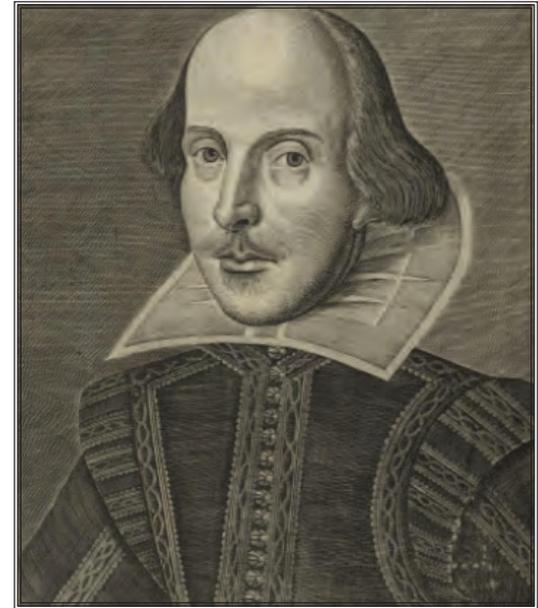


πA^6 ($\pi A1+1$ $\pi A5+1.2$): Like the first gathering in the *Tempest*, this gathering, with introductory materials, is also labeled “A.” Because there are two “A”s the collation statement adds π to distinguish the prefatory gathering. This gathering is atypical for a “folio in sixes.” It contains an extra sheet and a half of paper. That creates some options for assembly as well as challenges for the material integrity of this gathering over time. In particular, the half-sheet title page was vulnerable to dislodgement.

The +1 and +1.2 in the collation statement indicate three leaves that have been added to the gathering. That first +1 ($\pi A1+1$) is the famous portrait of Shakespeare, added in after $\pi A1$. The second +1.2 ($\pi A5+1.2$) indicates two leaves inserted after $\pi A5$. Those leaves are found inserted after $\pi A6$ in some copies of the First Folio, however, including Folger copy 68, the source of these digital files. Note the absence or irregularity of navigational guides—page numbers, consistent signatures, or running heads.

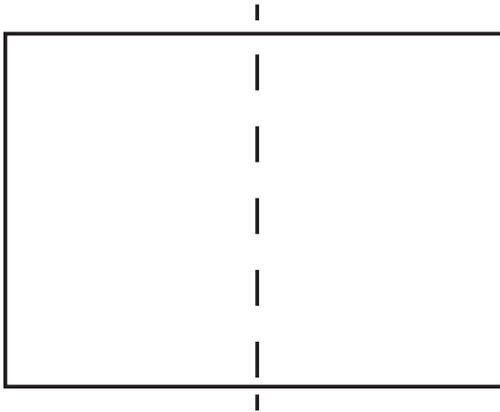
www.folger.edu/publishing-shakespeare

DIY First Folio



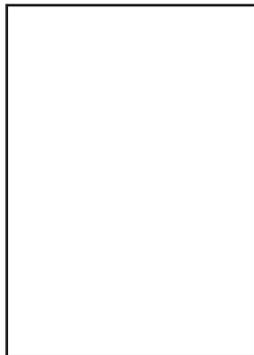
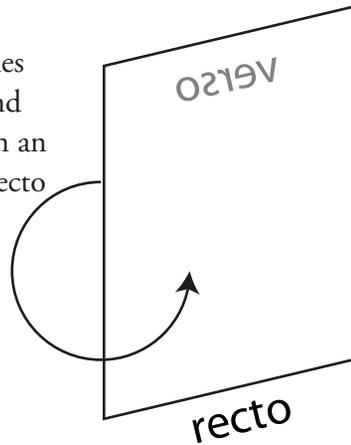
Guide for Assembly

