems and plays of "William Shakespeare." In March 1960, the Society advertised in the American Bar Association (ABA) journal for new members interested in debating Shakespeare authority and what the Society considered a *prima facie* case – one based on based on the first impression; accepted as correct until proved otherwise –for Edward de Vere, XVII Earl of Oxford. The society supports Edward de Vere as author because they maintain that there is an absence of solid, documentary evidence supporting Shakespeare's authorship. ²

We know, then, that Mr. Edmonds was a keen participant in the debate that continues today over the authorship of works we have attributed to Shakespeare for centuries. Uncannily, by favoring Edward de Vere as the source of masterpieces which have colored language, literature,

¹ Dean S. Edmonds, Jr., Professor Emeritus of Physics, Boston University.

<https://www.bu.edu/bridge/archive/2005/02-11/nobel.html>

² (<http://www.shakespeare-oxford.com/>)



and life, the Pequot Library finds itself today the owner of a very special collection of Shakespeare's works.

This year the Folger Shakespeare Library in Washington, DC, is leading world-wide commemorations of the 400th anniversary of Shakespeare's death in April, 1616. The theme of the celebration is the Wonder of Will. The Folger will fill 2016 with events, lectures, exhibits, and performances. Central to their celebration is the **First Folio**, published in 1623 by those who knew the man and performed Shakespeare's works. The Folger will circulate 18 copies of the *First Folio* throughout the year; one location per state will host a copy.³ You might consider taking a trip to the William Benton Museum of Art on the Storrs campus at UCONN. You could also enjoy viewing the uncovered Shakespeare treasures right here at Pequot Library.

Before going further, we need to understand a little about how books were made in the 1600s. The word **folio** comes from the Latin and means 'leaf'. When working with manuscripts, a page is usually called a folio. In book-making, folio and its related terms normally describe how the paper is folded and the resulting book's size.

Folio: each sheet of paper is folded once to produce two leaves, giving four surfaces on which to print. As a book, a folio is usually 15 inches or more in height.

Quarto: a sheet is folded twice to produce four leaves, that is, eight book pages. A quarto is usually about 9 in. x 12 in.

Octavo: paper is folded three times to produce eight leaves, or 16 book pages. In size an octavo resembles a modern paperback, usually 5 in. x 9 in.

Folio can also refer to a particular book. The *Gutenberg Bible* (first book mass-produced by moveable type, 1454) is a well-known folio. Another is Shakespeare's *First Folio*, at the center of the Folger's commemoration this year. In 1623, just seven years after Shakespeare's death, his colleagues John Heminge and Henry Condell collected Shakespeare's plays and published them in the *First Folio*. This was the first time only an author's plays were published together and the first time Shakespeare's plays were organized into comedies, tragedies, and histories.

³ <http://www.folger.edu/first-folio-tour-host-locations-and-dates>



Thanks to Mr. Edmonds’ interest in the authorship debate, his keen love of collecting, and his bequest, the Pequot Library today boasts a remarkable Shakespeare collection. Of the 71 entries in Mr. Edmond’s bequest, the Pequot Library has on display several of the gems of his collection.

The Edmonds’ collection includes extracts from the *First Folio*; complete *Second, Third, and Fourth Folios*; the *Players’ Shakespeare series* from 1923 with seven plays, each are numbered copies autographed by major artists of the day; the *Norton Facsimile of the First Folio*; stunning editions of *As You Like It* and *Merry Wives of Windsor* signed by the illustrator, Hugh Thomson; a small popular edition called *The New Temple Shakespeare*, with engravings by Eric Gill, and many scholarly editions and studies of Shakespeare and the Earl of Oxford.

