



STATE LIBRARY®  
NEW SOUTH WALES

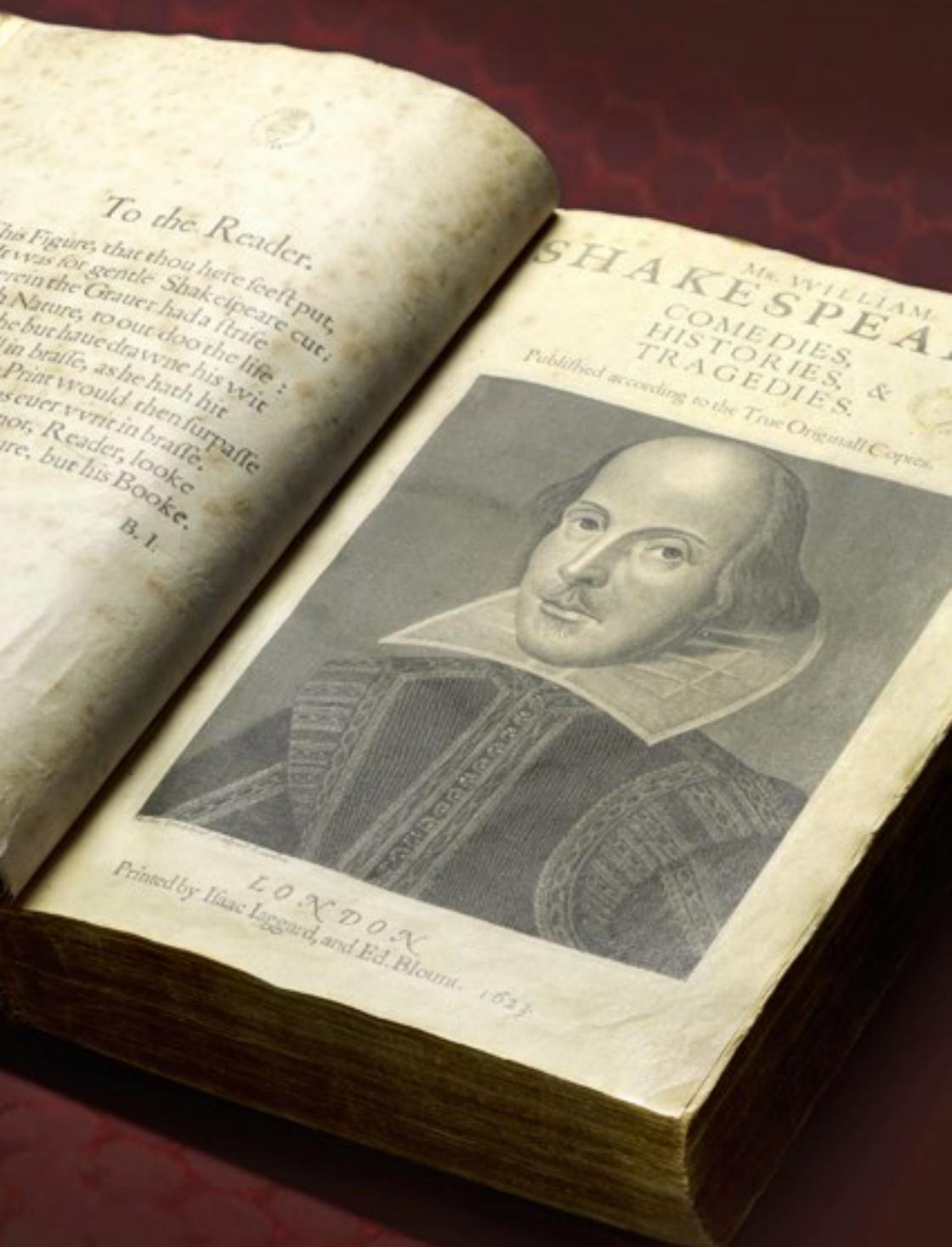
For  
All  
Time

SHAKESPEARE IN PRINT



He was not of an age,  
but for all time!

Ben Jonson, Preface to the First Folio



The First Folio — *Mr. William Shakespeares comedies, histories & tragedies: Published according to the true originall copies, 1623, by William Shakespeare.* Open at the engraved portrait of Shakespeare by the artist Martin Droeshout.

# For All Time

## SHAKESPEARE IN PRINT



---

### CAST & CREW

Curators: Karen Attar, Sarah Morley  
and Maggie Patton

Creative producers: Lisa Loader  
and Avryl Whitnall

Exhibition designer: Claudia Brueheim

Graphic designer: Rosie Handley

Editor: Cathy Hammer

Collection Care: Helen Casey (project  
leader), Cath Bartley, Jochen Letsch

Photographer: Zoe Burrell

ISBN: 978-1-925831-29-0 (print)

ISBN: 978-1-925831-31-3 (online)

E&D-5985-7/2023. Print run: 5000

Printed by Lighthouse Print Group  
on Stephen and Sumo paper stocks.

This publication accompanies the  
State Library of NSW's *For All Time:  
Shakespeare in Print* exhibition, on  
display 8 July 2023 to 25 February 2024.

The State Library's exhibitions onsite,  
online and on tour connect audiences  
across NSW and beyond to our  
collections and the stories they tell.

1 Shakespeare Place Sydney NSW 2000  
Australia Telephone +61 2 9273 1414  
sl.nsw.gov.au @statelibrarynsw

© State Library of NSW 2023

---

**This exhibition has been generously supported by**

ALICE ARNOTT OPPEN OAM

---

### ACKNOWLEDGMENT OF COUNTRY

The State Library of NSW acknowledges the traditional custodians of the  
land on which the Library stands and the land on which the exhibition *For  
All Time: Shakespeare in Print* was created. We pay respect to Elders past and  
present, and extend that respect to other First Nations people. We celebrate the  
diversity of Aboriginal cultures, languages and stories across NSW.