Glossary of Terms



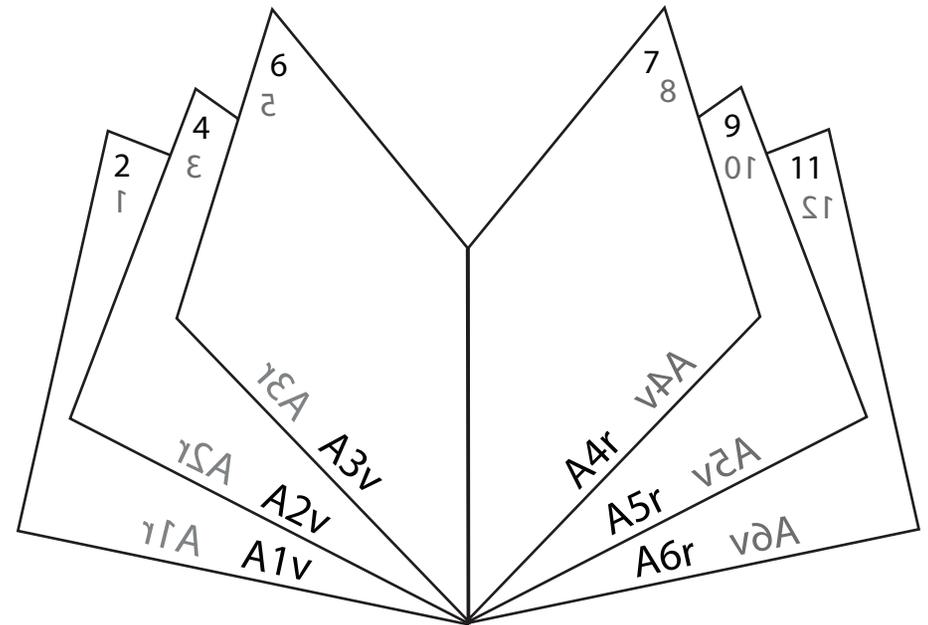
A **SHEET** of paper or parchment when folded once contains two leaves, or four pages. Works made up of such sheets are described as **folios**. Printers set text one side of a sheet at a time.

A **LEAF** includes front (**recto**) and back (**verso**). In an **opening**, the recto is on the right.



A **PAGE** is one side of a leaf.

A **GATHERING** is a collection of folded sheets, labeled with a **signature**. **Signature marks** (or **signatures**) are letters and sometimes symbols that help printers and binders put sheets in the correct order. The first half of the leaves in a gathering are **signed** on the recto with that gathering's **signature** and a number to indicate the leaf: A2 would be the second leaf in gathering A. Signatures apply to both sides of a leaf. Gatherings may (or may not) have other navigational aids, such as page numbers, running heads, or catchwords.