FIRST FOLIO

One of the treasures in the collection are two works – *King Lear* and *Othello* – that are bound together and extracted from the *First Folio* published in London in 1623. Both plays are

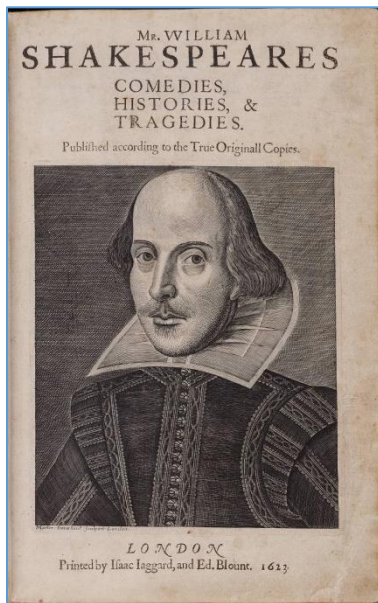


FIGURE 1: FIRST FOLIO PORTRAIT BY DROESHOUT

complete and the volume includes the “Names of the Actors” at the end of *Othello*. Another important detail is the portrait of Shakespeare by Martin Droeshout, a Flemish engraver, accepted to be an authentic representation of the author since the producers of the *First Folio* were colleagues of Shakespeare.

Why is the *First Folio* important? Its published title is *Mr. William Shakespeares Comedies, Histories, and Tragedies*.

Heminge (1556-1630) and Condell (1576-1627) were actors in the group called King’s Men, for which Shakespeare composed his plays. They compiled 36 of

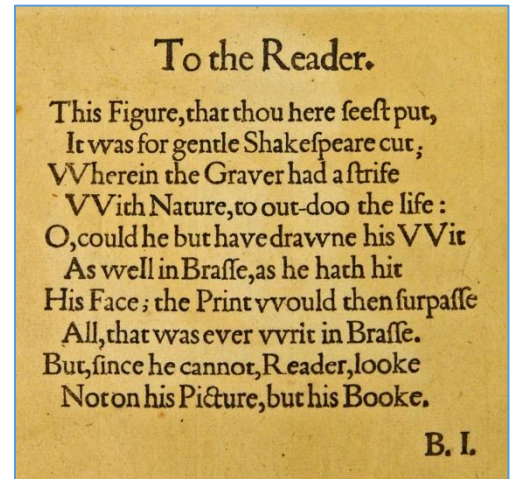


FIGURE 2: BEN JOHNSON'S DEDICATION



Shakespeare's work in one volume, 18 of which had not been previously published.⁴ Of these 18, the *First Folio* is the reason that today we know such foundational works in the English language as *Macbeth*, *The Tempest*, *As You Like It*, *Measure for Measure*, *Julius Caesar*, and *Antony and Cleopatra*. So, without the *First Folio*, we might never have heard the words:

"We are such stuff as dreams are made on..." (*The Tempest*)

"...be not afraid of greatness. Some are born great, some achieve greatness, and some have greatness thrust upon 'em." (*Twelfth Night*)

"Love all, trust a few, do wrong to none." (*All's Well that Ends Well*)

"Double, double toil and trouble; Fire burn, and cauldron bubble." (*Macbeth*)

Or phrases such as:⁵

- "Be-all and the end-all" — (*Macbeth*)
- "Neither a borrower nor a lender be" — (*Hamlet*)
- "Brave new world" — (*The Tempest*)
- "Break the ice" — (*The Taming of the Shrew*)
- "Good riddance" — (*Troilus and Cressida*)
- "Heart of gold" — (*Henry V*)
- "Jealousy is the green-eyed monster" — (*Othello*)
- "Knock knock! Who's there?" — (*Macbeth*)
- "Love is blind" — (*The Merchant of Venice*)
- "Milk of human kindness" — (*Macbeth*)

Scholars believe that about 750 copies of the *First Folio* were printed. About 233 still exist; 40 of these are complete editions.⁶ Most are held by institutions such as the British Library (5), the Bodleian Library of Oxford University (5), Yale University Elizabethan Club (1), the Widener

⁴All's Well That Ends Well, Antony and Cleopatra, As You Like It, Comedy of Errors, Coriolanus, Cymbeline, 1 Henry VI, Henry VIII, Julius Caesar, King John, Macbeth, Measure for Measure, The Taming of the Shrew, The Tempest, Timon of Athens, Twelfth Night, Two Gentlemen of Verona, and The Winter's Tale.

⁵<http://www.bbcamerica.com/anglophenia/2014/04/45-phrases-coined-shakespeare-450th-birthday>

⁶<http://www.folger.edu/publishing-shakespeare#firstfolio>



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Library at
Harvard (1),
and the Folger

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Shakespeare Library in Washington, D.C. which holds 82 copies.