---





## FOREWORD

---



he State Library of NSW is one of a select group in the world, one of three in our hemisphere, to have a First Folio — the essential collection of 36 comedies, histories and tragedies printed in 1623. This treasure, now 400 years old, stands at the heart of the Library's Shakespeare celebrations today.

It's interesting to see the ways in which Shakespeare has been domesticated since 1623 by communities around the world. Evidence we hold in this Library suggests that the first performance in the colony of New South Wales — a rough and ready *Henry the Fourth* — took place on 8 April 1800. By 1833 productions were more polished, with a well-received *Richard III* at the Theatre Royal on Boxing Day. Since then, the Library has made Shakespeare our own, with a room named after him and a large statue in front of the Mitchell Building. Our modern postal address says it all: 1 Shakespeare Place, Sydney.

Many of you will recall your own first encounters. Mine was thanks to a teacher at North Sydney Boys' High School who introduced me to *Macbeth*. I had trouble understanding what was going on at first, so she recommended Francesca Annis — who played Lady Macbeth in Polanski's film. There it began, and since then I have continued to discover more and more — about people, the world, about language itself — thanks to the genius of this master universalist.

Whether you're an avid Shakespearean, or if you've not given his work much thought since opening a worn copy of *Macbeth* in Year 8 English, I'm sure this exhibition will trigger memories of your own. I hope you enjoy it as much as I have.

**Dr John Vallance FAHA**  
**NSW State Librarian**



## PROLOGUE

---



This exhibition celebrates the First Folio, the first edition of the collected plays of the famous playwright and storyteller, William Shakespeare, published 400 years ago, in November 1623, seven years after his death.

**Why is this edition so important?** The First Folio contains 36 plays. Eighteen of these plays had never been recorded in print and it is likely that these plays would have been lost along with the thousands of other plays written and performed throughout the Elizabethan period. *As You Like It, Julius Caesar, The Tempest, Macbeth* and the *Taming of the Shrew* may have never been performed, applauded, studied and reimagined over the following 400 years.

**Why First Folio?** A folio is a large book made by folding printed sheets of paper in half. This is the First Folio because it is the earliest edition of Shakespeare's plays in this format. The official title is much longer, *Mr. William Shakespeare's Comedies, Histories, & Tragedies, Published according to the true originall copies.*

This exhibition explores the origins of Shakespeare's plays, the stories, and histories he plundered for his tales and time pieces. It explains the complex work behind the printing and publishing of the volume and the literary and political world into which it was born.

*For All Time* examines the thousands of editions that followed — edited and re-edited, shortened, modernised, sanitised, influenced by the politics, literary fashions and Shakespeare idolatry of the 19th century.

Since 1623 Shakespeare's plays have inspired a vast array of illustrations, paintings and publications. We'll share many held in the Library's collections, before visiting Shakespeare in Australia, from the first official performance of *Henry the Fourth* in 1800 to a curious tribute to Shakespeare, a corner of Hampton court — recreated as the Shakespeare Room in the historic Mitchell wing of our State Library.



Shakespeare's First Folio casket (with First Folio inside), c 1885,  
by Morris & Norton of Birmingham

# SHAKESPEARE'S SOURCES

## ACT 1, SCENE 1

---



Originality was not a dramatic requirement in the English Renaissance (late 15th to early 17th century), and most of Shakespeare's plays took their plots from existing stories. Shakespeare's sources were many and varied. They range from classical texts by Ovid, Livy, Plutarch and others, through medieval English and European tales by the likes of Chaucer and Boccaccio, to works written or translated during his own lifetime. Shakespeare mixed, merged and adapted his sources, for example adding new characters.

Sometimes Shakespeare used his sources for the storyline of one or more plays; sometimes for an element of the plot; and sometimes he consulted books for specific facts. Sometimes he echoed the language that was used in common texts, for example from the Bible and Book of Common Prayer.

Shakespeare's phraseology can, on occasion, enable us to identify a precise source; but as Shakespeare's sources were themselves derivative and as information was shared between books, we cannot be sure of all the books he used.

# FRIENDS AND RIVALS

## ACT 2, SCENE 1

---



The Elizabethan age (1558 to 1603) was the flowering of the English Renaissance. The antiquary and historian William Camden and the geographer Richard Hakluyt promoted the concept of England's 'greatness' in their respective ways while Shakespeare was portraying it through drama. The King James Bible was published in 1611, five years before Shakespeare's death and like Shakespeare's works, helped form the English language.

Among Shakespeare's literary contemporaries were Edmund Spenser, Philip Sidney, Francis Beaumont and John Fletcher, George Chapman (translator of Homer), and the metaphysical poets John Donne and George Herbert. Shakespeare read and used some of their work.

Ben Jonson was a particular friend and rival: Shakespeare acted in two of his plays, Jonson wrote a laudatory prefatory poem for the First Folio, and Jonson trailblazed the publication of plays in folio.

Detractors have suggested the plays were written by Shakespeare's contemporaries: the playwright Christopher Marlowe; courtier and poet Edward de Vere, 17th Earl of Oxford; or especially the philosopher and statesman Sir Francis Bacon.

Is this a dagger which I see before me,  
The handle toward my hand?  
Come, let me clutch thee:  
I have thee not, and yet I see thee still

*Macbeth, Act 2, Scene 1*



*Rerum Scotticarum Historia*, 1594  
(History of Scotland),  
by George Buchanan

# PLAIES WORTHY OF KEEPING

## ACT 2, SCENE 2

---



In the early 17th century drama did not have a high literary value. Plays were written for the stage, not for printing. Thomas Bodley, founder of the Bodleian Library in Oxford, considered them as ‘baggage books ... some plaies may be worthy of keeping: but hardly one in fortie’.