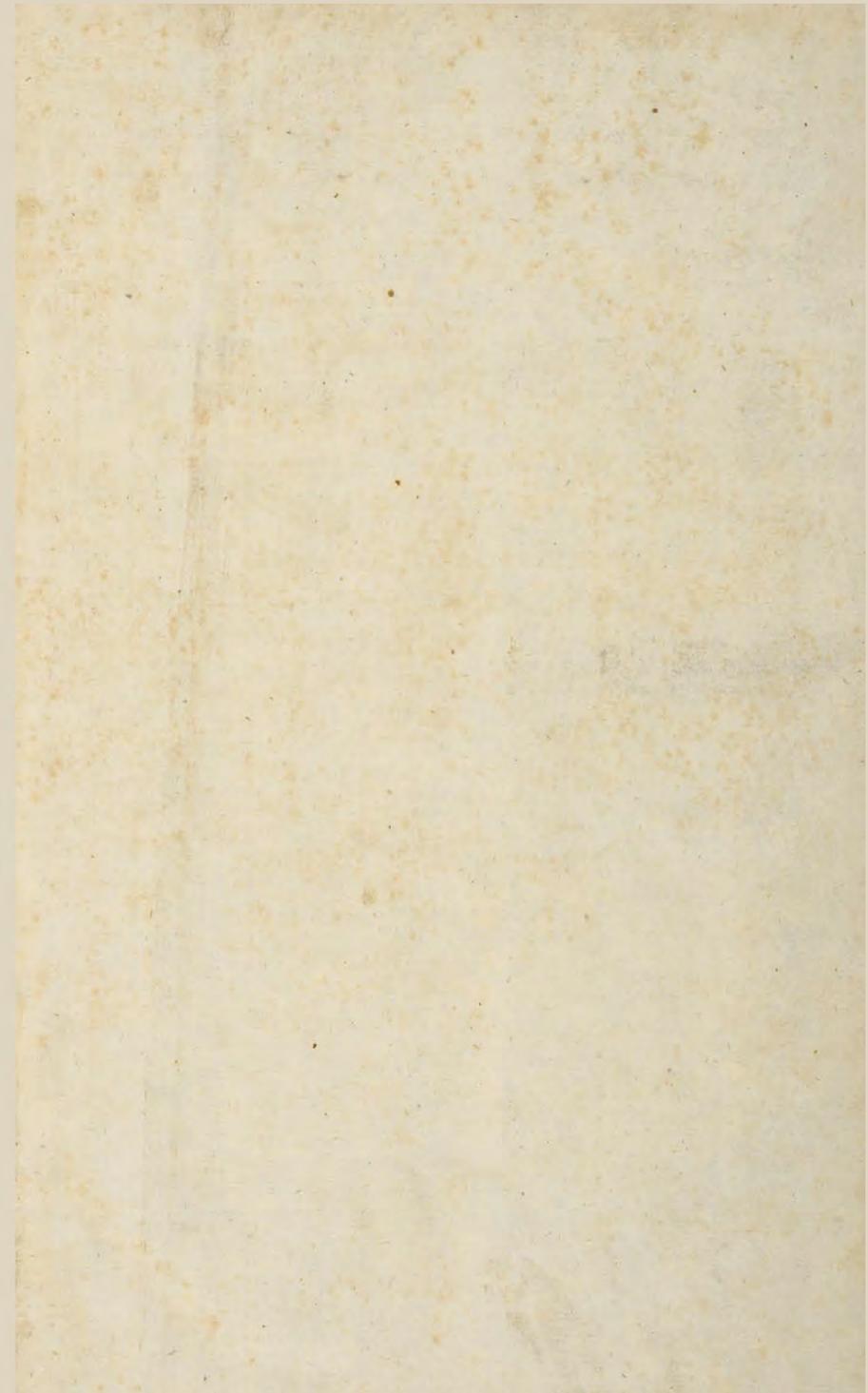




A C A T A L O G V E

of the severall Comedies, Histories, and Tragedies contained in this Volume.

COMEDIES.		
The first part of King Henry the sixth. 46	The Tenth.	
The second part of King Henry the sixth. 74	The two Gentlemen of Verona. 20	
The Life of King Henry the fifth. 69	The Merry Wives of Windsor. 18	
The third part of King Henry the sixth. 96	Much ado about Nothing. 61	
The fourth part of King Henry the sixth. 120	The Comedy of Errors. 82	
The fifth part of King Henry the sixth. 147	Much ado about Nothing. 101	
The Life & Death of Richard the Third. 173	Twelfth Night or what you will. 142	
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TRAGEDIES.		
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Antony and Cleopatra. 80	The Taming of the Shrew. 208	
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King Lear. 152	The Winter's Tale. 304	
Othello the Moore of Venice. 283	HISTORIES.	
Macbeth. 310	The Life and Death of King John. fol. 1.	
Timon of Athens. 346	The Life & Death of Richard the second. 23	
Pericles Prince of Tyre. 369		



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 :
 O, could he but haue drawne his wvit
 As well in brasse, as he hath hit
 His face ; the Print would then surpasse
 All, that vvas euer vvrit in brasse.
 But, since he cannot, Reader, looke
 Not on his Picture, but his Booke.