SECOND FOLIO

Mr. Edmonds' collection also includes the Second, Third, and Fourth Folios; in other words, the subsequent printings or impressions of the *First Folio*. The *Second Folio* was printed by Thomas Cotes in 1632 in London. The *Second Folio* corrects printing errors found in the *First*. It includes the Droeshout portrait, the catalogue of works, along with the individual lists of actors for each play. Scholars estimate that only 170 copies of the *Second Folio* are owned by American institutions, such as the Folger Shakespeare Library in Washington D.C., Yale, Trinity College Hartford, and Pequot Library. The volume, owned by the Pequot, has the armorial bookplate (i.e. with coat of arms) of Stephen George Kemble (1758-1822), a theater manager in Newcastle. The *Second Folio* also holds the first published poem, published anonymously, by John Milton (1608-1674), who is best known for his poem *Paradise Lost*.⁷

The John Milton sonnet, entitled "An Epitaph on the Admirable Dramatic Poet, William Shakespeare"⁸

What neede my Shakespeare for his honoured bones,
The labour of an age, in piled stones,
Or that his hallow'd Reliques should be hid,
Vnder a starre-ypointing Pyramid?
Deare Sonne of Memory, great heire of Fame,
What needs thou such weake witnessse of thy name,
Thou in our wonder and astonishment,
Hast built thy selfe a live-long Monument:
For whilst to th'shame of slow endeavouring Art,
Thy easie numbers flow, and that each heart,
Hath from the leaves of thy unvalu'd Booke,
Thoase Delphicke lines with deepe Impression tooke.
Then thou our fancy of our selfe bereaving,
Dost make us marble with too much conceiving,

⁷ Robert Metcalf Smith. "The variant issues of Shakespeare's Second Folio and Milton's first published English poem a bibliographical problem". <http://digital.lib.lehigh.edu/eb/supp/2073/index.pdf>

⁸ https://www.dartmouth.edu/~milton/reading_room/on_shakespeare/notes.shtml; also in modernized language at: <http://www.poetryfoundation.org/poem/175750>



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And so Sepulcher'd
in such pompe
doth lie,
That Kings for such

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a Tombe would wish to die.”

THIRD FOLIO

The *Third Folio* was printed in London in 1663 by Philip Chetwinde, who made two impressions of the Folio. In the second impression (1664), Chetwinde added *Pericles, Prince of Tyre* and 6

other plays that were eventually proved to be apocrypha, i.e. not written by Shakespeare.⁹ In the copy owned by the Pequot, page 378 is a repaired leaf from the *First Folio*. The volume came from the library of Paulin Martin and has his armorial bookplate. The Third Folio is considered to be rare since the majority of copies produced may have been destroyed in the Great Fire of London in 1666 (lasting from Sunday through Wednesday 2-5 September, 1666).

FOURTH FOLIO

The Fourth Folio dates from 1685 and was printed for Messrs. Herringman, Brewster, and Bentley in London. The volume owned by Pequot Library has the armorial bookplate of John Broadley.

Also on display are examples of various exciting illustration styles used in modern editions of Shakespeare's works. Three series – those of Hugh Thomson, the Players' Shakespeare, and The New Temple Shakespeare with Eric Gill's engravings – add a compelling visual character to the Uncovering Shakespeare exhibit.

Hugh Thomson

As you like it and *Merry Wives of Windsor* are two plays illustrated by Hugh Thomson (1860-1920) and published in 1910.



FIGURE 3: AS YOU LIKE IT

Thomson was Irish, born near Londonderry. In addition to the Shakespeare plays, Thomson's illustrations are also found in editions of works by Jane Austen, J. M. Barrie, and Charles Dickens. Thomson preferred pen-

⁹ <http://www.apocryphalshakespeare.com/the-1664-third-folio.html>



watercolor images when publishers requested special editions. The two works on display in the exhibit show warm depictions of the plays' action with great attention to detail.

The Players' Shakespeare

The Players' Shakespeare was printed from the *First Folio* of 1623 at the Shakespeare Head Press, Stratford-on-Avon, for the Patrons of the Tercentenary Celebration in 1923, by Sir Ernest Benn of Benn Brothers, Ltd., London, England. This edition, from the Dean Edmonds bequest, was limited to one hundred signed copies and is number 6.

