

**DRAMATIC FOLIOS  
OF THE SEVENTEENTH  
CENTURY**

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Dramatic Folios of the Seventeenth Century by Various

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**VARIOUS**

**DRAMATIC FOLIOS  
OF THE SEVENTEENTH  
CENTURY**



**Dramatic Folios**  
of  
**The Seventeenth Century**



Exhibited at  
**The Grolier Club**  
Twenty-nine East Thirty-second Street, New York  
December 3d to 12th, 1903

n. y. 1903.

BP 7.1.74

Harvard College Library

Norton Collection

May 4, 1905.



## NOTE

Only the dramatic writers whose collected works were published in folio size are represented in this exhibition. If familiar and important names, like those of Marlowe, Webster, Massinger, Ford and Shirley, are missing from the list, it is because the "Workes" of these authors were not issued by publishers or friends in "noble and stately" form.

This is the first time, so far as known, that such an exhibition as the present one has been attempted. That a collection, which includes the Folios of Jonson and Shakespeare, should be of rare interest and value is too obvious a fact to need emphasis here.

The books are arranged chronologically, except where there are several works by one author, in which cases the later editions follow the first.

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**Dramatic Folios**  
of  
**The Seventeenth Century**



**Samuel Daniel (1562-1619)**

- 1 The Works of Samuel Daniel Newly augmented.  
[Quotation] London Printed for Simon Water-  
fon. 1601.

*The Posticall Essayes of Sam. Danyel. Newly corrected and augmented.*, appeared in 1599. The "Works" comprise the "Civil Wars," books i-vi, "Musophilus" and "Octavia"; but the only play included is "The Tragedie of Cleopatra," which was first issued in 1594.

Only a few copies of this folio are dated 1601. They were probably intended for gift-copies or private circulation. Some have special dedicatory poems, in manuscript, prefixed.

The title-page has a woodcut border with figures of Comedy and Tragedy and the royal coat of arms.

#### DRAMATIC FOLIOS OF

Hazlitt says: "The volume was apparently printed at two presses, the second typographer taking up the work at 'Musophilus,' and continuing to the end."

Large paper copies have been described, but they are probably copies which, unlike most of the edition, have not been cut down from the original size.

#### 2 Another issue.

London Printed for Simon Waterfon. 1602.

This is the regular published edition, and with the exception of the change of date is identical with the preceding.

**Benjamin Jonson (1573?-1637)**

#### 3 The Workes Of Benjamin Jonson [Quotation] Imprinted at London by Will Stansby An<sup>o</sup> D. 1616.

Jonson is said to have prepared the volume for the press. It contains nine plays, all except two of which have a separate title-page with the imprint, *Printed by William Stansby*. The two exceptions are "Every Man out of his Humour." *W. Stansby for I. Smithwicke.*, and "Poetaster." *William Stansby for Matthew Lownes*.

The elaborately engraved title-page is signed "Guliel Hole fecit."

#### 4 The same.

A copy on large paper. Such copies are very rare. The paper is finer in quality and has a different watermark.

THE SEVENTEENTH CENTURY

5 Another issue.

London printed by W Stansby, and are to be  
fould by Rich: Meighen. 1616.

A later issue, with the old imprint rubbed out and the  
new one engraved in its place. There are changes in  
the text of the last page of the masque called "The  
Golden Age."

6 The Workes Of Benjamin Jonson [Quotation]

London. Printed by Richard Bifhop, and are  
to be fold by Andrew Crooke in S<sup>t</sup>. Paules,  
Church-yard. An<sup>o</sup> D. 1640.

A reprint of the 1616 edition, with one epigram added.  
There are some printer's errors, some author's correc-  
tions and alterations.

The portrait by Robert Vaughan, after the original  
painting by Gerard Honthorst, was issued in a first state  
as a print. It was published in this volume in a second  
state. The inscription reads: "Ben: Iohnsonii. Vera  
Effigies Doctissimi Poetaram Anglorum." Below are  
eight lines in Latin, and the English couplet, signed  
"Ab: Holl:":

"O could there be an art found out that might  
Produce his shape soe lively as to Write."

The line "Are to be Sould by William Peake," found at  
the bottom of the print in its first state, has been  
erased from this impression. The portrait in this state  
was issued also with the *Exsecration against Vulcan*,  
published in 1640.

The title-page shows signs of having been retouched.