The decision to publish the Folio by Shakespeare’s fellow actors, John Heminge and Henry Condell, ensured that the plays were recorded and celebrated in a volume worthy of collecting. Heminge and Condell gathered together both fair and ‘foule’ copies of the plays. They selected versions considered representative of Shakespeare’s genius and organised the plays into three categories: Comedies, Histories and Tragedies.

The main financial burden was borne by publishers Edward Blount and Isaac Jaggard. They also had the complex tasks of negotiating copyright and registering the plays with the Stationers’ Guild in London. Although the exact print run for the First Folio is unknown, estimates are around 750, with 235 known copies today. It was most likely sold at Edward Blount’s print shop in St Paul’s Churchyard, costing £1 in a plain calf binding, or 15 shillings unbound. One pound in 1623 would have been equivalent to a schoolteacher’s annual salary.

Public demand required a Second Folio, which was published in 1632, and included John Milton’s poem in praise of Shakespeare. Two further editions of the collected plays were published in 1664 and 1683, each containing corrections and additions. All extolled the greatness of Shakespeare’s work by continuing the large and prestigious folio format.

## FROM SCRIPT TO PRINT

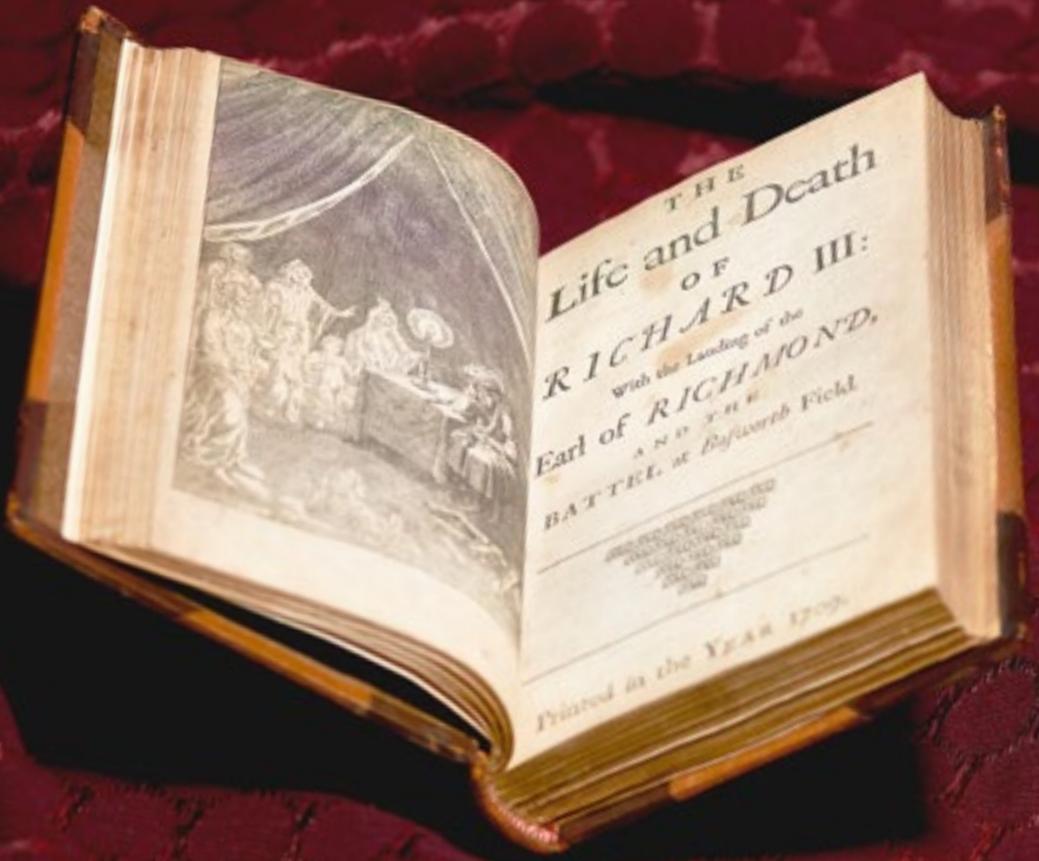
---

Only 18 of Shakespeare’s plays were printed during his lifetime – as single plays in relatively cheap slim volumes known as quartos, due to their size. Printing the first collected edition of 36 plays was a much more ambitious project.

The First Folio was printed at Isaac Jaggard’s print shop located ‘at the sign of the Half-Eagle and Key’ in London’s Barbican. Printing took two years, from November 1621 to November 1623. Before the work could commence John Heminge and Henry Condell had to select and compile the plays to be printed; and publishers Isaac Jaggard and Edward Blount had to negotiate the rights to publish. Suitable quality paper for printing (made from linen rags) was not produced in England, so it had to be imported from Europe.

The Jaggard printing house was busy, often printing many different titles at the same time. At least five compositors with various skills and experience were employed to prepare the copy for printing. The compositor had to sort and place the individual metal type letters

*The works of Mr. William Shakespear  
in six volumes, adorn'd with cuts, 1709,  
by William Shakespeare*



Now is the winter of our discontent  
Made glorious summer by this sun of York

---

*Richard III, Act 1, Scene 1*

into a composing stick, in reverse, before placing each line separately into the frame for printing. Sometimes mistakes were made when copying the text or setting the type.

Identifying mistakes through proofreading was haphazard, and often corrections were identified in the middle of a print run. Corrections were made but any pages that had already been printed were retained, as it was too expensive to discard them. In fact, no two copies of a Folio are identical, as a volume could be gathered from many combinations of printed pages.

None of the manuscripts of plays used to produce the Folio have survived – making the First Folio the best record of Shakespeare’s words and ideas, a source for performance and inspiration.