Each volume contains an introduction by Harley Granville-Barker. The Art Editor is British artist, Albert Rutherston. Each volume bears the signatures of the editorial teams involved, including Charles Ricketts, Thomas Lowinsky, Paul Nash, Norman Wilkinson, and Ernst Stern.

Harley Granville-Barker (1877-1946) began his career as an actor when he was 13. By the age of 23, he was a successful playwright and actor. In 1904, Granville-Barker directed his first Shakespeare play *Two Gentlemen of Verona*. In Shakespeare productions, he introduced continuous action, symbolic scenery and favored ensemble acting. After retiring at age 40,

Granville-Barker wrote a primer for directors and actors analyzing the plays from practical firsthand stage experience. Granville-Barker is often referred to as the father of modern British theatre.

Albert Rutherston (1881-1953) was a figure and landscape painter, book illustrator, and designer of posters and stage sets. He designed stage sets for Harley Granville-Barker's productions.



Charles Ricketts (1866-1931) was born in Geneva and studied at the City and Guilds Art School in London. As well as illustrating books and starting an art journal, Ricketts founded the Vale Press in 1894 which published among other books a complete reprint of the works of Shakespeare. Ricketts was made a member of the Royal Academy in 1928.

FIGURE 4: LADY MACBETH ILLUSTRATED BY CHARLES RICKETTS



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**Thomas
Lowinsky**
(1892-1947)

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was an English painter of Hungarian and South African descent who specialized in portraiture and fantasy scenes in the English Surreal manner.

Paul Nash (1889-1946) was a British painter, who served as an official war artist during World War I, focusing on the landscape of the Western Front. During World War II, Nash again depicted the effects of war, this time on rural England. He was also a photographer, book illustrator and designer of stage art.

Norman Wilkinson (1878-1971) a British artist and illustrator, was primarily a marine painter. He invented the “Dazzle Painting”, a camouflage to protect merchant shipping during World War I. He was a prolific poster artist who designed and recorded the work of the railway and Navy throughout the wars.

Ernst Stern (1876-1954) was born in Romania and worked as a set designer for the Deutsches Theater in Berlin where he designed approximately 90 shows including adaptations of Shakespeare’s Twelfth Night, Hamlet, and A Midsummer Night’s Dream. In 1934, Stern settled in London and worked with British writers at the Savoy Theatre, Aldwych Theatre, and Adelphi Theatre.

The New Temple Shakespeare

Other items on display come from the long history of careful collecting by members and staff of the Pequot Library. Of some particular interest are the two popular series of Shakespeare plays illustrated by Eric Gill (1882-1940), who was a British artist known for his sculptures, typeface design, printmaking, wood engraving and illustration of more than 100 books. He is best known today for his typefaces Gill sans, Joanna and Perpetua which can be found on most any computer. Gill, a prominent figure in the Arts and Crafts movement, was commissioned by the League of Nations, the BBC, and the London Transport system to produce architectural sculptures. In 1914, his sculptures of the Stations of the Cross were installed in Westminster Cathedral.

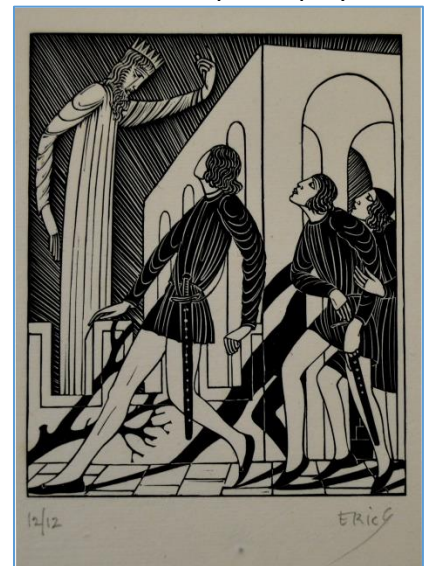


FIGURE 5: HAMLET ILLUSTRATED BY ERIC GILL



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Gill converted
to Roman
Catholicism in

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1914. Unfortunately, he is also known as a controversial figure because his religious views were at odds with his widely published sexual activities including adultery and incestuous relations. Gill wrote and lectured on workers' rights and community living. He and his associates lived together as a community of faith while working on creative projects. The subject matter in his art varied between the deeply religious to the highly erotic.