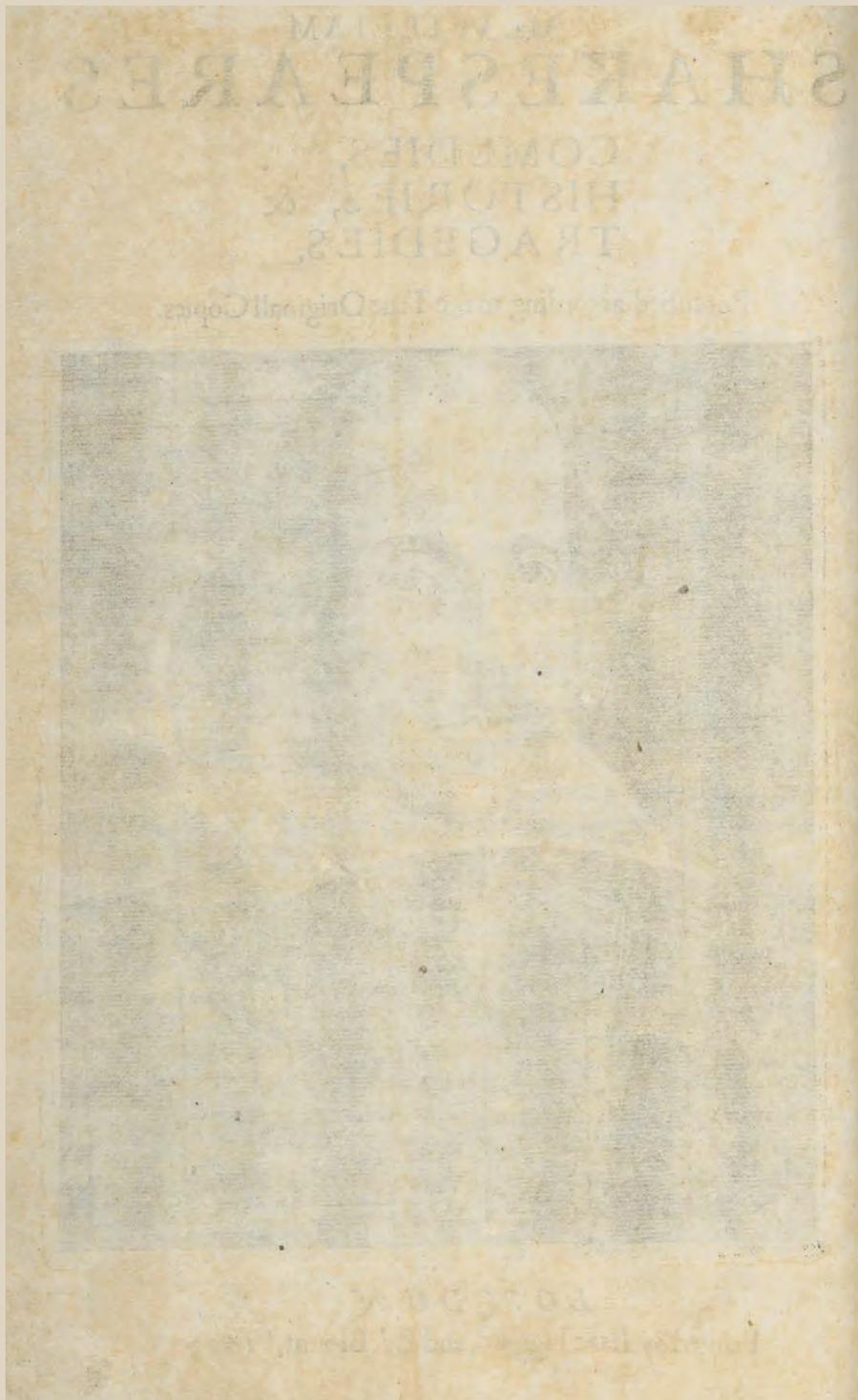
B. I.



A C A T A L O G V E

of the severall Comedies, Histories, and Tragedies contained in this Volume.

COMEDIES.		
<i>The First part of King Henry the fourth.</i>		46
<i>The Second part of K. Henry the fourth.</i>		74
<i>The Life of King Henry the Fifth.</i>		69
<i>The First part of King Henry the Sixth.</i>		96
<i>The Second part of King Hen. the Sixth.</i>		120
<i>The Third part of King Henry the Sixth.</i>		147
<i>The Life & Death of Richard the Third.</i>		173
<i>The Life of King Henry the Eighth.</i>		205
COMEDIES.		
<i>The Tempest.</i>	Folio 1.	
<i>The two Gentlemen of Verona.</i>		20
<i>The Merry Wives of Windsor.</i>		38
<i>Measure for Measure.</i>		61
<i>The Comedy of Errors.</i>		85
<i>Much adoo about Nothing.</i>		101
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<i>Midsummer Nights Dreame.</i>		145
<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>Twelve-Night, or what you will.</i>		255
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HISTORIES.		
<i>The Life and Death of King John.</i>	Fol. 1.	
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TRAGEDIES.		
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<i>Titus Andronicus.</i>		31
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<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