## PLAYING WITH WORDS

### ACT 3, SCENE 1

---



The only collected editions of Shakespeare’s plays in the 17th century were the four folios. Smaller, multi-volume editions emerged in the 18th century: some scholarly, others with more popular appeal. Editors became more prominent, biographical information was added and illustrations appeared. Later editors heeded their predecessors’ textual amendments and the quantity and detail of footnotes increased.

Sanitised editions of Shakespeare first appeared in the 18th century and culminated in Thomas Bowdler’s influential edition of the early 19th century (the source of the word ‘bowdlerise’ meaning to remove content deemed ‘improper’). The mechanisation of printing in the 19th century allowed for cheap editions, which sold far more copies than scholarly ones. School textbook editions also appeared.

The 18th century also saw the first translations into foreign languages. It can be hard to define whether a version with substantial changes remains an edition or constitutes an adaptation, essentially a new creative work.



Impressio librorum from *Nova reperta*, c 1591,  
by Jan van der Straet, engravings by Johannes Stradanus



Shakespeare's Globe by Garrard & Co Ltd, made from sterling silver and silver gilt



*The Flowers of Shakspeare*, 1845, by Jane Elizabeth Giraud

# THE GLOBE THEATRE

## INTERLUDE

---



The original Globe Theatre was built in 1599 in Southwark on the south bank of London's Thames River. It was an open-air amphitheatre made of wood, with a roof over the stage and three tiers of galleries. It was the principal playhouse of the Lord Chamberlain's Men, the acting company to which Shakespeare belonged, and where most of his plays were performed, including *Julius Caesar*, *Macbeth*, *Othello*, *King Lear* and *Hamlet*.

The Globe Theatre could house up to 3,000 spectators and included people from all classes. The general public paid a penny to stand around the stage in the 'pit' on sand and dirt, and the gentry paid extra to sit in the galleries. The theatre experience was very different to that of today. Actors had to compete against the noise of the rowdy crowd who shouted and hurled food, and audiences were exposed to the elements.

The plays were staged in the afternoons, using the light of day. No sets were used, except for occasional symbolic devices such as a throne or a bed. Audiences relied on stage make-up and costumes to assist with plot and character identification.

## INSPIRED BY SHAKESPEARE

### ACT 3, SCENE 2

---



Shakespeare's work has remained a source of inspiration for more than 400 years. His invention and popularisation of words and phrases has enriched the English language and influenced the way we express ourselves.

His stories feature strong themes that are timeless and universal, making them relevant and accessible. Shakespeare also invites us to challenge our perceptions of the world and the way we live. His understanding of the human condition gives a depth of emotion, and his use of language, rhyme and metre all provide infinite possibilities for interpretation and reinvention.

Over time, Shakespeare's plays have inspired musicians, composers, illustrators, artists and writers to produce creative responses of their own. His plays have influenced musicals and operas including various interpretations of Benjamin Britten's *A Midsummer Night's Dream* and in 2016 Australian musician Paul Kelly released an album of Shakespeare's sonnets. Choreographers have been creating ballets and other dance productions since the 18th century and his plays have continued to be a source of inspiration for stage and screen, from the earliest Shakespearean silent film adaptation of *King John* in 1899 to the grit, glitz and glamour of Baz Luhrmann's *Romeo + Juliet* in 1996.



*Shakespeare in the Forest*, 2019, by Jennifer Gibney



Shakespeare Ball programme, Sydney Town Hall, 22 May 1913

## STAGED IN AUSTRALIA

### ACT 4

---



Shakespeare has been an important feature of Australia's cultural landscape since at least 1800, when the first public performance of a Shakespeare play took place in Sydney. Copies of Shakespeare's works circulated in the early colony, and book sales were often advertised in the colony's first newspaper, *The Sydney Gazette and New South Wales Advertiser*.

The works of William Shakespeare were part of the cultural heritage that accompanied the British colonisers. His plays and sonnets were studied in schools and by the mid-19th century theatregoers around the country were enjoying regular performances of Shakespeare. Productions by touring international actors such as Gustavus Brooke, George Rignold and later Sir Laurence Olivier and Vivien Leigh helped to firmly establish the Shakespearean tradition in Australia.

Professional touring companies became a feature during the 20th century with Allan Wilkie, John Alden and the Bell Shakespeare Company ensuring that Shakespeare's work continues to entertain and inspire Australian audiences.

## A ROOM OF HIS OWN

### ACT 5

---



In 1912 the Shakespeare Society of New South Wales met to plan commemorative activities marking 300 years since the death of William Shakespeare in 1616. Tercentenary events were planned across Australia and the world.

The Society planned a series of theatrical festivals and balls to raise funds to establish a memorial library and commission a bust of Shakespeare to be placed on permanent display. The outbreak of war in 1914 suspended many planned activities and it was not until 1923 that the Shakespeare Tercentenary Memorial Library was established within the Public Library of NSW, now the State Library of NSW. A bronze memorial statue opposite the Library in Shakespeare Place, was unveiled in 1926.

The final piece of the tercentenary plans, the Shakespeare Room in the Mitchell wing of the State Library, originally built to store the Shakespeare Memorial Library, was officially opened much later, in 1943.

The Shakespeare Room, on the ground floor, is open to the public. You can view first-hand this hidden corner of Tudor England in Australia with its beautiful stained-glass windows and finely carved entrance doors and cornices.



*Mr. William Shakespeares comedies, histories & tragedies:  
Published according to the true originall copies, 1623  
by William Shakespeare*

## THE BIOGRAPHIES OF THE PLAYS

---

We have featured six plays in our exhibition, they each have their own story.

***King Richard III*** was written in the early 1590s, probably around 1592. It was first published as a quarto in 1597. Five further quartos followed between 1598 and 1622. The text differs markedly between the First Folio and the quartos. The First Folio has over 200 lines not in the quartos, including several extended passages.