The exhibit is the result of collectors and friends of Pequot Library. A special note is found in a letter from Mrs. Mary Edmonds dated January 28, 1974 confirming the gift of Mr. Edmonds' collection of Shakespeare materials. In it Mrs. Edmonds notes:

"Shortly before his death, my husband was showing his intended gift to the Pequot Library to some friends. One of them asked if he could be sure that his bequest would remain in Southport and not be sent off to the Yale Library in New Haven. Mr. Edmonds replied that had he wanted his Shakespeare collection to go to Yale he would have so bequeathed it."

Pages from Pequot: Uncovering Shakespeare makes available to its patrons, friends, and visitors a look at the treasures in the Special Collections held within the Library.

"All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts."

(As You Like It, Act II Scene VII)



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This exhibit is made possible in part through a generous gift in memory of Richard M. Carpenter and by the Constance C. Baker Rare Book Fund. We appreciate the loans made by generous patrons. We gratefully acknowledge the work of Annabel Barry, curatorial assistant, and the support and efforts of Pequot Library volunteers and staff

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Folger Shakespeare Library. <http://www.folger.edu/> . *First Folio*: <http://www.folger.edu/first-folio-tour> . Wonder of Will: <http://www.folger.edu/the-wonder-of-will> .

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..... Second
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<https://www.b>

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[umanrarebooks.com/rare-books/shakespeare/comedies-histories-and-tragedies/81645.aspx](https://www.bumanrarebooks.com/rare-books/shakespeare/comedies-histories-and-tragedies/81645.aspx)

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https://books.google.com/books?id=MtNPrL_dvLYC&pg=PA341&lpg=PA341&dq=shakespeare+first+folio+owners&source=bl&ots=8MXV8wul1K&sig=aC0dMNmOG_6KevYr4GHFovNppqM&hl=en&sa=X&ved=0ahUKEwjahaX9yOnKAhVC7CYKHQapAecQ6AEIVzAL#v=onepage&q=shakespeare%20first%20folio%20owners&f=false

ILLUSTRATORS

HUGH THOMSON

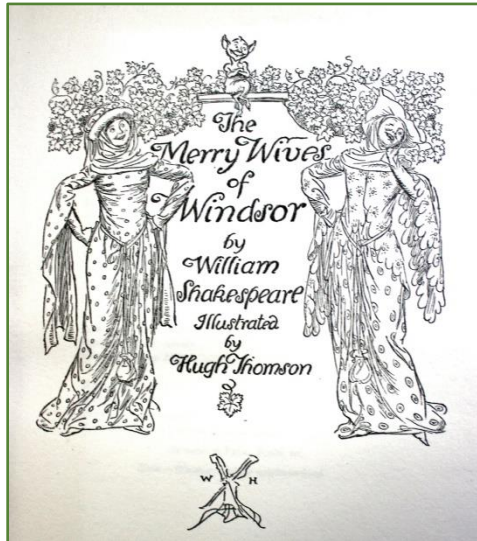
Hugh Thomson (1860-1920) illustrated two of Shakespeare's plays in the current exhibition: *As you like it* and *Merry Wives of Windsor*. Both works, published in 1910, include pen-and-ink drawings at the openings of each act. Additionally, the editions have 40 mounted full-page color plates by Thomson.



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Thomson was Irish, born near

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Londonderry. In addition to the Shakespeare plays, Thomson's illustrations are also found in editions of works by Jane Austen, J. M. Barrie, and Charles Dickens. Thomson preferred pen-and-ink illustrations but would produce watercolor images when publishers requested special editions. The two works on display in the exhibit show warm depictions of the plays' action with great attention to detail. Before creating the illustrations,

Thomson would research the works in the British Museum and the Victoria and Albert museum where he could concentrate on costumes and furnishings he later incorporated into his drawings.

On the long wall of the Perkin Gallery one sees the pen and ink sketches that begin each of five acts in *Merry Wives of Windsor*. Color illustrations from the same play complete the Thomson selections.



FIGURE 6 FALSTAFF WITH NYM AND PISTOL IN THE GARTER INN.

CHARLES RICKETTS

Charles Ricketts (1866-1931) was born in Geneva and studied at the City and Guilds Art School in London. As well as illustrating books and starting





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an art journal, Ricketts founded the Vale Press in 1894 which published among other books a complete reprint of the works of Shakespeare. Ricketts was made a member of the Royal Academy in 1928.