πA1+1v

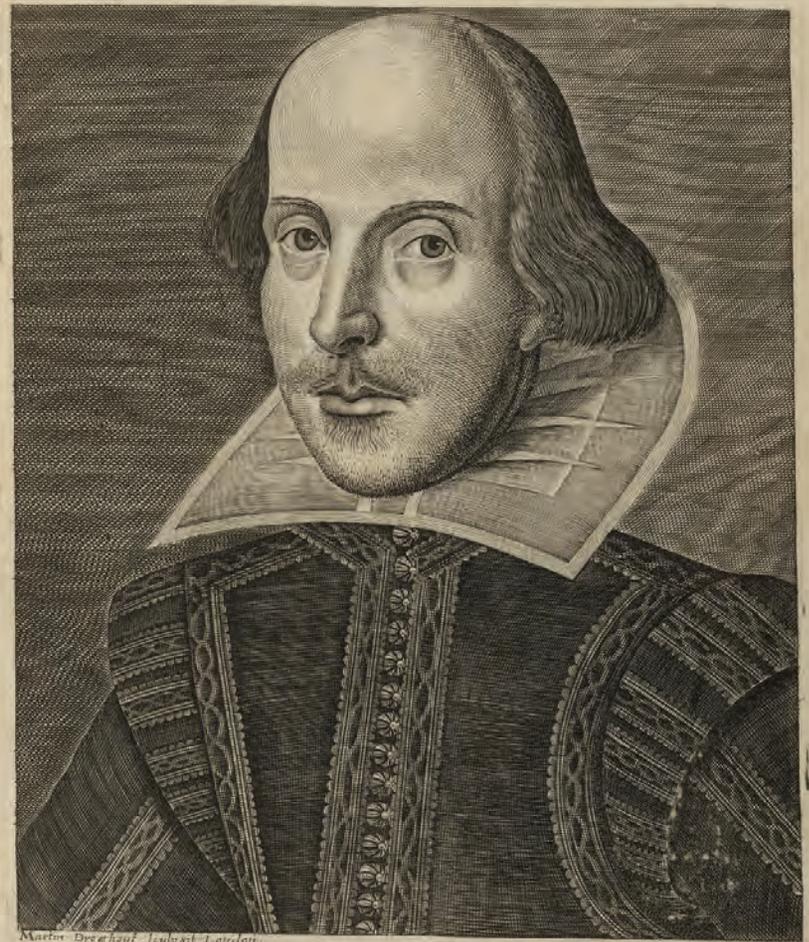


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MR. WILLIAM
SHAKESPEARES

COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.



Martin Droghda Sculptor Londini

LONDON

Printed by Isaac Iaggard, and Ed. Blount. 1623.

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The Epistle Dedicatorie.

unto their parent. There is a great difference, whether any Booke
choose his Patrones, or finde them: This hath done both. For,
so much were your L. L. likings of the severall 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 ei-
ther of selfe-profit, or fame: onely to keepe the memory of so worthy
a Friend, & Fellow aliuie, as was our SHAKESPEARE, by hum-
ble 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 addressse; it hath bin the height of our care, who
are the Presenters, to make the present worthy of your H. H. by the
perfection. But, there we must also craue our abilities to be considerd,
my Lords. We cannot go beyond our owne powers. Country hands
reach forth milke, creame, fruites, or what they haue: and many
Nations (we haue heard) that had not gummies & incense, obtai-
ned their requests with a leauened Cake. It was no fault to approach
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 liuing, and the dead, as is

Your Lordshippes most bounden,

JOHN HEMINGE.
HENRY CONDELL.



Vpon the Lines and Life of the Famous
Scenicke Poet, Master WILLIAM
SHAKESPEARE.



Hose 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.
Dry'de is that veine, dry'd is the *Thebian* Spring,

Turn'd all to teares, and *Phabus* clouds his rayes:
That corp's, that coffin now besticke those bayes,
Which crown'd him *Poet* first, then *Poets* King.
If *Tragedies* might any *Prologue* haue,
All those he made, would scarce make one to this:
Where *Fame*, now that he gone is to the graue
(Deaths pub'lique tyring-house) the *Nuncius* is.

For though his line of life went soone about,
The life yet of his lines shall neuer out,

HUGH HOLLAND.