Featured from Saturday 8 July to Wednesday 9 August.

***Macbeth*** was written in 1606 and first published in the First Folio. Although the text printed in the Folio is probably not Shakespeare's original version, differences between it and earlier versions are likely to be slight. Shakespeare's main source for *Macbeth* was Raphael Holinshed's *Chronicles* from 1587.

Featured from Thursday 10 August to Wednesday 6 September.

***Romeo and Juliet*** was first written and performed between July 1596 and April 1597 and was published as a quarto in 1597. A second quarto, 688 lines longer, appeared in 1599. Further quartos appeared in 1609 and 1622. The text of the First Folio is based on the 1609 quarto.

Featured from Thursday 7 September to Wednesday 11 October.

***Hamlet*** was written between 1599 and 1601 and was printed as a quarto several times between 1603 and 1604. The text printed in the First Folio is based on the quarto printed in 1604 and a fair copy of a manuscript available at the time the First Folio was printed. The version of the play printed in the First Folio contains 88 lines which are not in the second quarto, but also removes 222 lines present in the second quarto.

Featured from Thursday 12 October to Wednesday 8 November.

***A Midsummer Night's Dream*** was composed in 1595 or 1596. It was first published as a quarto in 1600 from a reliable text printed from Shakespeare's draft manuscript. A second quarto, also dated 1600, was printed by William Jaggard in 1619. The text in the First Folio follows the text of the 1619 quarto and a promptbook available when the First Folio was being planned.

Featured from Thursday 9 November to Wednesday 17 January.

***Julius Caesar*** was probably written and performed in 1599 to open the Globe Theatre. It was first published in the First Folio. The play was set from a good fair copy and the text of the First Folio remains definitive. Amongst many sources Shakespeare would have been inspired by Thomas North's *The lives of the noble Grecians and Romanes*.

Featured from Thursday 18 January to Sunday 25 February.

# ITEM LIST

---

## PROLOGUE

---

### 1. First Folio touchscreens

collection.sl.nsw.gov.au/  
record/74VvG4vXRRZM



### 2. Bust of William Shakespeare

plaster

transferred from the Art Gallery of NSW  
to the Public Library of NSW, 1955

XR 81

## SHAKESPEARE'S SOURCES

---

### 3. The firste volume of the chronicles of England, Scotlande, and Irelande, 1577

by Raphael Holinshed

printed by John Hunne, London

acquired 1914

RB/LQ0003/H vol 1

### 4. The lives of the noble Grecians and Romanes, 1595

by Plutarch; translated by Thomas North

printed by Richard Field for Thomas Wight,  
London

bequest of David Scott Mitchell, 1907

MRB/Q888.8 (16th century)

### 5. The workes of Geffray Chaucer newly printed, 1532

by Geoffrey Chaucer

printed by T Godfray, London

bequest of Sir William Dixon, 1952

Safe/Q53/3

### 6. L'infelice amore de' due fedelissimi amanti Giulia, e Romeo, 1553 (The unhappy love of the two most faithful lovers, Juliet and Romeo)

by Gherardo Boldieri

printed by Gabriel Giolito de Ferrari e Fratelli,  
Venice

acquired 1912

MRB/Y61/G (16th century)

### 7. XVIII histoires tragiques: extraictes des oeuvres italiennes de Bandel, & mises en langue françoise, 1564

(18 tragic stories: extracts from Italian  
works by Bandel, translated into the French  
language)

by Matteo Bandello; trans. by Pierre Boisteau  
and François de Belleforest

printed by Laurens Chancelier, Paris

acquired 2016

RB/2798

### 8. Rerum Scoticarum Historia, 1594 (History of Scotland)

by George Buchanan

printed by Johann Feyerabend for the heirs  
of Sigismund Feyerabend,  
Frankfurt am Main

bequest of David Scott Mitchell, 1907

MRB/941/B (16th century)

### 9. The Bible and Holy Scriptures conteyned in the Olde and Newe Testament, 1560 (The Geneva Bible)

printed by Rowland Hall, Geneva

bequest of Nelson Moore Richardson, 1926

Richardson/016

### 10. The recuile of the histories of Troie, 1533

by Raoul Lefèvre; translated by William  
Caxton

printed by William Copland, London

bequest of David Scott Mitchell, 1907

MRB/Q843.29/L (16th century)

### 11. Theatrum orbis terrarum, 1575 (Theatre of the world)

by Abraham Ortelius

printed by Gilles van den Rade, Antwerp

bequest of David Scott Mitchell, 1907

MRB/X912/7c (16th century)

### Graphic: Londinum feracissimi Angliae regni metropolis (two details), 1572

From *Civitates orbis terrarum*, by Georg Braun

and Frans Hogenberg, printed by Gottfried

von Kempen for the authors, Cologne,

courtesy of Library of Congress

## FRIENDS AND RIVALS

---

### 12. The workes of Benjamin Jonson, 1616

by Benjamin Jonson

printed by William Stansby, London

bequest of David Scott Mitchell, 1907

DSM/Q822.34/1A1

### 13. The faerie queene: disposed into XII. bookes, fashioning twelue morall vertues, 1609

by Edmund Spenser

printed by Humphrey Lownes, London

for Matthew Lownes

RB/L0003/S

### 14. Historie of the Raigne of King Henry the Seventh, 1622

by Francis Bacon

printed by William Stansby, London

for Matthew Lownes and William Barrett

acquired 2023

RB/Q747

### 15. The theater of honour and knight-hood, or, A compendious chronicle and historie of the whole Christian world, 1623

by André Favyn

printed by William Jaggard, London

acquired 1985

RB/Q269

## PLAIES WORTHY OF KEEPING

---

### 16. Shakespeare's First Folio casket, c 1885

by Morris & Norton of Birmingham

carved oak casket

presented by Richard and George Tangye,

Birmingham, 1884

XR 6

### 17. Mr. William Shakespeares comedies, histories & tragedies: Published according to the true originall copies, 1623

by William Shakespeare (1564–1616)

printed by Isaac Jaggard and Edward Blount,  
London

presented by Sir Richard Tangye

of Birmingham, 1885

Safe/RB/Y1/1

**Graphic: Page from the *Liber D* register, 8 November 1623**

Stationers' Company, London

**Graphic: Portrait of William Shakespeare, 1623**

engraved by Martin Droeshout from the Frontispiece, Mr. William Shakespeares comedies, histories & tragedies: published according to the true originall copies