Discussions Literature Music Art Science

FIGURE 1: LADY MACBETH WITH THE BLOODY DAGGER.



FIGURE 2: LADY MACBETH ENCOURAGES MACBETH TO COMMIT THE FATAL DEED.

PAUL NASH

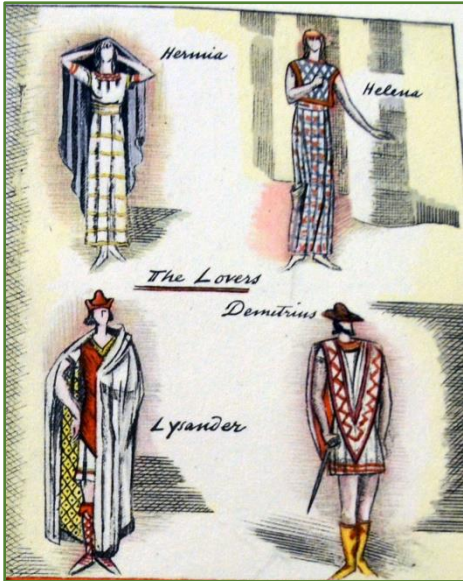


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Paul Nash
(1889-1946)
was a British

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painter, who served as an official war artist during World War I, focusing on the landscape of the Western Front. Nash took great risks during WWI to get as close to the front lines as possible so that his depictions of the war would bring home its horrors.



Nash suffered from asthma, and between the wars from depression and financial worries. During World War II, Nash again depicted the effects of war, this time on rural England.



Paul Nash was also a photographer, book illustrator, and designer of stage art. His illustrations can be seen in the 1924 edition of *A Midsummer Night's Dream* owned by Pequot Library.



Eric Gill (1882-1940) is the illustrator of two popular editions of Shakespeare plays on display for Pages from Pequot: Uncovering Shakespeare. Gill was a British artist known for his sculptures, typeface design, printmaking, wood engraving and illustration of more than 100 books. He is best known today for his typefaces Gill sans, Joanna and Perpetua which can be found on most any computer. The lettering used for the exhibit includes fonts designed by Gill.

Gill, a prominent figure in the Arts and Crafts movement, was commissioned by the League of Nations, the BBC, and the London Transport system to produce architectural sculptures. In 1914, his sculptures of the Stations of the Cross were installed in Westminster Cathedral.



Gill converted to Roman Catholicism in 1914. Unfortunately, he is also known as a controversial figure because his religious views were at odds with his widely published sexual activities including adultery and incestuous relations. Gill wrote and lectured on workers' rights and community living. He and his associates lived together as a community of faith while working on creative projects. The subject matter in his art varied between the deeply religious to the highly erotic.

FIGURE 7: THE GHOST CHALLENGES HIS SON HAMLET TO REVENGE HIS MURDER.



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ERIC GILL BOOKS

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The New Temple Shakespeare: The Taming of the Shrew, 1st Edition

by William Shakespeare

London: J.M. Dent & Sons Ltd., 1934.

Introduction, notes and glossary contributed by the editor M.R. Ridley. Title page, half-title, binding and jacket designs by Eric Gill.

The New Temple Shakespeare: The Comedy of Errors, 1st Edition

by William Shakespeare

London: J.M. Dent & Sons Ltd., 1934.

Introduction, notes and glossary contributed by the editor M.R. Ridley, with extracts from famous criticisms for the play. Title page, half-title, binding and jacket designs by Eric Gill. These designs are identical to those in *The Taming of the Shrew*.

The New Temple Shakespeare: Romeo and Juliet, 1st Edition

by William Shakespeare

London: J.M. Dent & Sons Ltd., 1935.

The New Temple Shakespeare: King Richard III, 1st Edition

by William Shakespeare

London: J.M. Dent & Sons Ltd., 1935.

The New Temple Shakespeare: Othello, 1st Edition

by William Shakespeare

London: J.M. Dent & Sons Ltd., 1934.

The New Temple Shakespeare: King Henry IV Part II, 1st Edition

by William Shakespeare

London: J.M. Dent & Sons Ltd., 1934.