Of all, that insolent Greece, or haugbrie Rome
 sent forth, or since did from their ashes come
 Triumph, my Britaine, thou hast one to showe,
 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,
 when like Apollo he came forth to warme
 Our eares, or like a Mercury to charme!
 Nature her selfe was proud of his designs,
 And wou'd to weare the dresing of his lines!
 which were so richly spun, and woven so fit,
 As since, he will vouchsafe no other Wit.
 The merry Greeke, tart Aristophanes,
 Neat Terence, witty Plautus, now not please,
 But antiquated, and deserted bye
 As they were not of Natures family.
 Yet must I not giue Nature all: Thy Art,
 My gentle Shakespeare, must enjoy a part.
 For though the Poets matter, Nature be,
 His Art doth giue the fashion. And, that he,
 Who casts to write a living line, must sweate,
 (such as thine are) and strike the second heat
 Vpon the Muses anuile: turne the same,
 (And him selfe with it) that he thinks to frame;
 Or for the lawrell, he may gaine a scorne,
 For a good Poet's made, as well as borne.
 And such wert thou. Looke how the fathers face
 Lines in his issue, euen so, the race
 Of Shakespeares minde, and manners brightly shines
 In his well turned, and true filed lines:
 In each of which, he seemes to shake a Lance,
 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 banks of Thames,
 That so did take Eliza, and our Iames!
 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 monn'd like night,
 And despaires day, but for thy Volumes light.

BEN: IONSON.



To the great Variety of Readers.



Rom 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 vp-
 on your capacities: and not of your heads alone,
 but of your purses. Well! It is now publique, & you
 will stand for your priuiledges wee know: to read,
 and censure. Do so, but buy it first. That doth best

commend a Booke, the Stationer saics. Then, how odde soeuer your
 braines be, or your wisedomes, make your licence the same, and spare
 not. Iudge your fixe-pen'orth, your shillings worth, your siue thil-
 lings worth at a time, or higher, so you rise to the iust rates, and wel-
 come. 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 fit
 on the Stage at *Black-Friers*, or the *Cock-pit*, to arraigne Playes daillie,
 know, these Playes haue had their triall alreadie, and stood out all Ap-
 peales; 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 him selfe had liu'd to haue set forth, and ouerseen his owne
 writings; But since it hath bin ordain'd otherwise, and he by death de-
 parted 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 numbers, as he conceiu'd 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 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 vnderstand 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 others.
 And such Readers we wish him.



TO THE MEMORIE

of the deceased without Murther

W. SHAKESPEARE

Shake speare is dead, and his bones are buried in a church in London, but his name is so famous, that his memory is kept alive in the hearts of all men. This is the reason why his works are so much valued, and why his name is so much mentioned in all our books and writings. His plays are so full of wit and humor, that they are read and acted in all parts of the world. His history plays are so full of truth and justice, that they are read and acted in all our schools and universities. His tragedies are so full of passion and sorrow, that they are read and acted in all our churches and theatres. His comedies are so full of merriment and delight, that they are read and acted in all our houses and gardens. His poems are so full of beauty and grace, that they are read and acted in all our courts and palaces. His works are so full of wisdom and knowledge, that they are read and acted in all our hearts and minds.

J. Digge

To the memorie of M. W. Shakespeare

W. B. (Shakespeare) that thou wert a poet
In the H. which is the Grace of King James
The people that read, but the world that
The the people that read, but the world that
To read with applause, and to be
Can be, and live to be a second
That's but an Act of Murther
This is a Re-entrance for Plaudite

M J

The Workes of William Shakespeare,
containing all his Comedies, Histories, and
Tragedies: Truely set forth, according to their first
ORIGINALL.

The Names of the Principall Actors
in all these Playes.



William Shakespeare.

Richard Burbadge.

John Hemmings.

Augustine Phillips.

William Kempt.

Thomas Poope.

George Bryan.

Henry Condell.

William Slye.

Richard Cowly.

John Lowine.

Samuell Crosse.

Alexander Cooke.

Samuel Gilburne.

Robert Armin.

William Ostler.

Nathan Field.

John Underwood.

Nicholas Tooley.

William Ecclestone.

Joseph Taylor.

Robert Benfield.

Robert Goughe.

Richard Robinson.

John Shancke.

John Rice.

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Robert Tinn	Richard Burbage
William Offin	John Hemmings
Richard Field	Augustine Phillips
John Underwood	William Kemp
Richard Fowle	Thomas Pope
William Cushman	George Burdett
Joseph Taylor	Henry Condell
Robert Fowle	William Shaxton
Robert Fowle	Richard Cowley
Richard Robinson	John I. I. I.
John I. I. I.	Samuel Iohnson
John I. I. I.	Richard Cowley



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-lie
 Thy Tombe, thy name must: when that stone is rent,
 And Time dissolues thy Stratford Monument,
 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
 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 beleene, or thinke thee dead
 (Though mist) vntill our bankroatt Stage be sped
 (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
 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.

To the memorie of M. W. Shakespeare.

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
 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.