## FROM SCRIPT TO PRINT

---

**18. Encyclopédie; ou, Dictionnaire raisonné des sciences, des arts et des métiers, 1751–80**

by Denis Diderot and Jean D'Alembert  
printed by Briasson et al, Paris  
copperplate engraving  
acquired 1956  
RB/F034/24/Plate III v.7

**19. Mr. William Shakespeares comedies, histories, and tragedies: Published according to the true originall copies, 1632**

by William Shakespeare (1564–1616)  
printed by Thomas Cotes for Robert Allot, London  
presented by Essie Jenyns to the National Art Gallery of NSW; subsequently transferred to the Public Library of NSW, 1922  
SAFE 1/63

**Graphic: Essie Jenyns, actor, as Juliet, c 1886**

photograph by Charlemont et Cie

**20. Mr. William Shakespear's Comedies, histories & tragedies: Published according to the true original copies, 1664**

by William Shakespeare (1564–1616)  
printed for Philip Chetwinde, London  
purchased in 1964  
Safe/RB/YF822.33/3

**Graphic: The Great Fire of London, with Ludgate and Old St Paul's, c 1670**

oil painting, artist unknown, courtesy of Paul Mellon Collection in the Yale Center for British Art

**21. Mr. William Shakespear's comedies, histories, and tragedies: Published according to the true original copies, 1685**

printed for H Herringman, E Brewster and R Bentley, London  
bequest of David Scott Mitchell, 1907  
QY1C

**Graphic: Portrait of King Charles II of England, 1653**

by Philippe de Champaigne.  
Reproduction courtesy of The Cleveland Museum of Art, Elisabeth Severance Prentiss Collection 1959.38

**Graphic: *Londinum florentissima Britanniae urbs*, c 1625**

by Claes Visscher. Reproduction from multiple engravings, courtesy the University of Michigan

## PLAYING WITH WORDS

---

**22. The tempest, or, The enchanted island: A comedy. As it is now acted at Their Majesties Theatre in Dorset-Garden, 1690**

John Dryden and Sir William D'Avenant  
printed by John Macock for Henry Herringman, London  
RB/Y15/T2/7

**23. The works of Mr. William Shakespear in six volumes, adorn'd with cuts, 1709**

by William Shakespeare;  
edited by Nicholas Rowe  
printed by Jacob Tonson, London  
acquired 1914  
RB/Y1D/R879

**24. The works of Shakespeare in six volumes: adorned with sculptures, 1770–71**

William Shakespeare, edited by Thomas Hanmer  
printed by Clarendon Press, Oxford  
bequest of David Scott Mitchell, 1907  
DSM/QY1D/H SET

**25. The plays of William Shakespeare in eight volumes: with the corrections and illustrations of various commentators, 1765**

by William Shakespeare; edited by Samuel Johnson  
printed by J and R Tonson ... [and 7 others], London  
acquired 1964  
RB/Y1D/J69/1

**26. The plays of William Shakspeare, 1823**

William Shakspeare; edited by George Steevens, Edmond Malone and Alexander Chalmers  
printed by FC and J Rivington, London  
acquired 1909  
Y1D/M257

**27. The family Shakspeare in one volume, in which nothing is added to the original text, but those words and expressions are omitted which cannot with propriety be read in a family, 1863**

by William Shakespeare; edited by Thomas Bowdler  
published by Longman, Green, Longman, Roberts, & Green, London  
acquired 1965  
Y1D B785/1

**28. The Arden Shakespeare third series: complete works, 2021**

by William Shakespeare; edited by Richard Proudfoot, Ann Thompson, David Scott Kastan and HR Woudhuysen  
published by Arden Shakespeare, London  
acquired 2021  
G 2021/0334

**29. The first Hebrew Shakespeare translations, 2017**

by Isaac Edward Salkinson; edited by Lily Kahn  
published by UCL Press, London  
acquired 2017  
Y822.33 566

**30. The plays of Shakespeare, in nine volumes, 1825**

by William Shakespeare  
published by William Pickering, London  
acquired 1963  
RB/Y1D/P596/1-9

**31. The works of William Shakespeare: carefully edited and compared with the best texts, c 1930**

by William Shakespeare

published by Allied Newspapers Ltd, London;  
printed by Andersons Edinburgh Ltd, Scotland  
bound volumes in miniature wooden bookcase  
acquired 2017

RB/Y1D/A416/1

**Graphic: Impressio librorum from *Nova reperta*, c 1591**

by Jan van der Straet, engravings by Johannes Stradanus

printed by P Galle, Antwerp

acquired 2022

RB/F468

THE GLOBE THEATRE

**32. Shakespeare's Globe**

by Garrard & Co Ltd

sterling silver and silver gilt

presented by Nina and Neil Glasser MVO,  
under the Cultural Gifts Program, June 2004  
XR 70