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**The New Temple
Shakespeare:King**

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Richard II, 1st Edition

by William Shakespeare

London: J.M. Dent & Sons Ltd., 1935.

The New Temple Shakespeare:The Rape of Lucrece and Venus and Adonis, 1st Edition

by William Shakespeare

London: J.M. Dent & Sons Ltd., 1935.

The Temple Shakespeare:As You Like It, 9th Edition

by William Shakespeare

London: J.M. Dent & Sons Co., 1901.

Presented by Mrs. Elbert B. Monroe, founder of Pequot Library

Preface and glossary by the editor Israel Gollancz.

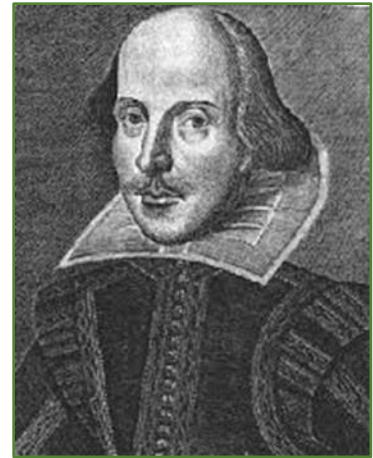


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MARTIN
DROESHOUT

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Martin Droeshout (1601-1650) was an English engraver of Flemish descent. Though his name may not come immediately to mind, his portrait of William Shakespeare appearing in the *First Folio* in 1623 is the image of the Bard that is most recognizable. His portrait is accepted to be an authentic representation of the Shakespeare since the producers of the *First Folio*, who arranged for the portrait to appear on the title page, were colleagues of Shakespeare.





TRIVIA

1. *Romeo and Juliet* has a sad ending, as we note in the closing words by the Prince of Verona:

“See, what a scourge is laid upon your hate,
That heaven finds means to kill your joys with love.
And I for winking at your discords too
Have lost a brace of kinsmen: all are punish'd.”

What is “a brace of kinsman”? _____

2. Three witches open *Macbeth* with a prophecy. They are also called the Weird Sisters. In the *Harry Potter* series, who are the *Weird Sisters*? In which book do they appear?

3. Can you complete this quote from *Twelfth Night*?

If music be the food of love, _____

4. In *Hamlet*, Polonius gives advice to his son Laertes:

“Neither a borrower nor a lender be;
For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.”

What is *husbandry*? (Choose only one!)

- a. Finding a good looking spouse
 - b. Managing your resources
 - c. Having a hobby
5. In *Much ado about nothing*, Don Pedro says to Benedick:
- “Why, what's the matter,
That you have such a February face,
So full of frost, of storm and cloudiness?”

Shakespeare wrote these lines in 1598. How would you say the same in 2016?



BOOK LIST

1. ***Mr Shakespeares Comedies, Histories, and Tragedies: Fourth Folio***
by William Shakespeare
London: Printed for H. Herringman, E. Brewster, and R. Bentley, at the Anchor in the New Exchange, the Crane in St. Paul's Church-Yard, and in Russel-Street Covent Garden, 1685.
Bequeathed by Mr. Dean S. Edmonds

2. ***Collection: Dean Stockett Edmonds papers***
Series: Correspondence
Dates: 1930 - 1974

Letter asserting conformity of Third and Fourth Folios
by Gabriel Wells

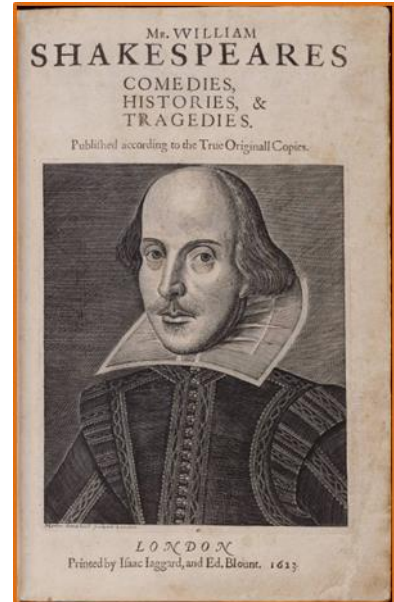
Dealer's description of Third Folio, First Issue, 1663.
by Gabriel Wells
New York, 1934.

Check List from bequest to Pequot Library
New York, 1974.

Letter to Mr. John B. Zellers, President - The Pequot Library Association
by Mrs. Dean S. Edmonds

Invoice and Stamped Receipt for Merry Wives of Windsor
by Maggs Bros Ltd

3. ***The Works of Mr. William Shakespeare: Volume the Sixth Consisting of Tragedies***
by William Shakespeare
Oxford: Printed at The Theatre, 1744.
The book was given to Mrs J. Bowditch by Fanny S. Heat, 1858.
4. ***The New Temple Shakespeare***
by William Shakespeare
London: J. M. Dent & Sons Ltd., 1934-1935.
5. ***The New Temple Shakespeare: King Lear: 1st Edition***
by William Shakespeare
London: J. M. Dent & Sons Ltd., 1935.
6. ***The New Temple Shakespeare: King Richard III: 1st Edition***
by William Shakespeare





London:

J. M. Dent & Sons Ltd., 1935.

7. *Correspondence*

by Eric Gill

8. *Notebook of sketches and woodcut drafts*

by Eric Gill

Perkin Gallery

9. *The Original Bodleian Copy of the First Folio of Shakespeare*

Oxford: Clarendon Press by Horace Hart, 1905.

Bequeathed by Mr. Dean S. Edmonds

10. *The Norton Facsimile: The First Folio of Shakespeare, First Edition*

Prepared by Charlton Hinman

New York: W.W Norton & Company, Inc., 1968.

Bequeathed by Mr. Dean S. Edmonds

11. *The Merry Wives of Windsor: 1st Edition*

by William Shakespeare

London: William Heinemann, 1910.

Bequeathed by Mr. Dean S. Edmonds

12. *Shakespeare's Comedy: As You Like It*

by William Shakespeare

London: J. M. Dent & Sons Co., 1901.

Purchased by the Pequot Library Association

13. *The Players' Shakespeare*

by William Shakespeare

London: Ernest Benn, Ltd., 1923.

Open volume is:

Merchant of Venice

by William Shakespeare

London: Ernest Benn, Ltd., 1923.

Bequeathed by Mr. Dean S. Edmonds

14. *Midsommer Nights Dreame*

by William Shakespeare

London: Ernest Benn, Ltd., 1924.

Bequeathed by Mr. Dean S. Edmonds



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15. ***Loves Labour's Lost***
by William Shakespeare
London: Ernest Benn, Ltd., 1924.
Bequeathed by Mr. Dean S. Edmonds

16. ***The Complete Works of William Shakespeare: Vol. I***
by William Shakespeare
Boston: Ginn, Heath & Co., 1883.
Presented by Mrs. Elbert B. Monroe, founder of Pequot Library



INTERACTIVE

THINGS WE SAY TODAY, WHICH WE OWE TO SHAKESPEARE:

"KNOCK, KNOCK! WHO'S THERE?" "HEART OF GOLD"
 "IN A PICKLE" "SET YOUR TEETH ON EDGE"
 "FAINT HEARTED" "SO-SO" "GOOD RIDDANCE"
 "LIE LOW" "FIGHT FIRE WITH FIRE" "BAITED BREATH" "SEND HIM PACKING"
 "COME WHAT MAY"
 "THE GAME IS UP"
 "WEAR YOUR HEART ON YOUR SLEEVE"
 "NOT SLEPT ONE WINK" "FULL CIRCLE" "OUT OF THE JAWS OF DEATH"
 "WHAT'S DONE IS DONE" "NAKED TRUTH" "TOO MUCH OF A GOOD THING"
 "LAUGHING STOCK" "BREAthed HIS LAST" "BREAK THE ICE" "WILD GOOSE CHASE"
 "HEART OF HEARTS" "VANISH INTO THIN AIR"
 "SEEN BETTER DAYS" "MAKES YOUR HAIR STAND ON END"
 "DEAD AS A DOORNAIL" "FOR GOODNESS' SAKE" "LOVE IS BLIND"
 "GREEN EYED MONSTER" "FAIR / FOUL PLAY / PLAY" "OFF WITH HIS HEAD"
 "THE WORLD IS MY OYSTER" "BRAVE NEW WORLD"
 "BE ALL / END ALL" "A SORRY SIGHT"



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