**Graphic: Frontispiece for 'Playhouse Tales', c 1974**

by Cyril Walter Hodges

courtesy of the Folger Shakespeare Library,  
London

**Film: Printing in Shakespeare's time**

by the Plantin-Moretus Museum in Antwerp,  
Belgium

Duration: 4 mins 17 secs

INSPIRED BY SHAKESPEARE

**33. The songs in the comedies called As you like it and Twelfth night, written by Shakspear, 1741**

by Thomas Augustine Arne

printed by William Smith, London

printed music

acquired 1926

RB/QY68/12

**34. Reproduction of The flowers of Shakspeare, 1845**

by Jane Elizabeth Giraud

hand-coloured lithographs

presented 1952

RB/QY3/54

**35. Tales from Shakspeare, 1923**

by Charles and Mary Lamb;

illustrated by Frank C Papé

published by Frederick Warne & Co, Ltd,  
London

acquired 1938

Model School Library/0691

**36. A Midsummer-night's Dream, 1908**

by William Shakespeare;

illustrated by Arthur Rackham

published by Heinemann, London

acquired 2005

RB/2591

**37. The tragedie of Hamlet, Prince of Danemarke, 1930**

William Shakespeare; edited by J Dover

Wilson; illustrated by Edward Gordon Craig

printed by the Cranach Press, Weimar

acquired 1931

RB/QY15H1/12

**38. Twelfth Night, or What You Will, 1932**

by William Shakespeare; illustrated by Eric Ravilious

printed by the Golden Cockerel Press,

Waltham Saint Lawrence, Berkshire

acquired 2022

RB/Q742

**39. A collection of prints, from pictures painted for the purpose of illustrating the dramatic works of Shakspeare, 1803**

by various British artists

- King Richard III, Act IV Scene III, 1795  
by James Northcote RA  
(on display until 9 Aug)

- Macbeth, Act IV Scene I, 1802  
by Sir Joshua Reynolds PRA  
(on display from 10 Aug to 17 Jan)

- Julius Caesar, Act IV Scene III, 1802  
by Richard Westall RA  
(on display from 18 Jan)

published by John and Josiah Boydell, London  
print

RB/XF78

**40. Storming Shakespeare: an essay, 2012**

by Jan Kelleth

published by De Walden Press, Qualicum  
Beach, BC, Canada

printed

acquired 2015

RB/2761

**41. Shakespeare in the Forest, 2019**

by Jennifer Gibney

pen, ink, watercolour

acquired 2019

G 2019/3985

**42. The Most Excellent and Lamentable Tragedy of Romeo + Juliet: a tunnel book, 2019**

by Daniele Catalli

published by DFRG Press, London

tunnel book

acquired 2022

H 2022/4182

**43. Shakespeare quintet: a portfolio of five etchings, 1997**

by Arthur Boyd

- Romeo & Juliet (on display until 8 Nov)

- A Midsummer Night's Dream (on display  
from 9 Nov)

printed by Max Miller, East Kangaloon, NSW  
etching

acquired 1997

RB/YX822.33/1

**44. Hamlet: William Shakespeare's Hamlet staged on the page, 2010**

by Nicki Greenberg

published by Allen & Unwin, Crows Nest, NSW

bound volume

acquired 2012

YQ822.33/31

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 2, Scene 7*



Front: *Mr. William Shakespeares comedies, histories & tragedies: Published according to the true originall copies*, 1623  
by William Shakespeare

Back: *Theatrum orbis terrarum*, 1575  
by Abraham Ortelius



**45. Get thee back to the future, 2019**

by Ian Doescher  
published by Quirk Books, Philadelphia  
acquired 2021  
G 2020/5059

**46. The Taming of the Clueless, 2020**

by Ian Doescher  
published by Quirk Books, Philadelphia  
acquired 2021  
G 2020/5069

**47. Much ado about mean girls, 2019**

by Ian Doescher  
published by Quirk Books, Philadelphia  
acquired 2021  
G 2020/5100

**48. William Shakespeare's Star Wars:  
verily, a new hope, 2013**

by Ian Doescher; inspired by  
the work of George Lucas  
and William Shakespeare  
published by Quirk Books, Philadelphia  
acquired 2021  
G 2020/5065

**49. William Shakespeare's The Empire  
Striketh Back: Star Wars part the fifth, 2014**

by Ian Doescher; inspired by the work of  
George Lucas and William Shakespeare  
published by Quirk Books, Philadelphia  
acquired 2021  
G 2020/5284

**50. William Shakespeare's The Jedi doth  
return: Star Wars part the sixth, 2014**

by Ian Doescher; inspired by the work of  
George Lucas and William Shakespeare;  
published by Quirk Books, Philadelphia  
acquired 2021  
G 2020/5309

**51. William Shakespeare's The force doth  
awaken: Star Wars part the seventh, 2017**

by Ian Doescher; inspired by the work of  
Lucasfilm and William Shakespeare.  
published by Quirk Books, Philadelphia  
acquired 2021  
G 2020/5067

**52. William Shakespeare's Jedi the last:  
Star Wars part the eighth, 2018**

by Ian Doescher; inspired by the work of  
Lucasfilm and William Shakespeare.  
published by Quirk Books, Philadelphia  
acquired 2021  
G 2020/5068

**53. William Shakespeare's The merry rise  
of Skywalker: Star Wars part the ninth, 2020**

by Ian Doescher; inspired by the work of  
Lucasfilm and William Shakespeare.  
published by Quirk Books, Philadelphia  
acquired 2021  
G 2020/5284

**54. Jinniku shichiire saiban, 1886  
(The Merchant of Venice)**

translated into Japanese by Tsutomu Inoue  
published by Nomura Ginjiro, Tokyo  
acquired 2017  
G 2017/4563

**55. Mak' (s') bhat' (Macbeth)**

translated into Burmese by Moñ' Mai" Han'  
acquired 2013  
BUR/00520

STAGED IN AUSTRALIA

---

**456. Playbill for Henry the Fourth and  
The Irish Widow, 1800**

printed by George Hughes at the Government  
Press, Sydney  
woodblock print on paper  
bequest of David Scott Mitchell, 1907  
SAFE 1/107b

**57. The Sydney Gazette and New South  
Wales Advertiser, 13 October 1805**

printed  
bequest of Sir William Dixson, 1952  
SAFE F8/52

**58. Advertisement for a performance  
of Othello at the Royal Victoria Theatre,  
Pitt Street, 1838**

printed on paper  
F792.09911/R

**59. Advertisement for performances at the  
Victoria Theatre including A Winter's Tale,  
Macbeth and The Tempest, 1857**

printed on paper  
F792.09911/R

**60. Advertisement for performances  
at the Victoria Theatre including Richard  
III and The Tempest, 1857**

printed on paper  
presented 1952  
F792.09911/R

**61. Advertisement for a performance  
of Henry V at Her Majesty's Theatre,  
24 December 1885**

bequest of Sir William Dixson, 1952  
DL Drawer Item 11

**62. Mr George Rignold as King Henry V,  
c 1876**

Bradley & Rulofson, San Francisco  
carte de visite  
presented 1953  
P1/1459

**63. Julius Caesar, 1860**

by William Shakespeare  
printed by Joseph Cook & Co, Sydney  
presented 1905  
Y15J1/2

**64. The complete works of Shakspeare,  
including plays, sonnets and other poems,  
with explanatory and critical notes and a  
carefully compiled biography of Shakspeare,  
1876**

published by Thomas Liddell, Sydney  
bequest of Sir William Dixson, 1952  
Q87/27

**65. Statuette of William Shakespeare, 1880s**

attributed to John Baird  
shale  
acquired 2010  
R 1058

**66. Essie Jenyns as Viola in Twelfth Night, 1887**

photographed by Charlemont & Cie  
carte de visite  
presented 1938  
P1/1988

**67. Essie Jenyns as Portia, c 1887–88**

photographed by Charlemont & Cie  
carte de visite  
presented 1938  
P1/842

**68. Essie Jenyns as Juliet, c 1886–88**

photographed by Charlemont & Cie  
carte de visite  
P1/844

**69. Souvenir of Shakespearean Season: Allan Wilkie with Miss Hunter-Watts**

Ephemera/Theatre Companies/Wilkie-Allan

**70. The Allan Wilkie Shakespearean productions program for Hamlet and Romeo and Juliet, 1928**

presented 1963  
Ephemera/Theatre Companies/Wilkie-Allan Shakespearean Productions

**71–73. Publicity photographs for The John Alden Theatre Company production of A Midsummer Night's Dream, c 1951**

Allan Studios  
silver gelatin prints  
presented 1982  
PXE 1258/Box 5

**74. Commemorative album celebrating the visit of Sir Laurence Olivier and Lady Olivier [Vivien Leigh] to the Shakespeare Tercentenary Memorial Library ..., 1948**

RB/LQ0010/M

**75. Bell Shakespeare Company theatre programmes**

**Richard III, 2002**

**The Tempest, 1997**

**Henry 4, 1998**

**Troilus & Cressida, 2001**

**Julius Caesar, 2011**

**Antony & Cleopatra, 2001**

Ephemera/Theatre Companies/B

**76. Merchant of Venice, 1991**

Ephemera/Theatre Companies/B

**77. Hamlet, 1991**

Ephemera/Theatre Companies/B

**78. King Richard II, Old Tote Theatre Company, 1973**

offset print  
Posters/Theatres/233

**79. Hamlet and Merchant of Venice, Bell Shakespeare Company, 1991**

offset print  
Posters 328/1

**80. King Lear, Sydney Theatre Company, 1995**

offset print  
Posters 951/2

**81. A Midsummer Night's Dream, Nimrod Theatre Company, c 1985**

offset print  
Posters/The Theatre/238

**A ROOM OF HIS OWN**

---

**82. Shakespeare Memorial, 1926**

by Lloyd Rees  
pen and ink drawing  
DG SSV1A/41

**Graphic: Lover (detail), 1942**

Arthur G Benfield  
stained-glass window located in the Shakespeare Room, State Library of NSW

**83. William Shakespeare selecting candidates for Romeo from a rare old print just discovered from Shakespeare Festival 1914: six cartoons**

by Sydney Ure Smith for the Shakespeare Tercentenary Memorial Fund New South Wales  
F/647

**84 & 85. A State campaign to raise £25,000, Shakespeare Tercentenary Memorial Fund New South Wales, 1913**

leaflet and form  
printed by WE Smith, NSW  
Y82/S

**86. New Adelphi Theatre programme from a collection of programmes of Australian Shakespeare productions and cuttings on Shakespeare, etc. 1901–46**

collected by Percy J Marks  
bequeathed to the State Library of New South Wales, 1948  
Y81/M

**87. The Theatre Royal programme from a collection of programmes of Australian Shakespeare productions and cuttings on Shakespeare, etc. 1901–46**

collected by Percy J Marks  
bequeathed to the State Library of New South Wales, 1948  
Y81/M

**88 & 89. Shakespeare Ball, Sydney Town Hall, 22 May 1913**

programme  
Ephemera/Dance Pre 1990/Dances  
Ephemera/Dance Pre 1990/Menus 1800–1919

**90. The Shakespeare Room, State Library of NSW, c 1995**

by Simon Fieldhouse  
ink and watercolour  
purchased April 2016  
XV/165

**Graphic: The Shakespeare Room**

Mitchell Building, State Library of NSW

**Image on back cover:**

King Richard III, Act IV Scene III (detail), 1795, by James Northcote RA, from *A collection of prints ... illustrating the dramatic works of Shakspeare*, 1803

